

SATB PIANO  
Number 6 from *Indianas*

Ed. 8916 \$1.50

# UNA DE DOS

*(One Or the Other)*

CARLOS GUASTAVINO

Selected by Oscar Escalada

## LATIN AMERICAN CHORAL SERIES

**kjos**

Neil A. Kjos Music Company • *Publisher*

*Indianas* is a suite of six pieces by Carlos Guastavino which may be performed individually or as a suite. The six titles, published separately, are listed below. Please refer to the back cover for more *Latin American Choral Music*.

- |   |  |
|---|--|
| 1. <i>Gala Del Día</i> Ed. 8911               | 4. <i>Viento Norte</i> Ed. 8914            |
| 2. <i>Quién Fuera Como El Jazmín</i> Ed. 8912 | 5. <i>Al Tribunal De Tu Pecho</i> Ed. 8915 |
| 3. <i>Chañarcito, Chañarcito</i> Ed. 8913     | 6. <i>Una De Dos</i> Ed. 8916              |

### Una De Dos (*One Or the Other*)

Water bends  
the willow stick.  
One stick up in the air  
and the other soaking.

As water to the willow,  
your love turns me.  
Some saw me in your eyes  
and some in the shadows.

One or the other:  
they will find me crying  
or I will be with you.

When he looks at himself in the river,  
the sky comes down.  
The river rewards him,  
giving tenderness.

As that mirror to the sky  
I would like to watch you.  
The sky watches the river,  
the mirror gives back the sky.

**Carlos Guastavino** was born in Santa Fe, Argentina, where he is recognized as one of the finest composers in Argentina. His music is performed in every conservatory and college of music in Argentina. Because Guastavino has written so much music for so many different combinations of instruments, almost any instrument or voice can be used to perform his works. He writes in a romantic-nationalistic style, and even though he does not incorporate folk music, his music is permeated by the Argentine influence.

**Oscar Escalada** selects the pieces for the series of *Latin American Choral Music*, and often contributes to it as composer or arranger. He is Professor of Conducting and Composition at the Conservatory of La Plata, and a researcher at the University of La Plata (Argentina). He is also founder and conductor of *Coral del Nuevo Mundo* (New World's Chorale). This group was invited to perform at the 1998 ACDA Central Division Convention in Detroit, and to sing *Misa Criolla* by Ariel Ramirez at St. Peter's Basilica in Rome in the Jubilee of 2000.

Escalada has been invited to give lectures and workshops, and to adjudicate all over Argentina, the United States, Venezuela, Cuba, Spain, England, Greece, Germany, and at the V World Symposium for Choral Music in Rotterdam (1999). He is Vice President of the Argentine Association for Choral Music, a member of the Musical Committee of the America Cantat III in Caracas, Venezuela, and the Choral Festival of Munich, Germany.

See page 15 for the Spanish pronunciation guide.

# Una De Dos

One Or the Other  
No. 6 from *Indianas*  
SATB with Piano

Juan Ferreyra Basso

Carlos Guastavino

Vivo y Alegre - Aire de cueca (♩ = 80)

**Piano**

**4**

**8**

**12** **Soprano** *f*

**Alto** *f* A la va - ra\_\_ del

**Tenor** *f* A la va - ra\_\_ del

**Bass** *f* A la va - ra\_\_ del

**12** A la va - ra\_\_ del

16

mim-bre la do-bla el a - gua

mim-bre la do-bla el a - gua

mim-bre la do-bla el a - gua u - na

mim-bre la do-bla el a - gua u - na

Detailed description: This block contains the vocal line for measures 16, 17, and 18. It consists of four staves. The first three staves are vocal staves in treble clef with a key signature of one sharp (F#). The lyrics are 'mim-bre la do-bla el a - gua' for measures 16 and 17, and 'mim-bre la do-bla el a - gua u - na' for measure 18. The fourth staff is a bass line in bass clef with the same key signature, providing harmonic support for the vocal line.

