Mediterranean folk songs

di Enrico Tricarico

Per voce femminile, voce maschile, clarinetto,
tamburelli (un esecutore), chitarra, fisarmonica,
viola e violoncello.

Mediterranean folk songs

Musiche di Enrico Tricarico.
Melodie anonime e delle tradizioni popolari.
Testi delle tradizioni popolari e AA.VV.

Prologo - Strumentale -
Abenamar *(Spagna)* - Romance tradizionale sefardita -
Ya gawhar al galali *(Tetuàn, Marocco)* - Cantiga de Santa Maria n° 47 -
Nani, nani *(Oran, Algeria-Turchia)* - Ninna nanna sefardita -
Ayyu-ha s-saqui *(Tradizionale sefardito)*
Una matika de ruta *(Isole della Croazia)* - Canto di matrimonio sefardito -
La rosa en florese *(Bulgaria-Libia-Egitto-Israele)* - Canto d'amore sefardito -
Thalassaki mou *(Kalimnos - Dodecanneso, Grecia)*
A paghjella di l'impiccati *(Niolo - Corsica, Francia)*
Canto dei pescatori di corallo *(Sciacca e Napoli, Italia)* - Canto di lavoro -
Aja mola *(Sicilia, Italia)* - *Cialoma*, canto rituale della mattanza -
Karim *(Lampedusa, Italia)* - Ai migranti di oggi sulla porta d'occidente -
Voces *(Betlemme, Israele* e *Gallipoli, Italia)* - Inno del gemellaggio statuito tra le due città -
Lu rusciu te lu mare *(Salento, Italia)*

La partitura è scritta in suoni reali.

Per *voce femminile* (mezzosoprano), *voce maschile* (tenore), *clarinetto* in si *b*,
n°3 *tamburelli* (1: tamburello con sonagliera, 2: tamburello senza sonagliera,
3: grande tamburo senza sonagliera - un esecutore),
chitarra classica un poco amplificata, *accordéon*, *viola* e *violoncello*.

Dal Mediterraneo,
culla di popoli, religioni e storie,
grida la voce dell'altra gente
al di là dell'orizzonte,
una linea di confine.

La voce,
incantevole, magica e vibrante d'una millenaria cultura,
è profonda quanto il mare nostrum.

E da oriente a occidente,
le correnti,
navigano lingue che suonano dolci,
tempestose e contaminate.

Sempre autentiche.
La voce dell'altra gente.

Voces.

Lu rusciu.

Enrico Tricarico

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Gli storici e gli antropologi da Fernand Braudel a Predag Matvejevic hanno individuato l'unità del Mediterraneo nella condivisione delle culture dell'ulivo e del vino, nel pane, ovviamente del mare, ma anche nelle religioni, nelle lingue, nelle produzioni artistiche e nelle musiche dei diversi popoli.

Uno dei pericoli del nostro tempo, dominato da mode globalizzanti, è quello di esaltare miscele confuse delle culture frullandone le tradizioni peculiari in un unico *melting plot*, un minestrone etnico indubbiamente esotico ed accattivante, ma in cui non si riconoscono i singoli apporti. Per la musica ciò avviene sempre più spesso secondo i dettami della cosiddetta "world music".

La proposta del compositore pugliese Enrico Tricarico è sul versante opposto quella di accostare temi di tradizioni musicali mediterranee diverse, preservandone integre le modalità originarie. Ne deriva una partitura composita che non per caso l'autore ha voluto intitolare *Mediterranean Folk Songs* con evidente omaggio al capolavoro del maggior compositore italiano della seconda metà del Novecento: Luciano Berio, infatti, compose nel 1964 un celebre ciclo di *Folk Songs* come un centone di canti popolari di diversi popoli. Analogamente Tricarico ha riunito melopee popolari provenienti da Spagna, Marocco, Turchia, Grecia, Croazia, Israele, Corsica, il natio Salento e un canto ebraico sefardita diffuso dalla Bulgaria alla Libia e all'Egitto, senza tralasciare il tema quanto mai attuale delle migrazioni.

La strumentazione di questi canti, e del Prologo strumentale che li precede, è affidata a otto esecutori - clarinetto, chitarra, fisarmonica, viola, violoncello, tamburelli, voce femminile e voce maschile - in grado di ricapitolare le caratteristiche timbriche dei principali strumenti diffusi nel Mediterraneo.

Il progetto del compositore è perfettamente riuscito in quanto ciascuna delle melodie che compongono questo multietnico affresco musicale mantiene intatta la sua configurazione d'origine che ne giustifica la presenza. L'aspirazione infatti è ricreare un dialogo polifonico tra voci "diverse" di popoli divisi a volte dalla politica o dalla religione, ma uniti dall'appartenenza ad un grande mare comune, fatto non solo di acqua ma di storia, cultura e civiltà.

Dinko Fabris

Il ciclo “Mediterranean folk songs” è l’esito di indagini su documenti e musiche popolari, impiegando l’idea compositiva nella frangia di nuove e antiche caratteristiche musicali mediterranee, rispettandone le “tradizioni” nel mare magnum dei marosi stilistici. Il lavoro corrisponde ad una “autentica” vocazione musicale entro i connotati di una diretta (re)visione e(ste)tica sul tema. Svariati esempi sono queste song delle diverse sfaccettature dell’immaginazione: talvolta accostandomi, sottolineando e rafforzando, talvolta invece trasformando i tratti tipici del contesto da cui provengono, operando secondo i criteri di una rigorosa “filologia immaginaria”.

Enrico Tricarico

Dedicato a chi crede nella pace fra i popoli

ABENAMAR

(Spagna)

- Romance tradizionale sefardita -

Abenámar, Abenámar,
moro de la morería,
el día que tú naciste
grandes señales había!

Estaba la mar en calma,
la luna estaba crecida,
moro que en tal signo nace
no debe decir mentira.

Allí respondiera el moro,
bien oiréis lo que diría:
Yo te lo diré, señor,
aunque me cueste la vida,
porque soy hijo de un moro
y una cristiana cautiva;
siendo yo niño y muchacho
mi madre me lo decía
que mentira no dijese,
que era grande villanía:
por tanto, pregunta, rey,
que la verdad te diría.

Yo te agradezco, Abenámar,
aquesa tu cortesía.
¿Qué castillos son aquéllos?
¡Altos son y relucían!

El Alhambra era, señor,
y la otra la mezquita,
los otros los Alixares,
labrados a maravilla.

El moro que los labraba
cien doblas ganaba al día,
y el día que no los labra,
otras tantas se perdía.

El otro es Generalife,
huerta que par no tenía;
el otro Torres Bermejas,
castillo de gran valía.

Allí habló el rey don Juan,
bien oiréis lo que decía:
Si tú quisieses, Granada,
contigo me casaría;
daréte en arras y dote.

NANI, NANI

(Oran, Algeria - Turchia)

- Ninna nanna sefardita -

Nani nani
nani kere el ijo
el ijo de la madre
de chiko se aga grande.

Ay, durmite mi alma
ke tu padre viene
kon muncha alegria.

Nani nani
nani kere el ijo
el ijo de la madre
de chiko se aga grande.

Ay, ay avrimesh mi dama
avrimesh la puerta
ke vengo kansad'o
de arar las huertas.

Ay avrir no vos avro
no venish kansad'o
sino ke venish
de onde muevo amor.

Ah, Nani nani
nani kere el ijo
el ijo de la madre
de chiko se aga grande.

Ni es mas ermoza
ni es mas valid'a
ni ella yevava
mas de las mis joyas.

AYYU-HÂ S-SÂQI

(Tradizionale sefardito)

Testo arabo di *Abû Bakr ibn Zuhr al-Hafîd* (1113-1198)

Ayyu-hâ s-sâqî 'ilay-ka l-muştakâ
qad da'awnâ-ka wa-'in lam tasma'i
wa-nadîmin himtu fî-gurrati-hi
wa-şaribtu r-râha min râhati-hi
kulla-mâ stayqaza min sakrati-hi
jadhaba z-ziqqa 'ilay-hi wa-ttakâ
wa-saqâ-nî'arba'an fî'arba'i.

Ayyu-hâ s-sâqî 'ilay-ka l-muştakâ
qad da'awnâ-ka wa-'in lam tasma'i
gusnu bânin mâla min hayti stawà
man yahwâ-hu min farti l-jawà
hâfiqa l-ahşâ'i mawhûna l-quwà
kulla-mâ fakkara fî l-bayni bakà
wayha-hu yabkî li-mâ lam yaqa'i.

Ayyu-hâ s-sâqî 'ilay-ka l-muştakâ
qad da'awnâ-ka wa-'in lam tasma'i
mâ li-'aynî 'aşiyat bi-n-nazari
ankarat ba'da-ka daw'a l'qamari
wa-'idâ mâ şi'ta fa-sma' habarî
'aşiyat 'aynâya min tûli l-bukâ
wa-bakà ba'dî 'alà ba'dî ma'î.

Ayyu-hâ s-sâqî 'ilay-ka l-muştakâ
qad da'awnâ-ka wa-'in lam tasma'i
laysa lî sabrun wa-lâ lî jaladu
li-qawmî 'adalû wa-jtahadû
ankarû şakwâya mimmâ 'ajidu
mitlu hâlî haqqu-hu' an tuştakà
kamadu l-ya' si wa- dullu t-tama'i.

Ayyu-hâ s-sâqî 'ilay-ka l-muştakâ
qad da'awnâ-ka wa-'in lam tasma'i
kabidun harrà wa-dam'un yakifu
ya'rifu d-danba wa-lâ ya'tarifu
ayyu-hâ l-mu'riddu 'ammâ 'asifu
qad namâ hubbu-ka 'indi wa-zakâ
lâ taqul innî fî hubbuk mudda'i.

UNA MATIKA DE RUDA

(Isole della Croazia)

- Canto di matrimonio sefardito -

Una matika de ruda
una matika de flor,
me la dio un mansiviko
ke de mí se namoró.

Ija mía, mi kerida,
no t'eches a perdisión.
mas vale un mal marido,
ke mijor de muevo amor.

Mal marido, la mi madre,
no ay mas maldisión.
muevo amor, la mi madre,
la mansana i el limón.

LA ROSA EN FLORESE

(Bulgaria - Israele - Libia - Egitto)

- Canto d'amore sefardito –

La rosa en florese, en el mes de mayo
mi alma s'escurece, sufriendo de amor
sufriendo de amor.

Los bilbílicos cantan, suspirando el amor
y la pasión me mata, muchigua mi dolor
muchigua mi dolor.

Más presto ven palomba, más presto
ven a mí más presto tú mi alma,
que yo me voy morir.

YA GAWHAR AL GALALI

(Tetuàn, Marocco)

- Cantiga de Santa Maria 47, fine XIII secolo -
Testo di *Ibn Quzman* (1160)

Ya gawhar al galali yafahr al andalus
tul ma nakun bigahak les nastaki bibus.

Sar azzaman sadiqui arad awlam yurid
warayt ana suturi gadid wara gadid.

Wakullu layla farha wakullu layla 'id
waglayt fiha 'amali wabitt ana a'rus.

Zaraniy assa 'ada wakan la ha'an tazur
watumma hakamat li masit min al'umur.

Fagatniy alamari tadak min assurur
wallat almakarih biwaghi l'abus.

THALASSAKI MOU

(Kalimnos - Dodecanneso, Grecia)

Thalassa, thalassa, tous
thalassinous, thalassaki mou
mi tous thalassodernis,
thalassonoume
yia sena ksimeronoume.

Thalassa kialmiro nero
na se ksehaso den boro.

Rodostamo, rodostamo
na ginese, och! aman, aman,
tin porta tous na renis
thalassaki mou,
ke fere to poulaki mou.

Thalassa kialmiro nero
na se ksehaso den boro.

Thalassa, thalassa, pou
ton epnikses, och! aman, aman,
tis kopellias ton andra,
thalassaki mou,
ke fere to poulaki mou.

Thalassa kialmiro nero
na se ksehaso den boro.

Ki kopellia, ki kopellia
ine mikri, och! aman, aman,
ke den tis pan ta mavra,
thalassaki mou,
ke fere to poulaki mou.

Thalassa kialmiro nero
na se ksehaso den boro.

A PAGHJELLA DI L'IMPICCATI

(Niolo - Corsica, Francia)

Sè vo ghjunghjite in Niolu
ci viderete un cunventu,
di u tempu u tagliolu
ùn ci n'hà sguassatu pientu.

Eranu una sessantina
chjosi in pettu à lu spaventu.
Dopu stati straziati
da i boia, o chì macellu!

Parechji funu impiccati,
ci n'era unu zitellu.
L'anu tuttu sfragellatu
è di rota è di u cultellu.

Oghje chì ghjè oghje in Corscia
fateci casu una cria,
si pate sempre d'angoscia
intesu di Marcu Maria.

Era quessu u su nome,
mancu quindeci anni avia.

CANTO DEI PESCATORI DI CORALLO

(Sciacca e Napoli, Italia)

- Canto di lavoro -

Ohè Nicò, ohè Nicò!
mitti curallu russu 'ncoppa'a bascul.
Ohè Nirà, ohè Nirà!
e viri comu assumma lu currà.
Ohè Nicò, ohè Nicò!
e sinni jamu 'ncoppa 'a sicca no.
Utta cata ut, utta cata ut,
e comu su belli i maccarrù!

E issi issi è, e issi issi è,
e viri comu assumma lu currà!
E tirà, e tirà!
e viri comu assumma 'u sciarabà.
O tirà, o tirà!
e viri comu assumma lu currà.

AJA MOLA

(Sicilia, Italia)

- *Cialoma*, canto rituale della mattanza -

Aja mola e vai avanti,
aja mola, aja mola
aja mola, aja mola
aja mola, aja mola.
Gesù Cristu cu li santi,
aja mola, aja mola.
E lu santu sarvaturi,
aja mola, aja mola.
E criasti luna e suli,
aja mola, aja mola.

E criasti tanta genti.
aja mola, aja mola.
Virgini santa partorienti.
aja mola, aja mola.
Virgini Santa parturiu.
aja mola, aja mola.
Fici un figghiu comu Diu.
aja mola, aja mola.
E pi nomi Gesù chiamau.
aja mola, aja mola.

Assumma!

KARIM

(Lampedusa, Italia)

- Ai migranti di oggi sulla porta d'occidente –

Testo di *Domenico Quirico*

Un battello di 10 metri e 130 clandestini a bordo.
Un notte fitta di stelle e di luna, leopardianamente.
Il motore ronfa a sussulti ogni volta che la barca senza nome scalava e scendeva le onde.
Si ha il terrore del mare, del vento, delle onde,
numi iracondi che pensavamo di aver addomesticato.
Si torna alle angosce elementari, primigenie.
È stata la prima volta che ho avuto paura.
Accucciati si possono vedere solo i due che ti stanno accanto,
gli altri sono una massa che di notte ha volti cinerei
come un mistico quadro barocco, di cui avverti il fremito e l'odore.
È per questo che ho voluto bene a Karim che era alla mia destra,
perché stava male e aveva grandi occhi buoni.

Il clandestino è un uomo che aspetta.
Un giorno, un mese, un anno.
L'attesa è la sua seconda pelle.
Il tempo resta sospeso dove le lancette sono senza carica, immobili.
Il mare, questo mediterraneo con la sua voce, i suoi furori, la sua leggenda, la sua retorica,
come se non esistesse, come se non fosse il lievito in cui è impastato pericolosamente questo viaggio clandestino.
Il mare, la sua preistorica enormità, non bisogna evocarlo… per non avere paura.

LU RUSCIU TE LU MARE

(Salento, Italia)

'Na sira jou passava te li patùli,
e ntìsi le cargnoccule cantare.

A una a una jeu le sintìa cantare,
ca me parìane lu rusciu te lu mare.

Lu rusciu te lu mare è mutu forte,
la fija te lu re se tà alla morte.

Iddra se tà alla morte e jeu alla vita,
la fija te lu re sta ssè marita.

Iddra sta ssè marita e jeu me 'nsùru,
la fija te lu re purtàu lu fiuru.

Iddra purtàu lu fiuru e jeu 'na parma,
la fija te lu re sta ba alla Spagna.

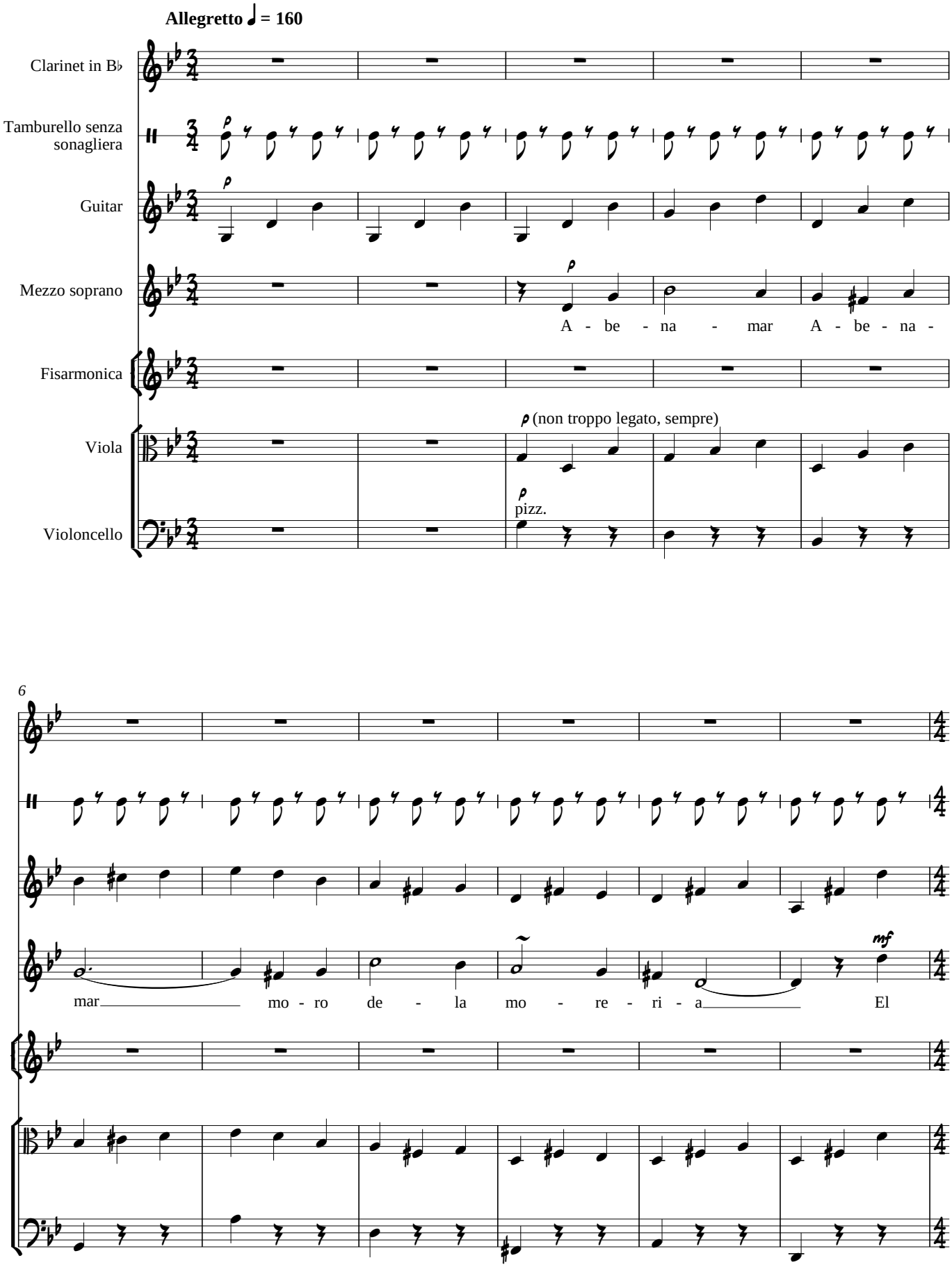
Iddra sta ba alla Spagna e jeu in Turchia,
la fija te lu re la zita mia.

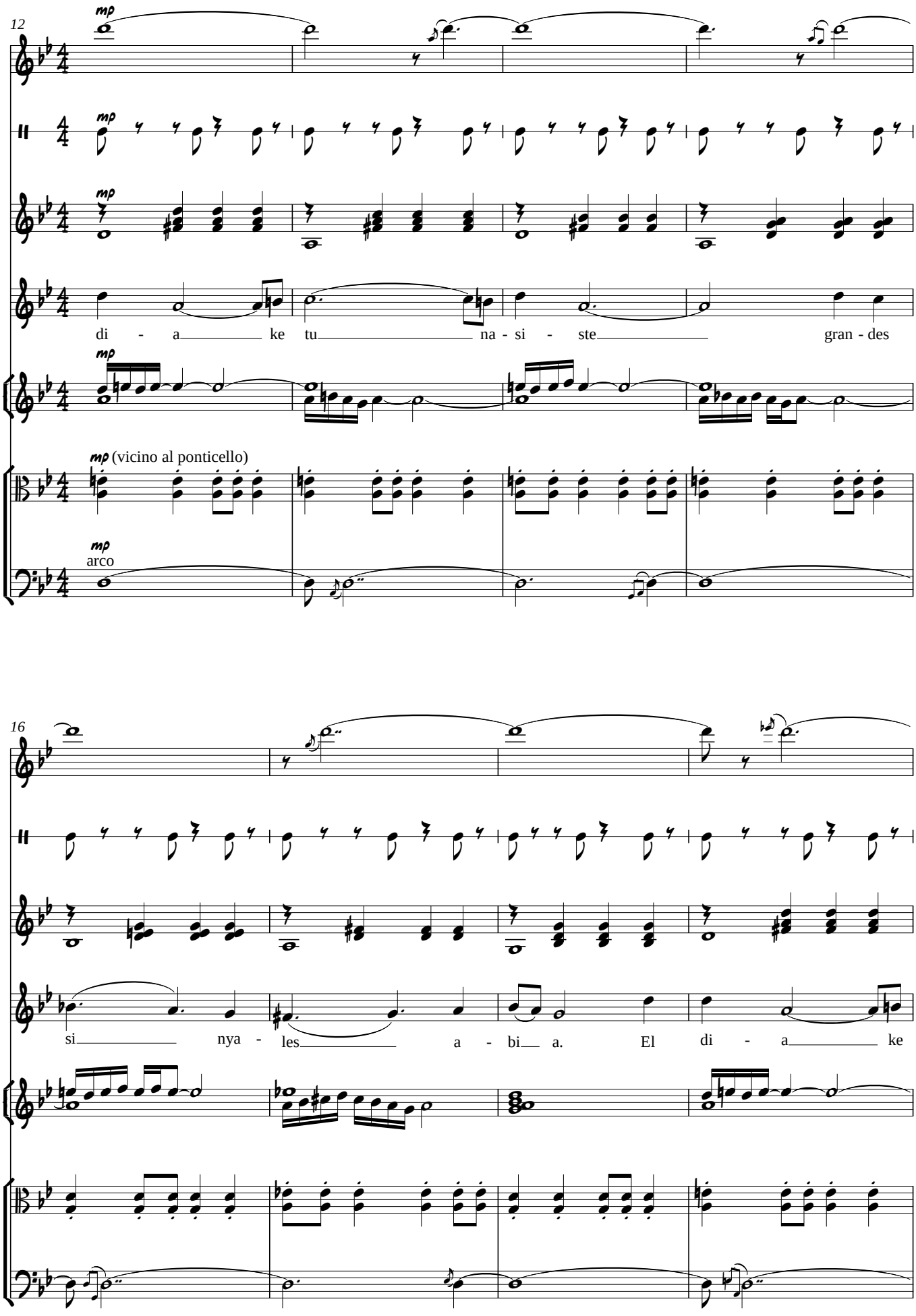
E vola, vola, vola, palomma vola,
e vola, vola, vola, palomma mia,
ca jeu lu core meu te l'aggiu dare.

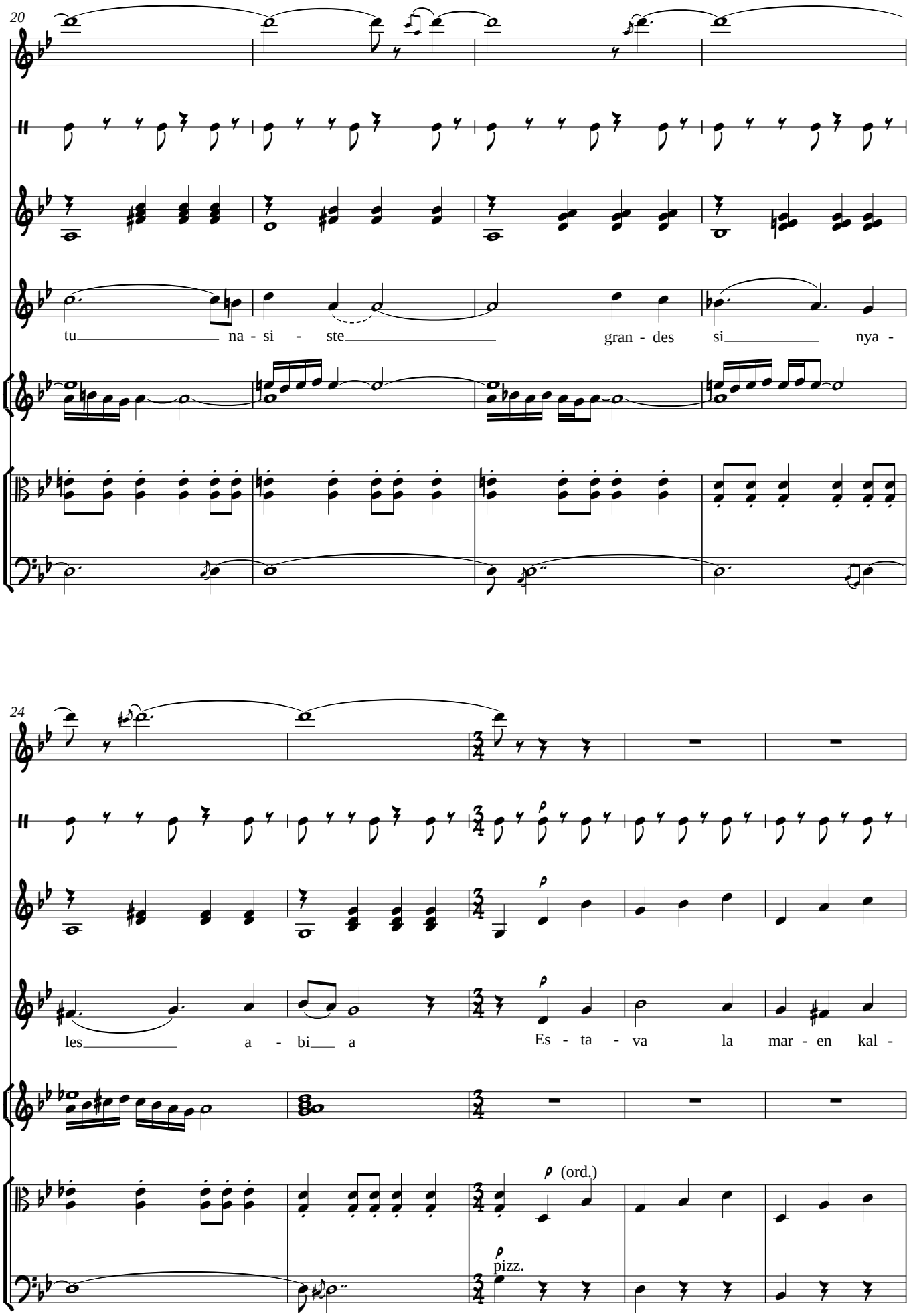
Abenamar (Spagna) - Romance tradizionale sefardita -

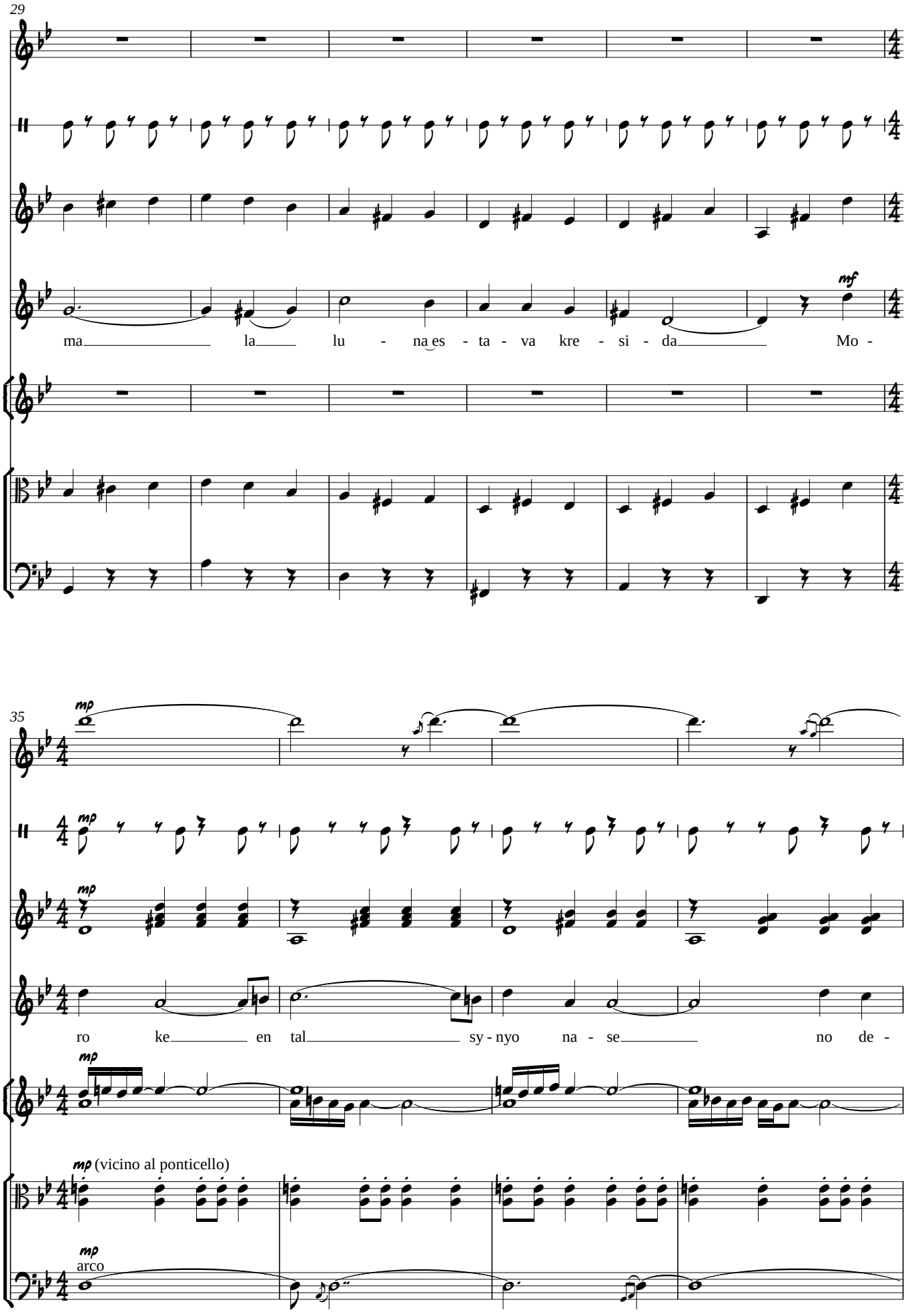
Musica: Enrico Tricarico

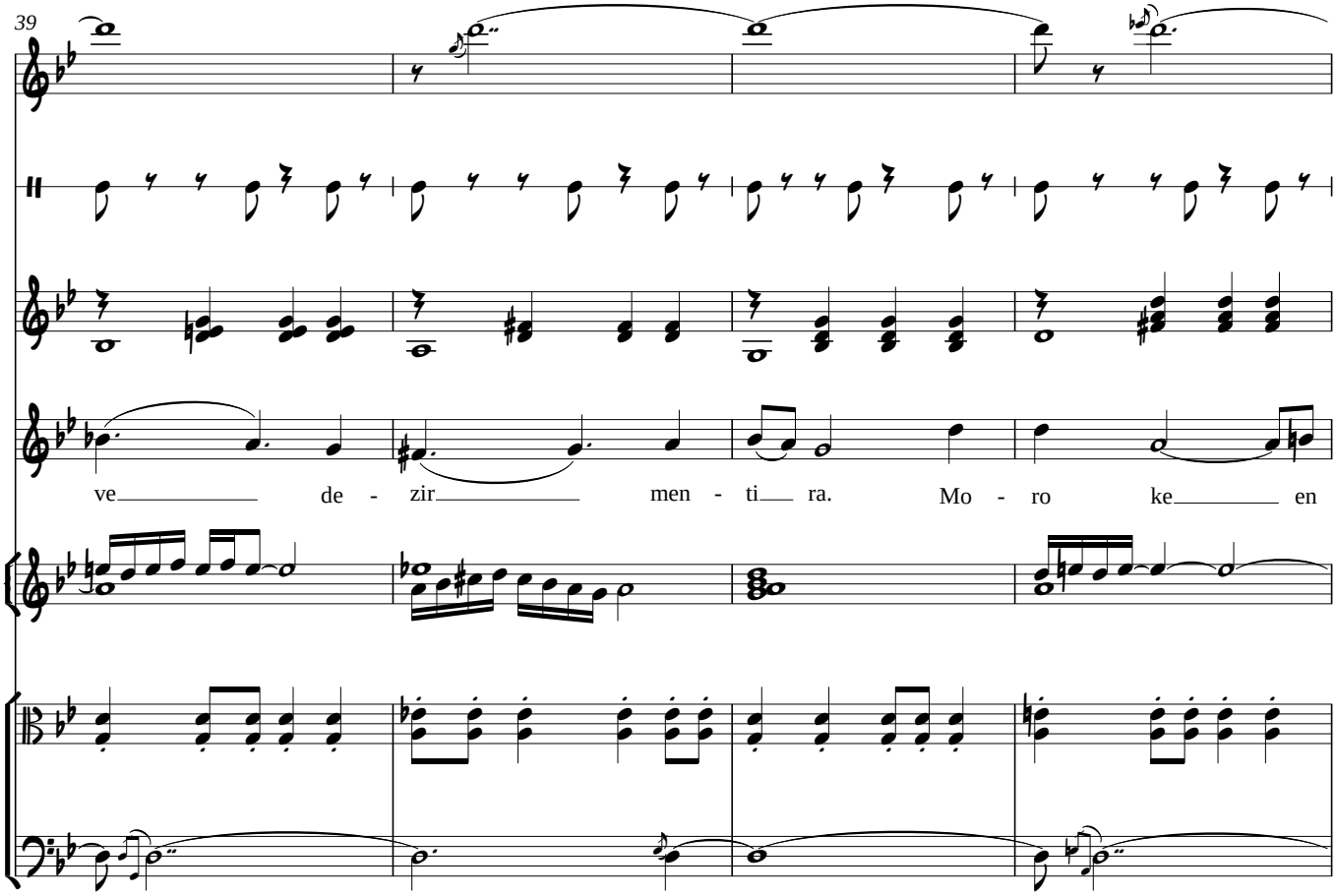
Testo e melodia: Tradizionale

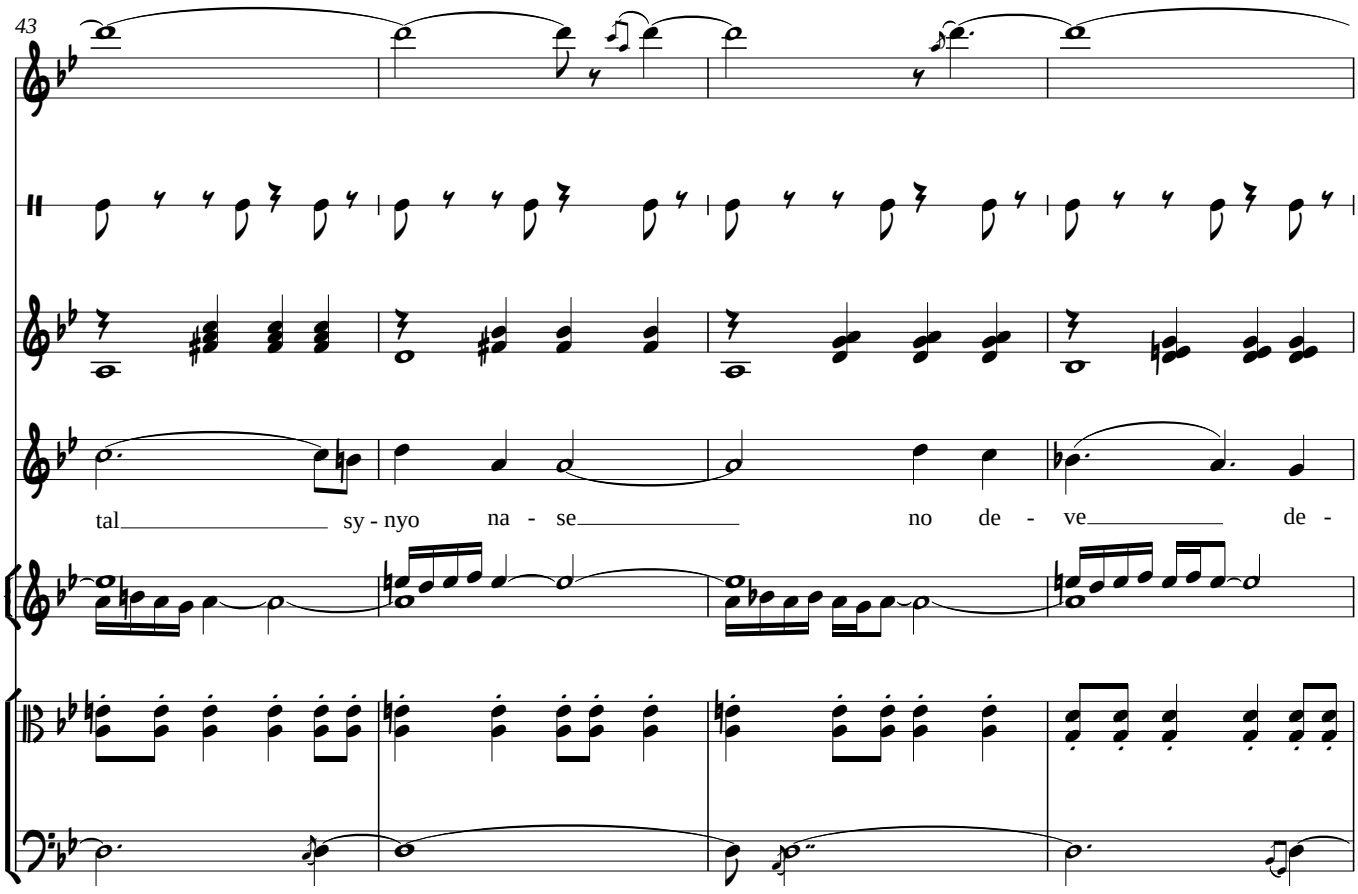


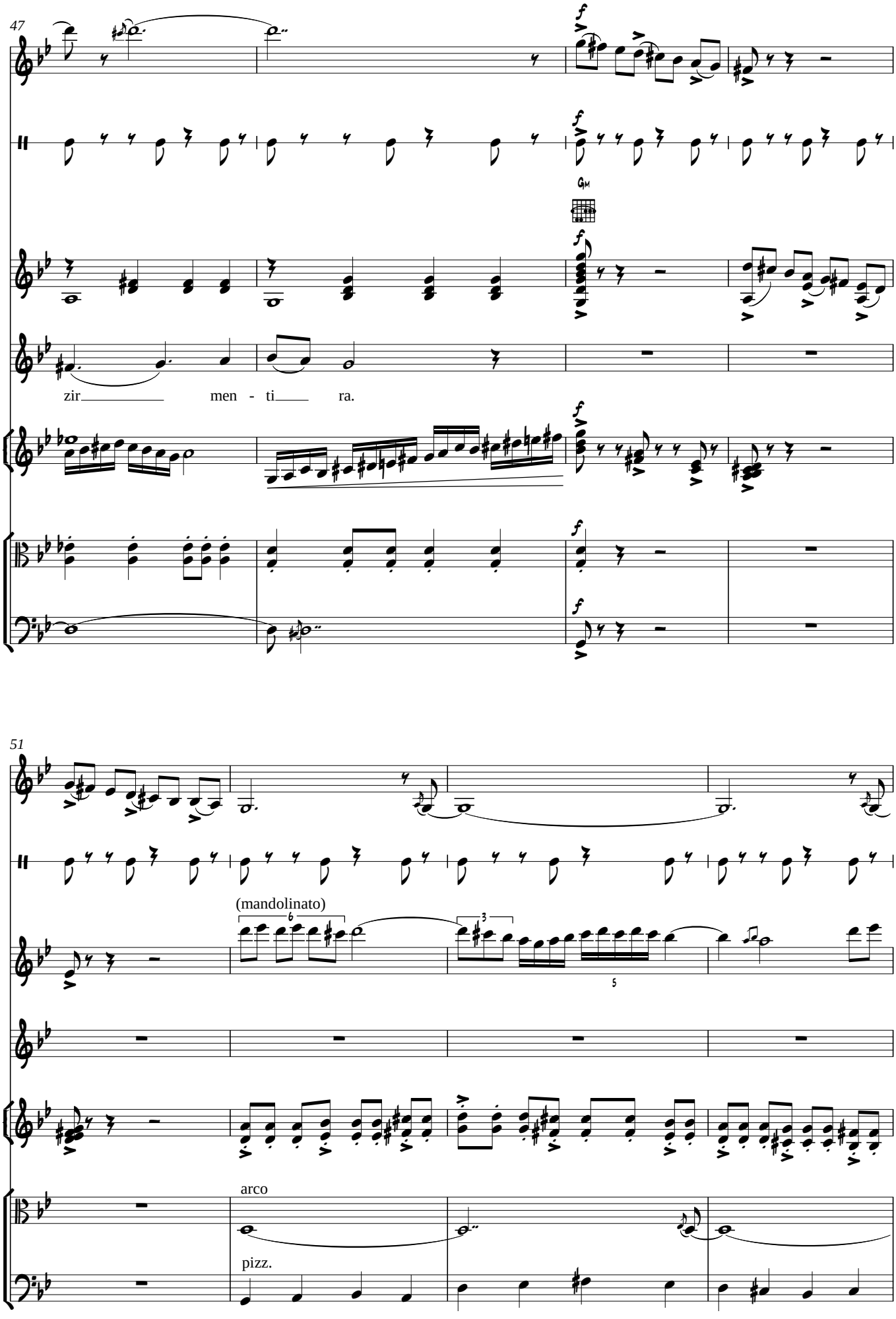

12
mp
mp
mp
di - a ke tu na - si - ste gran - des
mp (vicino al ponticello)
mp
arco
16
si nya - les a - bi a. El di - a ke

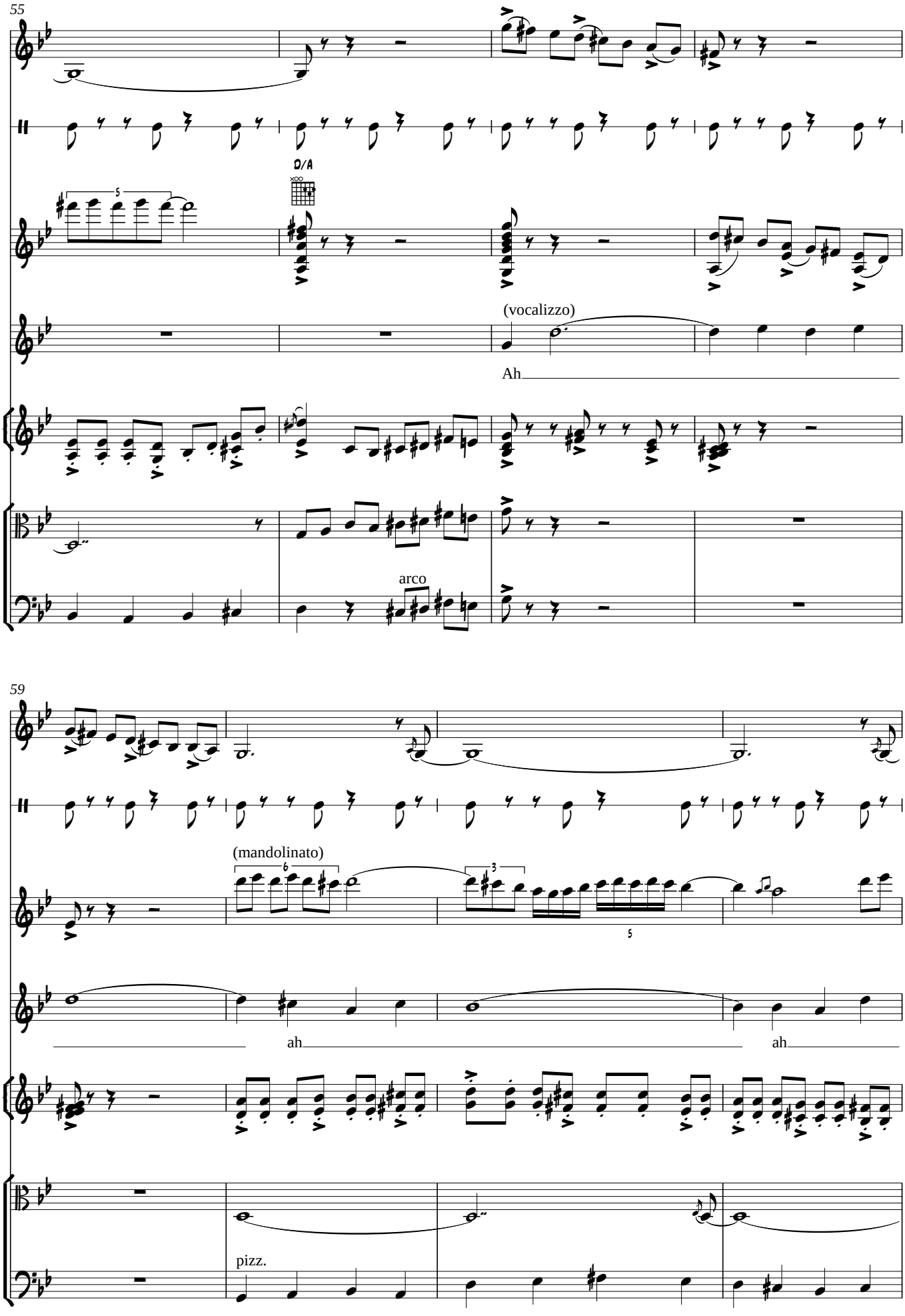

20
tu na - si - ste gran - des si nya -
24
les a - bi a
Es - ta - va la mar - en kal -
p
(ord.)
pizz.

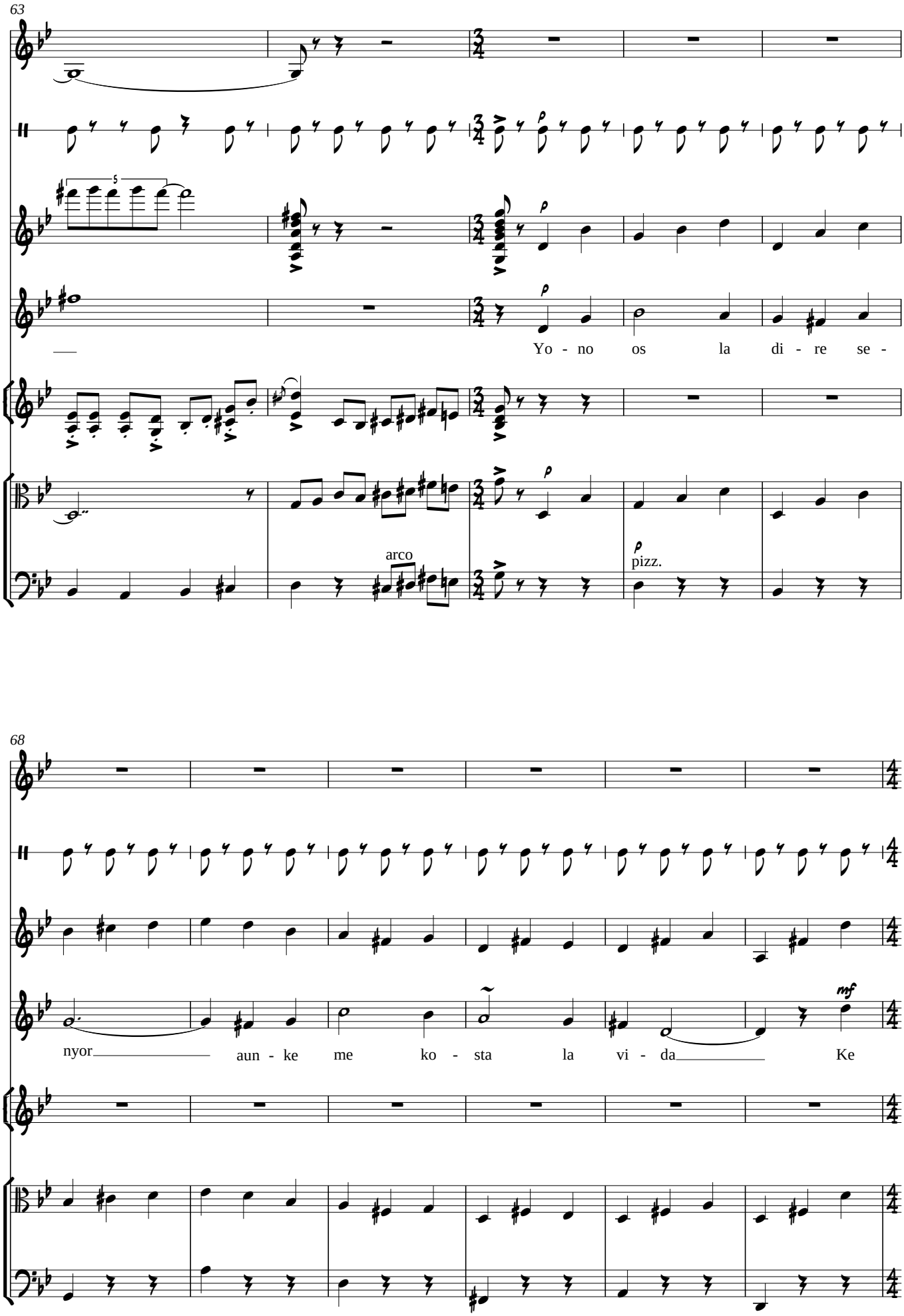

29
mf
ma la lu - na es - ta - va kre - si - da Mo -
35
mp
mp
mp
ro ke en tal sy - nyo na - se no de -
mp (vicino al ponticello)
mp
arco

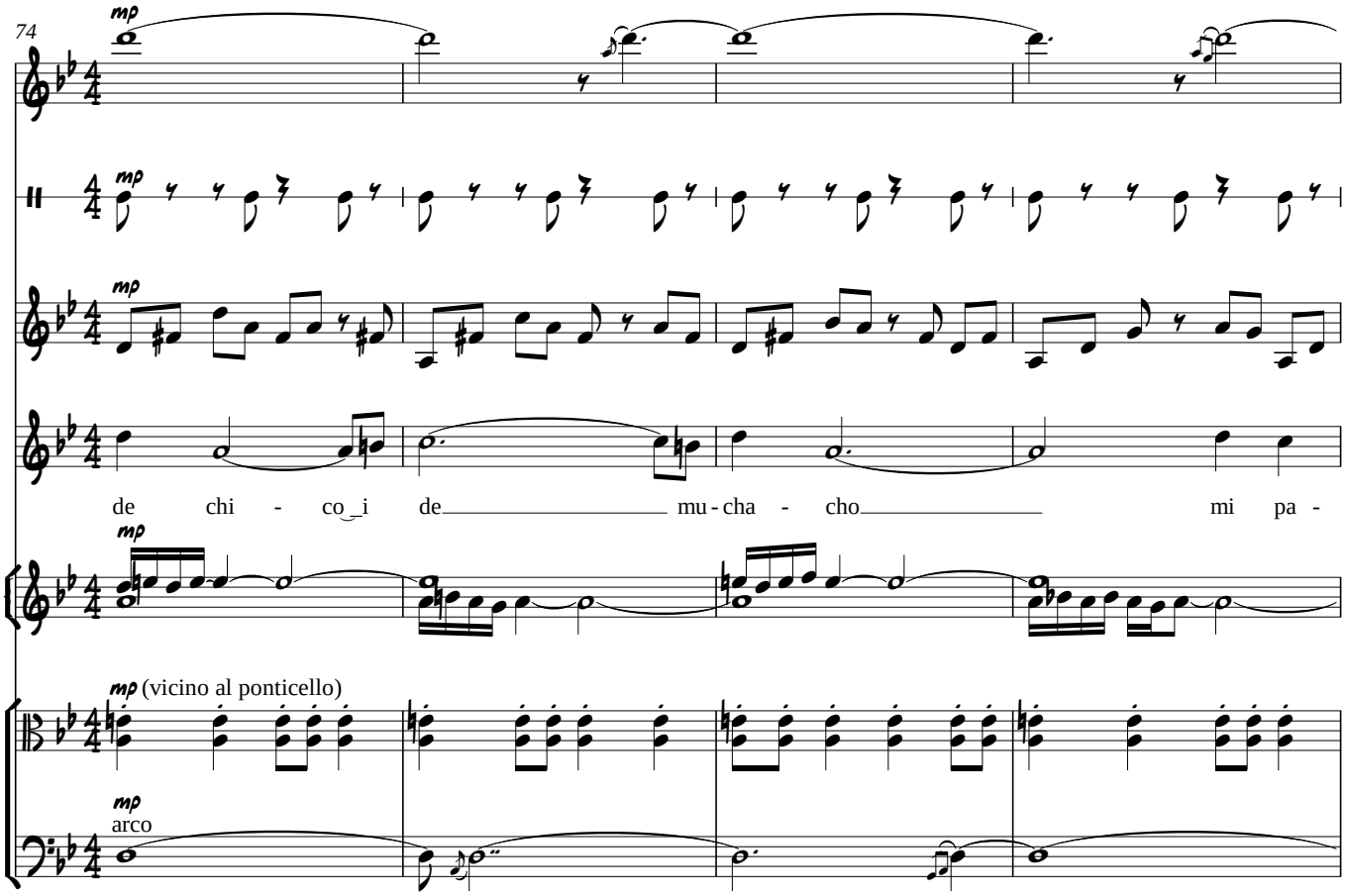

39
ve de - zir men - ti ra. Mo - ro ke en

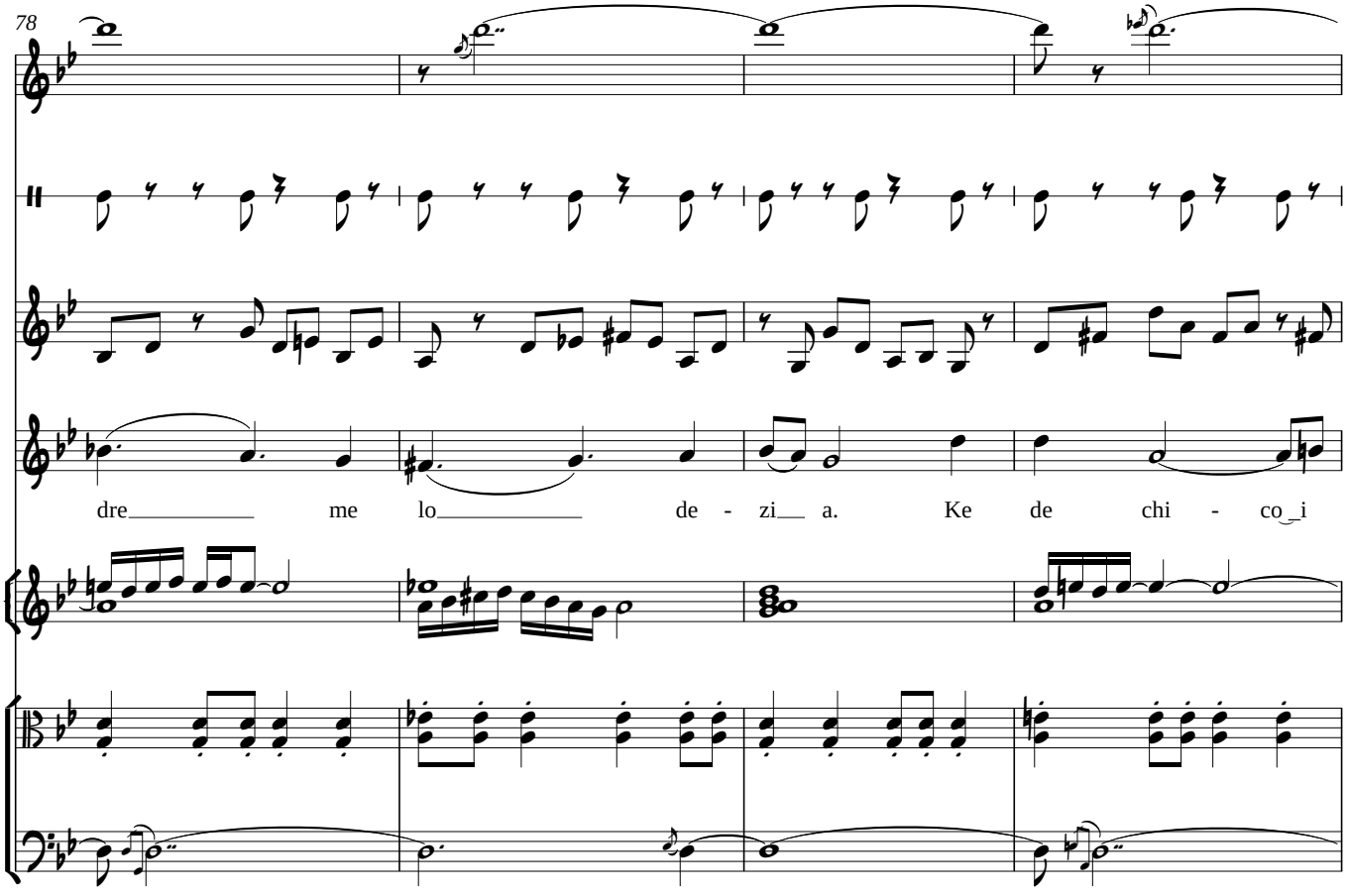

43
tal sy - nyo na - se no de - ve de -

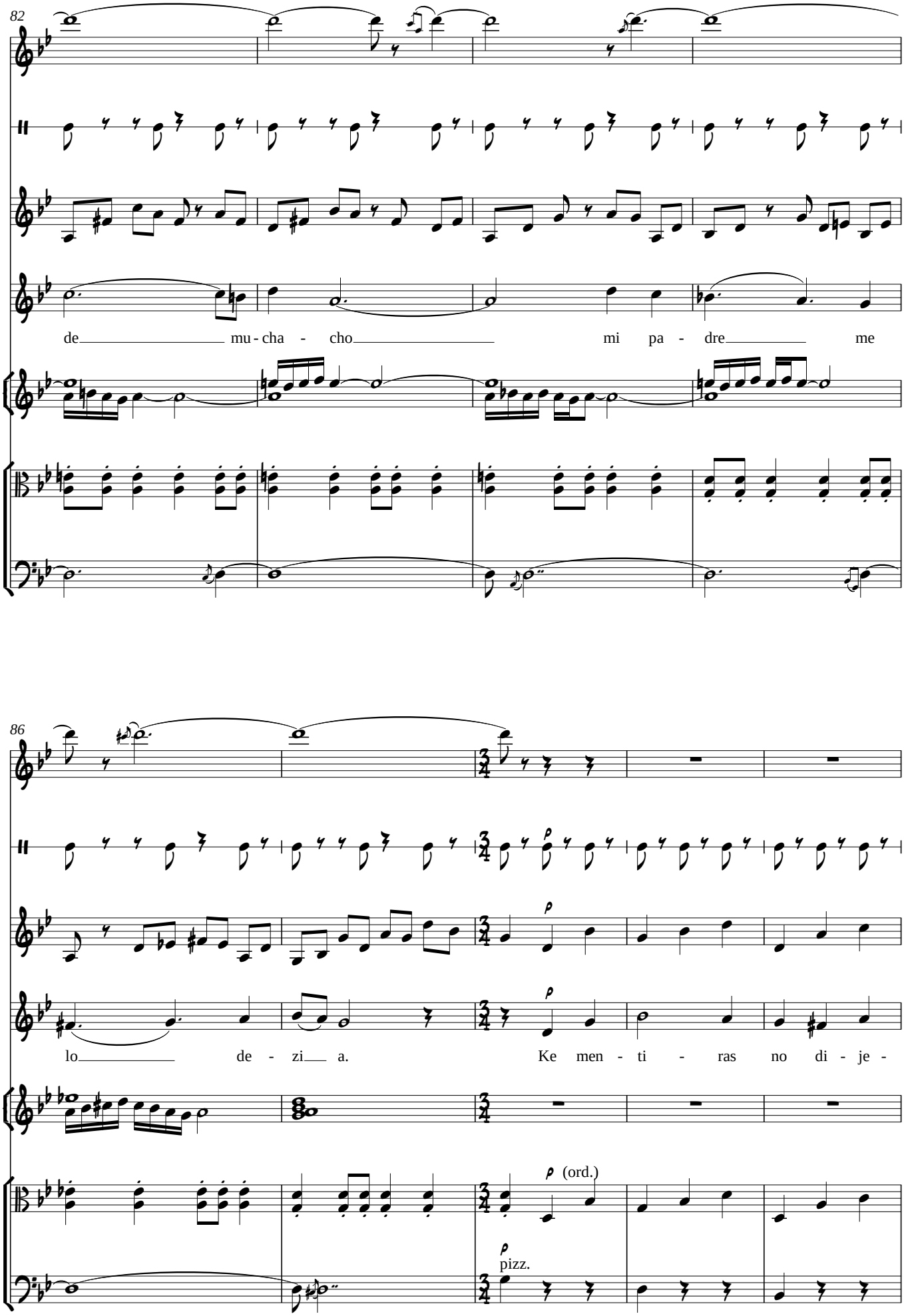

47
Gm
zir men - ti ra.
51
(mandolinato)
arco
pizz.

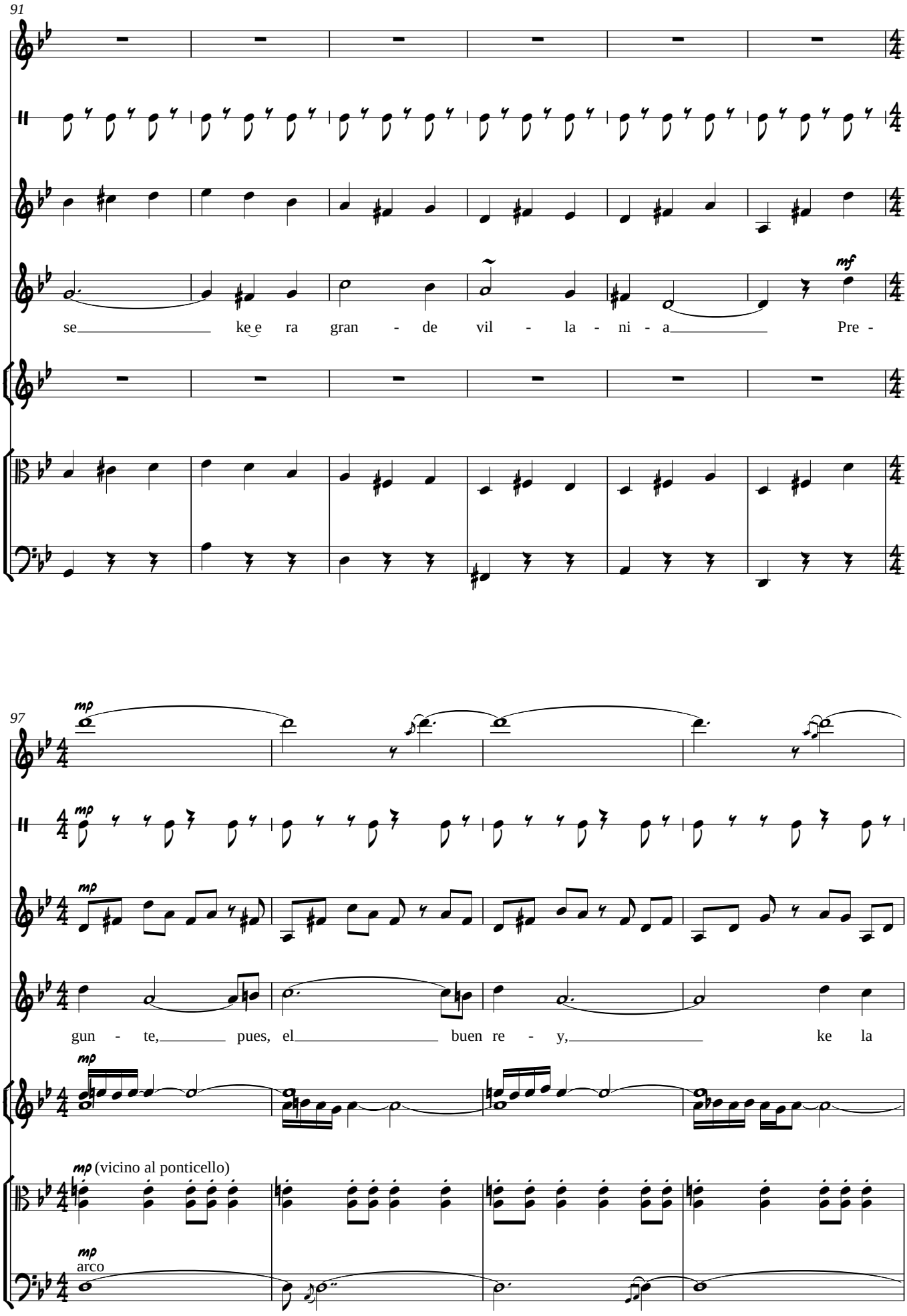

55
D/A
(vocalizzo)
Ah
arco
59
(mandolinato)
ah
ah
pizz.

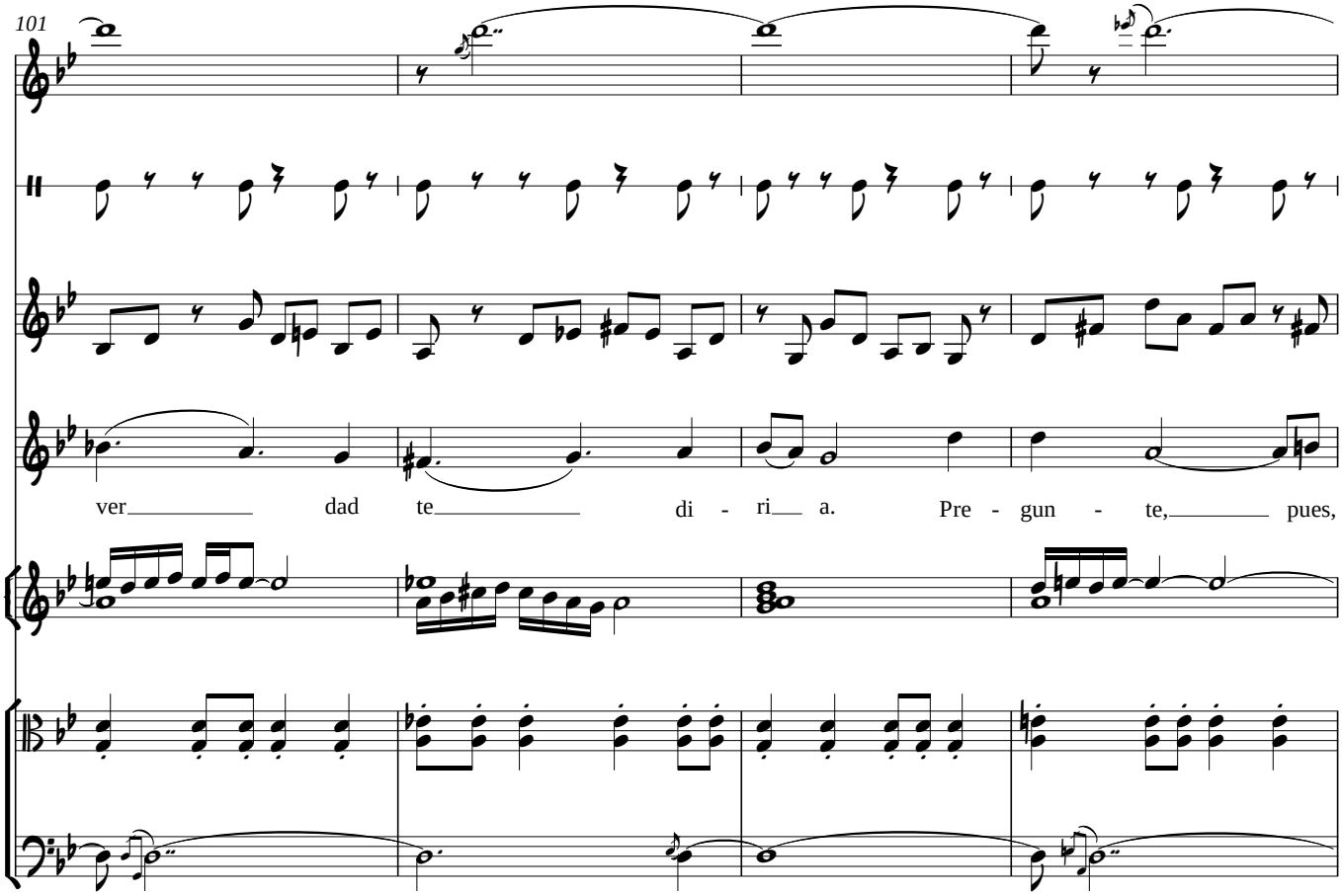

63
5
Yo - no os la di - re se -
arco
pizz.
68
nyor
aun - ke me ko - sta la vi - da
Ke
mf

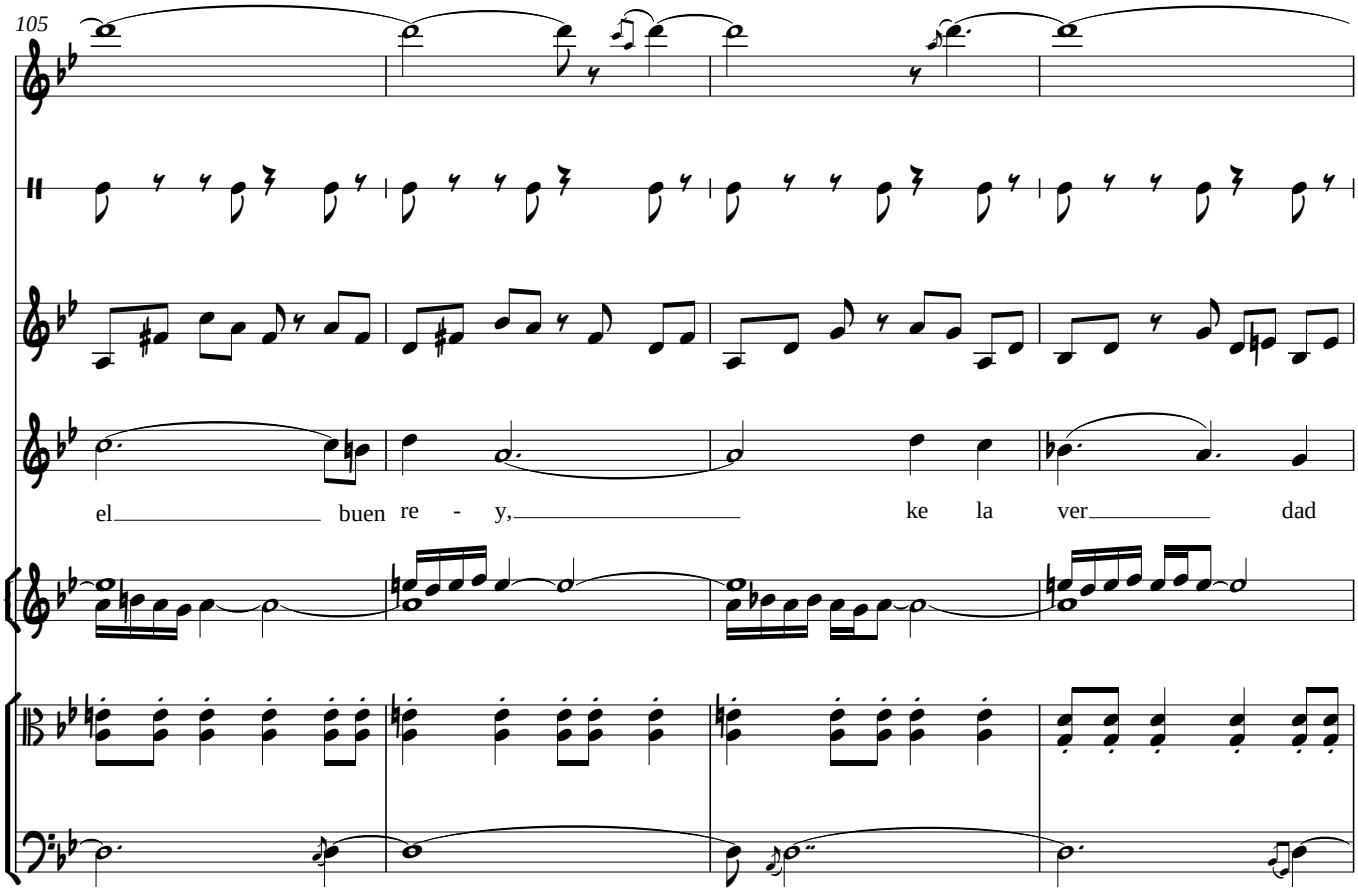

74
mp
mp
mp
de chi - co_i de mu - cha - cho mi pa -
mp
mp (vicino al ponticello)
mp
arco

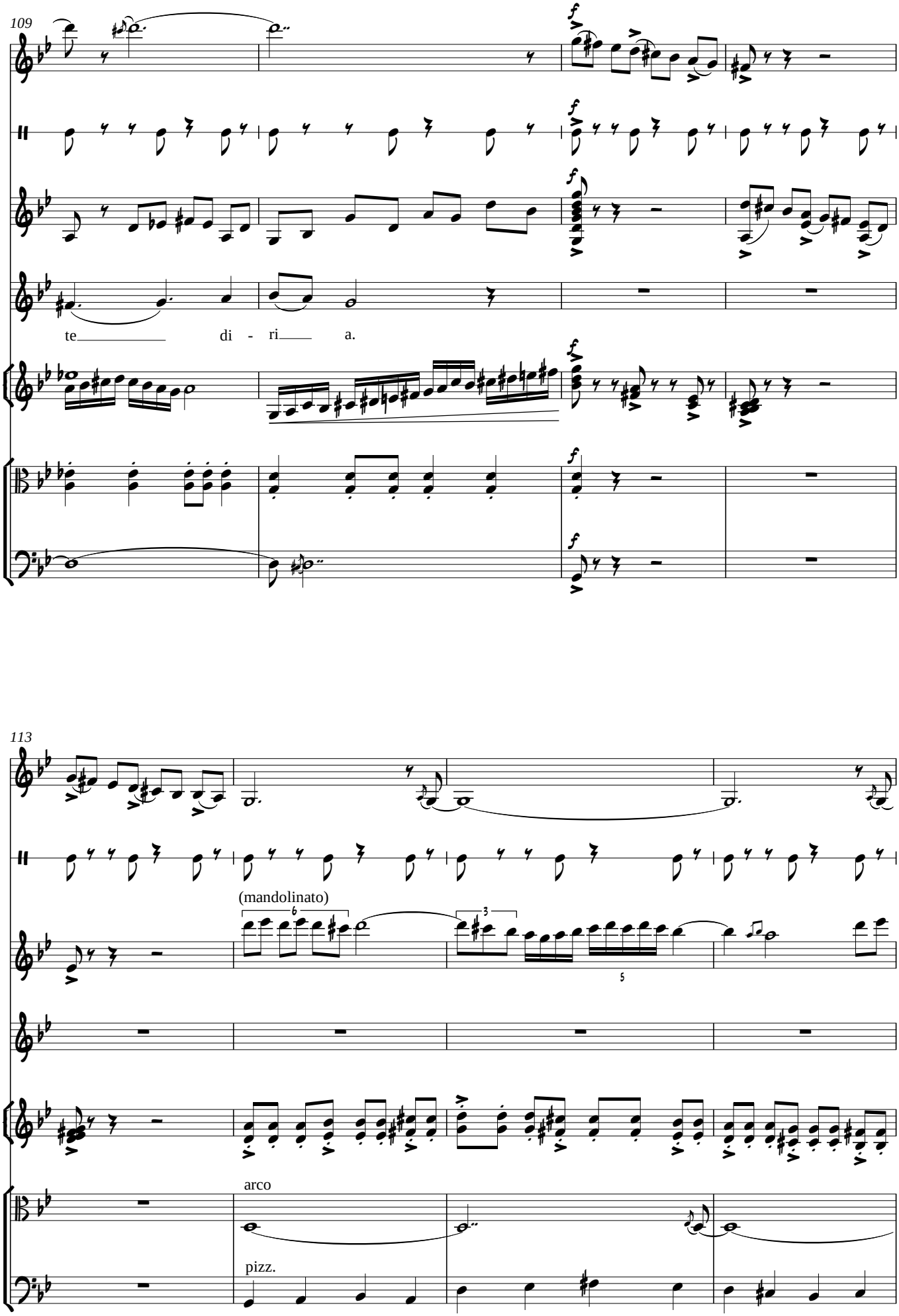

78
dre me lo de - zi a. Ke de chi - co_i

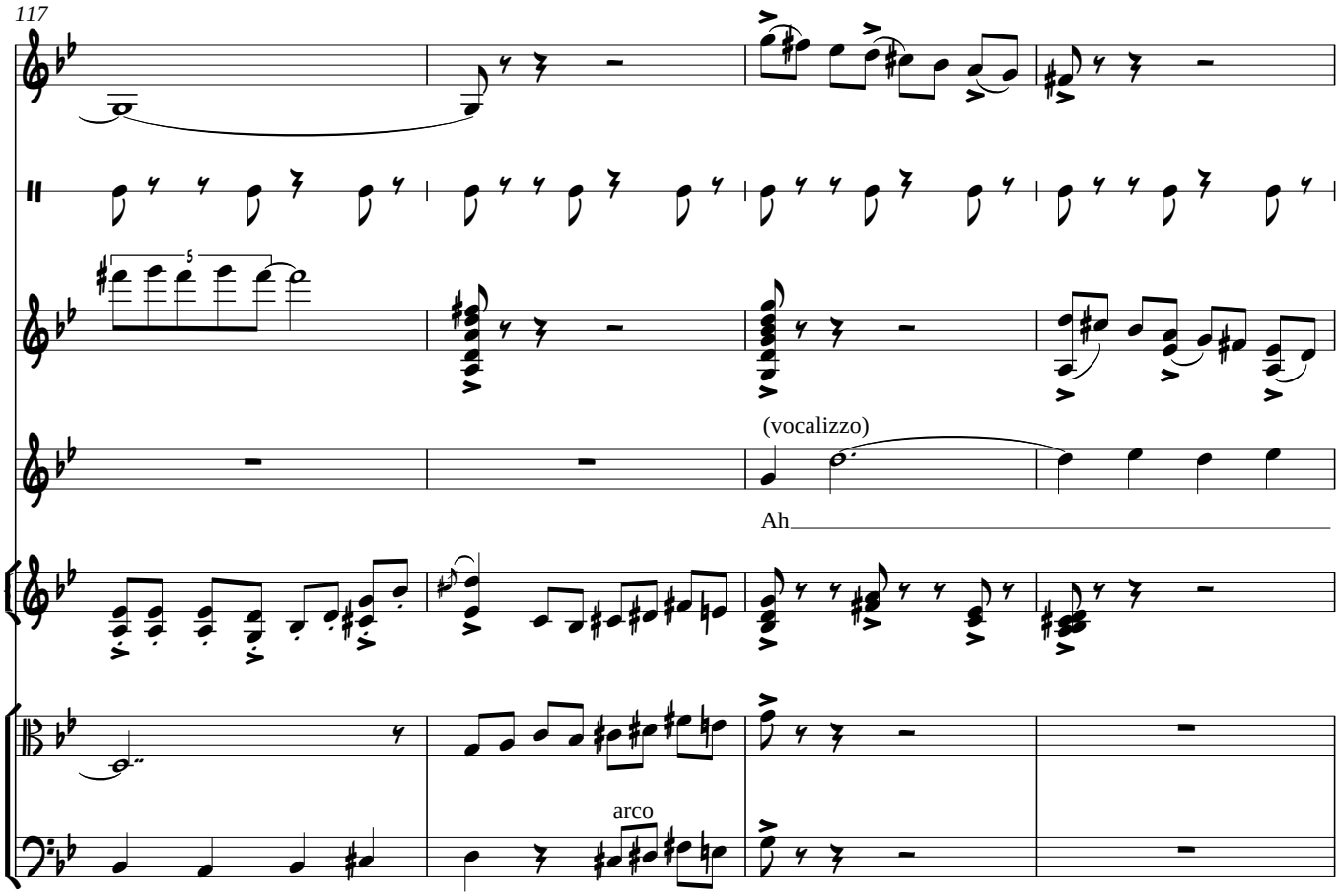

82
de mu - cha - cho mi pa - dre me
86
lo de - zi a. Ke men - ti - ras no di - je -
p
p (ord.)
p
pizz.

