GIRTAIN

THREE VERNACULAR SONGS

for Solo Piano

Edgar Girtain

Three Vernacular Songs

for Solo Piano

Duration: 13 minutes

I. Sorry, What?
II. Hymn to the Moon
III. Una Joya Perdida (A Lost Jewel)

www.edgarfgirtainiv.com

Introduction

This set of *Three Vernacular Songs* are a spiritual continuation to the *Quarantine Songs*, first in that they are written in a similar style, and second in that they were composed two of the members of the Menagerie Trio. More than the latter, though, this music requires a novel approach to interpretation for the "classical" musician. In this music, which is fundamentally pentatonic blues, *how* the notes are played is often more important than *what* notes are being played. Especially in the second song, but also in the other two, the notated rhythms should never be taken as strict law; the performers always have freedom, and are encouraged to, delay, rush, or otherwise inflect the music as desired, so long as respect for the placement of beat "one" is always clearly felt. Additionally, the pianist should treat the tremolos with care; there is a space between a "full tremolo" and "non tremolo" that can and should be explored to produce the effects the music requires. This could mean striking a bass note, or arpeggiating a chord before starting with the tremolo proper, etc. the indication in the score is suggestion only.

About the Composer

Edgar Girtain (b. 1988) is originally from the United States. His formal training began at Ithaca college, and continued later at Rutgers University, where he earned a bachelor's degree in Music Education and a master's degree in Composition and Music Theory. Between 2012 and 2016 he worked as a freelance musician around New York, teaching in public schools and holding an organist's post at an Episcopal Church in Allendale, New Jersey. In 2017 he relocated to Puerto Montt, Chile to teach at the private K-12 "American School." Since 2019 he has been pursuing a PhD with David Felder at SUNY Buffalo while simultaneously directing the art department of the Universidad Austral de Chile's Puerto Montt Campus. Learn more at www.edgarfgirtainiv.com

Introducción

Este conjunto de *Tres canciones Vernáculas* es una continuación espiritual de las *Canciones de Cuarentena*, primero porque están escritas en un lenguaje similar, y segundo porque fueron compuestas por dos de los miembros del Menagerie Trio. Sin embargo, más que esto último, esta música requiere un enfoque novedoso de interpretación para el músico "clásico". En esta música, que es fundamentalmente blues pentatónico, la *forma* en que se tocan las notas suele ser más importante *que* las notas que se tocan. Especialmente en la segunda canción, pero también en las otras dos, los ritmos anotados nunca deben tomarse como una ley estricta; los intérpretes siempre tienen libertad, y se les anima a retrasar, apresurar o flexionar la música como se desee, siempre y cuando se sienta claramente el respeto por la ubicación del pulso "uno". Además, el guitarrista debe tratar los trémolos con cuidado; hay un espacio entre un "trémolo completo" y un "no trémolo" que puede y debe explorarse para producir los efectos que requiere la música. Esto podría significar tocar una nota de bajo o arpegiar un acorde antes de comenzar con el trémolo propiamente dicho, etc.

Sobre el compositor

Edgar Girtain (nacido en 1988) proviene de los Estados Unidos. Su entrenamiento formal comenzó en la universidad Ithaca, y continuó luego en la Universidad de Rutgers, donde obtuvo una licenciatura en Educación Musical y un posgrado en Composición y Teoría de la Música. Entre 2012 y 2016 trabajó como músico independiente en Nueva York, enseñando en escuelas públicas y ocupando el puesto de organista en una Iglesia Episcopal en Allendale, Nueva Jersey. En 2017 se mudó a Puerto Montt, Chile, para enseñar en Colegio privado "The American School". Desde 2019 ha realizado un doctorado con David Felder en SUNY Buffalo mientras dirige simultáneamente el departamento de arte del Campus Puerto Montt de la Universidad Austral de Chile. Obtenga más información en www.edgarfgirtainiv.com

Additional Titles from the Composer:

-Quarantine Songs, for Violin, Cello, and Guitar

-Three American Folksongs for Violin and Cello

-Two Sisters, for Soprano, Clarinet, and Cello

-Trio for Flute, Violin and Cello (or Viola) No. 1

-Trio for Flute, Violin and Cello (or Viola) No. 2

-Sonata for Violin and Piano

-Five Pieces for Flute and Cello (or Viola)

Contents:

1_____ Sorry, what?

4_____ Hymn to the Moon

8_____ Una Joya Perdida

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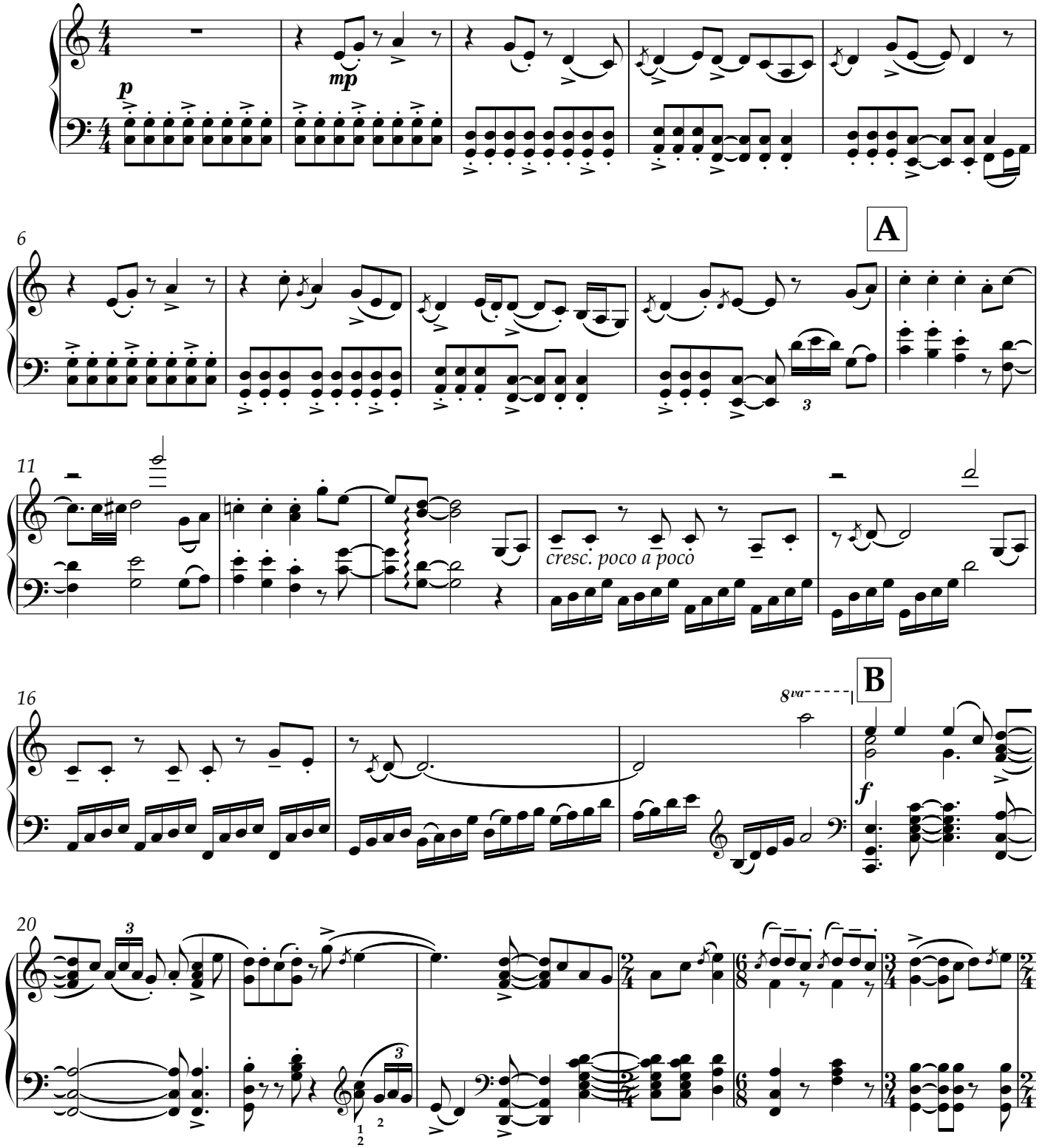
for Duo Purla

