

SATB+ssa, piano
 Optional cello, *tambourine
 (Separate SATB & ssa
 versions fall 2011)

EL PRISIONERO

The Prisoner

Dedicated to all who are unjustly incarcerated

Commissioned by Musica Viva Singers, 2010

Folk song from Castile, Spain
 arr. ©2010 Donald Patriquin

Cantabile, espressivo, bittersweet ♩ = 112

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in the right hand, and the bass line is in the left hand. The piece begins with a half rest in the right hand and a quarter rest in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E-flat3. The piece ends with a quarter note G4 in the right hand and a quarter note G3 in the left hand. The dynamic marking *f* is placed above the first measure of the melody. The word *simile...* is written below the final measure of the piano introduction.

An MP3 pronunciation track made by Laura Hernandez is freely available from A Tempo. See 'Contact & Order' at DonaldPatriquin.com

7 SSA *mf*

The first system of the song features a vocal line for SSA (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4. The piano accompaniment starts with a half rest in the right hand and a quarter rest in the left hand. The melody in the right hand starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line in the left hand starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E-flat3. The dynamic marking *mf* is placed above the first measure of the vocal line. The lyrics are: "1. Mes de Ma - yo, mes de Ma-yo, Cuan-do ha - ce la ca - lor, Cuan-do los tri-gos en ca-ñan Y es-tán". The English translation is: "1. Month of May-ing, month of May-ing, When the heat is on the land, When the wheat in stalk is grow-ing And in (ca-ñan Y'es - tán)".

NB: Dynamics above the SS staff apply to both S and A lines, unless otherwise indicated.

Plus *tambourine
 S1

14 S S Ah...

The second system of the song features a vocal line for S (Soprano) and S (Soprano) and a piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4. The piano accompaniment starts with a half rest in the right hand and a quarter rest in the left hand. The melody in the right hand starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line in the left hand starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E-flat3. The dynamic marking *mp* is placed above the first measure of the vocal line. The lyrics are: "los cam-pos en flor. Cuan-do los tri gos en ca-ñan Y es-tán los cam-pos en flor. fields the flo wers stand; When the wheat in stalk is grow-ing And in fields the flo-wers stand; (ca-ñan Y'es - tán)". The English translation is: "fields the flo wers stand; When the wheat in stalk is grow-ing And in fields the flo-wers stand; (ca-ñan Y'es - tán)".

*The Tambourine may be played during the vocalized sections ("ah...")

32 *f*

S
A
can - ta la cal - an - dria Y res - pon - de el rui - se - ñor,
lark a - bove is sing - ing To the night - in - gale her song

(d'el)
Cuan - do los e - na - mo - ra - dos Van a
And the lo - vers out a - walk - ing Know the

T
B
Ah... Ah...

NB: Dynamics above the SA staff apply to both SA and TB voices, unless otherwise indicated.

38 *mf* *mp*

S
A
ser - vir al a - mor.
joy of love that's young.

Cuan - do los e - na - mo - ra - dos Van a ser - vir al a - mor.
And the lo - vers out a - walk - ing Know the joy of love that's young.

T
B
Ah...

44 *f*

S
S
Ah... Ah...

A
A
Ah... Ah...

pedal simile...

50 *mf* Ah... *mp*

S
S

Ah...

Ah...

a

T
B

3. Si no
3. But for

56 *mf*

T
B

yo, tris - te, cui - ta - do Que vi - vo, en es - ta pri - sión;
me there's on - ly wait - ing In the pri - son, like the grave;

60

T
B

Que ni sé cuan-do es el di - a Ni cuan - do las no - ches son.
Sad am I not — ev - en know - ing Whe-ther night has turned to day.

64 *mp*

Que ni sé cuan-do es el di - a Ni cuan - do las no - ches son.
 Sad am I not— ev - en know - ing Whe-ther night has turned to day.

68 *mf*

Ah... Ah...
 Ah... Ah...

74

Ah... Ah...
 Ah... Ah...

SSA *mf*

3. Si - no
 4. Once a

80 *f*

S A
 por u - na a - ve - ci - lla
 black - bird told the ho - ur

T B
 (u - na'a ve - ci - lla) *f*
 Que me can - ta - ba al al - bor,
 As it sang to me at dawn,

84 *f*

S A
 Ma - tó - me - la un ba - lle - ste ro
 But a bow - man drew his ar - row -
 (Ma tó - me - la un ba - lle....)

T B
f
 Dé - le Dios mal ga - lar - dón.
 May God's curse be his re - ward.

88 *more softly*

S A
 Ma - tó - me - la un ba - lle - ste - ro - Dé - le Dios mal ga - lar - dón.
 But a bow - man drew his ar - row - May God's curse be his re - ward.

T B

92 *mf*

S S Ah...

a Ah... Ah...

S A *mf* S1 Ah... S2 Ah... A Ah... S&A: Ah...

T B Ah...

96 *mf*

S S Ah... Ah...

a Ah...

S A Ah... Ah... Ah... Ah...

T B Ah... Ah... Ah... Ah...