

# DAVE SOLDIER

# Caló

## *CANTE Y PALOS POR VIOLIN*

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**DEDICATED TO PEDRO CORTES FOR HIS EAR AND ADVICE AND TO  
VIOLINIST MIRANDA CUCKSON.**

**ABOUT 30 MINUTES  
VERSION JANUARY 12, 2023**

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These pieces are inspired by the Gypsy flamenco tradition and named from poems by Federico Gracia Lorca. They are dedicated to composer and guitarist Pedro Cortes, my Virgil in the flamenco tradition, who guided me in these forms and improved the pieces phrase by phrase, and to violinist Miranda Cuckson for learning this music and editing the parts for performers. They can be performed as solos with a flamenco percussion including palmas or cajon.

*Noventa mil mineros sacaban la plata de las rocas*

*90,000 miners take the silver from the rocks*

**Noventa Mil Mineros.** The *Taranta* is a lament by the underground miners sung and played *libre*, without a rhythmic pattern. Ramon Montoya, the foundational guitarist of flamenco, adapted the song as an instrumental.

*Muchas veces me he perdido por el mar, como me pierdo en el Corazon de algunos niños.*

*Many times, I am lost at sea. as I am lost in the heart of some children.*

**La Nacional.** The *Alegria* is from Cadiz, on the coast of Andalusia near Africa. It uses a 12 count written, as are the others with strict beats, in 3 with double bars at the end of each *compas* *La Nacional* is a club in the Spanish Benevolent Society from 1868 on 14<sup>th</sup> Street in New York, where our friend Jorge Navarro has long ran a flamenco *tabla* on Saturdays. Lorca was a member of La Nacional.

*Aguilitas, les dije, done esta' me sepulture? En m cola, dijo el sol. En mi garganta, dijo la luna.*

*Little eagles, I asked, where is my tomb? In my tail said the son. In my throat, said the moon.*

**De las palomas oscuras.** The *Solea* is a lonely song with accents on 3, 10, and 12.

*la muchedumbe del martillo, de violin o de nube*

*the multitudes with the hammer, the violin or the clouds*

**Martillo y Yunque.** The *Seguiriya* is highly expressive *cante* in 12 beat cycle. A traditional count is “un – dos – tres – mor-ci-lla mor-ci-lla”.

*Cristo moreno pasa delirio de Juda a clavel de España*

*The brown-skinned Christ passes from the lily of Judea to the carnation of Spain*

**Virgen con Miriñaque.** *Saetas* are songs about Jesus and Mary during Holy Week at church and street processions, with a brass band and the singer “*libre*”.

*No duerme dondie por el cielo. Nadie, nadie.*

*No one sleeps in the sky. No one, no one.*

**Un Poeta en Nueva York.** The *Buleria* is a jam session that can last for hours with dancers, singers, and players trading sections. Phrases often start on 12, with strong beats on 3, 6, 8, and 10, but it is highly syncopated and long sections can have a feel of 6/4 or 3/4.

Guitarist Antonio Rey provides good models for phrasing *alegria* and *solea*. For *saeta*, listen to Niña De Las Pienes, Rocio Ducal, or Arcangel: Gil Evans and Miles Davis recorded a great version. In addition to Ramon Montoya, classic versions of these palos can be heard by singers Camaron De La Isla, Enrique and Estrella Morente, El Pele, Arcangel, Fosforito: guitarists Paco De Lucia, Sabicas, Niño Ricardo, Tomatito, Vicente Amigo, Moraito, Miguel Angel Cortes: dancers including Carmen Amaya and pianist Diego Amador.

# Noventa Mil Mineros / tarantas Ninety thousand miners tarantas

*noventa mil mineros sacaban la plata de las rocas  
90,000 miners take the silver from the rocks*