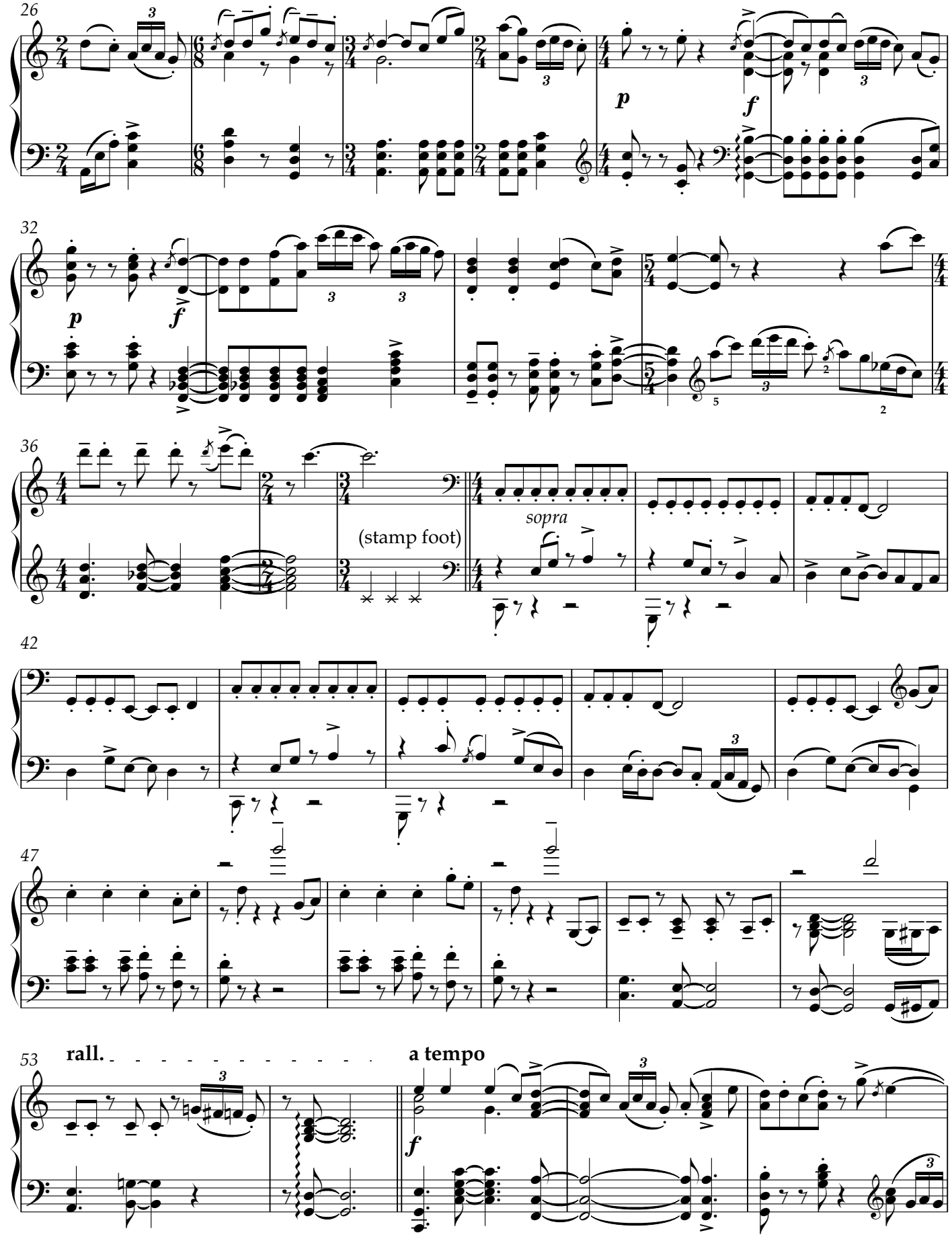
THREE VERNACULAR SONGS

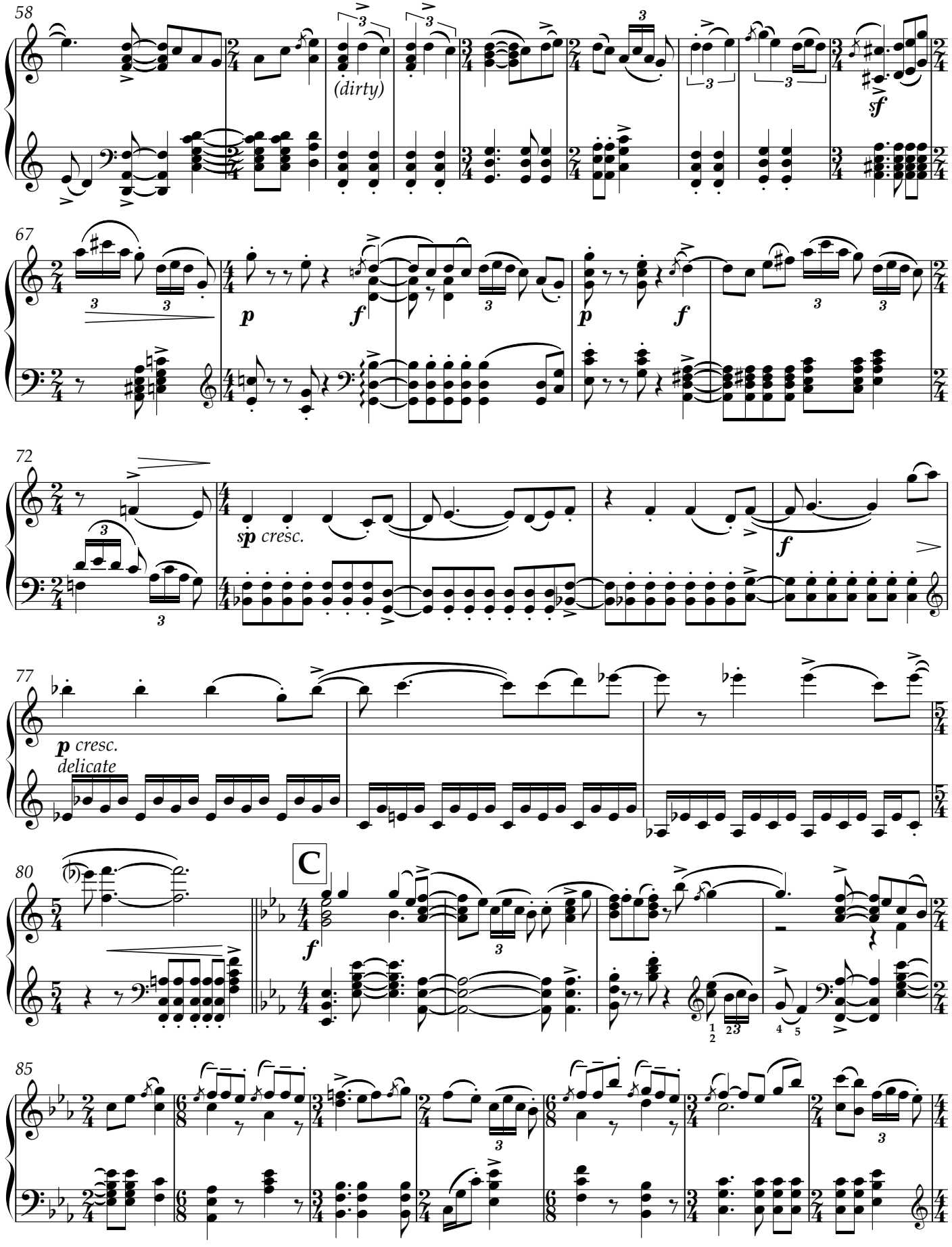
I. Sorry, what?

