

A este sol peregrino
SATB, continuo (harpsichord or piano)

Tomás de Torrejón y Velasco

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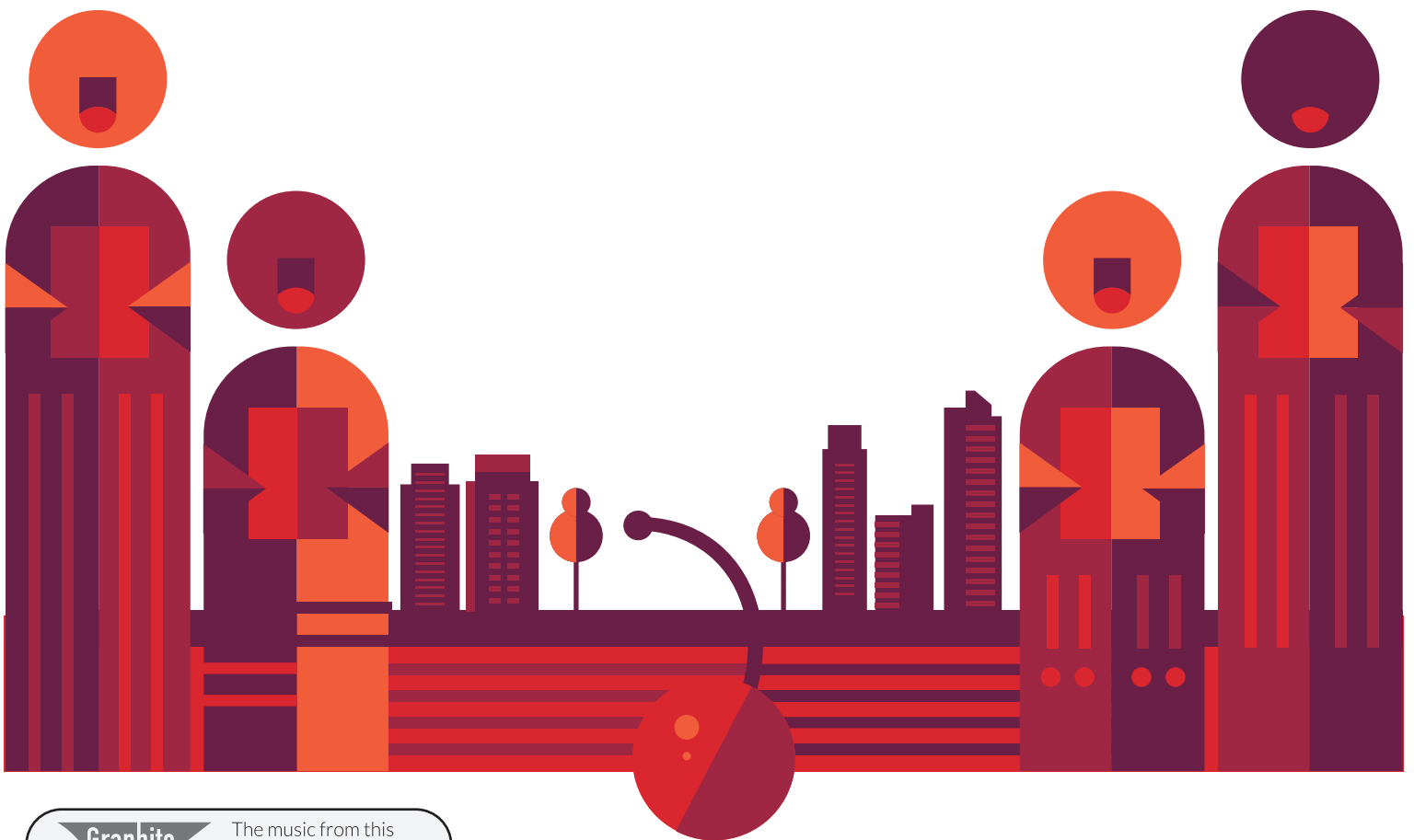
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SATB choir and continuo (harpsichord or piano)

Tomás de Torrejón y Velasco



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Text:

A este sol peregrino cántale glorias zagalejo,
Y con gusto y donaire, con gozo y contento,
zagalejo cántale.

Que del orbe dora las cumbres, zagalejo.
Y pues vivea sus rayos, goce sus luces.

Divino Pedro tus glorias hoy acobardan mi voz,
que no dejar registrarse, supone la luz mayor.