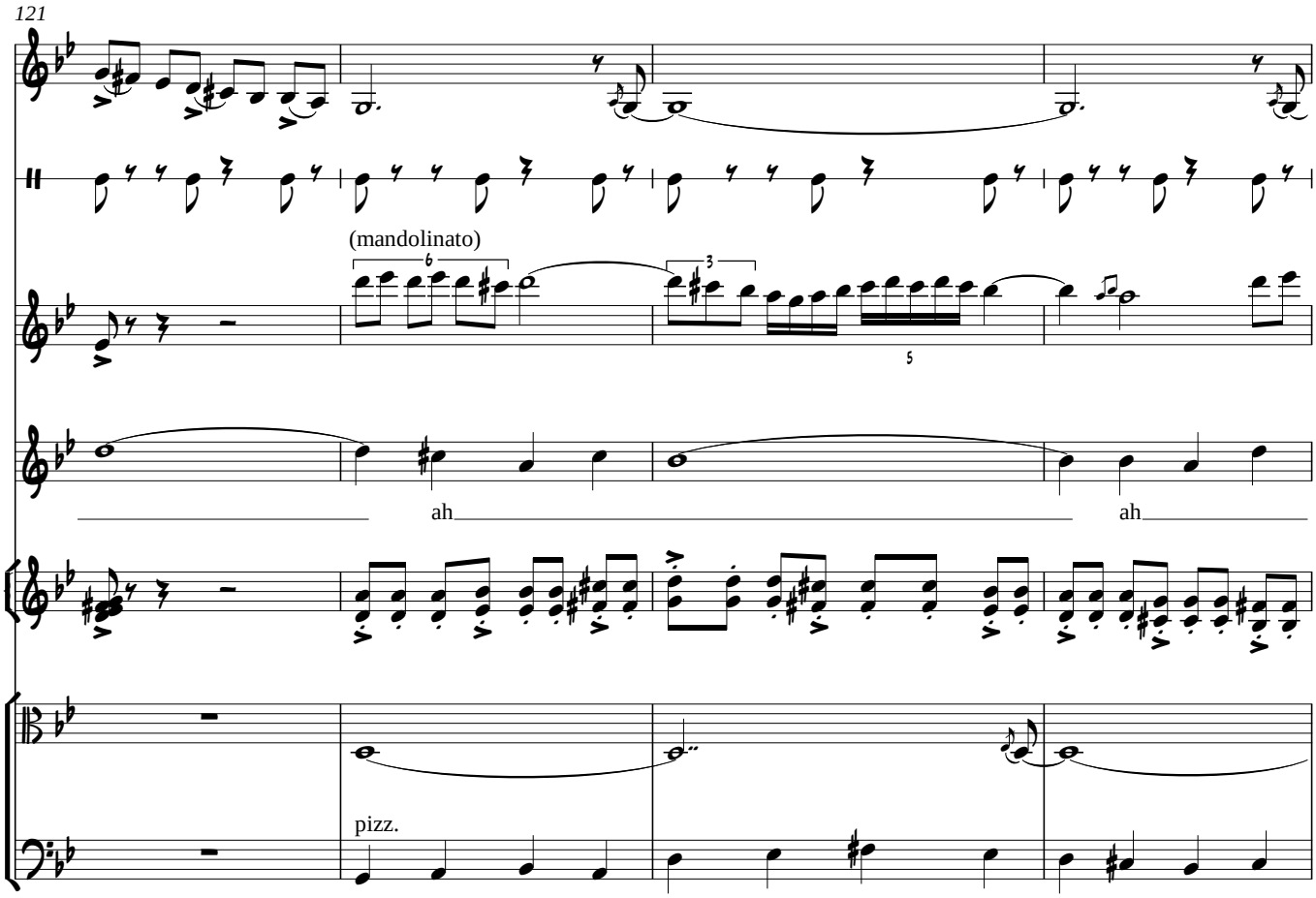

91
mf
se ke e ra gran - de vil - la - ni - a Pre -
97
mp
gun - te, pues, el buen re - y, ke la
mp (vicino al ponticello)
mp
arco

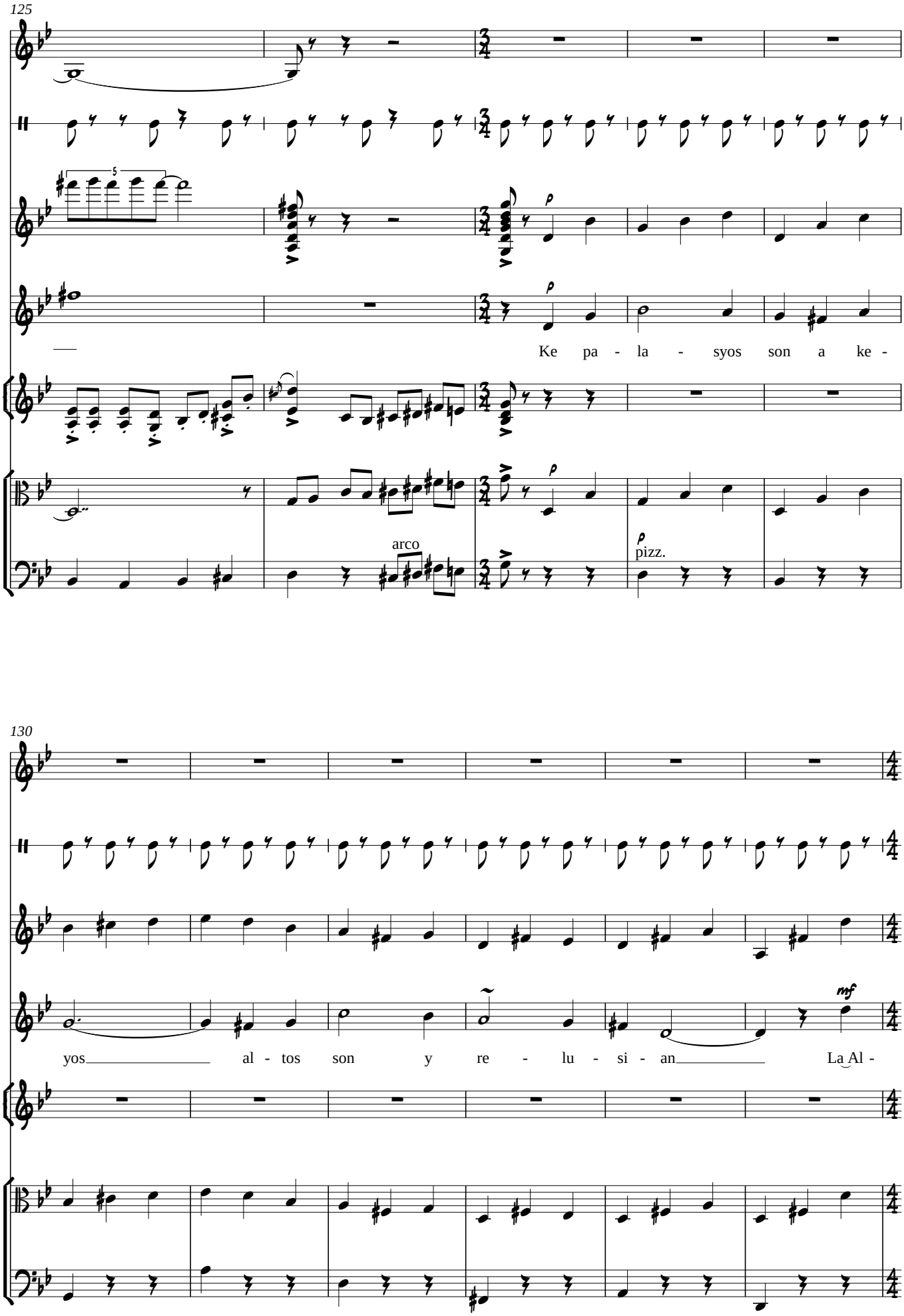

101
ver dad te di - ri a. Pre - gun - te, pues,

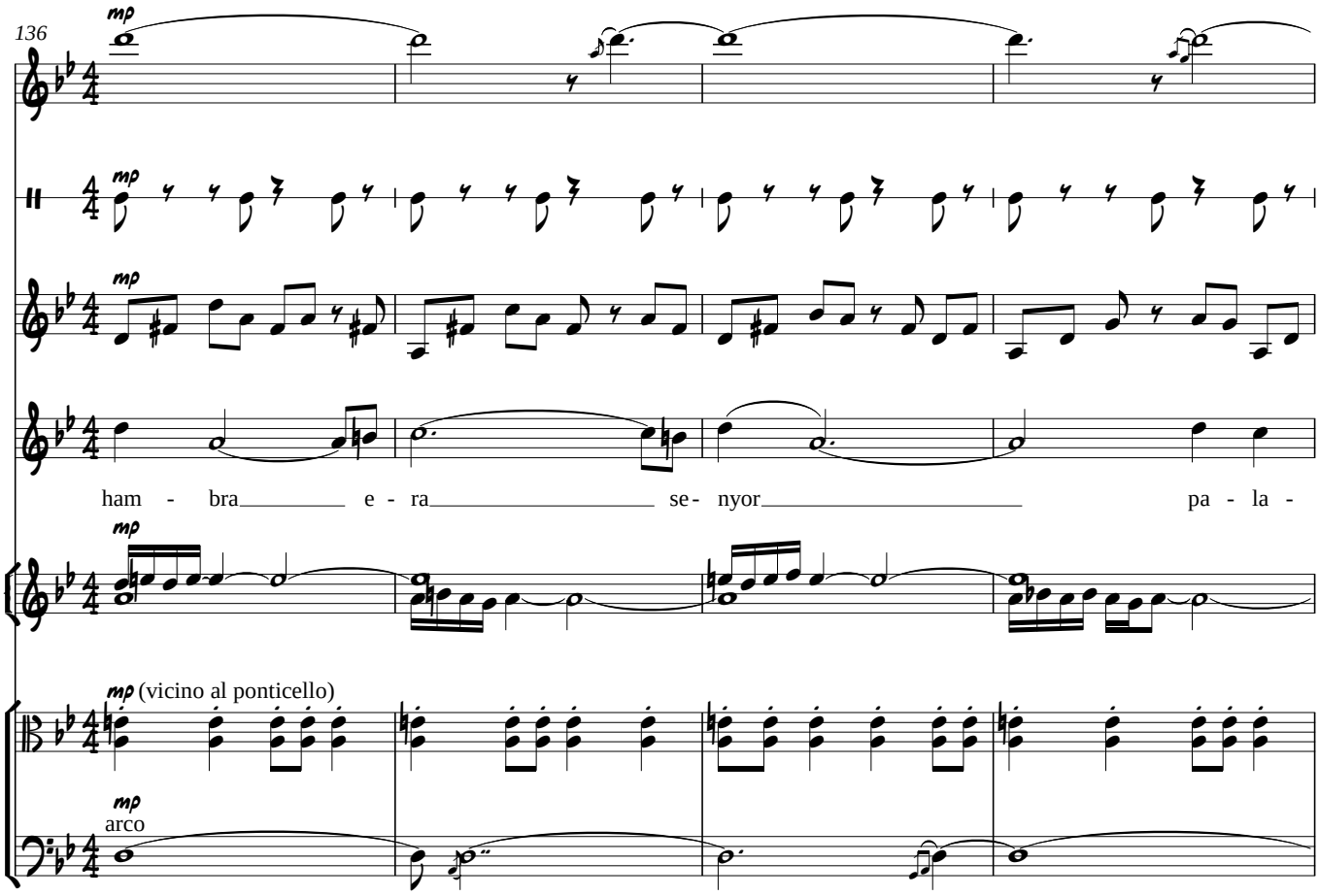

105
el buen re - y, ke la ver dad

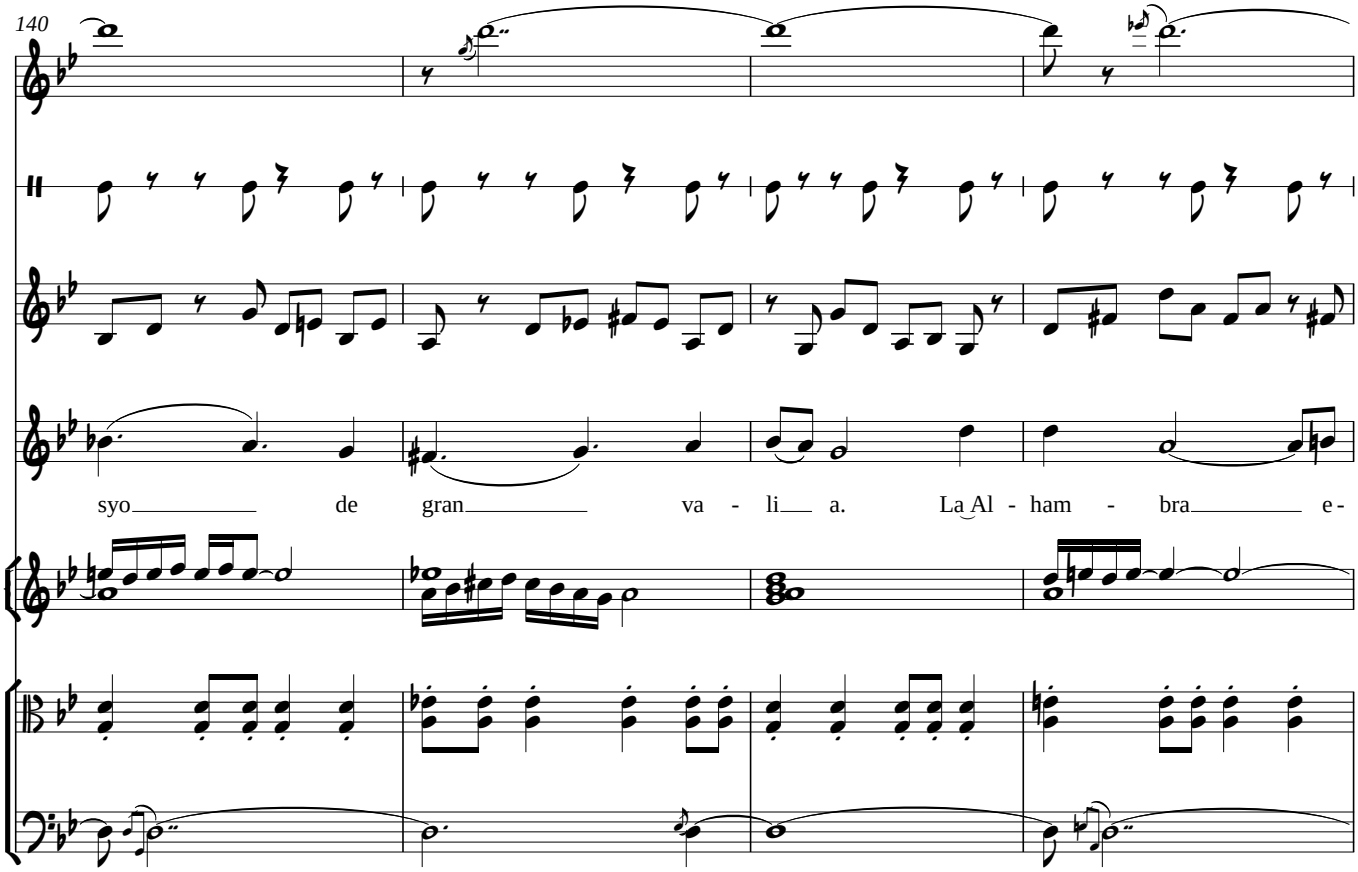

109
f
te di - ri a.
113
(mandolinato)
arco
pizz.

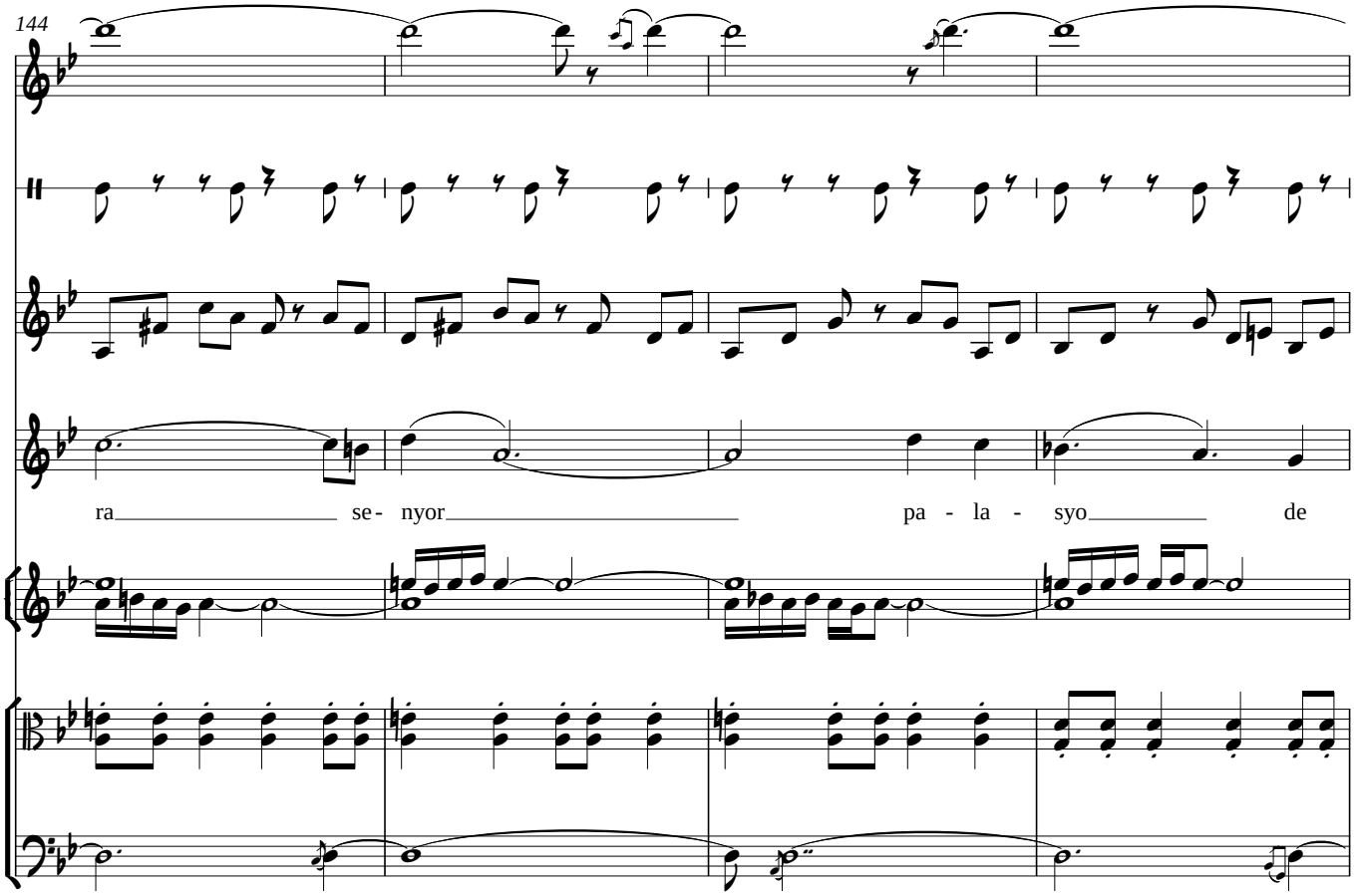

117
(vocalizzo)
Ah
arco

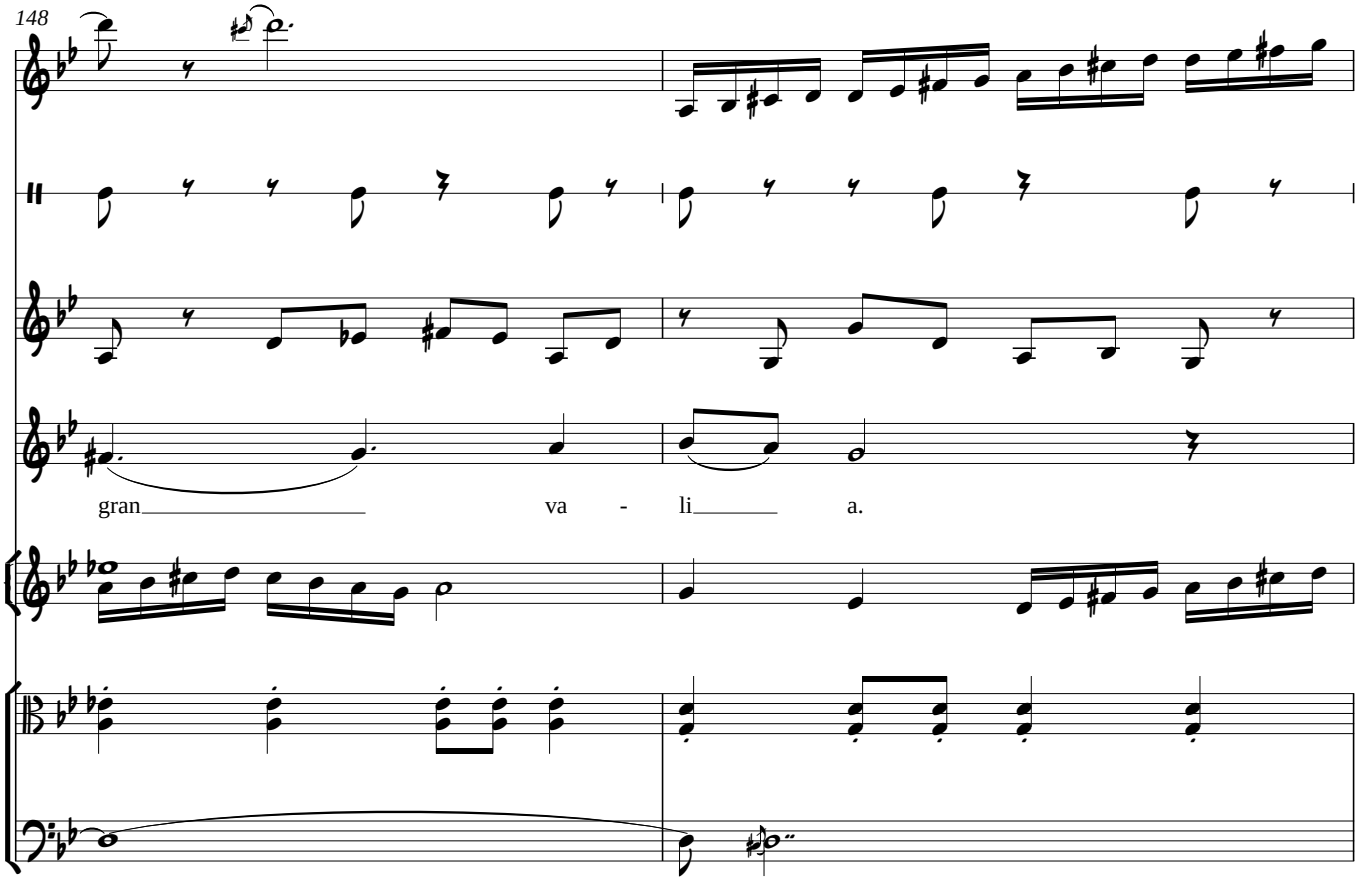

121
(mandolinato)
ah
ah
pizz.

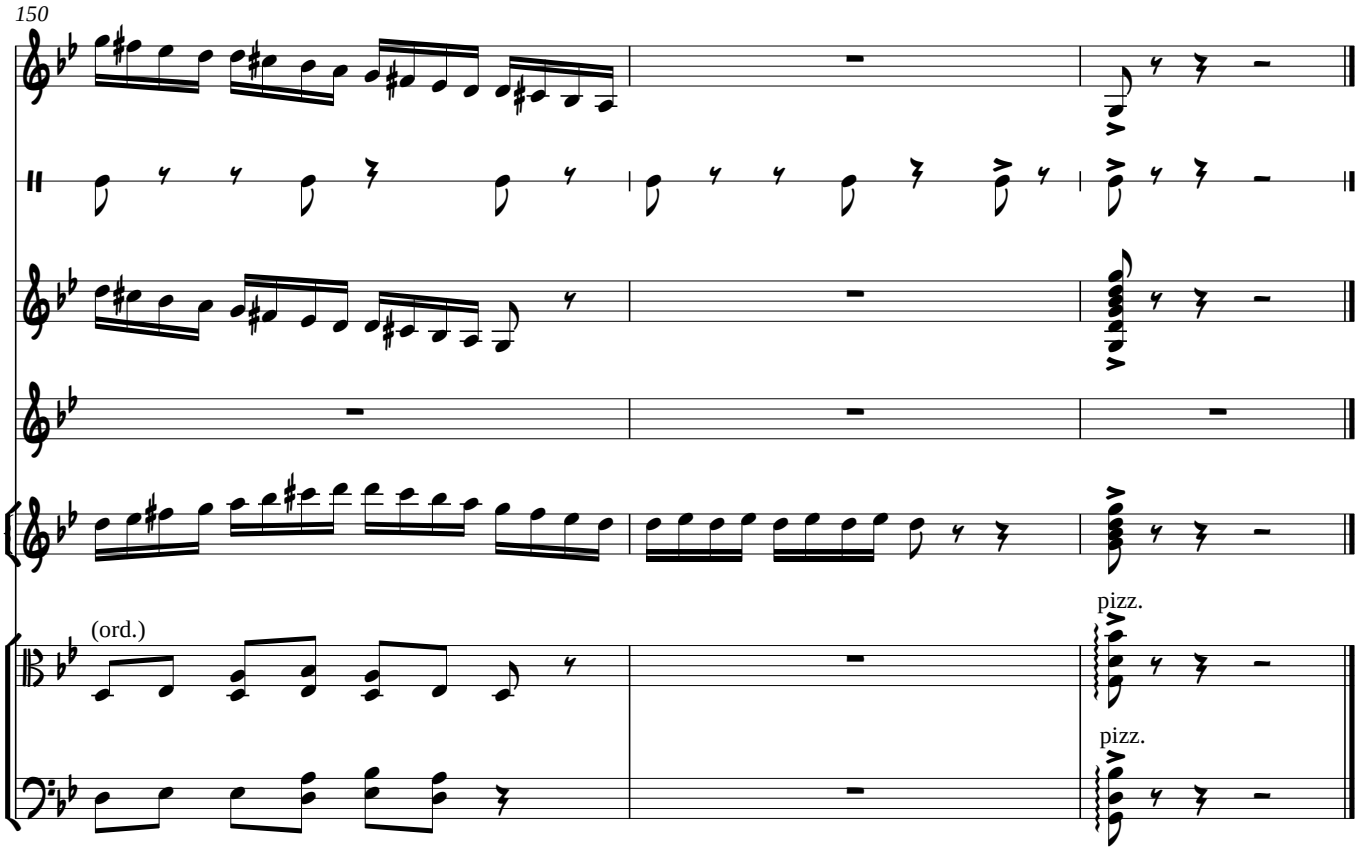

125
Ke pa - la - syos son a ke -
arco
pizz.
130
yos al - tos son y re - lu - si - an La Al -


136
mp
mp
mp
ham - bra e - ra se - nyor pa - la -
mp (vicino al ponticello)
mp
arco


140
syo de gran va - li a. La Al - ham - bra e -


144
ra se- nyor pa - la - syo de


148
gran va - li a.

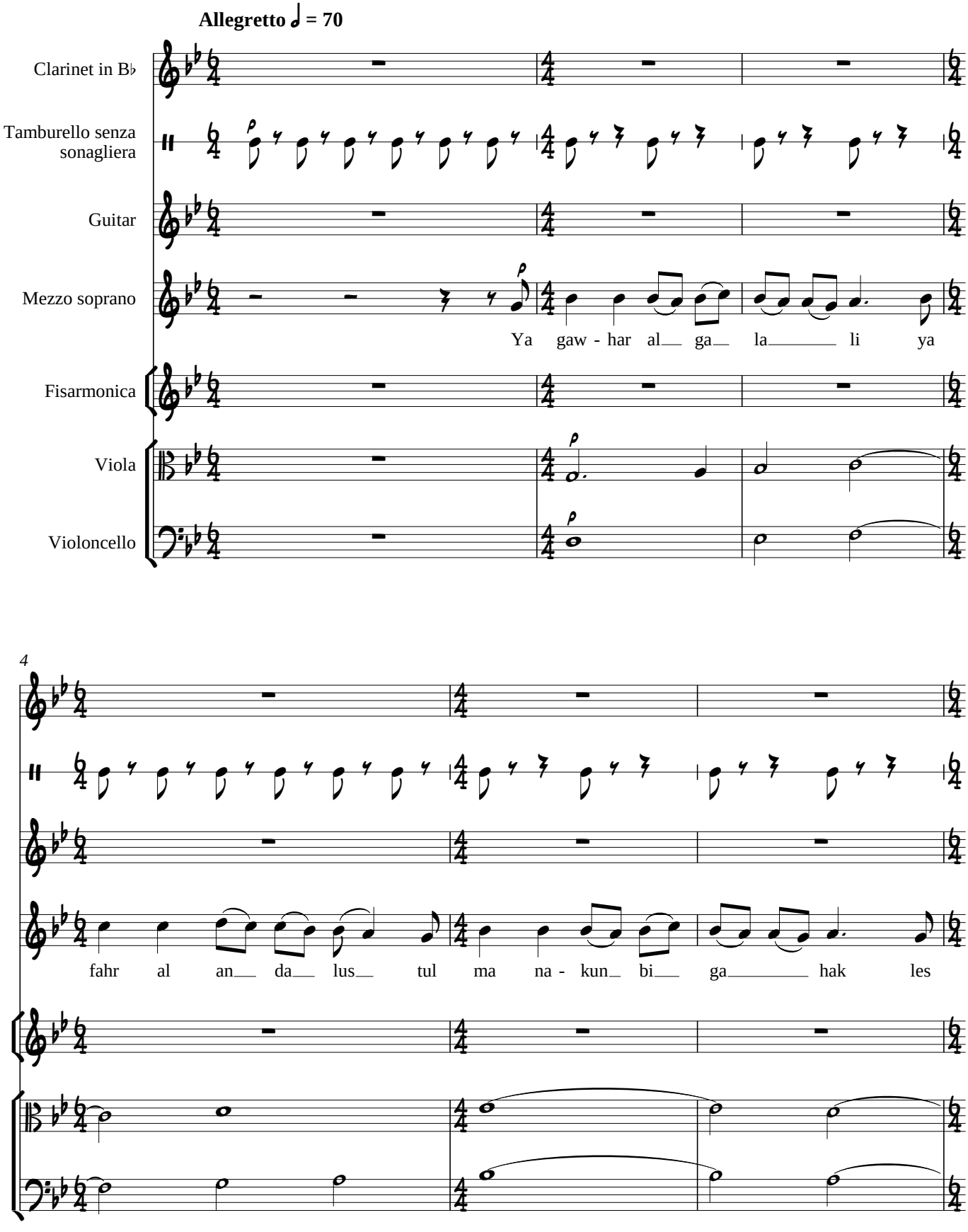

150
(ord.)
pizz.
pizz.

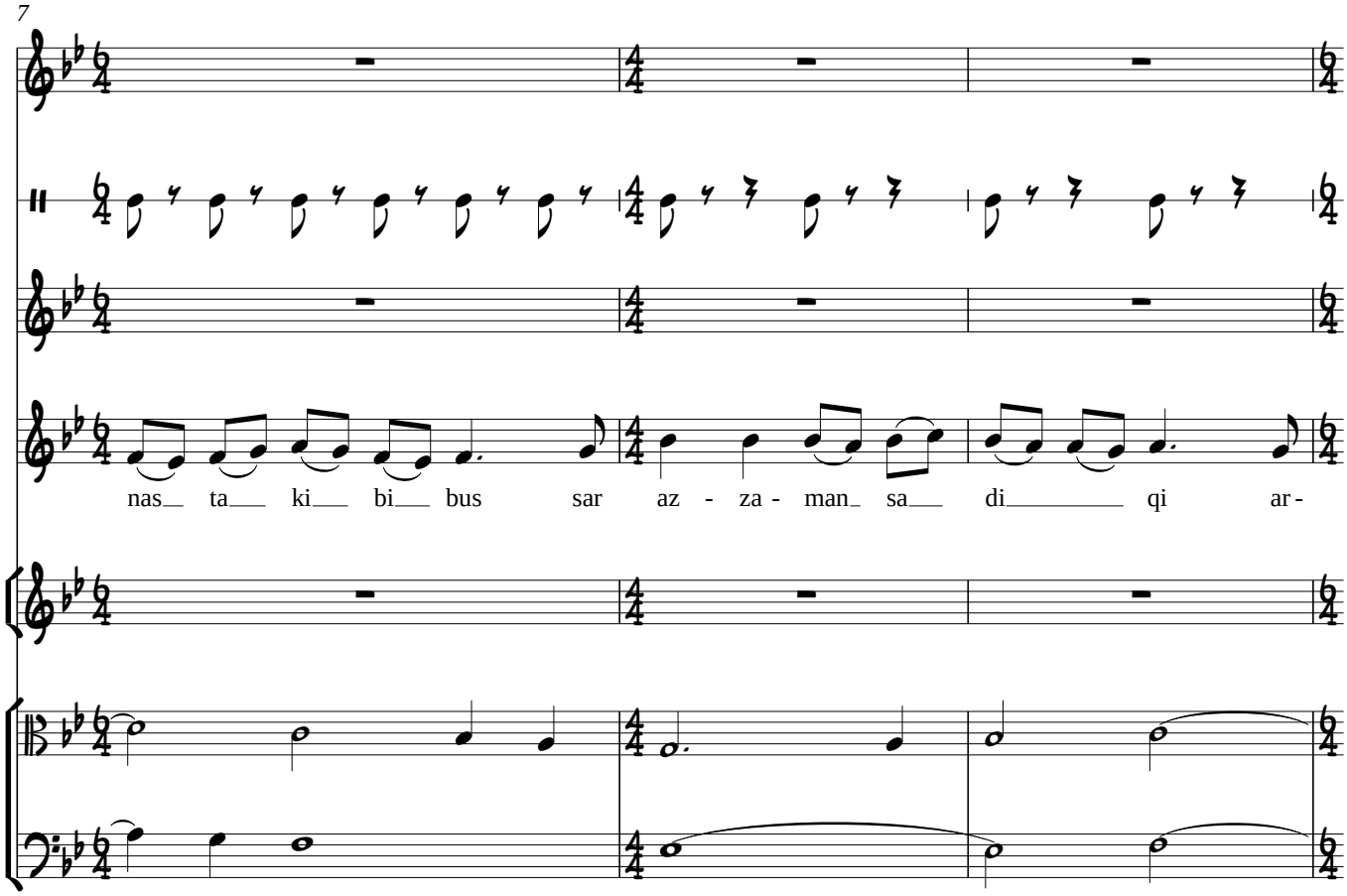
Ya gawhar al galali (Tetuàn, Marocco)

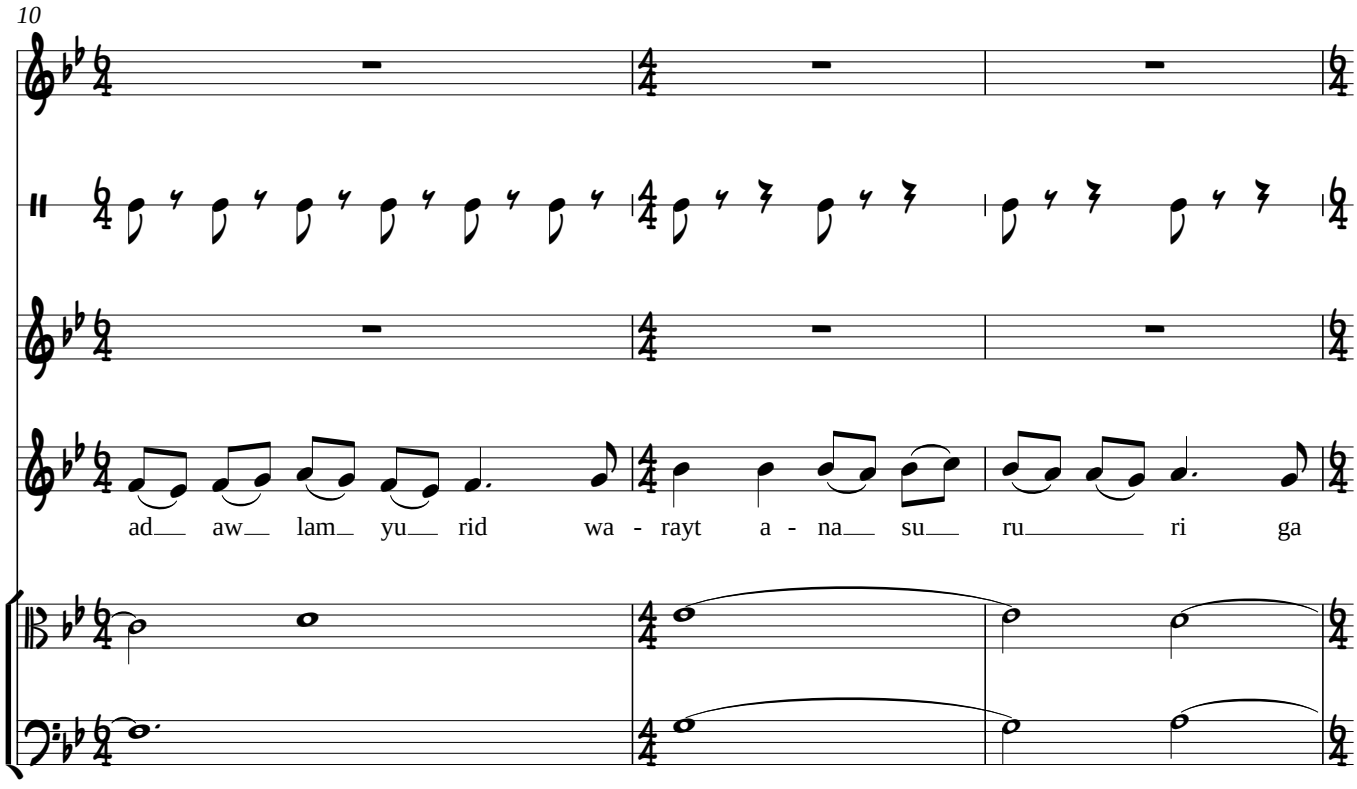
Musica: Enrico Tricarico

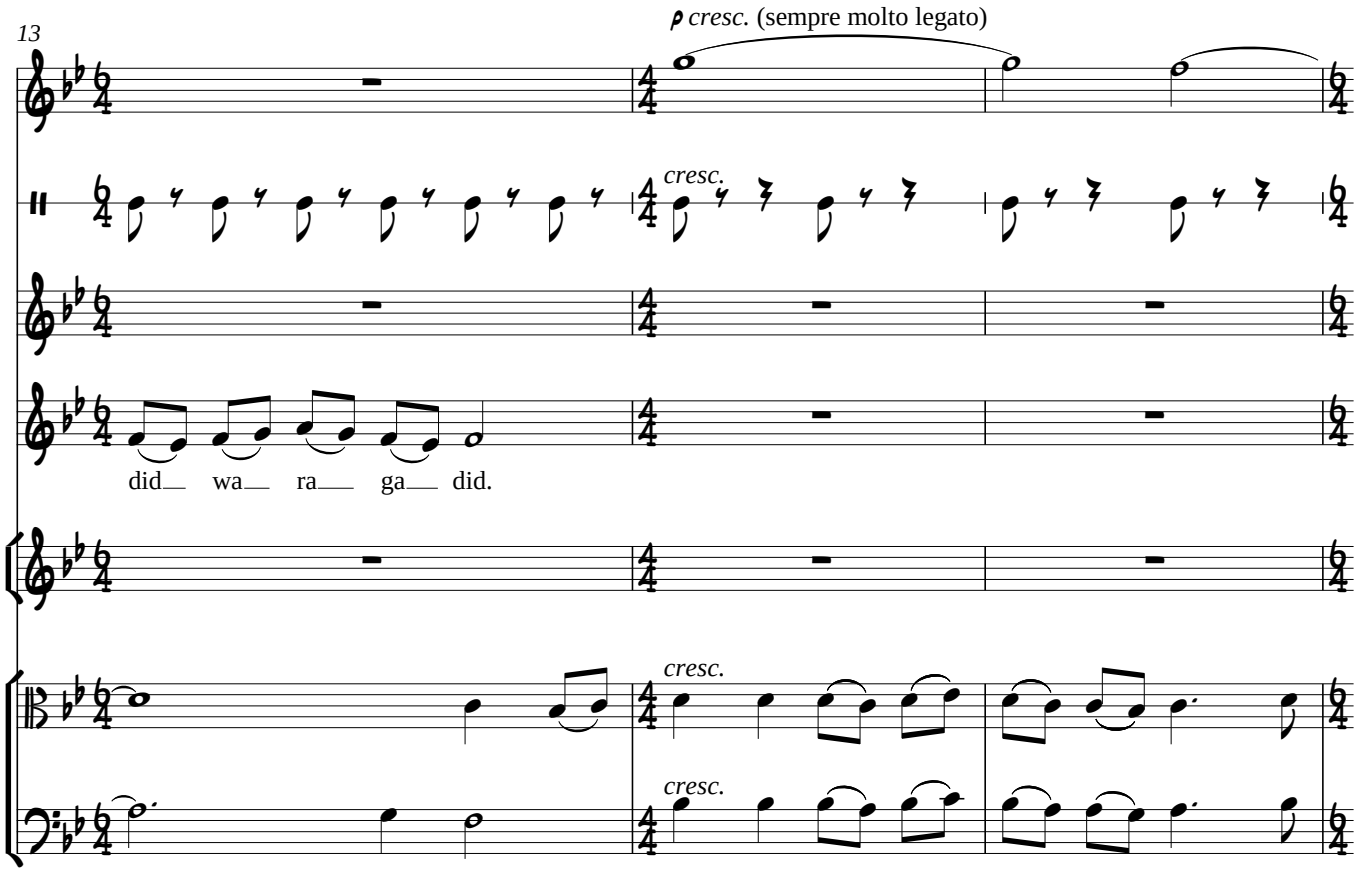
Testo: Ibn Quzman (-1160)

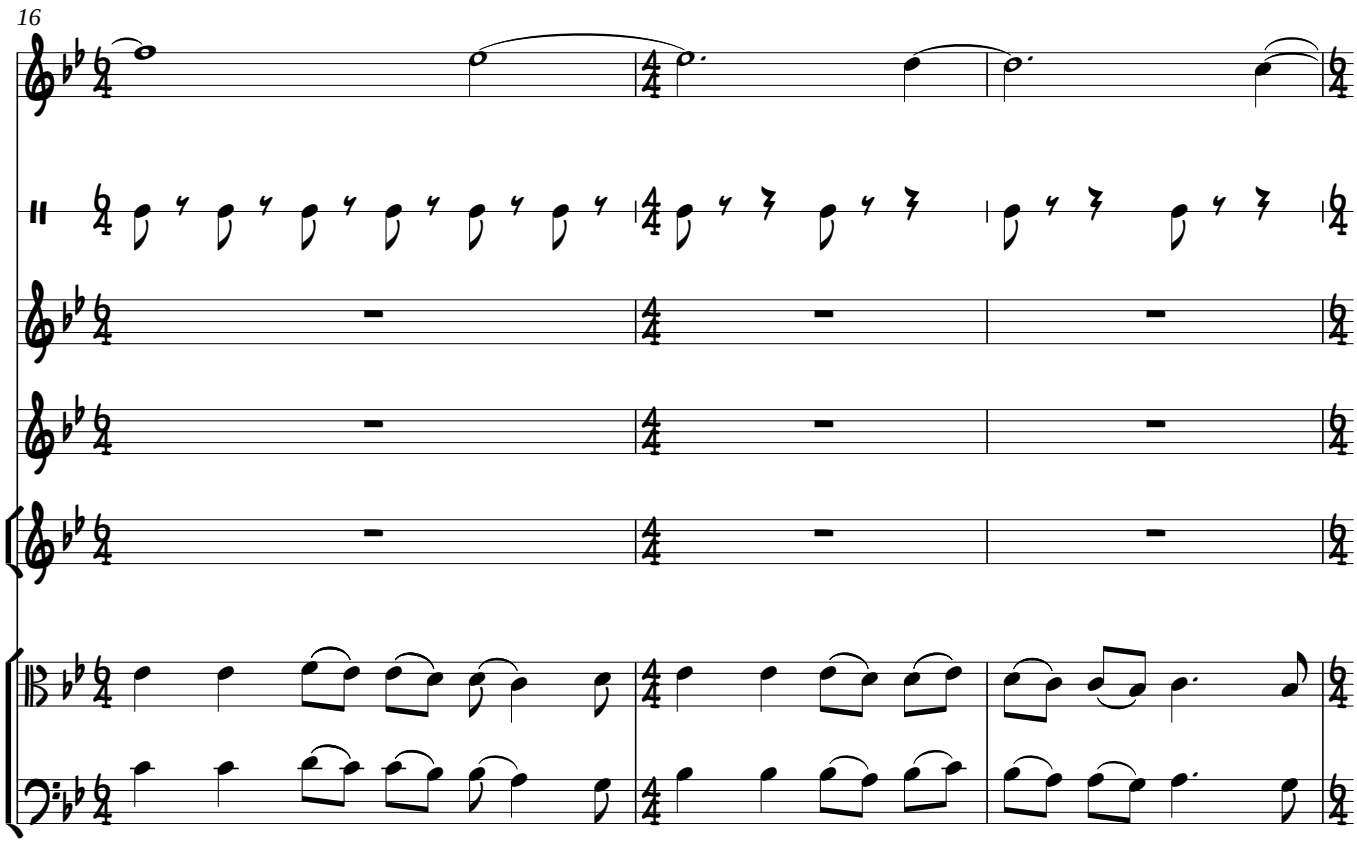
Melodia: Cantiga de Santa Maria 47, ms. fine XIII secolo

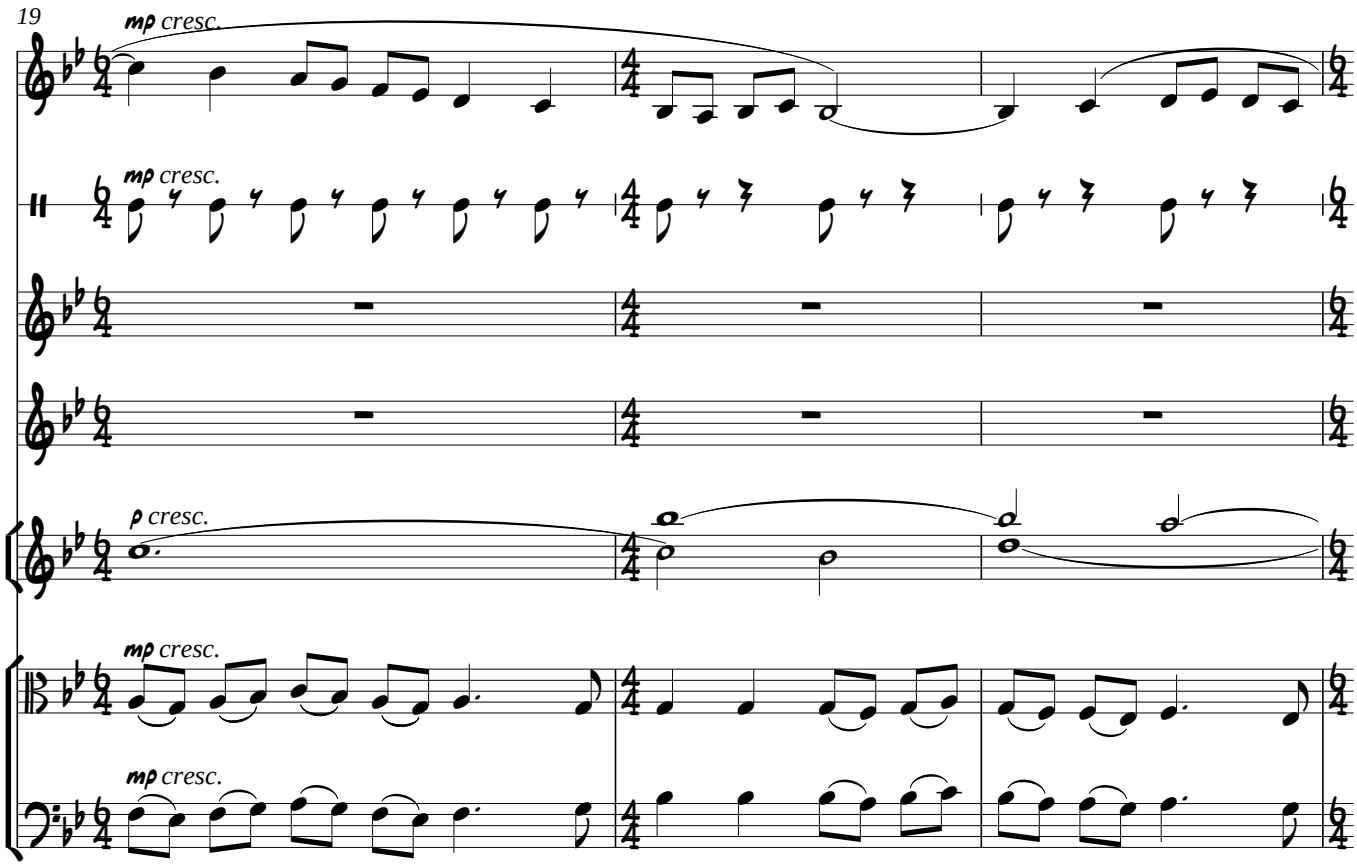


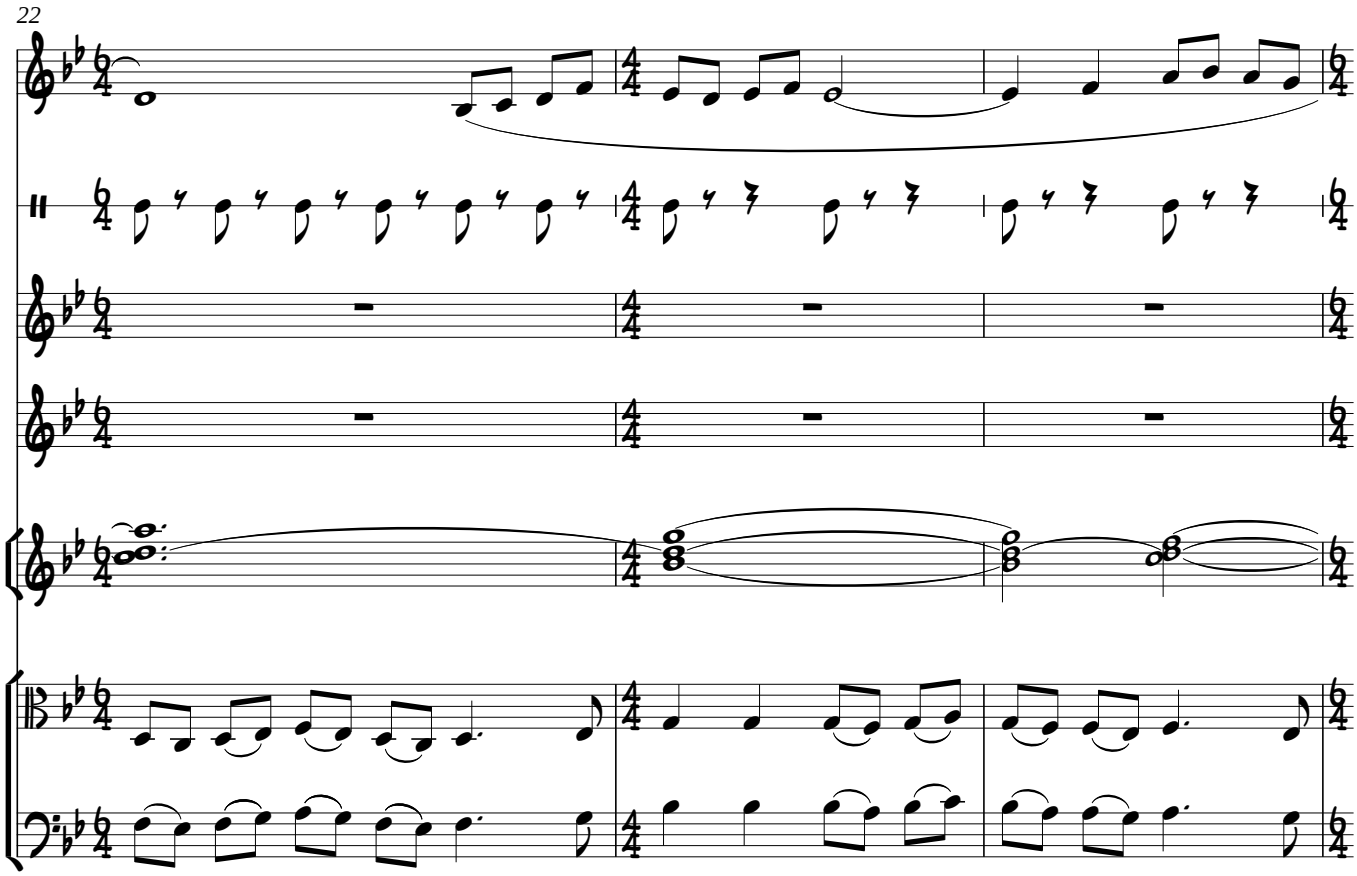

7
nas ta ki bi bus sar az - za - man sa di qi ar-

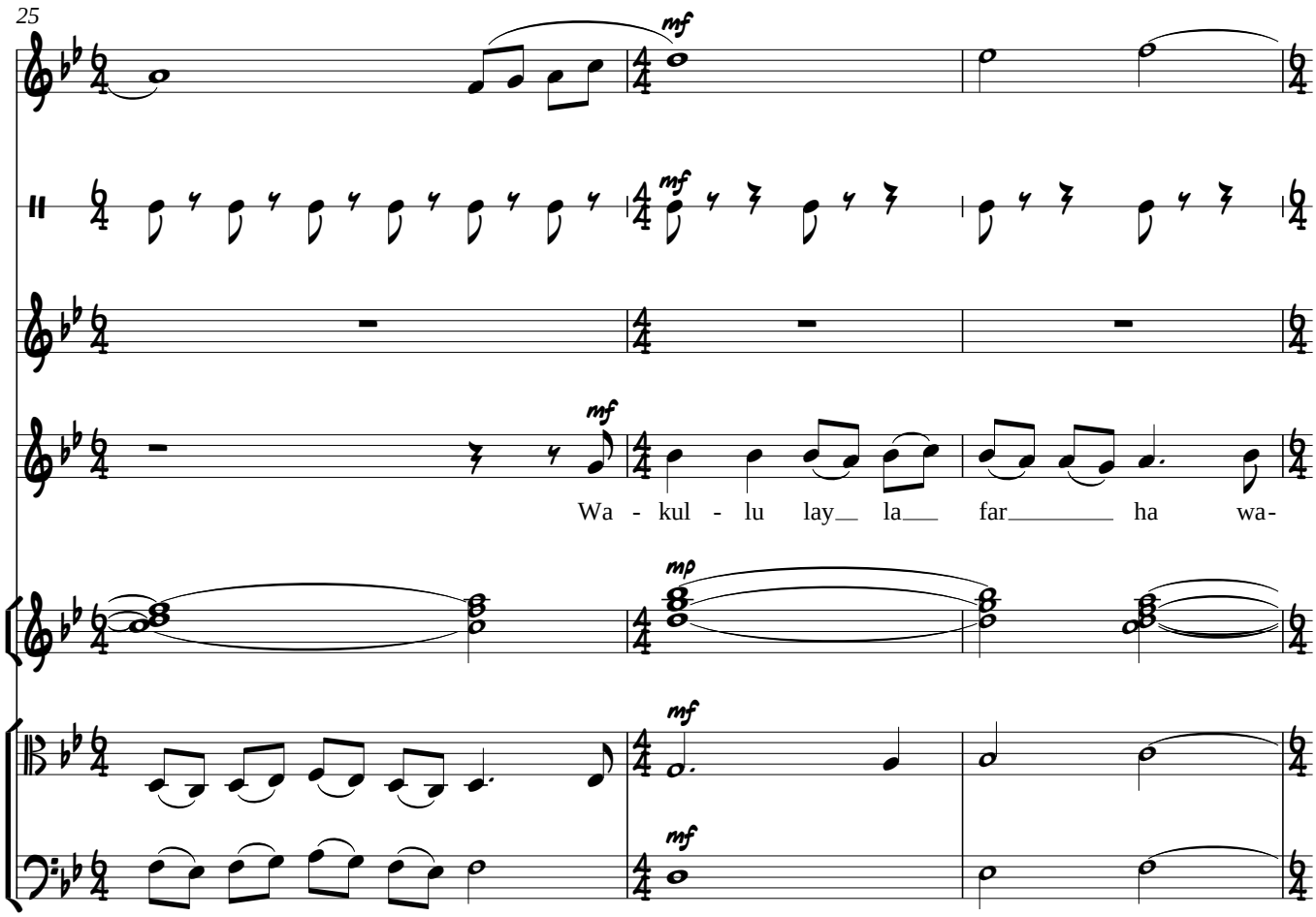

10
ad aw lam yu rid wa - rayt a - na su ru ri ga

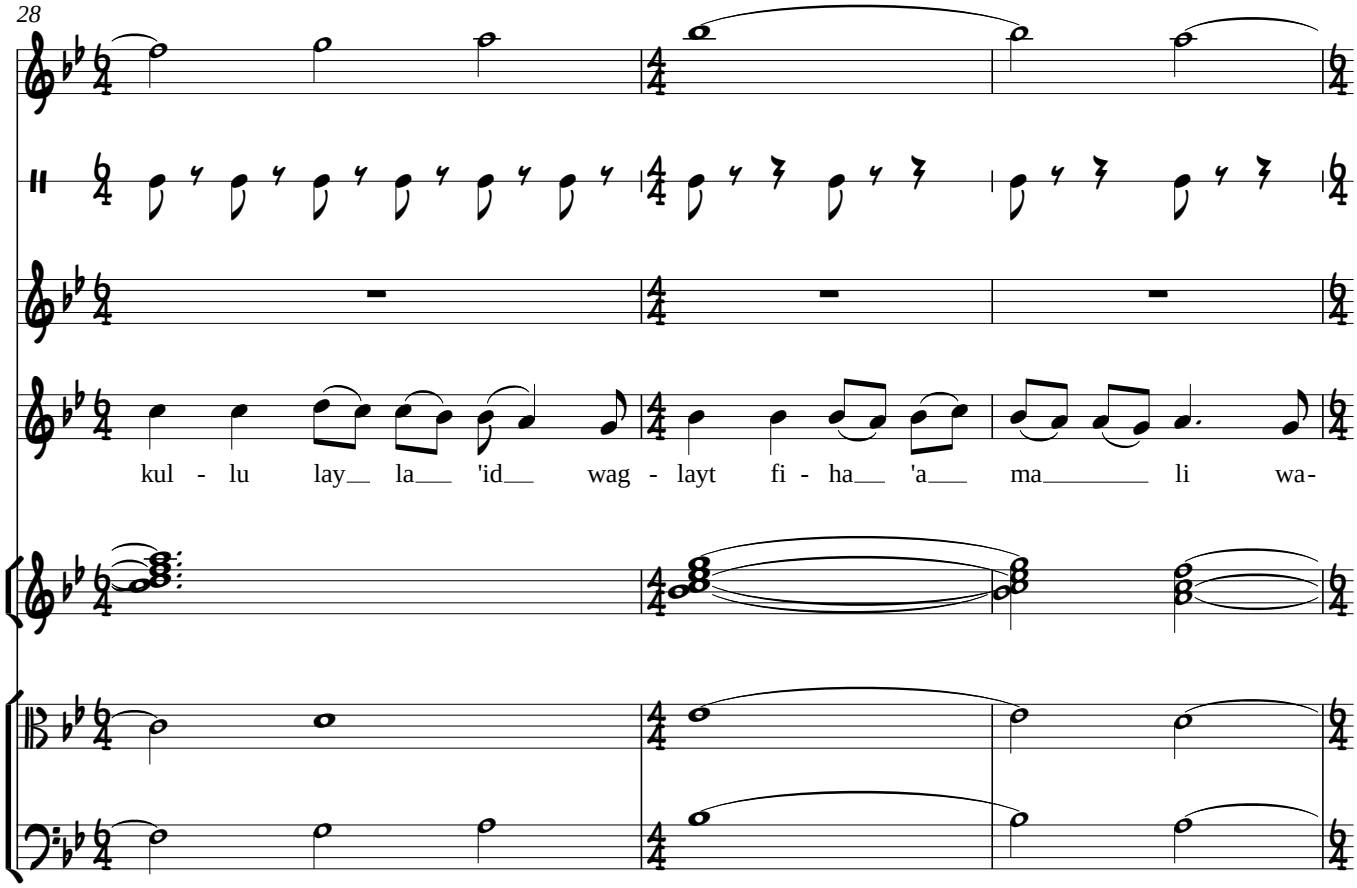

13
p cresc. (sempre molto legato)
cresc.
did wa ra ga did.
cresc.
cresc.

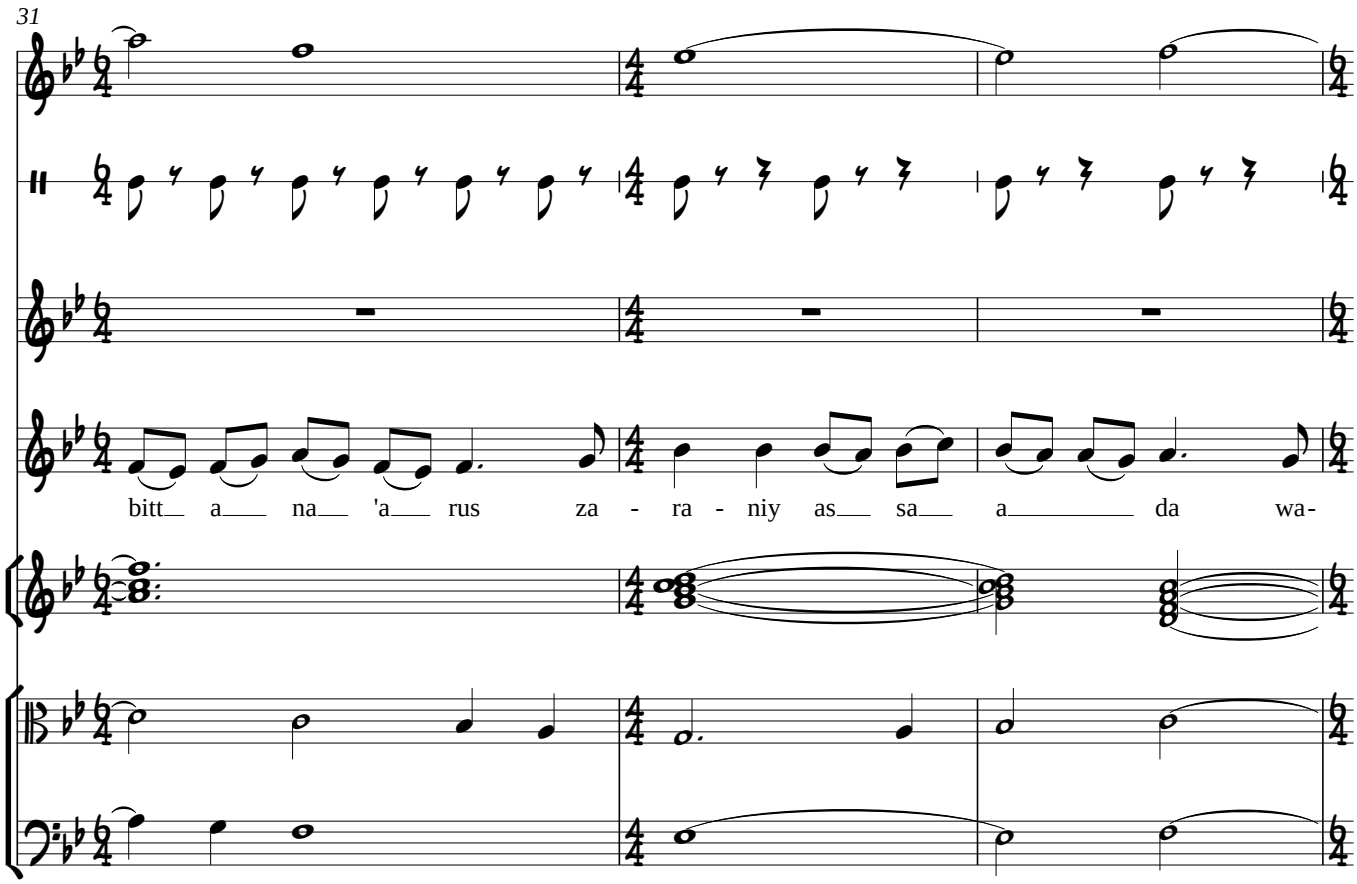

16

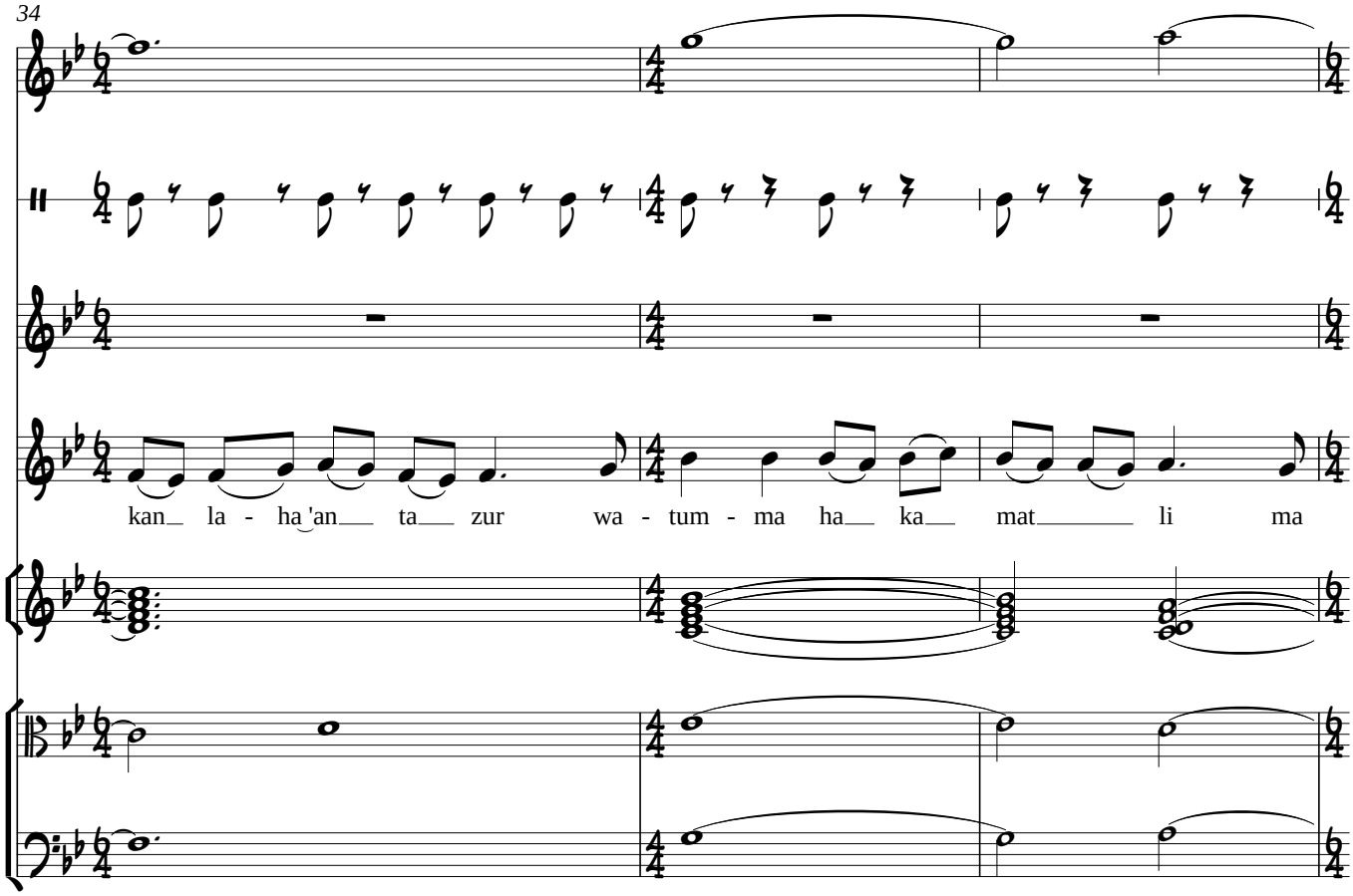

19
mp cresc.
mp cresc.
p cresc.
mp cresc.
mp cresc.

