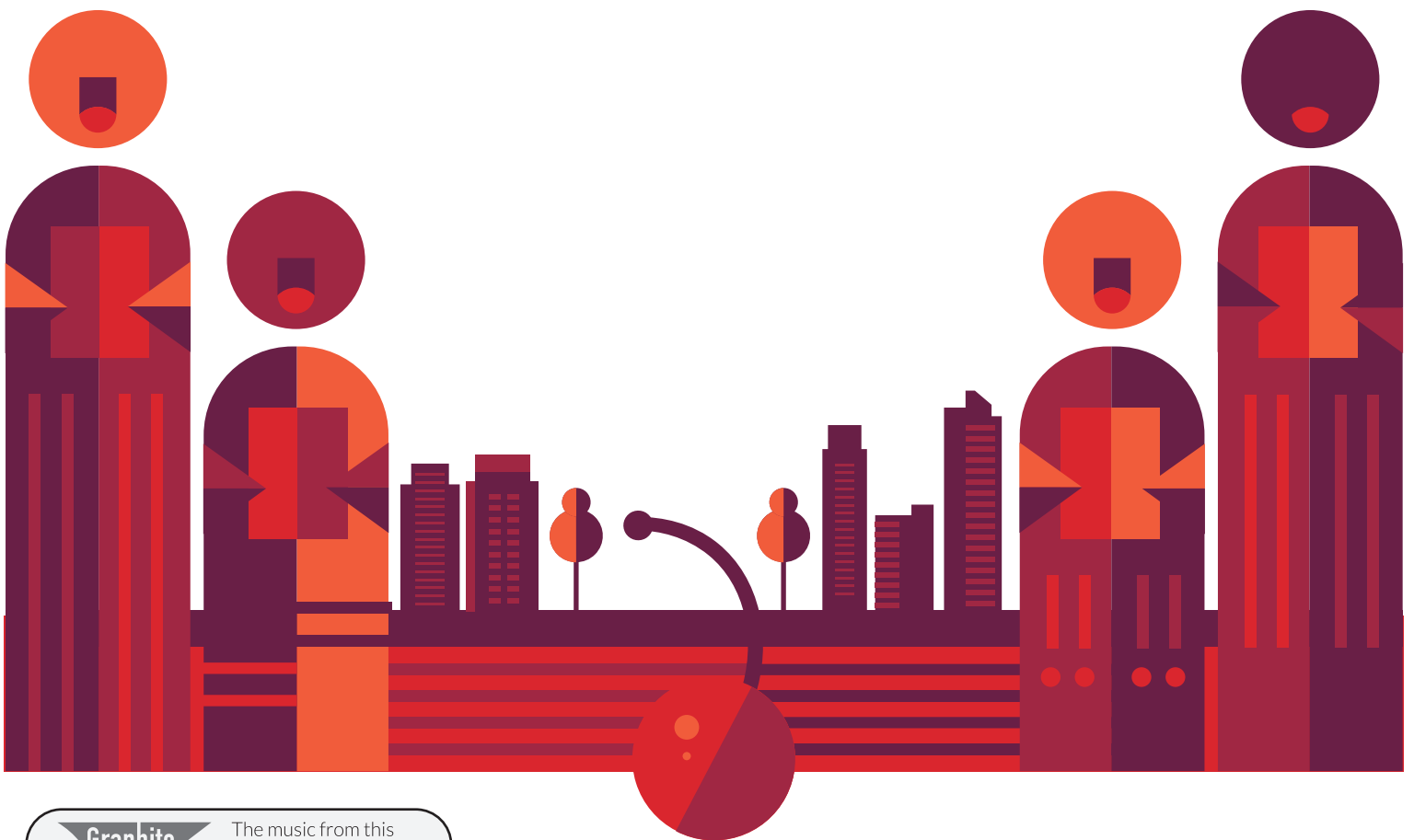


# BORDER CROSSING

## El cantarico

SSAB choir and continuo

Tomás de Torrejón y Velasco



Graphite™

The music from this  
publisher is exclusively  
distributed by Graphite.  
[GraphitePublishing.com](http://GraphitePublishing.com)

## Text:

Cantarico que vas a la fuente, no te me quiebres,  
porque lloraré si me faltas y tristes  
los dos volveremos a casa.  
Tú sin el agua y yo con el agua.