De Oriente a Oriente camina tu soberano esplendor,
que aun el ocaso es principio donde siempre nace el sol.

Hoy pues en tu patrocinio, espera la adoración,
que te merezco esta casa ser empleo
de su amor.

Pronunciation:

a este sol peregrino kantale glorijs sagaleço
i kon gustoi donaire kon gosoi kontento
sagaleço kantale
ke del orbe dora las kumbres sagaleço
i pwes bibea sus rajos gose sus luses

dibino pedro tus glorijs o:i akobardan mi bos
ke no deçar reçistrarse supone la lus major

de orjente a orjente kamina tu soberano esplendor
ke aun el okaso es prinsipjo donde sjempre nas el sol

o:i pwes en tu patrosinjo espera ladorasjon
ke te meresko esta kasa ser empleo de su amor

Translation:

To this wandering sun sing glories, young one
With passion and grace, with joy and contentment,
sing to it, young one.*

That golden orb lights up the heavens, young one.
And then live in its rays, take joy in its light.

Divine Peter, your glories today quiet my voice,
that is overwhelmed because of the great light.

From East to East your majestic glory travels
So that every dusk is the beginning of the new birth of the sun.

Today under your protection, the adoration awaits,
that I deserve to receive you in this home and be a tool
for your love.

* We've translated the word "zagalejo" as "young one", although it is important to note that it is a very informal colloquial term for a child, similar to how words like "dude" or "rugrat" are used in modern American English. The literal translation is closer to "scoundrel."

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A este sol peregrino

for SATB choir, continuo, and optional percussion

Tomás de Torrejón y Velasco
 Performing edition by Ahmed Anzaldúa,
 as performed by Border CrossSing

♩. = 84

B \flat E \flat F E \flat F B \flat E \flat F E \flat F

Continuo*

Musical notation for the Continuo part, showing a bass line with chords and a treble line with chords. The music is in 6/8 time and features a steady rhythmic pattern.

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opt. solo or small group *f*

S A_es-te sol pe-re - gri - no, a_es - te sol pe - re - gri - no

opt. solo or small group *f*

A A_es - te sol pe - re - gri - no,

opt. solo or small group *f*

T A_es - te sol pe - re - gri - no, pe - re - gri - no cán - ta - le

opt. solo or small group *f*

B A_es - te sol pe - re - gri - no, sol pe - re - gri - no cán - ta - le

Musical notation for the SATB choir parts, including lyrics and dynamic markings.

6 B \flat E \flat F E \flat F B \flat E \flat F B \flat E \flat

Musical notation for the Continuo part, showing a bass line with chords and a treble line with chords. The music is in 6/8 time and features a steady rhythmic pattern.

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*Top line can be played with keyboard, harp, guitar, or other harmony instrument. Bass line can be played with cello, bassoon, double bass, or other bass instrument. Sample right hand realization included, performer is encouraged to improvise.

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11

S *cán - ta-le glo - rias, cán - ta-le glo - rias,*

A *cán - ta-le glo - rias za - ga - le - jo, cán - ta - le,*

T *glo - rias za - ga - le - jo, za - ga - le - jo, za - ga - le - jo, cán - ta - le*

B *glo - rias, za - ga - le - jo, cán - ta - le glo - rias za -*

11 *B^b F F7 B^b F E^b B^b F*

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15

S *cán - ta-le glo - rias za - ga - le - jo, za - ga - le - - -*

A *cán - ta-le glo - rias, cán - ta-le glo - rias za - ga -*

T *glo - rias, cán - ta-le glo - rias, glo - rias, cán - ta-le glo - rias za -*

B *- ga - le - jo, za - ga - le - jo, za - ga - le - jo, za - ga - le - jo,*

15 *C_m B^b F C F C F C*

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19

S jo, cán - ta - le glo - rias, cán - ta - le glo - rias za - ga - le - jo, za - ga -

A le - jo, za - ga - le - jo, za - ga - le - jo, za - ga - le -

T - ga - le - jo, za - ga - le - jo, glo - rias, za -

B cán - ta - le glo - rias, glo - rias, cán - ta - le glo - rias, cán - ta - le

19 F C G C G C G C

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23

S le - jo. Y con gus - to y do - nai - re con go - zo y con - ten - to za - ga -

A - jo. Y con gus - to y do - nai - re con go - zo y con - ten - to za - ga - le -

T - ga - le - jo. Y con gus - to y do - nai - re con go - zo y con - ten - to za - ga - le -