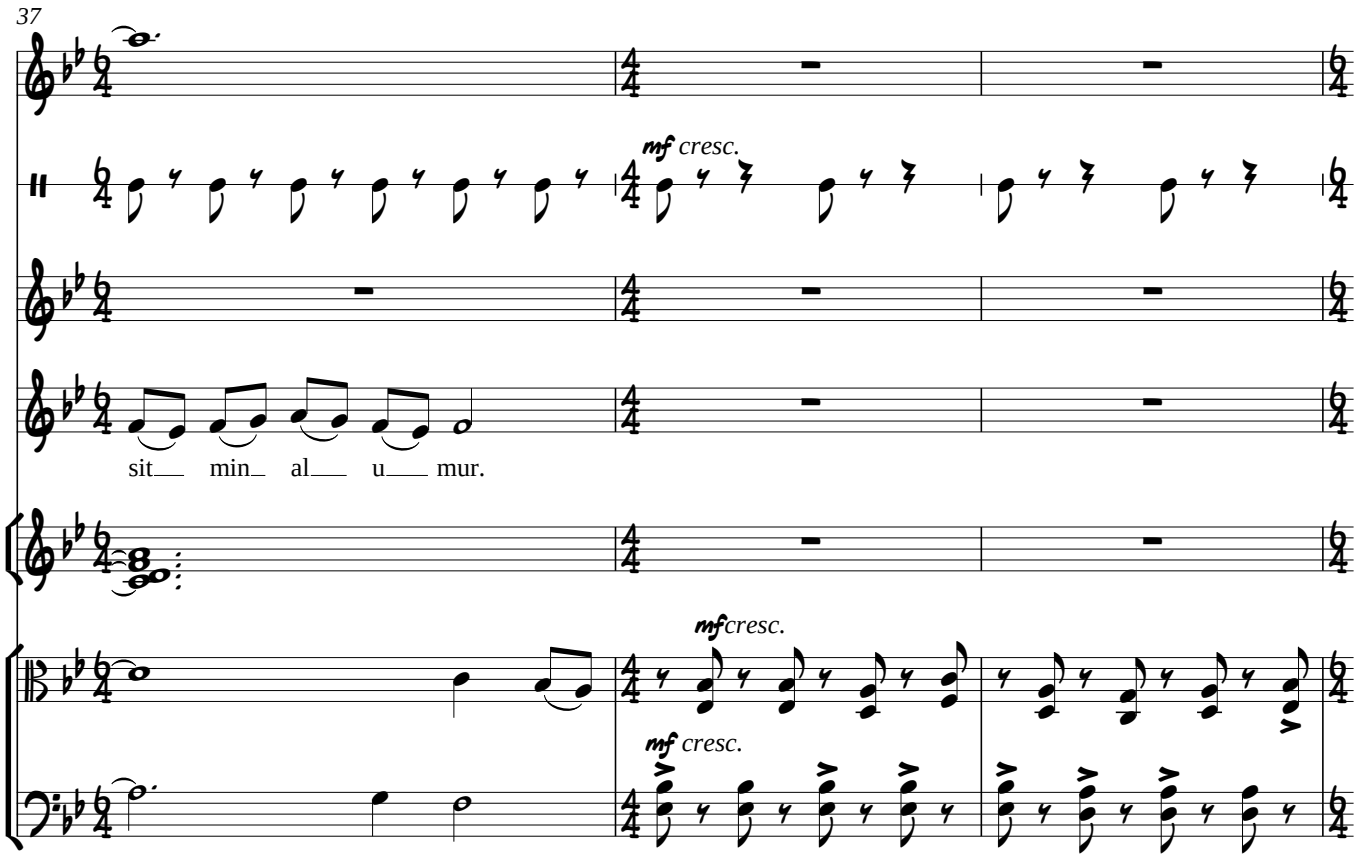

22

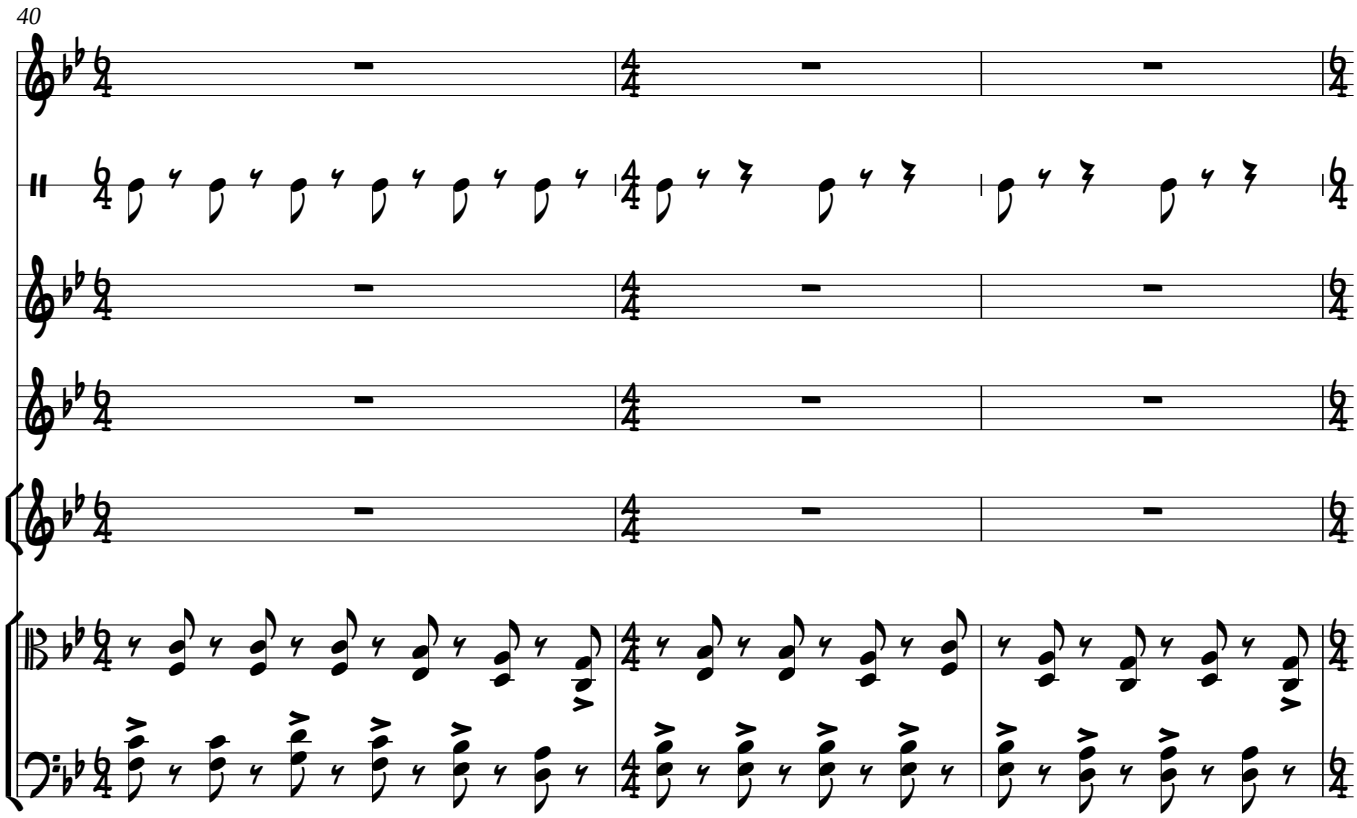

25
mf
mf
mf
Wa - kul - lu lay__ la__ far_____ ha wa-
mp
mf
mf

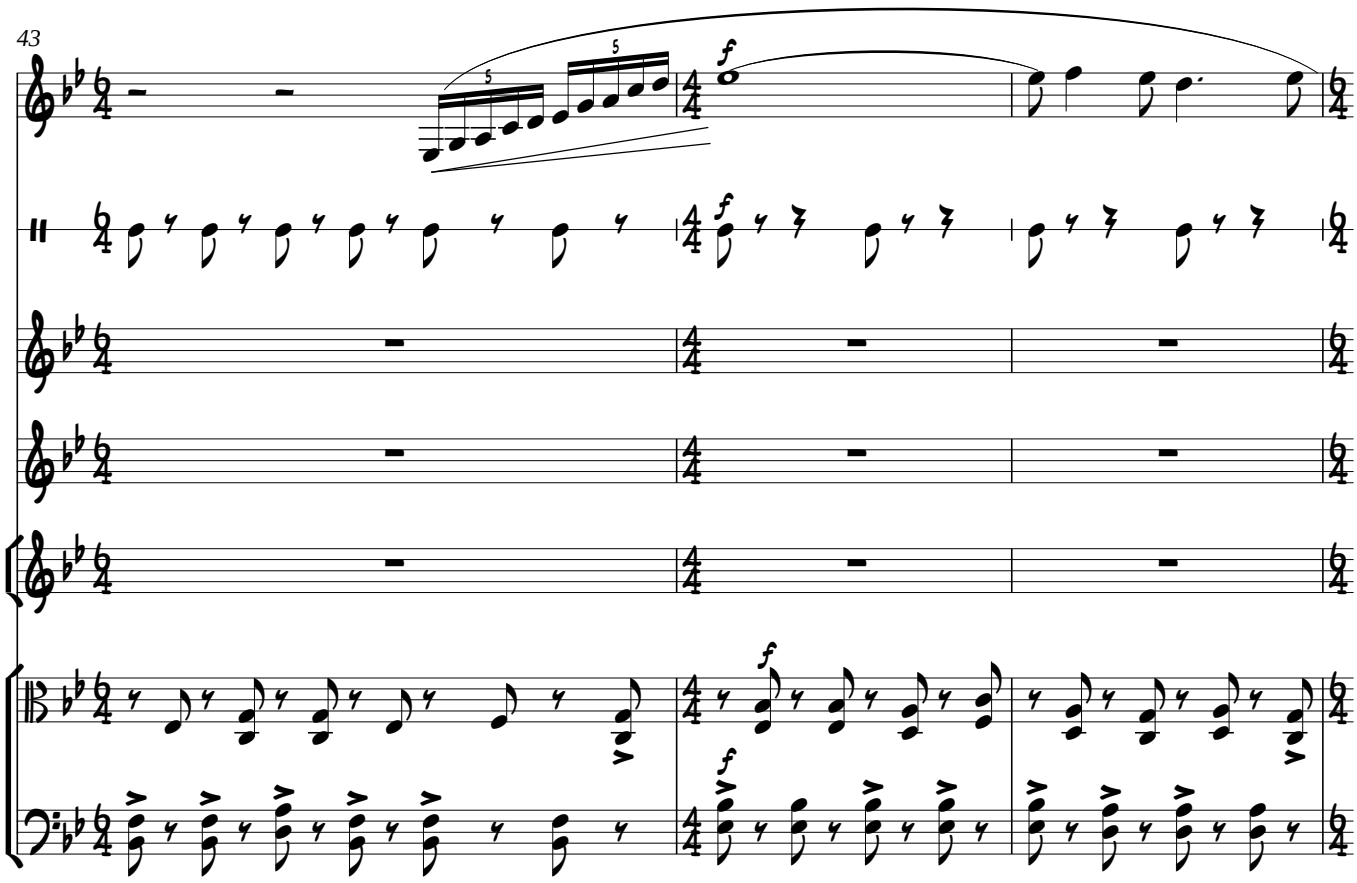

28
kul - lu lay__ la__ 'id__ wag - layt fi - ha__ 'a__ ma_____ li wa-

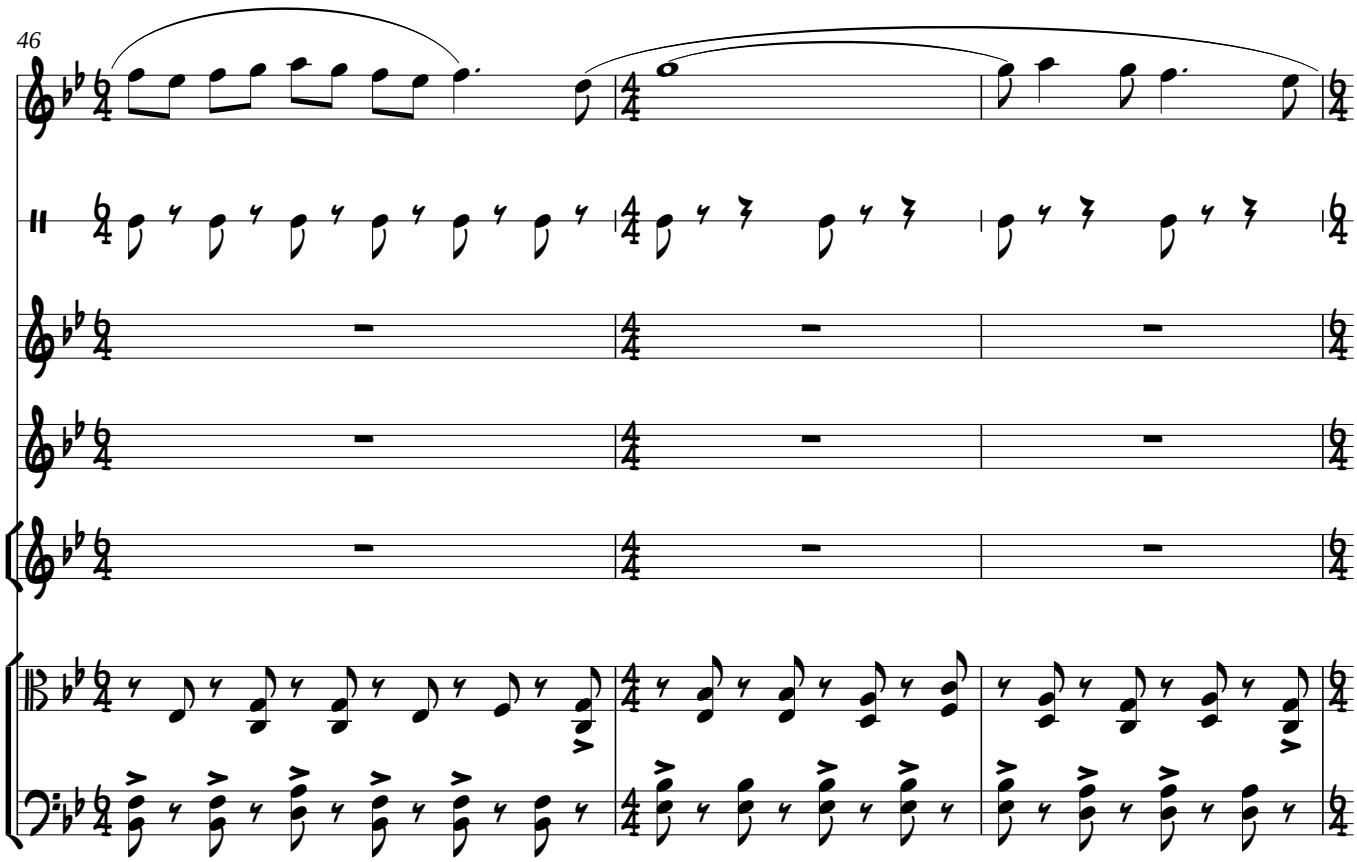

31
bitt a na 'a rus za - ra - niy as sa a da wa-

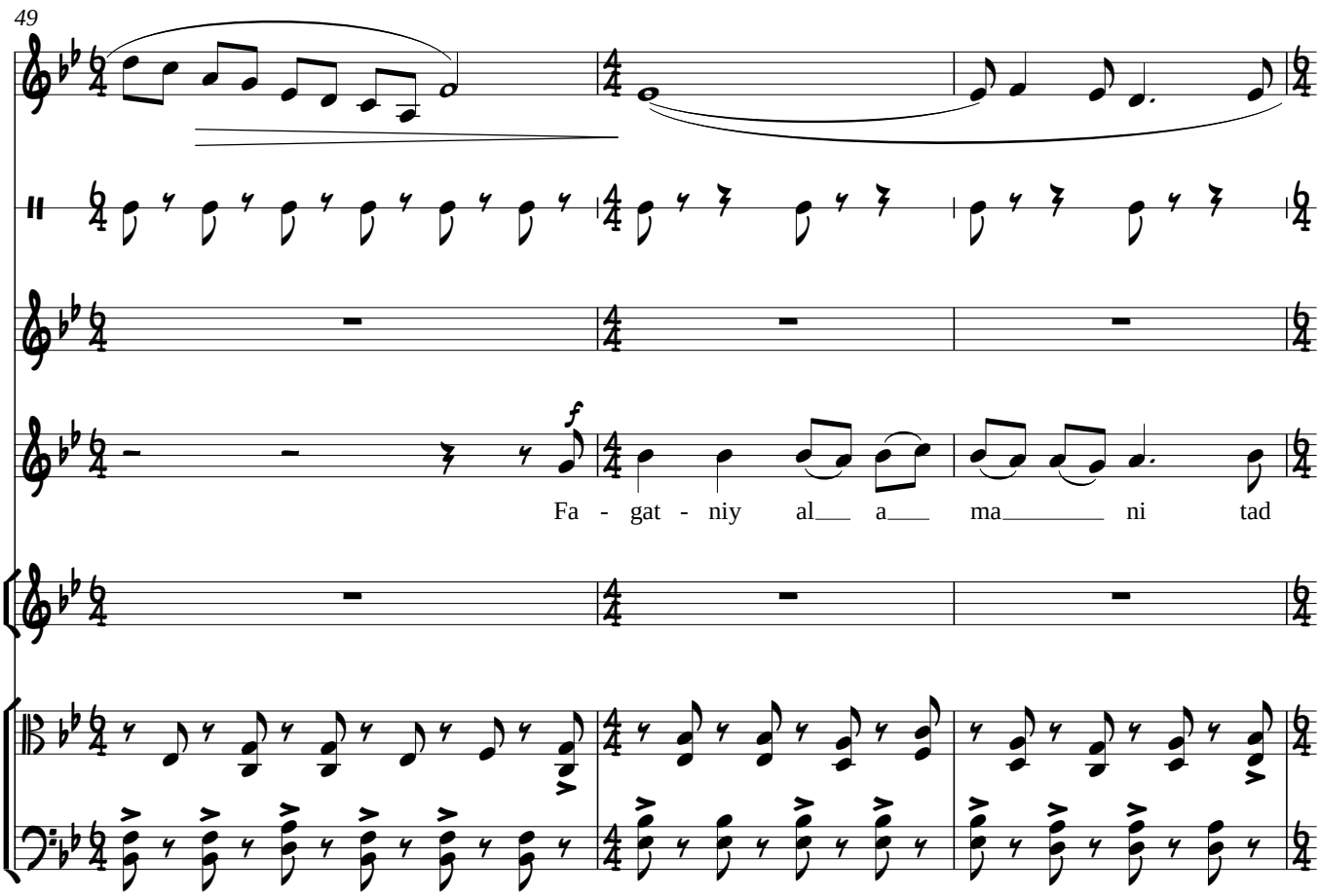

34
kan la - ha'an ta zur wa - tum - ma ha ka mat li ma

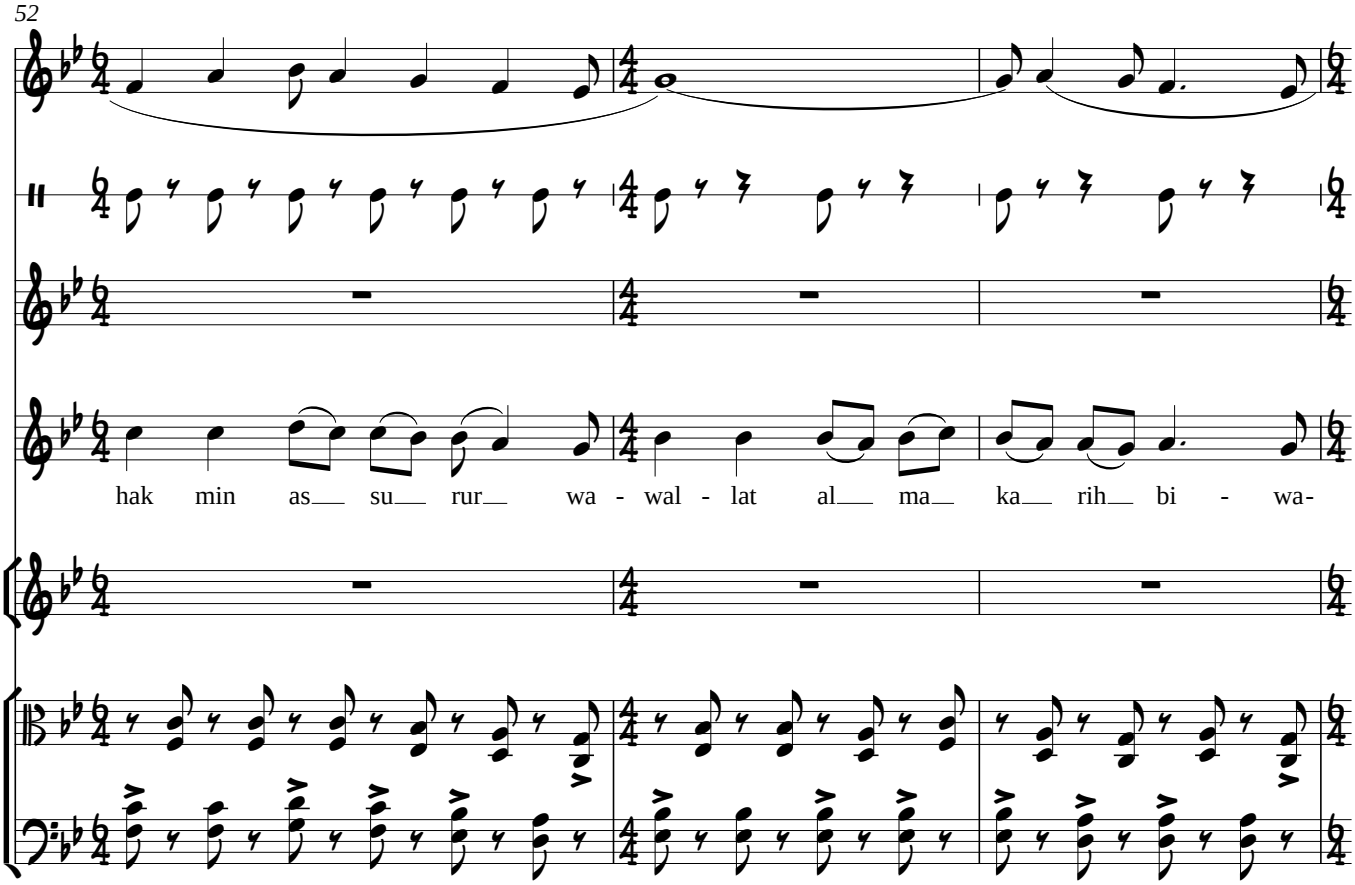

37
mf cresc.
sit min al u mur.
mf cresc.
mf cresc.

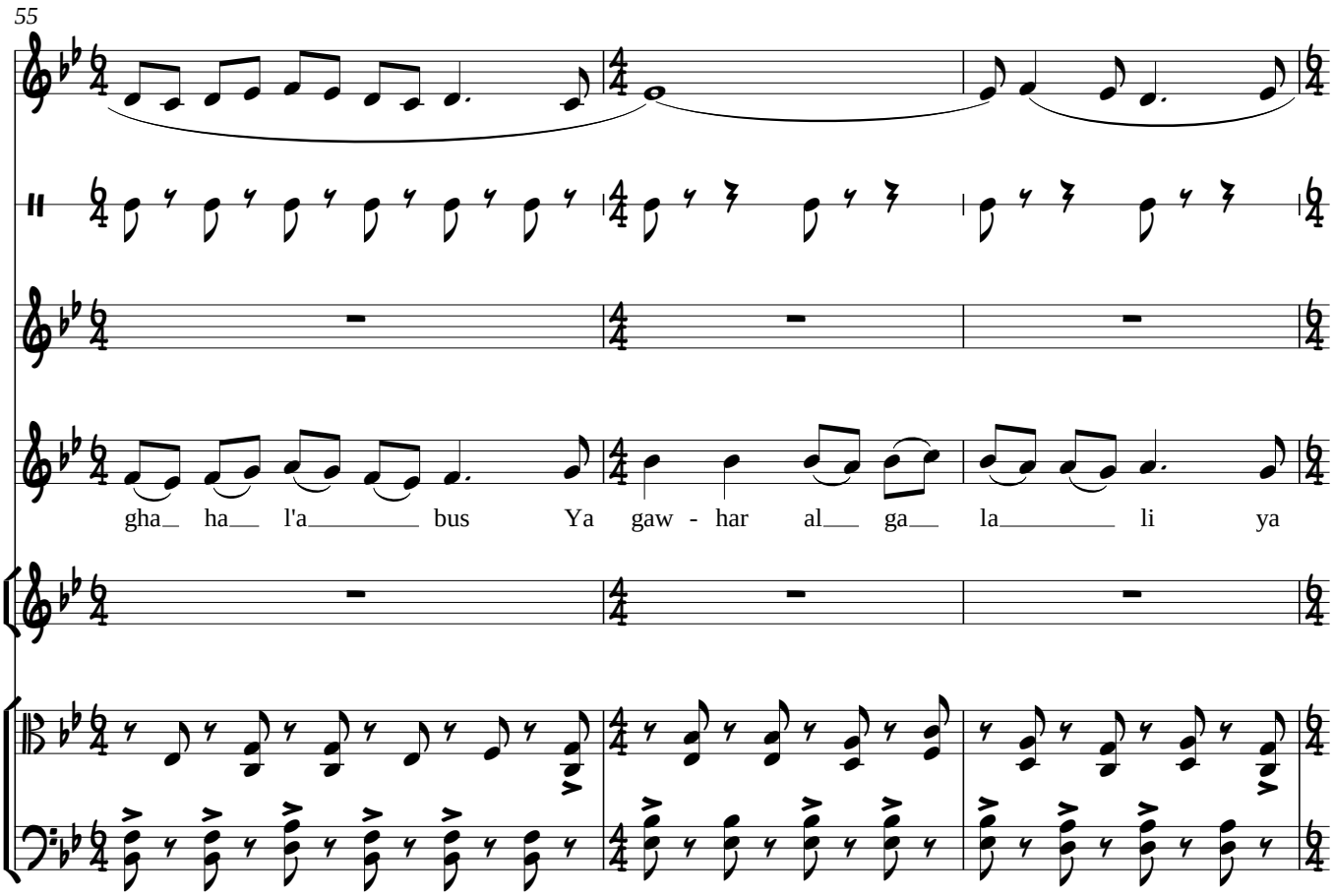

40

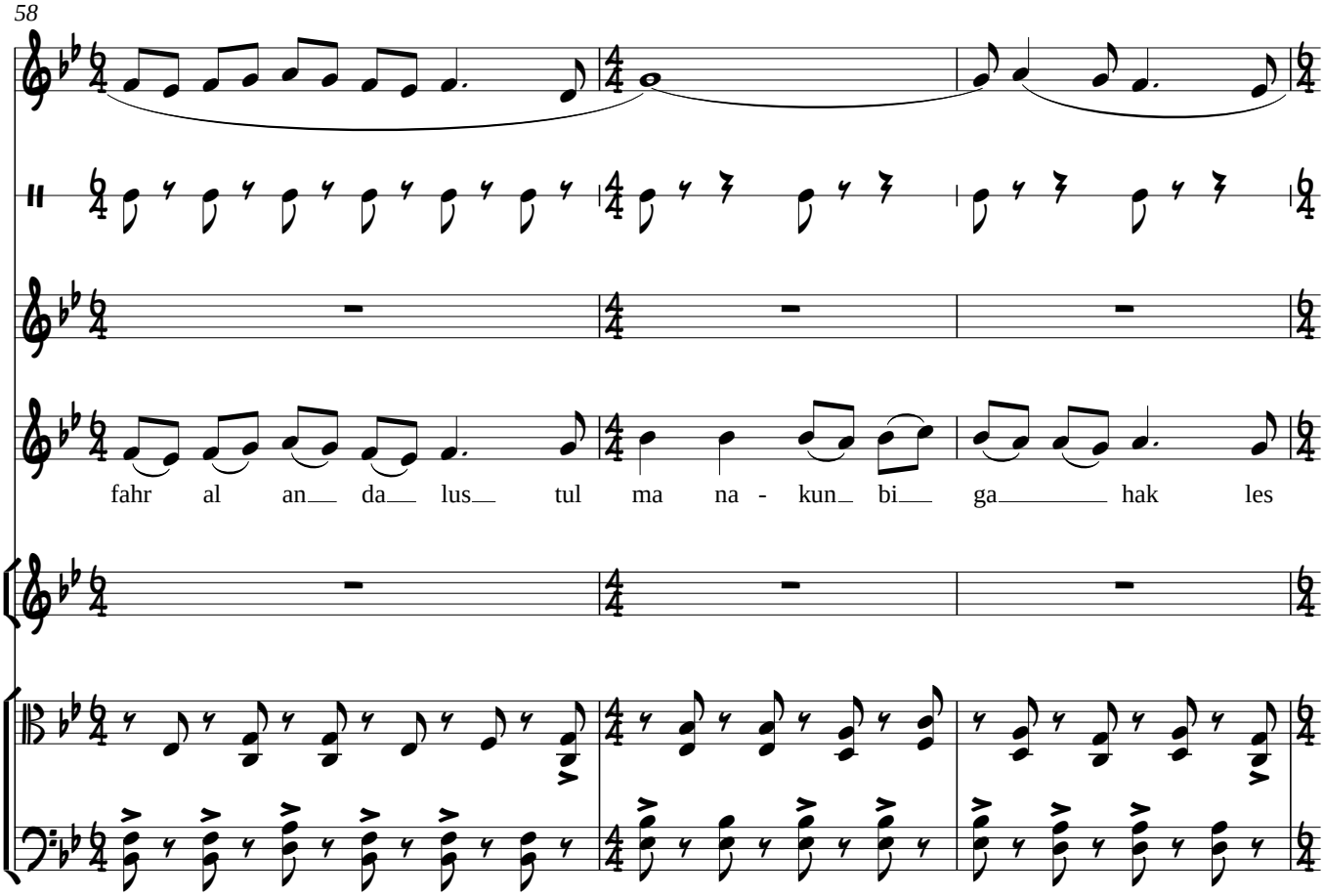

43
5
5
f
f
f
f

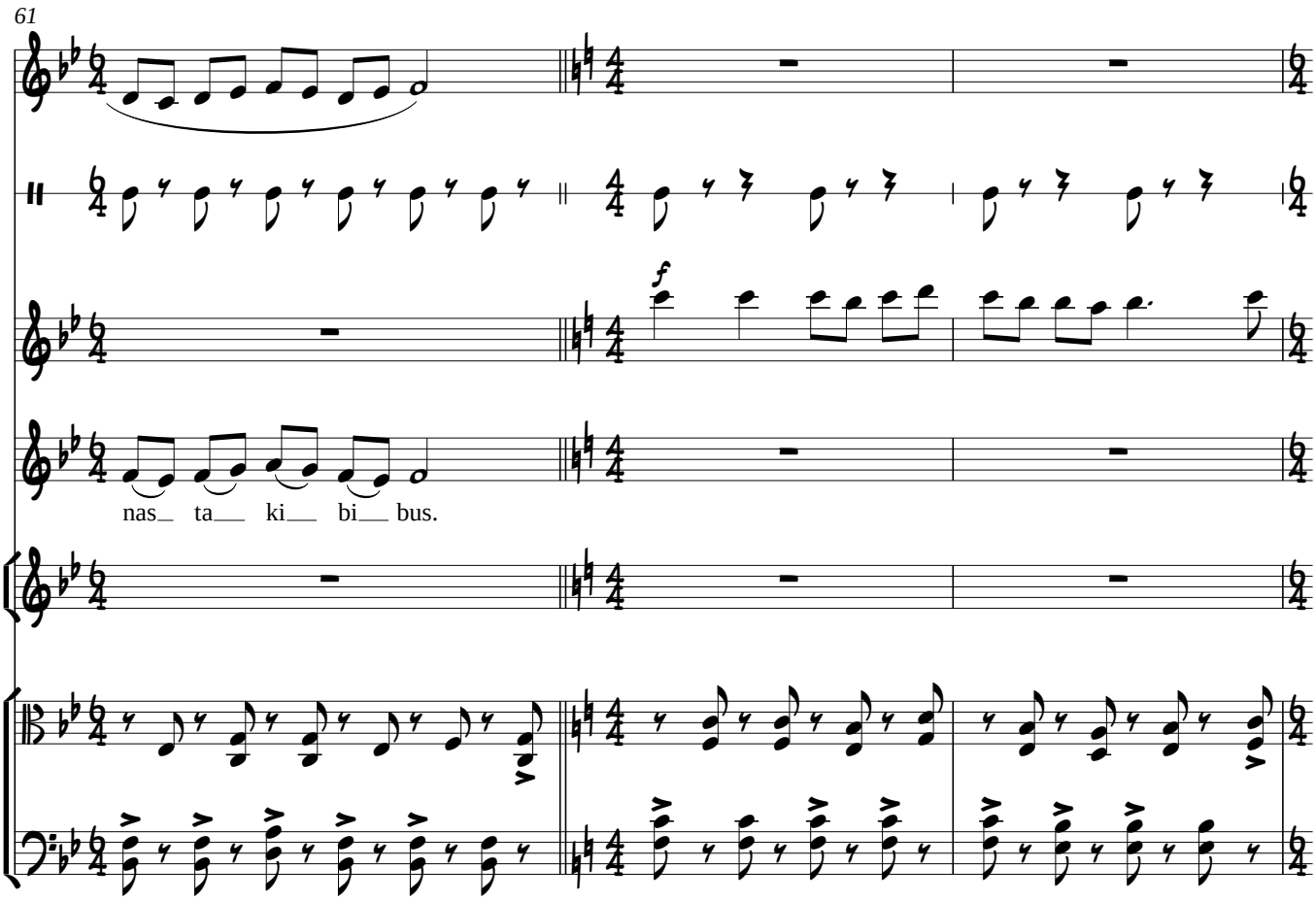

46

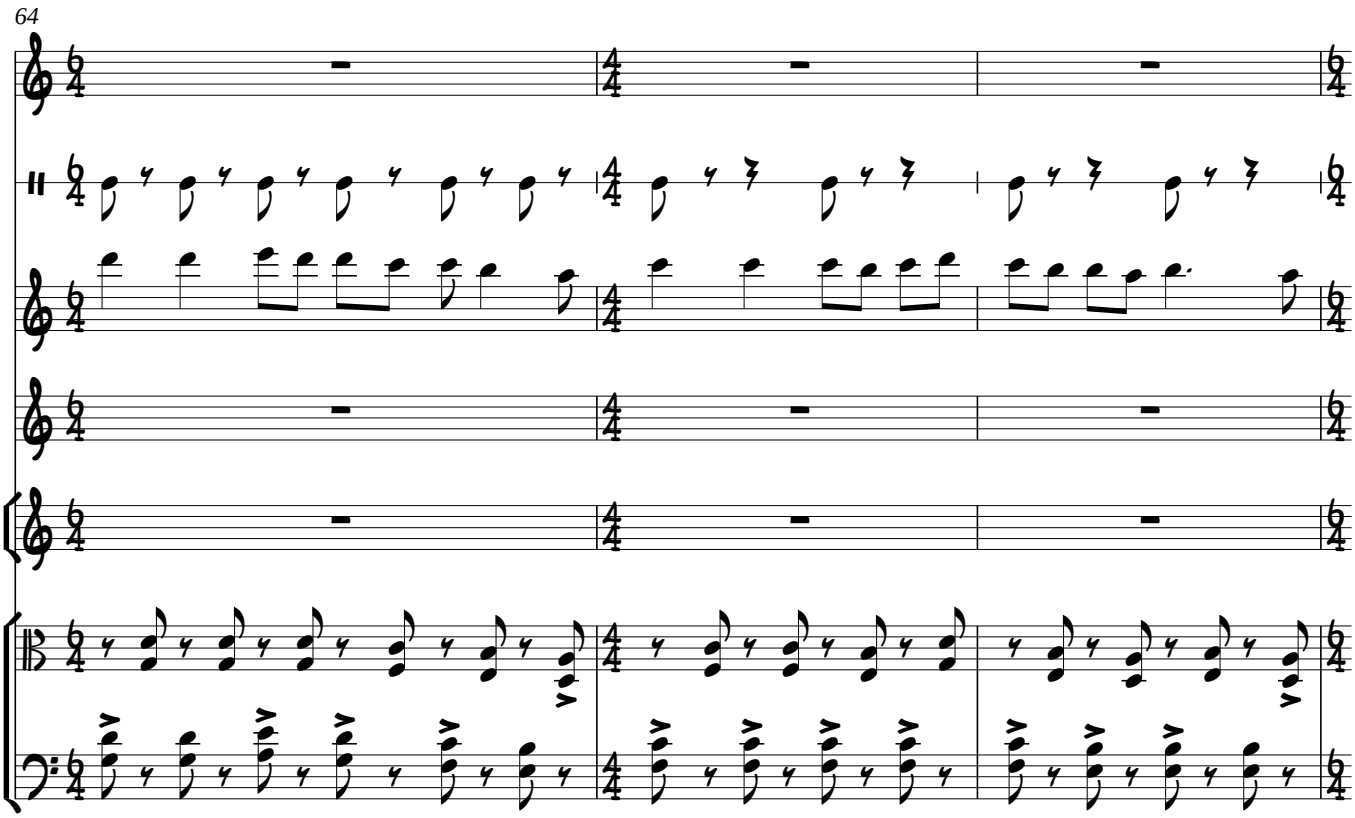

49
f
Fa - gat - niy al a ma ni tad

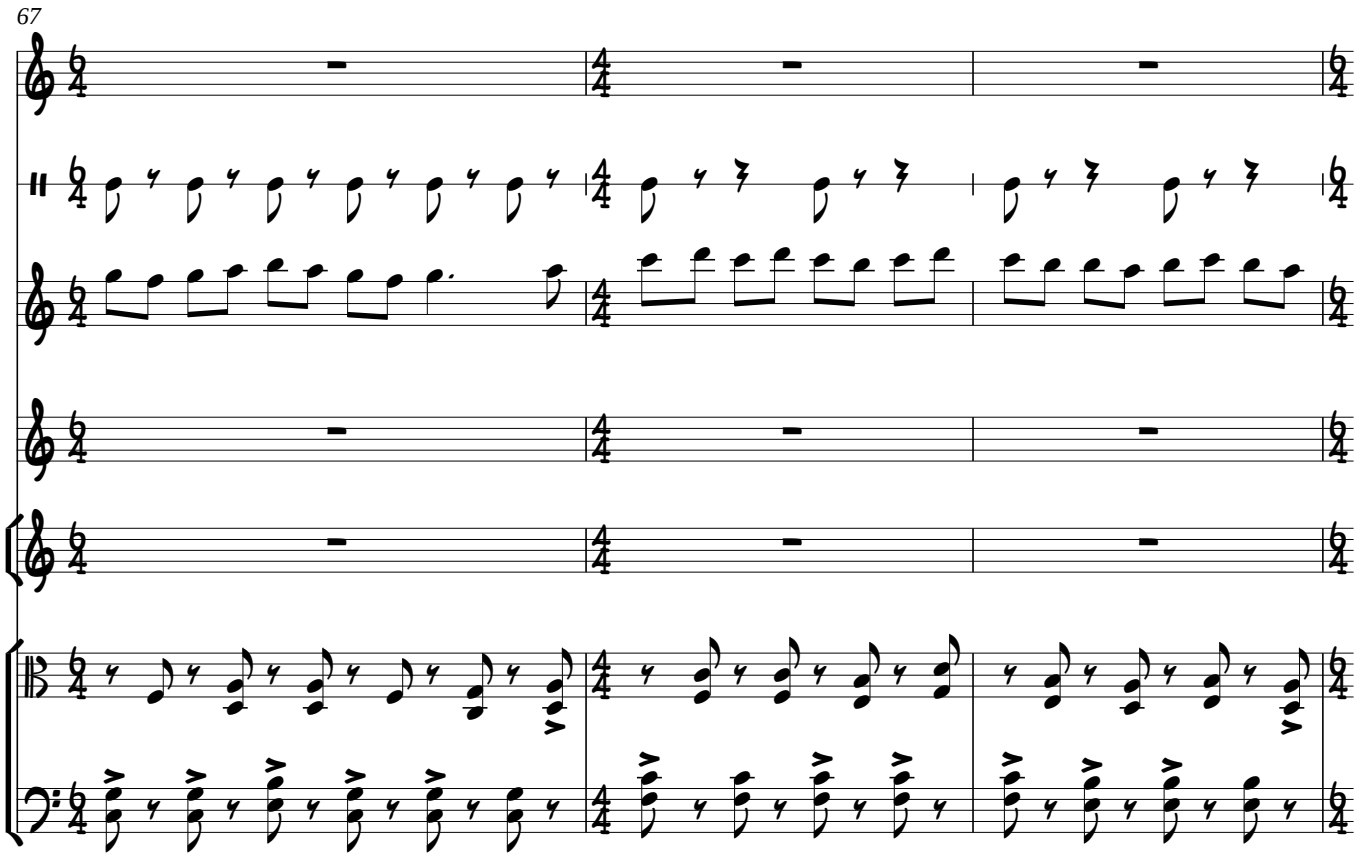

52
hak min as su rur wa - wal - lat al ma ka rih bi - wa-

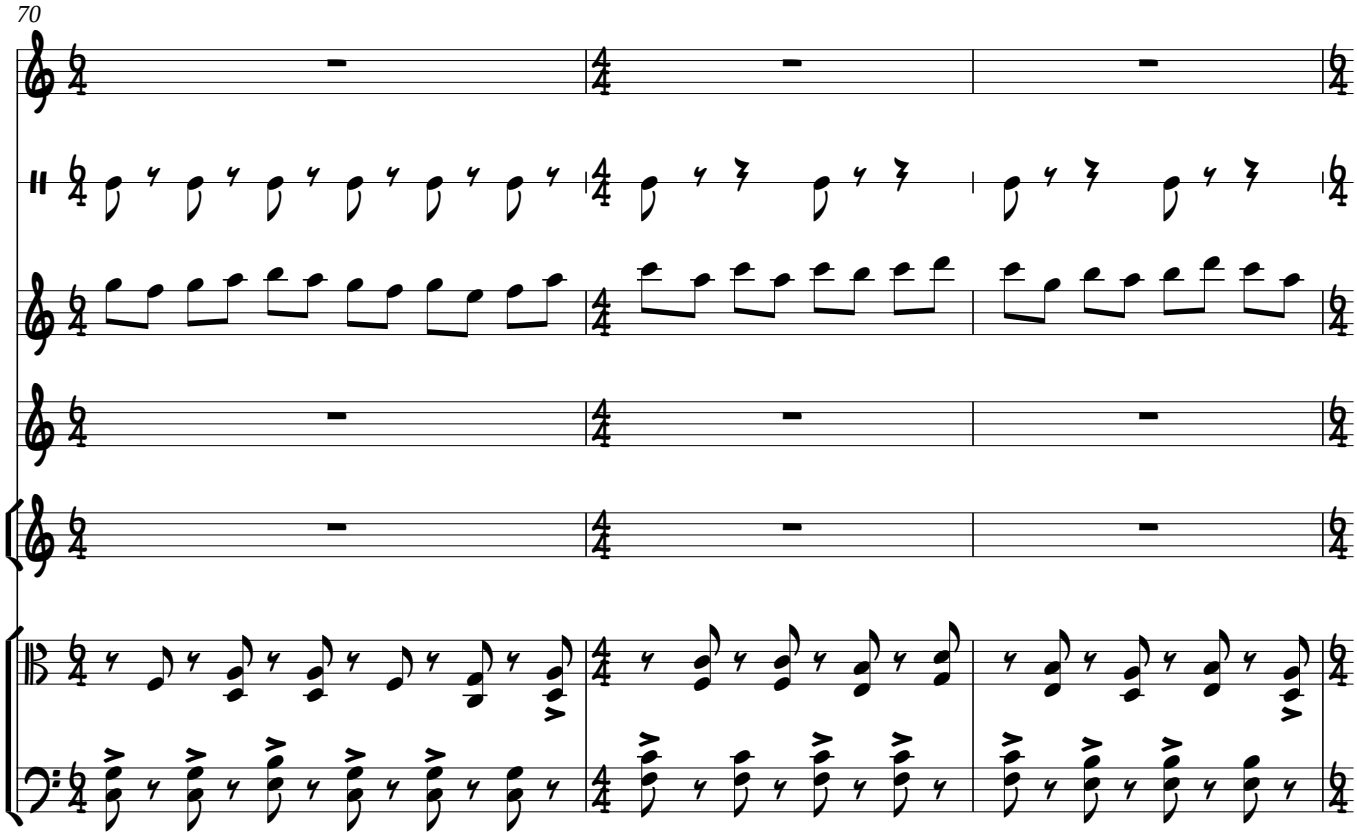

55
gha ha l'a bus Ya gaw - har al ga la li ya

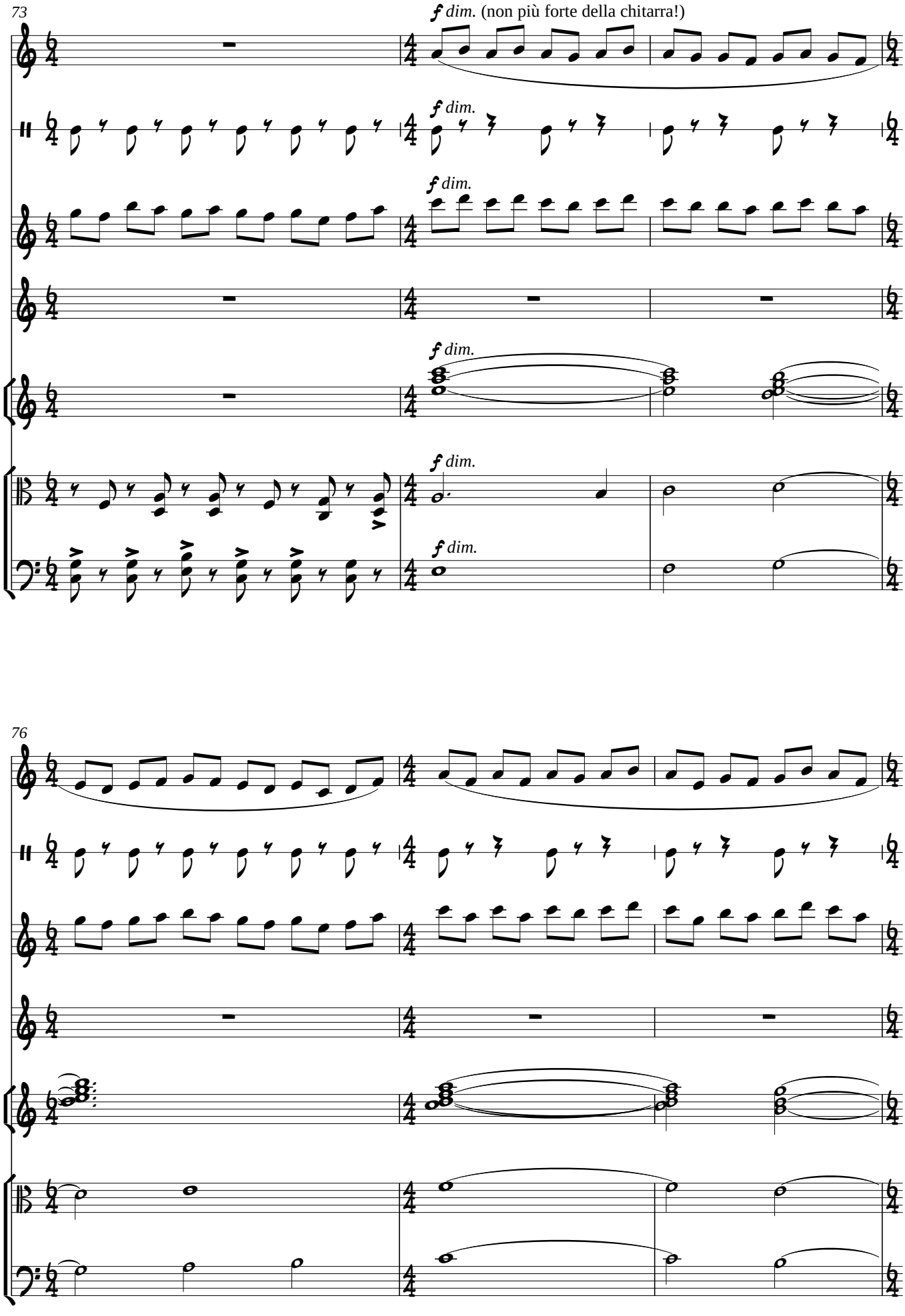

58
fahr al an da lus tul ma na - kun bi ga hak les

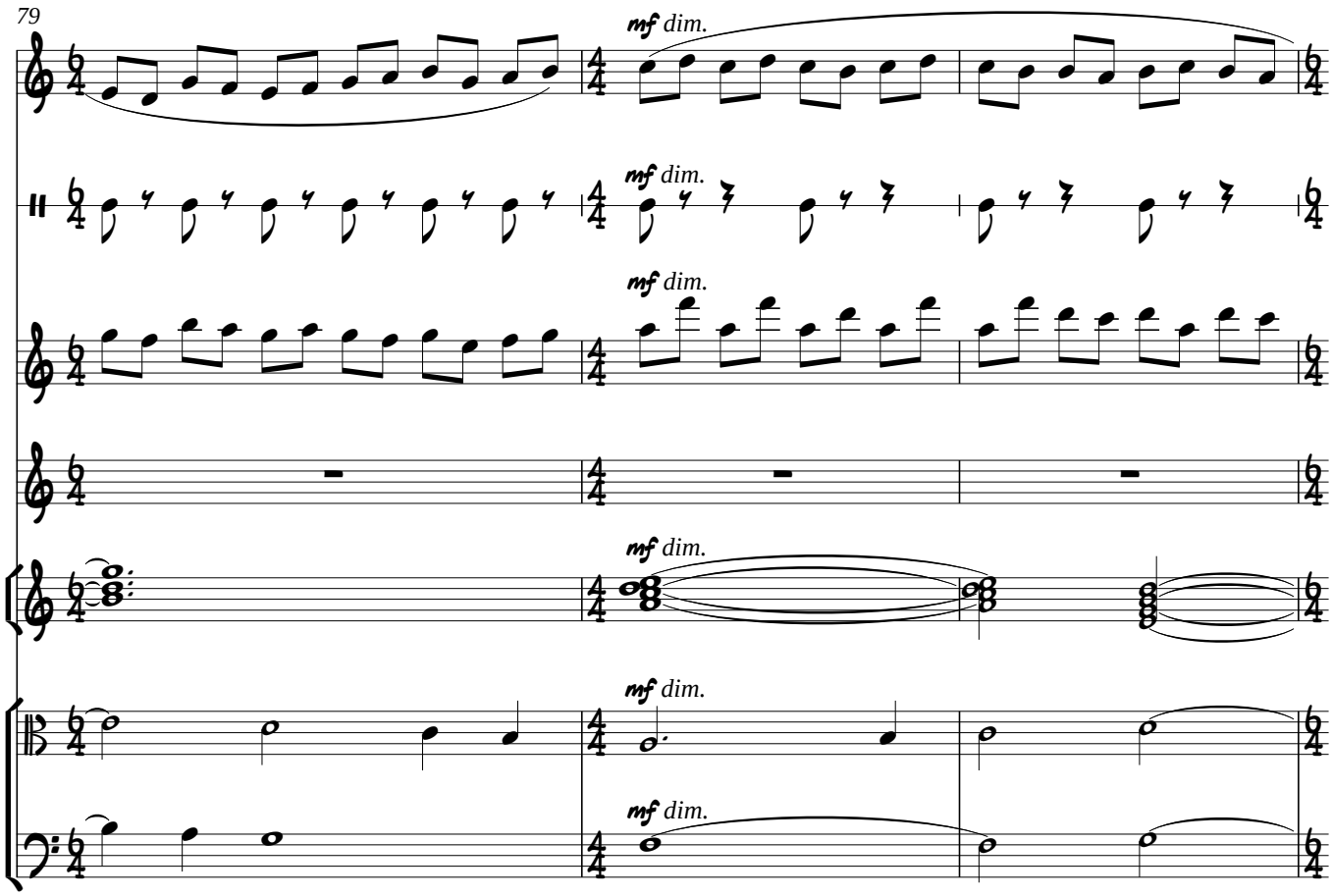

61
f
nas_ ta__ ki__ bi__ bus.

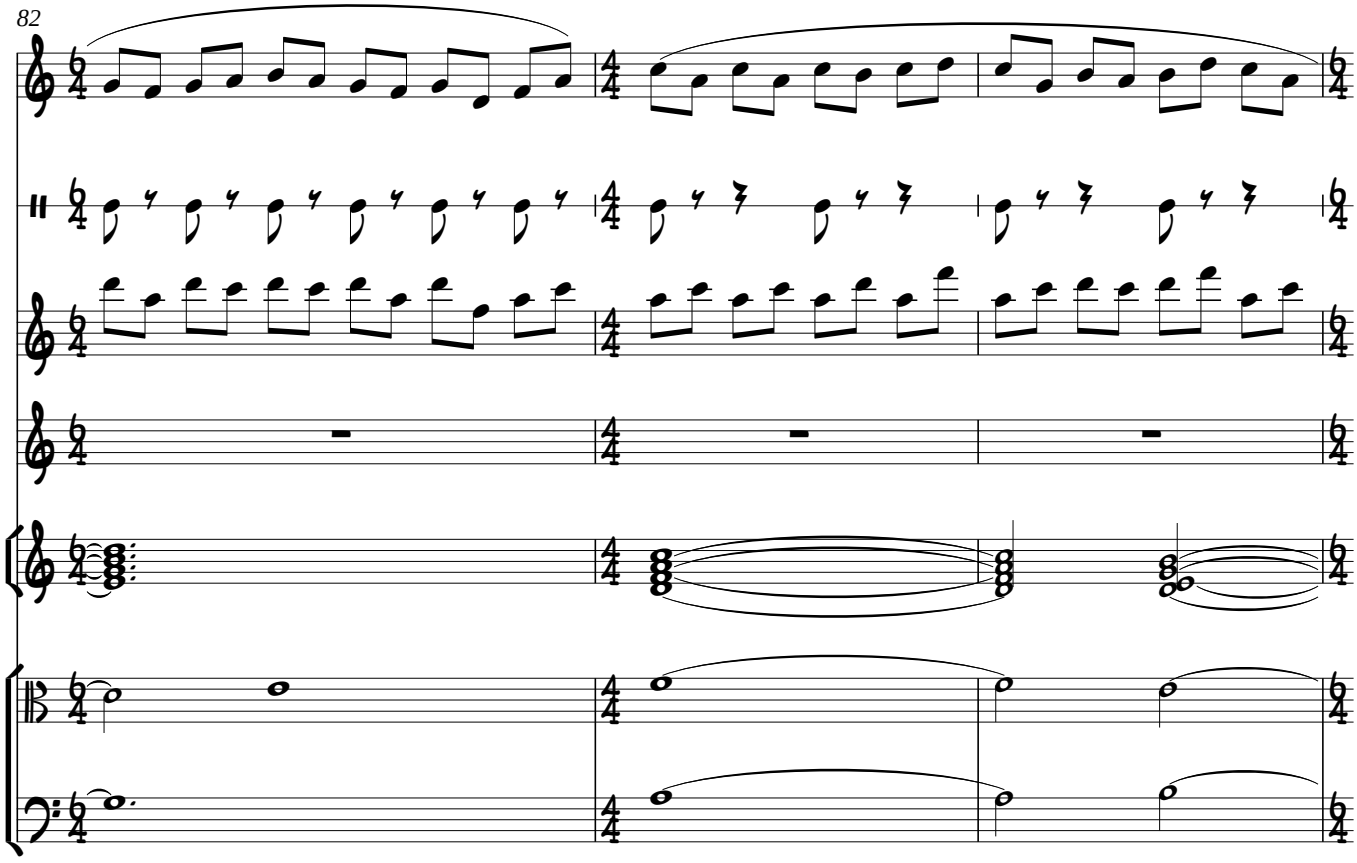

64

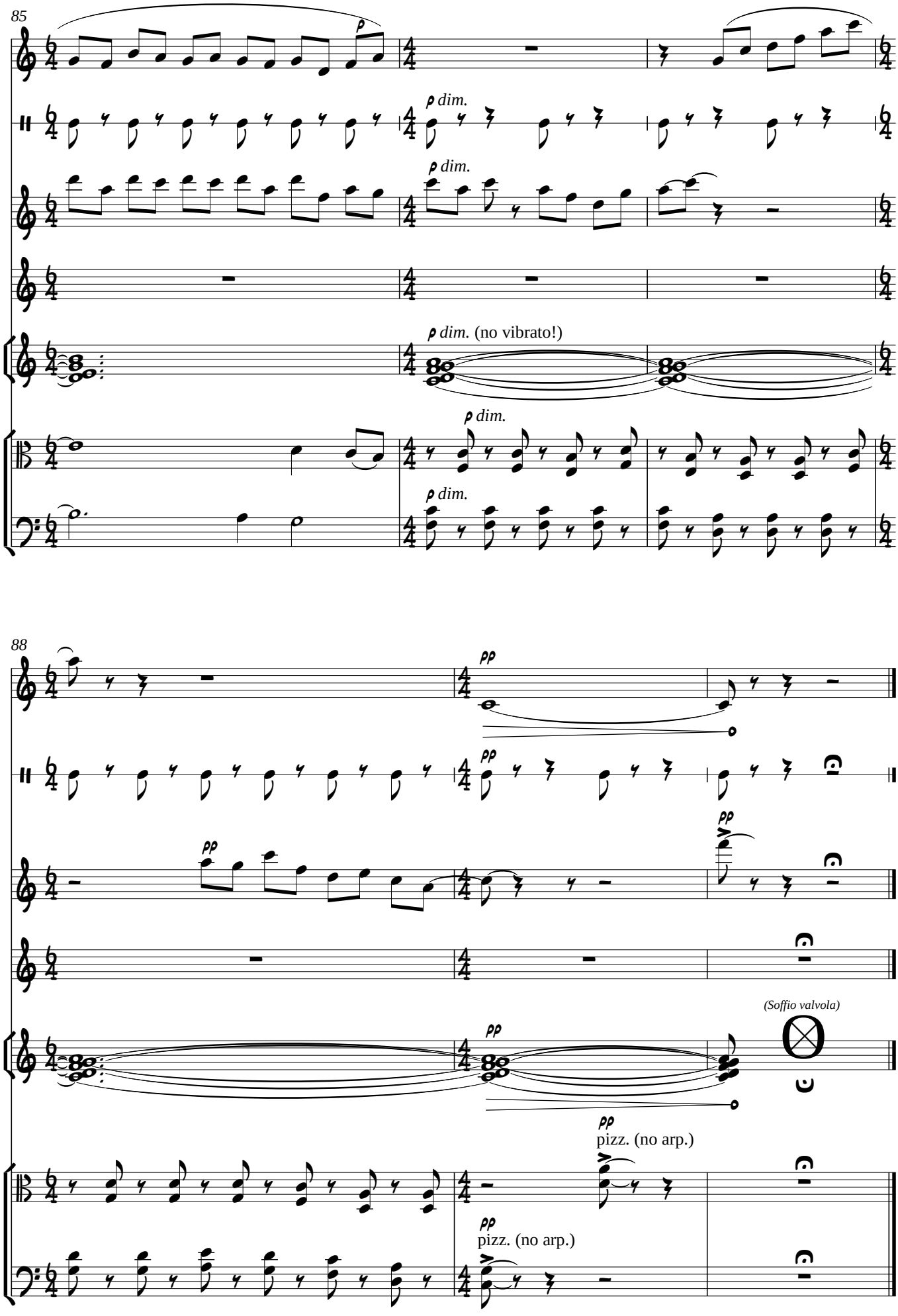

67


70


73
f dim. (non più forte della chitarra!)
f dim.
f dim.
f dim.
f dim.
f dim.
76


79
mf dim.
mf dim.
mf dim.
mf dim.
mf dim.


82

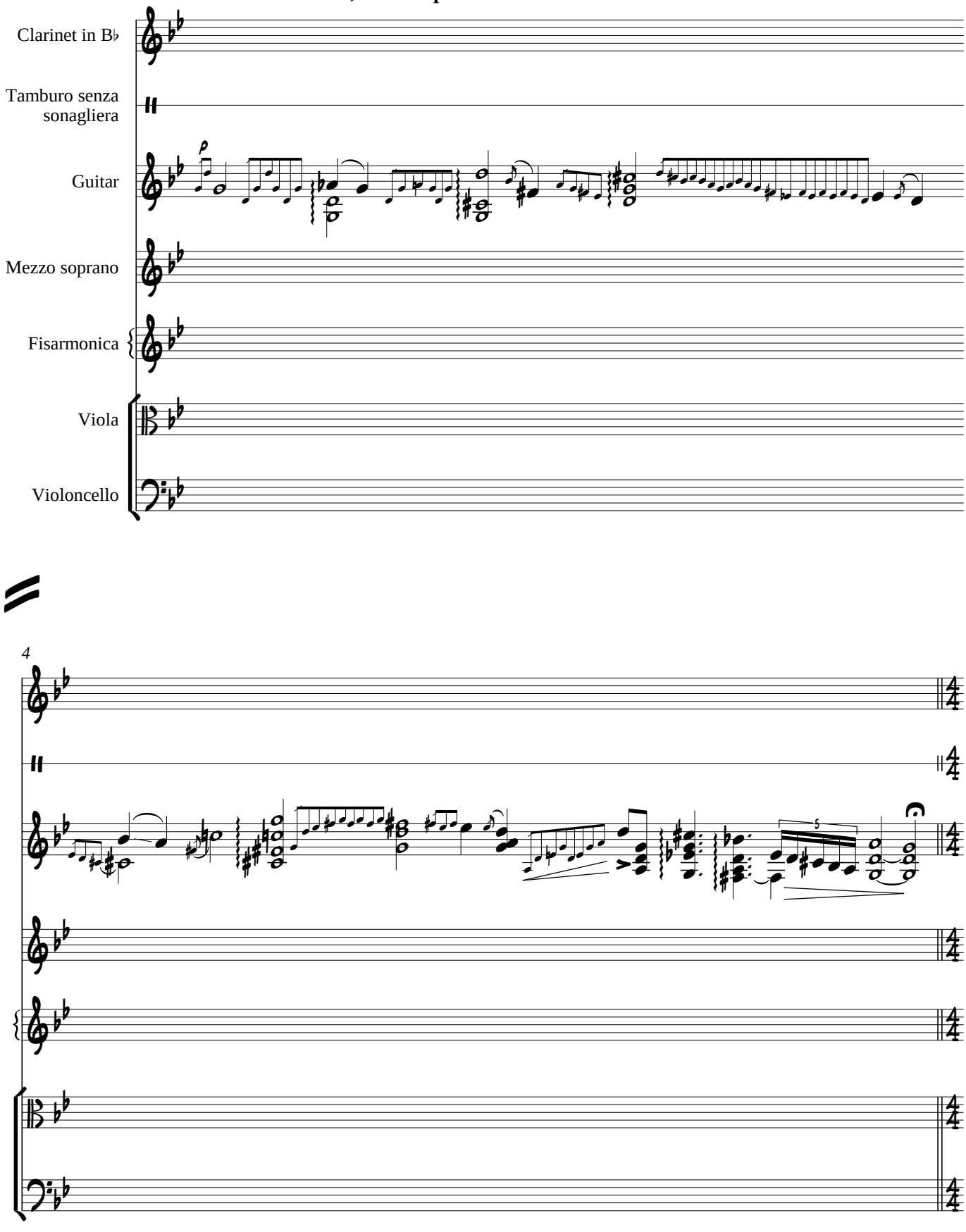

85
p
p dim.
p dim.
p dim. (no vibrato!)
p dim.
p dim.
88
pp
pp
pp
pp
(Soffio valvola)
pp
pizz. (no arp.)
pp
pizz. (no arp.)