Si por agua a la fuente voy cuando lloro,  
¿de qué sirve que sean fuentes mis ojos?  
A la fuente a estas horas mi amor me lleva,  
¿quién ha visto del fuego temer al agua?  
Aunque voy a la fuente, no voy por agua,  
¡porque son del viento mis esperanzas!  
Amor, llanto, y suspiros, mi vida anegan,  
¿quién de tanto elemento corrió tormenta?

## Pronunciation:

kantariko ke bas a la fwente no te me kiebres  
porke jorare si me faltas i tristes los dos bolberemos a kasa  
tu sin el agwa i jo kon el agwa

si por agwa la fwente bo:i kwando joro de ke sirbe ke sean fwentes mis oços  
a la fwenteaestas oras miamor me jeba kjen a bisto del fwego no bo:i por agwa  
a:unke bo:i a la fwente no bo:i por agwa porke son del bjento mis esperansas  
amor jantoi suspiros mi bida anegan kjen de tantoelemento korjo tormenta

## Translation:

O little jar that goes to the fountain, do not break on me,  
because I will cry if you are no longer with me and sad,  
the two of us will return home:  
You without the water and I with the water.

If I weep when I go to the fountain,  
what use are the fountains of my eyes?  
My love takes me to the fountain at this hour,  
having seen such fire, who would fear the water?  
Though I go to the fountain, I do not go for water,  
because my hopes belong to the wind!  
I'm drowning in love, tears, and sighs.  
Who has seen such a storm with so many elements?

# El cantarico

for SSAB choir and continuo

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

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

**Andante**  $\text{♩} = 48$

*solo mf*

Soprano 1  
Can - ta - ri - co, can - ta -

*solo mf*

Soprano 2  
Can - ta - ri - co,

*solo mf*

Alto  
Can - ta - ri - co, can - ta -

*solo mf*

Bass  
Can - ta - ri - co,

*mf arpeggio throughout*

Continuo\*  
D D A D D A D

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

6

S1  
ri - co que vas a la fuen - te,

S2  
can - ta - ri - co que vas a la

A  
ri - co que vas a la fuen - te, que vas a la

B  
can - ta - ri - co que vas a la

6 D7 G D A D A G D

For perusal only. Do not copy.

\*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.

Please visit GraphitePublishing.com to purchase scores.

11 *tutti cresc.*

S1 no te me quie - bres, no te me quie - bres,

S2 *tutti cresc.*  
fuen - te, no te me quie - bres, no,

A *tutti cresc.*  
fuen - te, no te me quie - bres, no, *tutti cresc.*

B *tutti cresc.*  
fuen - te, no te me

11 A D A D A D A D A D

*cresc.*

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

16 *f*

S1 no te me quie - bres por-que llo - ra - ré,

S2 *f*  
no, no te me quie - bres, por-que

A *f*  
no, no te me quie - bres por-que llo - ra - ré,

B *f*  
quie - bres, te me quie - bres, por-que

16 A D E7 A Esus E A D A D

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

22

S1 llo - ra - ré si me fal - tas y tris - tes los

S2 llo - ra - ré si me fal - tas y tris - tes los

A llo - ra - ré si me fal - tas y tris - tes los

B llo - ra - ré, llo - ra - ré si me fal - tas y tris - tes los

G Dsus D G/D G G/D G G/C G

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

27

S1 dos vol - ve - re - mos a ca - sa: Tú sin el a - gua,

S2 dos vol - ve - re - mos a ca - sa: Tú sin el a - gua,

A dos vol - ve - re - mos a ca - sa: Tú

B dos vol - ve - re - mos a ca - sa: Tú

D G C/G D G C G D G

cadenza

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

For perusal only. Do not copy.

33

S1 *mf* *solo\** sin el a - gua y yo, yo, \_\_\_\_\_

S2 sin el a - gua y yo, yo, \_\_\_\_\_ *mf* *solo\**

A *p* sin el a - gua, sin el a - gua y yo, \_\_\_\_\_

B *p* sin el a - gua, sin el a - gua y yo, \_\_\_\_\_

D A D A E A D G Em

33 *p* *mf* *cadenza*

Please visit GraphitePublishing.com to purchase scores.