B glo - rias. Y con gus - to y do - nai - re con go - zo y con - ten - to za - ga - le - jo za -

23 G C B, F B, F B, F B, F B, F B,

sub. p detached *cresc.*

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27 *tutti* *f*
 S le - jo za - ga - le - jo cán - ta-le. ¡Cán - ta-le! Que del
 A - jo za - ga - le - jo cán - ta-le. ¡Cán - ta-le! Que del
 T - jo za - ga - le - jo cán - ta-le. ¡Cán - ta-le! Que del
 B - ga - le - jo za-ga - le - jo cán - ta-le. ¡Cán - ta-le! Que del

f F B \flat F7 B \flat F B \flat F B \flat E \flat

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31
 S or - be do - ra las cum - bres, que del or - be do - ra las cum - bres za -
 A or - be do - ra las cum - bres, que del or - be do - ra las cum - bres za -
 T or - be do - ra las cum - bres, que del or - be do - ra las cum - bres za -
 B or - be do - ra las cum - bres, que del or - be do - ra las cum - bres za -

31 B \flat Cm G Cm G E \flat B \flat Cm G E \flat

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35

S
ga - le - jo, za - ga - le - jo.

A
- ga - le - jo, za - ga - le - jo. Y pues vi - ve a sus

T
8
- ga - le - jo, za - ga - le - jo. Y pues

B
- ga - le - jo, za - ga - le - jo. Y pues vi - ve a sus ra - yos, ra - yos,

35 B \flat E \flat B \flat F B \flat B \flat F C F

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39

S
Y pues vi - ve a sus ra - yos, ra - yos.

A
ra - yos, ra - yos. Y pues vi - ve a sus ra - yos, ra - yos.

T
8
vi - ve a sus ra - yos, ra - yos, go - ce sus lu - - -

B
go - ce sus lu - - - ces, go - ce, go - ce,

39 E \flat B \flat F B \flat F C

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42

S Y pues vi - ve a sus ra - yos, ra - yos, go - ce sus lu - ces,

A Y pues vi - ve a sus ra - yos, ra - yos, go - ce sus lu - ces y pues

T ces, go - ce sus lu - ces, y pues vi - ve a sus ra - yos,

B go - ce sus lu - ces, go - ce sus lu - ces, y pues vi - ve a sus ra - yos, ra - yos,

42 B \flat F C F E \flat B \flat E \flat B \flat C \flat B \flat

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47

S go - ce sus lu - ces, go - ce sus lu - ces. *rall.* **Fine**

A vi - ve a sus ra - yos, ra - yos. Y pues vi - ve a sus ra - yos, go - ce sus lu - ces.

T ra - yos, go - ce sus lu - ces, go - ce, go - ce, go - ce sus lu - ces.

B ra - yos, go - ce sus lu - ces, go - ce, go - ce sus lu - ces, go - ce sus lu - ces.

47 C \flat B \flat F B \flat E \flat B \flat F B \flat **Fine**

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Coplas*

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52

S

1. Di - vi - no Pe - dro tus glo - rias hoy a - co -
 2. De_O - rien - te_a_O - rien - te ca - mi - na tu so - be -
 3. Hoy pues en tu pa - tro - ci - nio, es - pe - ra

A

1. Di - vi - no Pe - dro tus glo - rias hoy a - co -
 2. De_O - rien - te_a_O - rien - te ca - mi - na tu so - be -
 3. Hoy pues en tu pa - tro - ci - nio, es - pe - ra

T

8

1. Di - vi - no Pe - dro tus glo - rias hoy a - co -
 2. De_O - rien - te_a_O - rien - te ca - mi - na tu so - be -
 3. Hoy pues en tu pa - tro - ci - nio, es - pe - ra

B

1. Di - vi - no Pe - dro tus glo - rias hoy a - co -
 2. De_O - rien - te_a_O - rien - te ca - mi - na tu so - be -
 3. Hoy pues en tu pa - tro - ci - nio, es - pe - ra

B \flat F B \flat E \flat F B \flat

52

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**



*Voicing suggestions for Coplas section:

- Verse 1: soprano and alto soloists omitting tenor and bass; or perform tutti at a dynamic of *mp*
- Verse 2: a quartet of soloists or tutti at a dynamic of *mf*
- Verse 3: tutti at a dynamic of *f*

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** Only play downbeat for verses 2 and 3