Nani, nani (Oran, Algeria-Turchia) - Ninna nanna sefardita -

Musica: Enrico Tricarico

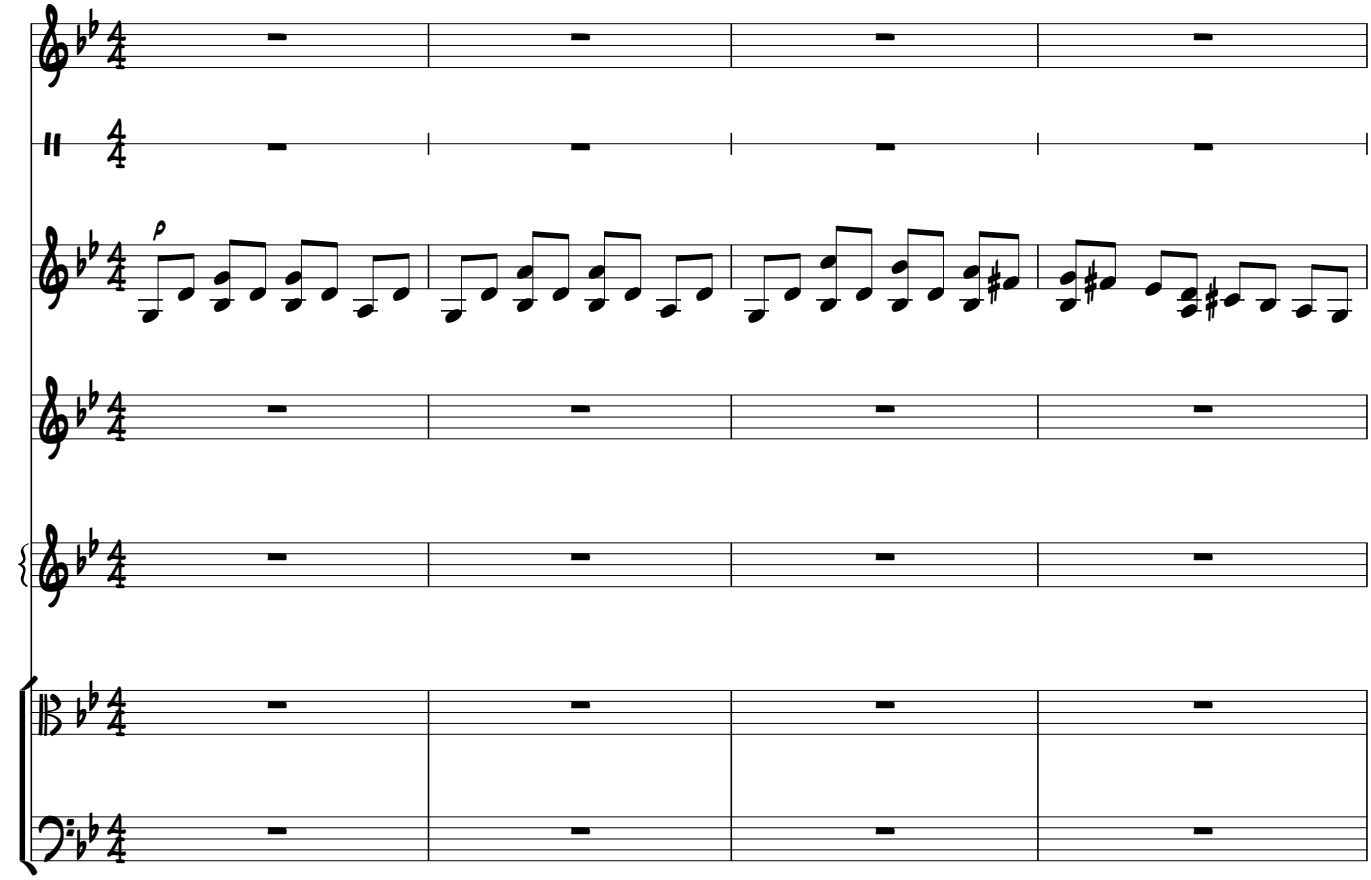
Testo e melodia: Tradizionale

Lento e liberamente, come improvvisando

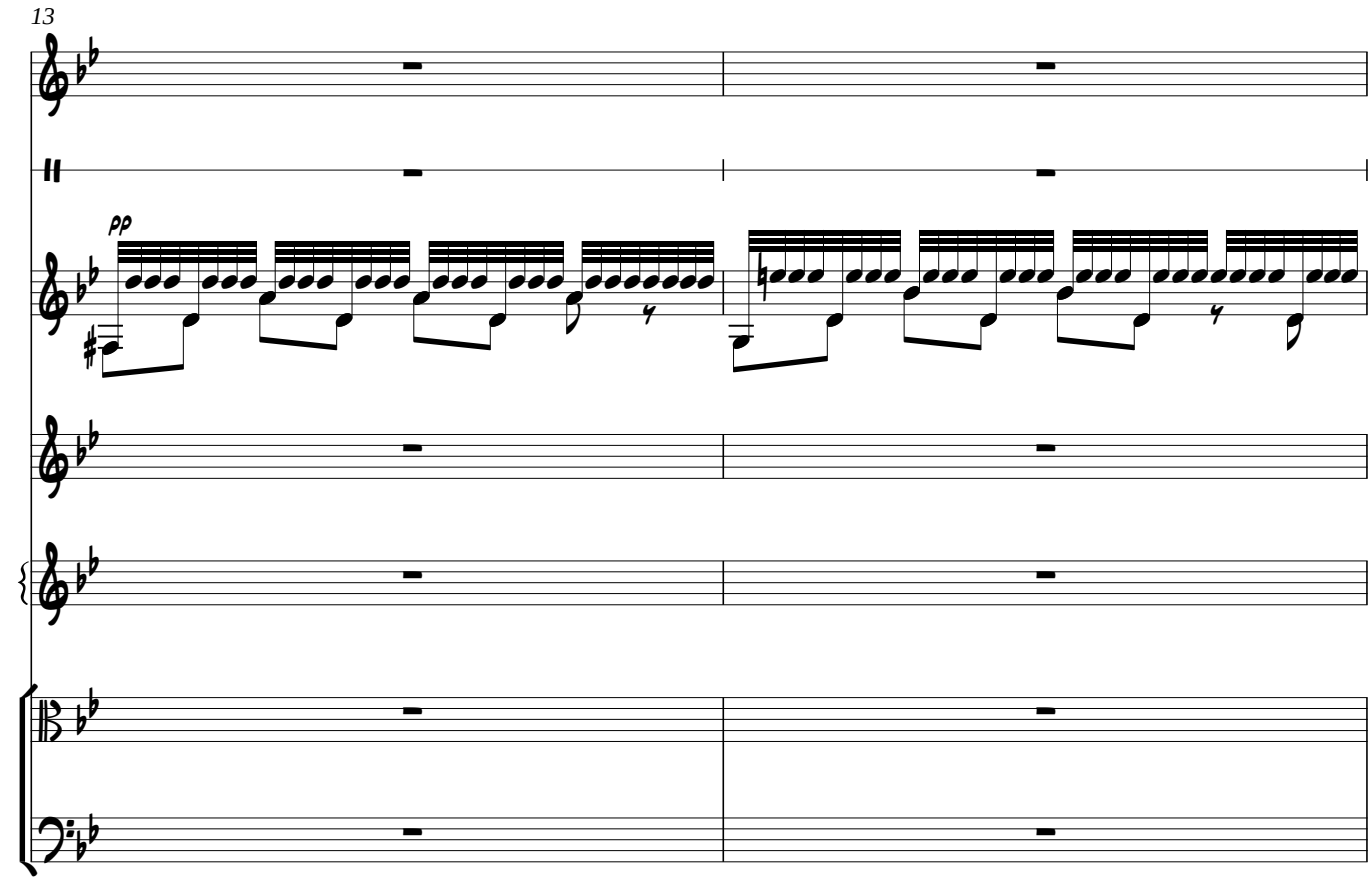


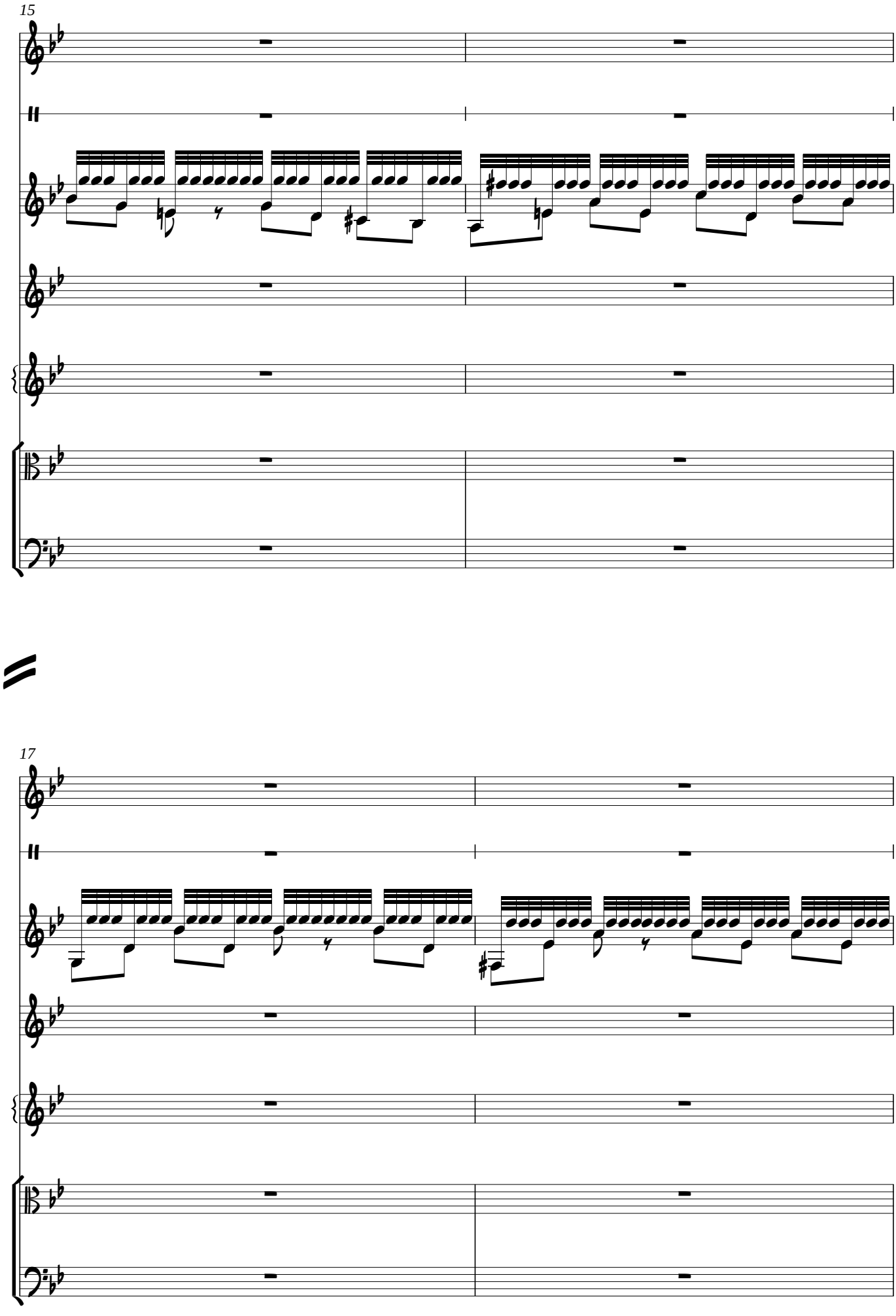
9

Andantino ♩ = 60

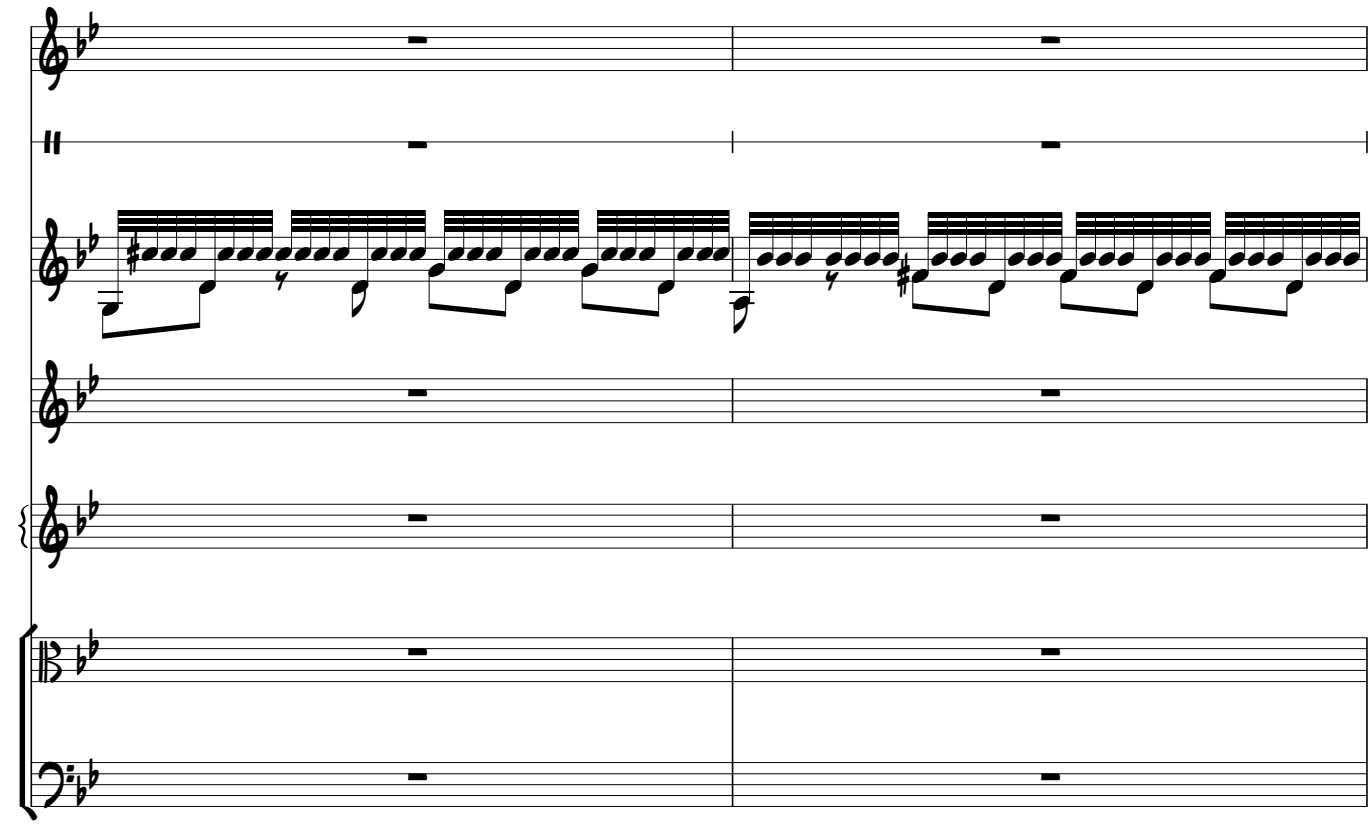


13

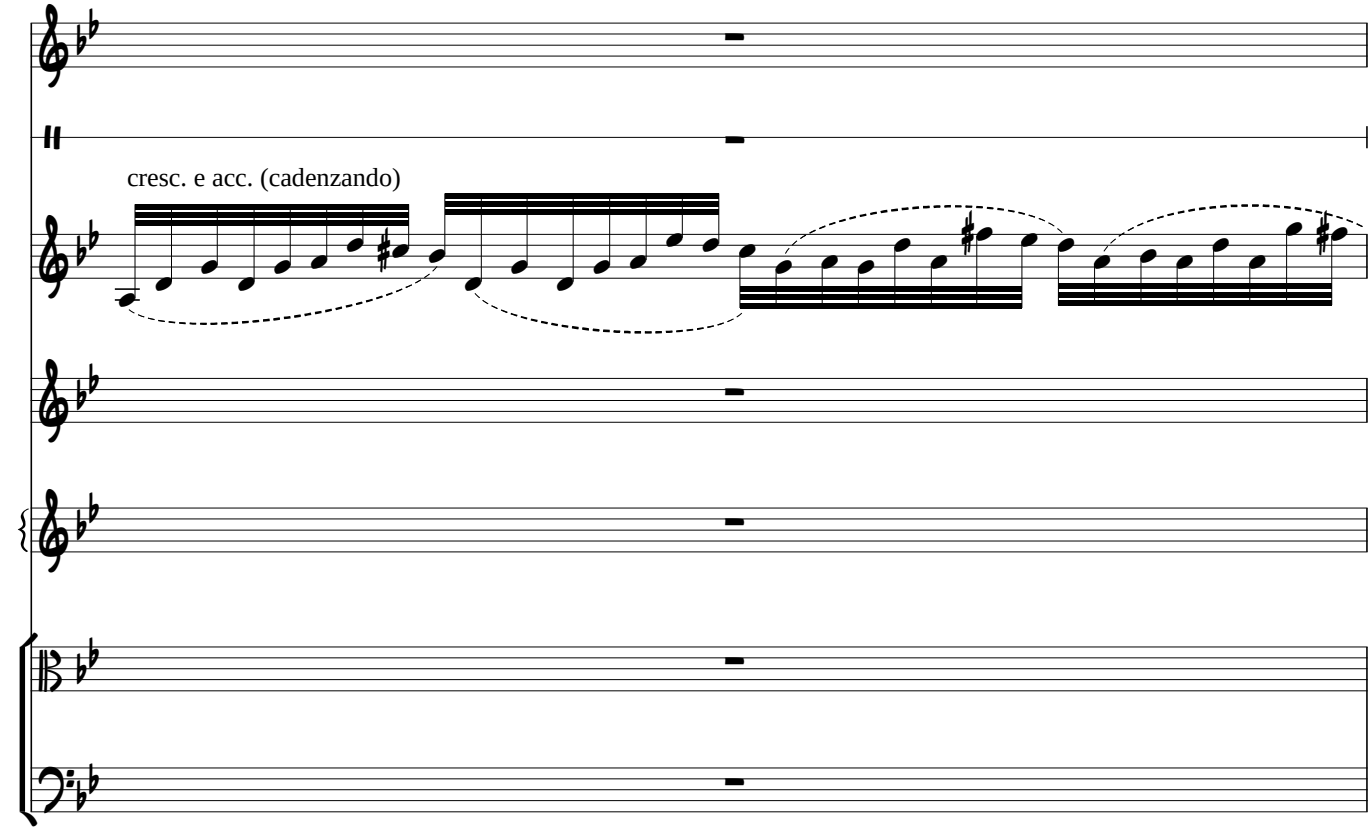


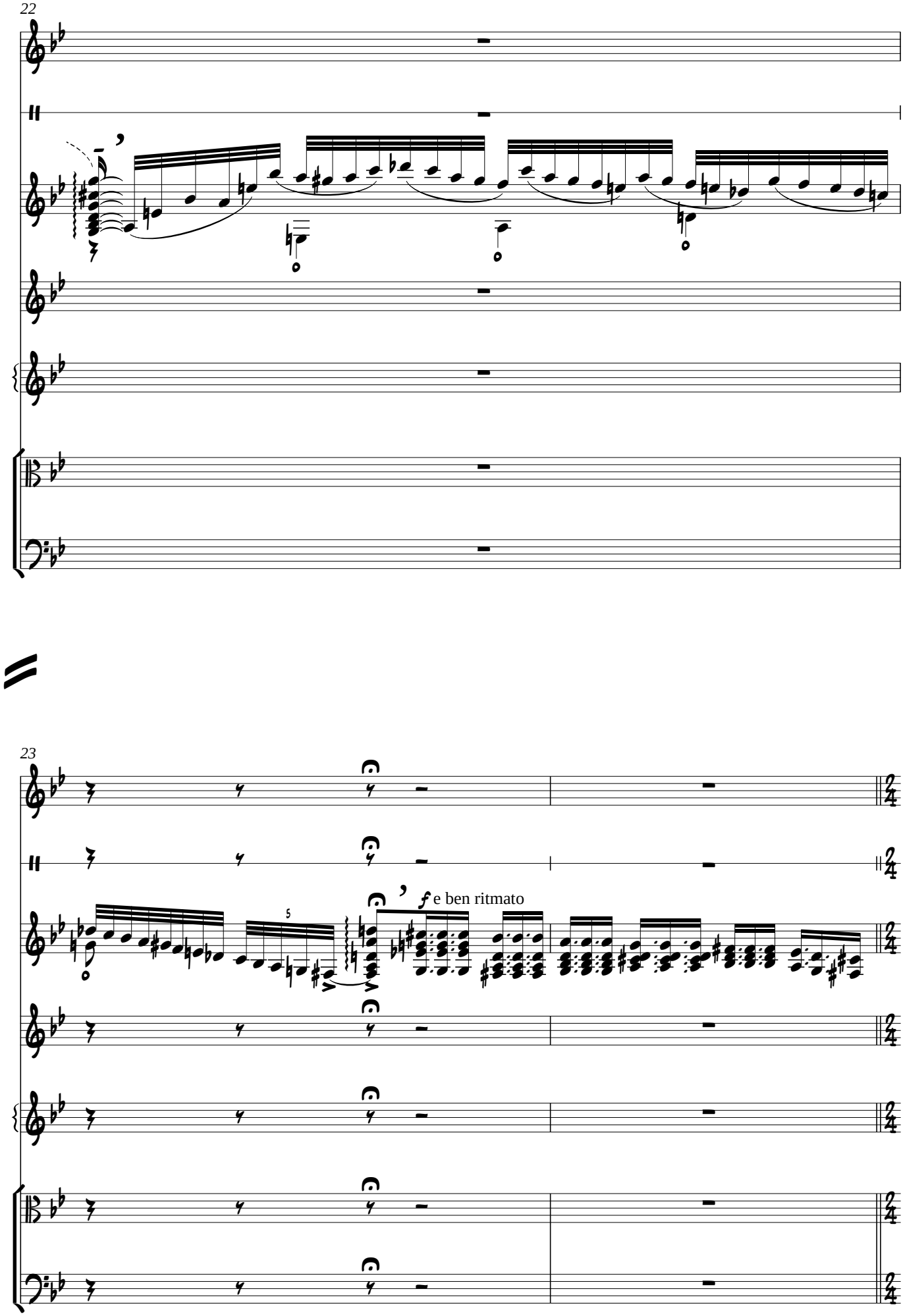

15
17

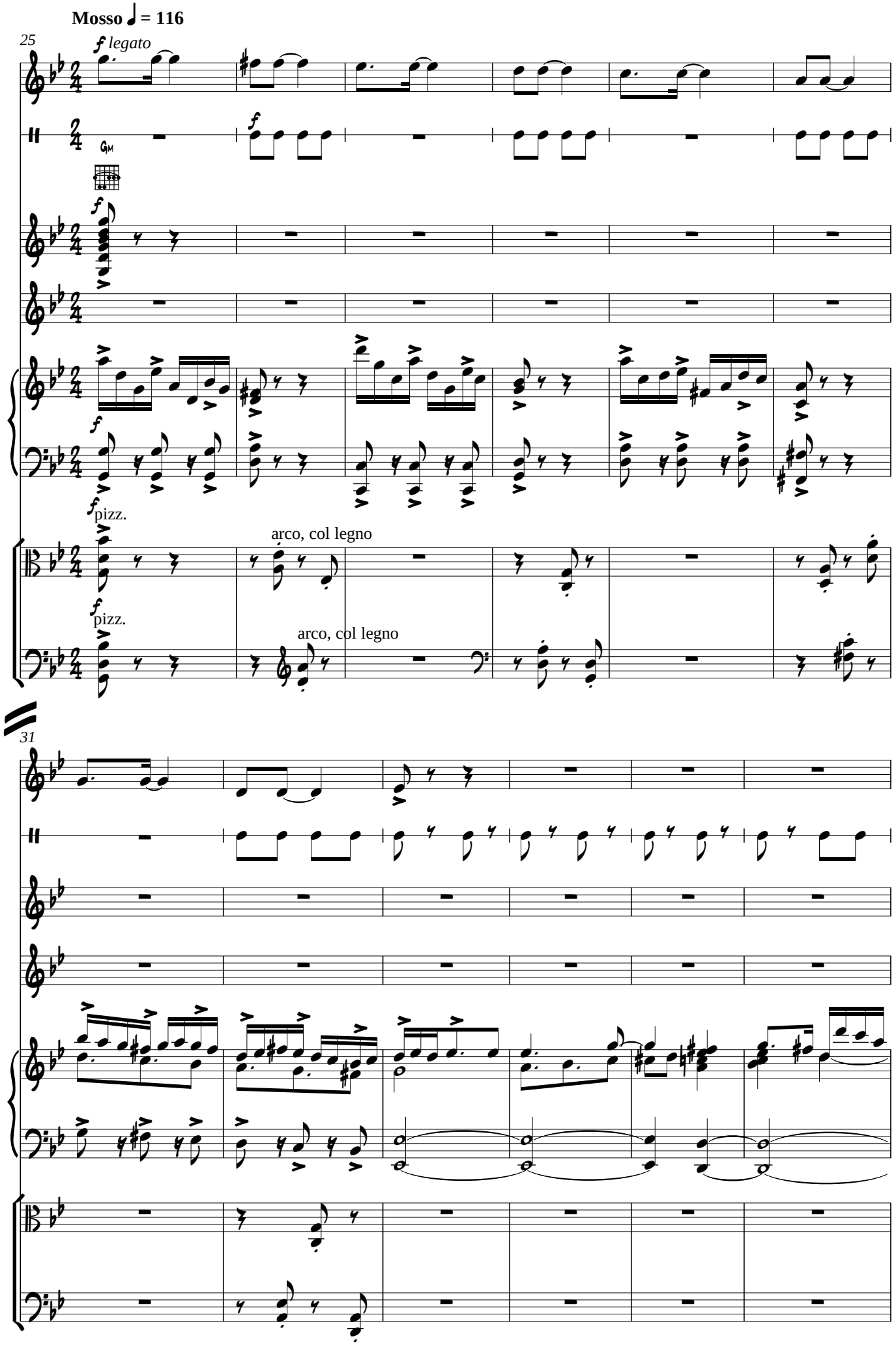
19

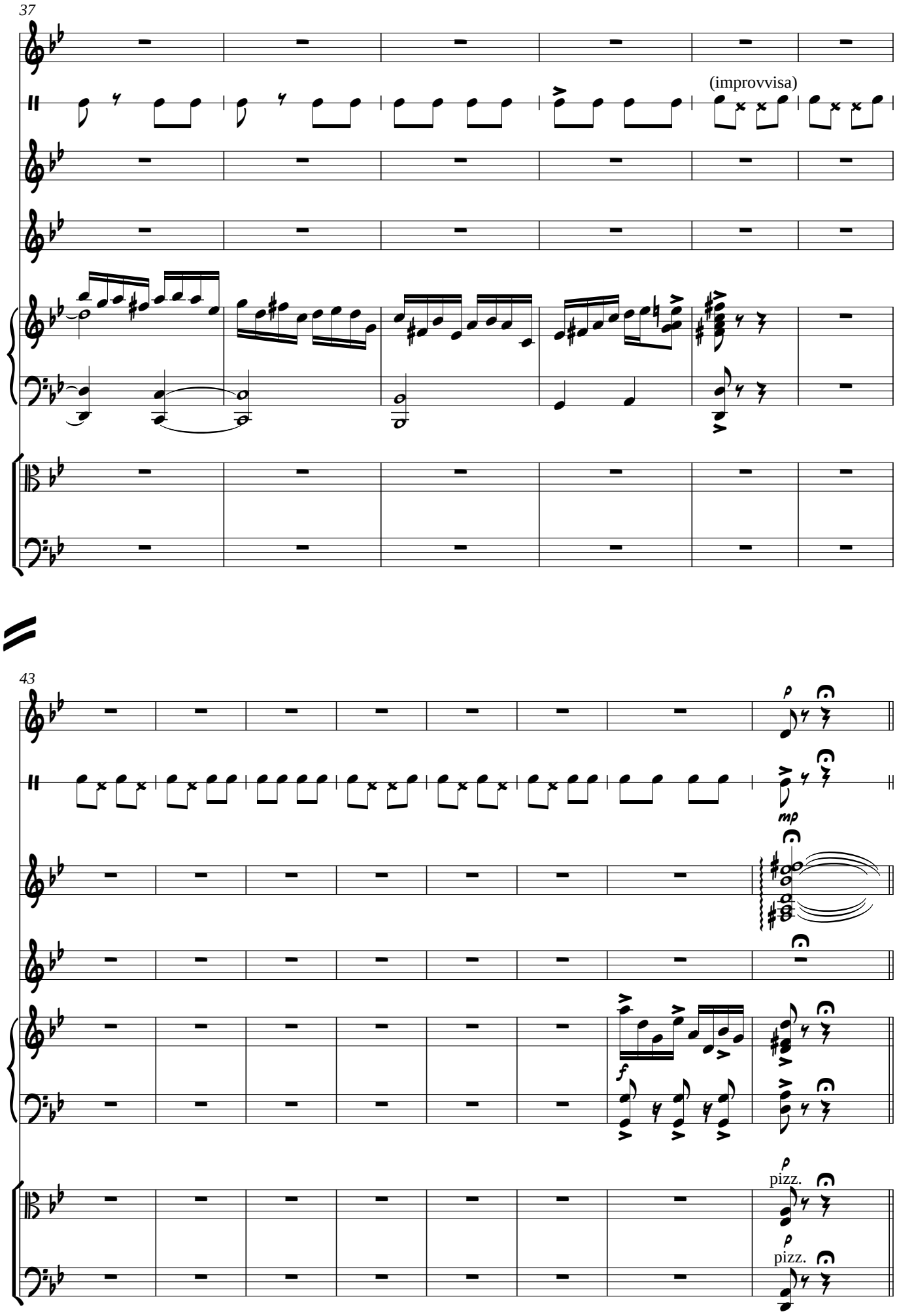


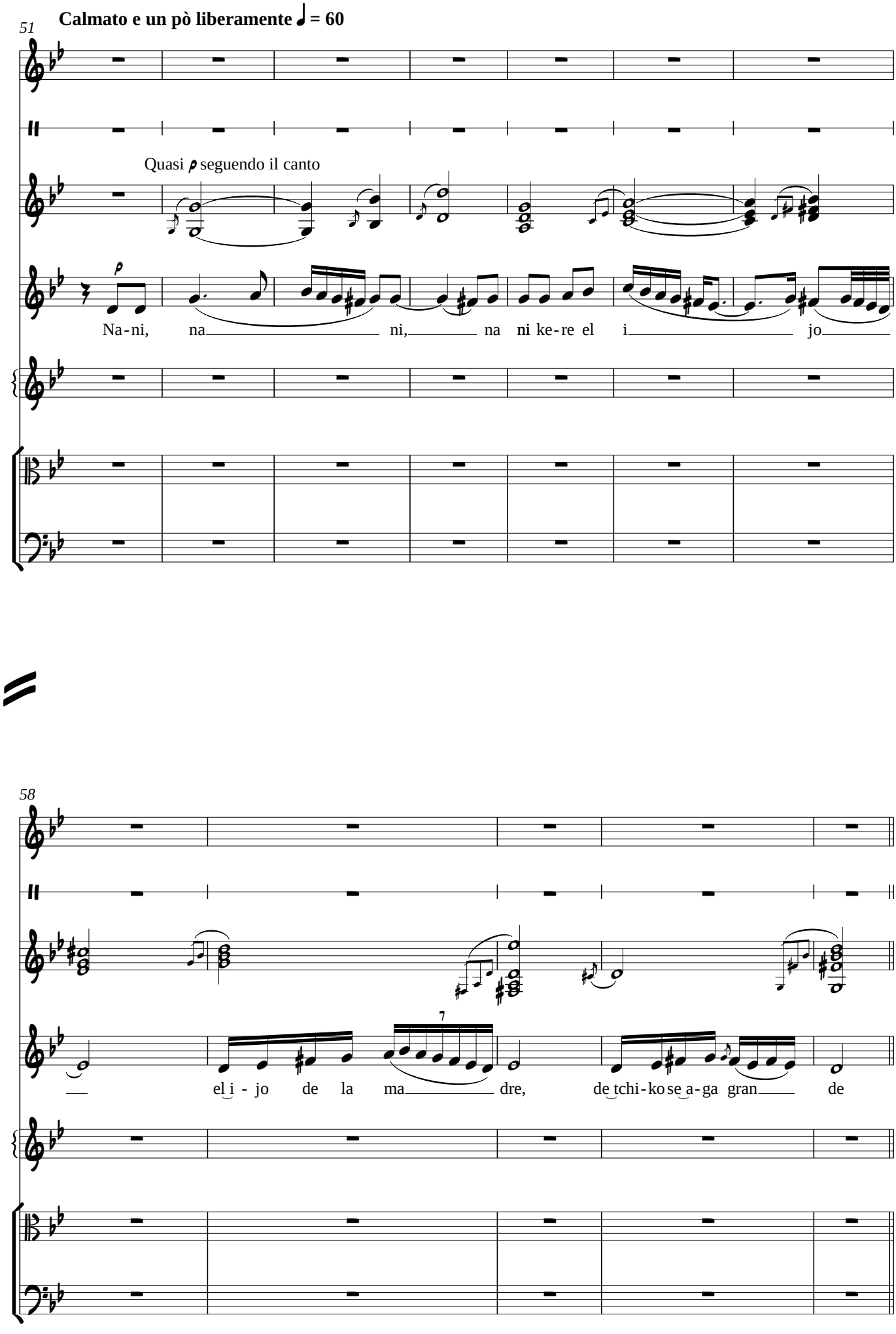
21 **Un pò più lento**

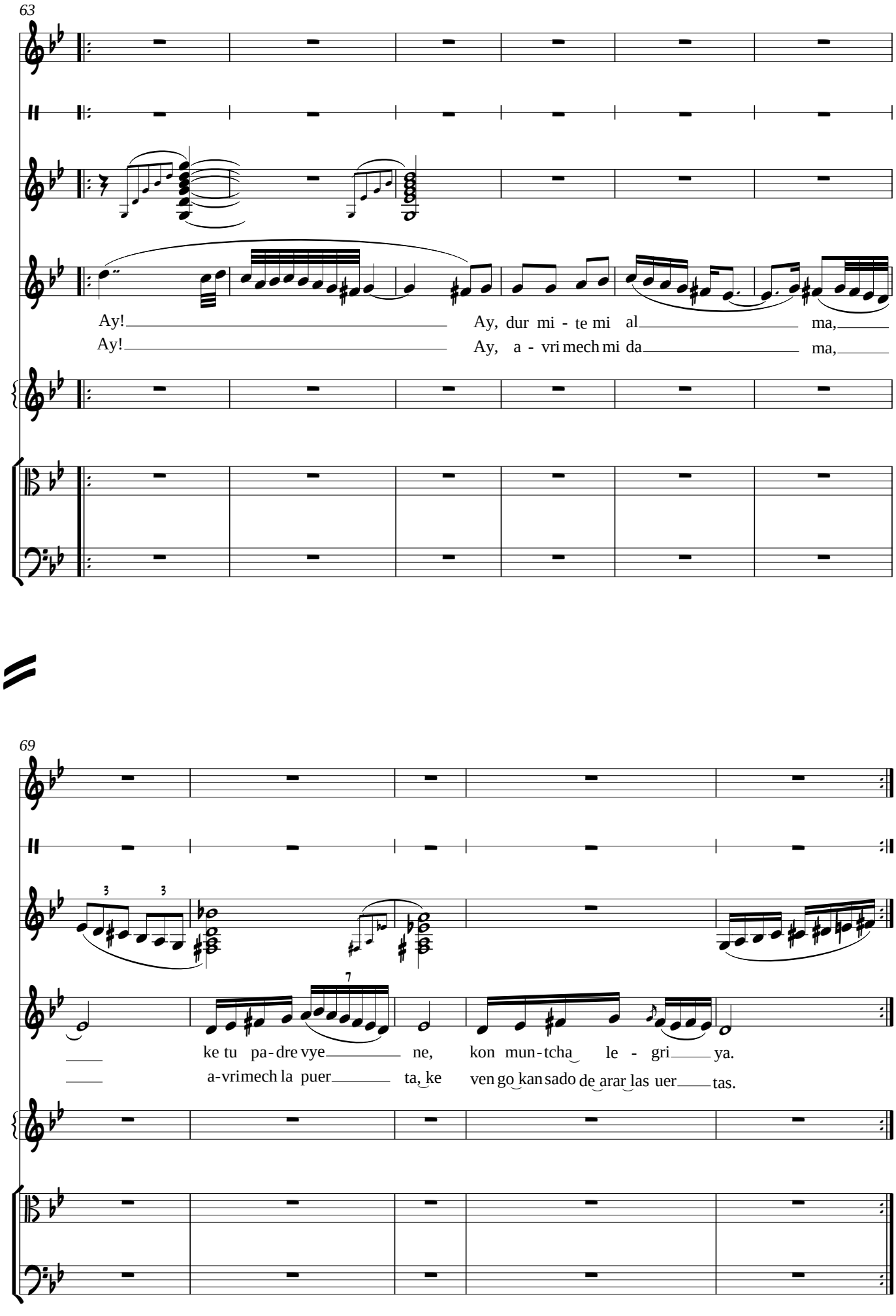


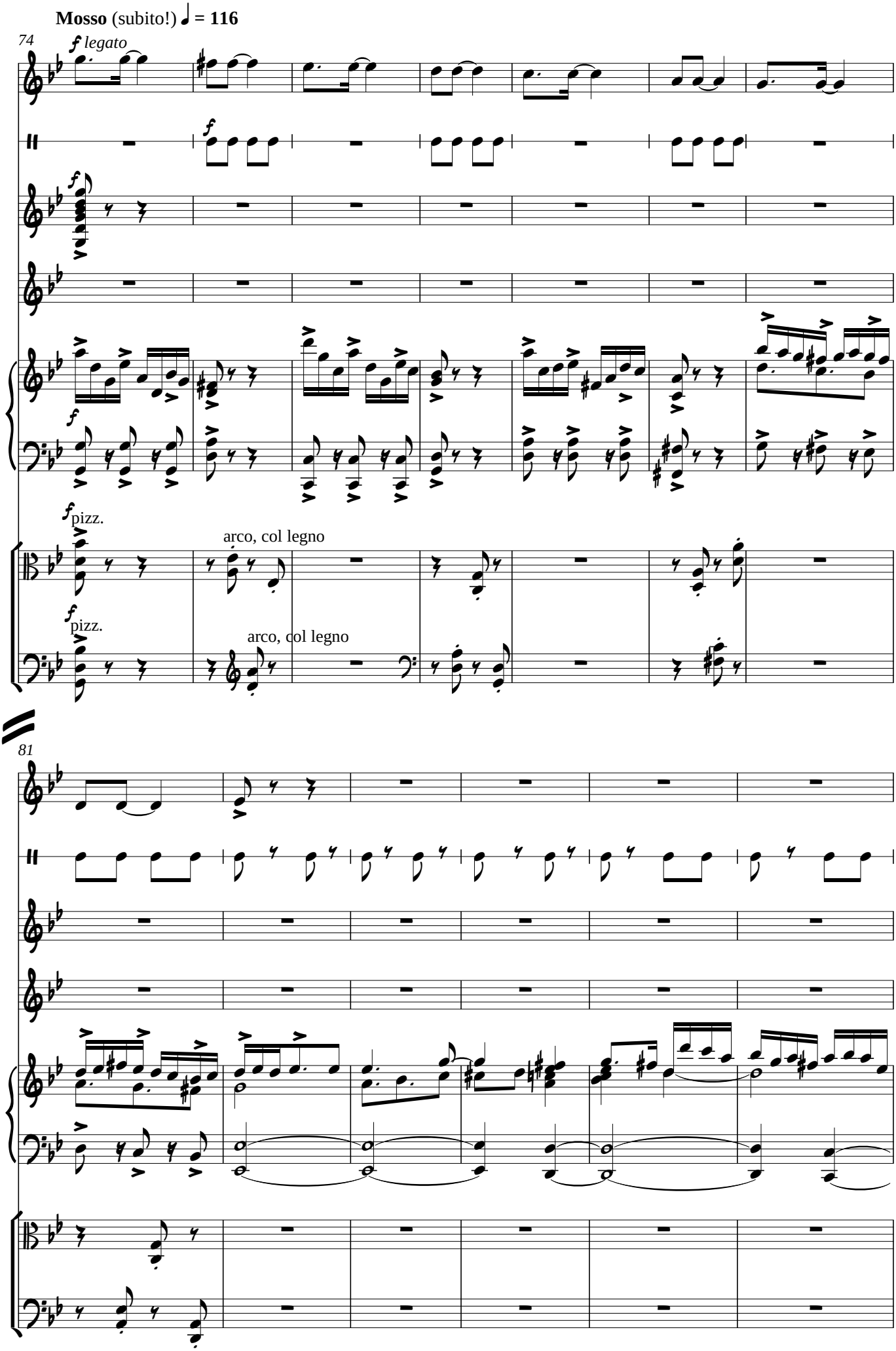

22
23
f e ben ritmato

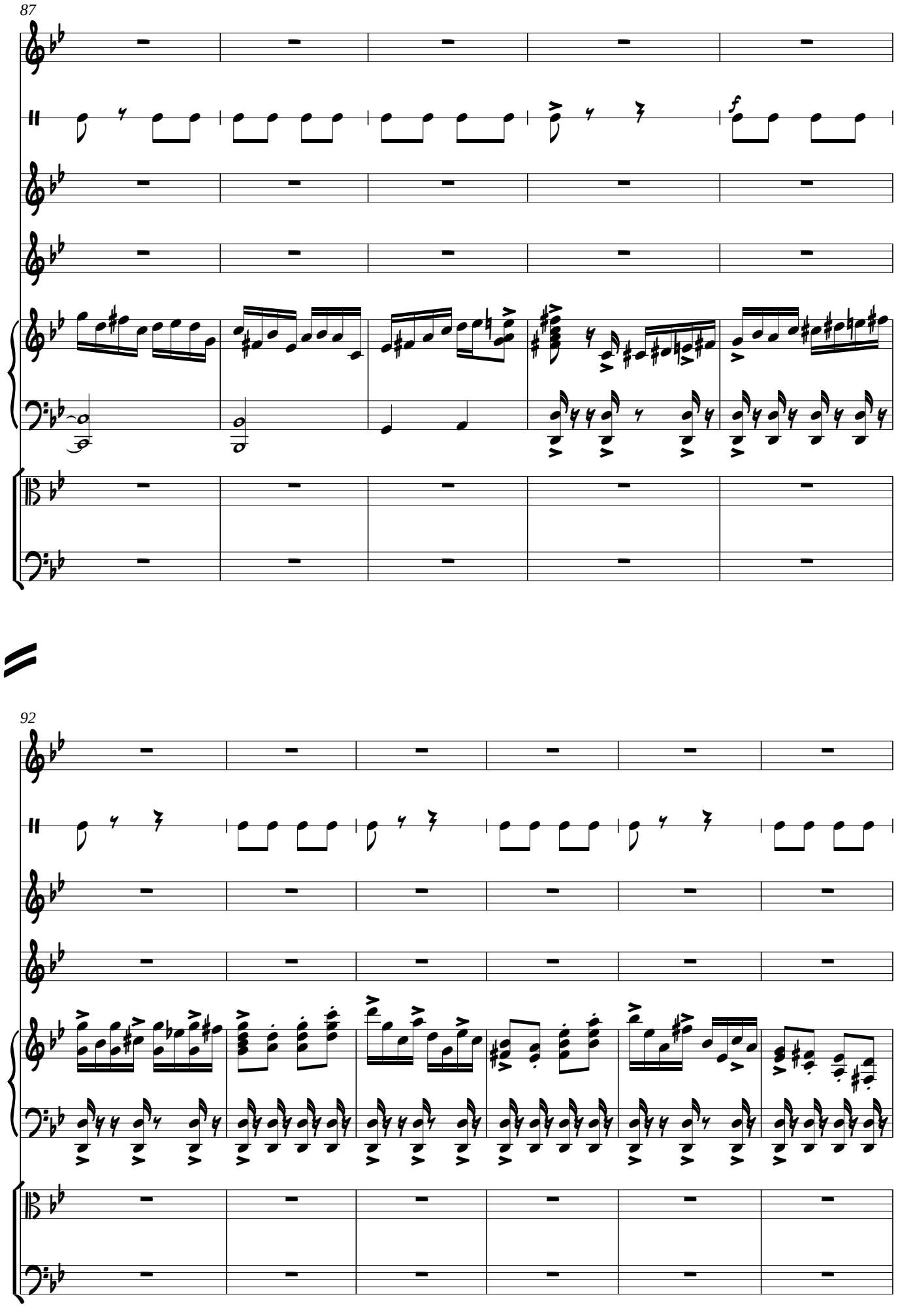

Mosso ♩ = 116
25
f legato
Gm
f
f
f
pizz.
arco, col legno
f
pizz.
arco, col legno
31

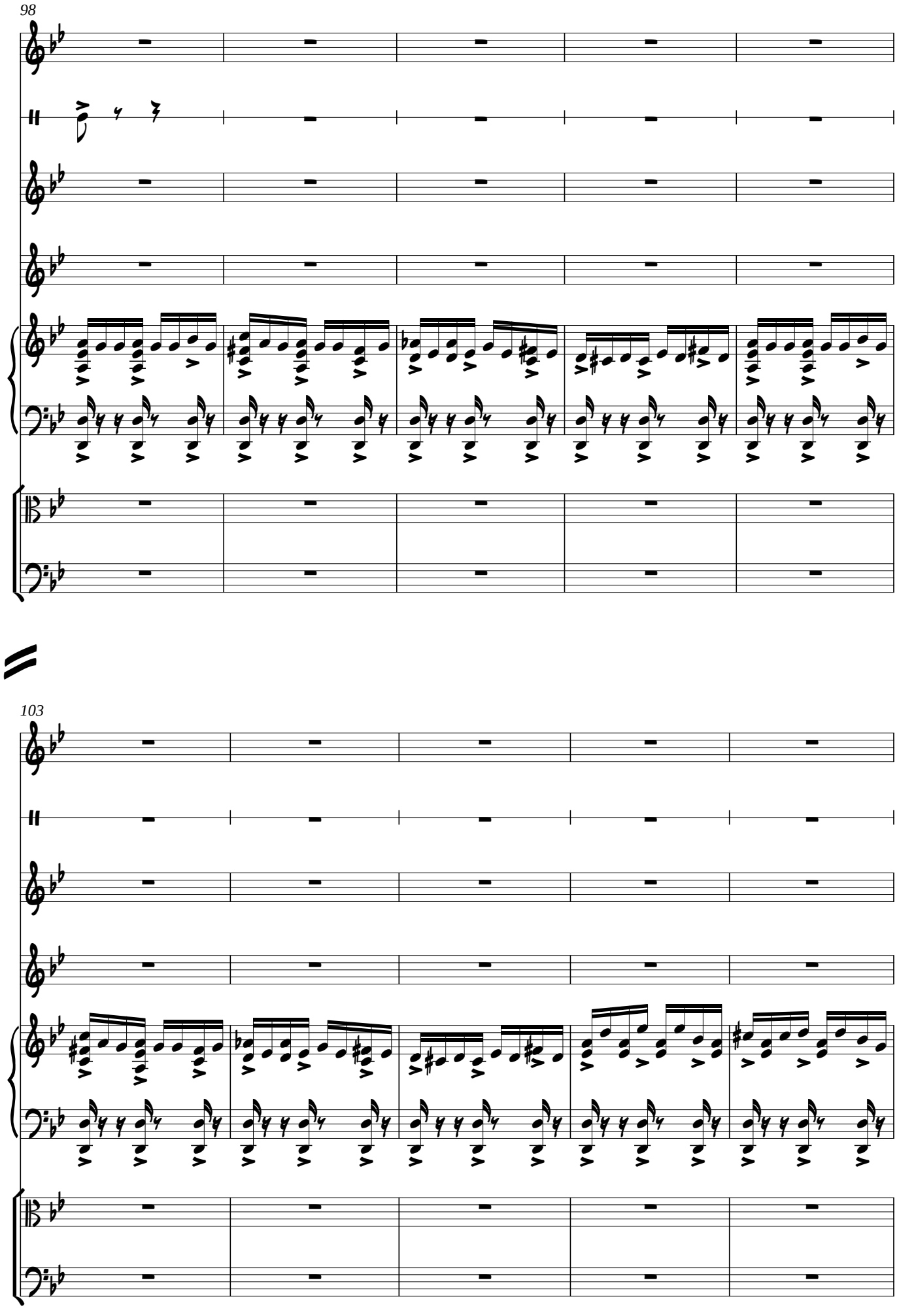

37
(improvvisa)
43
p
mp
f
p
pizz.
p
pizz.

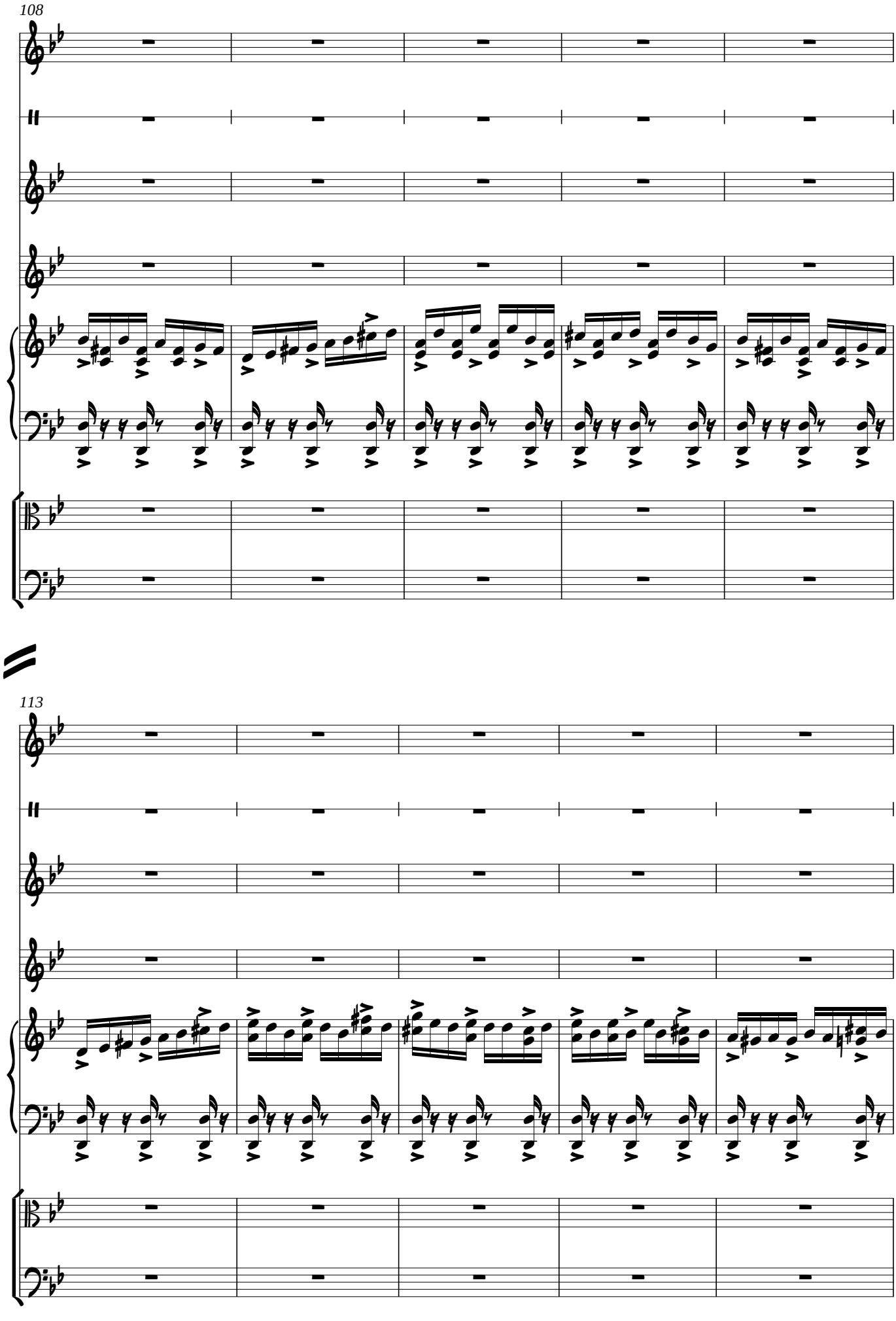

51
Calmato e un pò liberamente ♩ = 60
Quasi p seguendo il canto
Na-ni, na ni, na ni ke-re el i jo
58
el i - jo de la ma dre, de tchi-ko se a-ga gran de

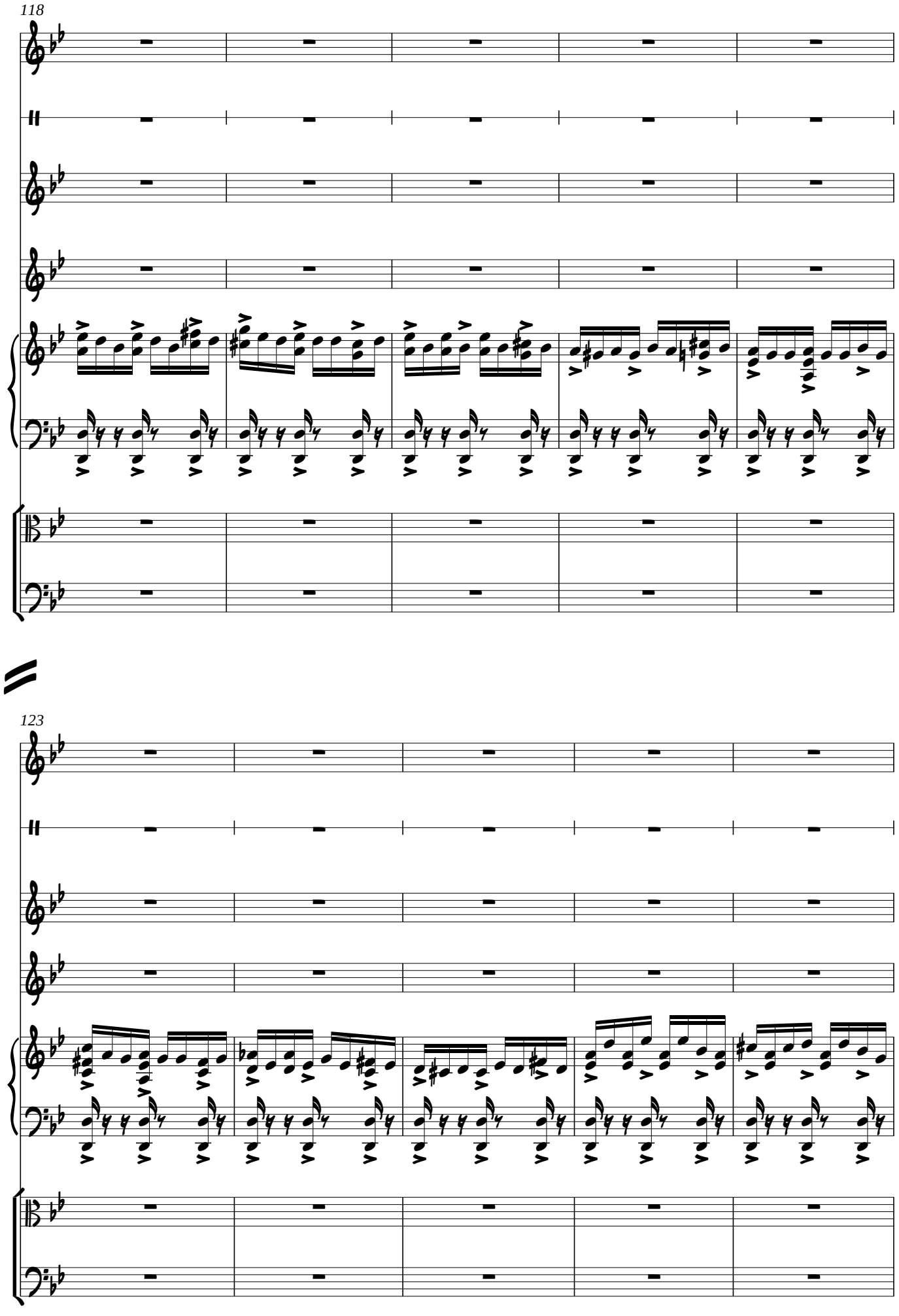

63
Ay!
Ay, dur mi - te mi al ma,
Ay!
Ay, a - vri mech mi da ma,
69
ke tu pa - dre vye ne,
kon mun - tcha le - gri ya.
a - vrimech la puer ta, ke
ven go kan sado de arar las uer tas.

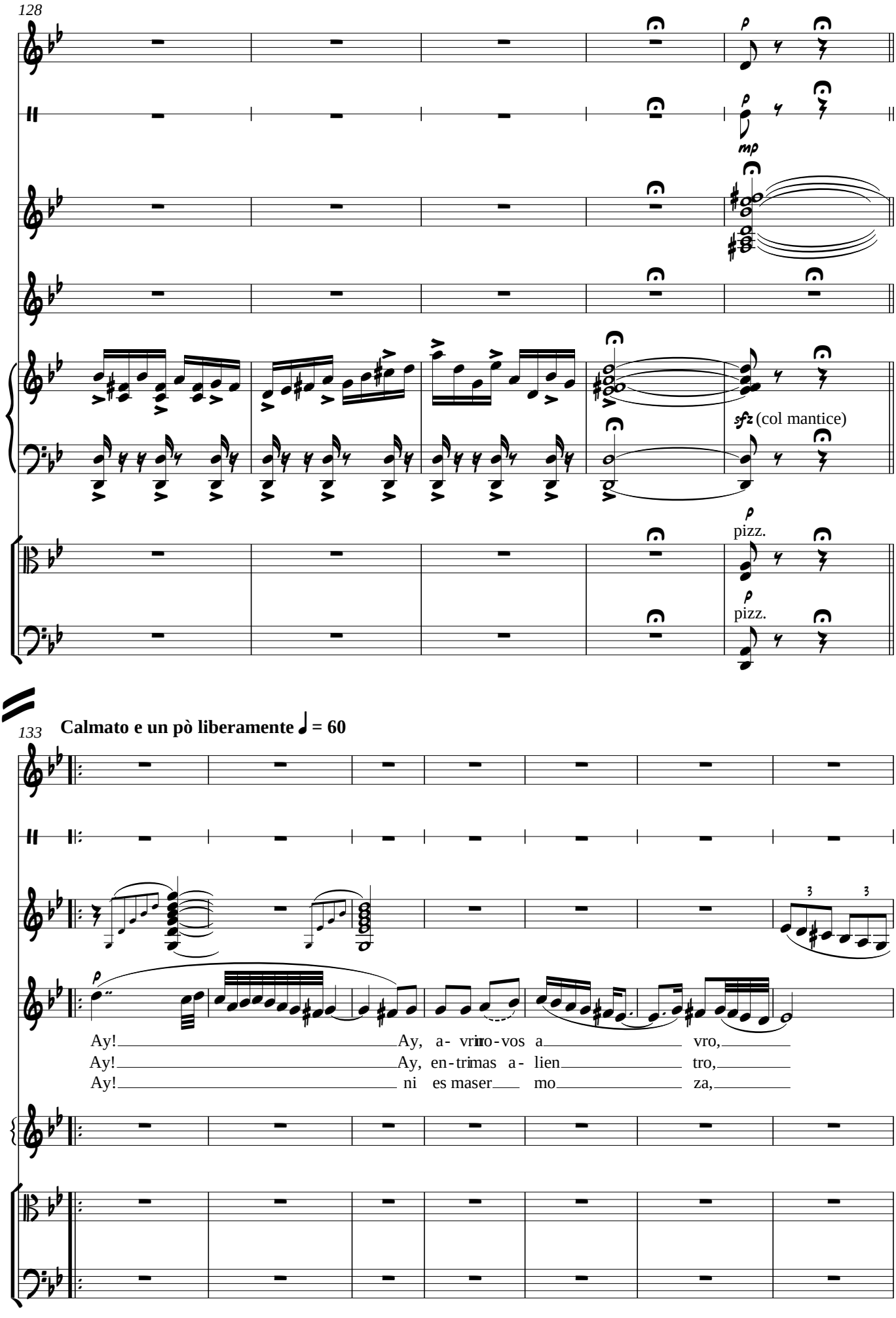

Mosso (subito!) ♩ = 116
74
f legato
f
f
f
f pizz.
arco, col legno
f pizz.
arco, col legno
81

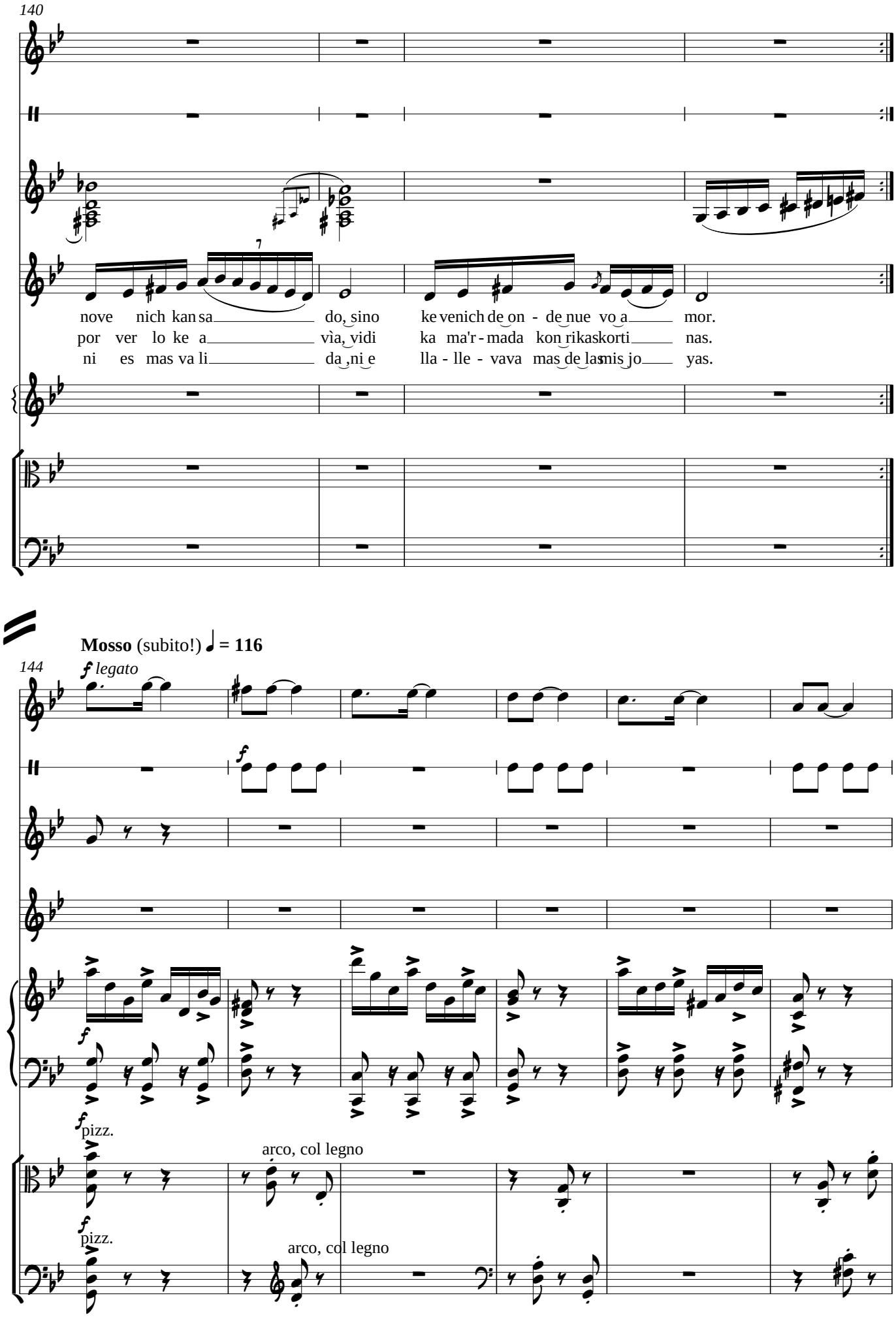

87
f
92

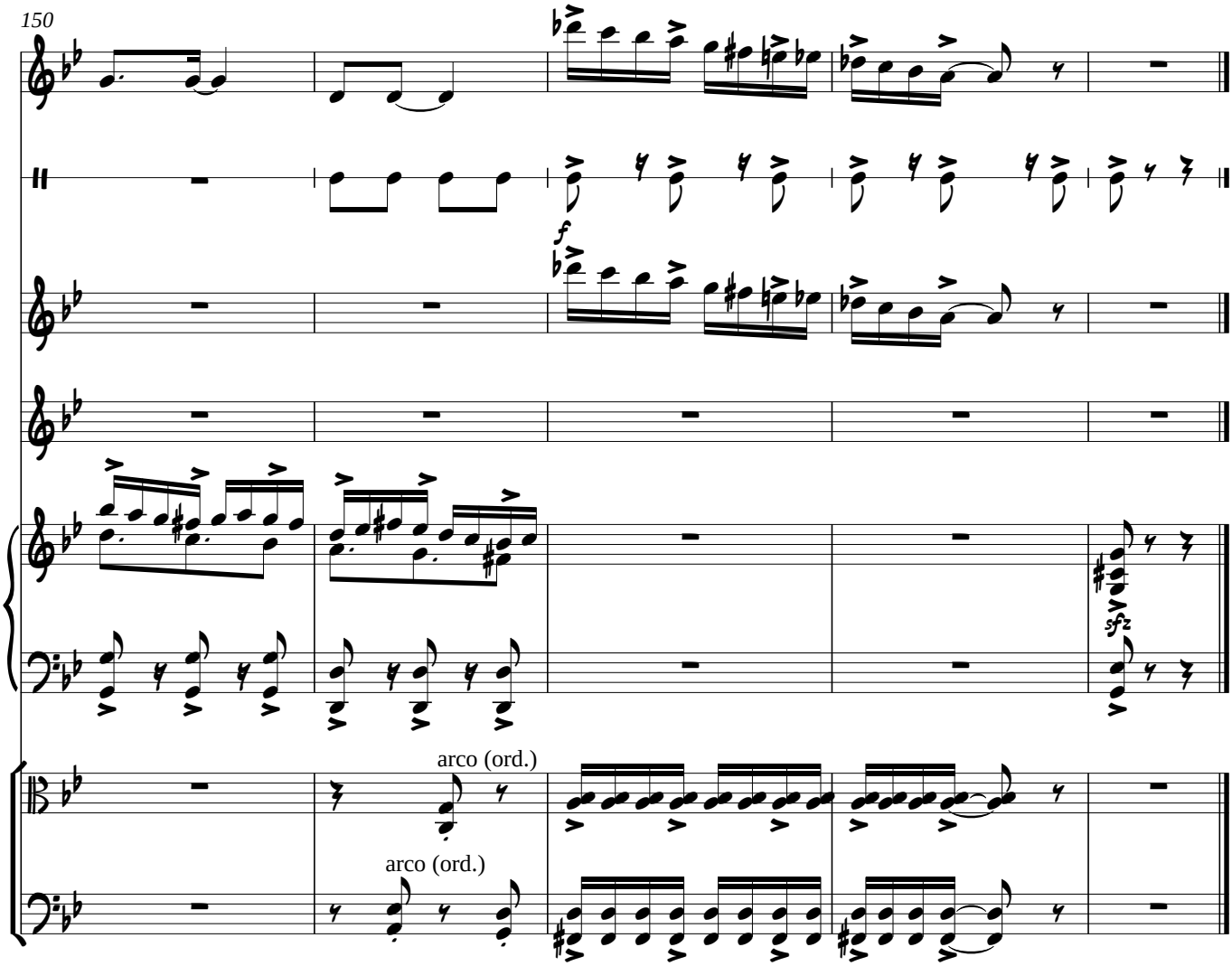

98
103


108
113


118
123


128
p
mp
sfz (col mantice)
pizz.
pizz.
133
Calmato e un pò liberamente ♩ = 60
Ay! Ay, a- vrimo-vos a vro,
Ay! Ay, en-trimas a- lien tro,
Ay! ni es maser mo za,


140
nove nich kan sa do, sino ke venich de on - de nue vo a mor.
por ver lo ke a vìa, vidi ka ma'r - mada kon rikaskorti nas.
ni es mas va li da, ni e lla - lle - vava mas de las mis jo yas.
Mosso (subito!) ♩ = 116
144
f legato
f
f
pizz.
arco, col legno
f
pizz.
arco, col legno


150
f
sfz
arco (ord.)
arco (ord.)

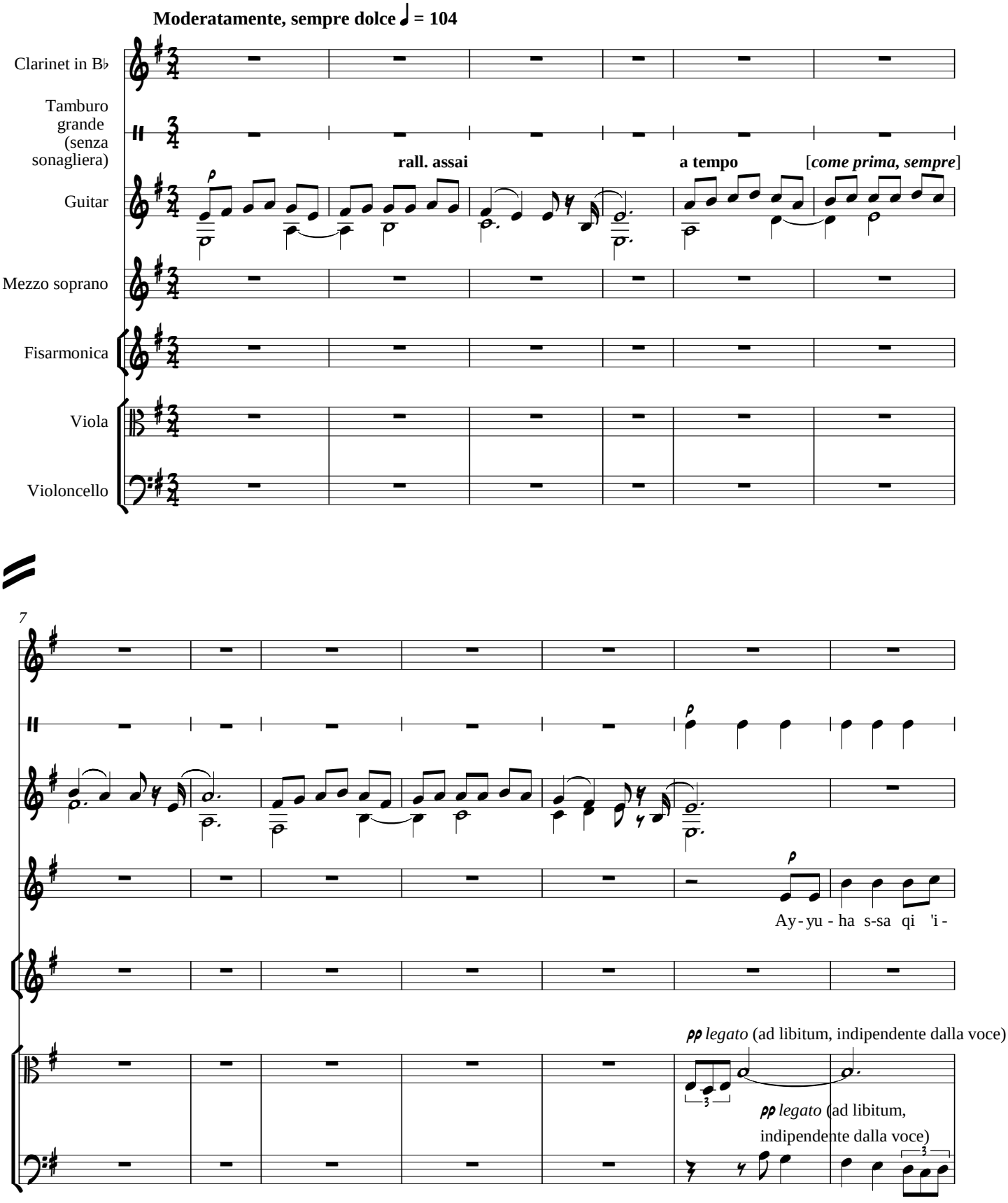
Ayyu-ha s-saqi (Tradizionale sefardito)

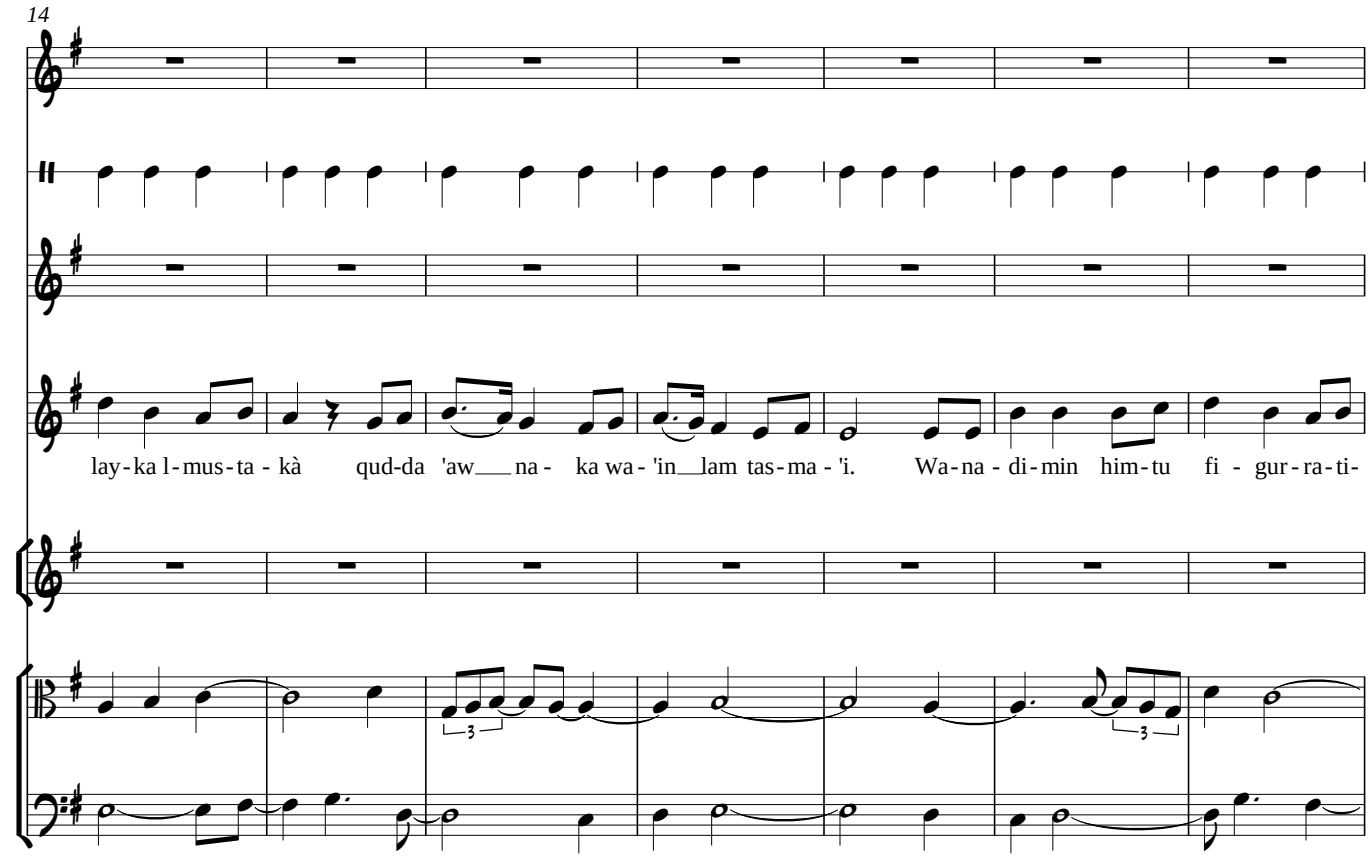
Musica: Enrico Tricarico

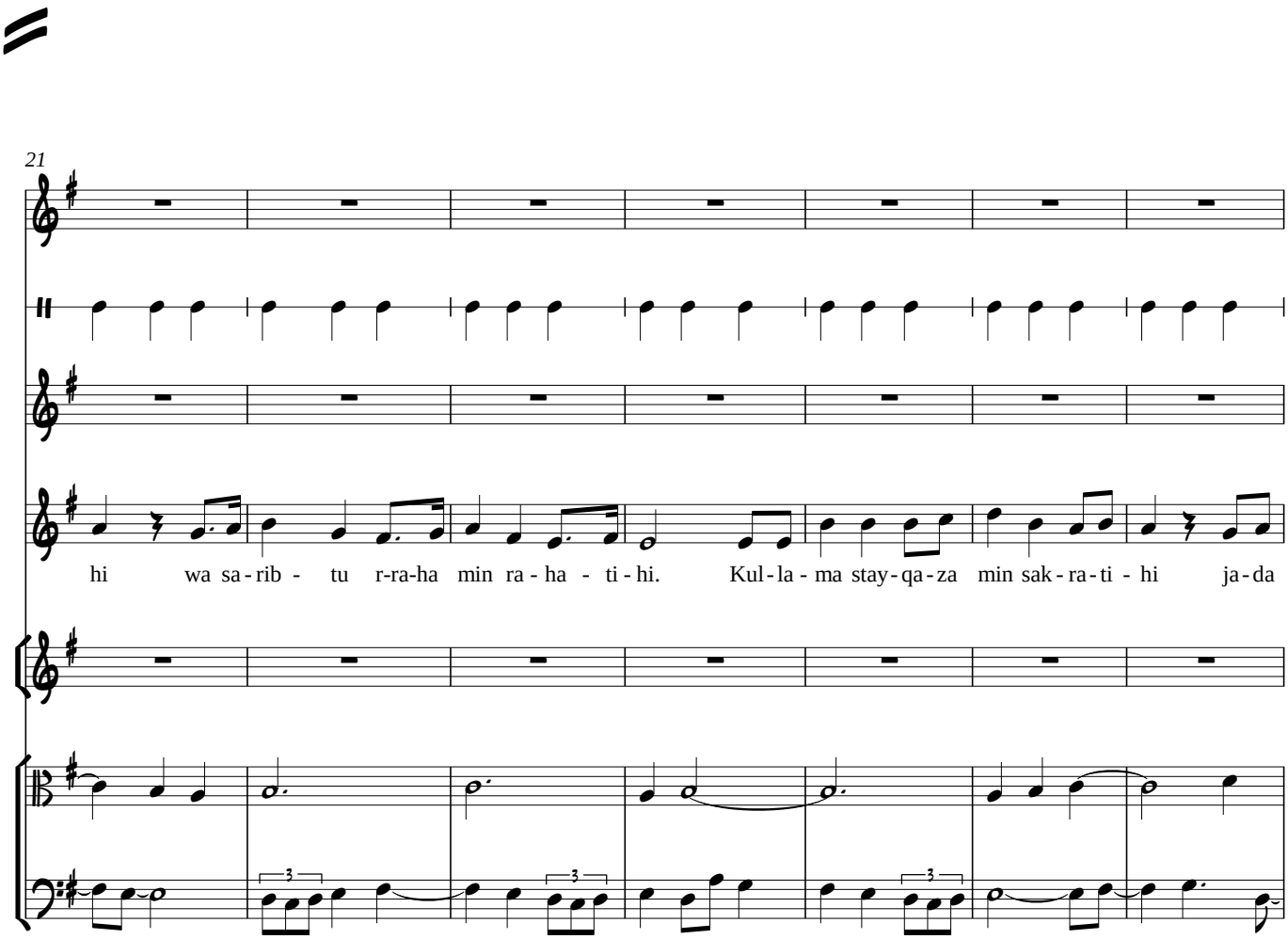
Testo arabo: Abu Bakr ibn Zuhr al-Hafid (1113-1198)

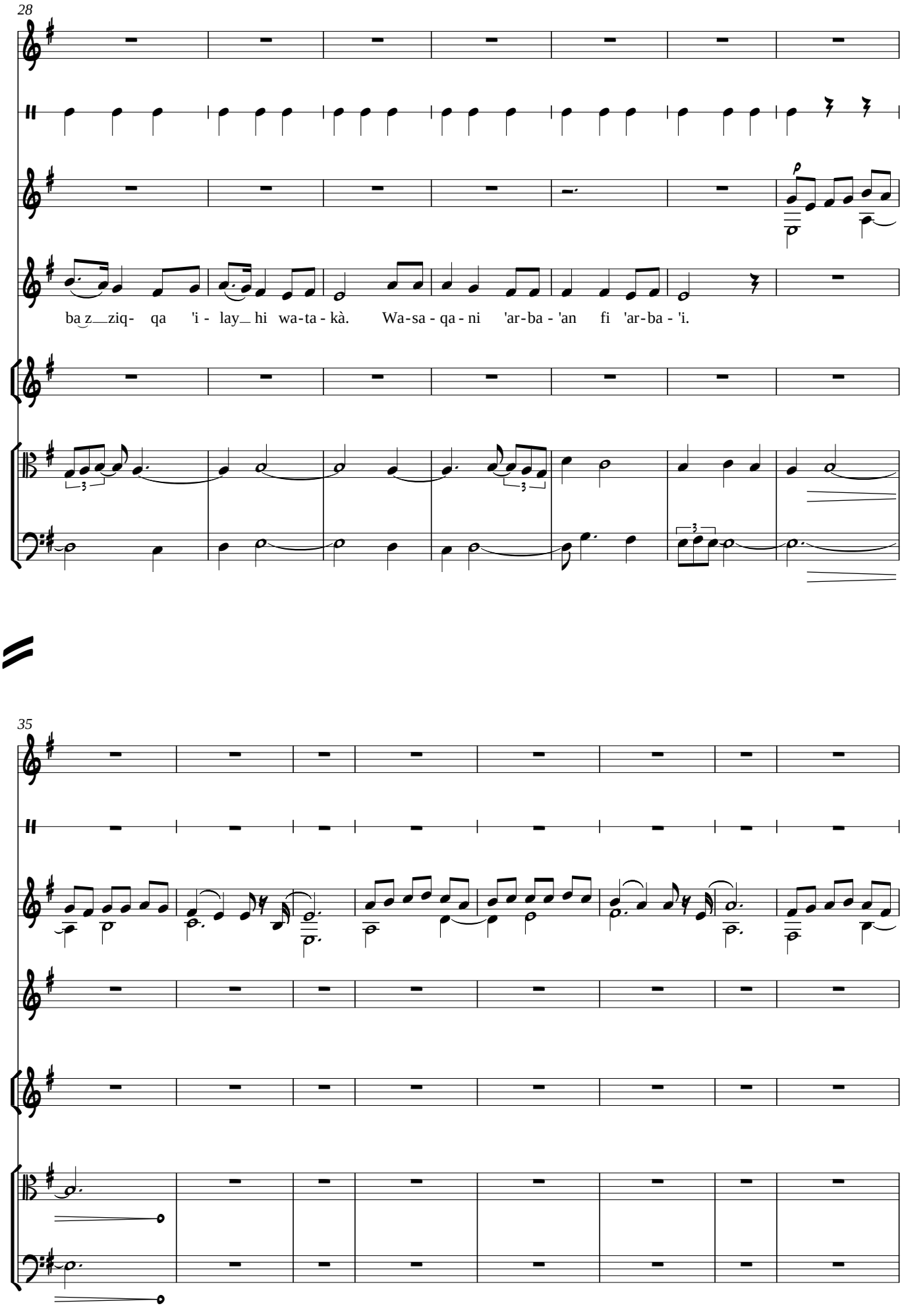
Testo ebraico: Don Todros ben Yehudah ha-Levi Abu l'-'Afia (1247-ca.1306);

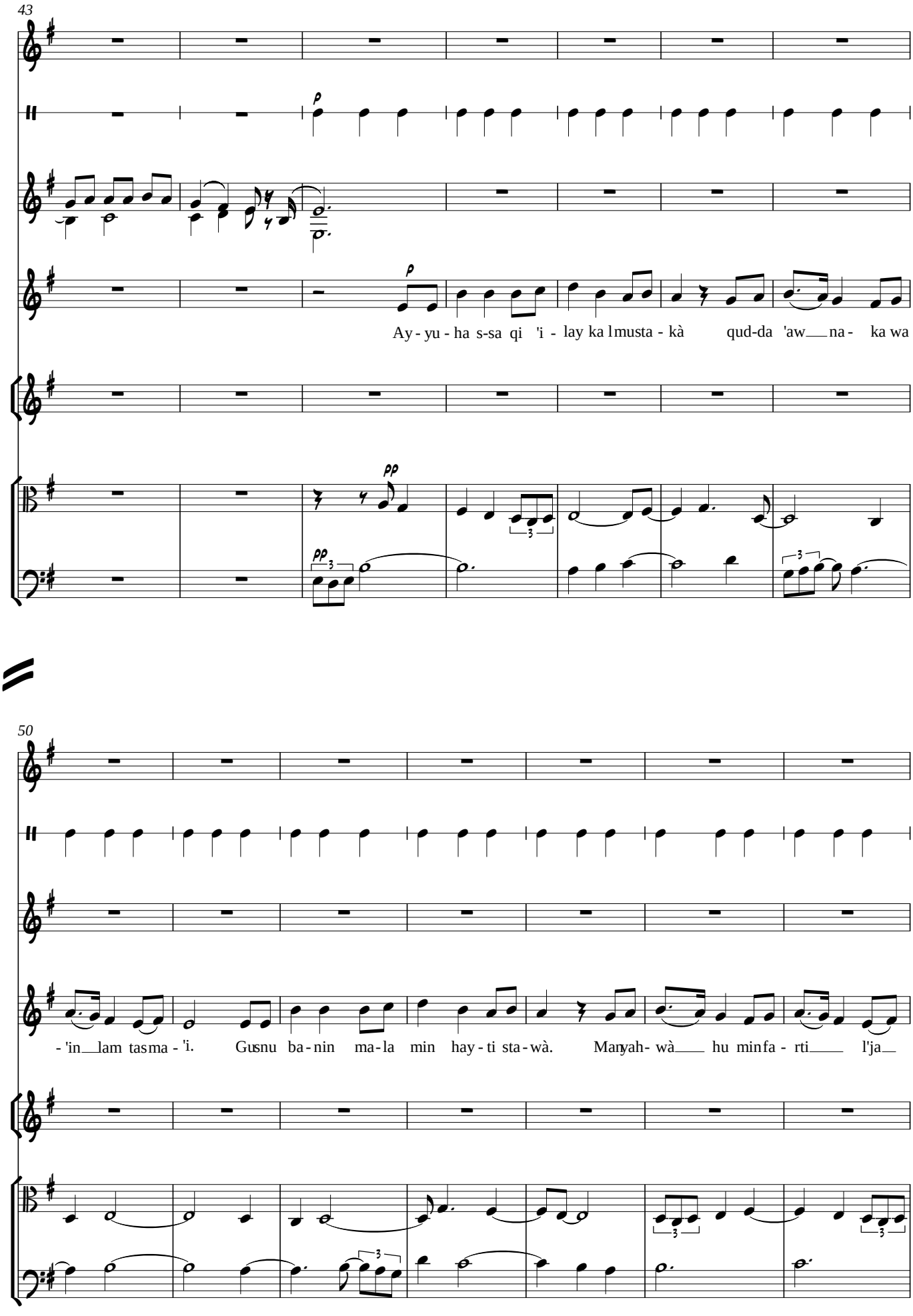
Melodia: Tradizionale

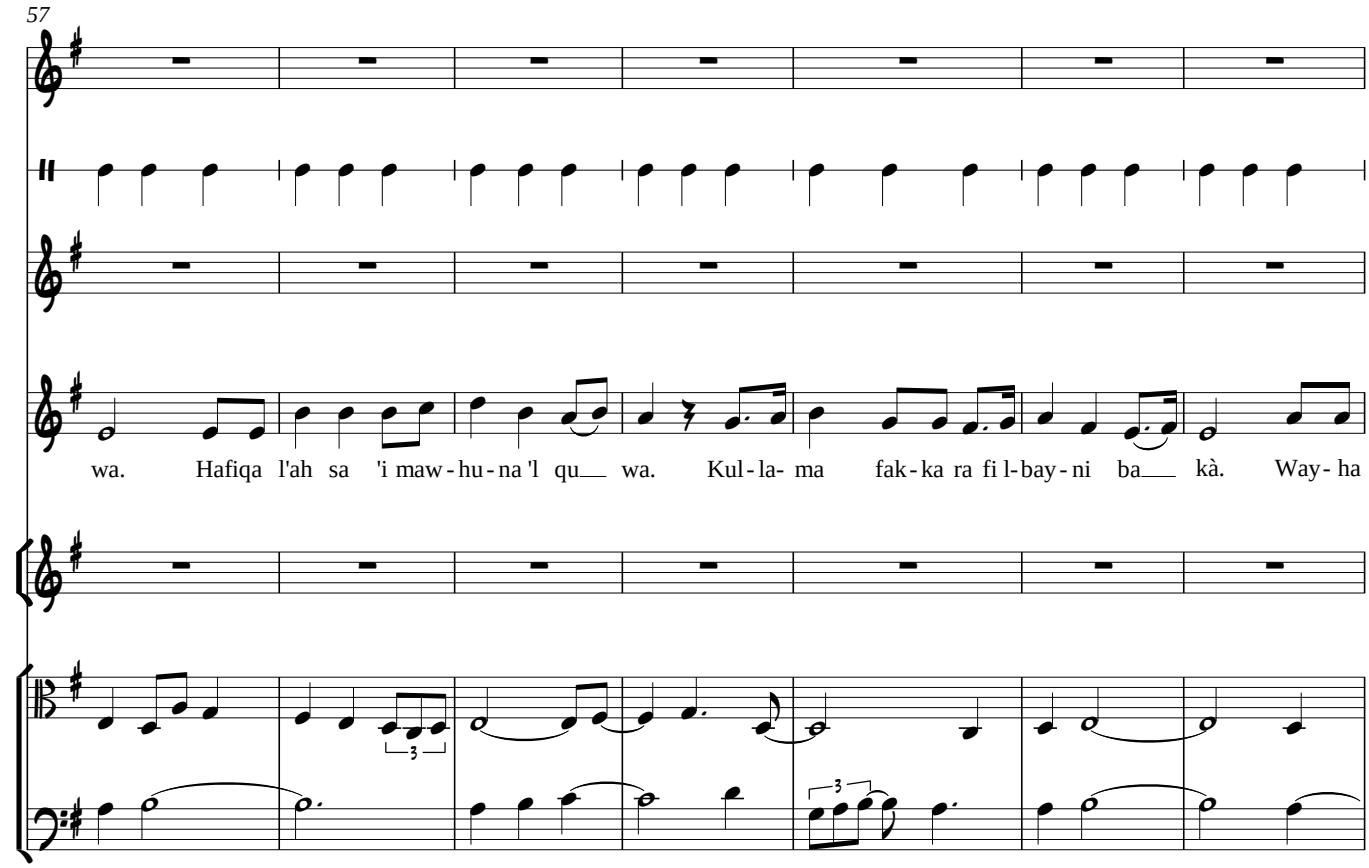


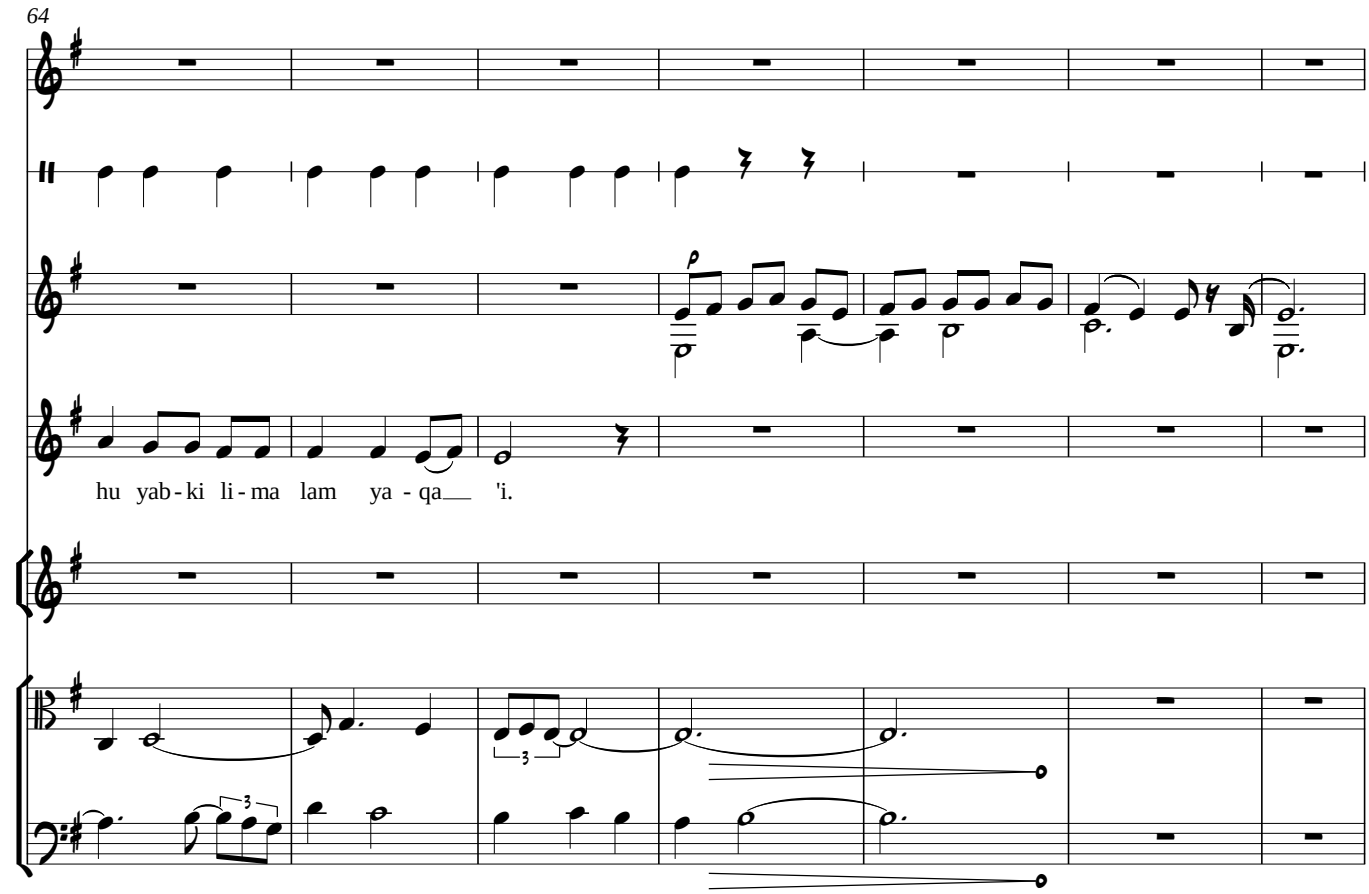

14
lay-ka l-mus-ta-kà qud-da 'aw na- ka wa-'in lam tas-ma-'i. Wa-na-di-min him-tu fi-gur-ra-ti-

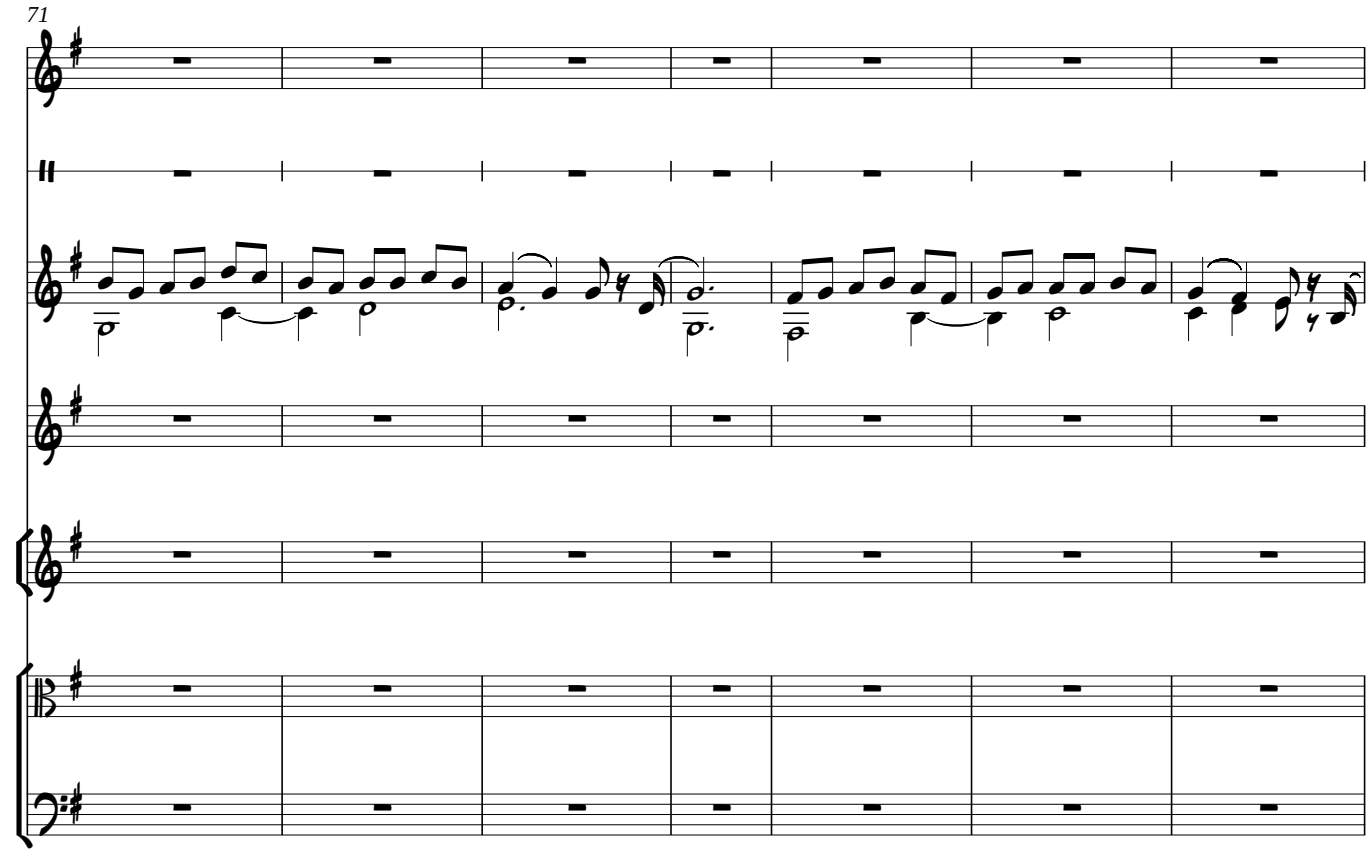

21
hi wa sa-rib- tu r-ra-ha min ra-ha-ti-hi. Kul-la-ma stay-qa-za min sak-ra-ti-hi ja-da

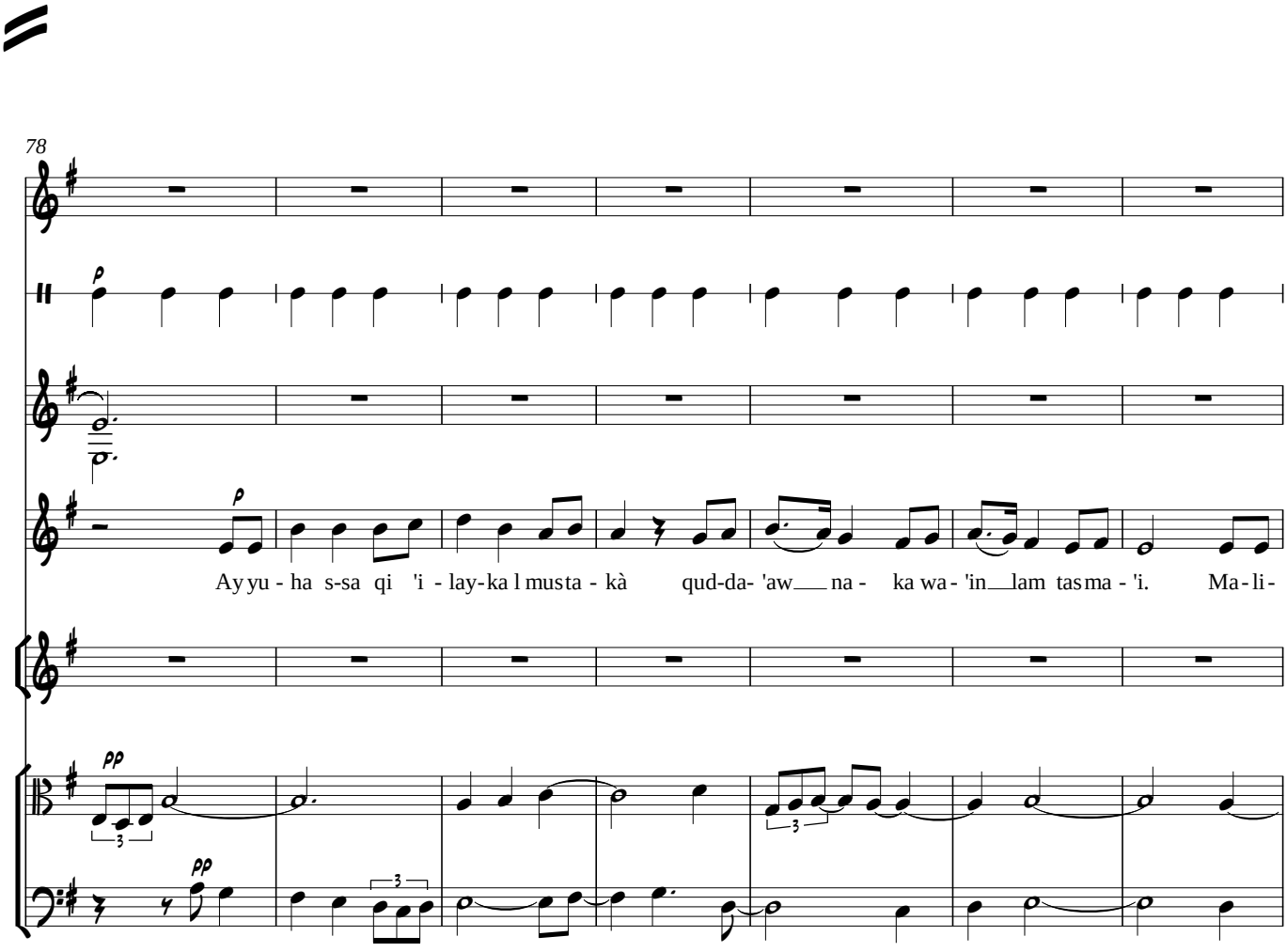

28
ba z ziq- qa 'i - lay hi wa-ta - kà. Wa-sa - qa - ni 'ar-ba - 'an fi 'ar-ba - 'i.
35

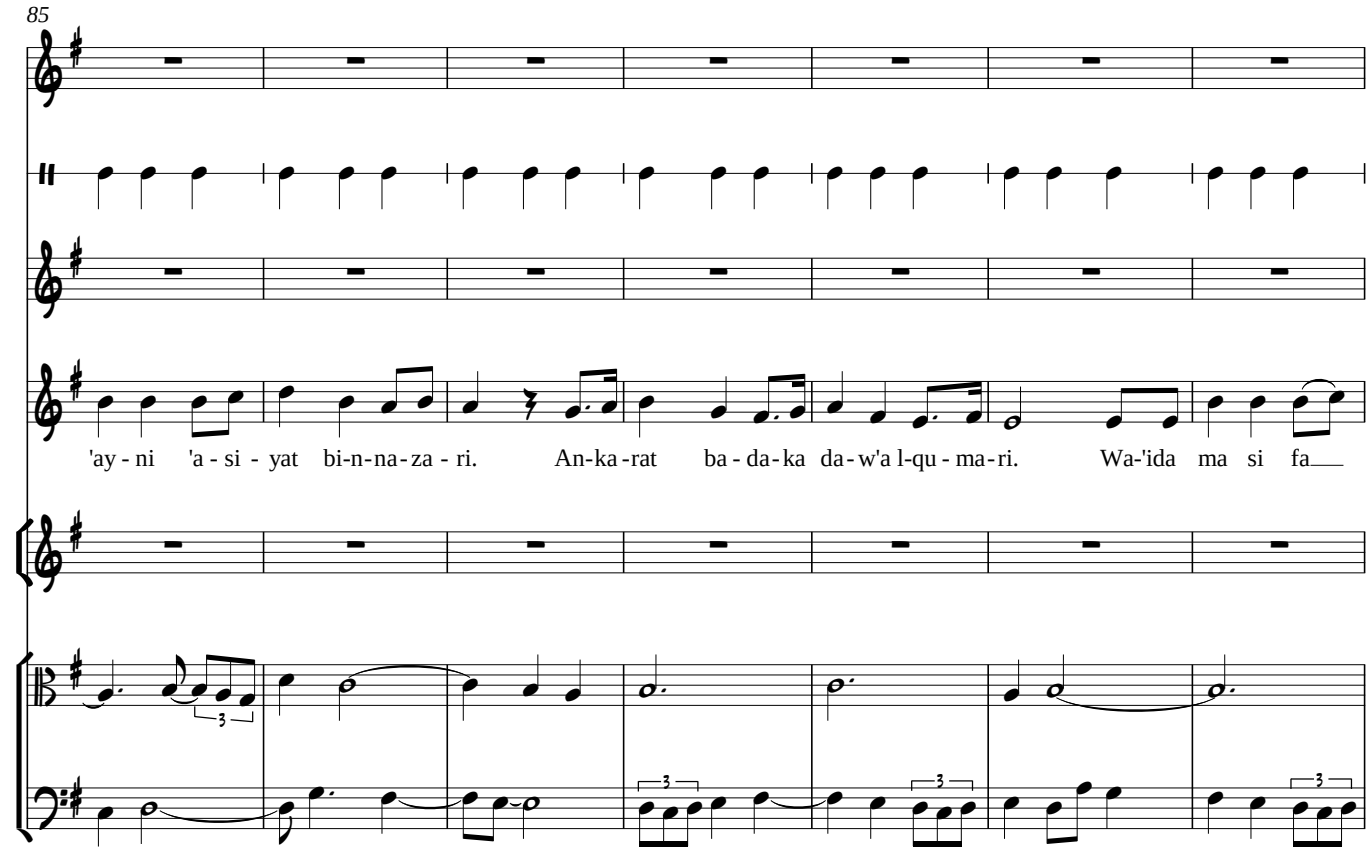

43
p
p
Ay - yu - ha s-sa qi 'i - lay ka lmusta - kà qud-da 'aw na - ka wa
pp
pp
50
- 'in lam tasma - 'i. Gusnu ba - nin ma - la min hay - ti sta - wà. Manyah - wà hu minfa - rti l'ja

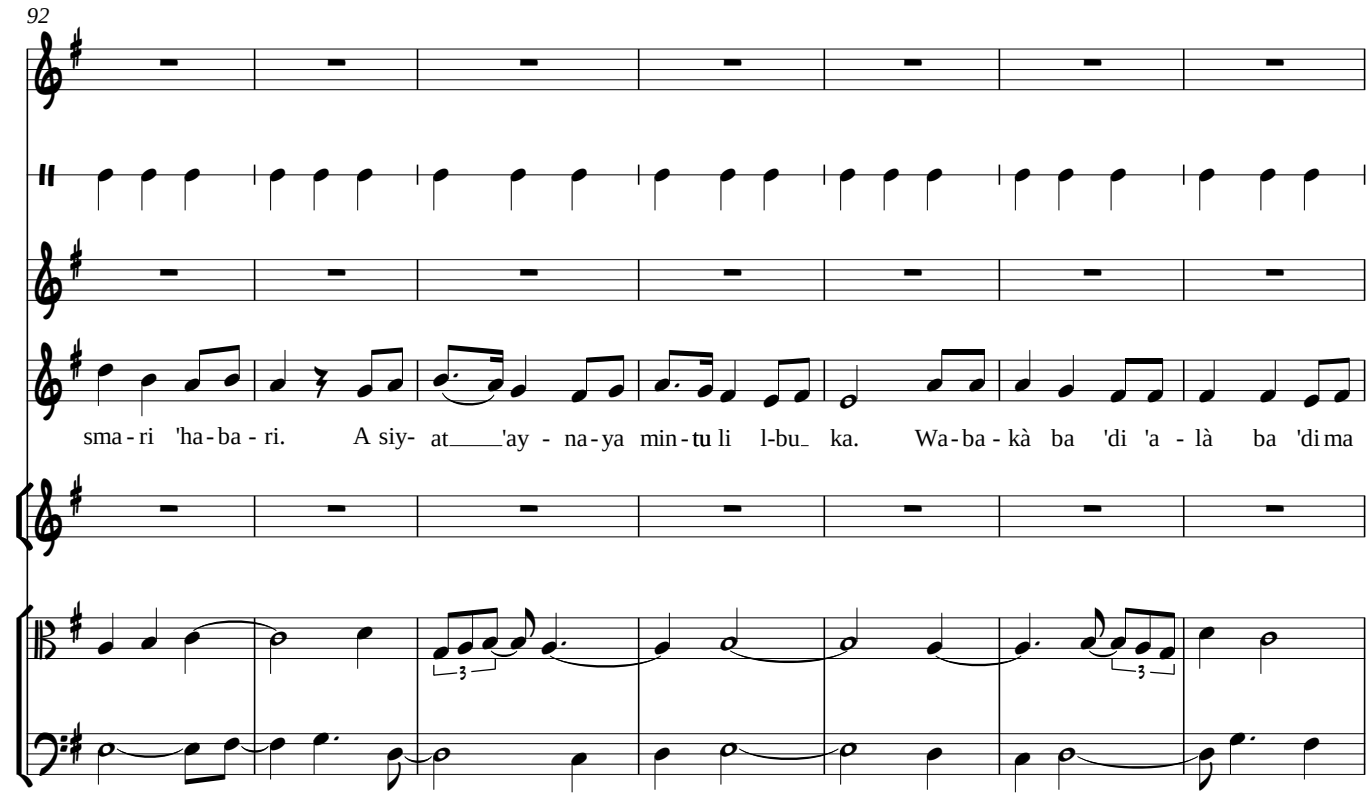

57
wa. Hafiqa l'ah sa 'i maw-hu-na 'l qu wa. Kul-la- ma fak-ka ra fi l-bay-ni ba kà. Way- ha

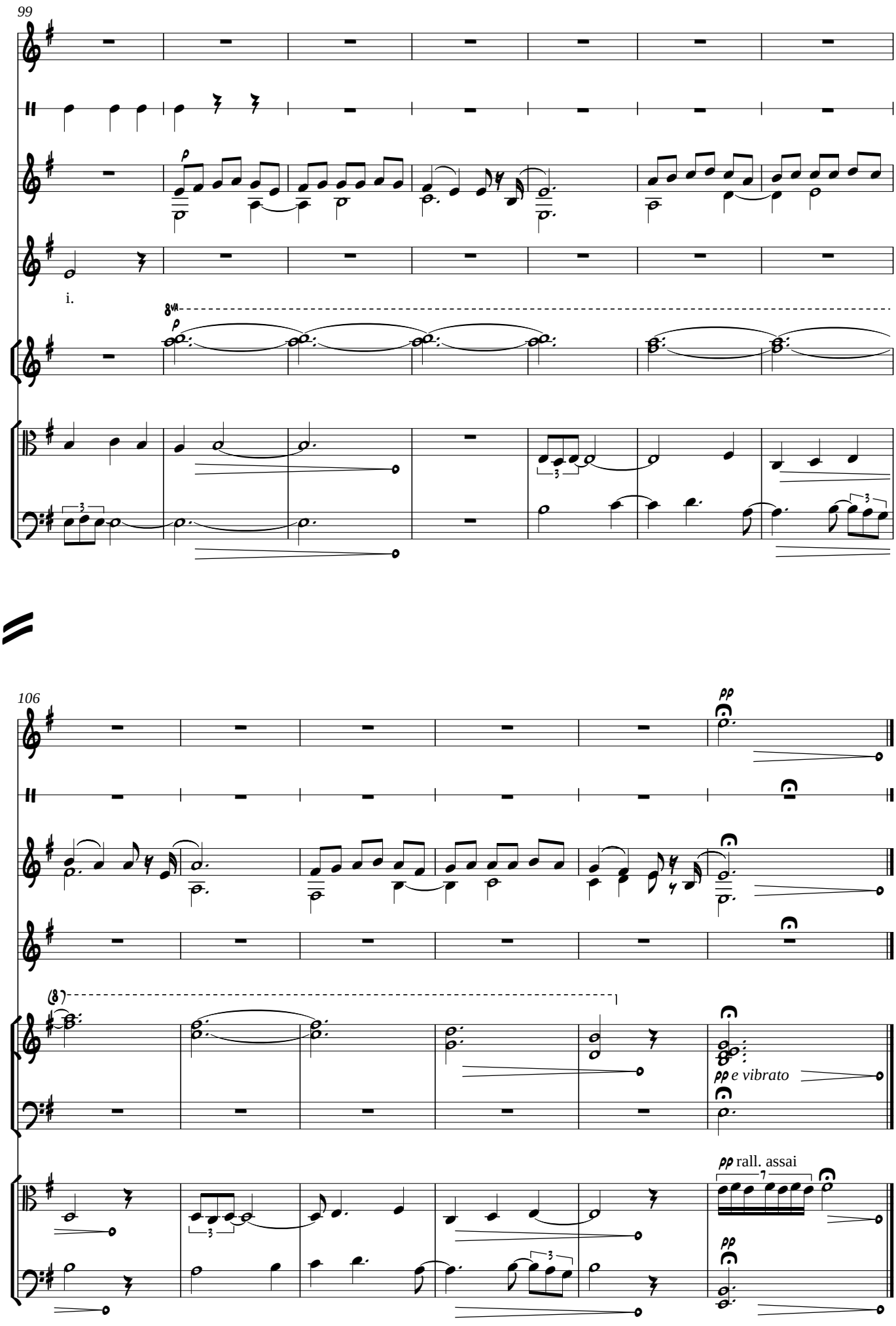

64
hu yab-ki li-ma lam ya-qa 'i.


