

# Incertidumbre

Versions for SATB div, SAB, or SSAA available

(2016)

Carlos Cordero

## ABOUT THE WORK

When I described this piece years ago, I wrote: An immigrant voice who dwells with missing her family, friends, music, pictures, cats. A letter set to music.” I used to think that the notes should be short/disconnected. Nowadays, I like to make them personal. When we are far from home, we miss so many things, no matter how small. For me, besides family and friends, I really miss a plastic measuring cup where I used to eat “conflei” (this is how I pronounce corn flakes!). Mirem gives us so much in her text, so I’ll let her tell you about the piece.

## TEXT AND TRANSLATION

Estoy presa con tanta libertad  
(I’m stuck with so much freedom;)  
Aunque es el sueño de muchos yo,  
(although it is the dream of many,)  
No quiero estar aquí.  
(I do not want to be here.)

Y trato de no llorar  
(And I try not to cry...)  
No me da miedo trabajar  
(I’m not afraid to work,)  
Lo hago de lunes a domingo.  
(I do it from Monday to Sunday.)

Sí, ya sé cómo todo está allá  
(Yes, I know how everything is there)  
-Quizás Dios le dio pan al que no tiene  
dientes-  
(-maybe God gave bread to the one who  
has no teeth-)

Lloro por tanta incertidumbre.  
(I cry because of such uncertainty.)

Pero quiero estar con mi esposo,  
(but I want to be with my husband,)  
Con mi hijo, con mis gatos,  
(with my son, with my cats,)  
con mi música, con mis amigos,  
(with my music, with my friends,)  
con mi canto, con mis fotos  
(with my singing, with my photos.)

Mirem De Ondiz

To learn more about me and The Happy Choir, visit:

[www.thehappychoir.com/bio](http://www.thehappychoir.com/bio)



Dedicated to Mirem de Ondiz for being so open with me

# Incertidumbre

Mirem de Ondiz (b. 1965)

SAB div. adaptation, SATB div. version available

New Choral Music Advocate  
Carlos Cordero (b. 1992)

Nostalgic, with a sense of longing ♩ = 66

S *p* Es - toy pre - - - sa. *mf*

A *p* Es - toy pre - sa con tan - ta li ber tad. *mf*

B

Ah

for rehearsal only

4 *f* Oo yo no quie - ro es - tar a - quí. *f*

Aun - que es el sue - ño de mu - chos, yo no quie - ro es - tar a - quí. *f*

Aun - que es el sue - ño de mu - chos, yo no quie - ro es - tar a - quí. *f*

8 *p*

Sí, ya sé

*p* *mf* 3

Sí, ya sé có-mo to - do\_es - tá a - llá. Qui-zá

*mf* 3

có-mo to - do\_es - tá a - llá. Qui-zá

8

12 *f*

Qui - zá Dios

*f* *p* (Almost spoken)

Dios le dio pan al que no tie-ne dien - tes... pe-ro

*f*

Dios

12

16 *p*

Oo con mis ga -

quie-ro\_es - tar con mi\_es-po - si - to, con mi hi - jo, con mis ga -

Oo con mis ga -

16

20 *f*

- - tos, con mi mú - si - ca, *mp*

Oo

\* one person says: *Con mis amigos*

*f* *mp*

- - tos, con mi mú - si - ca, con mi

*f*

- - tos, con mi mú - si - ca,

20

24 *p* tra - to de no llo -

can - to, con mis fo - tos... *p* y tra - to de no llo - rar,

con mis fo - tos... *p* Ah

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in bass clef. The piano part includes a long, sustained chord in the first measure. The vocal line begins with the lyrics 'tra - to de no llo -' and continues with 'can - to, con mis fo - tos...' and 'y tra - to de no llo - rar,'. A piano dynamic marking 'p' is present above the vocal line in the second measure. A triplet of eighth notes is marked with a '3' above it in the fourth measure. The piano accompaniment has a bass line that moves from a low note to a higher one, with a long note in the final measure.

rar, y tra - to.

y tra - to de no llo - rar no me da mie-do tra - ba - jar

Ah

Detailed description: This system contains the next four measures. The vocal line continues with 'rar, y tra - to.' and 'y tra - to de no llo - rar no me da mie-do tra - ba - jar'. The piano accompaniment features a change in time signature from 2/4 to 4/4 in the second measure of this system. The piano part includes a long, sustained chord in the second measure. The vocal line has a triplet of eighth notes marked with a '3' above it in the second measure. The piano accompaniment has a bass line that moves from a low note to a higher one, with a long note in the final measure.

31 *mf*

Es-toy pre-sa con tan-ta li-ber-tad. Yo no quie-ro es-tar a-

*mf*

y tra-to de no llo - rar, y tra-to de no llo - rar,

*mf*

Oo

31

35

quí. y tra-to de no llo-

no me da mie - do tra-ba-jar

lo ha-go de Lu-nes a Do-min - go

35

39

rar, y tra-to de no llo - rar, y tra-to de no llo-  
 Sí, ya sé Es-toy pre - sa y tra-to de no llo-  
 Ah y tra-to de no llo-

43

rar Llo-ro por tan - ta in-cer-ti - dum - bre.  
 rar Llo-ro por tan - ta in-cer-ti - dum - bre.  
 rar Llo-ro por tan - ta in-cer-ti - dum - bre.