tune to F# C# A E

**A** *dramatic* *Freely, in the vicinity of* ♩ = 80

Violin *ff*

fingering

IV III II 1 II III IV

V o V

IV III II 4 1 4 II III IV

fingering

3 III II 1 II III IV

III II I II

fingering

4

*mp*

V

**B** *breezier, easy virtuosity*

fingering

*sfz*

V

*sfz*

V

4 3 o

Noventa Mil Mineros / tarantas

8

fingering

*sfz*

*sfz*

*sfz*

3/4

10

fingering

*sfz*

*sfz*

*sfz*

3 3 4 3 2 4 1

3/4

11

fingering

*sfz*

*sfz*

4 4

2/4

fingering

*sfz*

*sfz*

2/4

12

fingering

*sfz*

*sfz*

2

Noventa Mil Mineros / tarantas

14

fingering

16

fingering

18

fingering

20

fingering

22

fingering



Noventa Mil Mineros / tarantas

38

3 3 3 3 3

6 6 3

3 9

*rubato*

*rubato*

D

41

*p* *f* *ff* 3 *ff*

44

*sfz* *pp* 3

48

E *cantabile*

52

*pp*

Noventa Mil Mineros / tarantas

57 *agitato*

ff

fingering

Detailed description: This system covers measures 57 to 66. The music is marked 'agitato' and 'ff'. It features a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two sharps (F# and C#).

**F** *dolce*

*p dolce*

fingering

Detailed description: This system covers measures 67 to 72. It is marked 'dolce' and 'p'. The music is more melodic and slower than the previous section. It features a prominent melodic line in the right hand and a supporting accompaniment in the left hand. The key signature has two sharps.

**G** *con brio*

*mp* *mf*

fingering

Detailed description: This system covers measures 73 to 82. It is marked 'con brio' and 'mf'. The music is more rhythmic and energetic. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two sharps.

73

*p*

fingering

Detailed description: This system covers measures 83 to 92. It is marked 'p'. The music is more rhythmic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two sharps.

**H** *faster*

*faster*

fingering

Detailed description: This system covers measures 93 to 102. It is marked 'faster'. The music is more rhythmic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two sharps.



Noventa Mil Mineros / tarantas

78 *cresc.*

fingering

81

fingering

85 *dramatic* **I** *lyrical*

fingering

89

fingering

93 **J** *lonely*

fingering

Noventa Mil Mineros / tarantas

100

fingering

**K** *accel.*

104

fingering

*mp*

**Moderato**

106

fingering

**L** *mf*

108

fingering

110

fingering

Noventa Mil Mineros / tarantas

111

fingering

112

fingering

113

fingering

114

fingering

# La Nacional

Alegria

*Muchas veces me he perdido por el mar, como me pierdo en el Corazon de algunos niños.*

*Many times I am lost at sea, as I am lost in the heart of some children.*

Violin

$\text{♩} = 160$

**A**

*mf*

6

11

**B**

16

22

*f*

27

31

*ff*

35

**C**

*mf*

40

La Nacional / alegría

45 *f*

49

53

57

62 *mf*

67

72 *f* ti ni ti tra

**E**

82

La Nacional / alegría

86 F

*mf*

90

*mf*

95

*mf*

100

*ff*

105

*ff*

**G**

*f*

114

**H**

*singing*

121

La Nacional / alegría

126

V

131

V

*mp*

136

141

145

V

*mf*

150

V

*f*

154

*singing*

V

*a little accelerando*

158

# De las palomas oscuras

## Of the Dark Doves

Solea

*Aguilitas, les dije, done esta' me sepulture? En m cola, dijo el sol. En mi garganta, dijo la luna.*  
*Little eagles, I asked, where is my tomb? In my tail said the sun. In my throat, said the moon.*

**A**  $\text{♩} = 74$

*mf*

*dolce*

4

*f*

6 3

7 *play differently on the repeat*  $\text{♩} = 130$

6 6

10 **B**  $\text{♩} = 120$

3 3

*mf*

14

3 3 6

17 *mp*

3 *dolce* 3

21 *con fuoco* *f*

3 3

23  $\text{♩} = 120$

*ff* 5 5

*p* *f*



C ♩=50

26

30

33

37

D ♩=100

40

47

♩=110 articulated

53

59

E ♩=90

63

66

69 *more aggressive*

73  $\text{♩} = 140$

77 **F**  $\text{♩} = 150$  *ff* *mf*

81

83 *mf*

86 **G**  $\text{♩} = 74$  *mp*

90 *pp* *ff* *mp*

94 *cresc.*  $\text{♩} = 110$  *f*

Detailed description: This is a musical score for a piece titled "De las palomas oscuras / solea". The score is written in a single system with ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins at measure 66. The first staff (66-68) features a melodic line with eighth-note patterns and triplets. The second staff (69-72) is marked "more aggressive" and "f", showing a more intense melodic line with sixteenth-note runs and triplets. The third staff (73-76) has a tempo marking of quarter note = 140 and includes a fermata. The fourth staff (77-80) has a tempo marking of quarter note = 150, a key signature change to two flats (B-flat, E-flat), and dynamic markings of "ff" and "mf". The fifth staff (81-82) continues the melodic development. The sixth staff (83-85) is marked "mf". The seventh staff (86-89) has a tempo marking of quarter note = 74 and a dynamic marking of "mp". The eighth staff (90-93) features a key signature change to one flat (B-flat, E-flat) and dynamic markings of "pp", "ff", and "mp". The ninth staff (94-96) has a tempo marking of quarter note = 110 and a dynamic marking of "f", ending with a fermata. The score includes various musical notations such as slurs, accents, and dynamic markings.