71


78
p
p
Ay yu - ha s-sa qi 'i - lay-ka l mus ta - kà qud-da- 'aw na - ka wa - 'in lam tas ma - 'i. Ma - li -
pp
pp


85
'ay - ni 'a - si - yat bi-n-na-za - ri. An-ka-rat ba - da-ka da-w'a l-qu - ma-ri. Wa-'ida ma si fa__

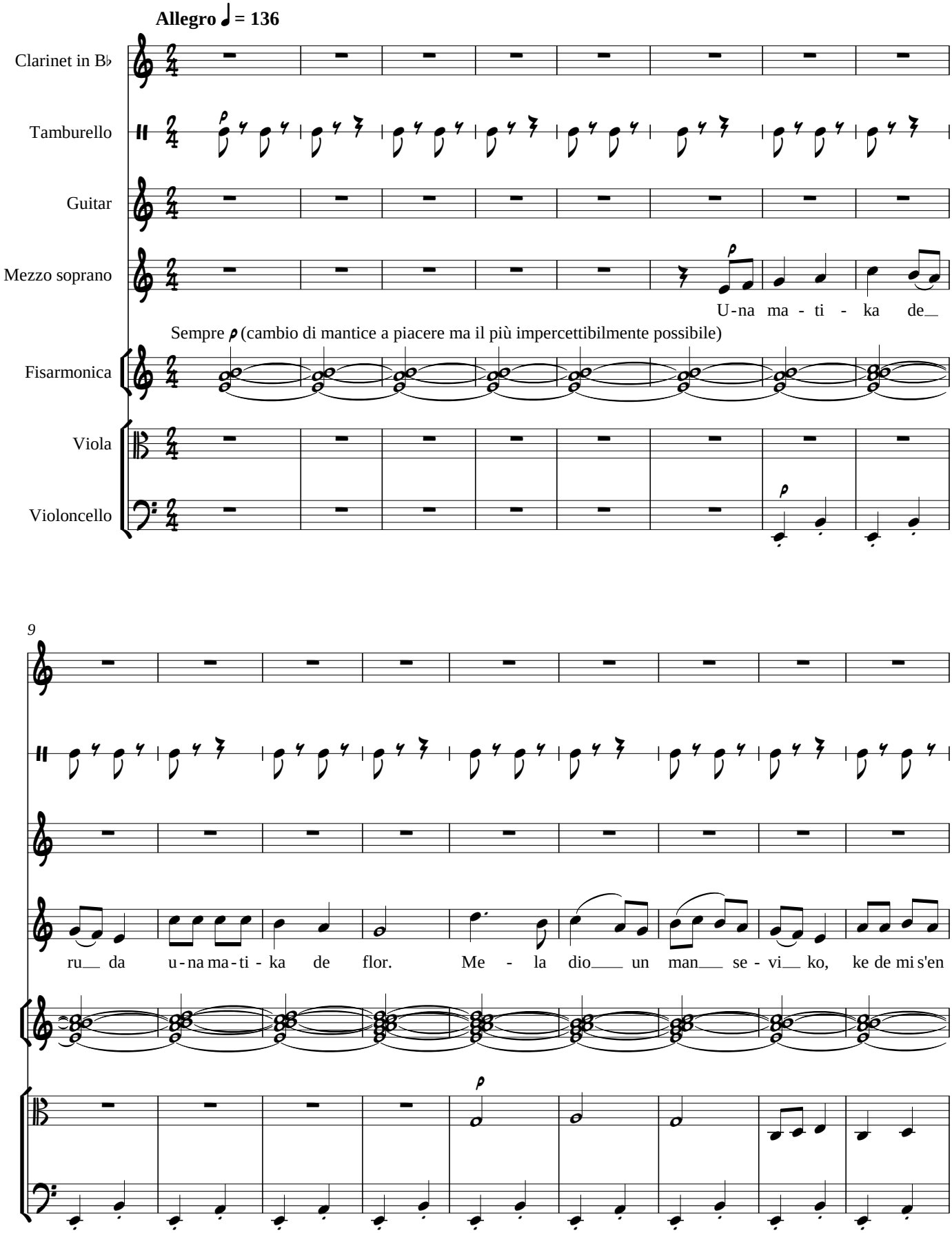

92
sma - ri 'ha-ba - ri. A siy- at____'ay - na-ya min - tu li l-bu_ ka. Wa-ba - kà ba 'di 'a - là ba 'di ma

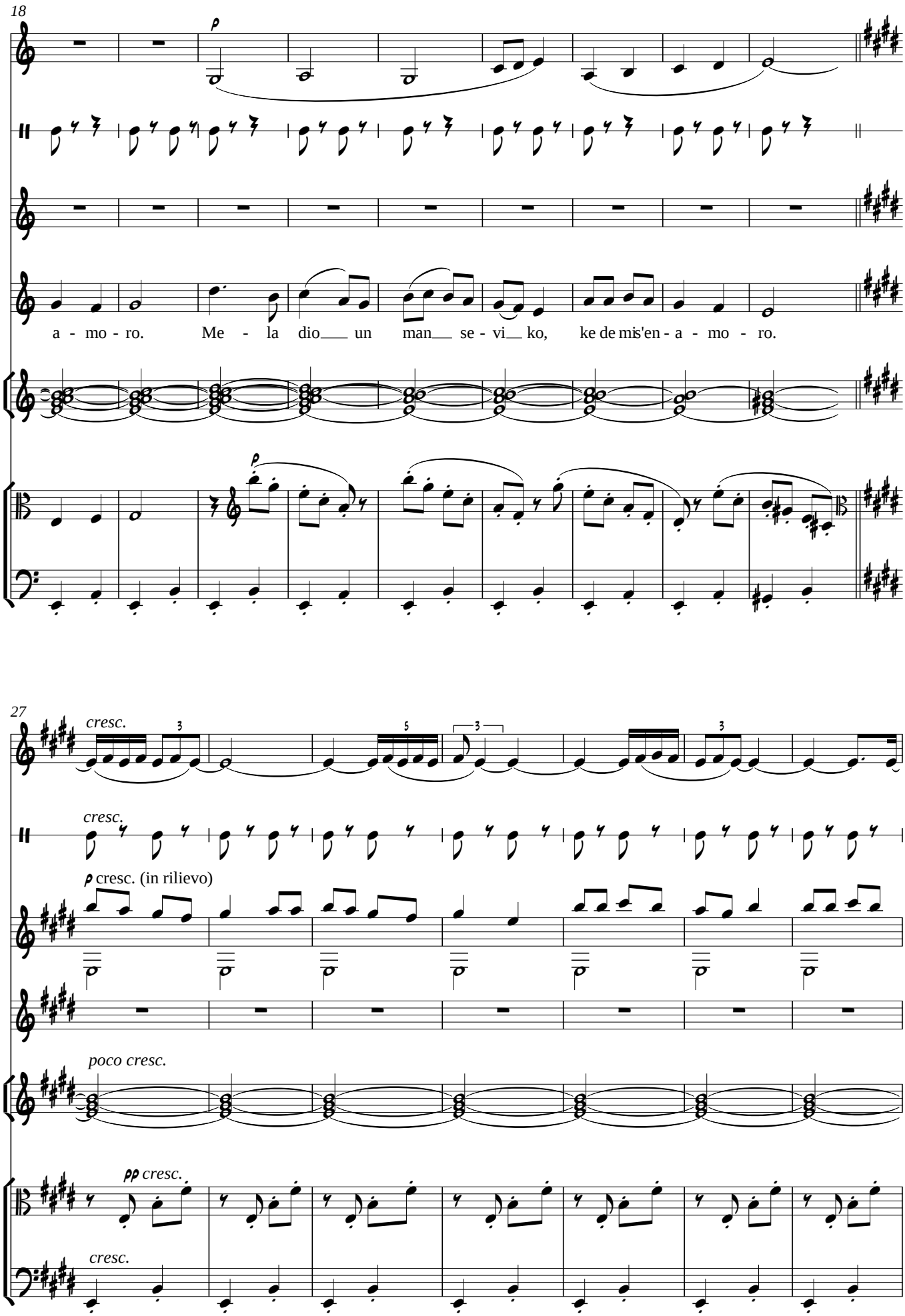

99
i.
8va
106
pp
pp e vibrato
pp rall. assai

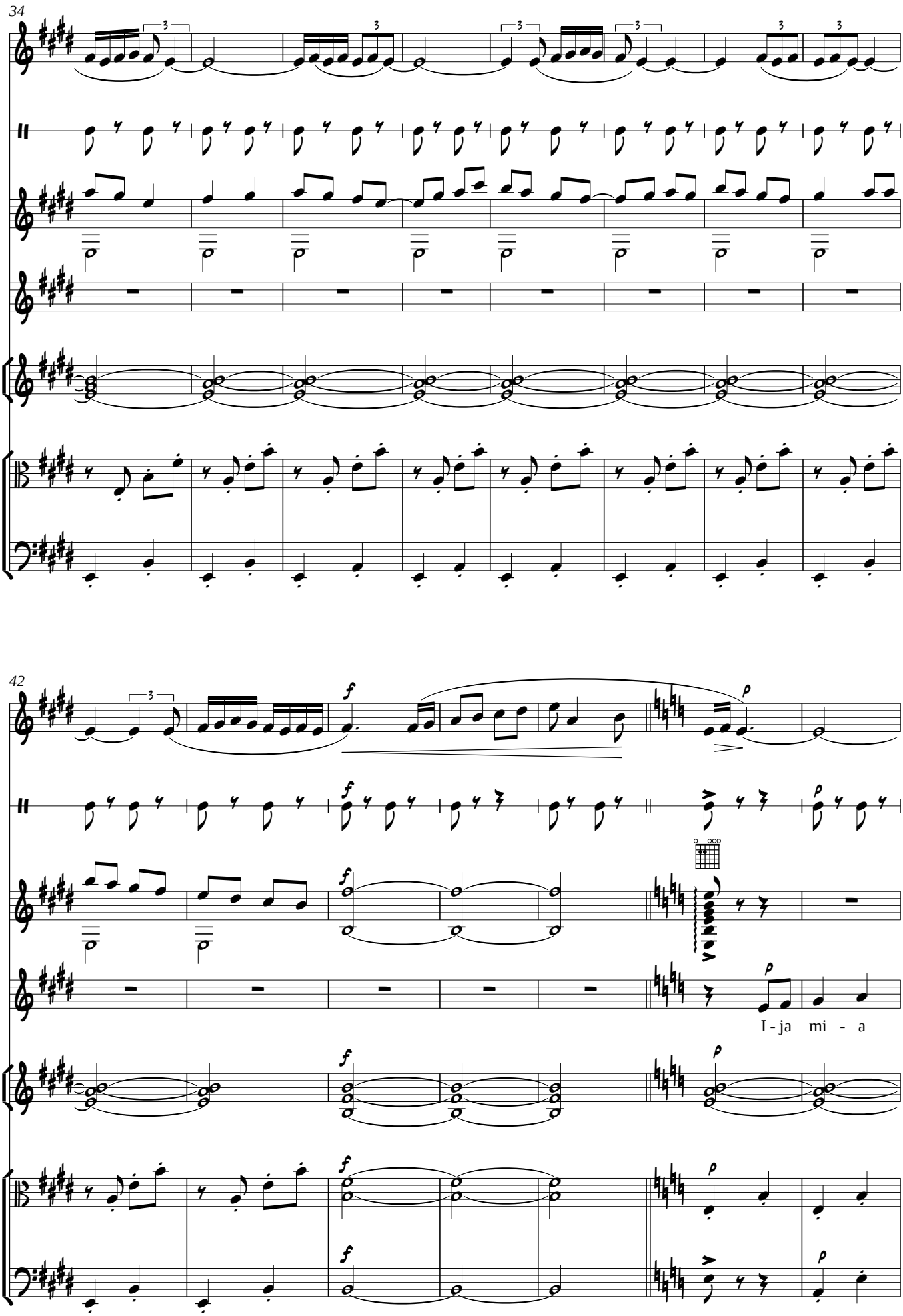
Una matika de ruda (Isole della Croazia) - Canto di matrimonio sefardito -

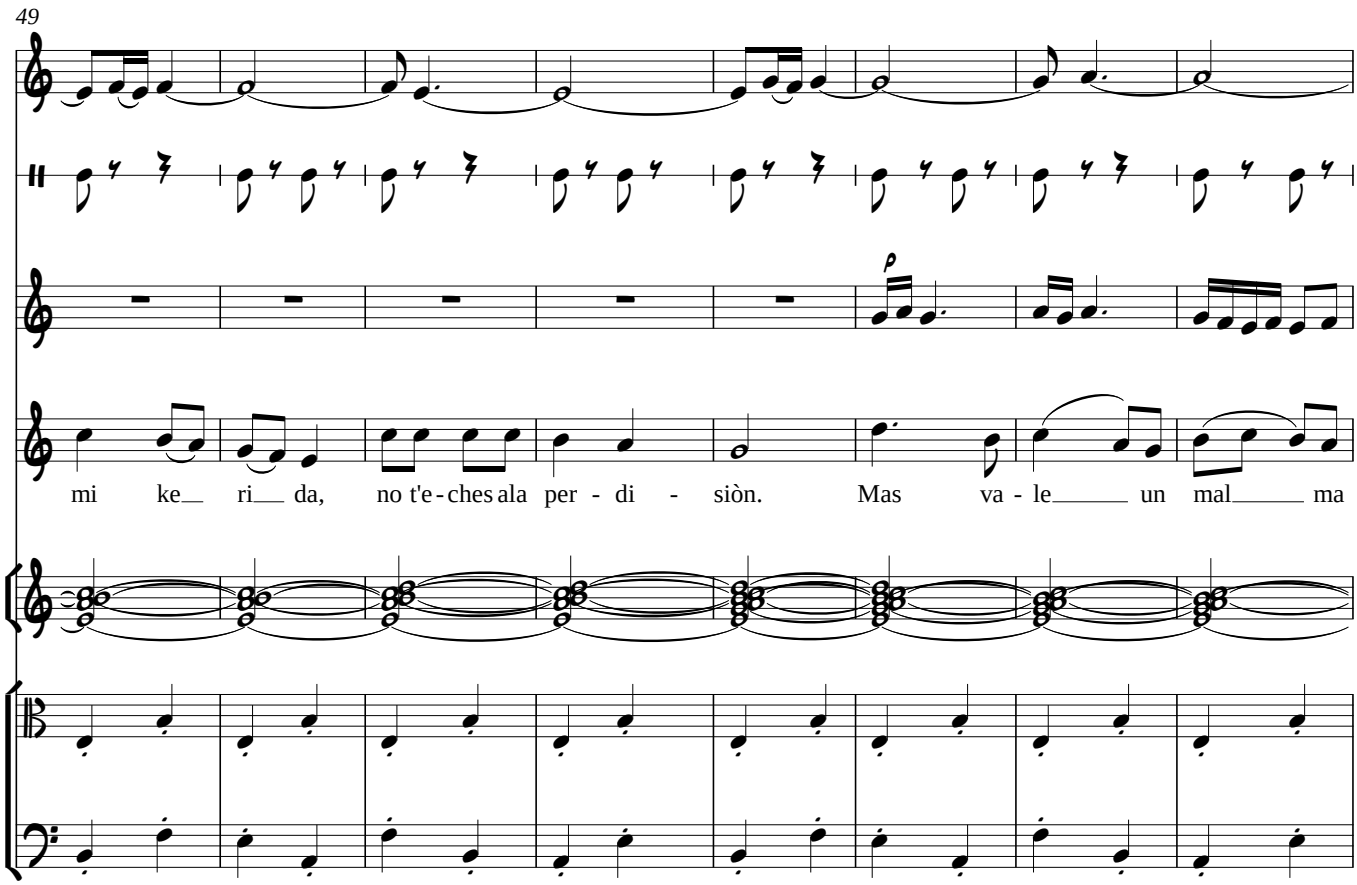
Musica: Enrico Tricarico

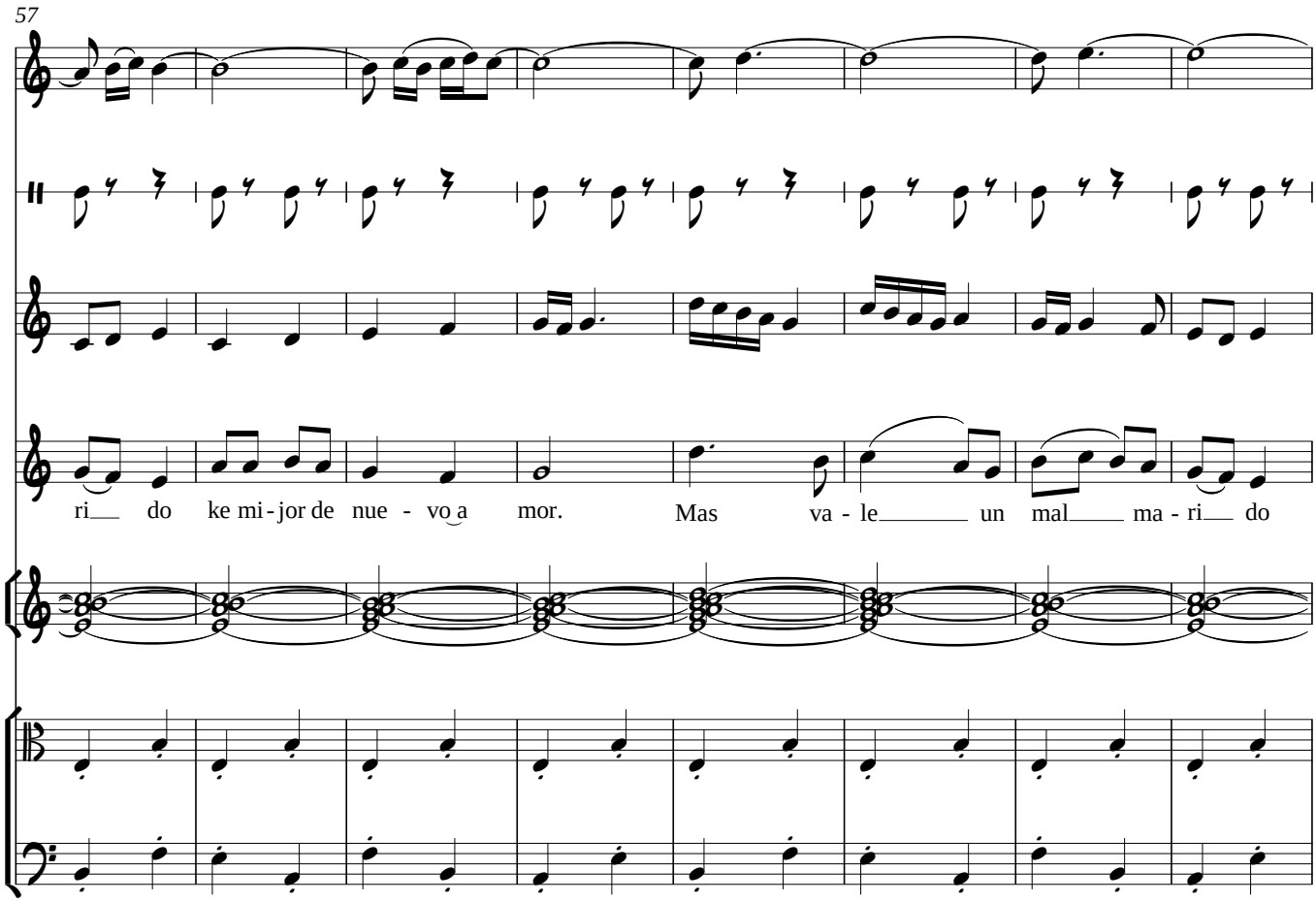
Testo e melodia: Tradizionale

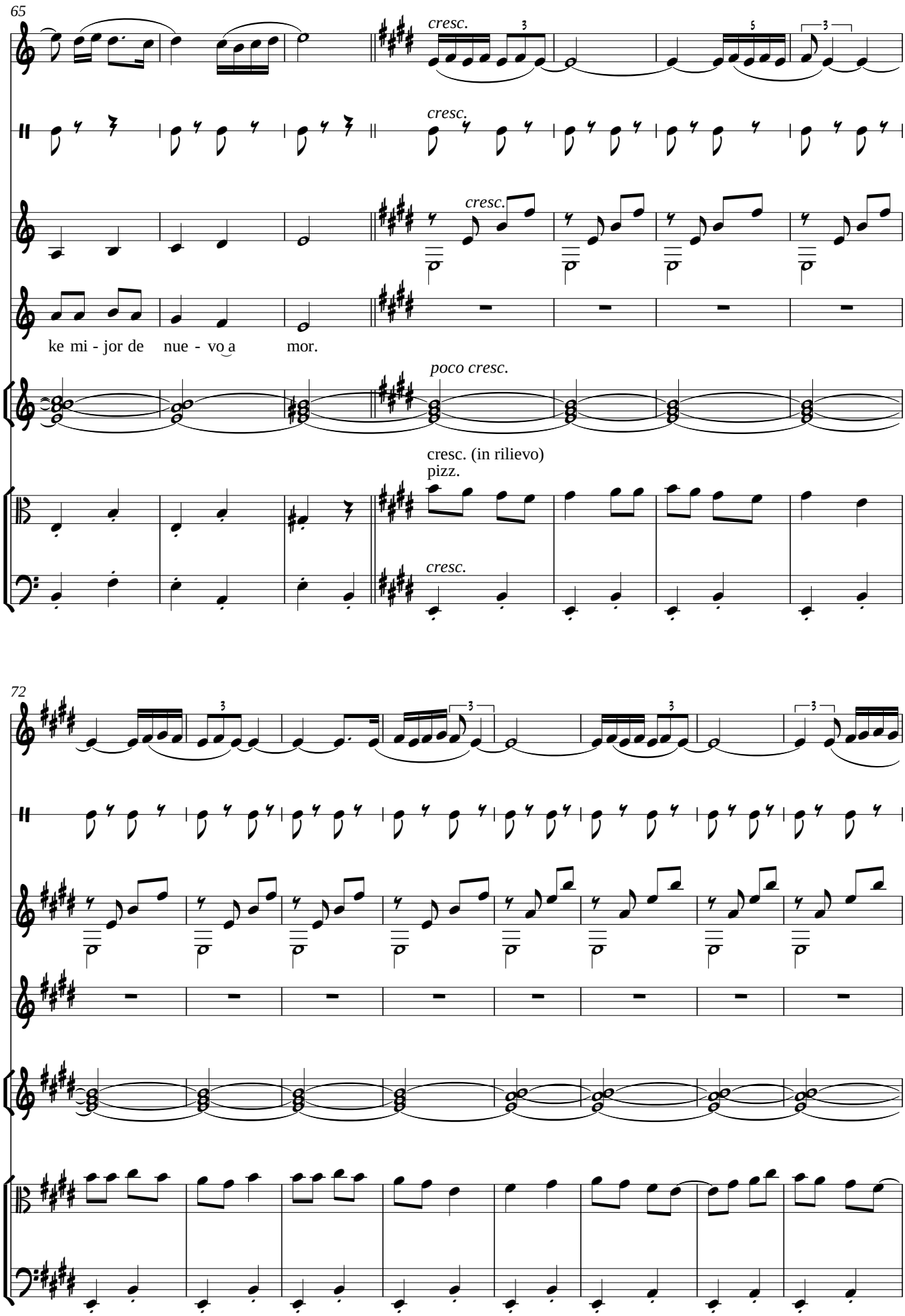


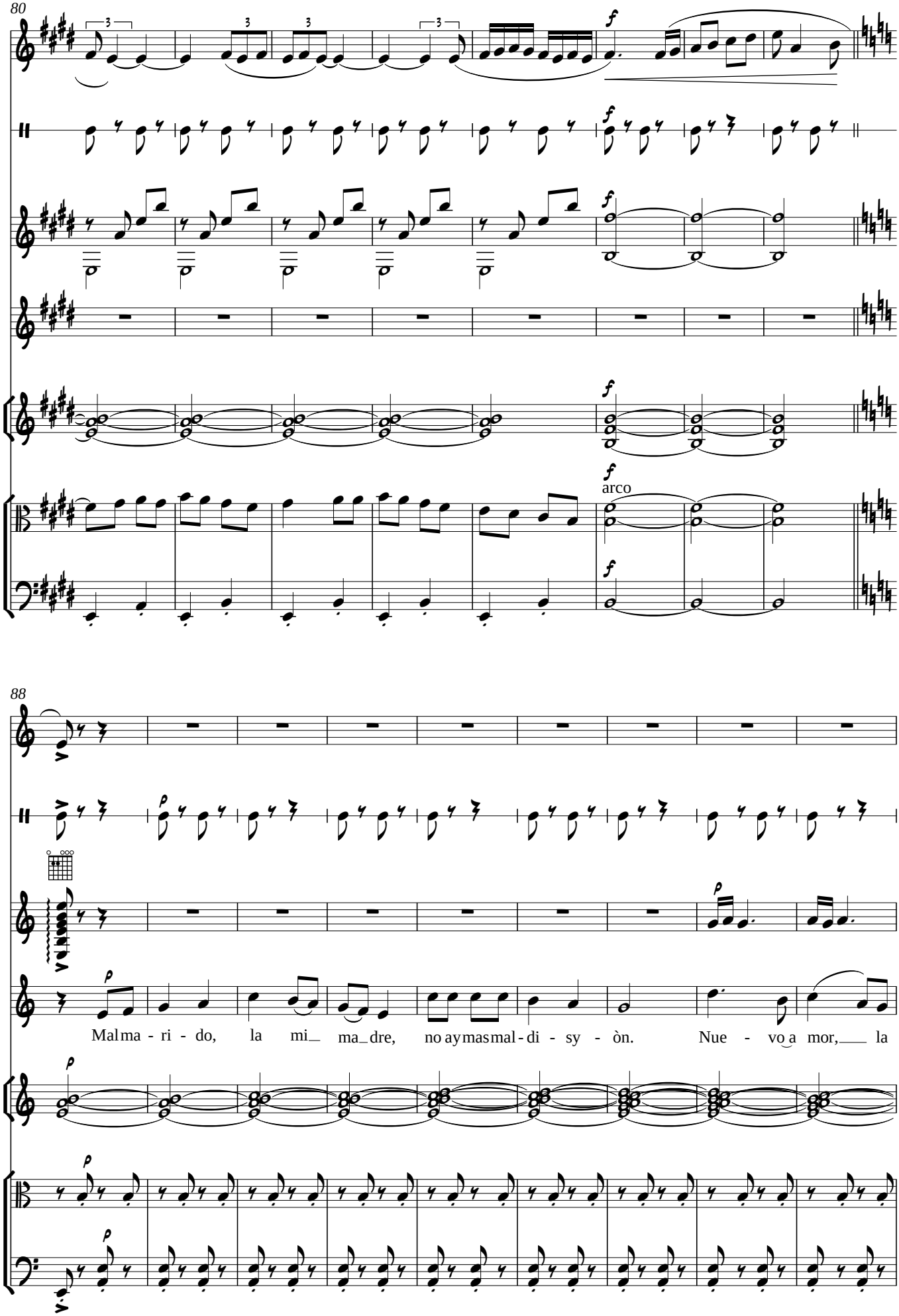

18
p
a - mo - ro. Me - la dio un man se - vi ko, ke de mis'en - a - mo - ro.
p
27
cresc.
cresc.
p cresc. (in rilievo)
poco cresc.
pp cresc.
cresc.

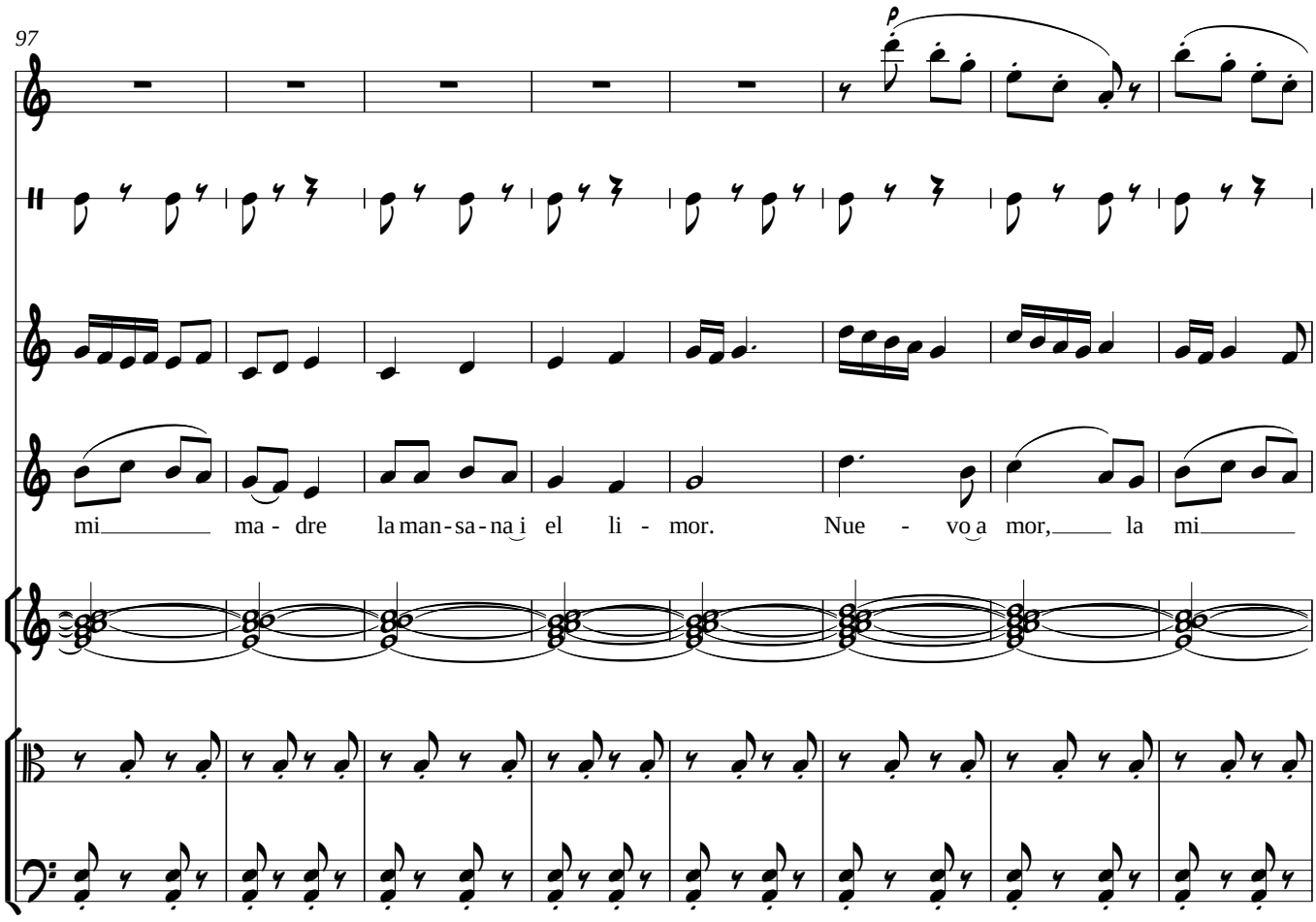

34
42
I - ja mi - a

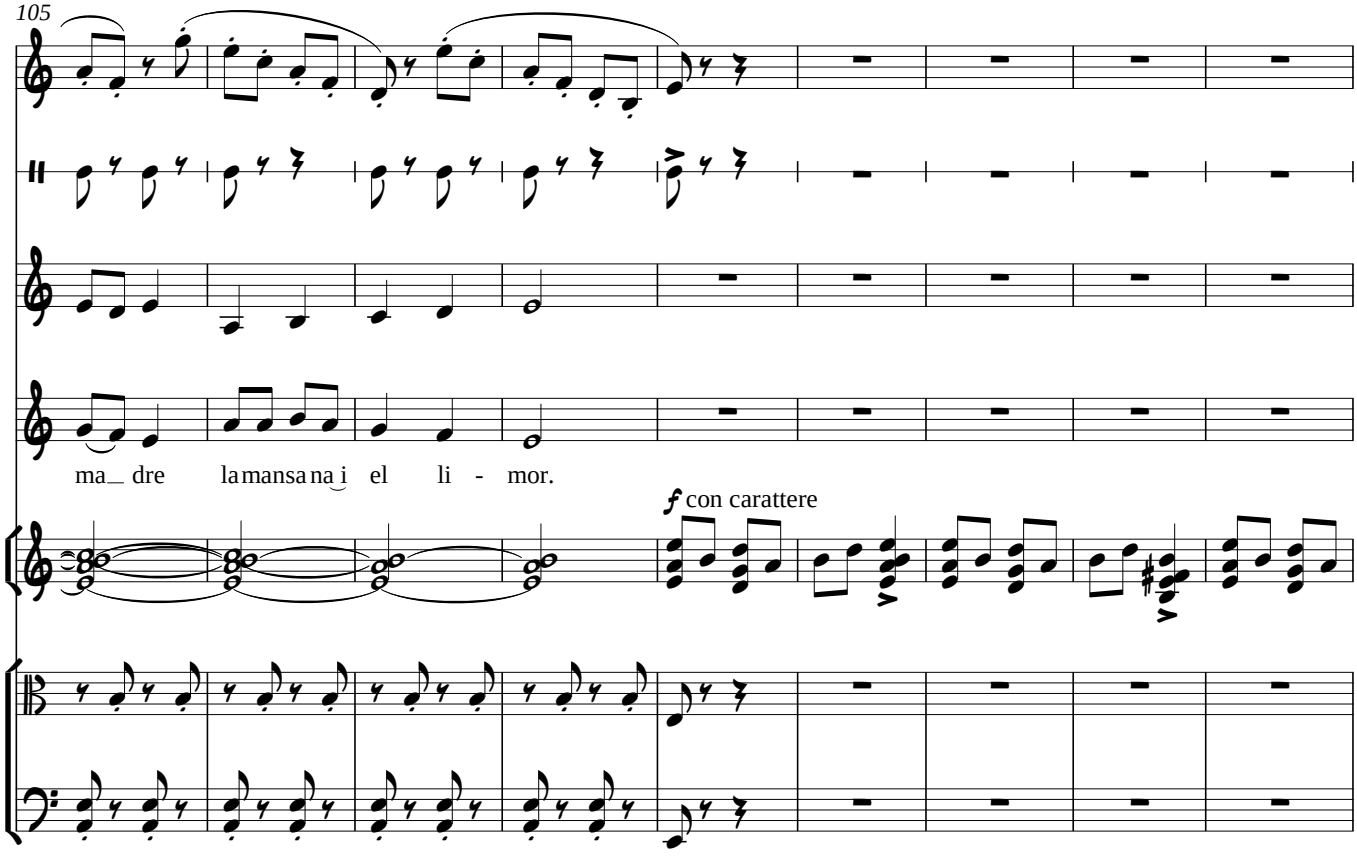

49
mi ke ri da, no t'e-ches ala per - di - siòn. Mas va - le un mal ma

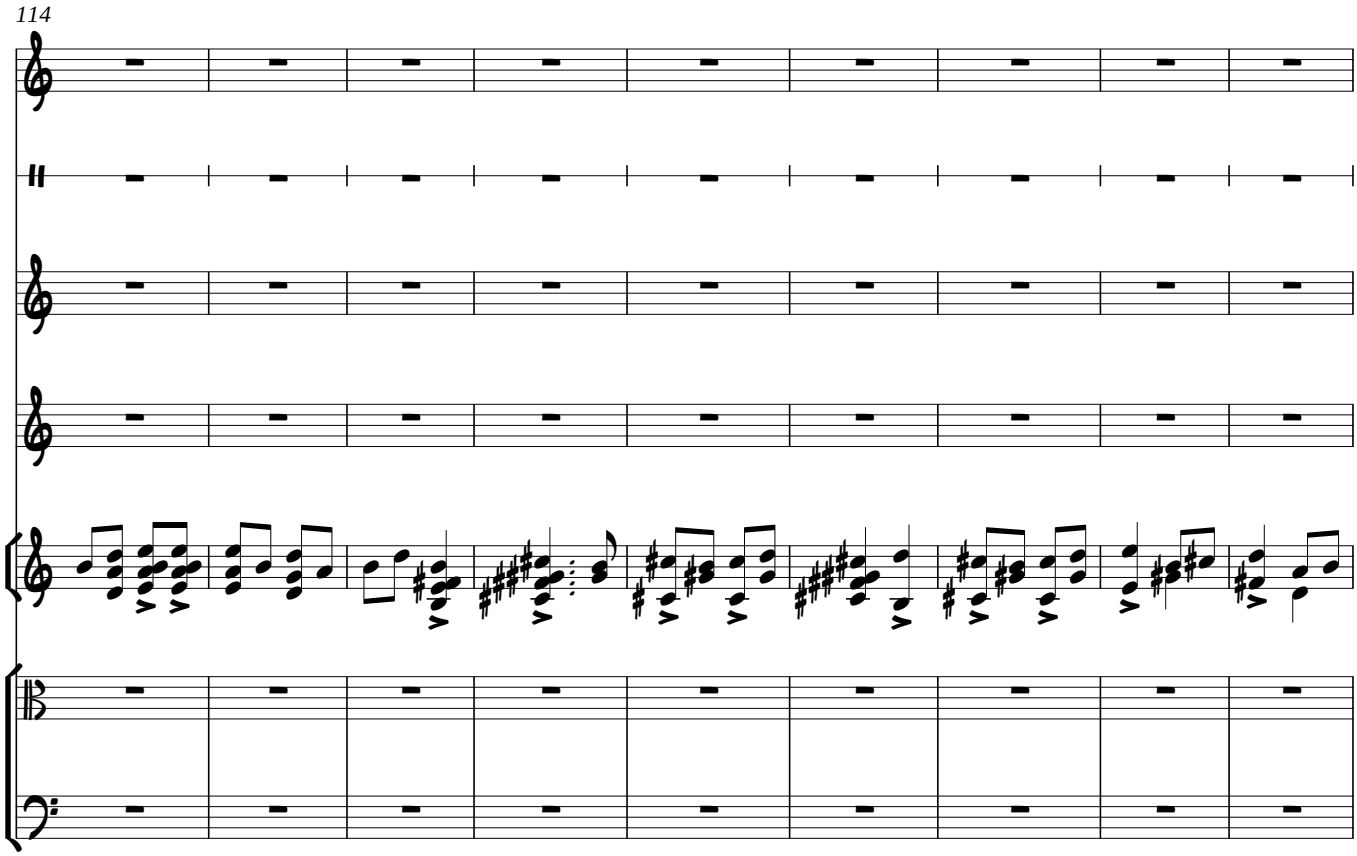

57
ri do ke mi-jor de nue - vo a mor. Mas va - le un mal ma - ri do

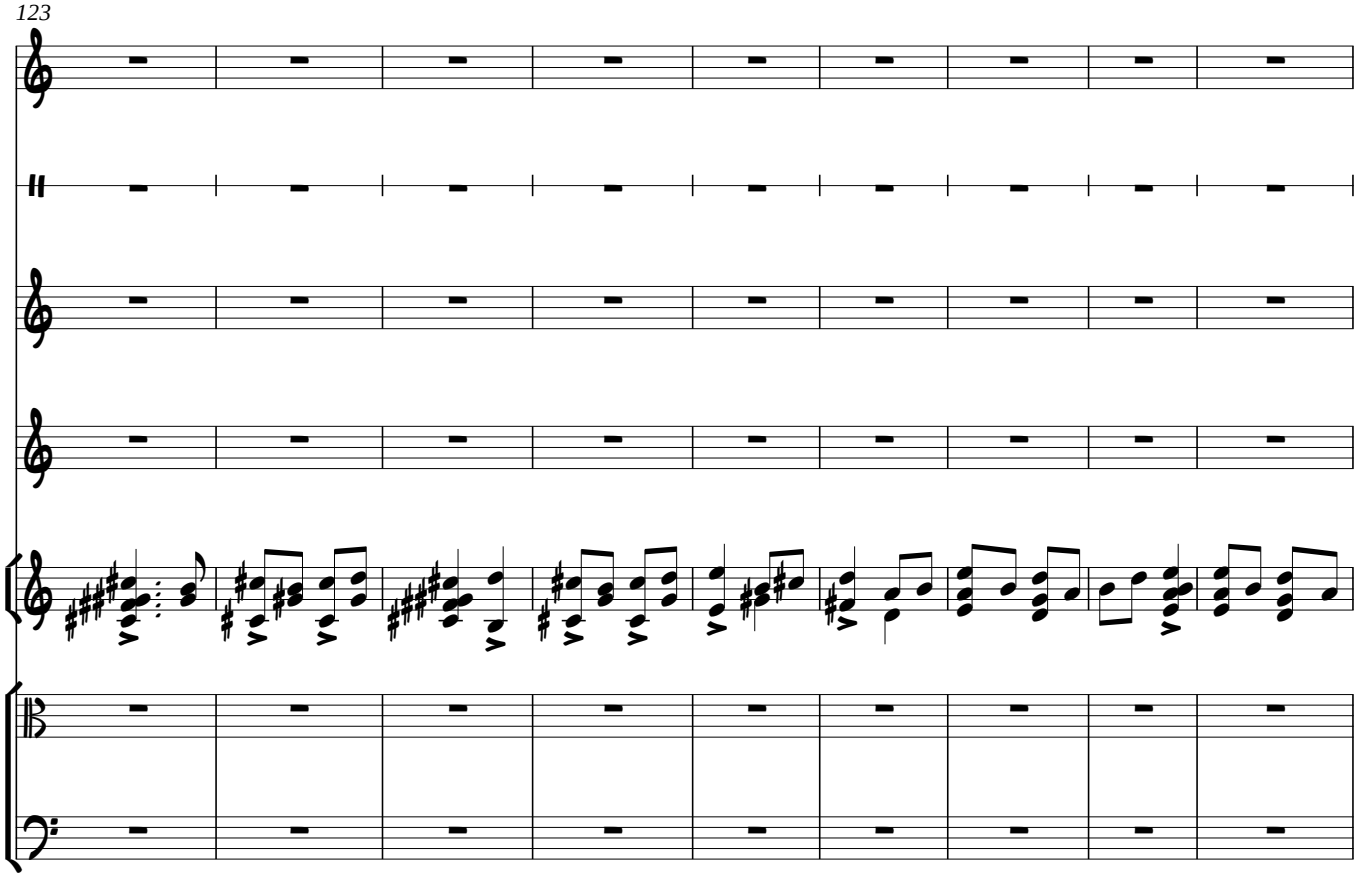

65
cresc.
cresc.
cresc.
ke mi - jor de nue - vo a mor.
poco cresc.
cresc. (in rilievo)
pizz.
cresc.
72

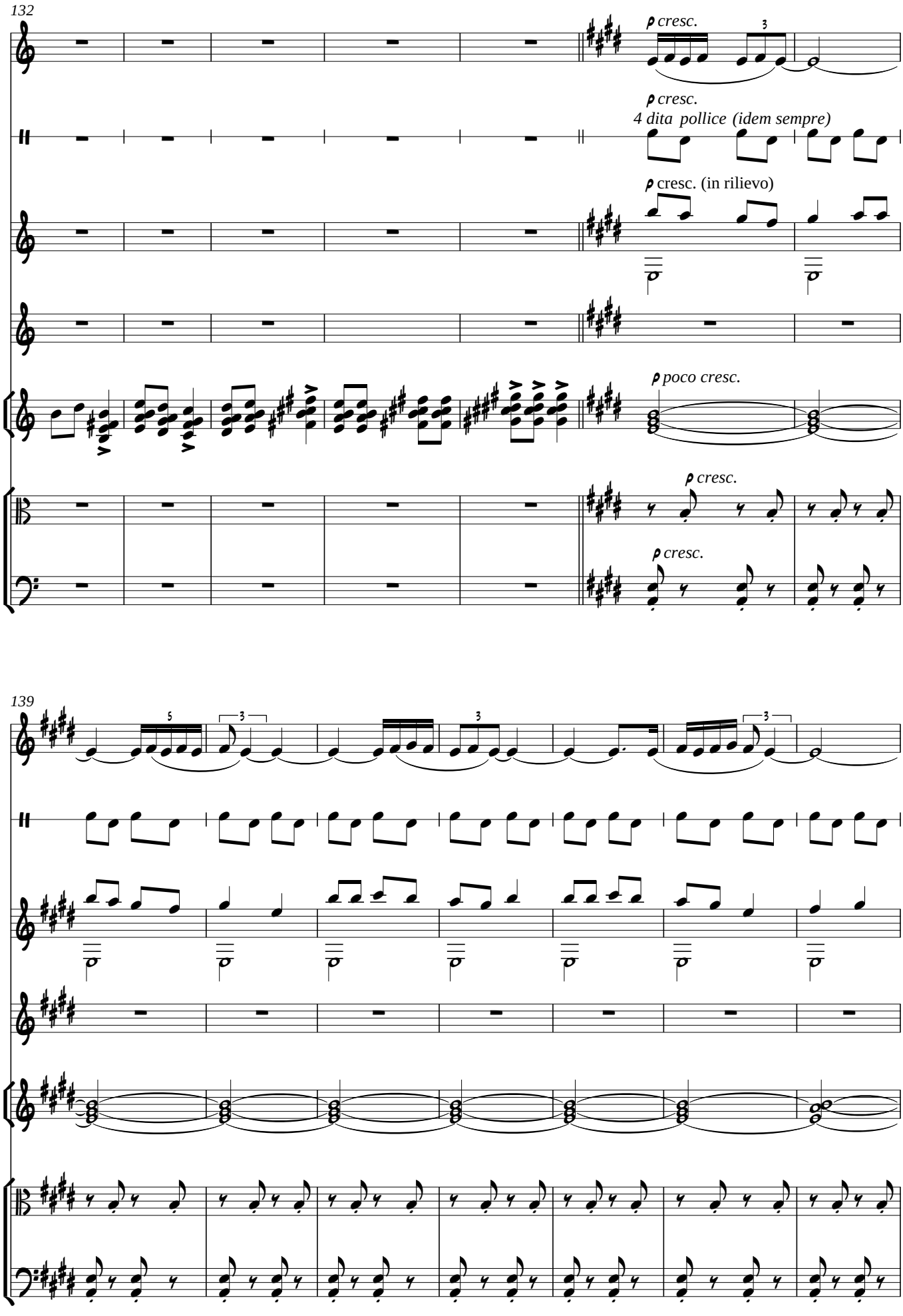

80
arco
88
Mal ma - ri - do, la mi_ ma_dre, no ay mas mal - di - sy - òn. Nue - vo a mor, la

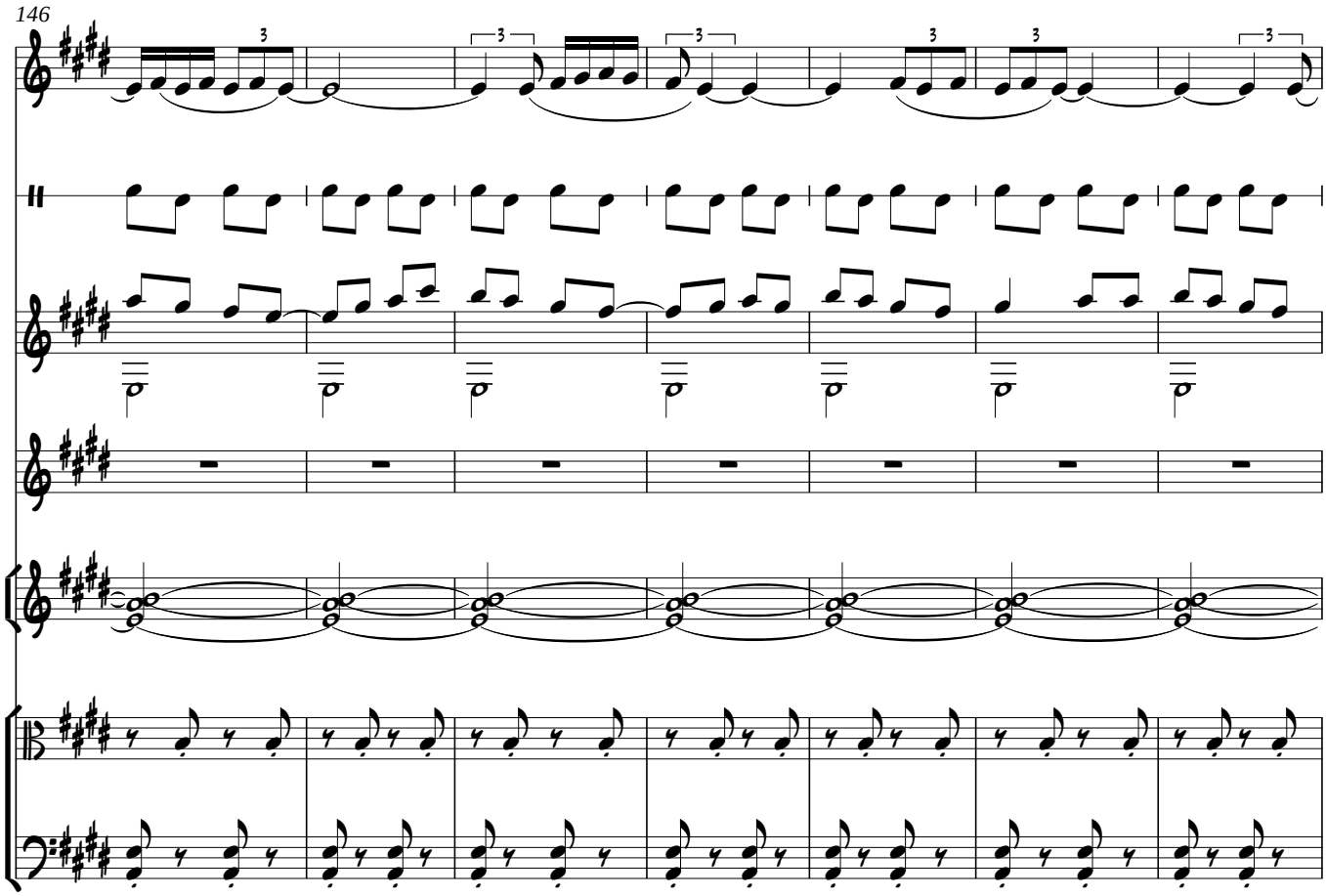

97
mi ma - dre la man-sa-na i el li - mor. Nue - vo a mor, la mi

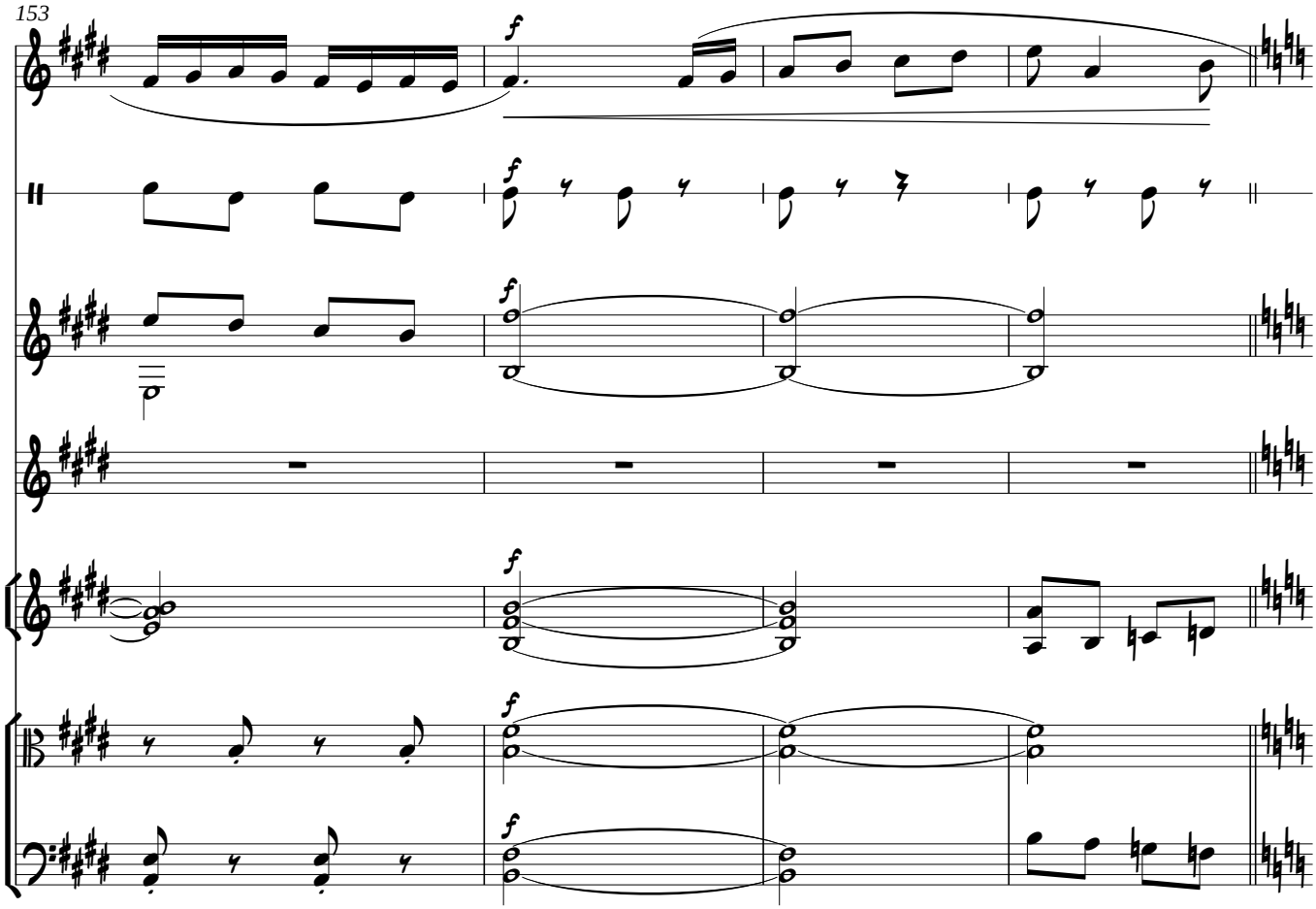

105
ma dre la mansa na i el li - mor.
f con carattere

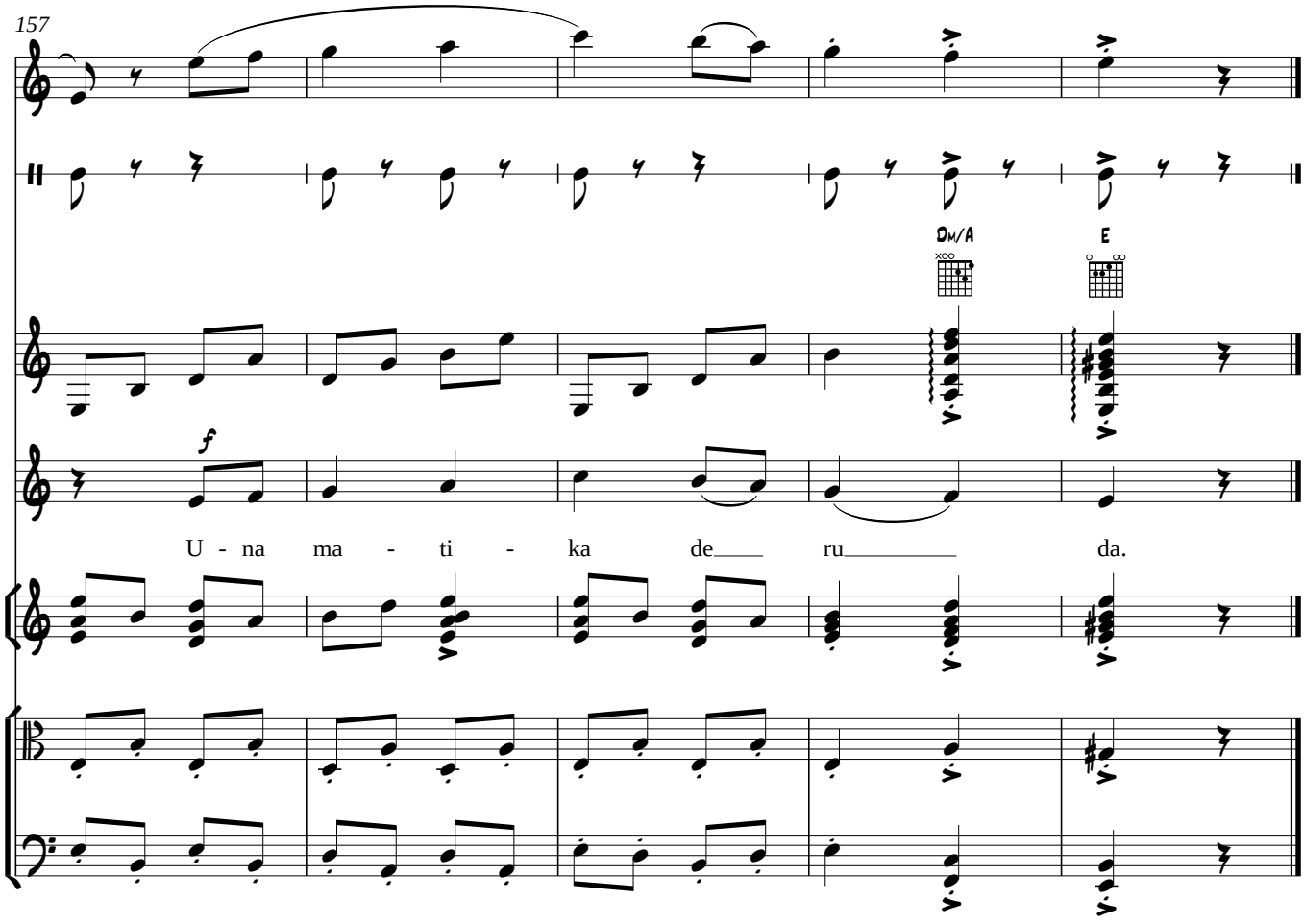

114


123


132
p cresc.
3
p cresc.
4 dita pollice (idem sempre)
p cresc. (in rilievo)
p poco cresc.
p cresc.
p cresc.
139
5
3
3
3


146

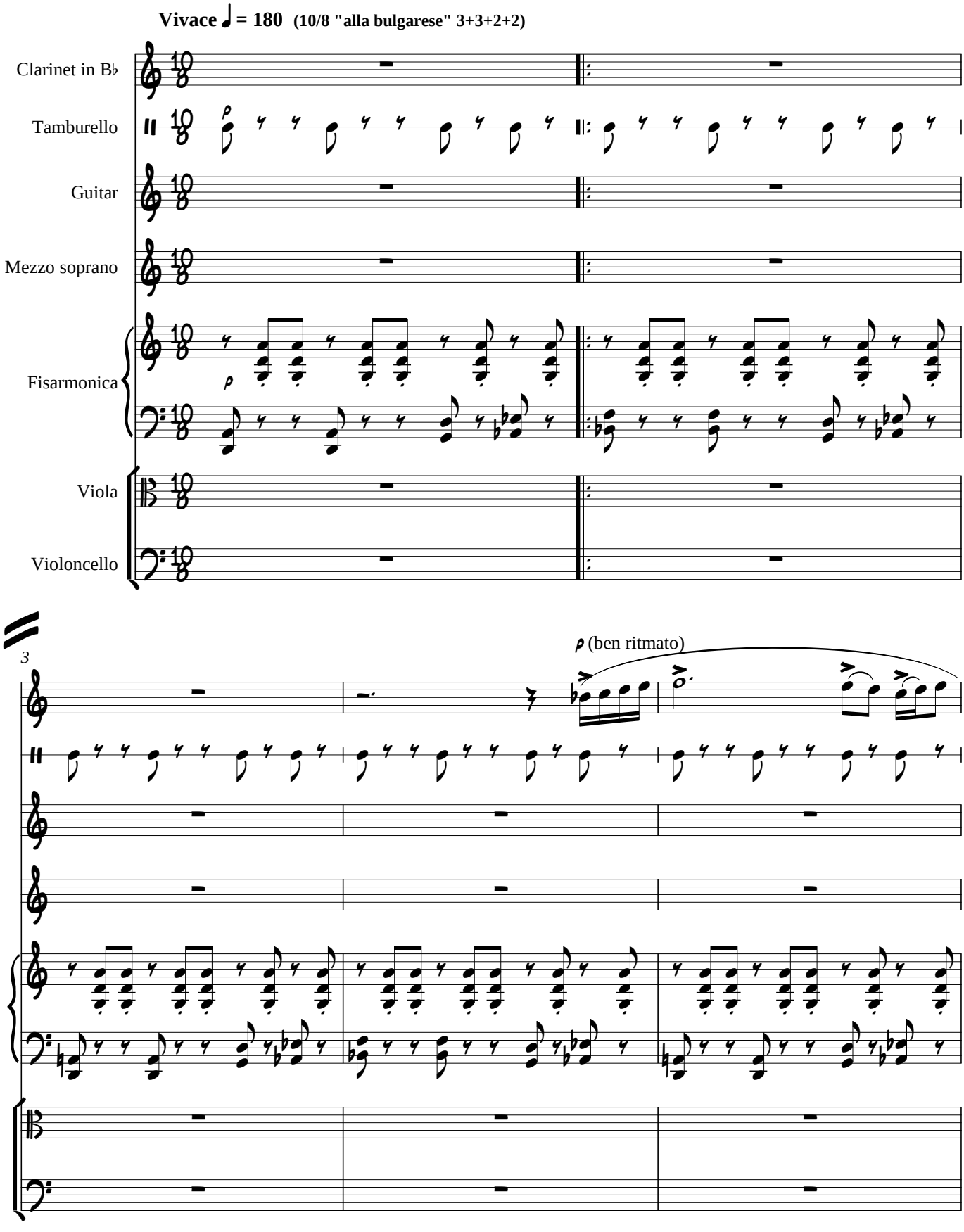

153
f

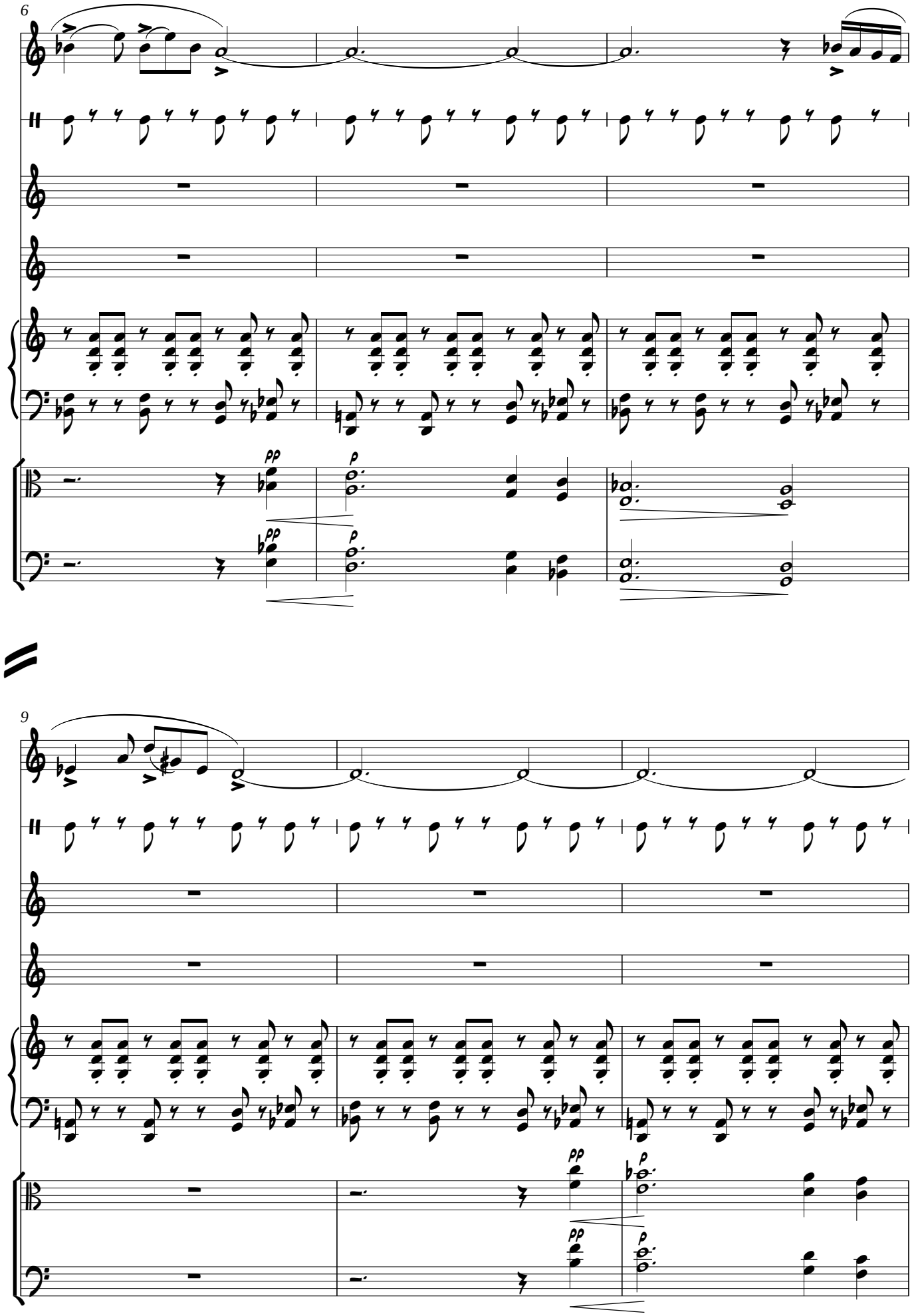

157
Dm/A
E
f
U - na ma - ti - ka de ru da.

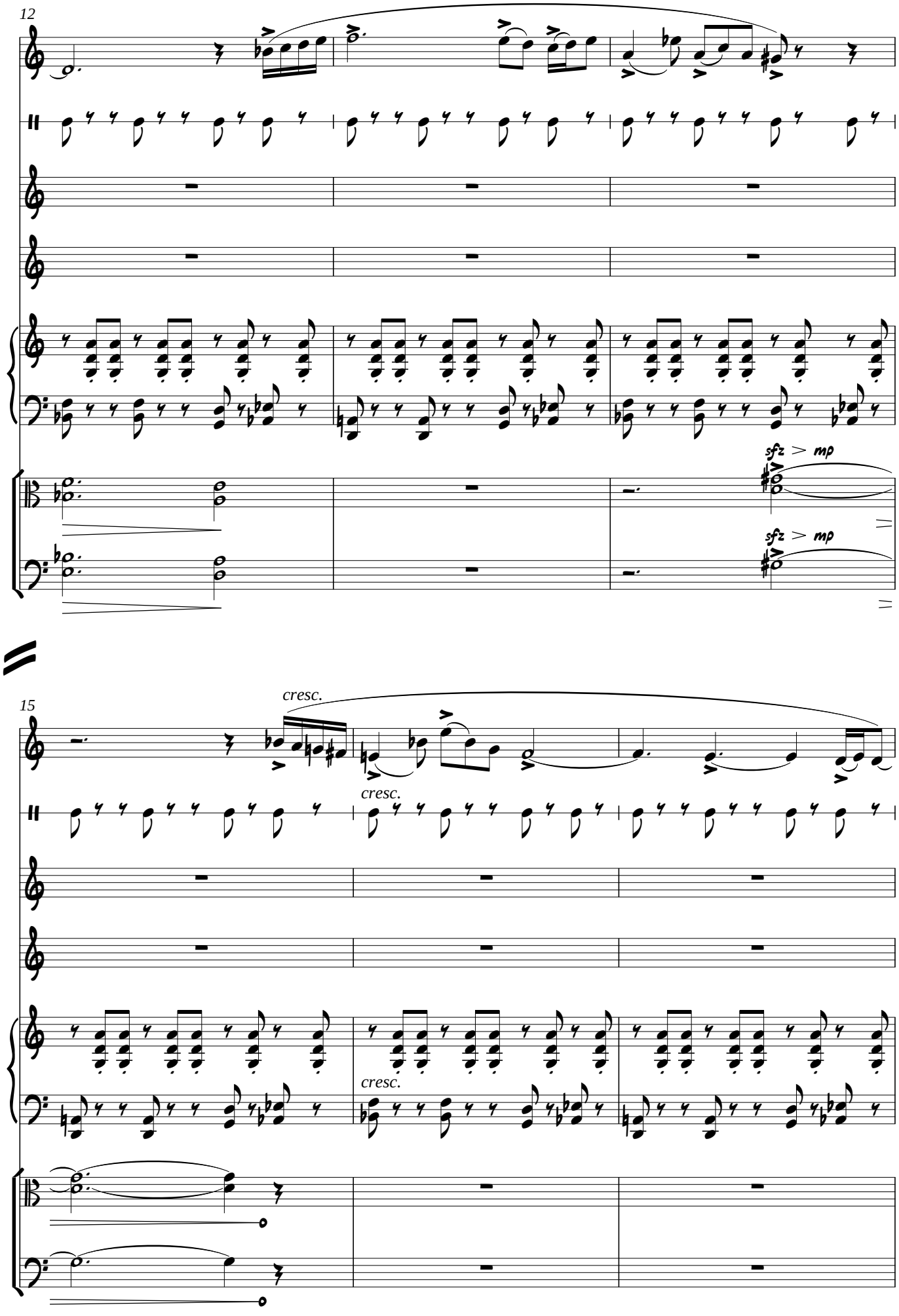
La rosa en florese (Bulgaria-Libia-Egitto-Israele) - Canto d'amore sefardito -