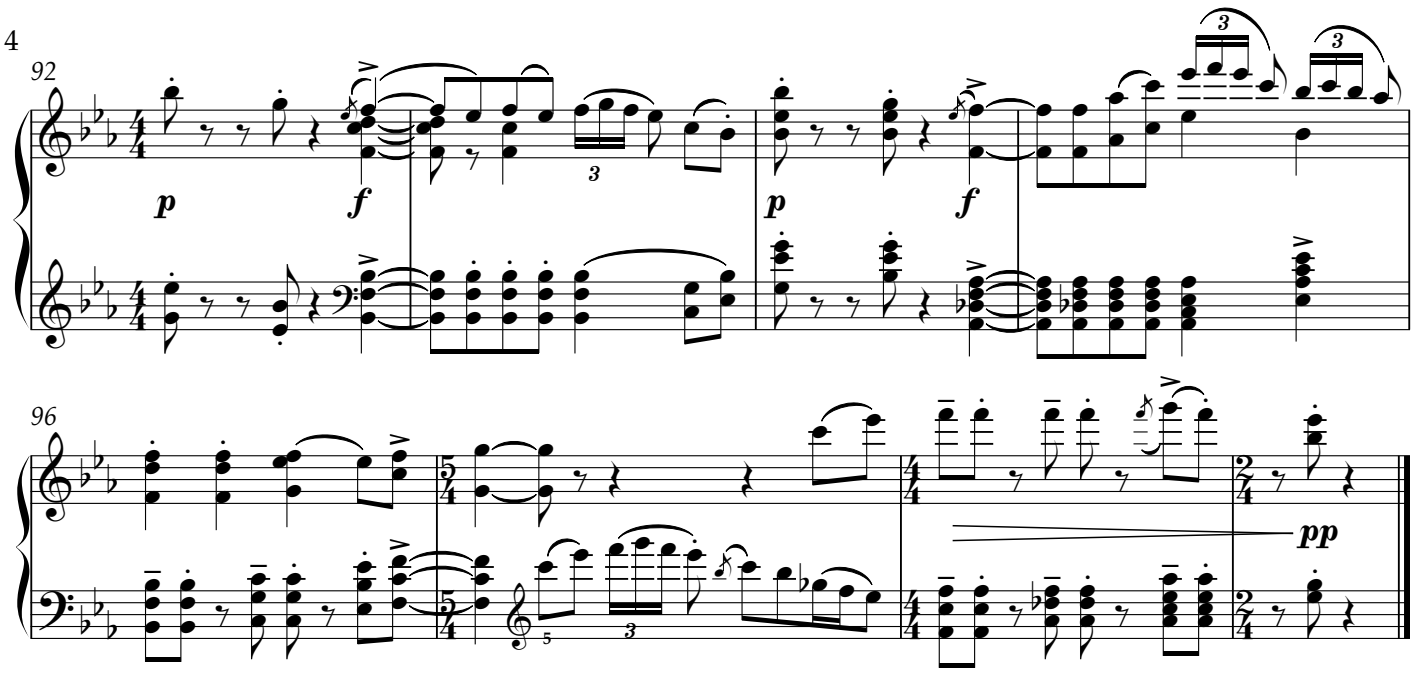
Edgar F. Girtain IV

Peppy and upbeat (♩ = 110-130)