De las palomas oscuras / solea

H

97 *mf*  $\text{♩} = 74$  3 V V

101 *f*  $\text{♩} = 90$  dolce

105 6 3 *p*

I

alzapua

$\text{♩} = 140$  at the frog

accel.

p

*f* 3 3 3 3 3 3 3

111 3 3

J

114 6 6

117 6 6 6 6

119 6 6 6 6

121 6 6 6 6

123 6 6 6 6

Musical score for guitar, measures 125-145. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern of sixteenth notes, often beamed in groups of six, with frequent use of sixths (indicated by the number '6' below the notes). Measure 127 includes a key signature change to one flat (B-flat) and a circled 'K' above the staff. Measure 129 is marked *sim.* (sforzando). The piece concludes with a double bar line at measure 145, followed by a few final notes and rests.

# Martillo y Yunque /

Seguriya

*la muchedumbre del martillo, de violin o de nube*

*the multitudes with the hammer, the violin or the clouds*

**A**  $\text{♩} = 90$

Violin

3 3 V

5

9 6 6 V V V 3 **f**

12 3 5 3 **B** *dolce*  
*p mp*

17 *fiercely*  
*mf* arrowhead = tap left finger on string

22 *ponticello*  
*sfz f*

25 *ord.* 3 3 *mf*

28 *cantabile* **C** *espress.*

32

Martillo y Yunque / sequiriya

37 *p*

41

45 *ff*

49 **D** *mp*

52

55 *ff*

58 *accel.* **E** *a breath start slower and dulce* *sfz mp*

61 *cresc.* *mf* *f*

65 *p*

68

Detailed description: This is a musical score for a piece titled "Martillo y Yunque / sequiriya". It consists of nine staves of music, numbered 37 to 68. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings. Measure 37 starts with a piano (*p*) dynamic. Measure 45 features a fortissimo (*ff*) dynamic. Measure 49 has a dynamic marking of mezzo-piano (*mp*) and a box labeled "D". Measure 55 is marked fortissimo (*ff*). Measure 58 includes an acceleration (*accel.*) marking, a box labeled "E", and the instruction "a breath start slower and dulce". The dynamic marking for measure 58 is *sfz mp*. Measure 61 has a crescendo (*cresc.*) marking and dynamic markings of mezzo-forte (*mf*) and forte (*f*). Measure 65 is marked piano (*p*). Measure 68 ends with a fermata over a final chord.

Martillo y Yunque / sequiriya

71 *broaden* *a tempo* **F** ♩=120

75 *ff* *mf*

78

81

84 *f*

87 *ff*

90

93

95

98 *sffz*

# Virgen con miriñaque / Virgin in crinoline

## Saeta

*Cristo moreno pasa delirio de Joda a clavel de España*  
*Dark-skinned Christ passes from the lily of Judea to the carnation of Spain*