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55

S
bar - dan mi voz, que no de - jar re - gis - trar - se,
ra - no es plen - dor, que aun el o - ca - so es prin - ci - pio,
la a - do - ra - ción, que te me - rez - co es - ta ca - sa,

A
bar - dan mi voz, que no de - jar re - gis - trar - se,
ra - no es plen - dor, que aun el o - ca - so es prin - ci - pio,
la a - do - ra - ción, que te me - rez - co es - ta ca - sa,

T
bar - dan mi voz, que no de - jar re - gis - trar - se,
ra - no es plen - dor, que aun el o - ca - so es prin - ci - pio,
la a - do - ra - ción, que te me - rez - co es - ta ca - sa,

B
bar - dan mi voz, que no de - jar re - gis - trar - se,
ra - no es plen - dor, que aun el o - ca - so es prin - ci - pio,
la a - do - ra - ción, que te me - rez - co es - ta ca - sa,

F Gm D Gm Cm G Cm

55

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58

S
rit. espr.
su - po - ne la luz ma - yor.
don - de siem - pre na - ce el sol.
ser em - pleo de su a - mor.

A
espr.
su - po - ne la luz ma - yor.
don - de siem - pre na - ce el sol.
ser em - pleo de su a - mor.

T
espr.
su - po - ne la luz ma - yor.
don - de siem - pre na - ce el sol.
ser em - pleo de su a - mor.

B
espr.
su - po - ne la luz ma - yor.
don - de siem - pre na - ce el sol.
ser em - pleo de su a - mor.

rit. A^b B^b E^b F B^b D.C. al Fine

58

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Historical context and performance note:

Tomás de Torrejón y Velasco was a Spanish composer that spent most of his life in Peru, emigrating from Spain when he was 23 years old and spending the next 61 years of his life there. His music straddles the line between sacred and secular, with a large number of deeply religious works and also an extensive collection of secular works which include the first opera composed and performed in the Americas, *La púrpura de la rosa*. “A este sol peregrino” is a vailete, a fast-paced work with characteristic dotted rhythms often used in celebrations that include dancing. This piece was performed frequently for the feast of Saint Peter, on June 29, an important celebration in coastal communities in Peru since he is considered the patron saint of fishermen in the Catholic tradition. The constant reference to the sun in this piece also contributed to its popularity, since it correlates the indigenous worship of Inti, the Inca sun deity with elements of Christianity.

This performing edition is based on how Border CrosSing often performs this work and includes the various dynamics, ornamentation, instrumental arrangements, and other interpretative decisions that we make when performing this piece. Editions that reproduce only the notes and rhythms as they appear in the manuscript preserved in the Cuzco Seminary Archive are freely available and in the public domain. Works in this genre usually have a contrasting “Coplas” section, separate from the rest of the piece. There are many ways to perform coplas; in some cases each copla alternates with the main body of the work while in other cases, they may be performed as a single block at the end, or in the middle; it really all depends on the desired length and circumstances of the performance. In most Border CrosSing performances, we perform all the coplas as a contrasting middle section, with the main body of the work before and after the coplas. There exists one additional copla verse that has been omitted from this edition and from most Border CrosSing performances.

Because of this work’s origin in the festive celebrations for Saint Peter and its relation to dance, our interpretation is fast-paced, raucous, and—most important— fun! We incorporate improvised percussion into the main body of the work, usually through the use of a maraca or tambourine playing constant sixteenth notes and highlighting the multiple cross-rhythms and accents in the piece. This also helps hold the ensemble together where rhythmic precision is needed. We also alternate between soloists and full ensemble throughout to vary the texture and dynamics, and to allow singers to sing freely in the more virtuosic sections. Some suggestions on how to do this have been incorporated into the edition.

The instrumentation is flexible. While a harpsichord or organ would both be historically-appropriate harmony instruments, guitars or harp are also great options. The keyboard realization is a suggestion and performers are encouraged to create their own; we have provided chord symbols throughout to make this more accessible. Various bass instruments can be used, including cello, bassoon, or double bass; for Border CrosSing performances, our most commonly used instrumentation is double bass, harpsichord, and maracas.

- Ahmed Anzaldúa

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Founded in 2017, Minnesota-based Border CrosSing envisions fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Border CrosSing’s work provides opportunities for people from different communities to understand each other in new ways through Puentes, a concert series centering Latinx culture and music; Heritage Choir, an inclusive community chorus with a focus on exploring cultural heritage; educational programming; and communal singing events. For more information visit www.bordercrossingmn.org