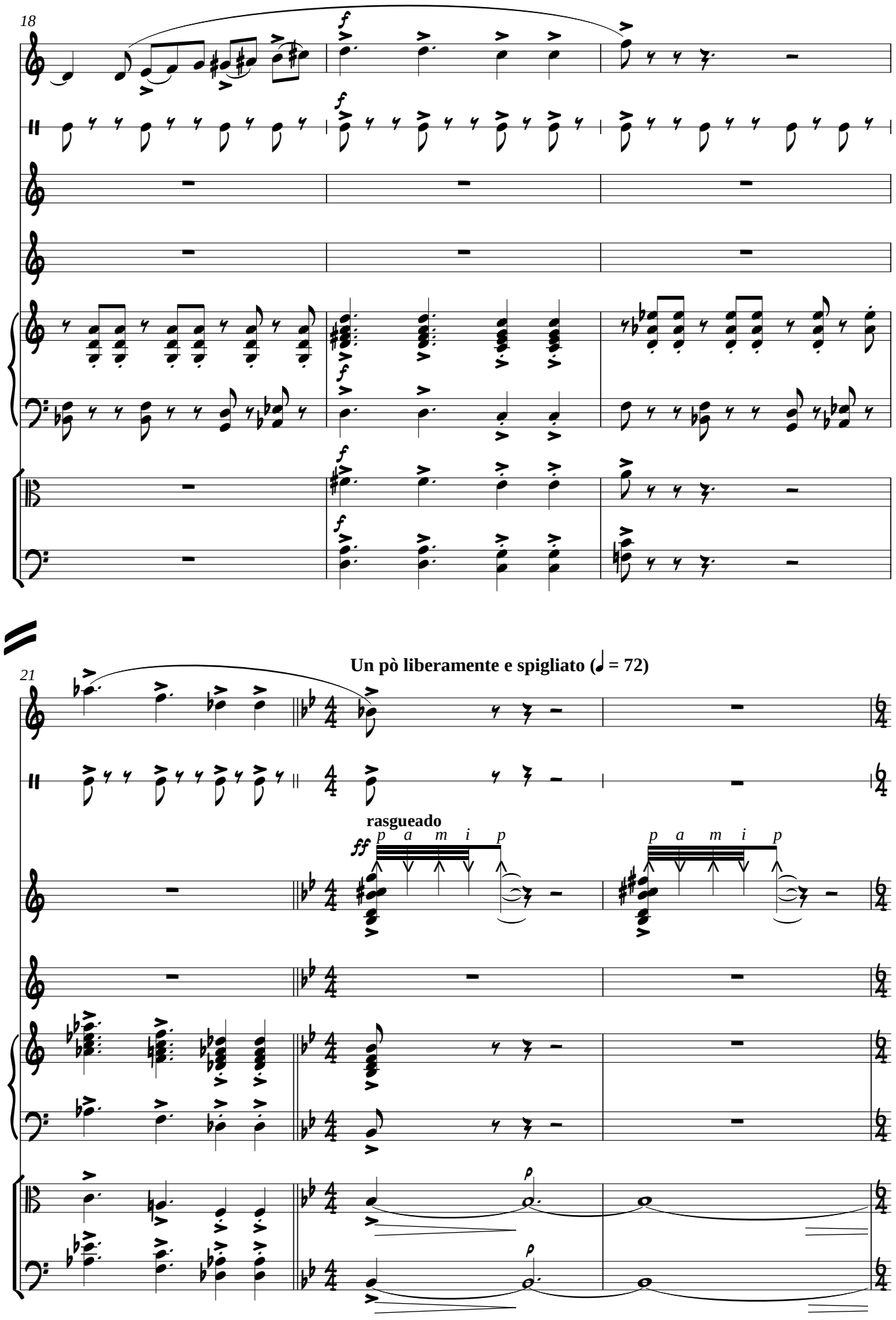
Musica: Enrico Tricarico

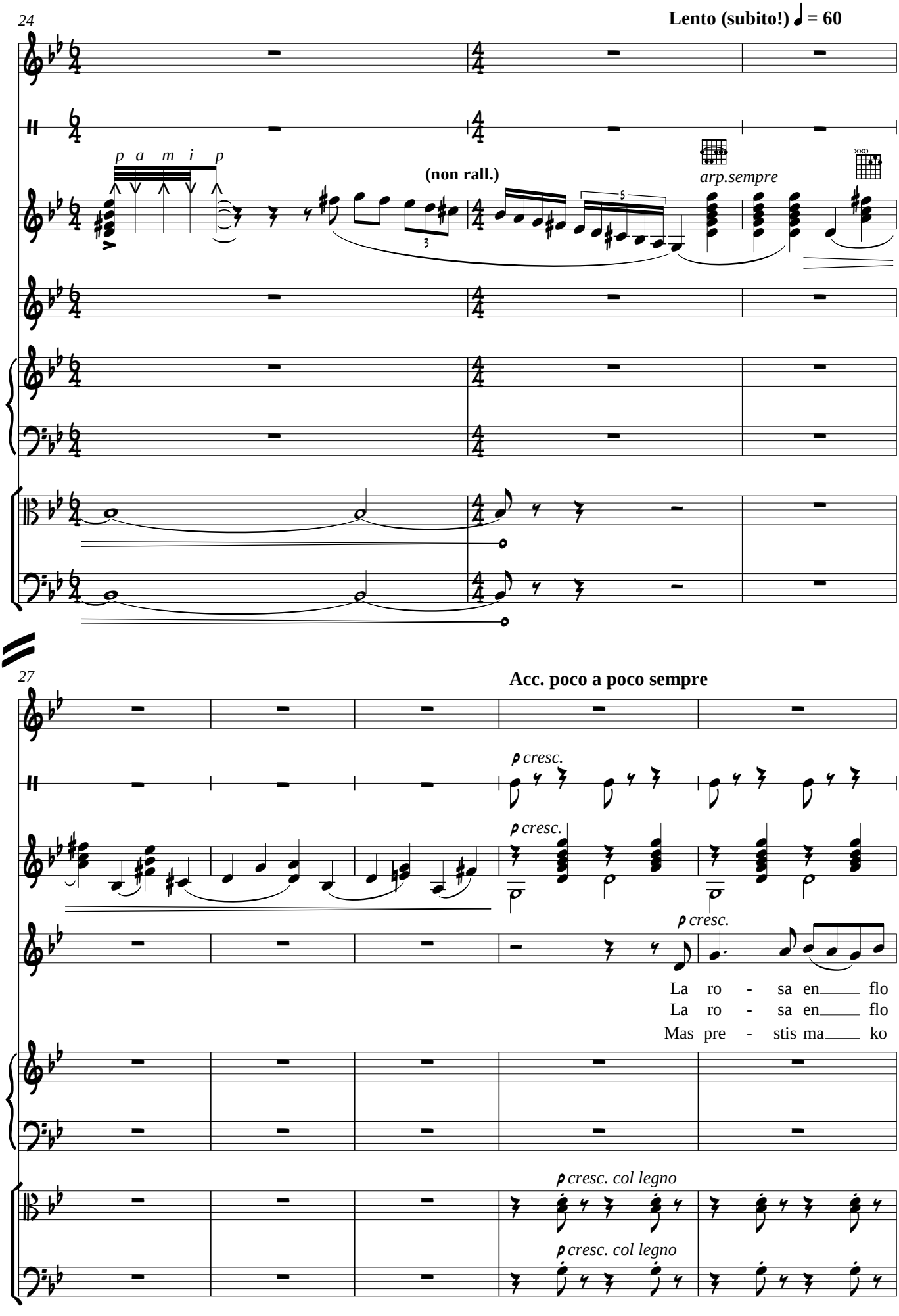
Testo e melodia: "Romance" Tradizionale

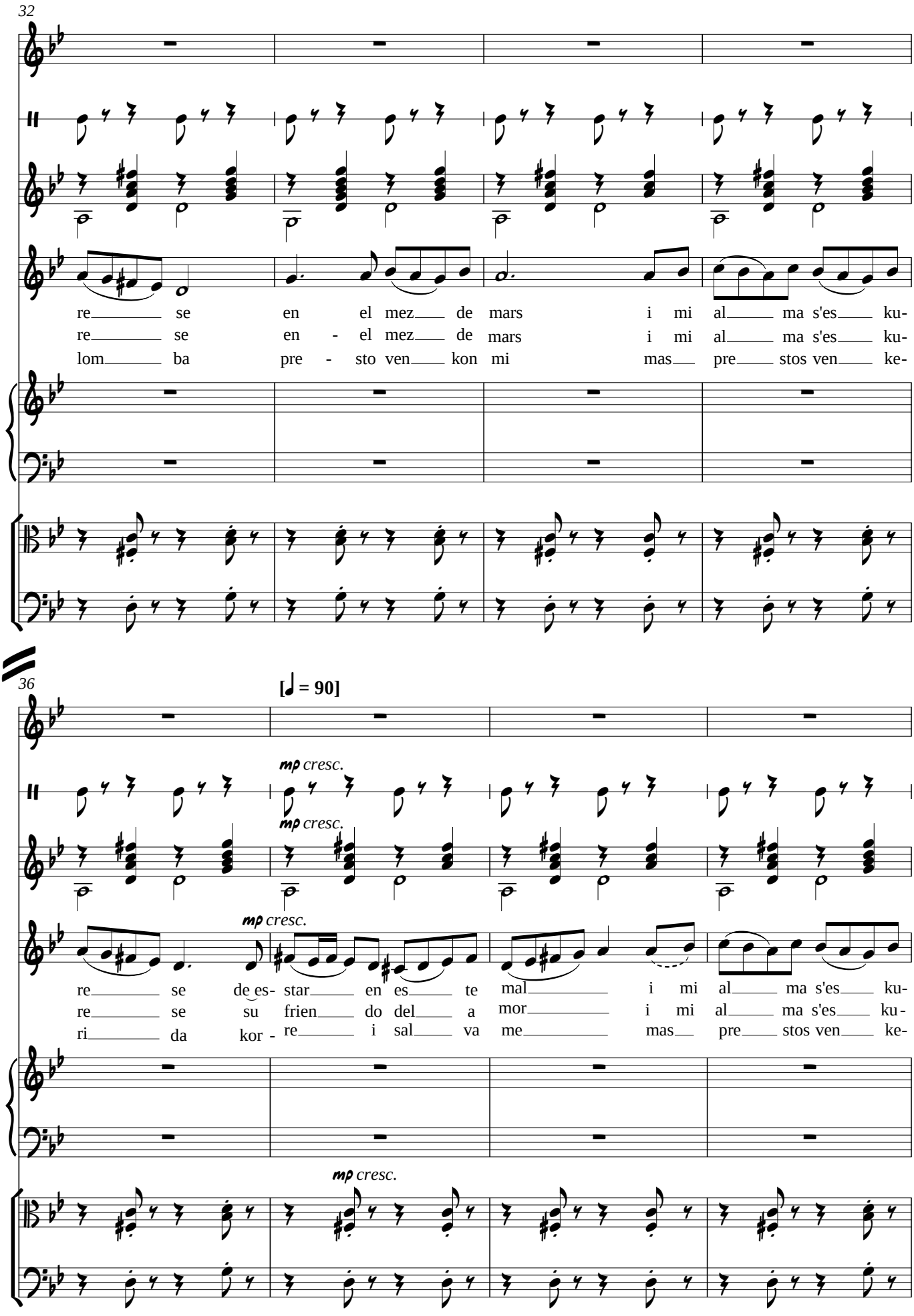


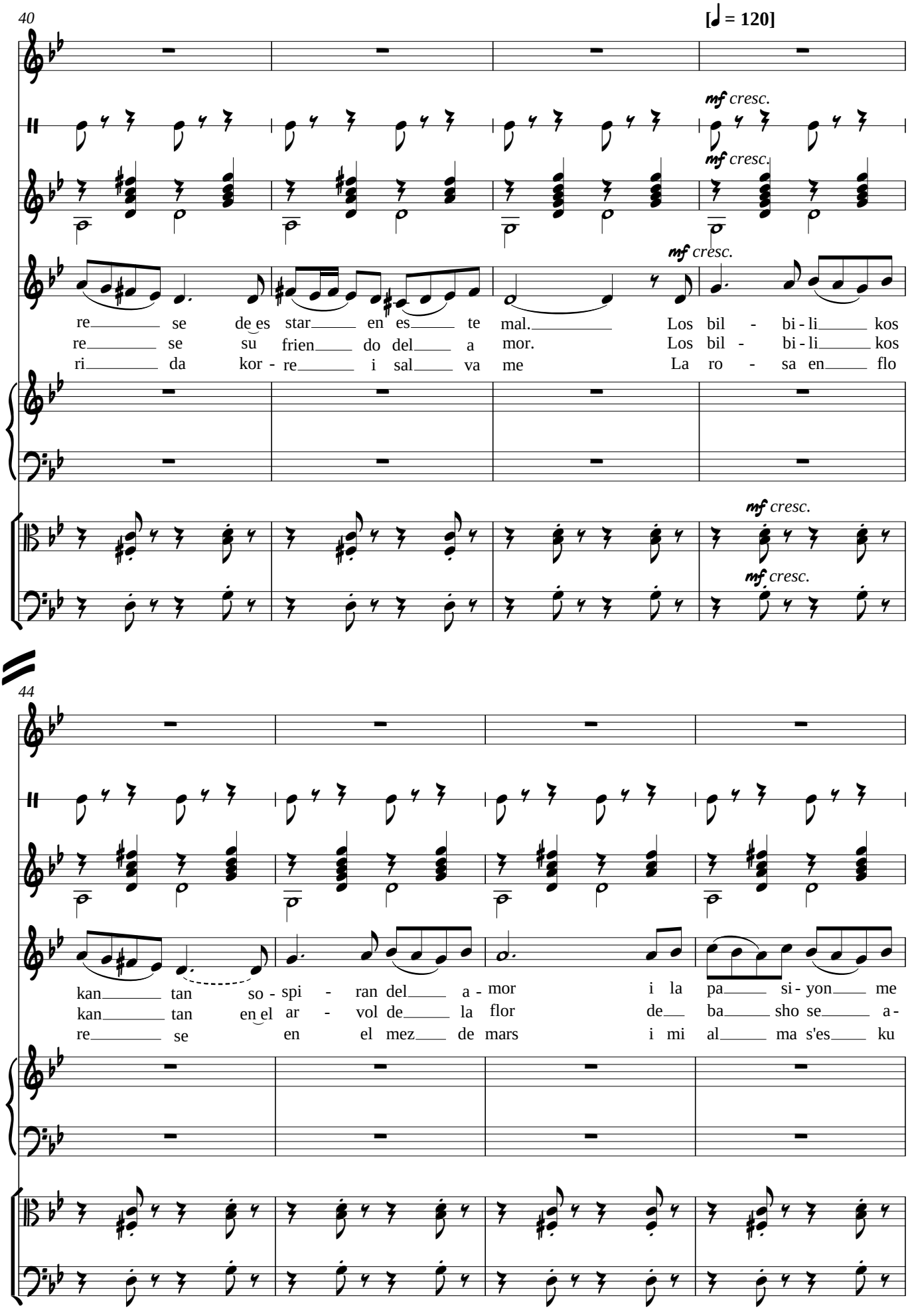

6
pp
p
9
pp
p

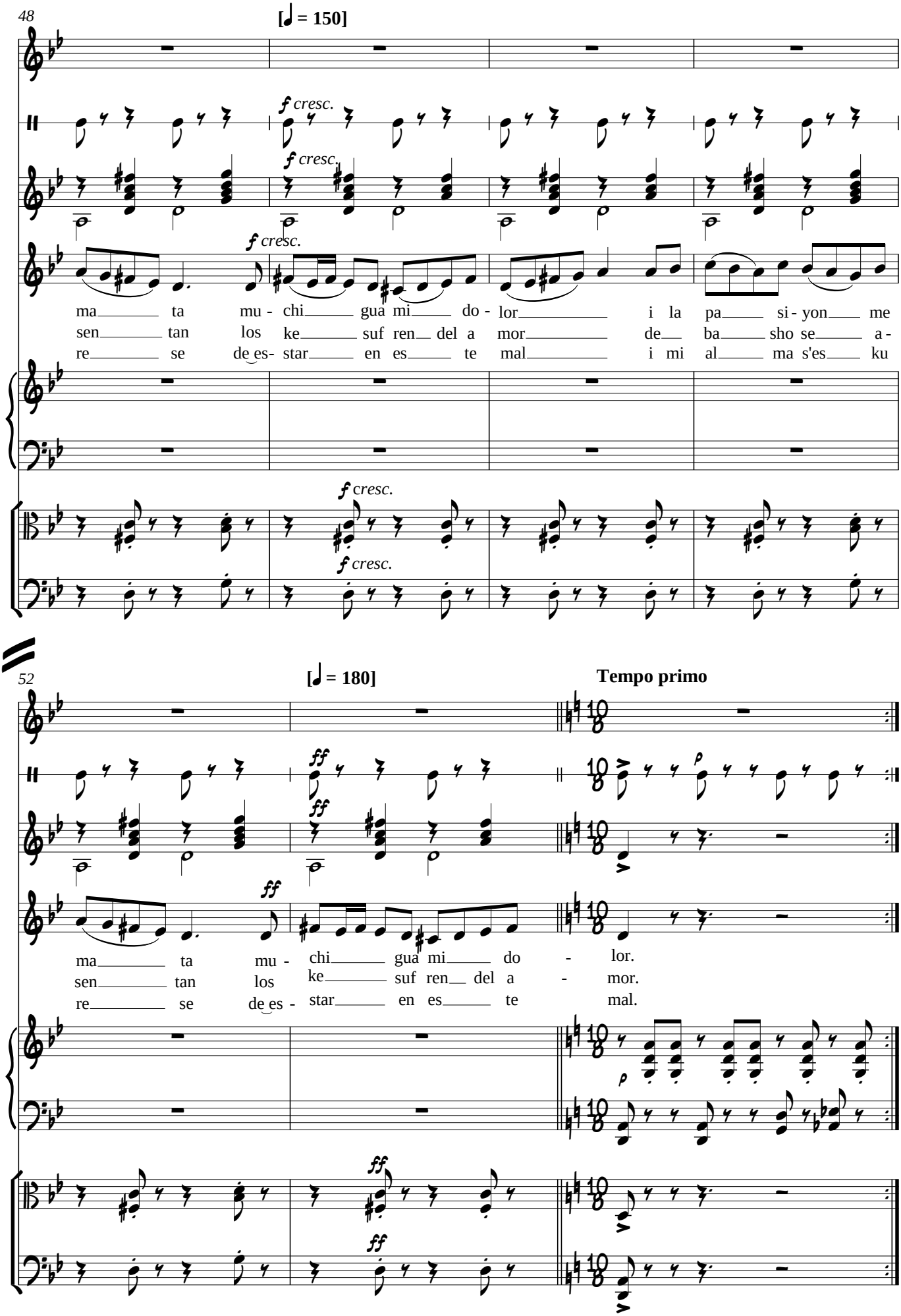

12
sfz > mp
sfz > mp
15
cresc.
cresc.
cresc.

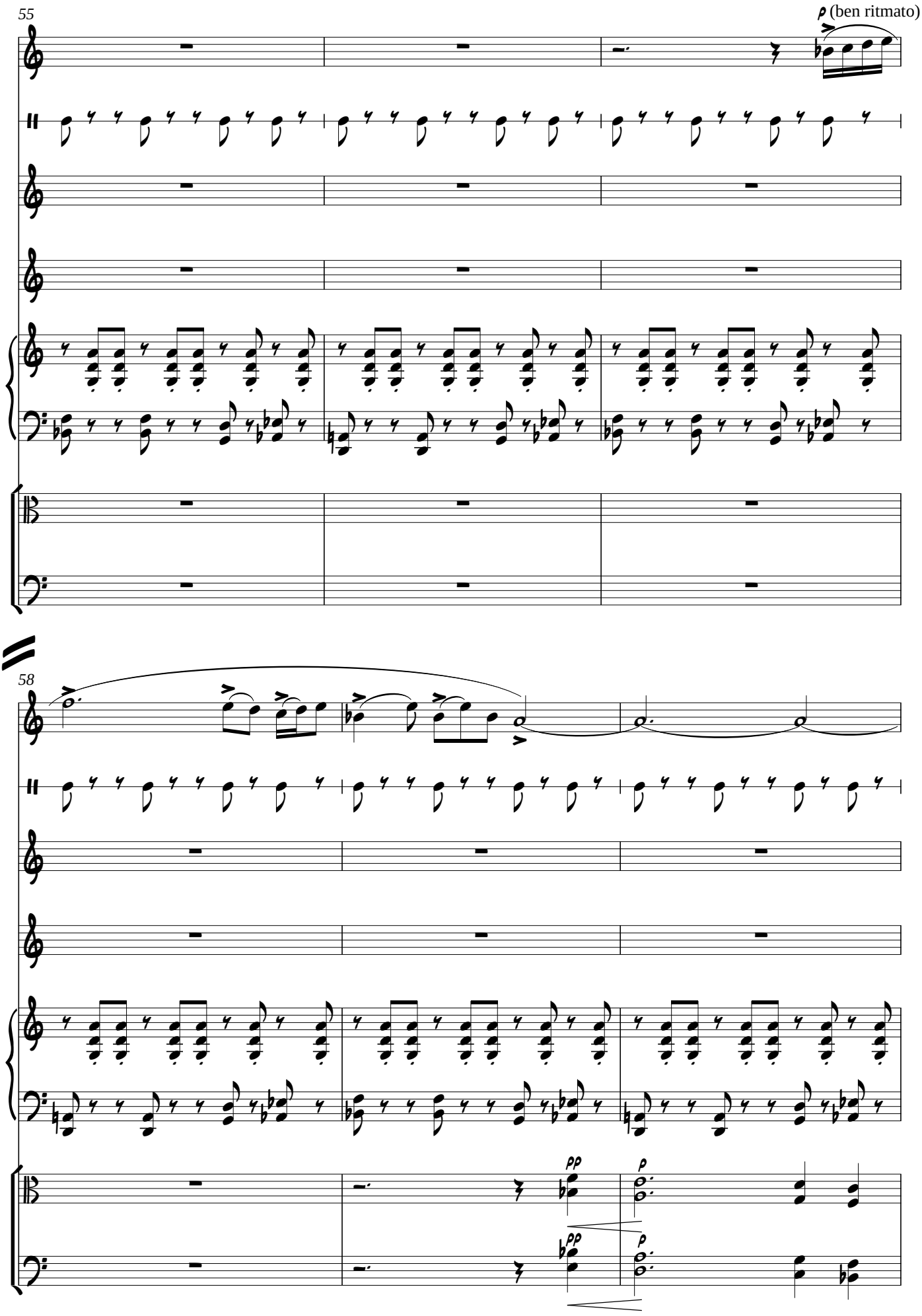

18
21
Un pò liberamente e spigliato (♩ = 72)
rasgueado
fff
p a m i p
p a m i p

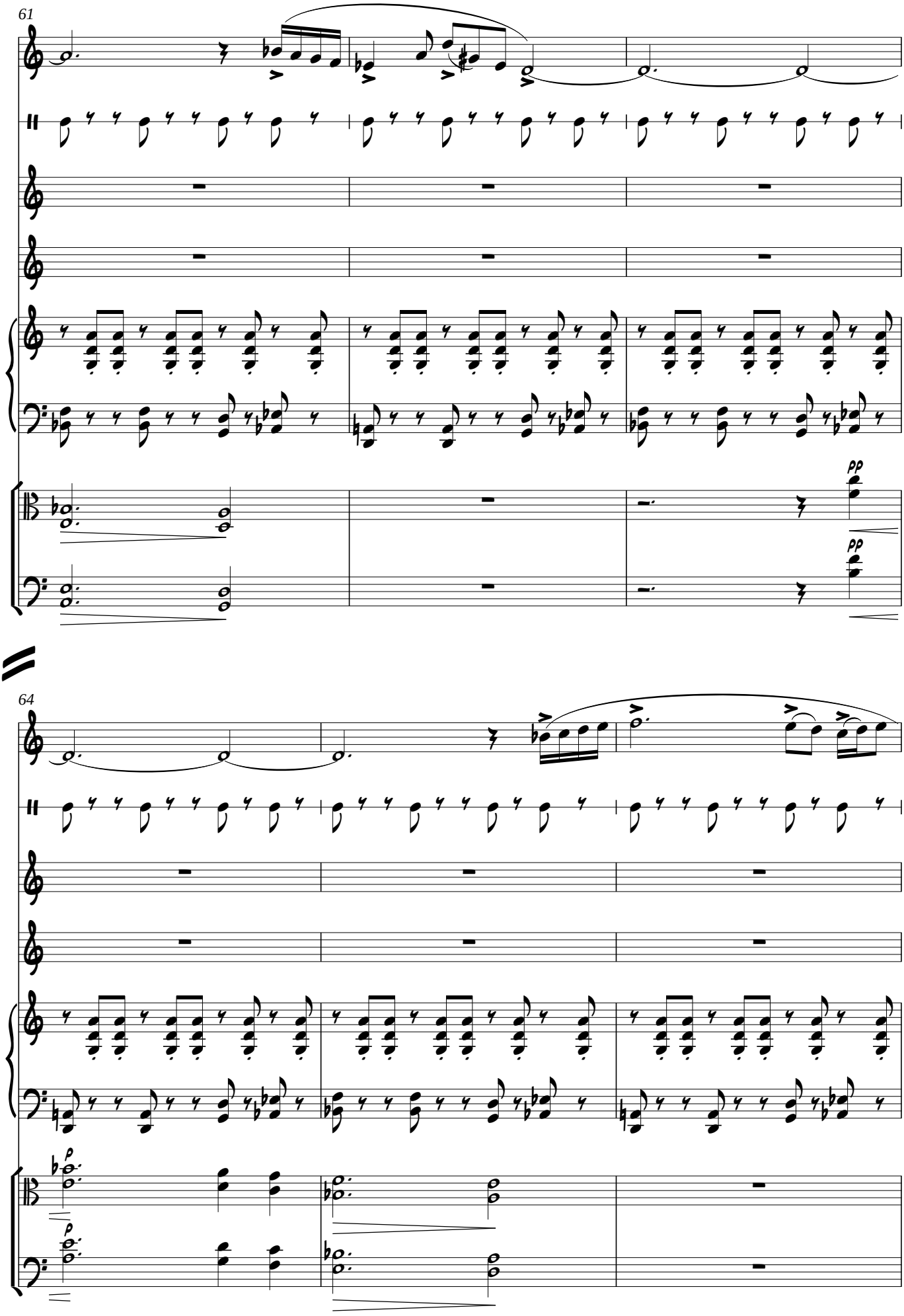

24
Lento (subito!) ♩ = 60
p a m i p
(non rall.)
arp.sempre
27
Acc. poco a poco sempre
p cresc.
p cresc.
p cresc.
La ro - sa en flo
La ro - sa en flo
Mas pre - stis ma ko
p cresc. col legno
p cresc. col legno

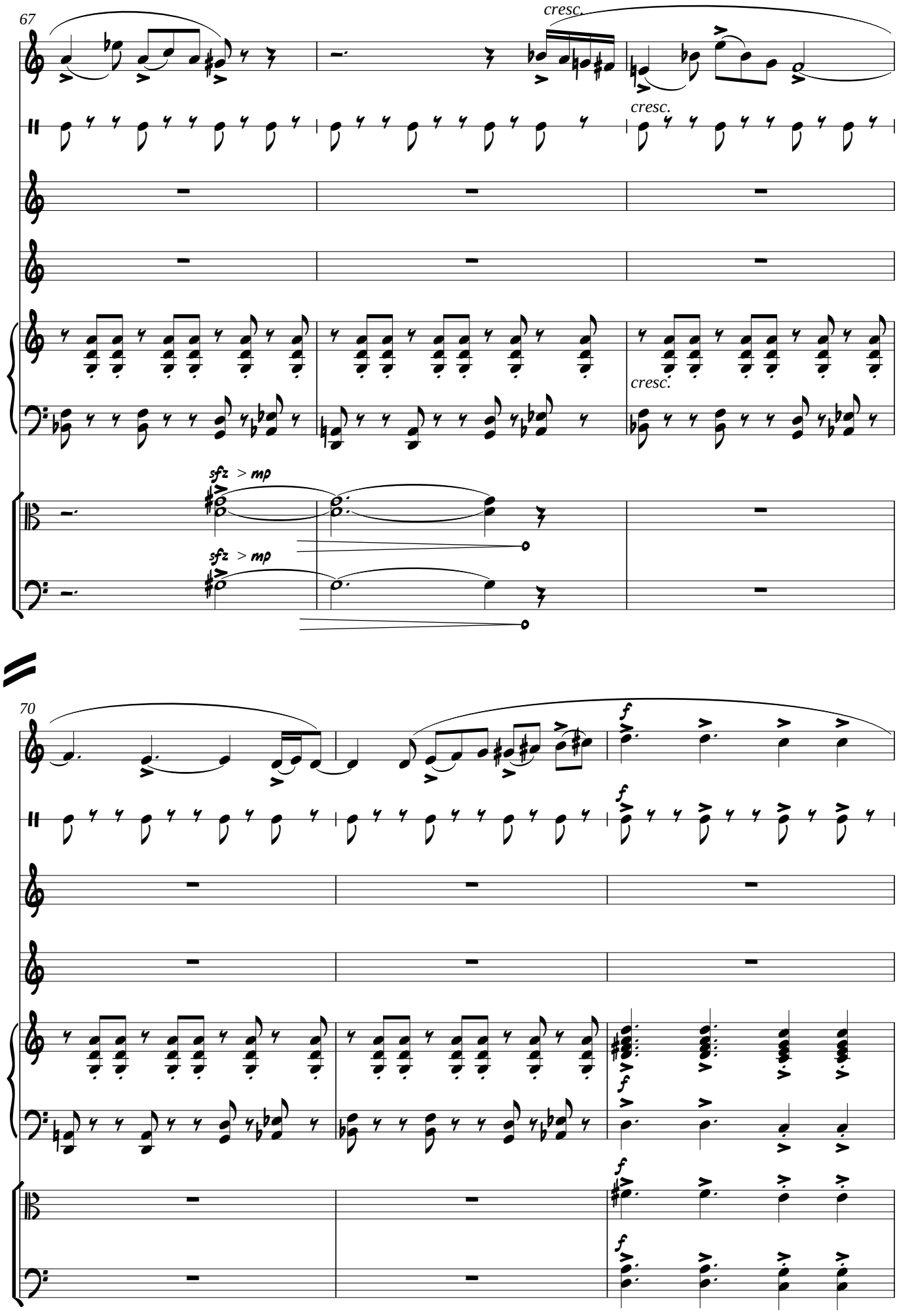

32
re se en el mez de mars i mi al ma s'es ku-
re se en - el mez de mars i mi al ma s'es ku-
lom ba pre - sto ven kon mi mas pre stos ven ke-
36
[♩ = 90]
mp cresc.
mp cresc.
mp cresc.
re se de es- star en es te mal i mi al ma s'es ku-
re se su frien do del a mor i mi al ma s'es ku-
ri da kor - re i sal va me mas pre stos ven ke-
mp cresc.

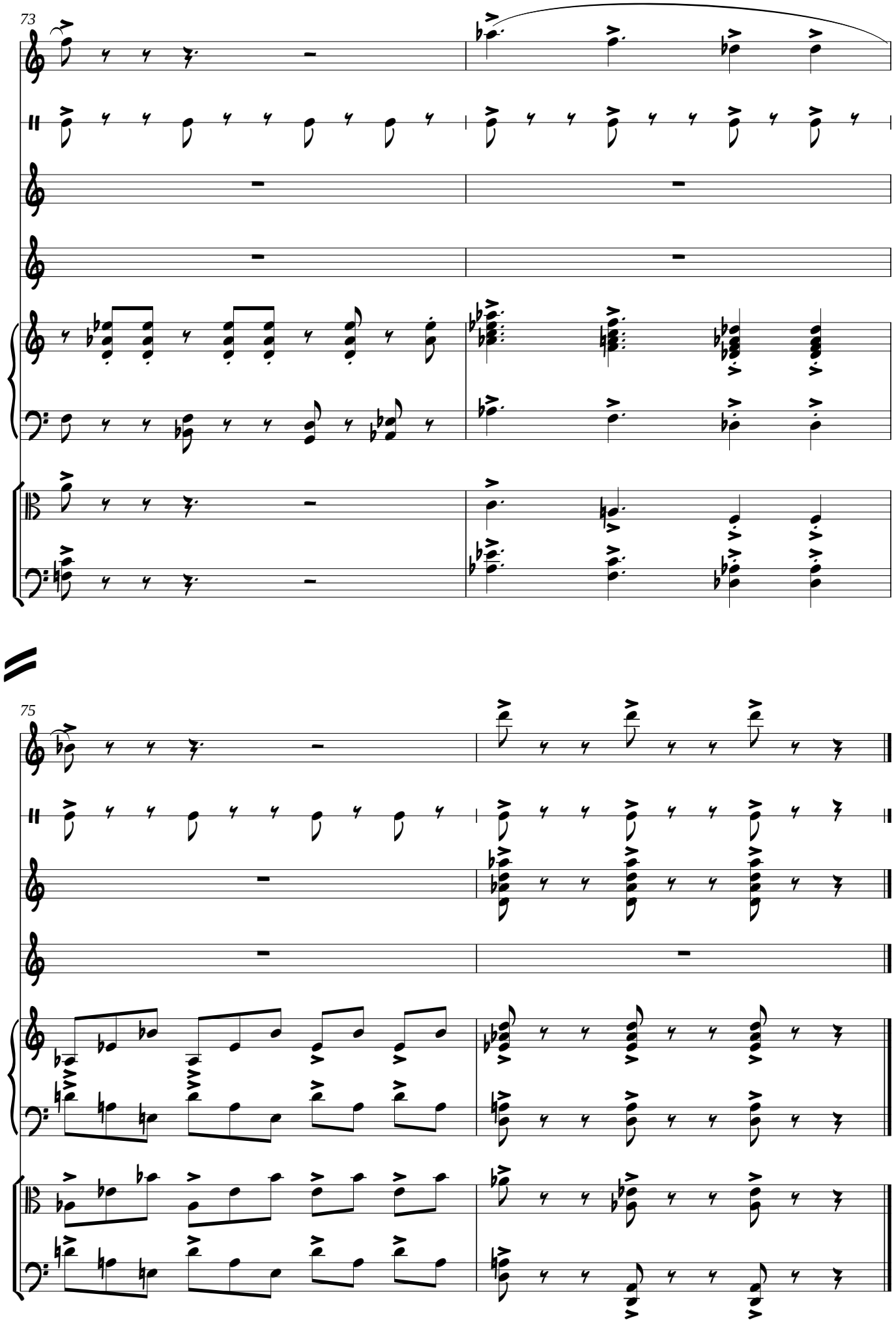

40
[♩ = 120]
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
re se de es star en es te mal. Los bil - bi - li kos
re se su frien do del a mor. Los bil - bi - li kos
ri da kor - re i sal va me La ro - sa en flo
44
kan tan so - spi - ran del a - mor i la pa si - yon me
kan tan en el ar - vol de la flor de ba sho se a -
re se en el mez de mars i mi al ma s'es ku


48
[♩ = 150]
f cresc.
ma ta mu - chi gua mi do - lor i la pa si - yon me
sen tan los ke suf ren del a mor de ba sho se a -
re se de es - star en es te mal i mi al ma s'es ku
52
[♩ = 180]
Tempo primo
ff
ma ta mu - chi gua mi do - lor.
sen tan los ke suf ren del a - mor.
re se de es - star en es te mal.


55
p (ben ritmato)
58
pp
p
pp
p


61
pp
pp
64

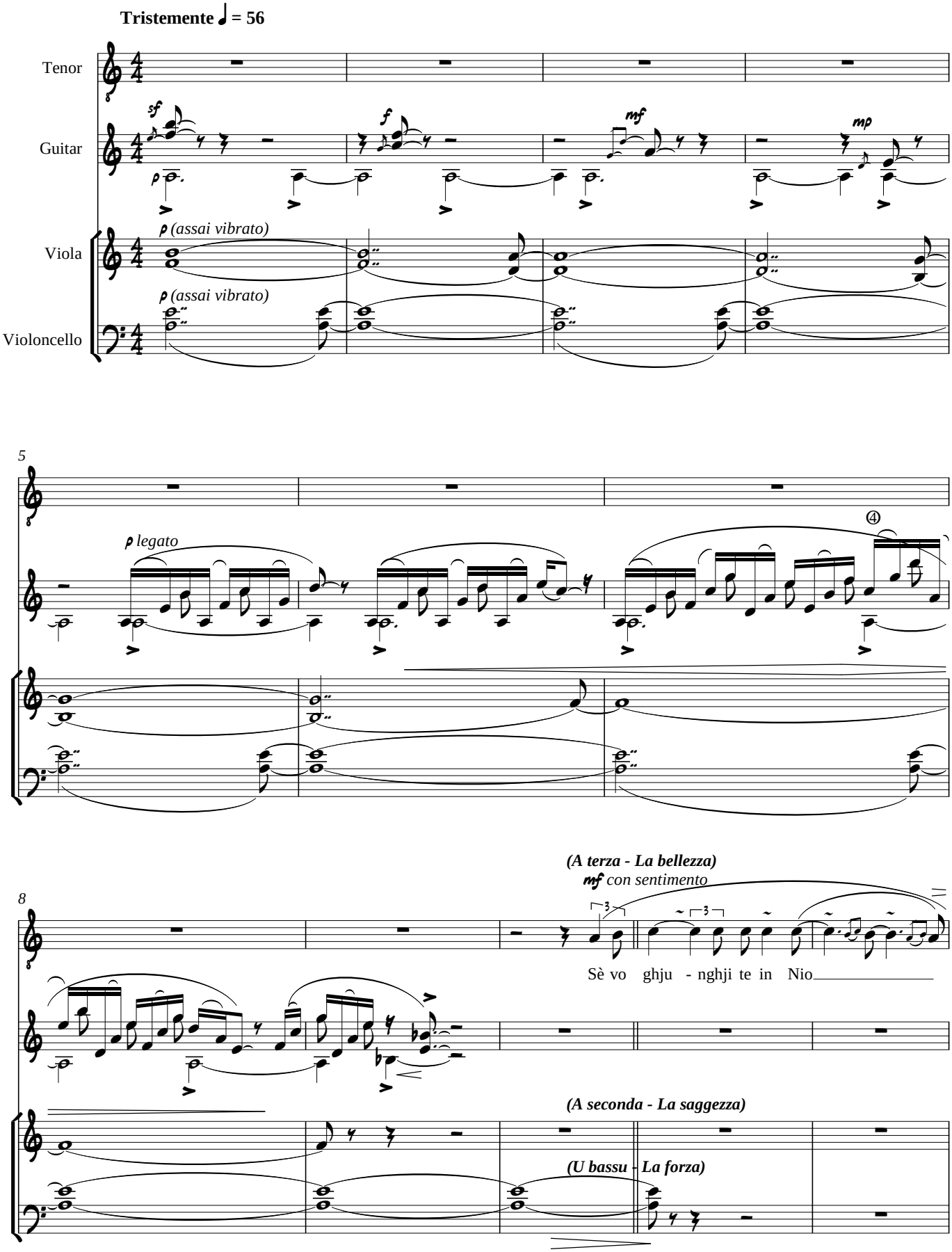

67
cresc.
cresc.
cresc.
sfz > mp
sfz > mp
70
f
f
f
f
f

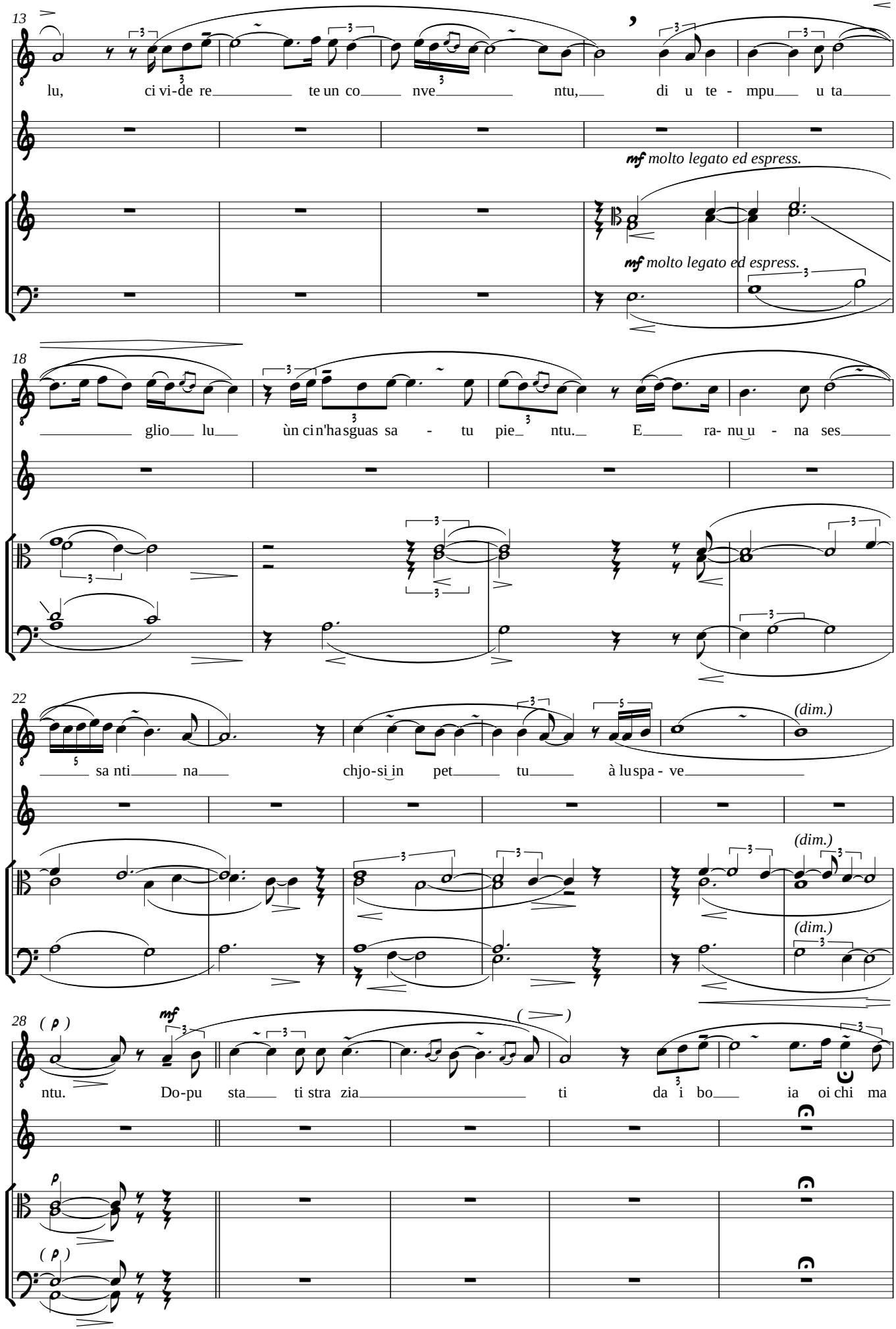

73
75

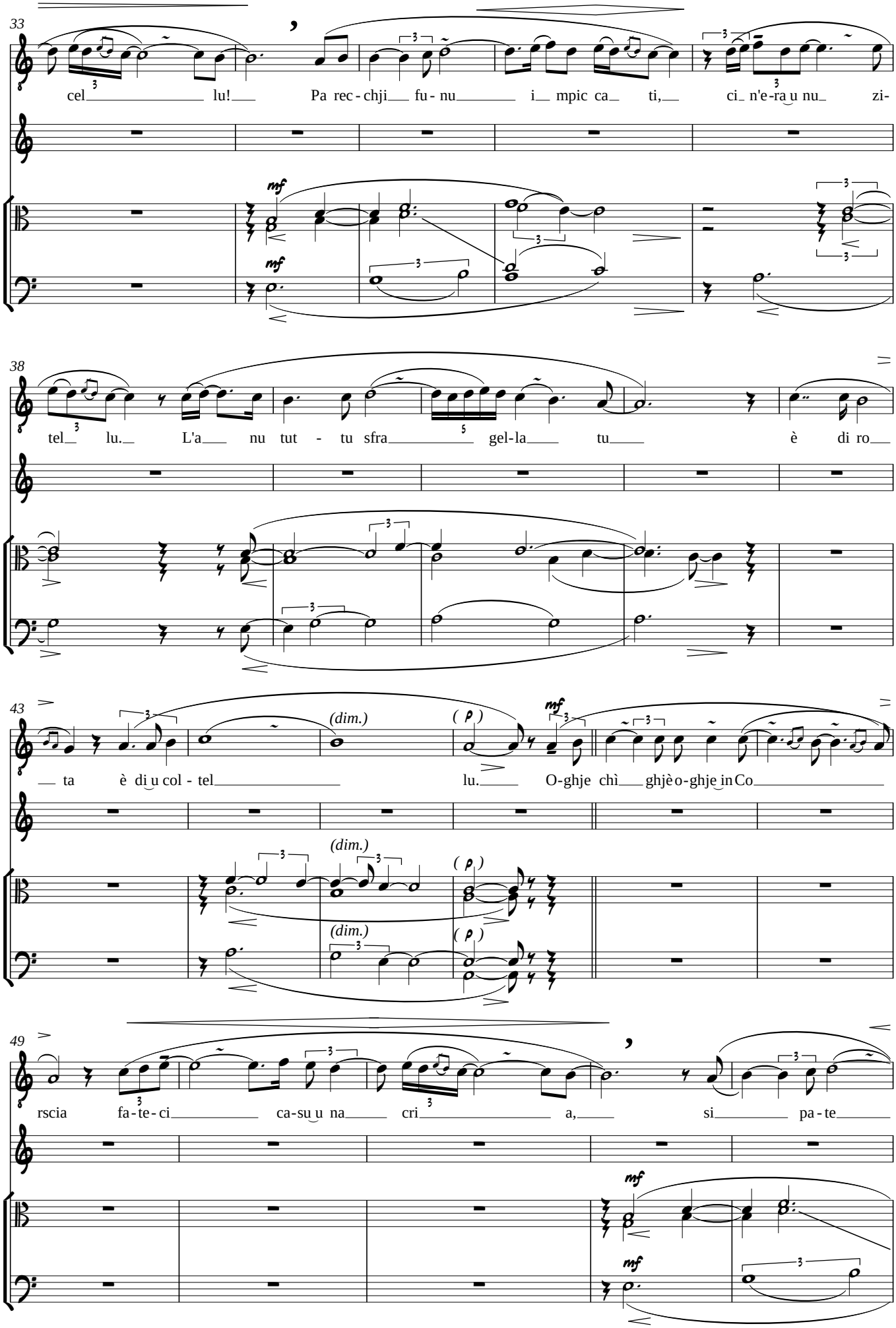
A paghjella di l'impiccati (Corsica, Francia)

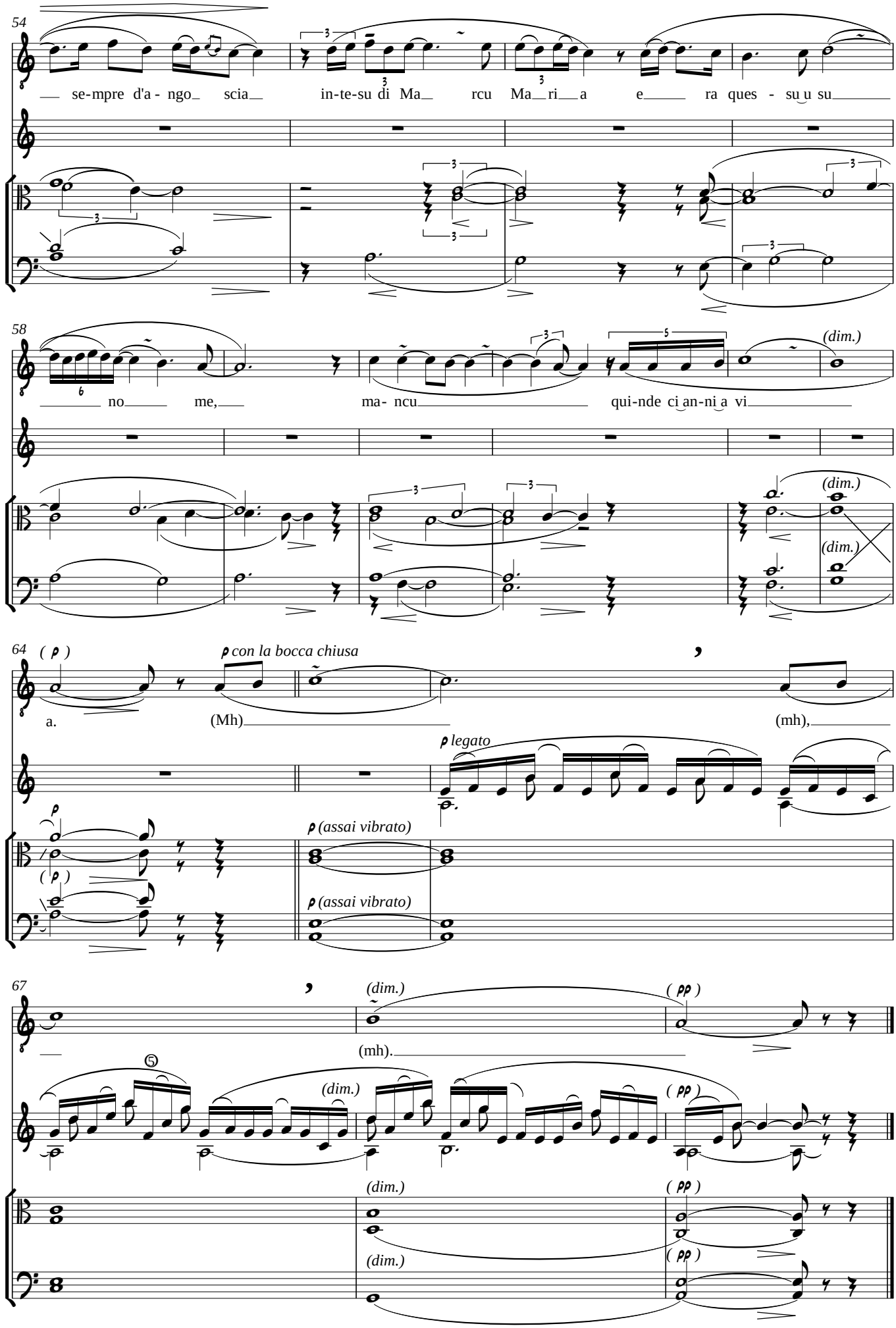
Musica: Enrico Tricarico

Testo e melodia: Tradizionale




13
lu, ci vi-de re te un co nve ntu, di u te - mpu u ta
mf molto legato ed espress.
mf molto legato ed espress.
18
glio lu ùn ci n'ha sguas sa - tu pie ntu. E ra- nu u - na ses
22
sa nti na chjo-si in pet tu à lu spa - ve
(dim.)
(dim.)
(dim.)
28
(p)
mf
ntu. Do-pu sta ti stra zia ti da i bo ia oi chi ma
(p)
(p)

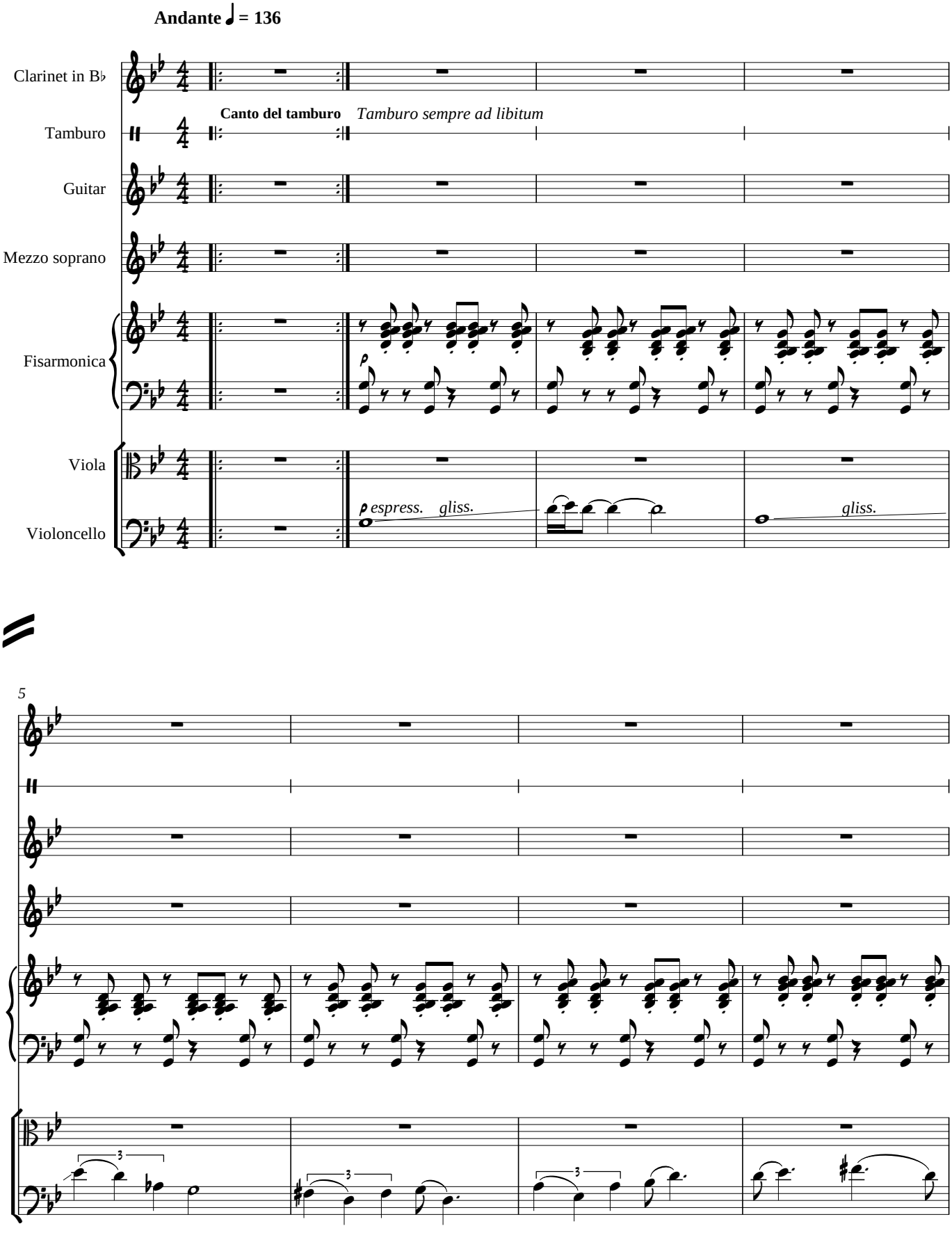

33
cel lu! Pa rec-chji fu-nu i mpic ca ti, ci n'e-ra u nu zi-
mf
38
tel lu. L'a nu tut - tu sfra gel-la tu è di ro
43
ta è di u col - tel lu. O-ghje chì ghjè o-ghje in Co
(dim.)
(p)
mf
49
rscia fa-te-ci ca-su u na cri a, si pa-te

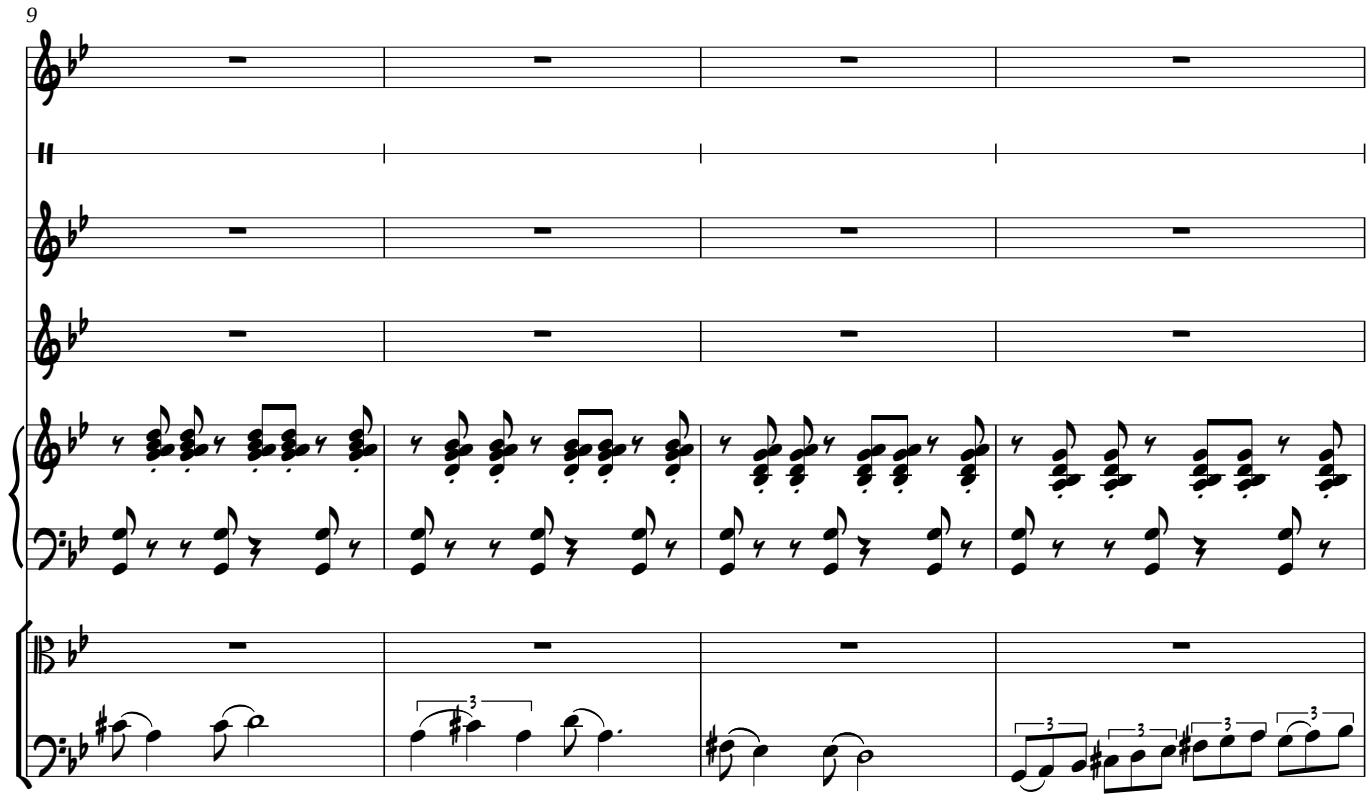

54
se-mpre d'a - ngo scia in-te-su di Ma rcu Ma ri a e ra ques - su u su
58
no me, ma- ncu qui-nde ci an-ni a vi
(dim.)
64
(p)
p con la bocca chiusa
a.
(Mh)
(mh),
p legato
p (assai vibrato)
67
(dim.)
(pp)
(mh).

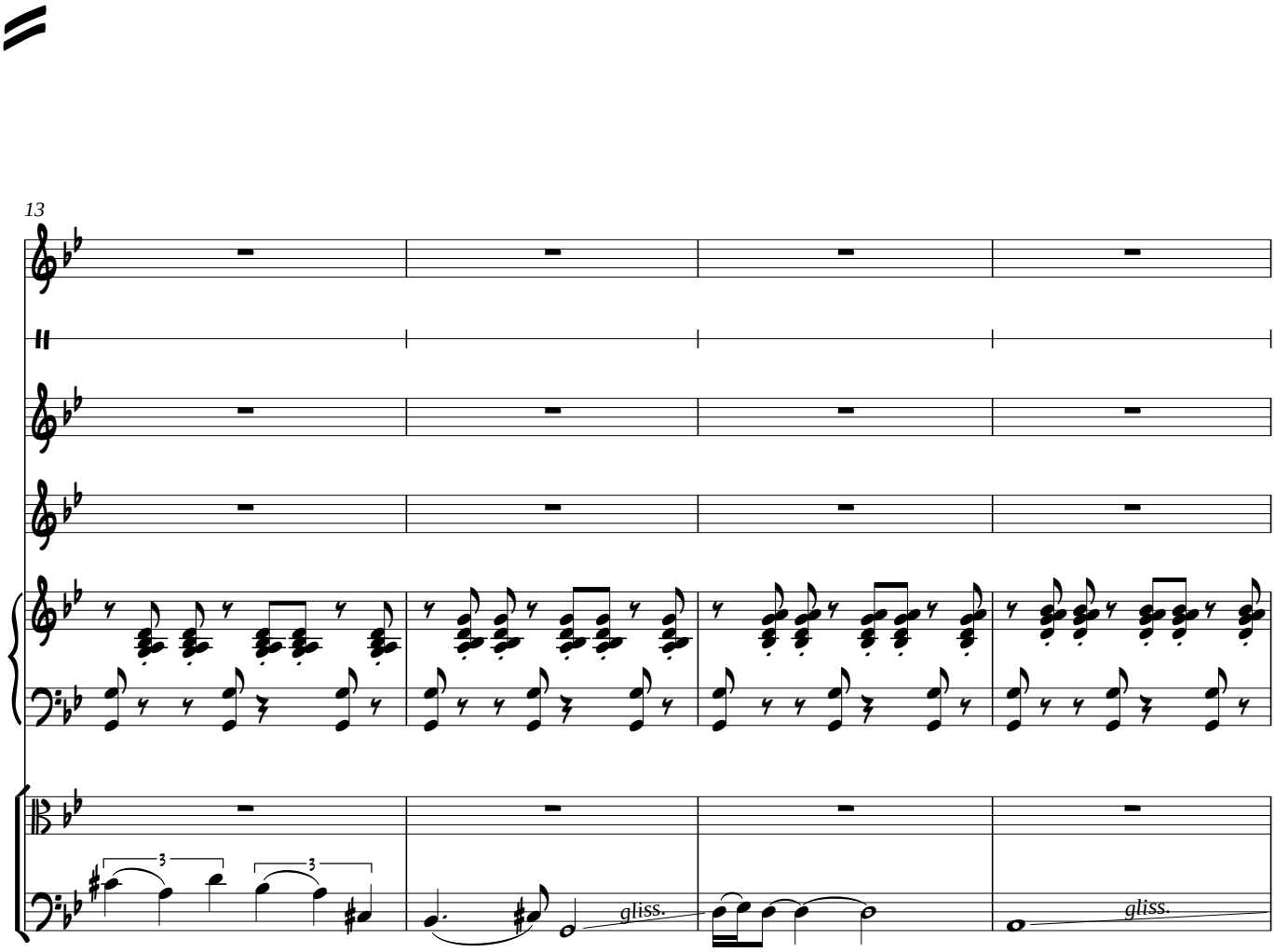
Voces (Betlemme, Israele e Gallipoli, Italia)

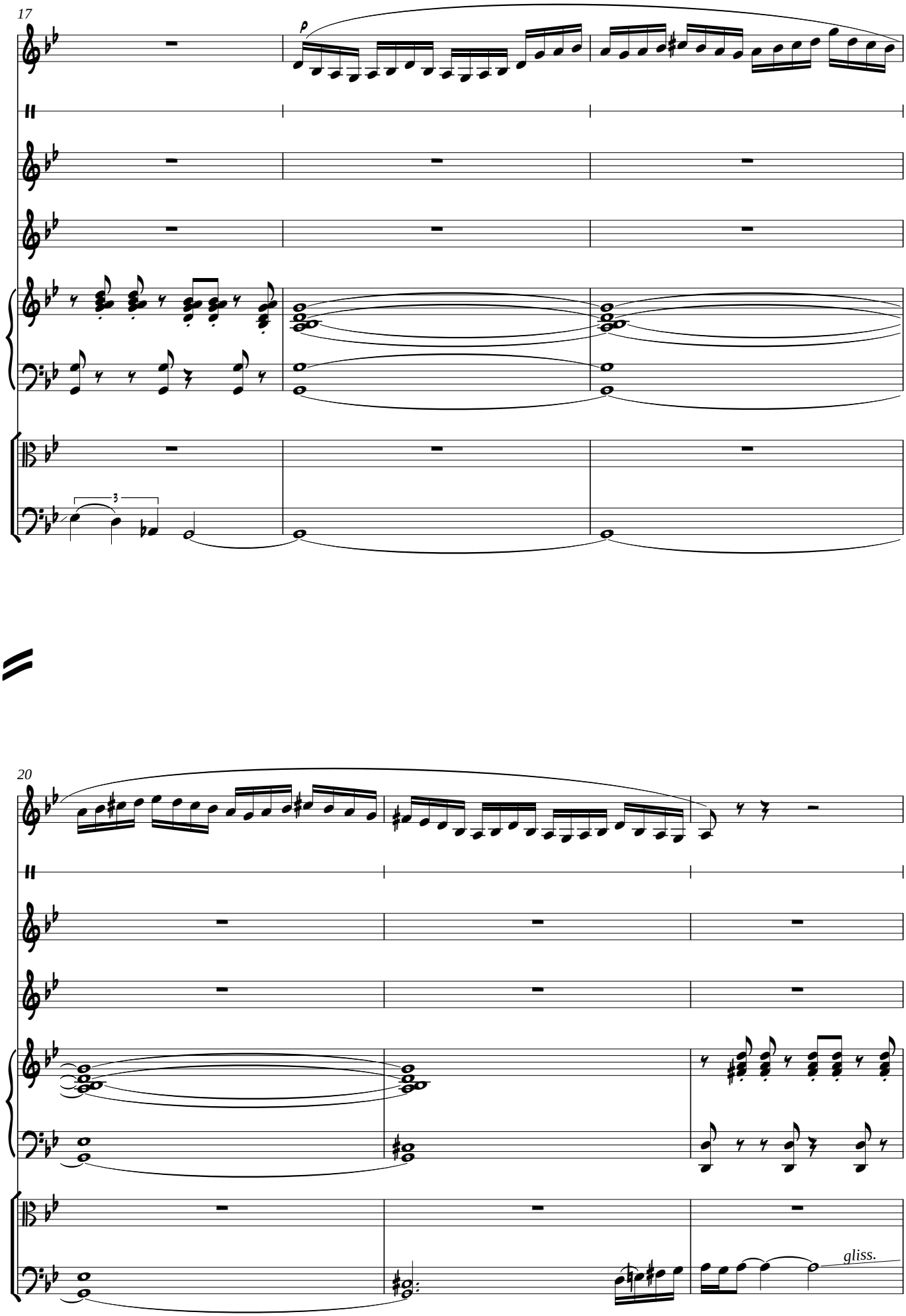
Musica: Enrico Tricarico

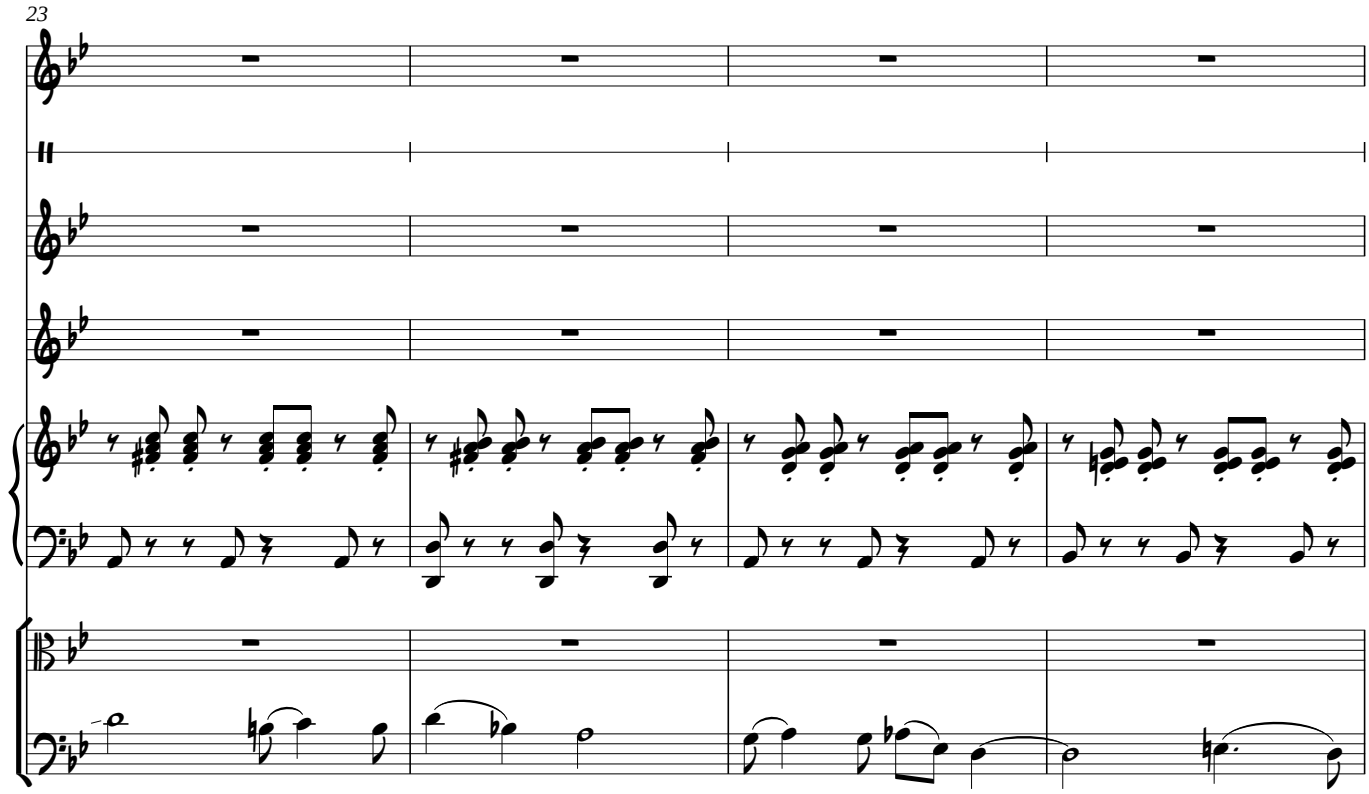
Musica donata dalla città di Gallipoli alla città di Betlemme
a suggello del gemellaggio statuito tra le due città

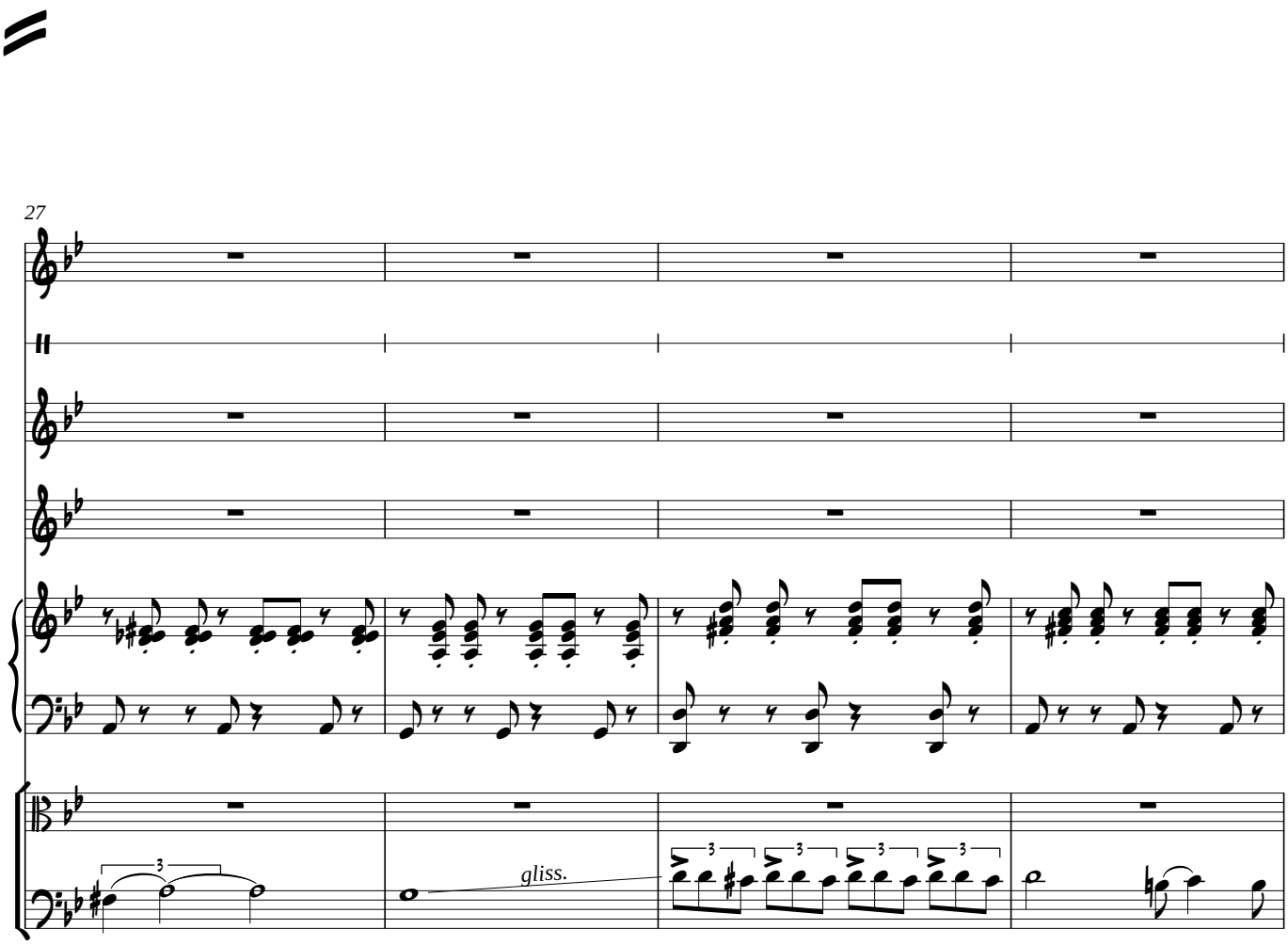


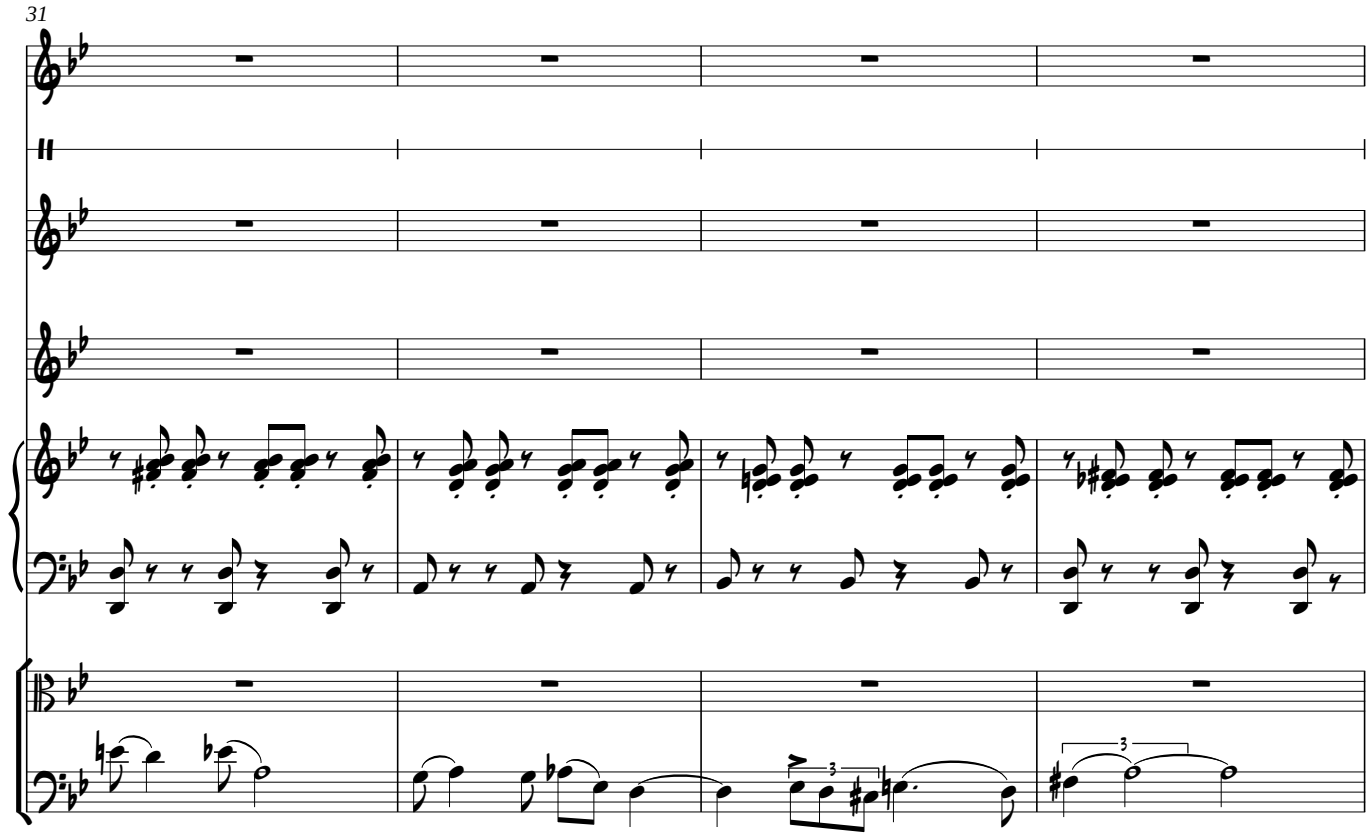

9

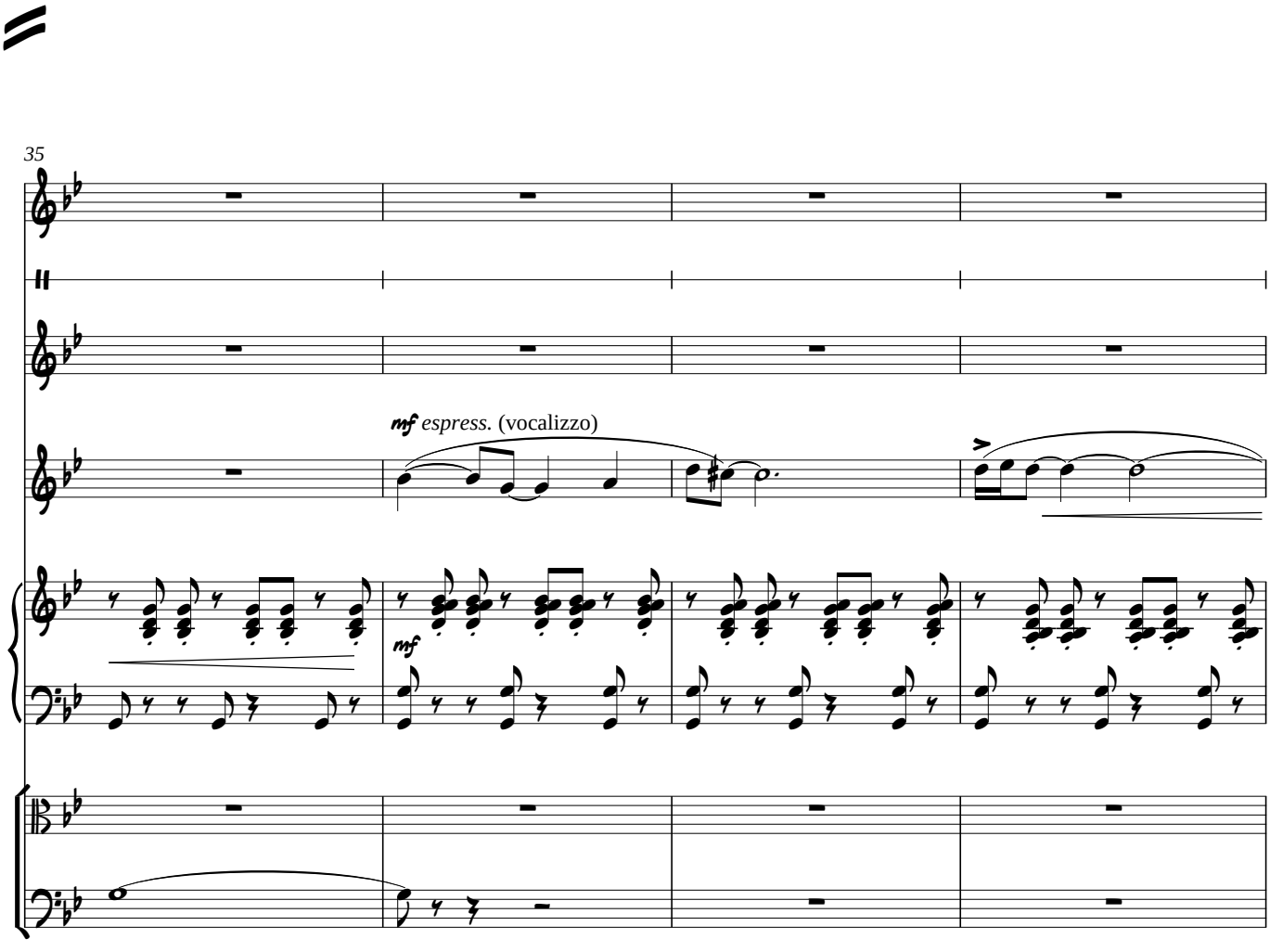

13
gliss.
gliss.