**A** *a brass band*  $\text{♩} = 102$

**B** *extremely expressive cante*  $\text{♩} = 80$  one finger on G

5 *ff* *mp* *pp*

10 *fp*

15 *mp* *mf* *accents are highly pronounced*

21 *p* *mf* *p*

27 *f* *mp* *p*

32 *mf*



Virgin in crinoline / saeta

38 *f*

43 *f* *p*

48 *pp* *pp* *p* *mp* *mf* **C** ♩=102 *a brass band*

52 *f* *ff* *mp* **D** ♩=80 *extremely expressive cante*

57 *pp* *mf*

64 *f*

71 *ff* *mf*

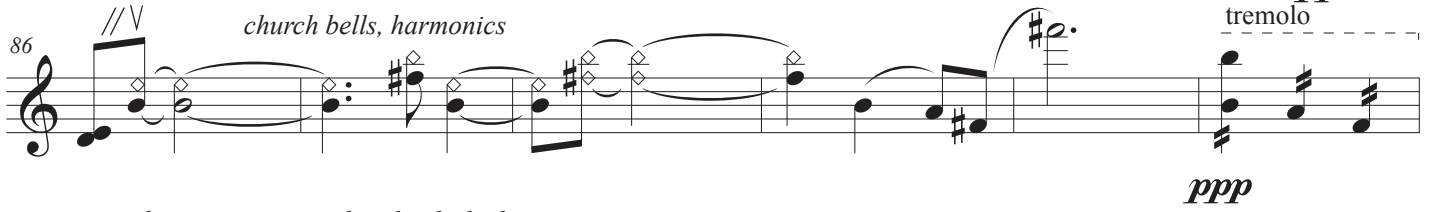
77 *f* **IV** *power!*

Virgin in crinoline / saeta

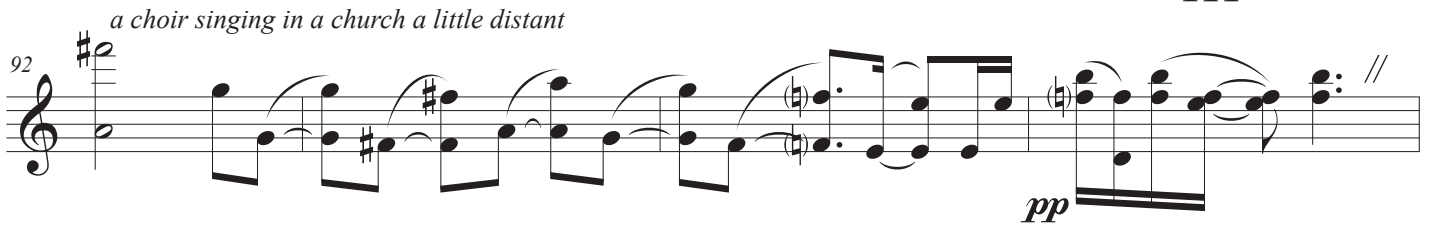
81 *V*



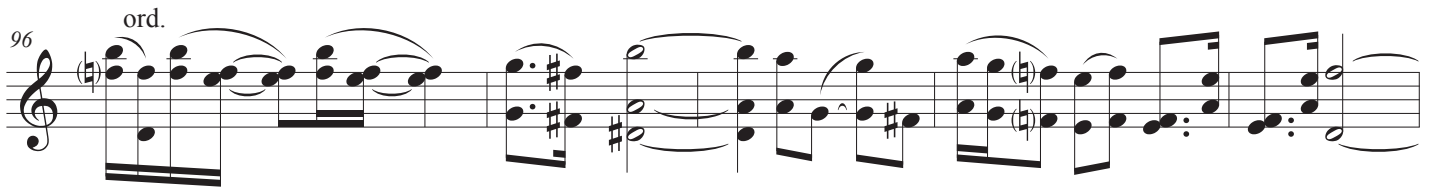
86 *//V* church bells, harmonics tremolo *ppp*



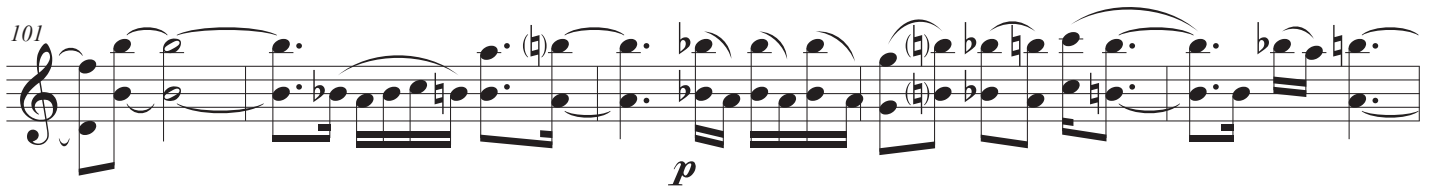
92 a choir singing in a church a little distant *pp*