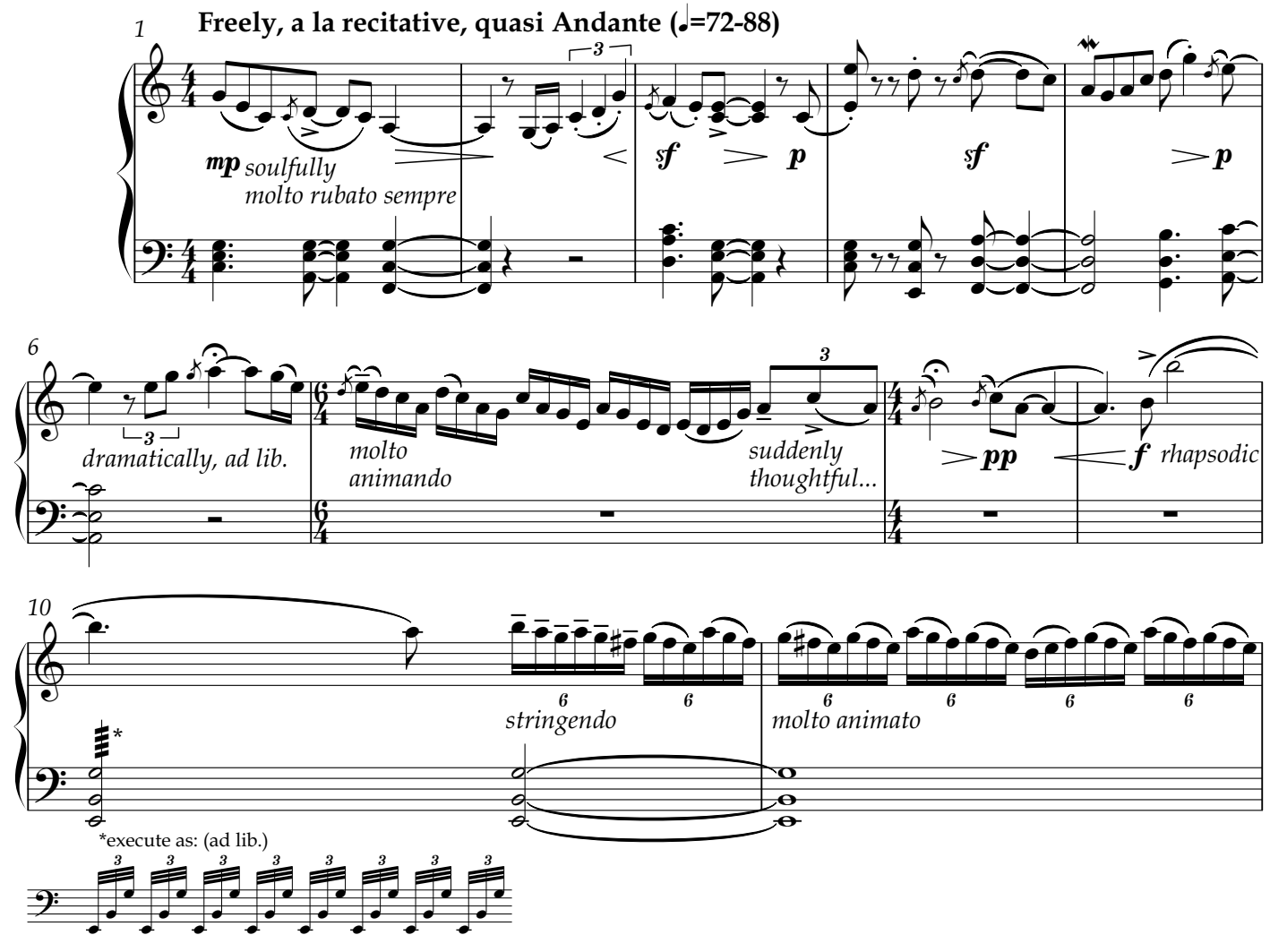


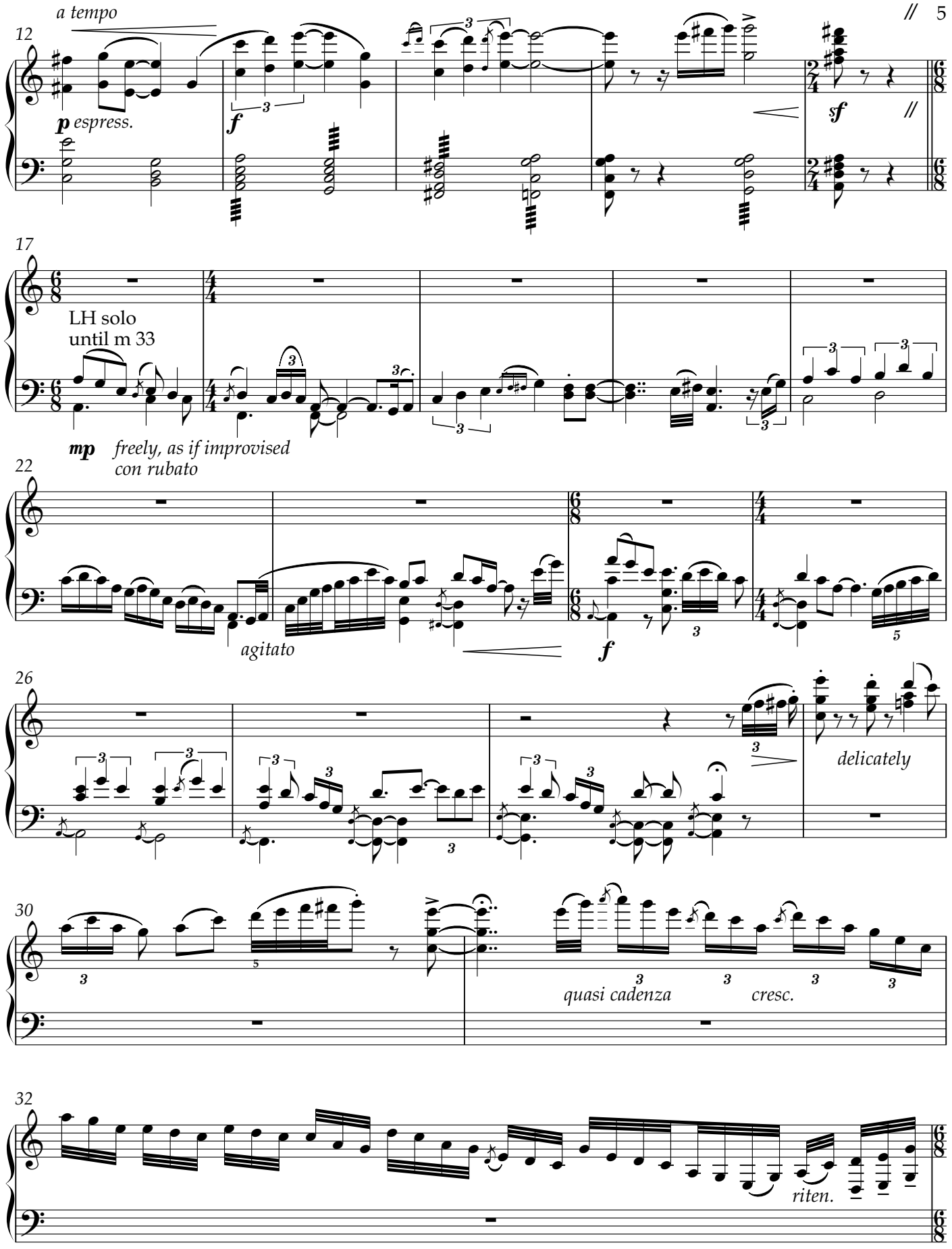

26
p
f
32
p
f
36
(stamp foot)
sopra
42
47
53
rall.
a tempo
f

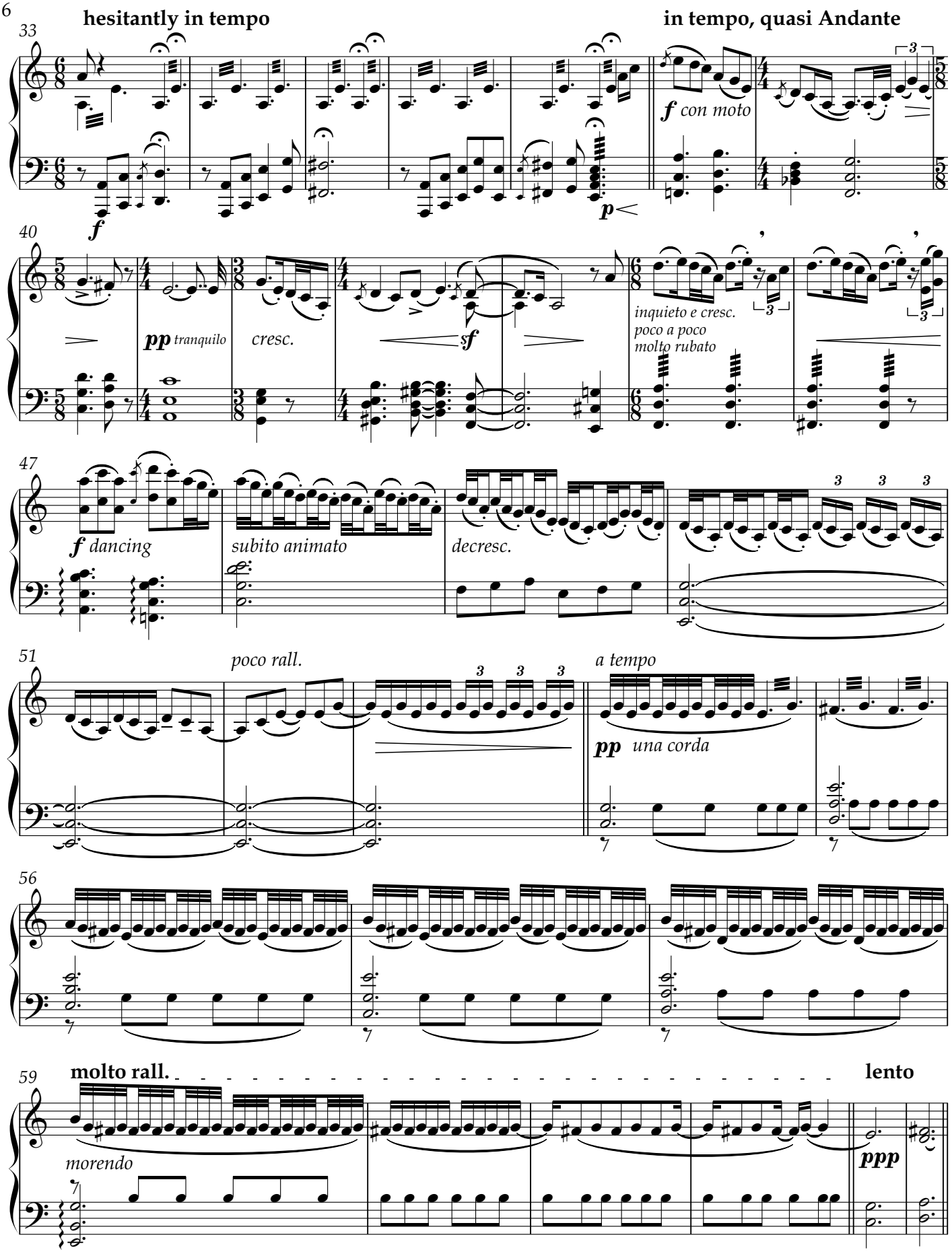

58
(dirty)
sf
67
p
f
p
f
72