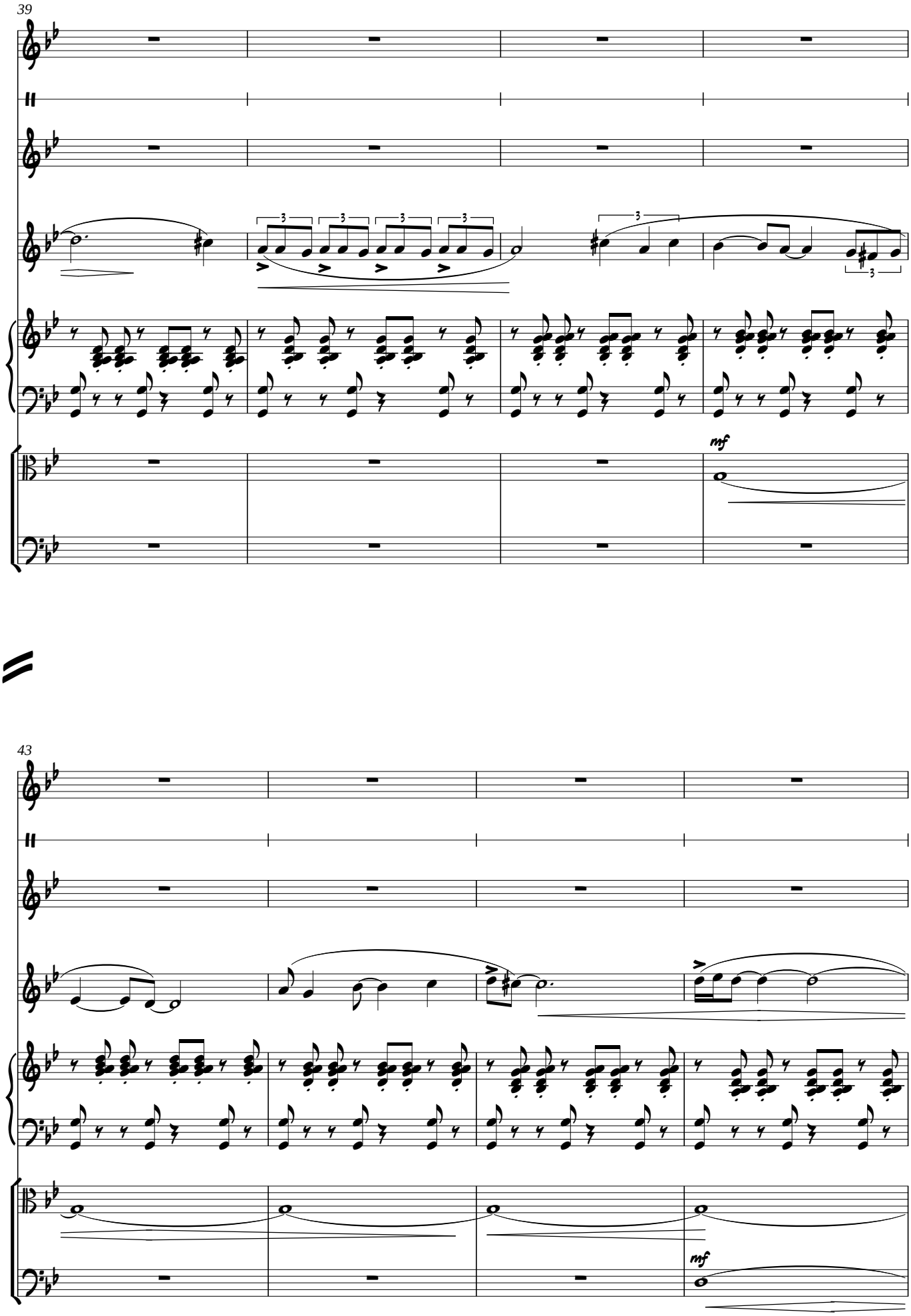

17
p
3
20
gliss.

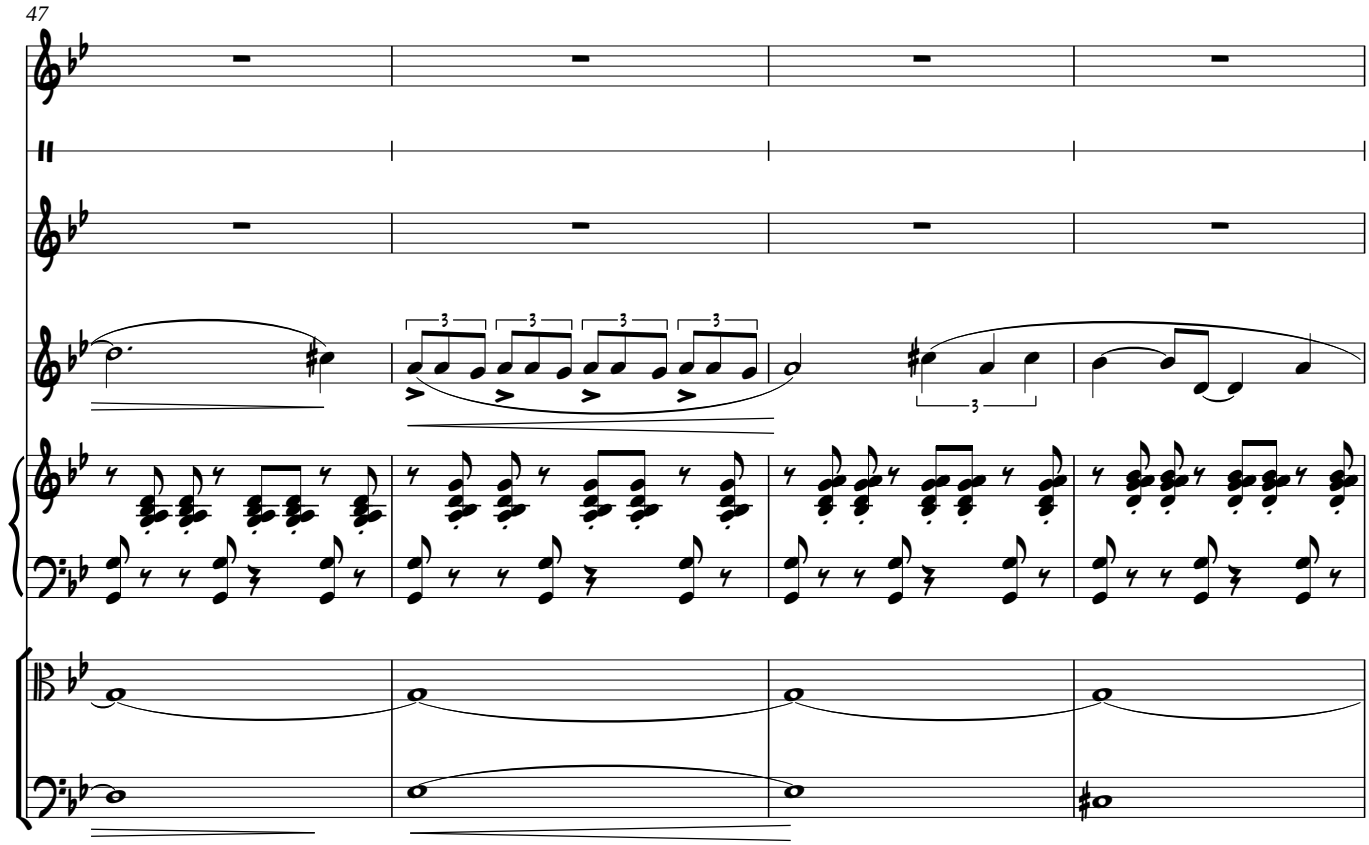

23

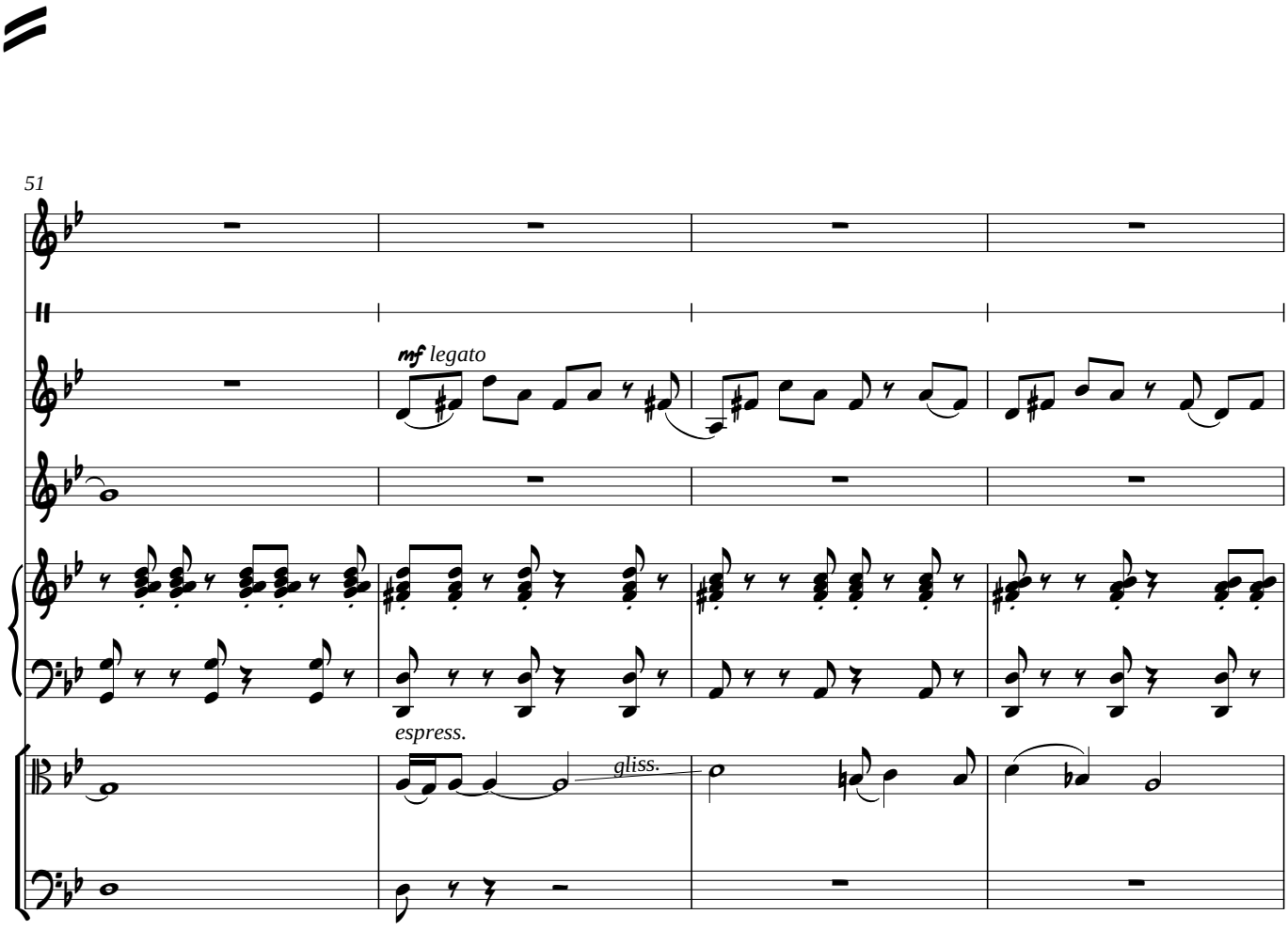

27
gliss.

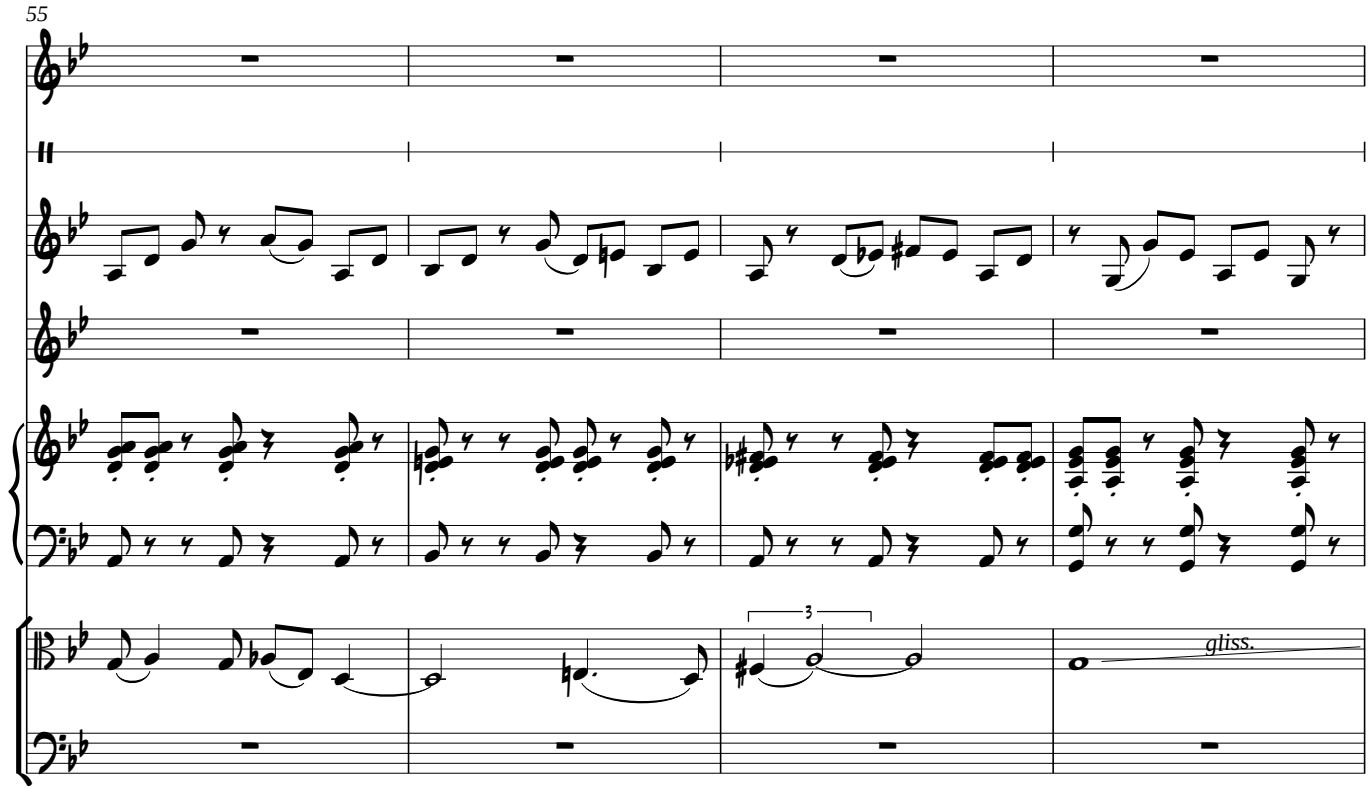

31

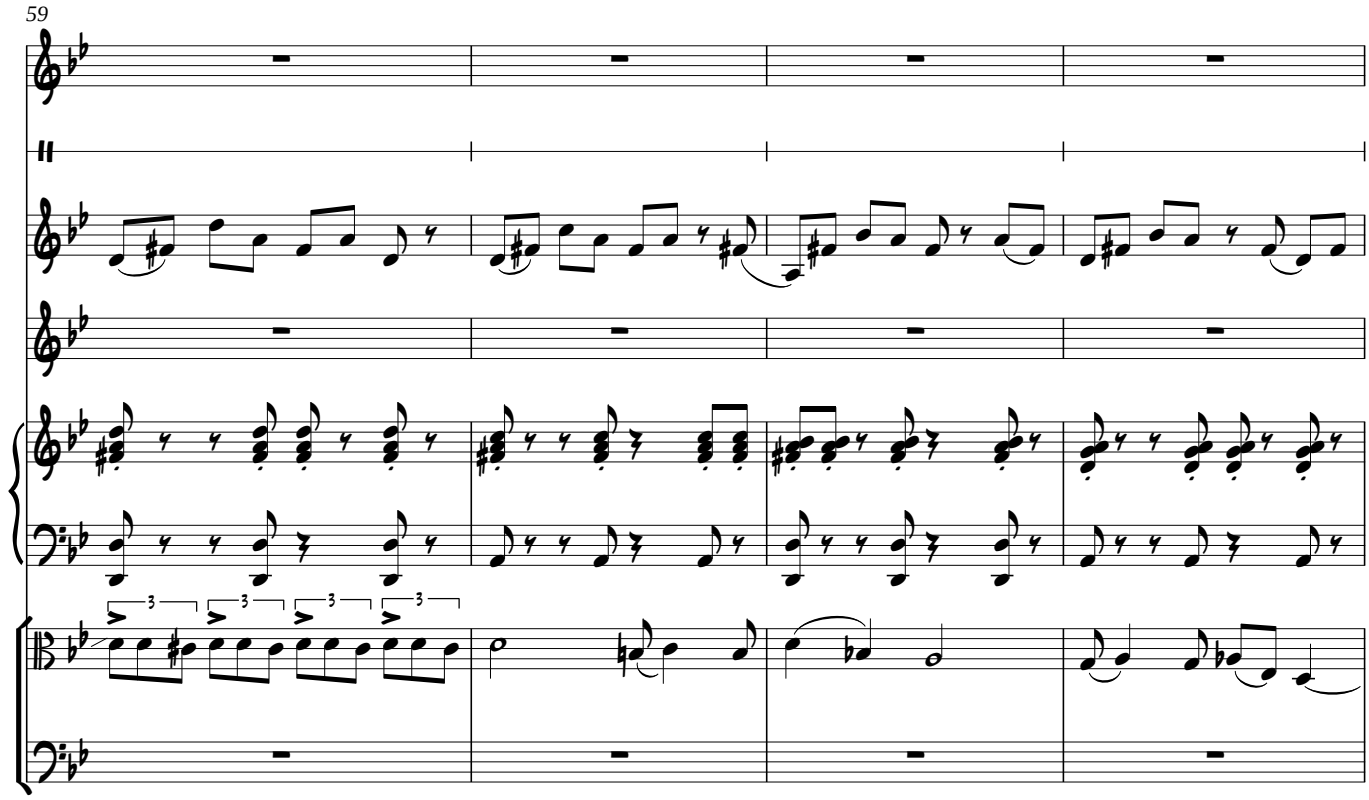

35
mf espress. (vocalizzo)
mf

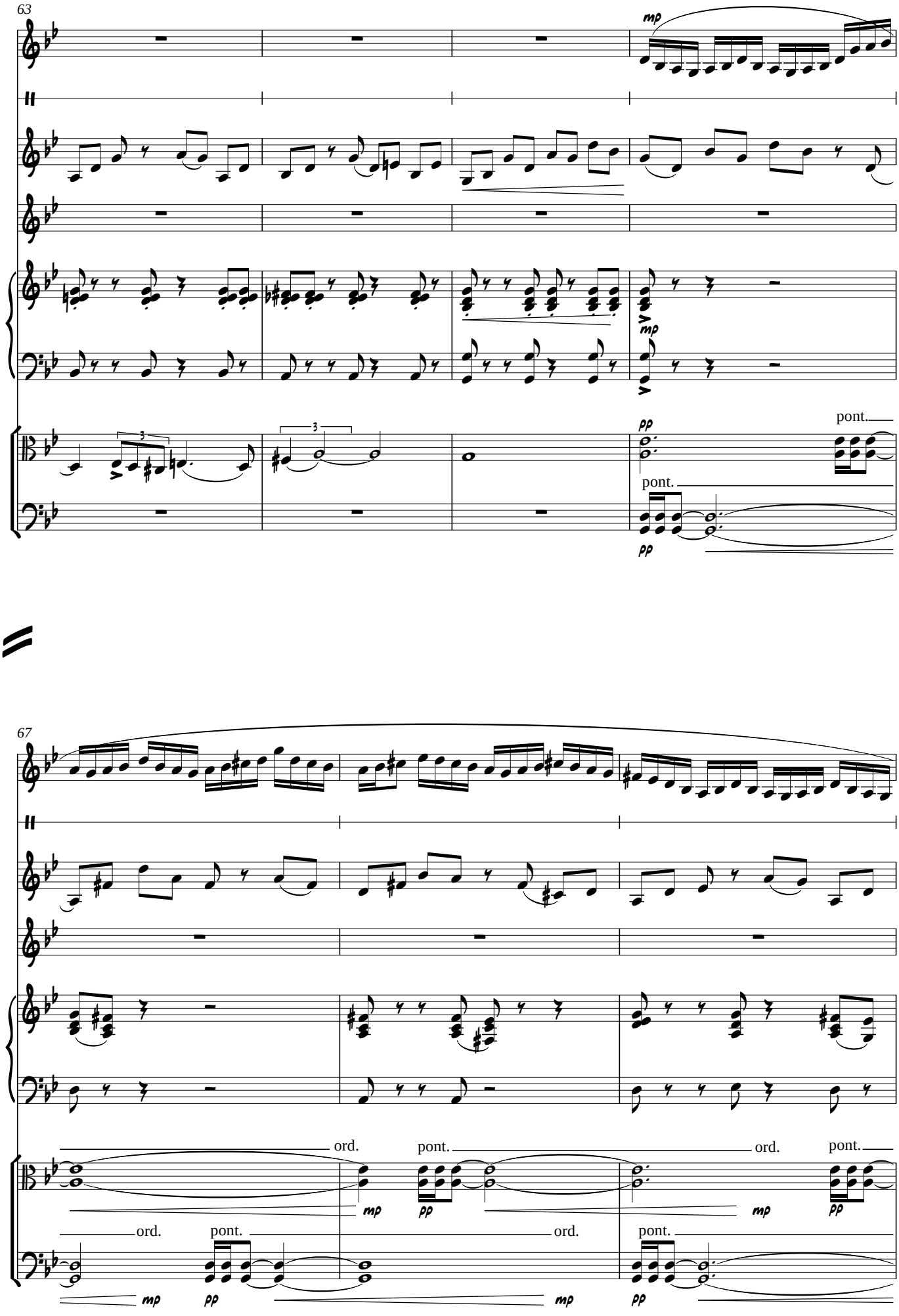

39
mf
43
mf

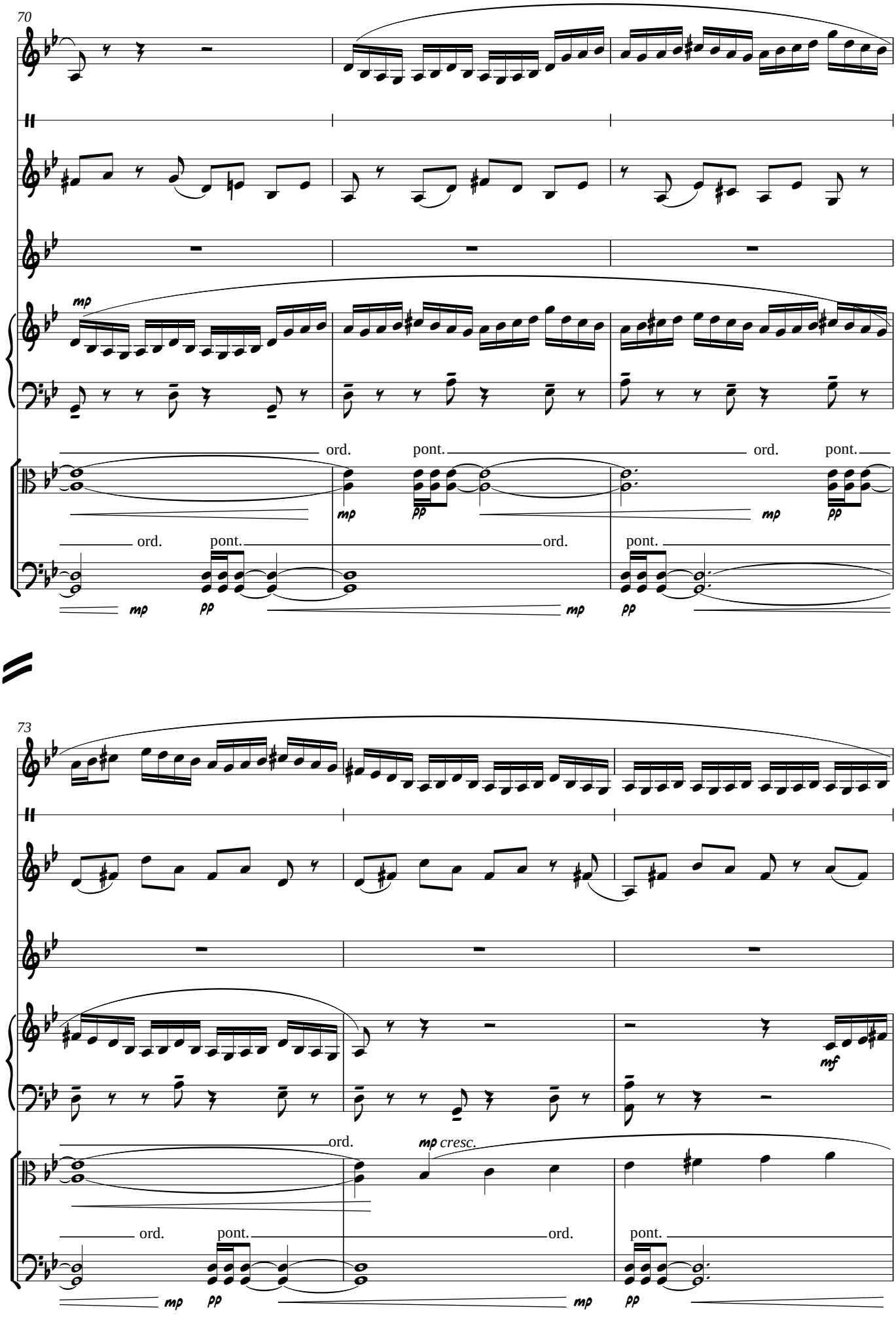

47

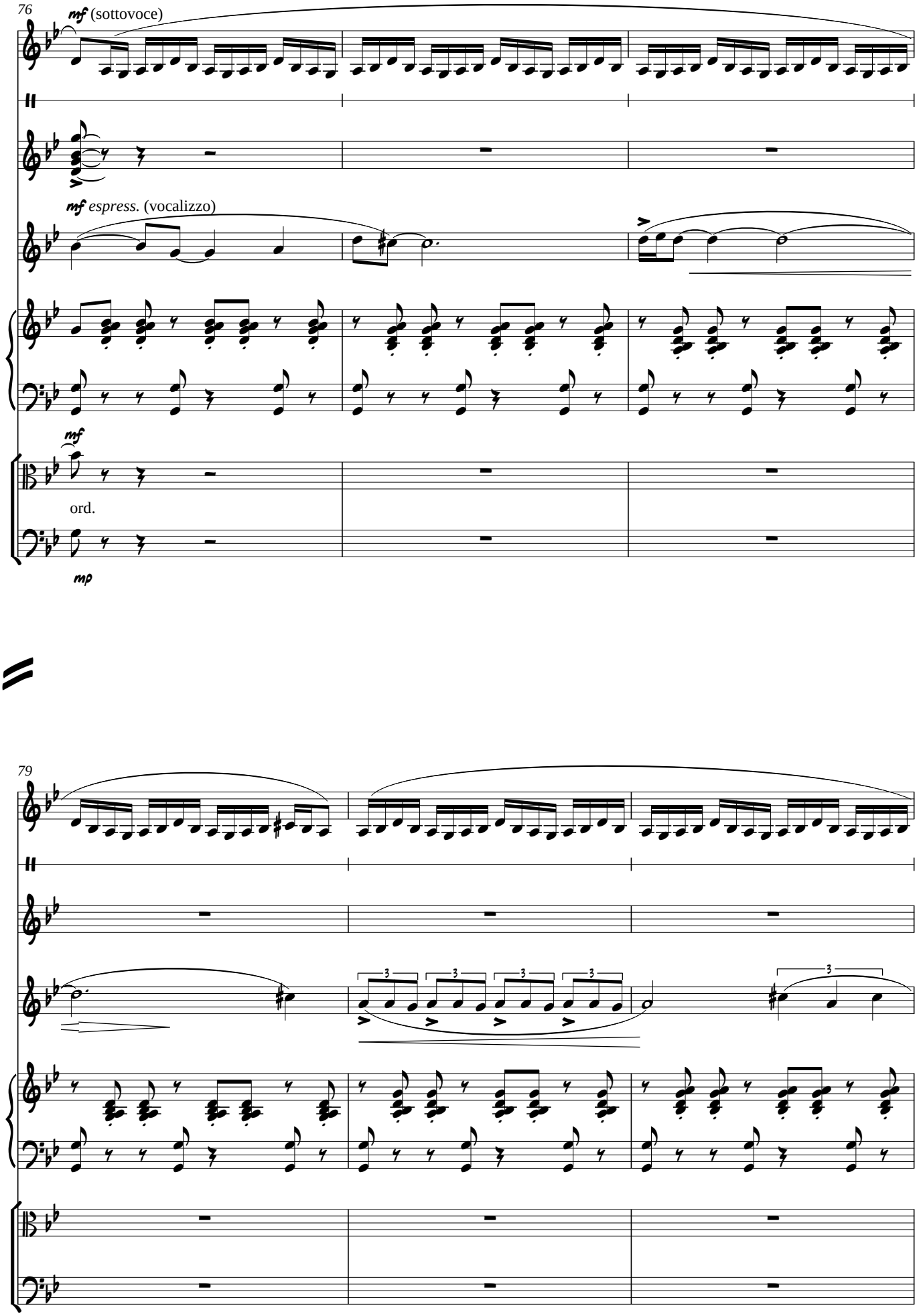

51
mf legato
espress.
gliss.

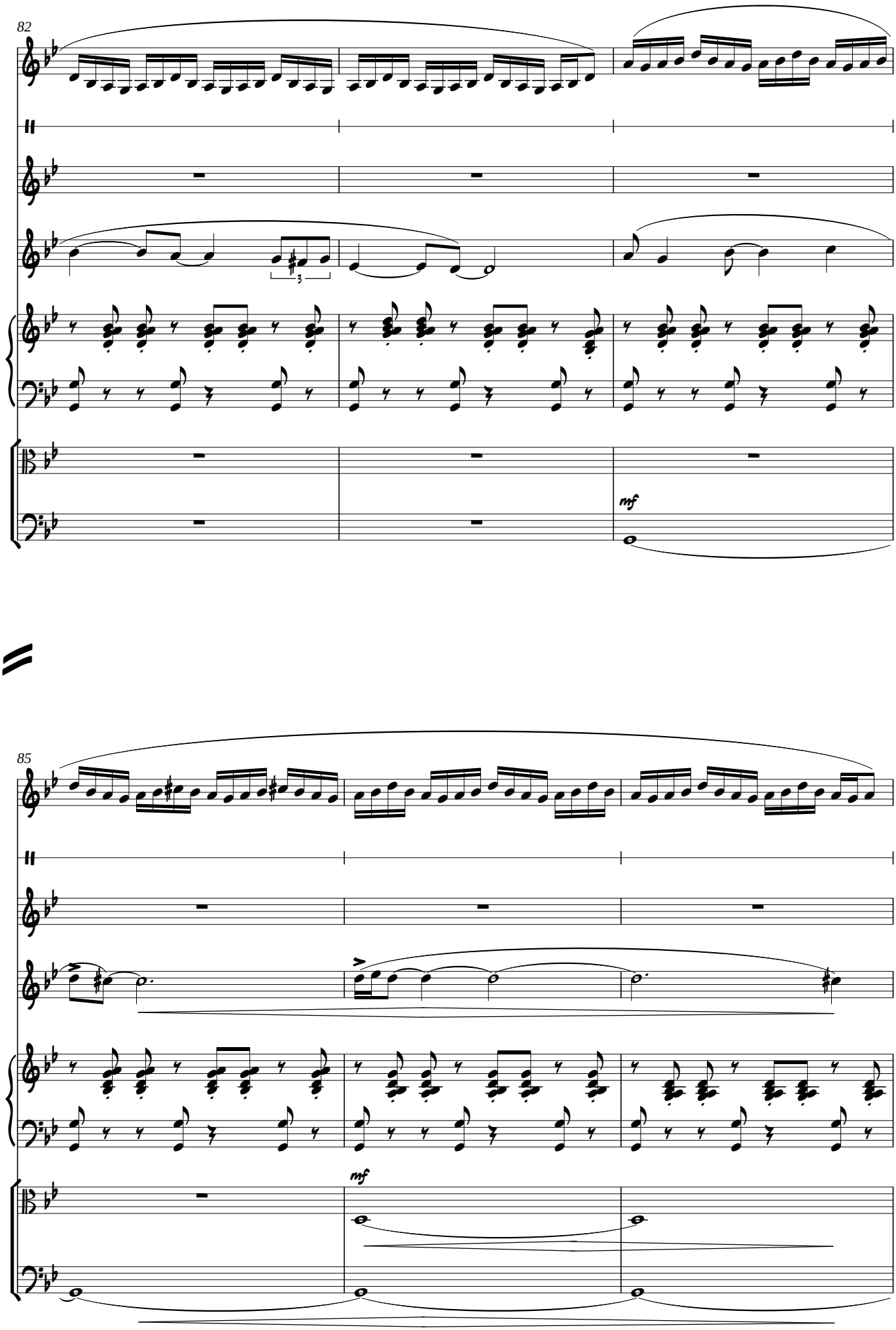

55
3
gliss.

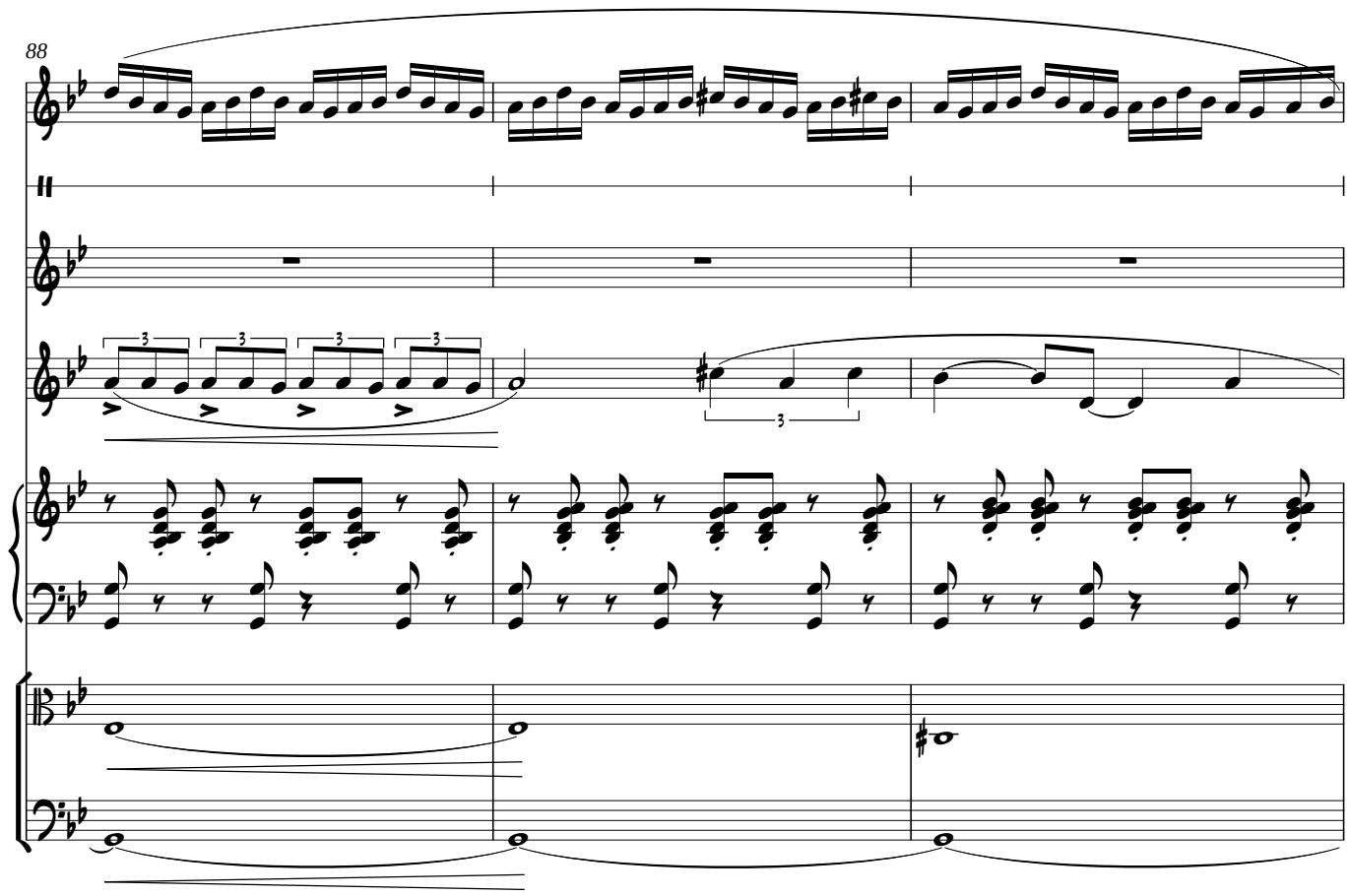

59
3
3
3
3

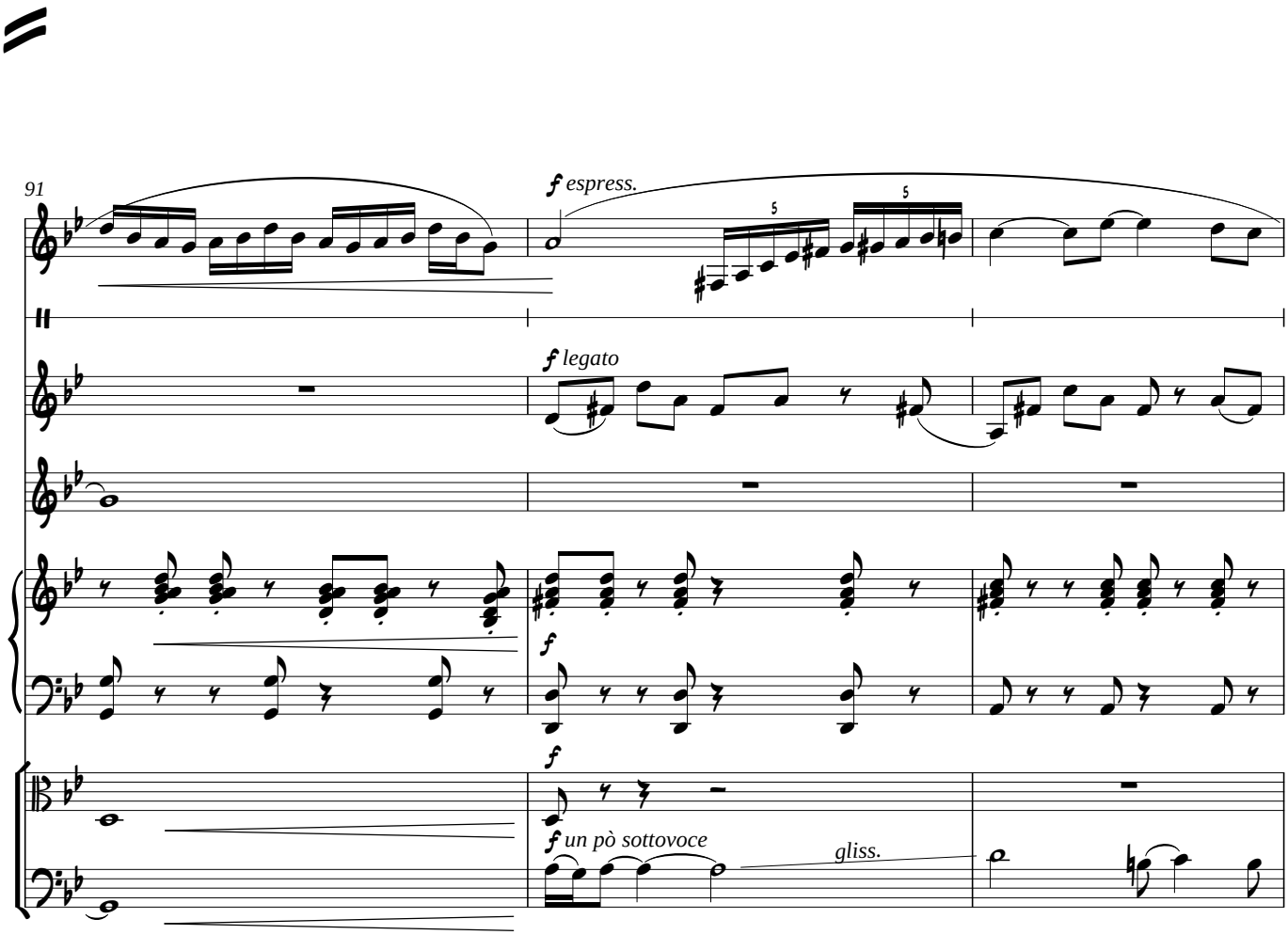

63
mp
pont.
pp
pont.
pp
67
ord.
pont.
ord.
pont.
mp
pp
mp
pp
ord.
pont.
ord.
pont.
mp
pp
mp
pp

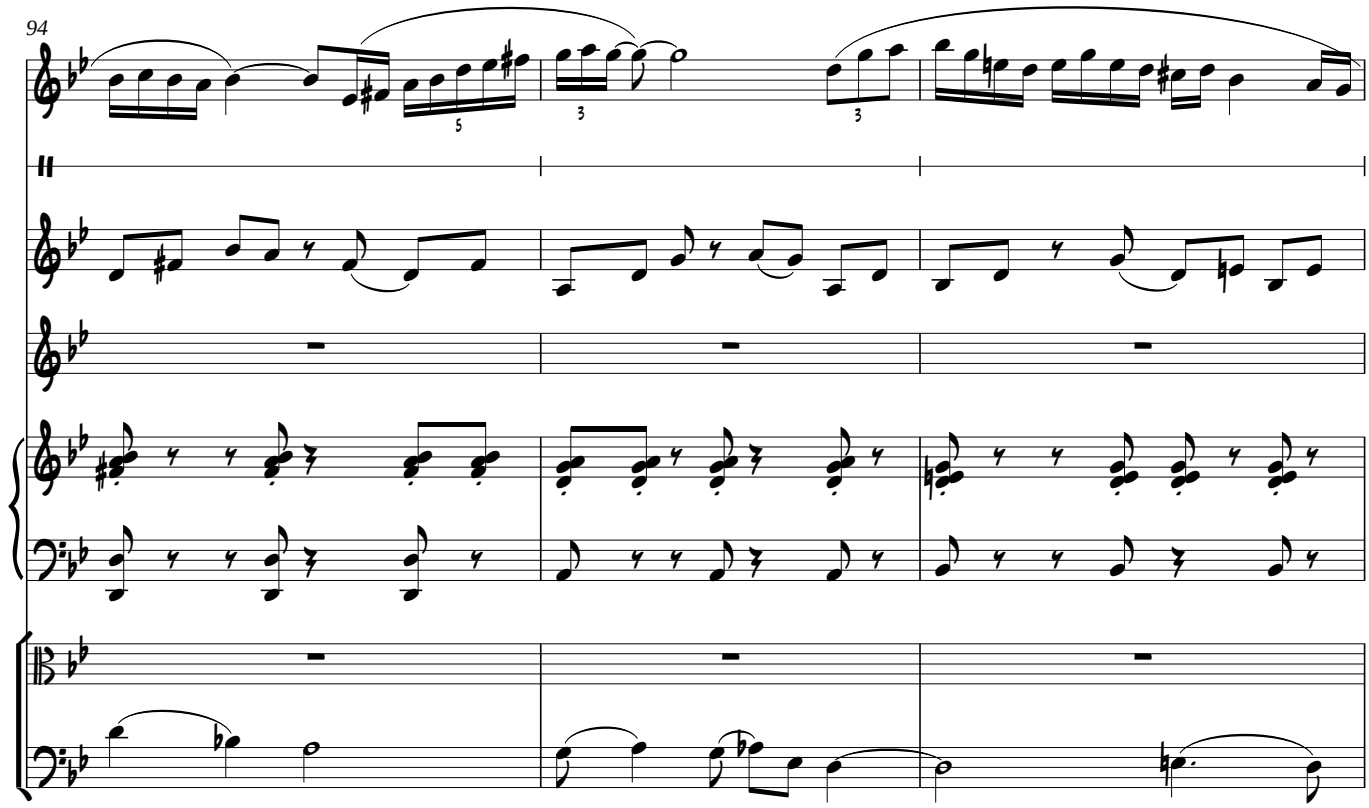

70
mp
ord.
pont.
ord.
pont.
mp
pp
mp
pp
ord.
pont.
ord.
pont.
mp
pp
mp
pp
73
mf
ord.
mp cresc.
ord.
pont.
ord.
pont.
mp
pp
mp
pp

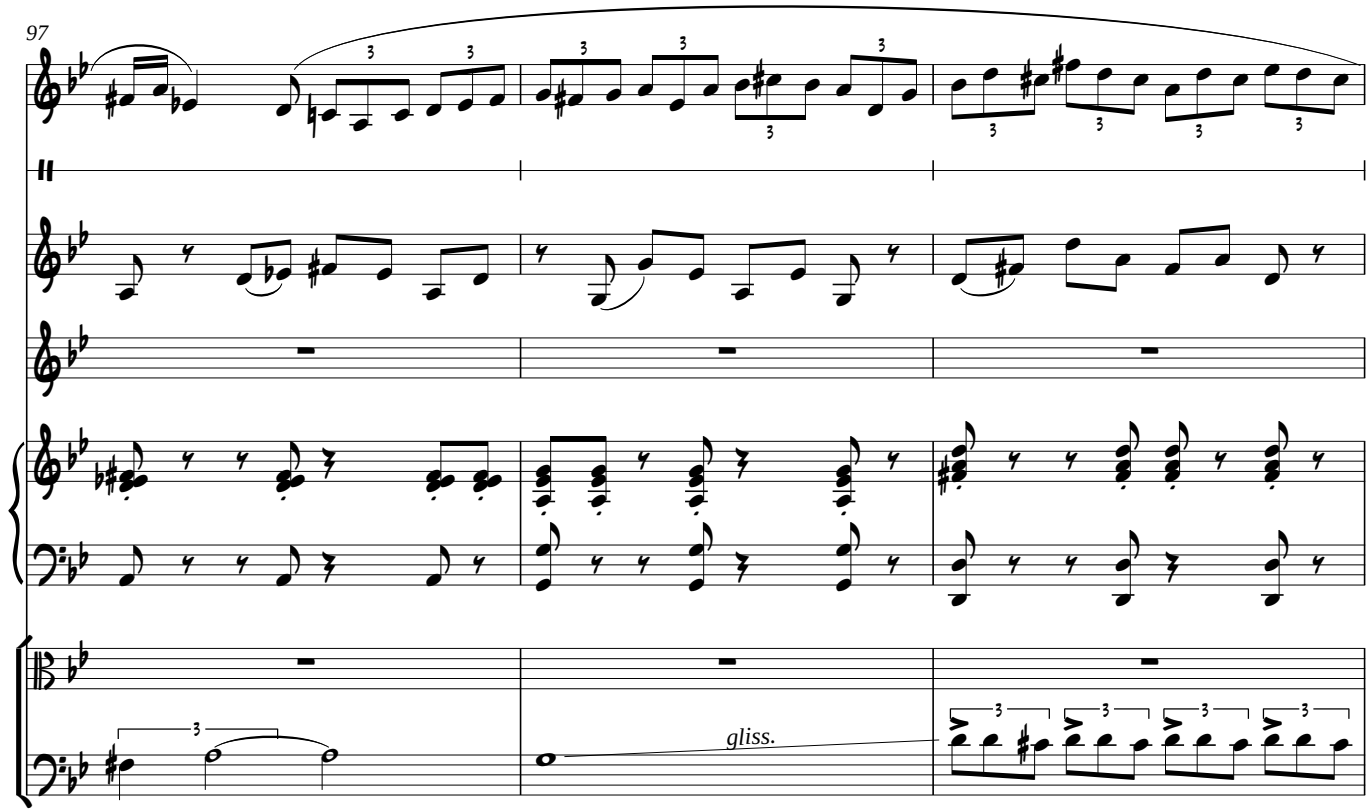

76
mf (sottovoce)
mf espress. (vocalizzo)
mf
ord.
mp
79

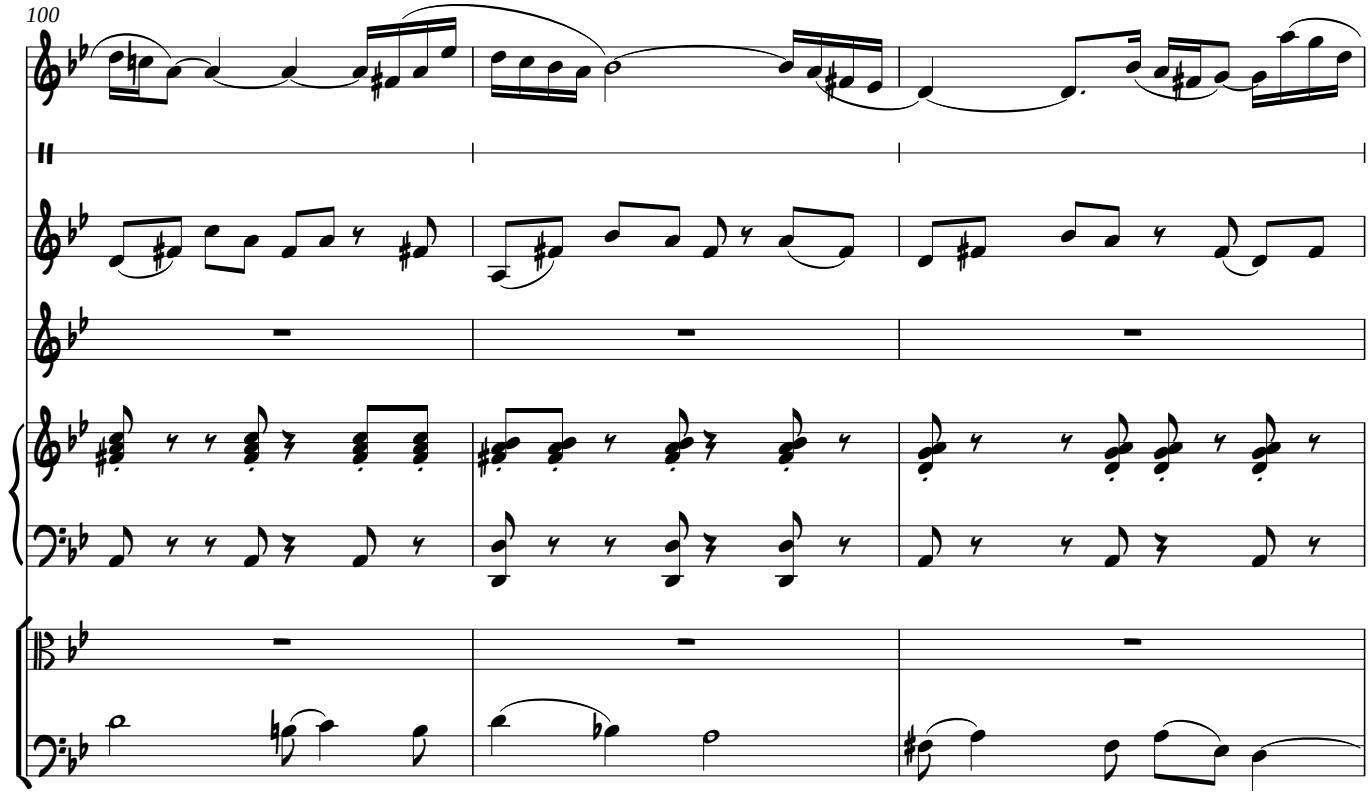

82
mf
85
mf

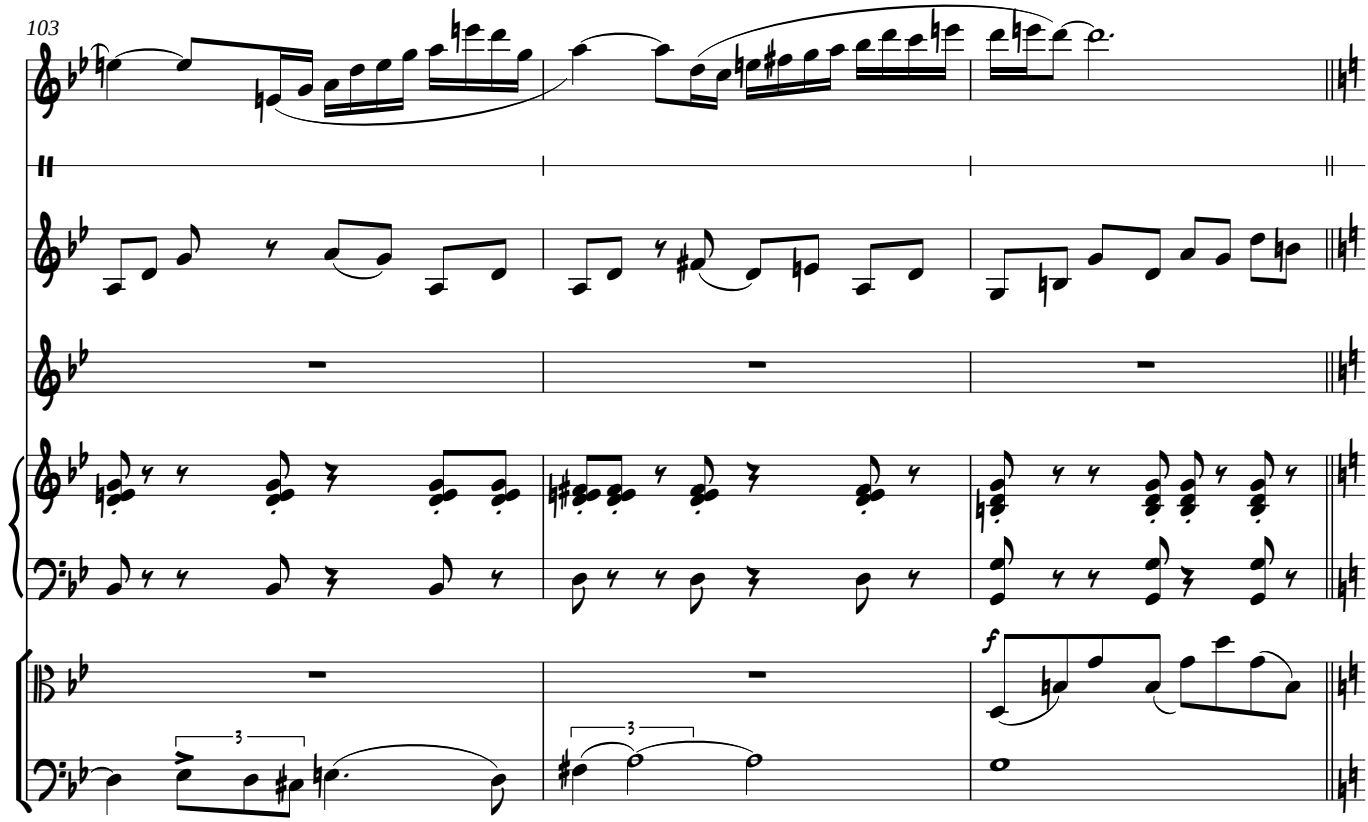

88

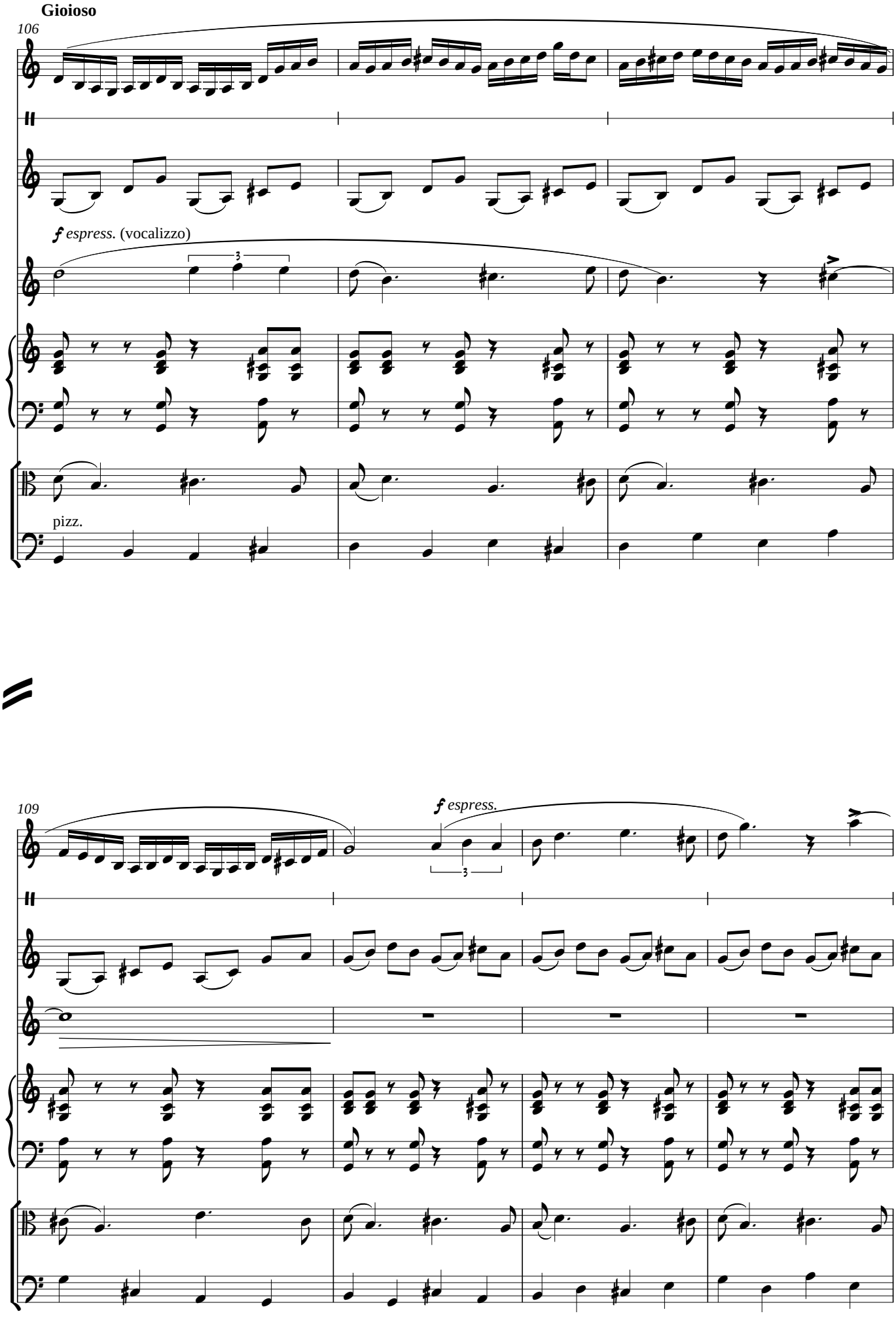

91
f espress.
f legato
f
f
f un pò sottovoce
gliss.

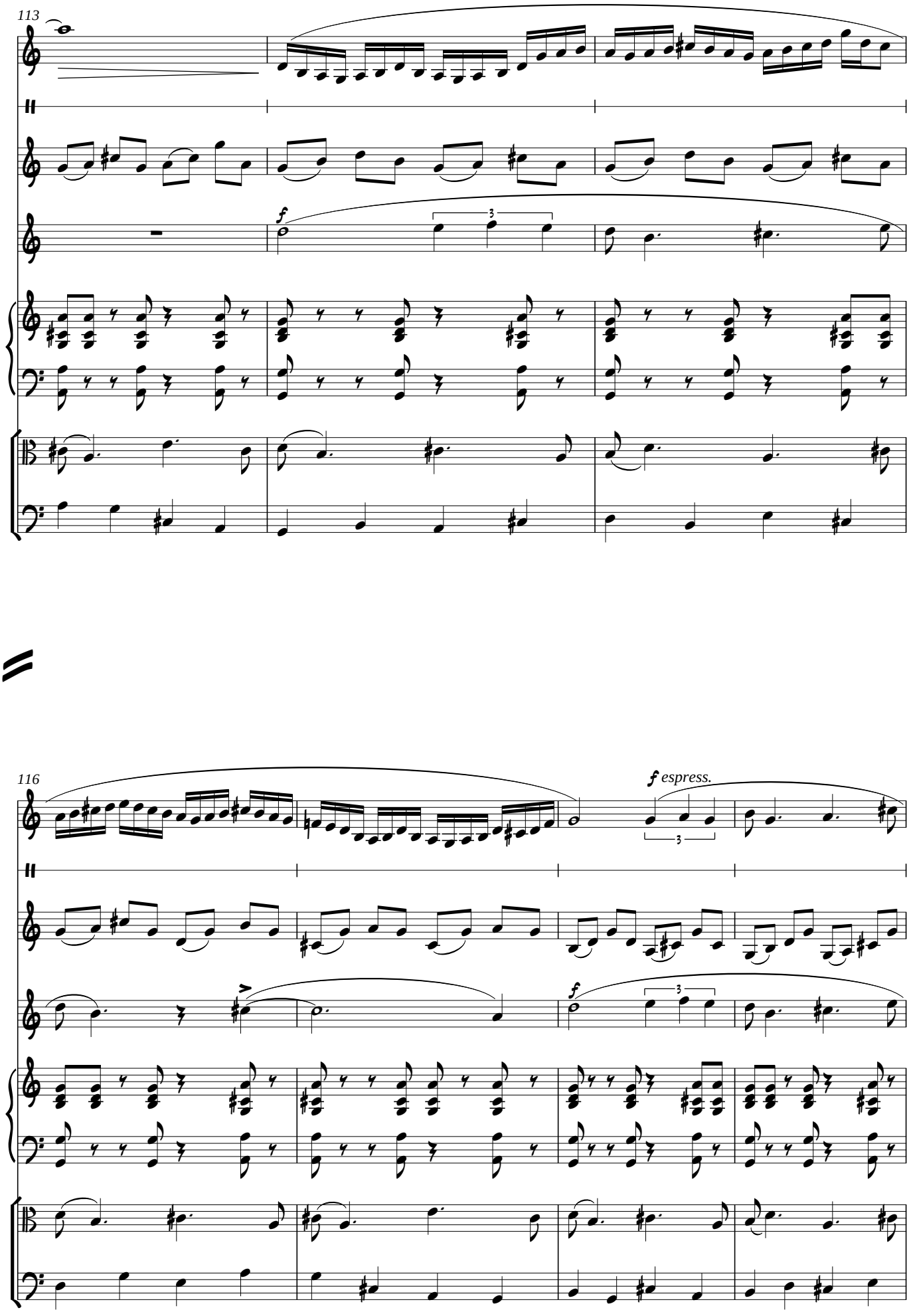

94

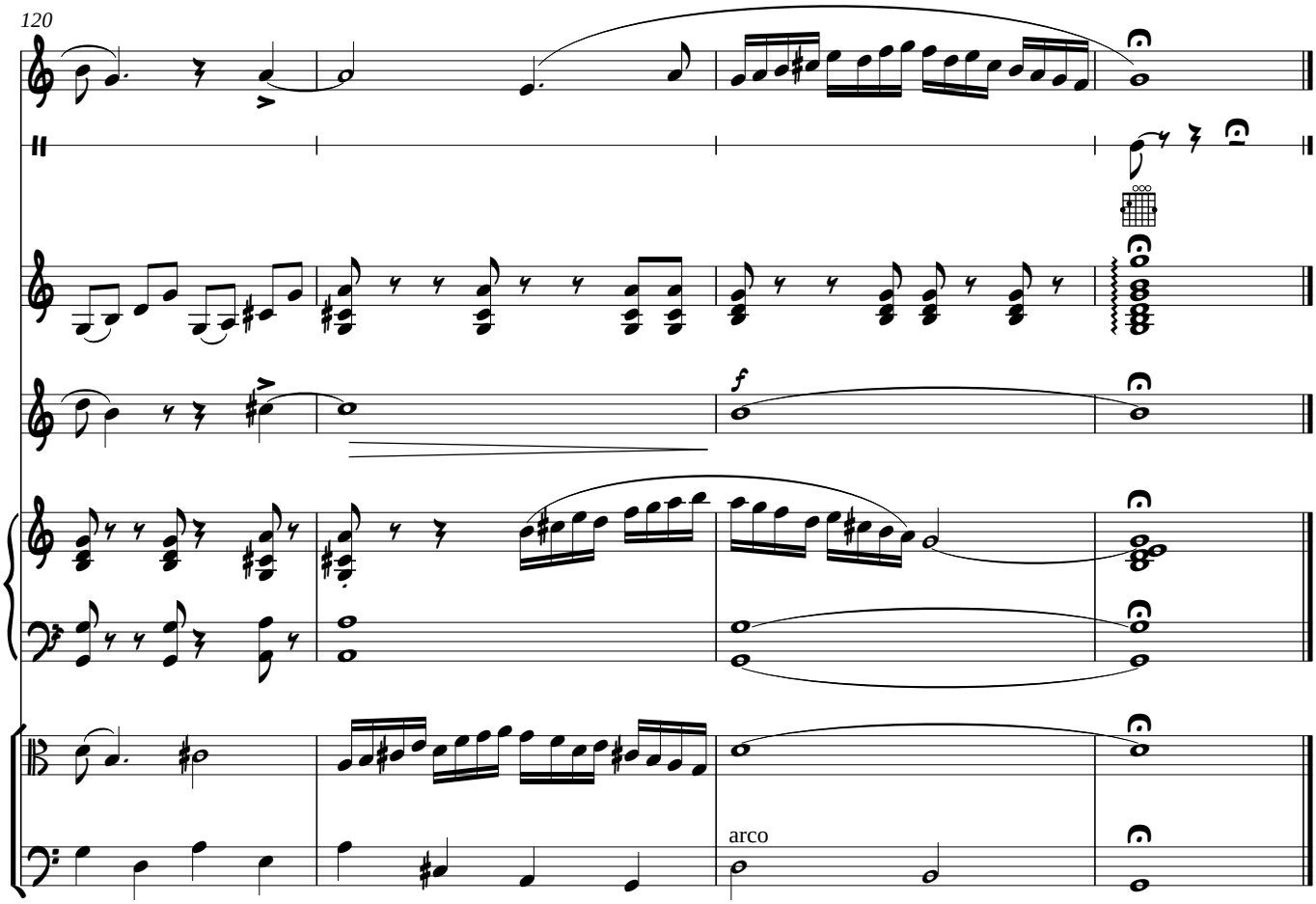

97
gliss.


100


103
3
3
f


Gioioso
106
f espress. (vocalizzo)
pizz.
109
f espress.

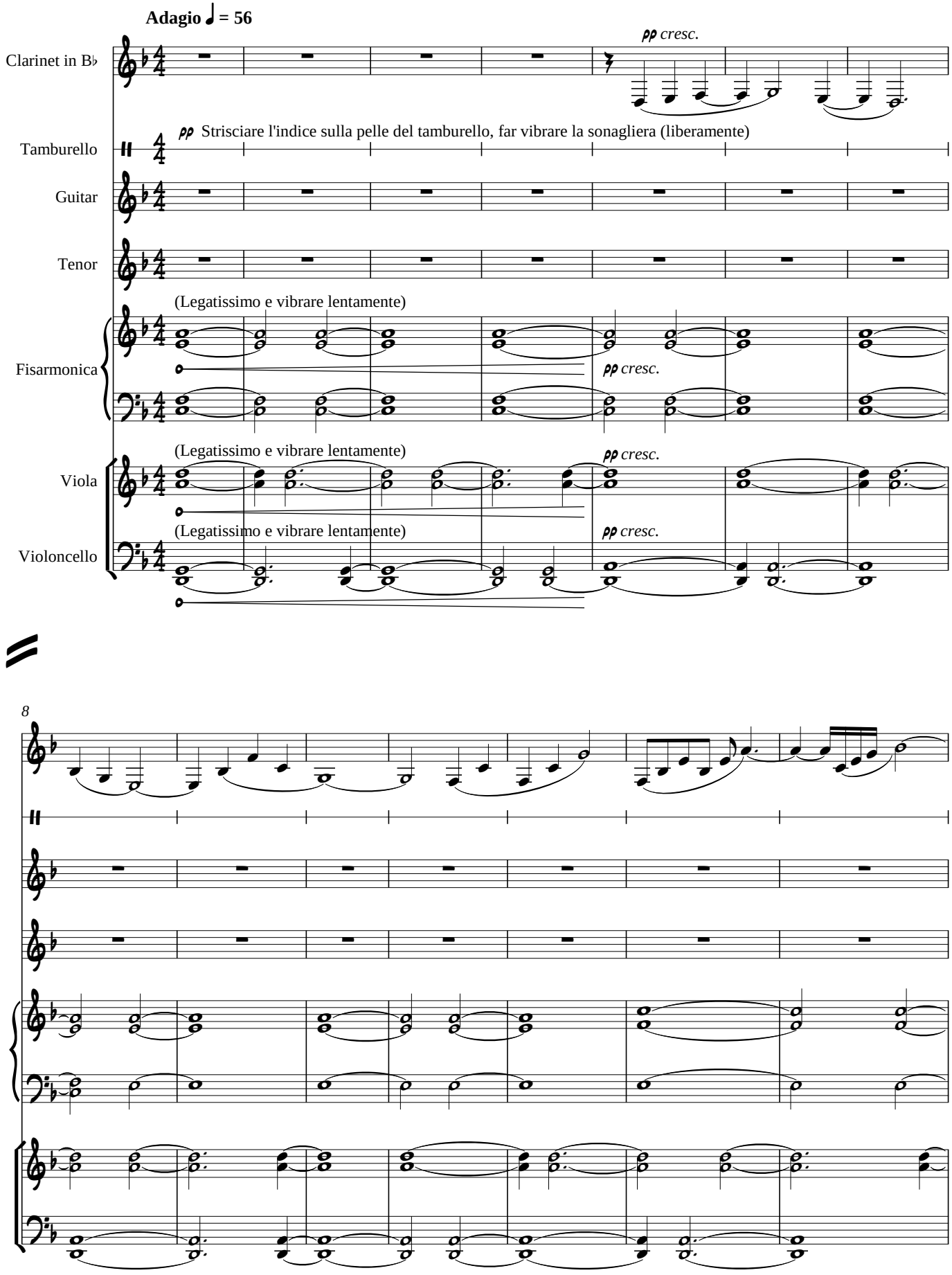

113
f
116
f espress.