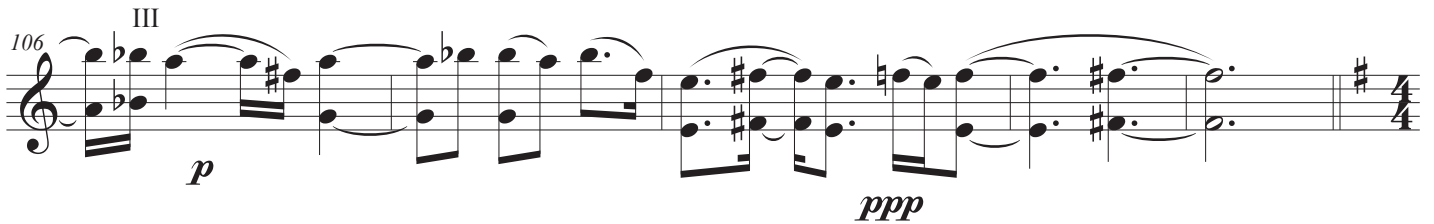
96 ord.



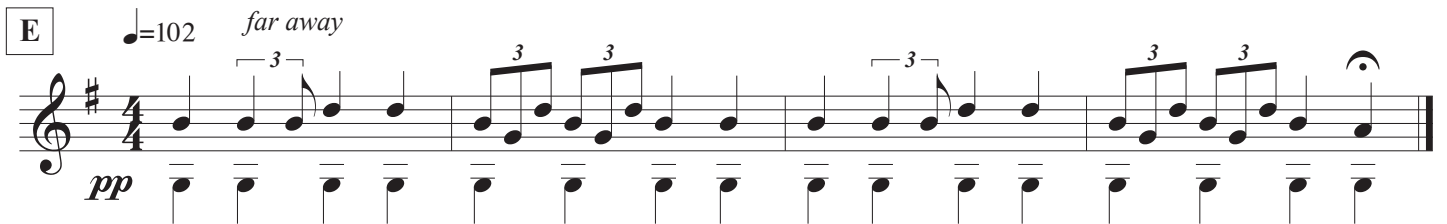
101 *p*



106 III *p* *ppp*



**E** ♩=102 far away *pp*



# Poeta en Nueva York / A poet in New York

Buleria

*No duerme nadie por el cielo. Nadie, nadie.*

*No one sleeps in the sky. No one, no one.*

A ♩ = 185

5

9

13

17

B

25

29

33

37

A poet in New York, buleria

Musical score for 'A poet in New York, buleria'. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music, numbered 41 through 81. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and breath marks (v). A triplet of eighth notes is marked with a '3' and a bracket in measure 53. A box labeled 'C' is placed to the left of measure 53, and a box labeled 'D' is placed to the left of measure 61. The score concludes with a final measure at measure 81.

A poet in New York, buleria

**E**

89

93

**F**

**G**

**H**

A poet in New York, buleria

I

The musical score is written on ten staves in a single system. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains measures 1 through 132, with measure numbers 133, 137, 141, 145, 149, 153, 157, 161, and 165 indicated at the start of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' in a bracket) and dynamic markings (such as accents and hairpins). A glissando (gliss.) is marked at the end of the piece, starting from measure 165. The score concludes with a double bar line.

A poet in New York, buleria

K

Musical staff K, starting with a treble clef and a key signature of one flat. It contains a series of chords and melodic lines with accents and slurs.

L

Musical staff L, continuing the piece with similar chordal and melodic textures.

177

Musical staff 177, featuring a repeat sign and a change in texture with more complex chordal structures.

181

Musical staff 181, continuing the piece with a repeat sign and various musical markings.

185

Musical staff 185, featuring a triplet of eighth notes and other rhythmic patterns.

M

Musical staff M, continuing the melodic and harmonic development.

N

Musical staff N, featuring a series of eighth notes and chords.

197

Musical staff 197, continuing the piece with various musical markings.

201

Musical staff 201, featuring a triplet of eighth notes and a dynamic marking of *mf*.

205

Musical staff 205, continuing the piece with various musical markings.

209

Musical staff 209, concluding the piece with various musical markings.

A poet in New York, buleria

213

217

O

229

233

Q

241

245

249

*f*

The musical score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 213, 217, 229, 233, 241, 245, and 249 are indicated at the beginning of their respective staves. There are two boxed letters, 'O' and 'Q', placed to the left of the second and sixth staves respectively. Dynamic markings include *p* (piano) and *f* (forte). There are also several accents (>) and breath marks (V) throughout the score. A triplet of eighth notes is marked with a '3' in measures 217, 233, and 249.



A poet in New York, buleria

**R**

**S**

261

265

269

273

277

281

285

289

*p*

*f*

3

3

3

3

3

3