sp cresc.
f
77
p cresc.
delicate
80
C
f
85

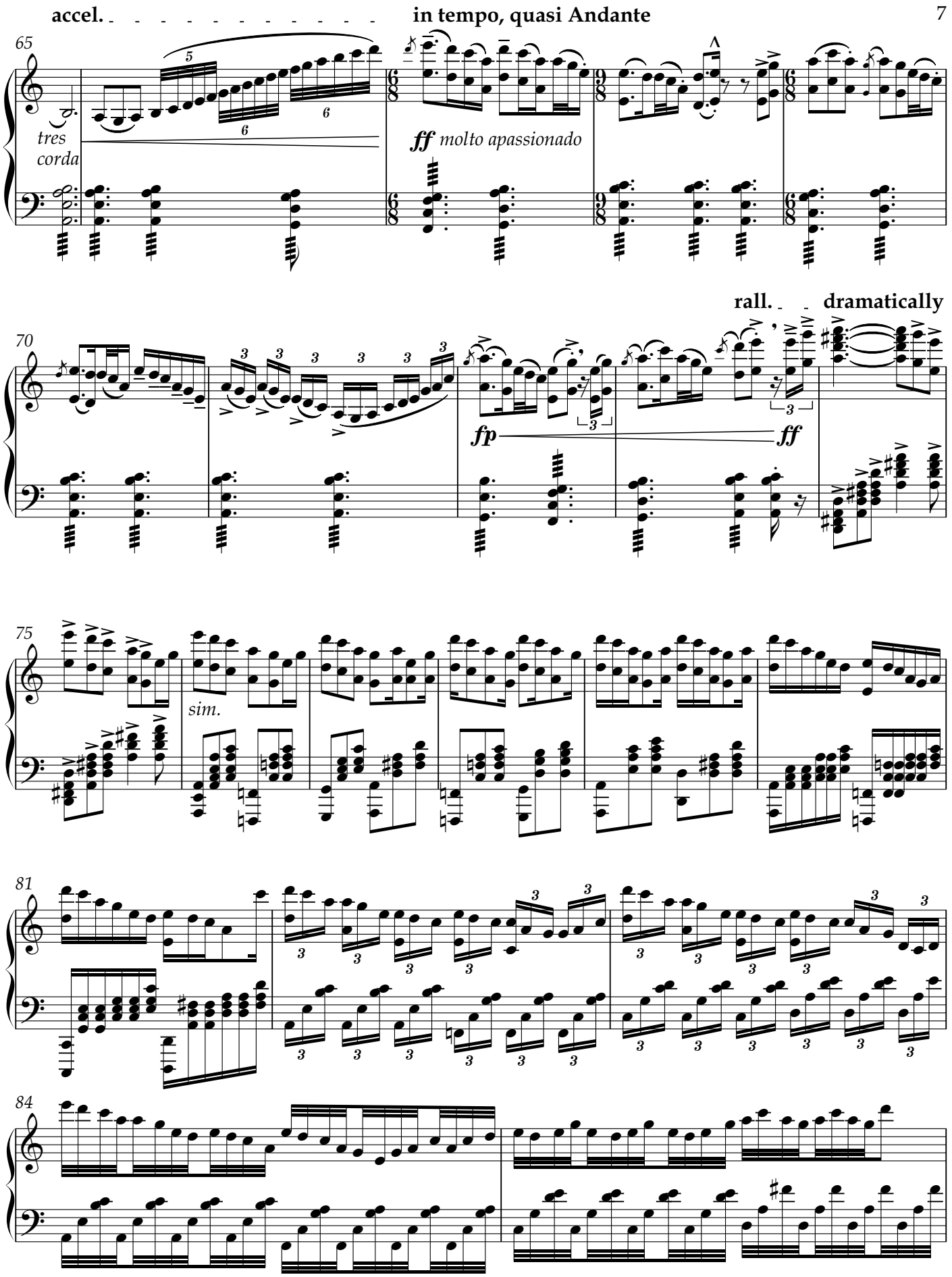


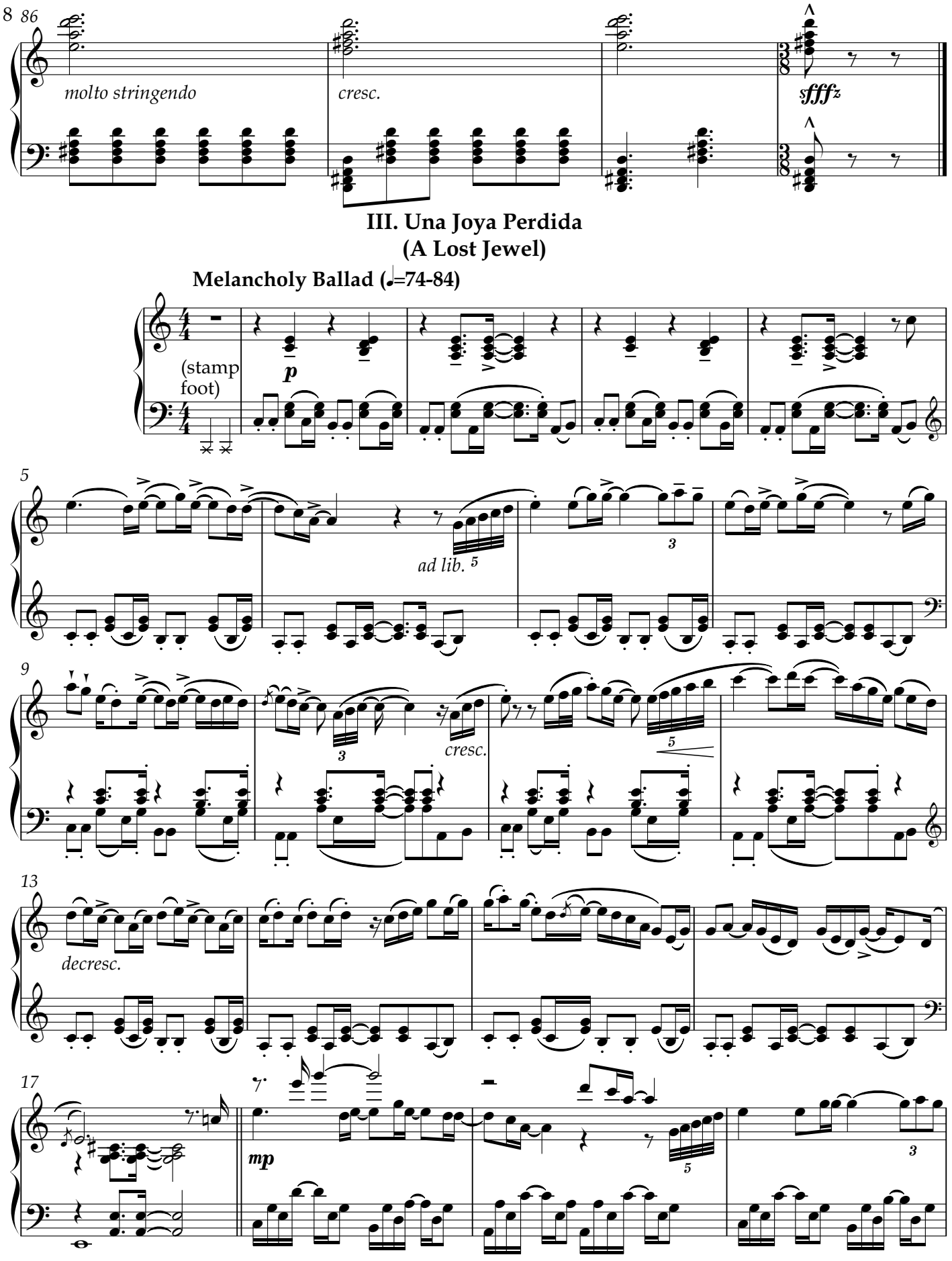
II. Hymn to the Moon

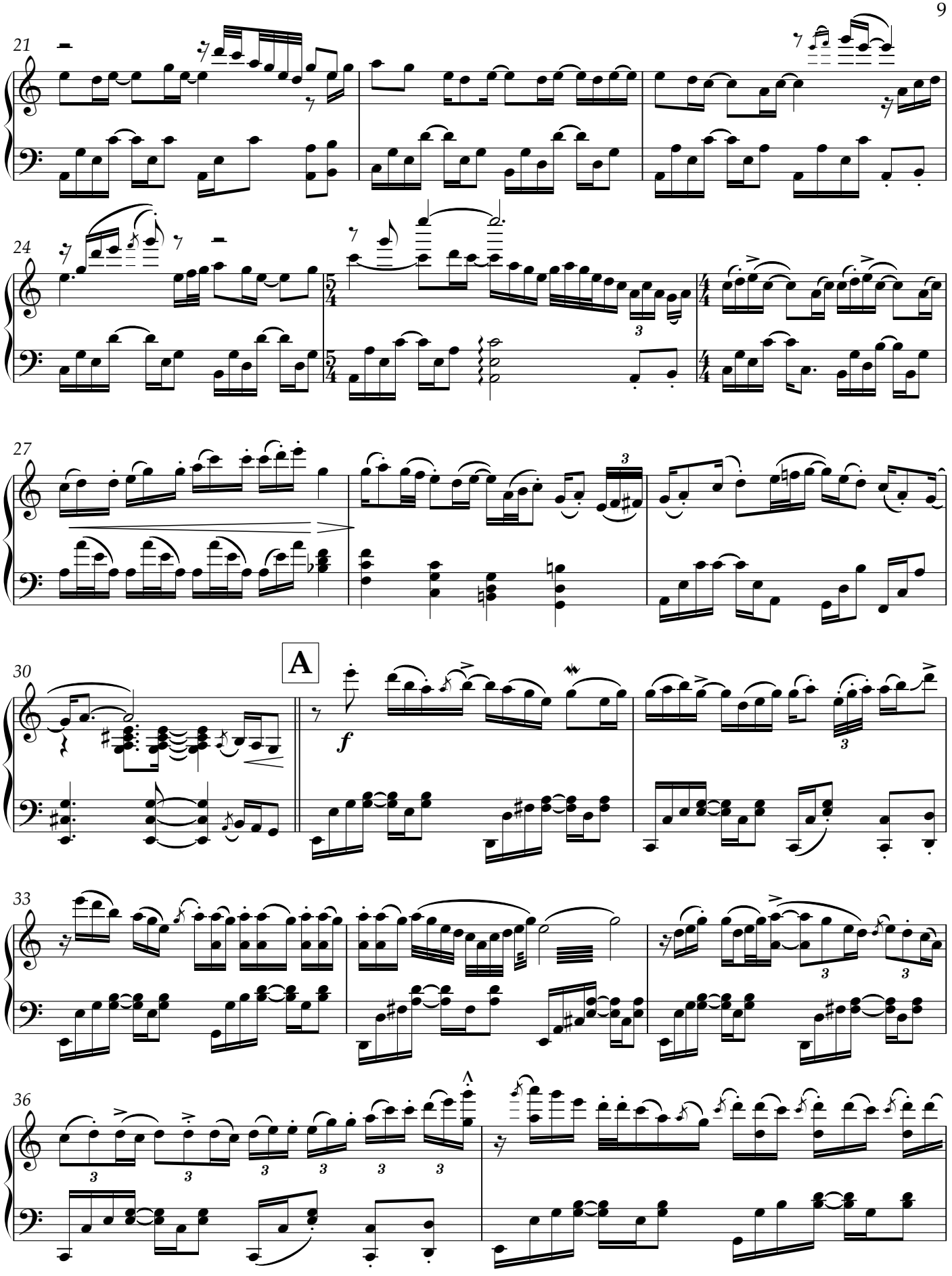


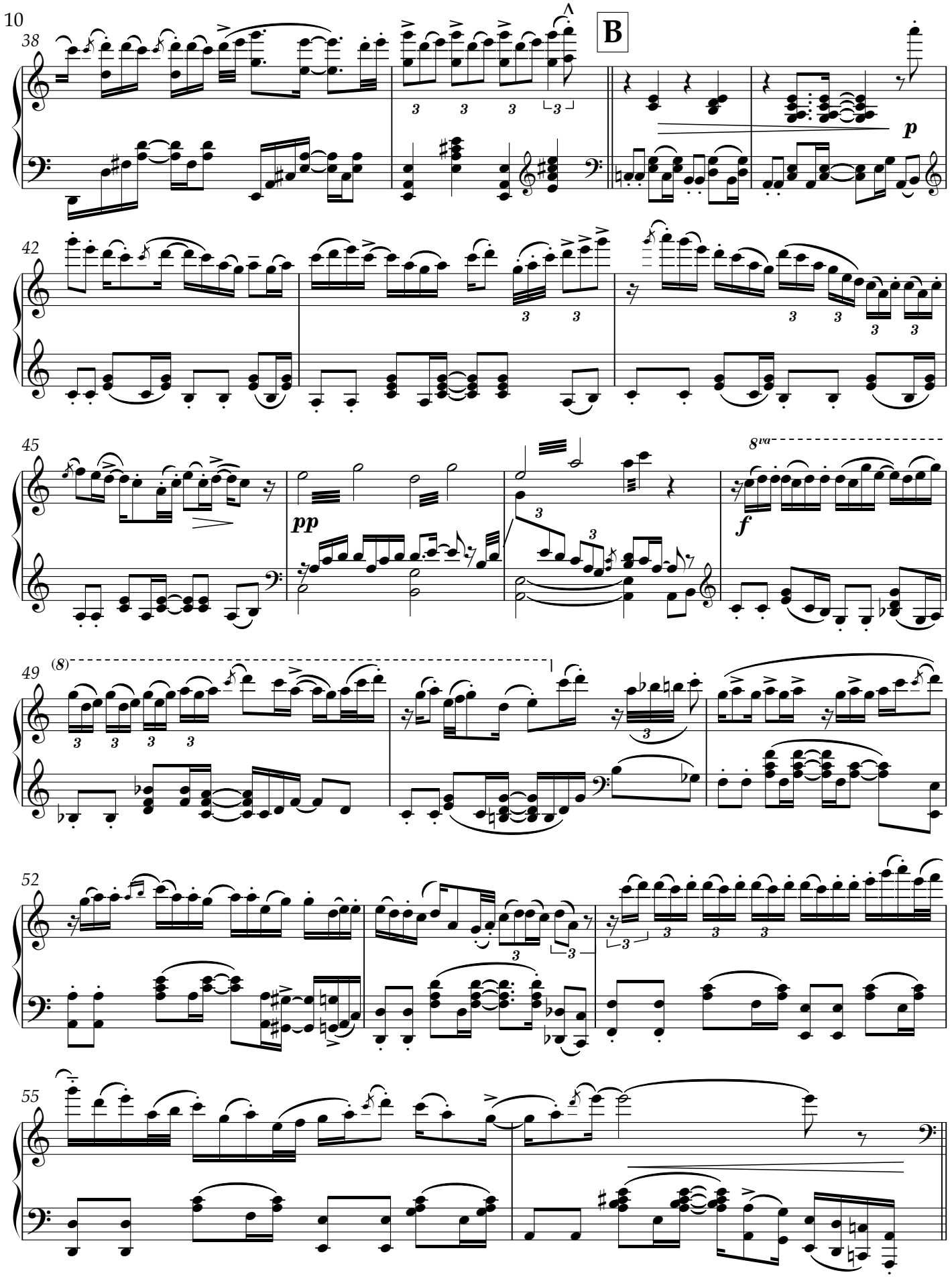