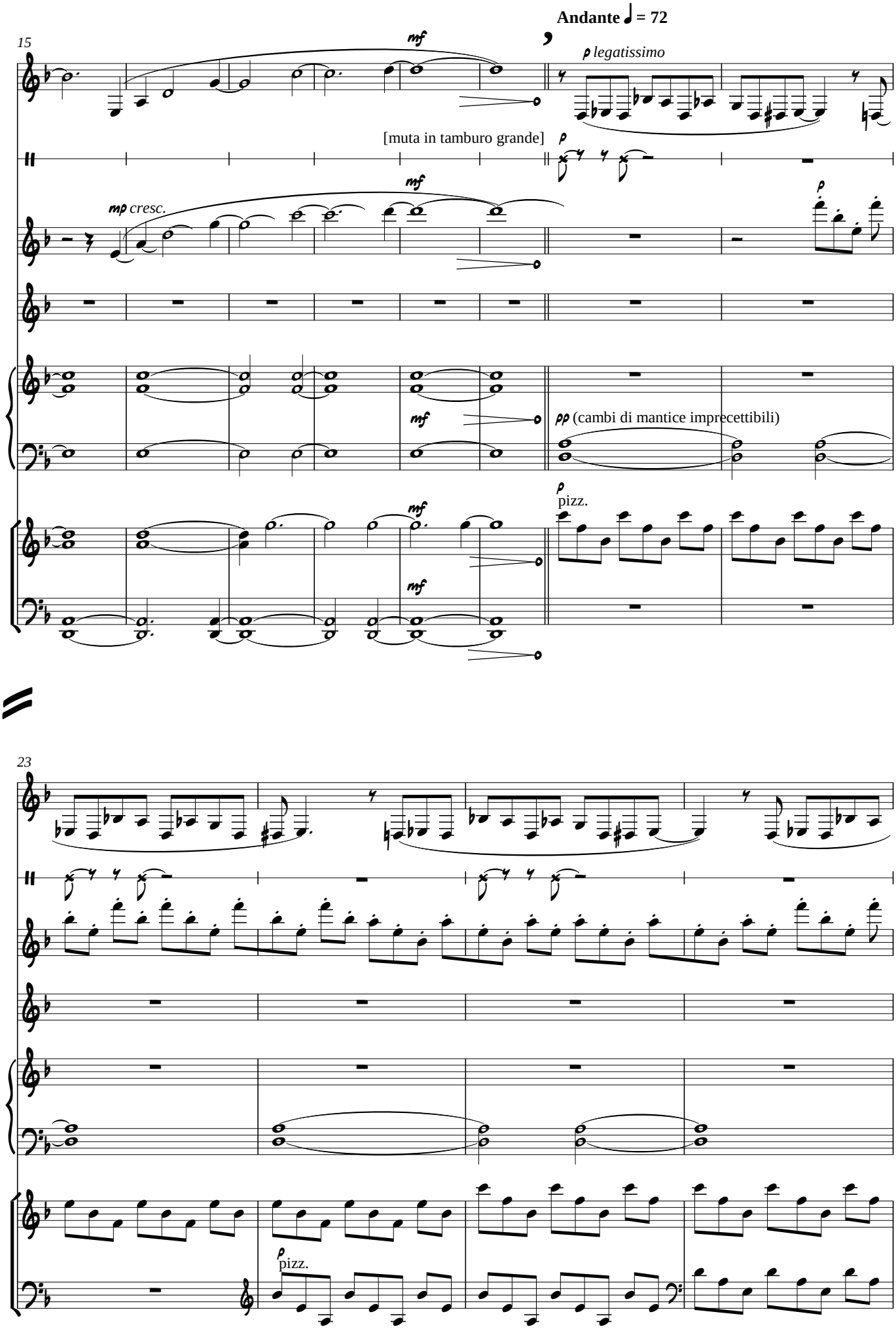

120
f
arco

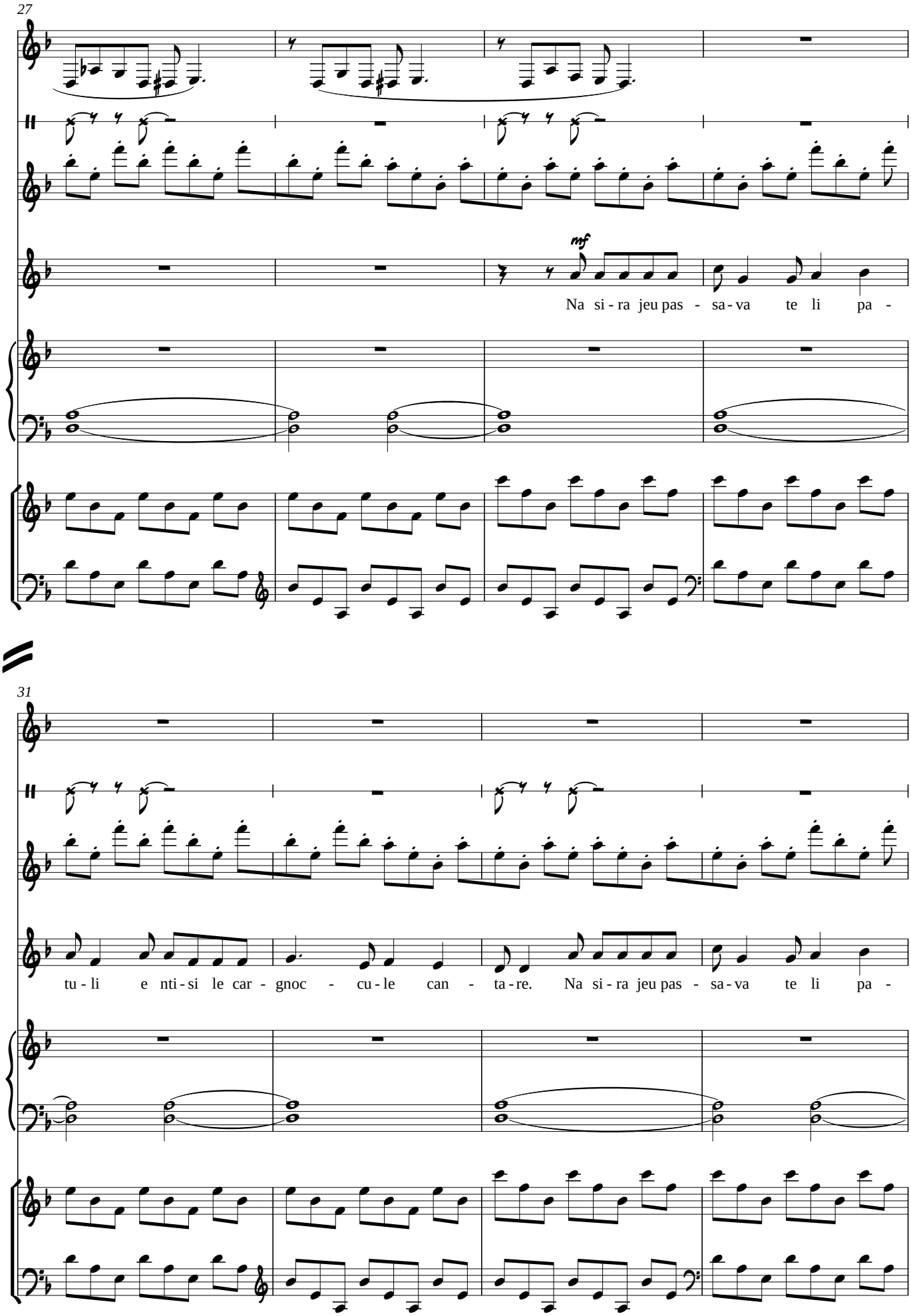
Lu rusciu te lu mare (Salento, Italia)

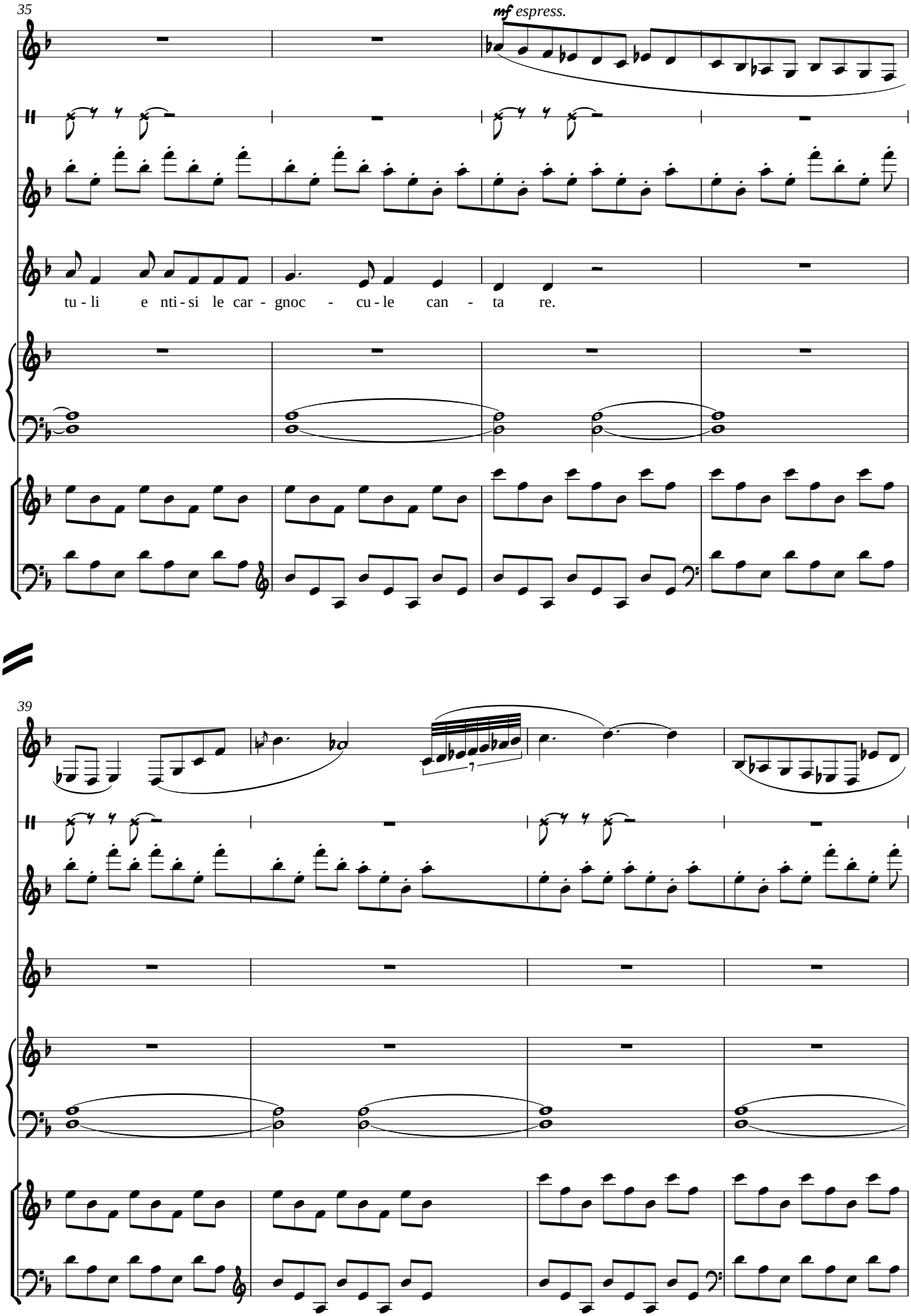
Musica: Enrico Tricarico

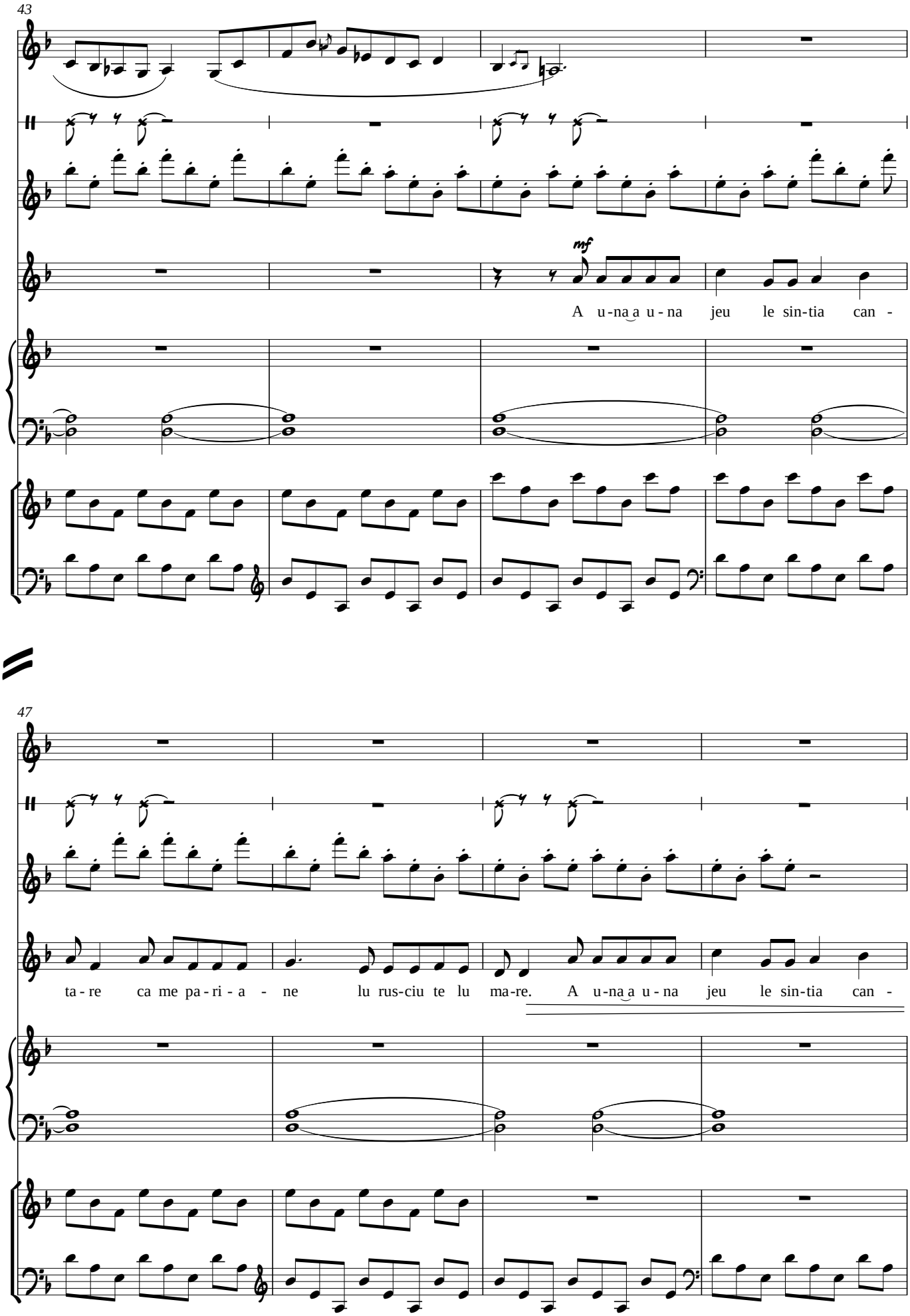
Testo e melodia: Tradizionale

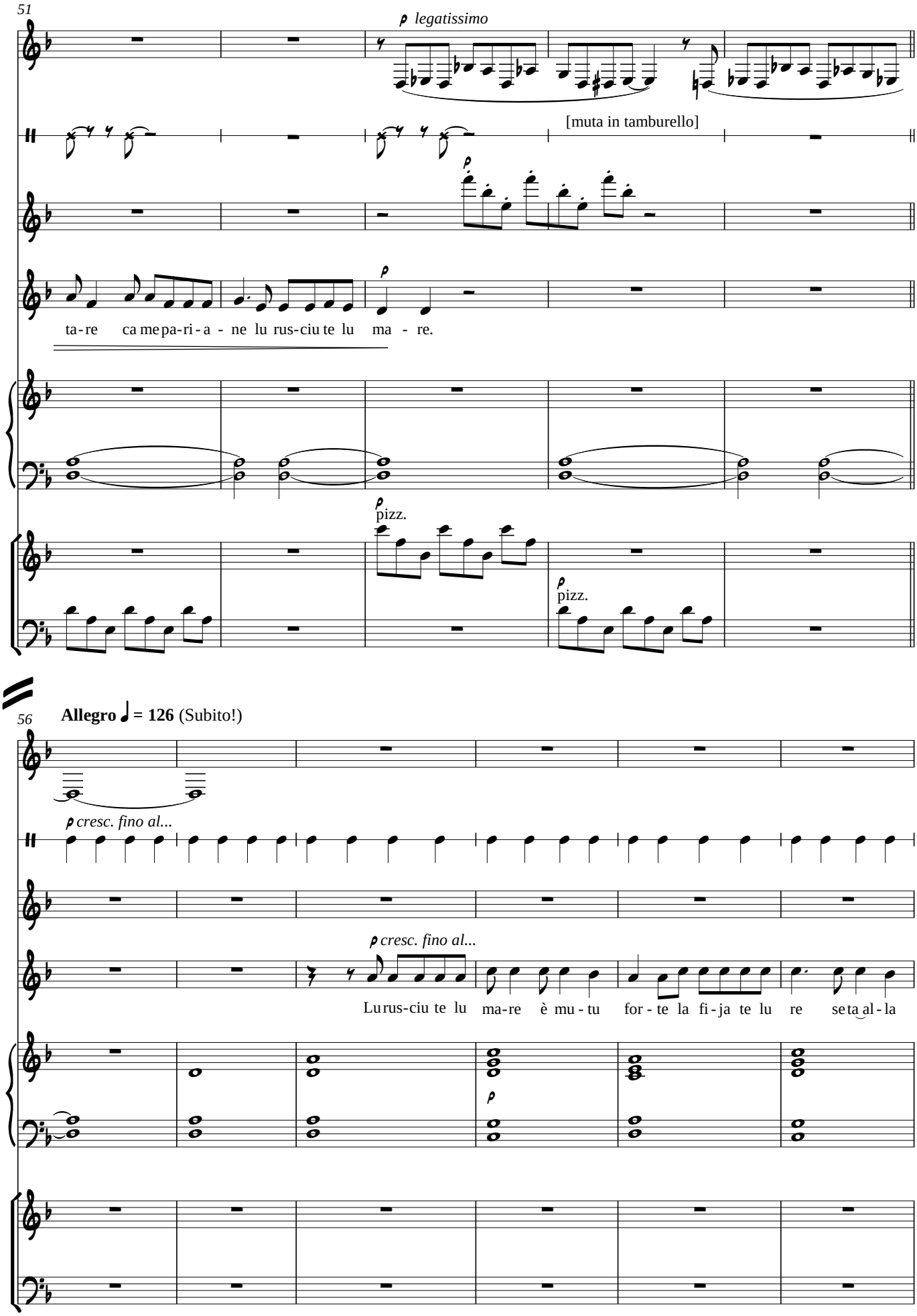


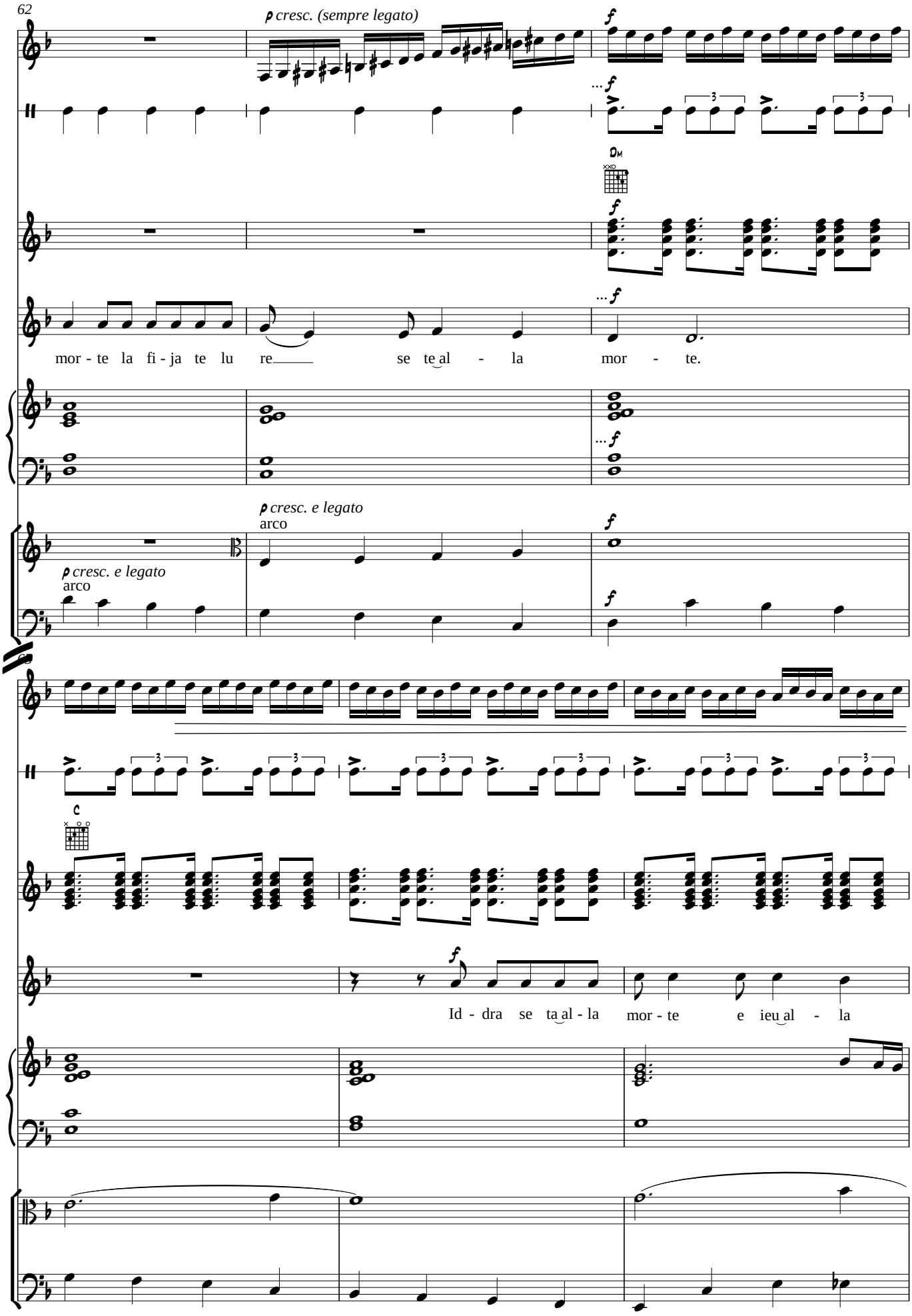

Andante ♩ = 72
15
mf
p legatissimo
[muta in tamburo grande]
p
mf
mp cresc.
p
mf
pp (cambi di mantice imprecettibili)
p
pizz.
mf
mf
23
p
pizz.

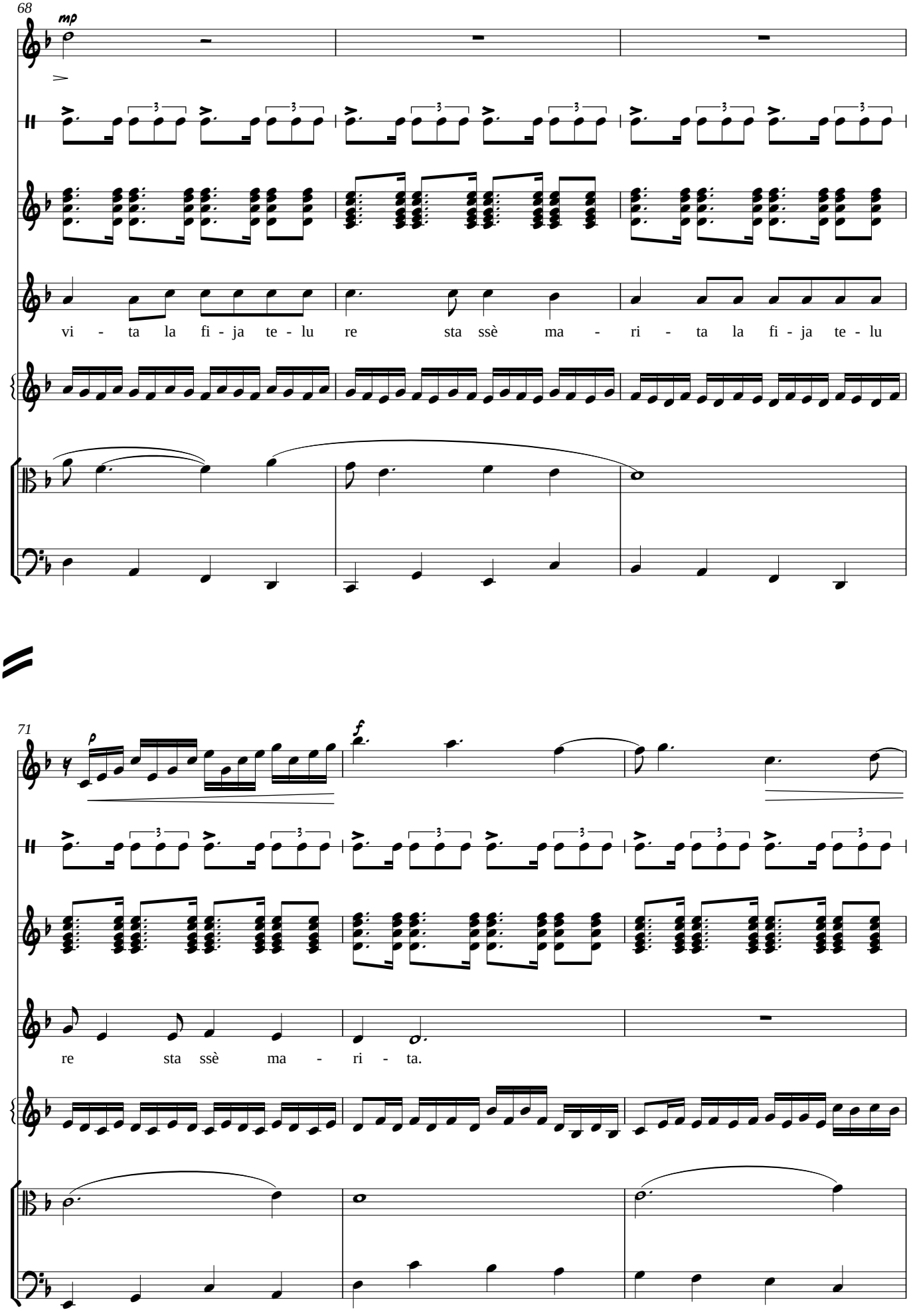

27
mf
Na si - ra jeu pas - sa - va te li pa -
31
tu - li e nti - si le car - gnoc - cu - le can - ta - re. Na si - ra jeu pas - sa - va te li pa -

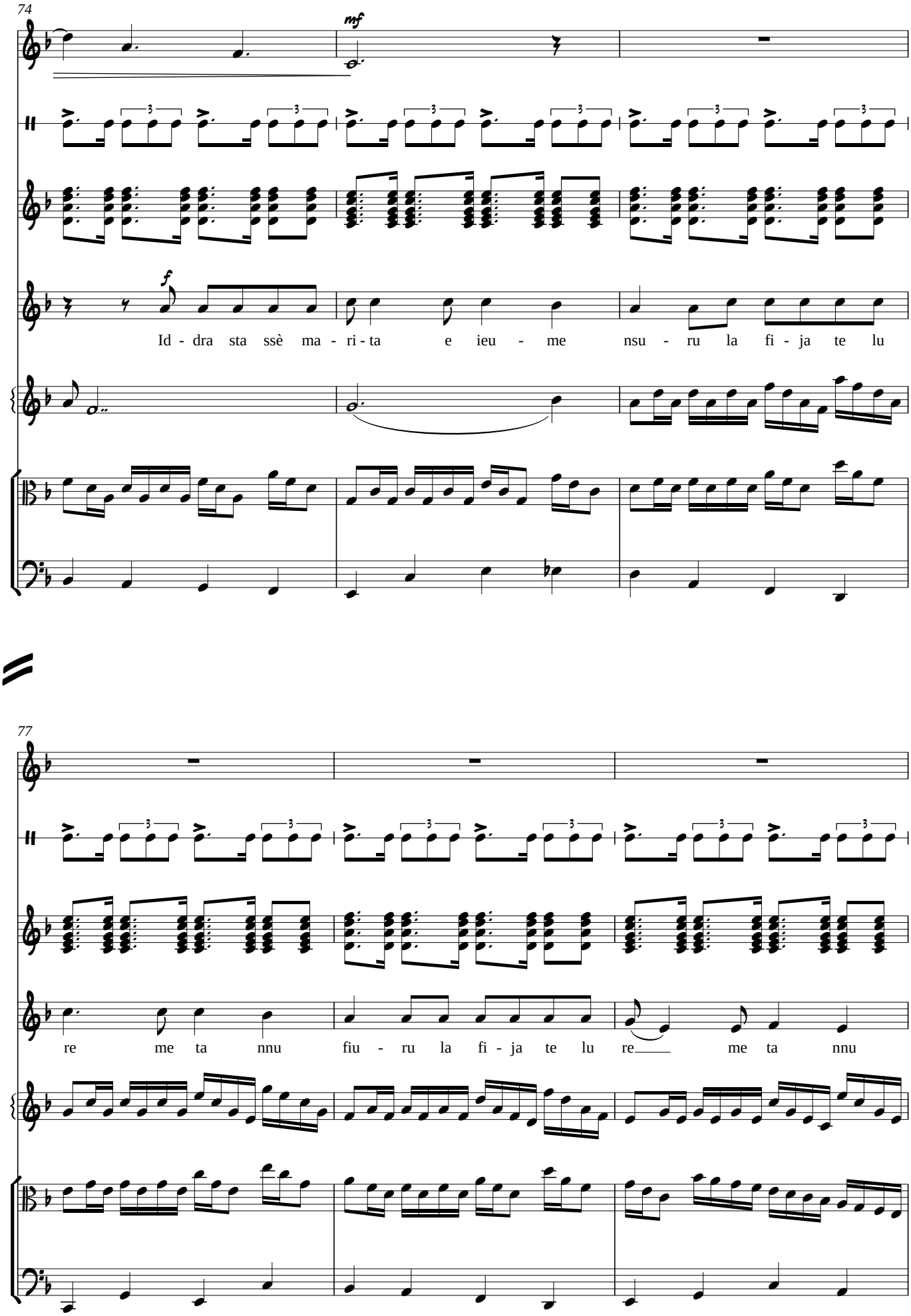

35
mf espress.
tu - li e nti - si le car - gnoc - cu - le can - ta re.
39

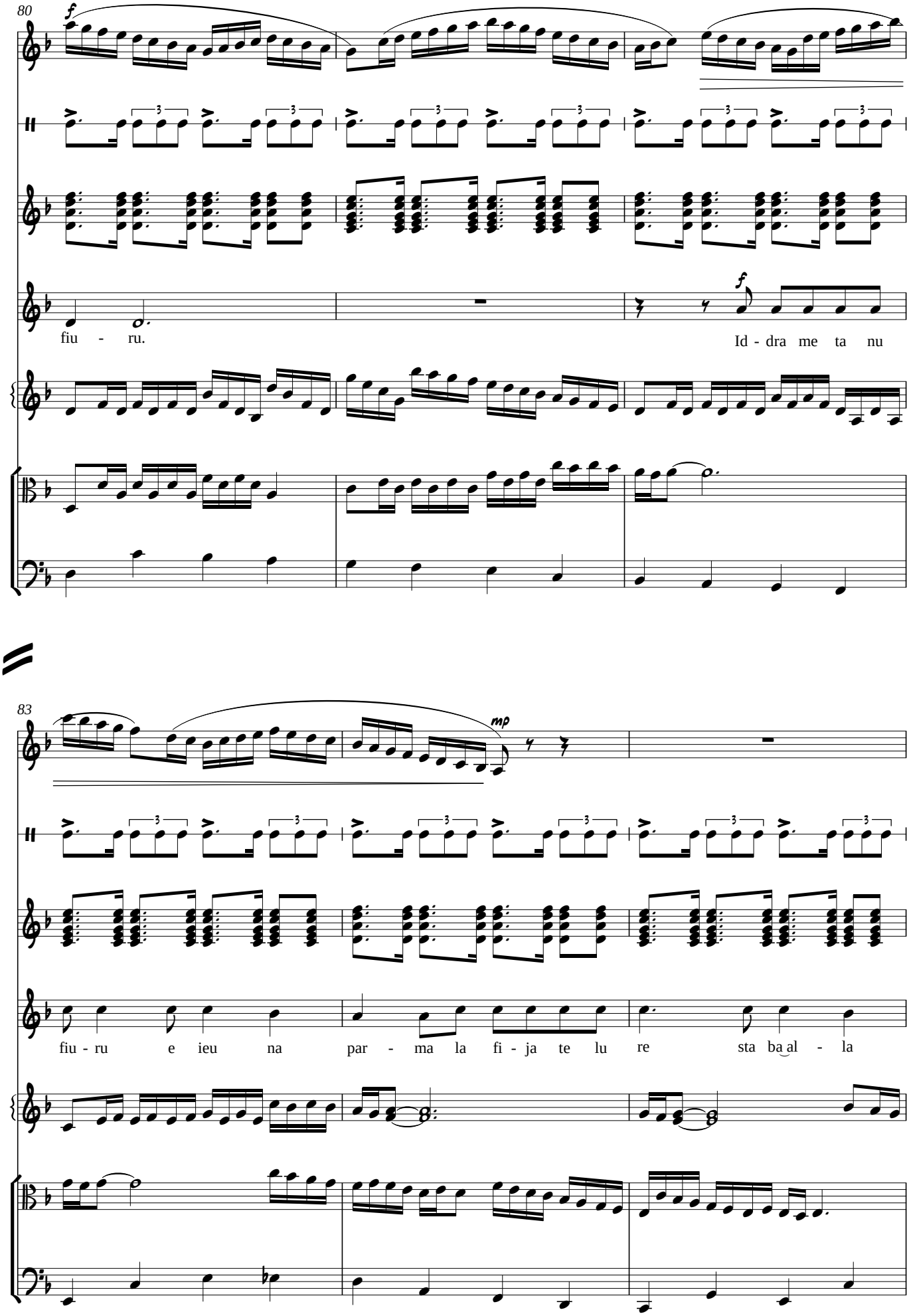

43
mf
A u-na a u-na jeu le sin-tia can -
47
ta-re ca me pa-ri-a - ne lu rus-ciu te lu ma-re. A u-na a u-na jeu le sin-tia can -

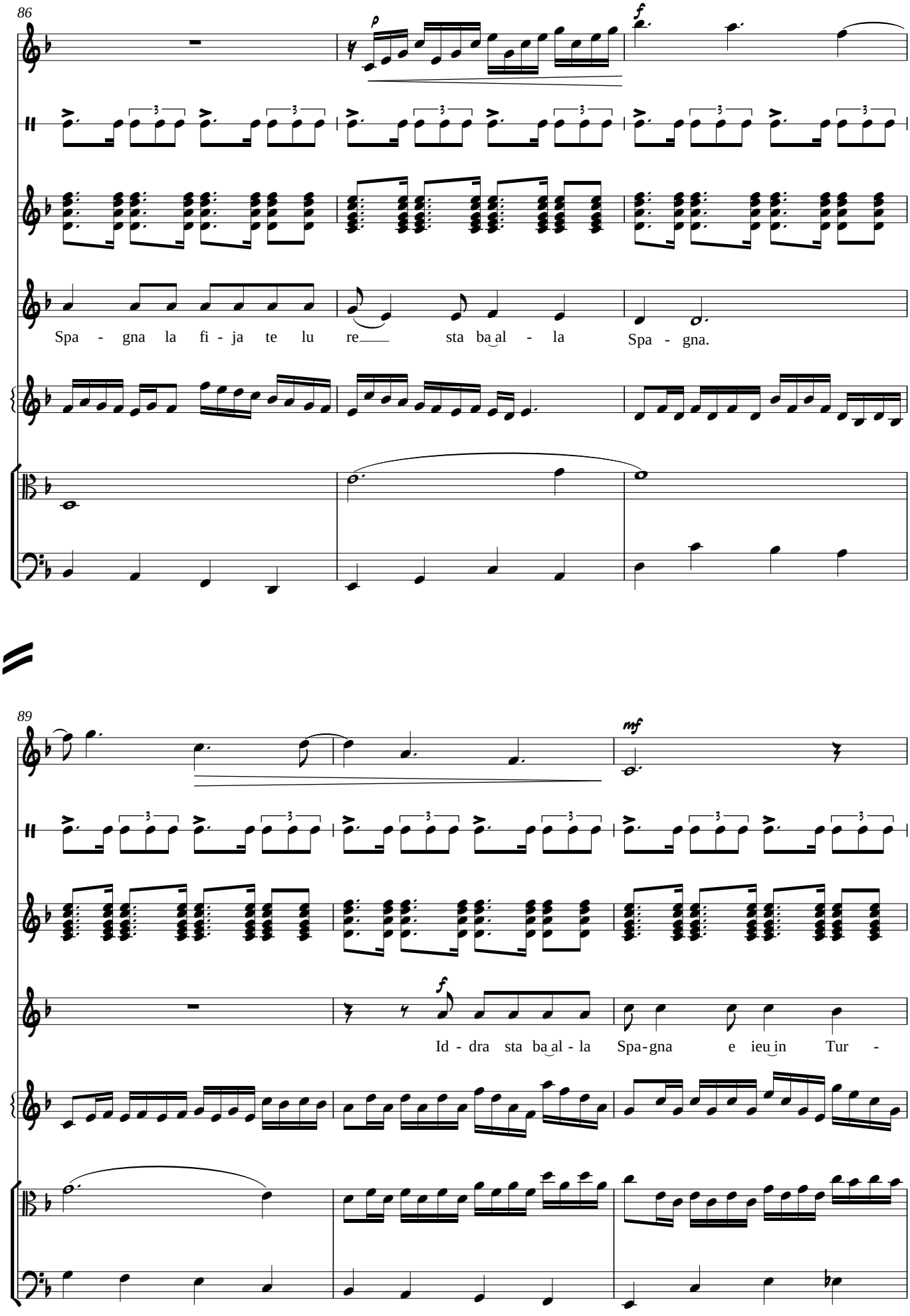

51
p legatissimo
[muta in tamburello]
p
ta-re ca me pa-ri-a - ne lu rus-ciu te lu ma - re.
p pizz.
p pizz.
56
Allegro ♩ = 126 (Subito!)
p cresc. fino al...
p cresc. fino al...
Lu rus-ciu te lu ma-re è mu - tu for - te la fi - ja te lu re se ta al - la
p

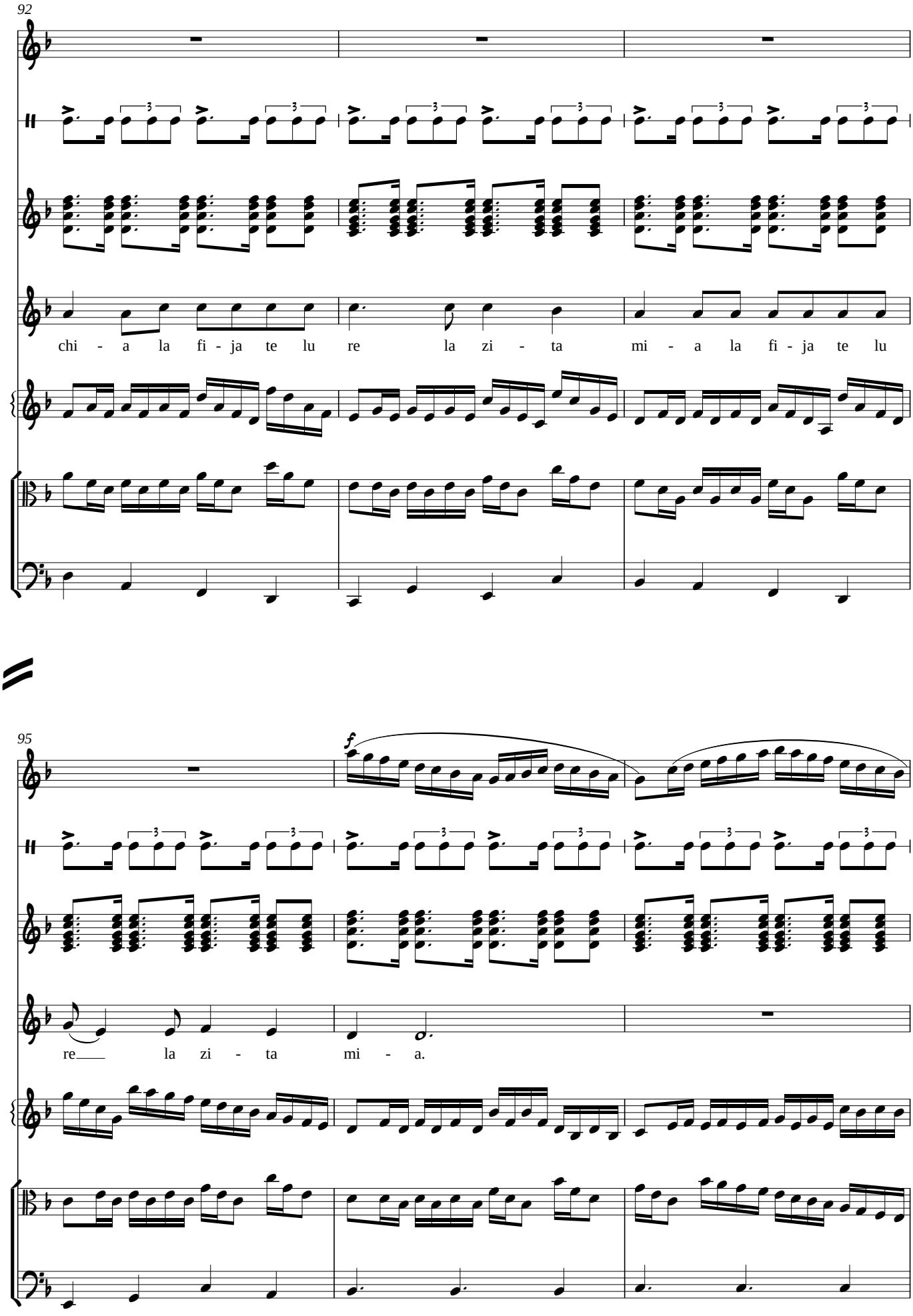

p cresc. (sempre legato)
f
...f
Dm
mor - te la fi - ja te lu re se te al - la mor - te.
p cresc. e legato
arco
C
Id - dra se ta al - la mor - te e ieu al - la

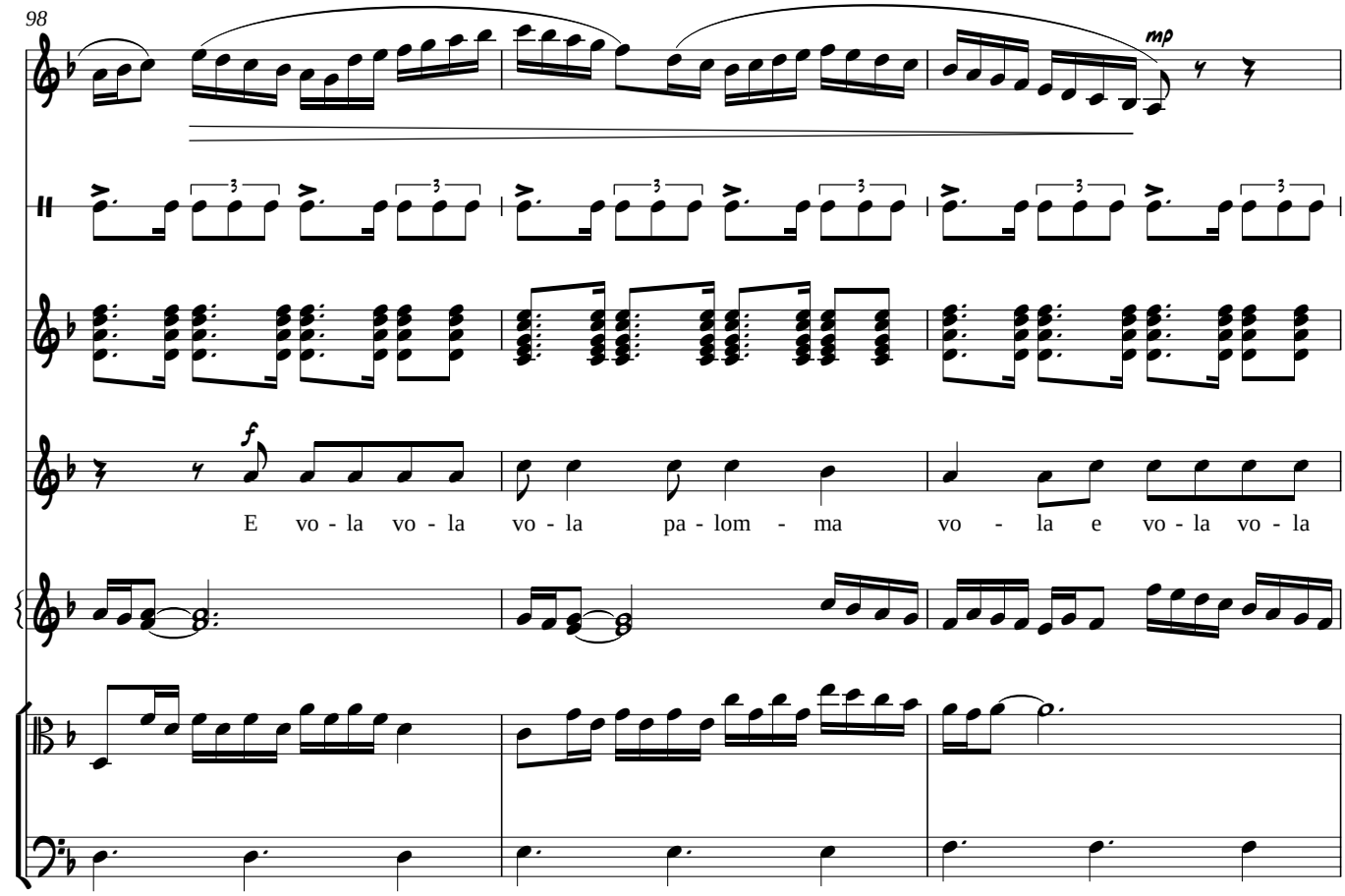

68
mp
vi - ta la fi - ja te - lu re sta ssè ma - ri - ta la fi - ja te - lu
71
p
f
re sta ssè ma - ri - ta.

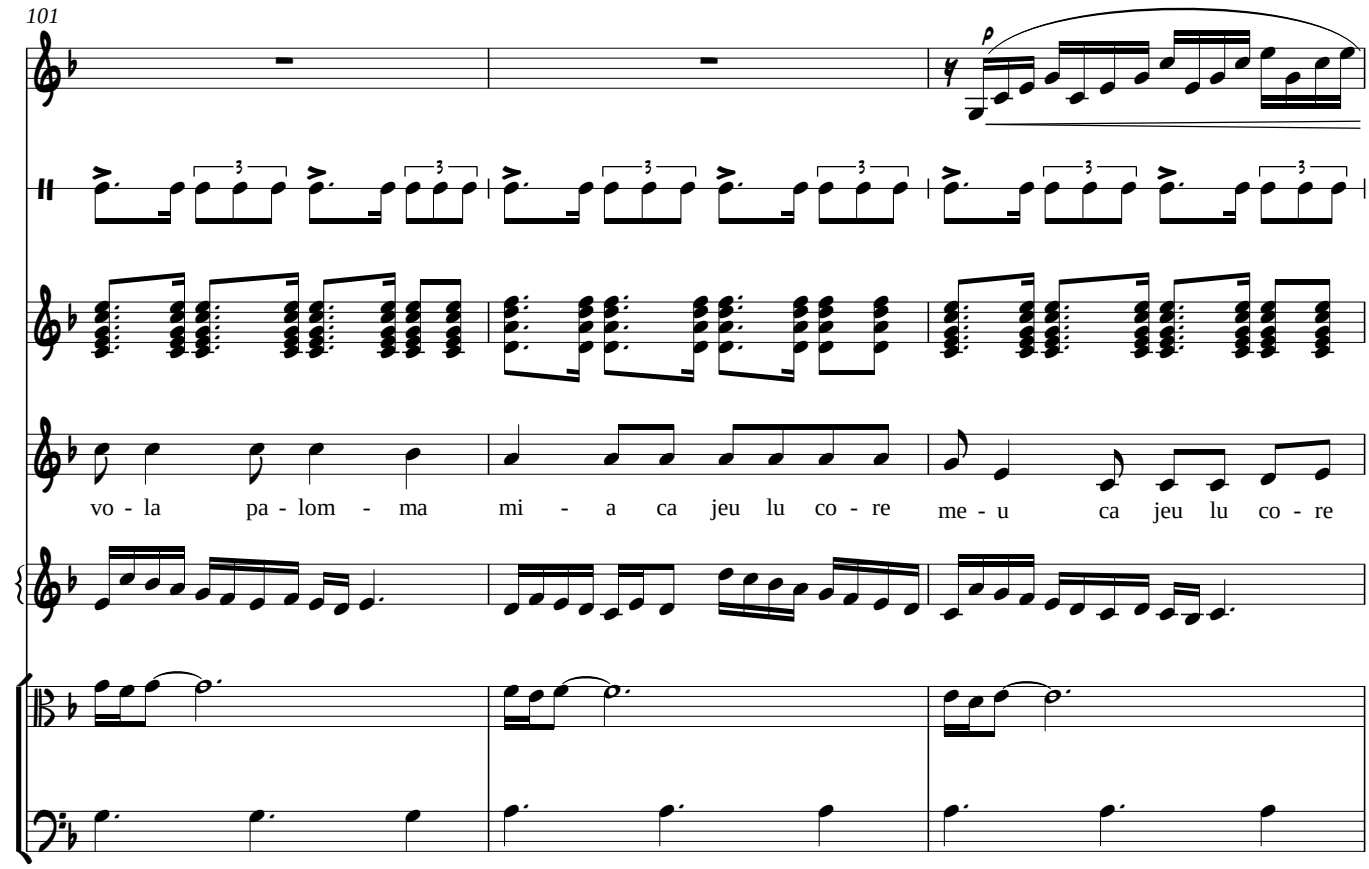

74
mf
f
Id - dra sta ssè ma - ri - ta e ieu - me nsu - ru la fi - ja te lu
77
re me ta nnu fiu - ru la fi - ja te lu re me ta nnu

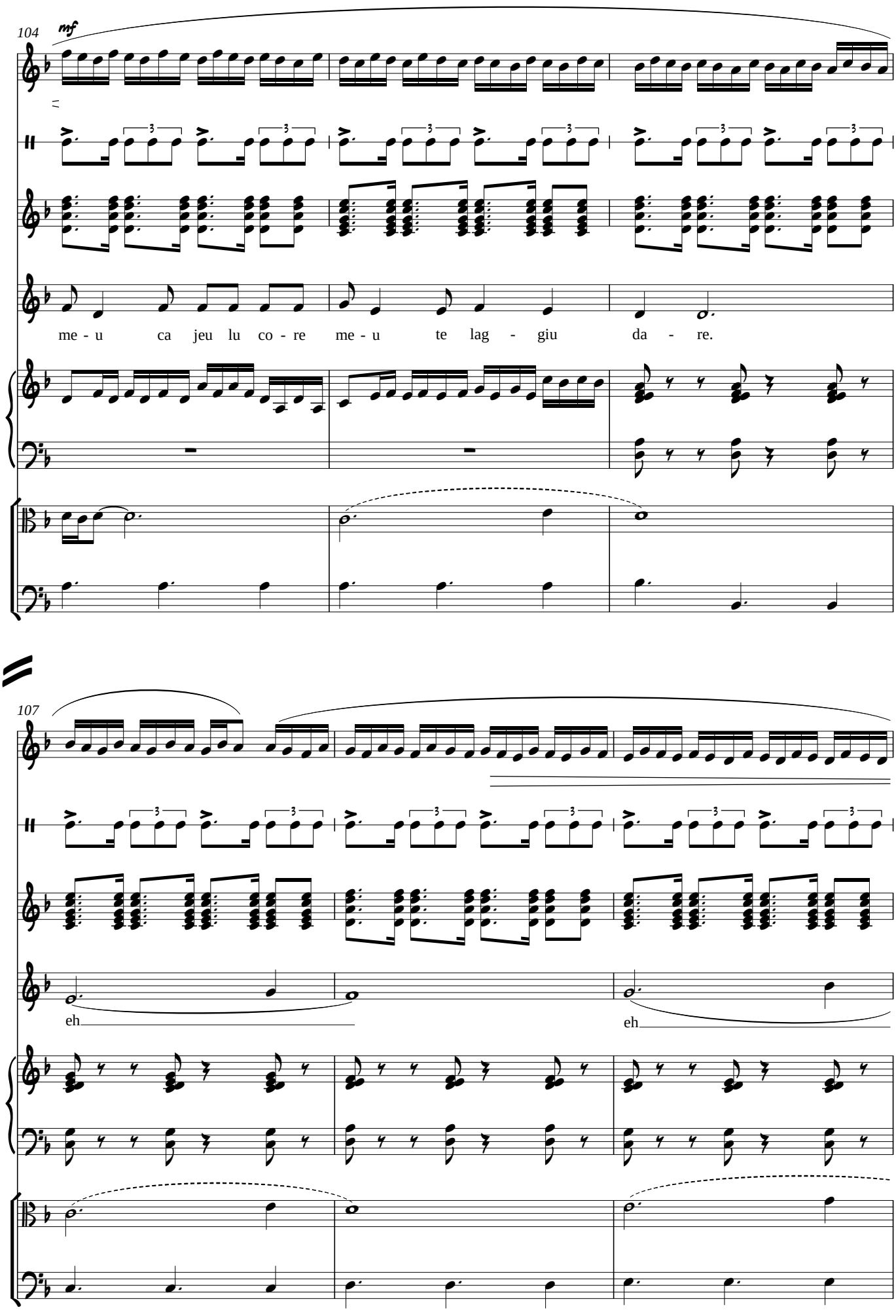

80
f
fiu - ru.
f
Id - dra me ta nu
83
mp
fiu - ru e ieu na par - ma la fi - ja te lu re sta ba al - la

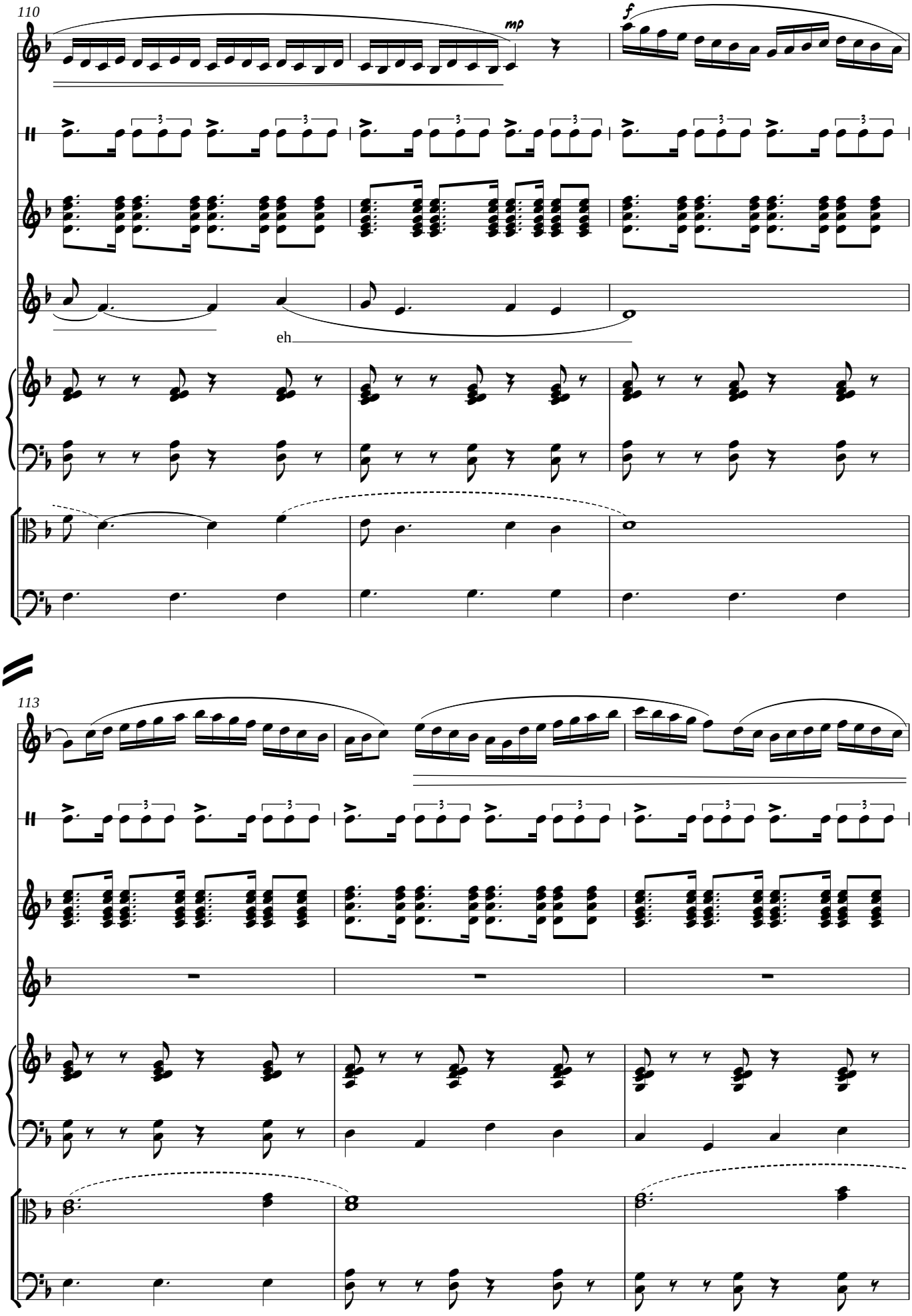

86
p
f
Spa - gna la fi - ja te lu re sta ba al - la Spa - gna.
89
mf
f
Id - dra sta ba al - la Spa-gna e ieu in Tur -

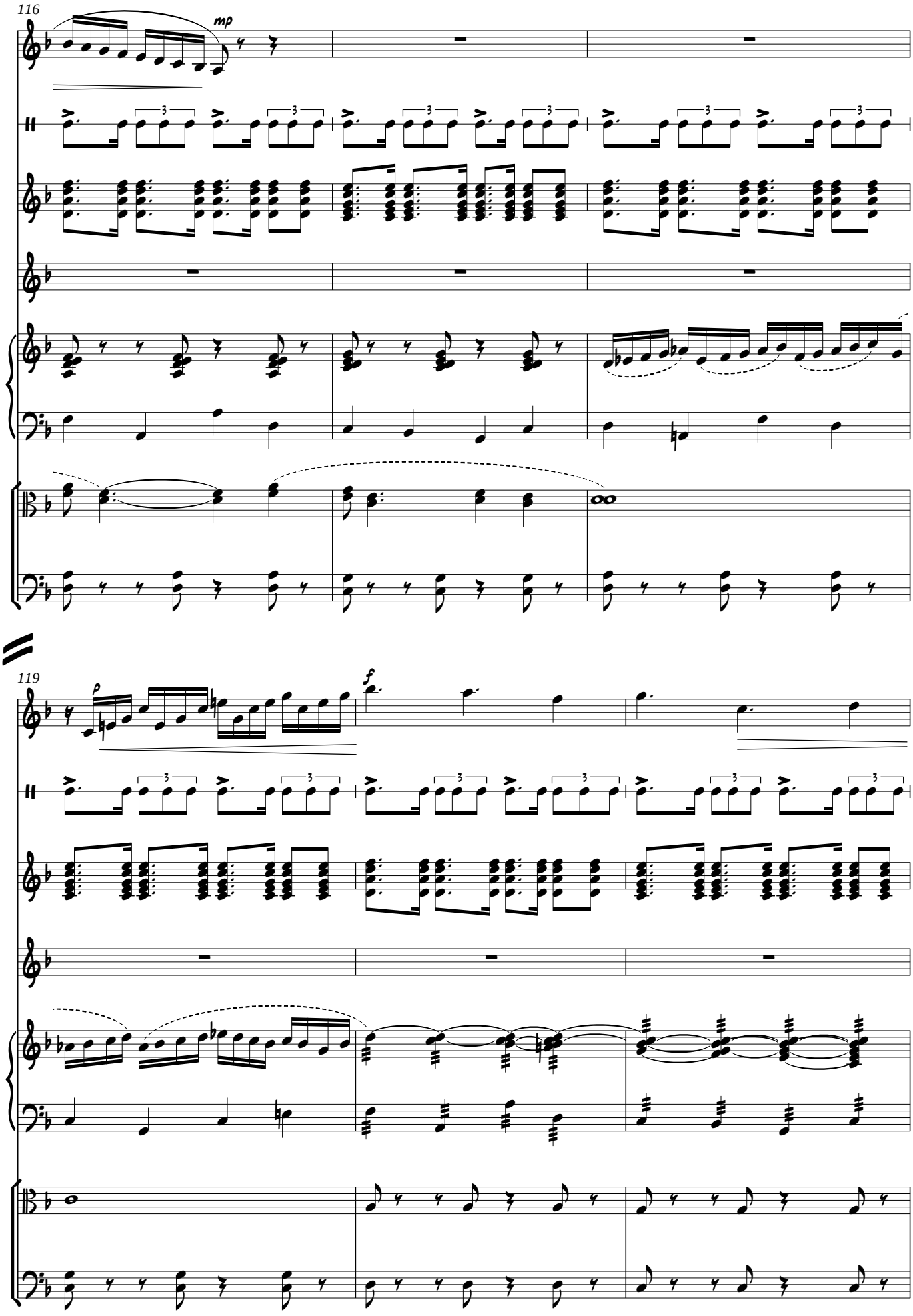

92
chi - a la fi - ja te lu re la zi - ta mi - a la fi - ja te lu
95
f
re la zi - ta mi - a.

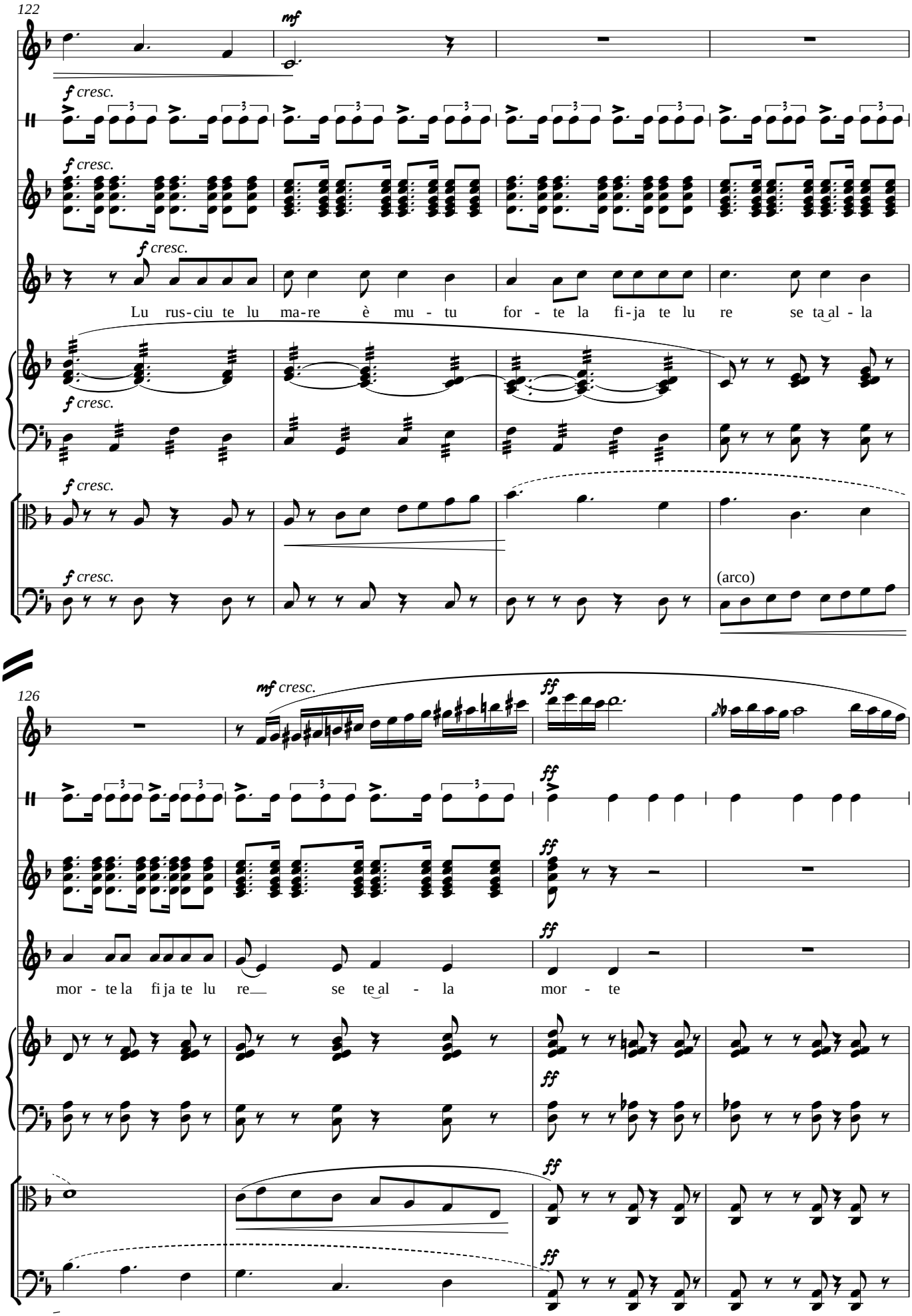

98
mp
f
E vo - la vo - la vo - la pa - lom - ma vo - la e vo - la vo - la

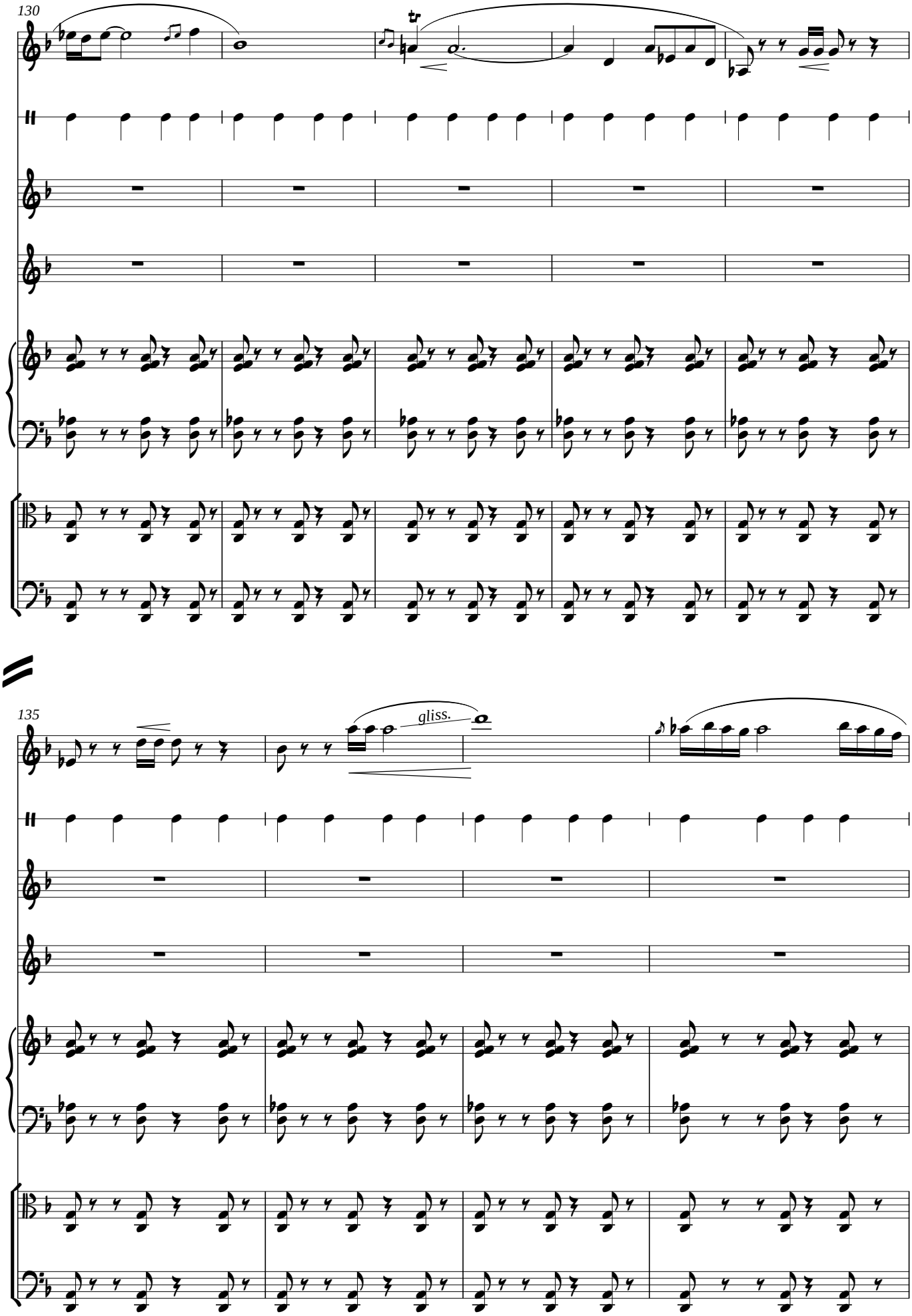

101
p
vo - la pa - lom - ma mi - a ca jeu lu co - re me - u ca jeu lu co - re

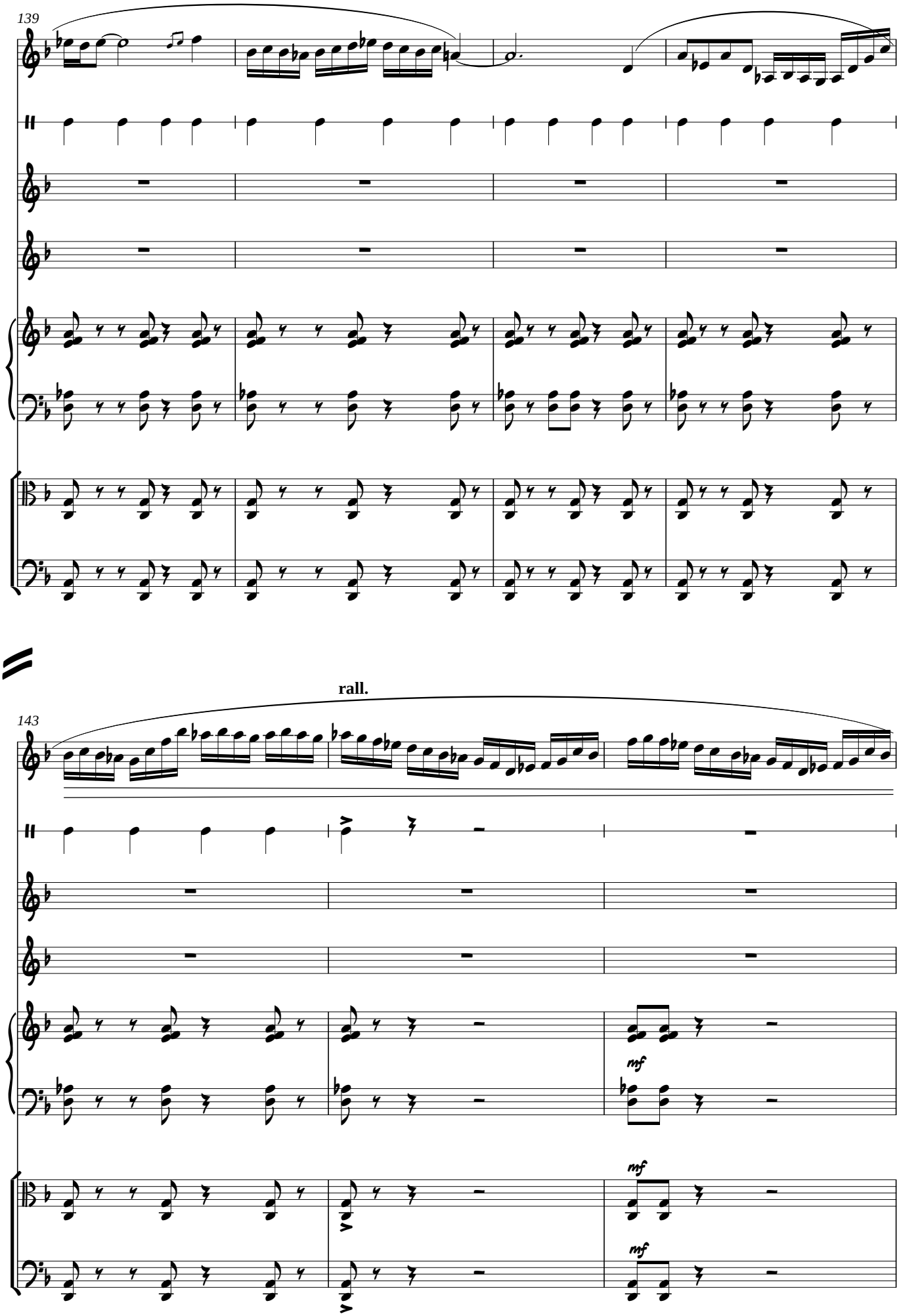

104
mf
me - u ca jeu lu co - re me - u te lag - giu da - re.
107
eh
eh

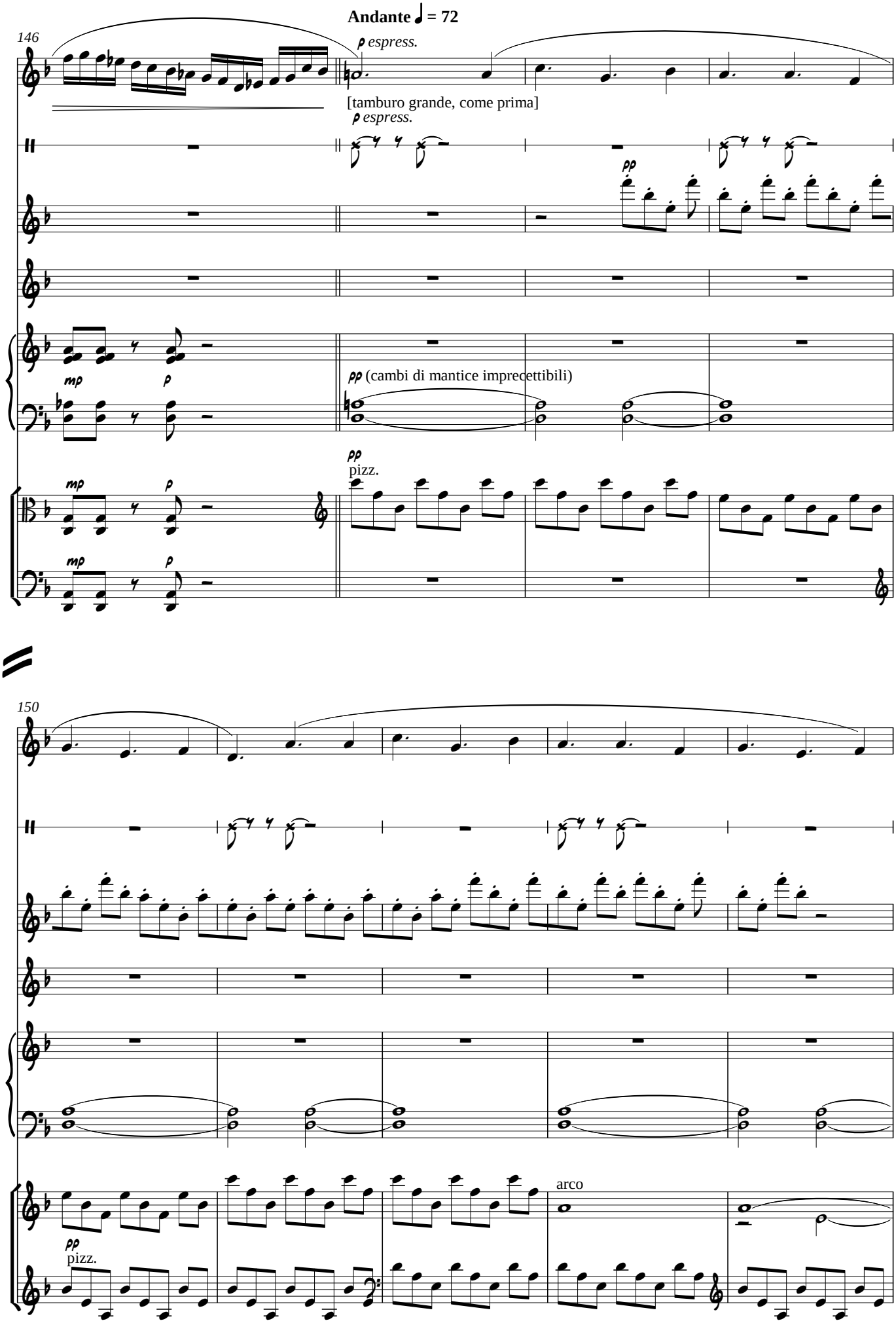

110
mp
f
eh
113

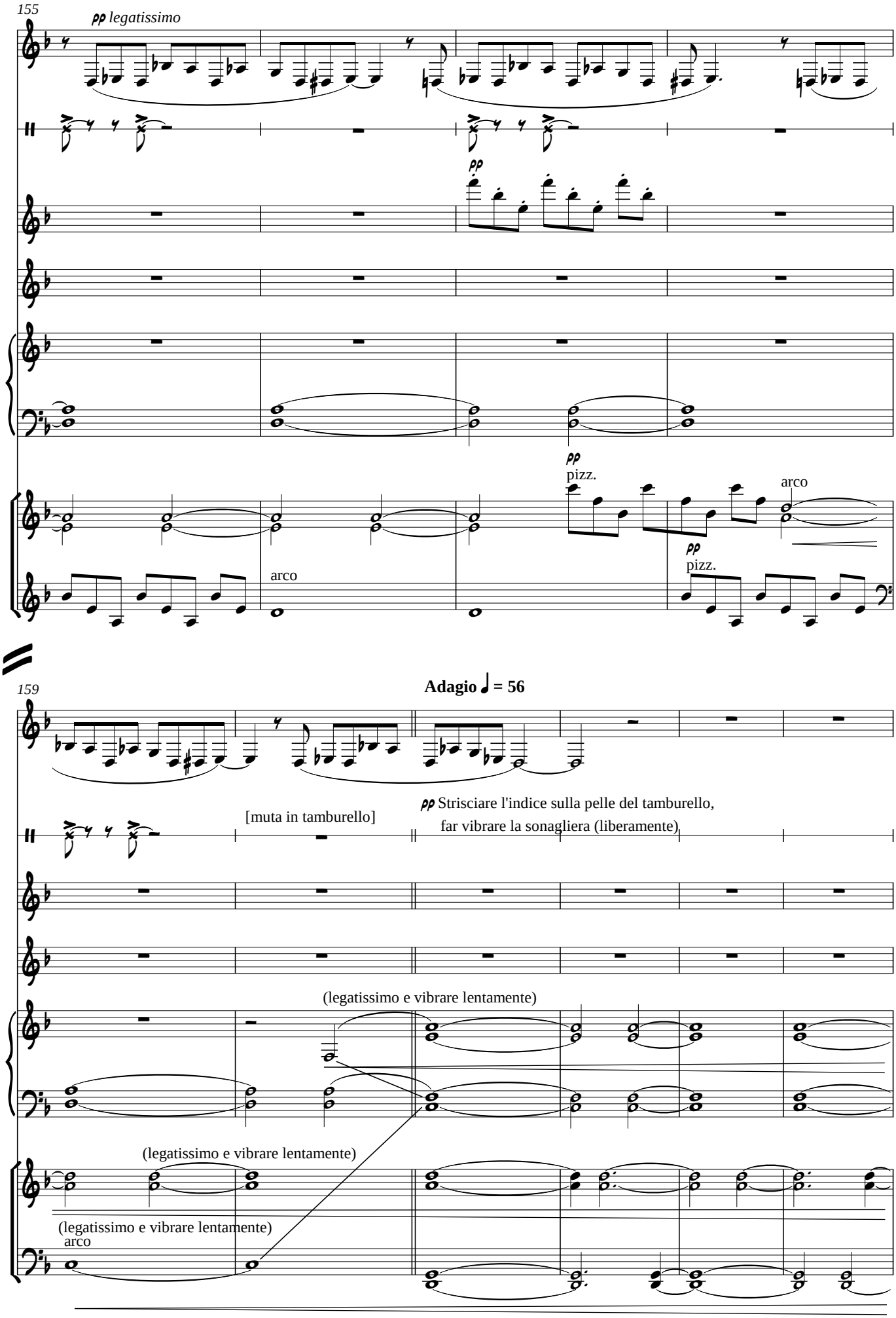

116
mp
119
p
f

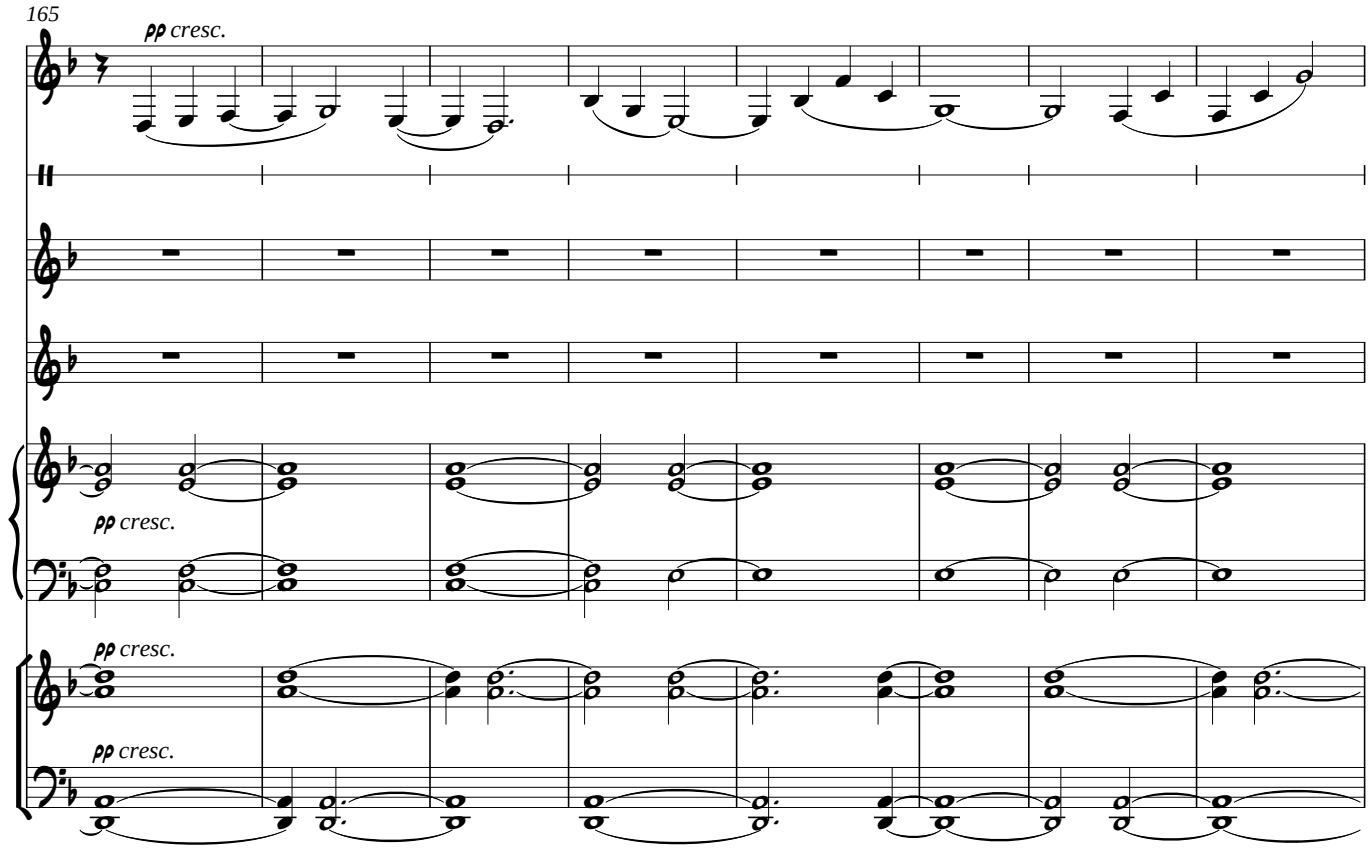

122
mf
f cresc.
Lu rus-ciu te lu ma-re è mu - tu for - te la fi-ja te lu re se ta al - la
(arco)
126
mf cresc.
ff
mor - te la fi ja te lu re se te al - la mor - te

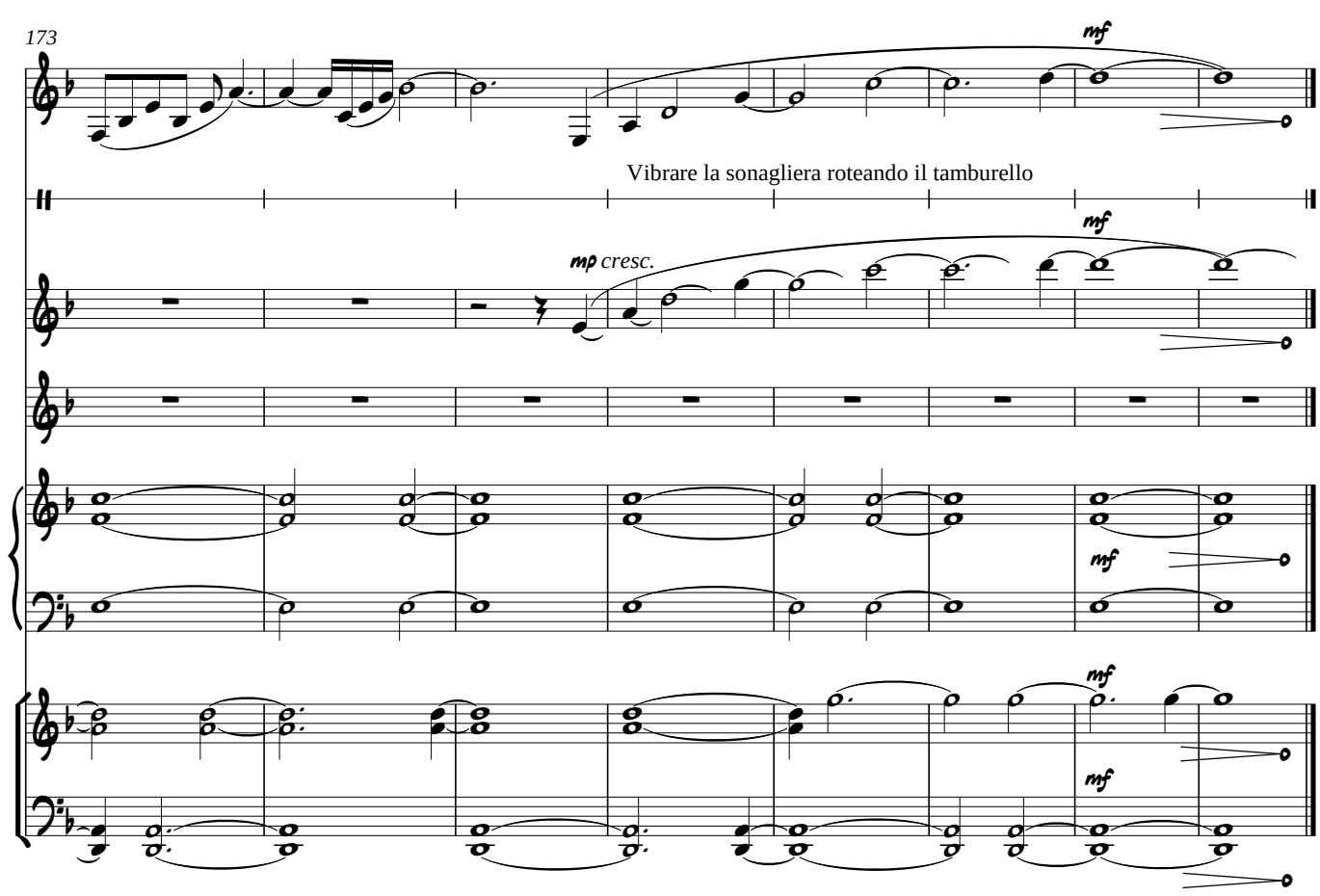

130
tr
135
gliss.


139
rall.
143
mf
mf
mf


Andante ♩ = 72
146
p espress.
[tamburo grande, come prima]
p espress.
pp
mp
p
pp (cambi di mantice impreccettibili)
pp
pizz.
mp
p
mp
p
150
arco
pp
pizz.


155
pp legatissimo
pp
pp
pizz.
arco
pp
pizz.
arco
159
Adagio ♩ = 56
[muta in tamburello]
pp Strisciare l'indice sulla pelle del tamburello,
far vibrare la sonagliera (liberamente)
(legatissimo e vibrare lentamente)
(legatissimo e vibrare lentamente)
(legatissimo e vibrare lentamente)
arco





Gallipoli, ottobre 2007