For perusal only. Do not copy.

Please visit GraphitePublishing.com to purchase scores.

40 *tutti f* *Fine*

S1 yo, \_\_\_\_\_ y yo con el a - gua.

S2 *tutti f* y yo con el a - gua.

A *solo mf* *tutti f* yo, \_\_\_\_\_ y yo con el a - gua.

B *solo mf* *tutti f* yo, \_\_\_\_\_ y yo con el a - gua.

D/A D/F# G A7 D A D

40 *f*

Please visit GraphitePublishing.com to purchase scores.

\* performer is encouraged to ornament or add a cadenza for the final repetition.

47 **Allegro**  $\text{♩} = 70$  For perusal only. Do not copy. **Coplas\***



1. "Water:" Si por a - gua a - la fuen - te voy cuan - do  
 2. "Fire:" A la fuen - te a es - tas ho - ras mila - mor me  
 3. "Wind:" Aun - que voy a la fuen - te no voy por  
 4. "Earth:" A - mor, llan - to y sus - pi - ros mi vi - da a -



llo - ro, ¿de qué sir - ve que se - an  
 lle - va, ¿quién ha vis - to del fue - go  
 a - gua, ¿por - que son del vien - to  
 ne - gan, ¿quién de tan - to e - le - men - to



fuen - tes mis o - jos? ¿de qué sir - ve que  
 te - mer al a - gua? ¿quién ha vis - to del  
 mis es - pe - ran - zas! ¿por - que son del  
 co - rrió tor - men - ta? ¿quién de tan - to e - le -



se - an fuen - tes mis o - jos?  
 fue - an fue - tes mis o - jos?  
 vien - to mis es - pe - ran - zas?  
 men - to co - rrió tor - men - ta?

**D.C. al Fine**



\*See Historical Context and Performance Note

## 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*. “El cantarico” is a dramatic villancico with poetry that includes several puns and double meanings. The word cantarico can function as the diminutive of cántaro (jar), but it can also function as the diminutive of cantar (song), so this piece could be interpreted as characters hoping that their jar won’t break, but at the same time, it could be the singers themselves begging for their voice not to break. There is a more risqué interpretation of the text: in colonial Peru, the word “cantarico” could also be taken as a vulgar reference to women’s breasts; fountains and water in this song can represent tears, but they can also represent sex and virginity. The whole story can also be taken to be a representation of the Holy Spirit, with humanity as a vessel... while this sounds like a stretch, the manuscript’s title page includes the words “Villancico al Santísimo a cuatro” (Villancico for the Most Holy in four parts.)

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 manuscript 8-069 of the Música Colonial Archive of the Cathedral of Antigua 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 this villancico, the four coplas tell a story, so we generally perform them consecutively as a middle section.

The first section of “El cantarico” features the characters pleading that their cantarico (jar/song/breasts/soul) does not break and spill its water, or they will return home alone and sad. In the coplas, we get further insight into the story: three different characters have been meeting a fourth at the village fountain. Each of the characters has a different personality, characterized by a natural element and referenced in their verse. The character in the first verse weeps, referencing water; the second lusts, referencing fire; and the third sighs, referencing wind. The fourth character, caught in this storm of elements, seems to be the most down to earth. In Border CrosSing performances, each of the verses of the coplas is sung by a different soloist, and they are encouraged to ornament their verse according to their element. For example, the water verse is sung legato and with a flexible tempo; the fire verse is sung much faster and with trills, scales, and arpeggios as ornamentation; the wind verse is often taken up the octave and sung with a very breathy tone; and for the earth verse, our soloist will sing with a heavy accented character and take the final notes an octave lower. We will also often use some elements of staging in our performances, showing the three first characters competing to get the attention of the fourth. This is a great opportunity to be playful and use your imagination to bring this piece to life!

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 and harpsichord, with a variety of instruments to highlight each of the natural elements in the coplas. For example, the water verse will use pizzicato and guitar to imitate drops of water; the fire verse will incorporate tambourine or other bright percussion; the wind verse will incorporate flutes; and the earth verse will incorporate a deep drum.

- Ahmed Anzaldúa

**BORDER  
CROSSING**

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](http://www.bordercrossingmn.org)