a tempo
12
p espress.
f
sf
17
LH solo
until m 33
mp freely, as if improvised
con rubato
22
agitato
f
26
delicately
30
quasi cadenza
cresc.
32
riten.

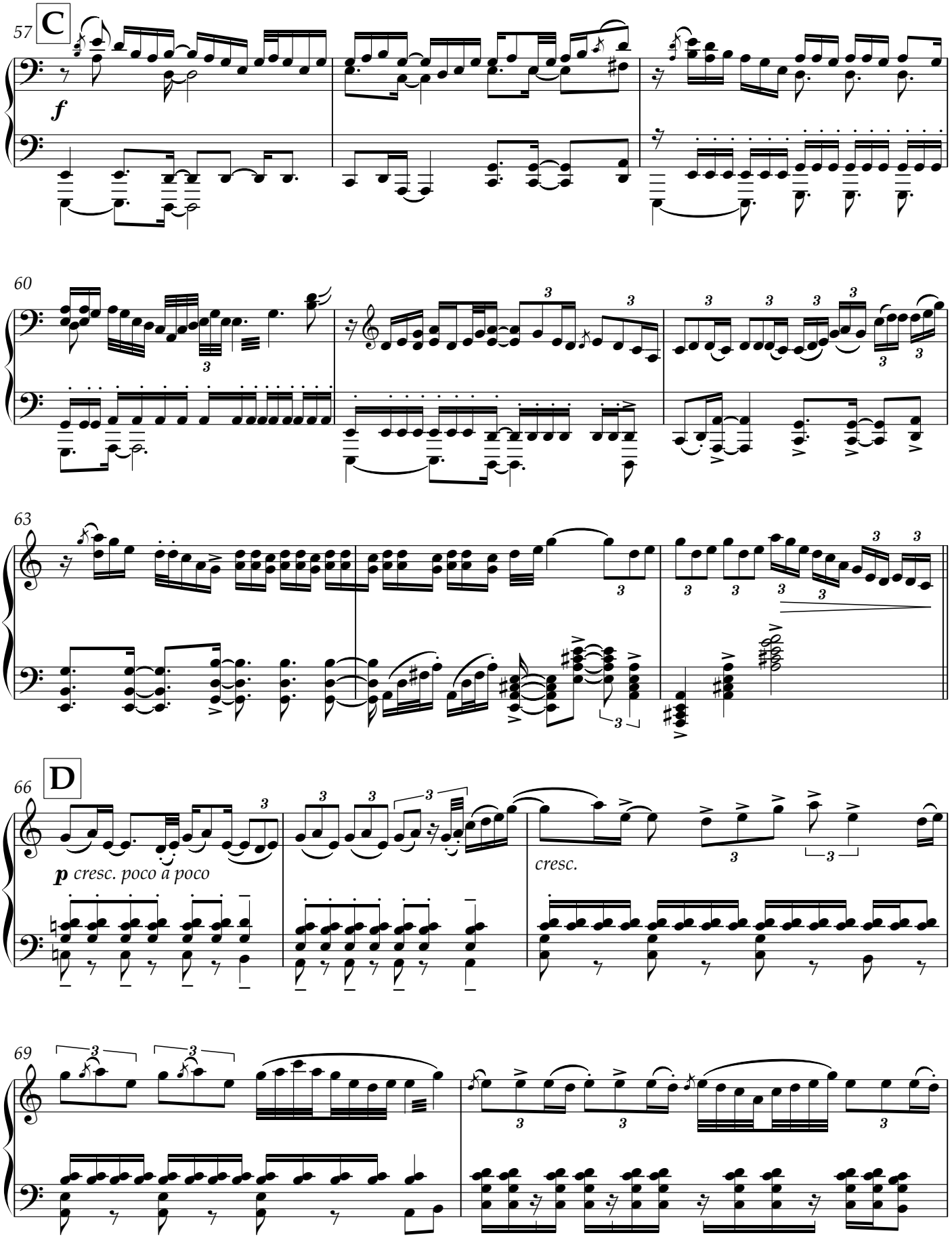

33
hesitantly in tempo
in tempo, quasi Andante
f
p
f con moto
40
pp tranquilo
cresc.
sf
inquieto e cresc.
poco a poco
molto rubato
47
f dancing
subito animato
decresc.
51
poco rall.
a tempo
pp una corda
56
59
molto rall.
lento
morendo
ppp

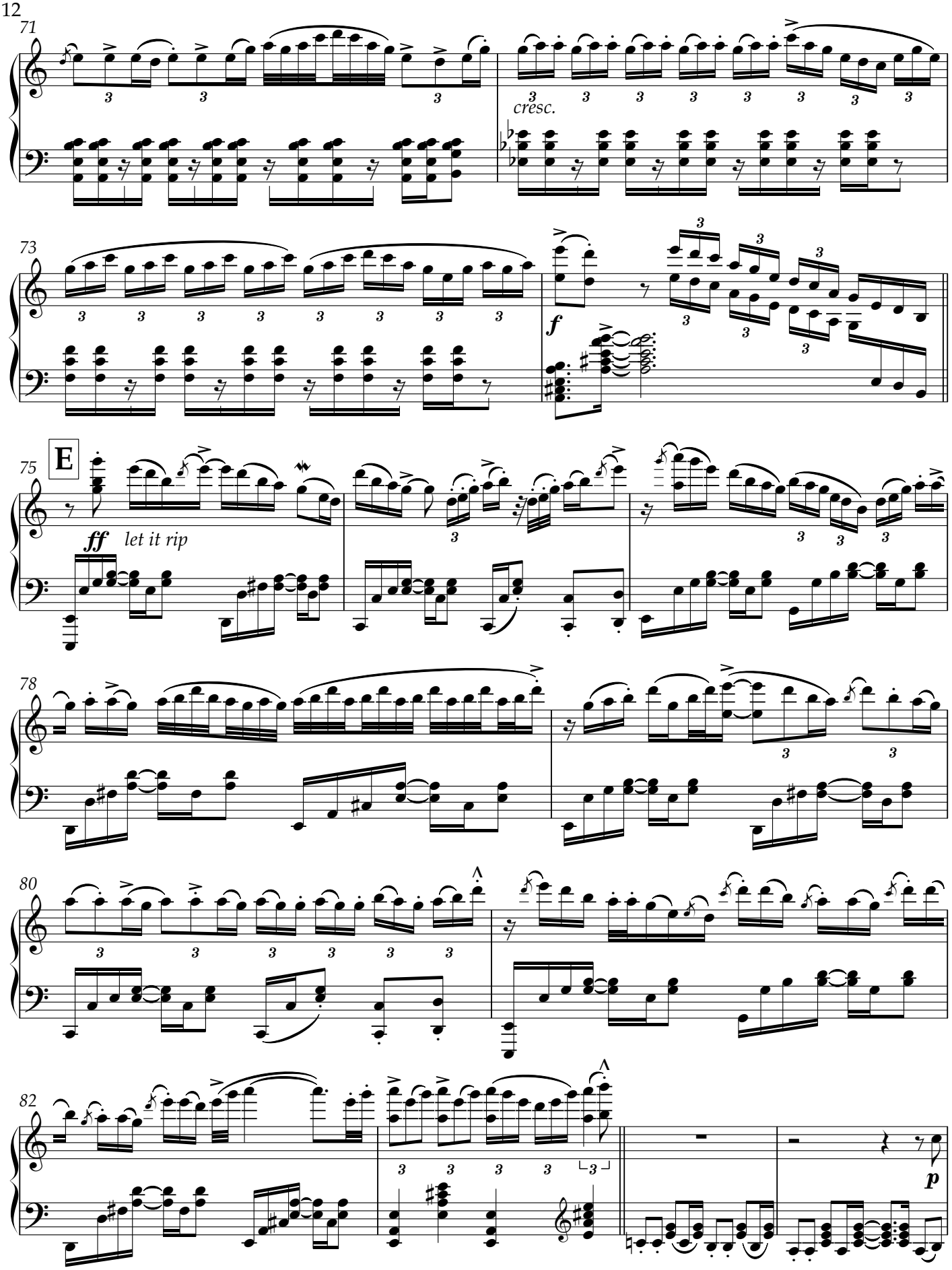

accel.
in tempo, quasi Andante
65
tres corda
ff molto apassionado
rall.
dramatically
70
fp
ff
75
sim.
81
84

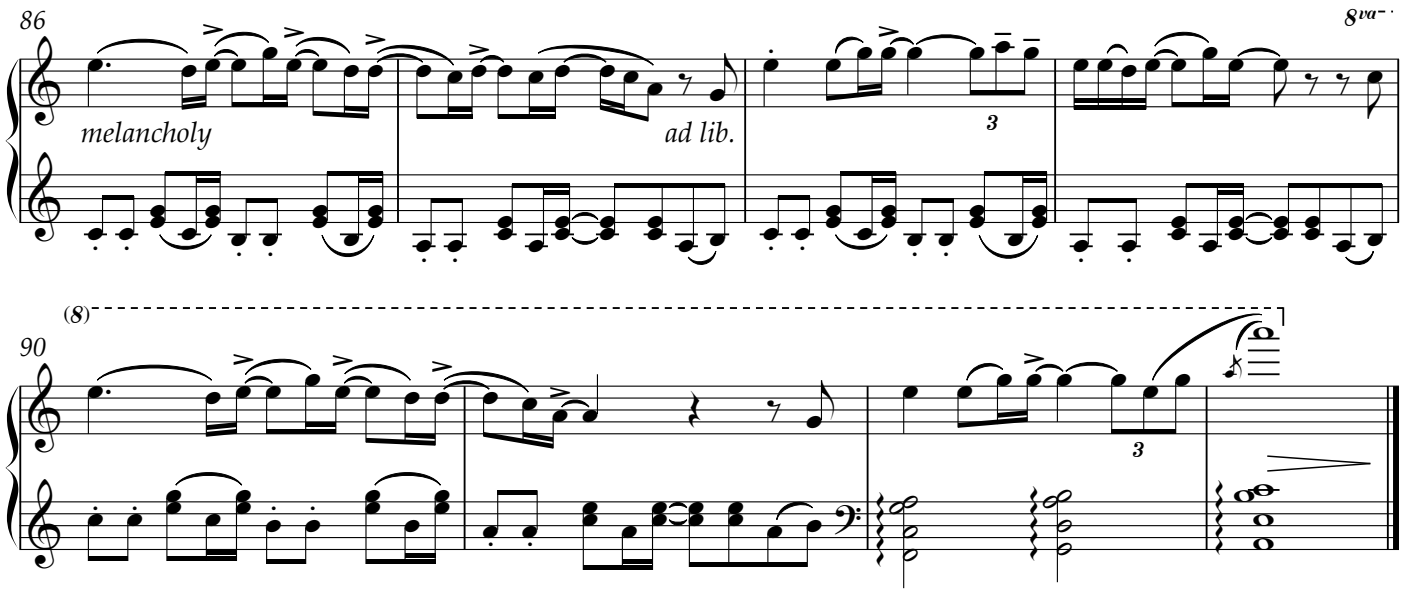

8 86
molto stringendo
cresc.
sfffz
III. Una Joya Perdida
(A Lost Jewel)
Melancholy Ballad (♩=74-84)
(stamp foot)
p
ad lib.
cresc.
decresc.
mp


21
24
27
30
A
f
33
36


38
B
p
42
45
pp
8va
f
49
(8)
52
55


57
C
f
60
63
66
D
p cresc. poco a poco
cresc.
69


71
cresc.
73
f
75
E
ff
let it rip
78
80
82
p


86
melancholy
ad lib.
8va
3
(8)
90
3