16

Detailed description: This block contains the piano accompaniment for measures 16, 17, and 18. It consists of two staves in treble and bass clefs with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and moving lines.

19

va - ra en el ai - re, o - tra mo - ja - da

va - ra en el ai - re, o - tra mo - ja - da

Detailed description: This block contains the vocal line for measures 19 and 20. It consists of four staves. The first two staves are empty, indicating rests for the vocalists. The third and fourth staves contain the vocal line in treble and bass clefs with a key signature of one sharp (F#). The lyrics are 'va - ra en el ai - re, o - tra mo - ja - da' for both measures. The notes are connected by a long slur, indicating a sustained phrase.

19

Detailed description: This block contains the piano accompaniment for measures 19 and 20. It consists of two staves in treble and bass clefs with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and moving lines.

22

u - na va - ra en el ai - re, o - tra mo - ja -

u - na va - ra en el ai - re, o - tra mo - ja -

u - na va - ra en el ai - re, o - tra mo - ja -

u - na va - ra en el ai - re, o - tra mo - ja -

22

25

da co - mo a la va - ra el a -

da co - mo a la va - ra el a -

da

da

*p*

*p*

25

*p*

28

- gua tu a - mor me do - bla

- gua tu a - mor me do - bla

28

31

Quien me ha vis - to en tus o - jos, quien en la som - bra

Quien me ha vis - to en tus o - jos, quien en la som - bra

31

34

*f*

Quien me ha vis - to en tus o - jos, quien en la som -

*f*

Quien me ha vis - to en tus o - jos, quien en la som -

*f*

Quien me ha vis - to en tus o - jos, quien en la som -

*f*

Quien me ha vis - to en tus o - jos, quien en la som -

34

*f*

37

*f*

- bra u - na de dos

37

*f*

40

me en - con-tra-rán llo - ran - do o es-toy con  
 me en - con-tra-rán llo - ran - do o es-toy con  
 me en - con-tra-rán llo - ran - do o es-toy con

40

me en - con-tra-rán, llo - ran - do o es-toy con

43

vos o es-toy con vos. *p*  
 vos o es-toy con vos. *p*  
 vos o es-toy con vos. *p*  
 vos o es-toy con vos. *p*

43

*f* secco

46

*f*

50

*dim.*

54

*p*

58

*f*

Por fi - jar - se en - el

*f*

Por fi - jar - se en - el

*f*

Por fi - jar - se en - el

*f*

Por fi - jar - se en - el

58

*f*

61

rí - o el cie - lo ba - ja \_\_\_\_\_

rí - o el cie - lo ba - ja \_\_\_\_\_

rí - o el cie - lo ba - ja \_\_\_\_\_

rí - o el cie - lo ba - ja \_\_\_\_\_

61

64

y se lo pa - ga el rí - o dán - do - le an - dan - za \_\_\_\_\_

y se lo pa - ga el rí - o dán - do - le an - dan - za \_\_\_\_\_

64

67

y se lo pa-ga el rí - o dán-do-le an-dan-  
 y se lo pa-ga el rí - o dán-do-le an-dan-  
 y se lo pa-ga el rí - o dán-do-le an-dan-  
 y se lo pa-ga el rí - o dán-do-le an-dan-

67

70

- za co-mo e-sees-pe-jo al-cie-  
 - za co-mo e-sees-pe-jo al-cie-  
 - za  
 - za

*p*

70

*p*

73

- lo qui - sie - ra ver - te \_\_\_\_\_

- lo qui - sie - ra ver - te \_\_\_\_\_

73

76

Al cie - lo que lo mi - ra cie - lo de - vuel - ve \_\_\_\_\_

Al cie - lo que lo mi - ra cie - lo de - vuel - ve \_\_\_\_\_

76

79

Al cie - lo que lo mi - ra cie - lo de -

Al cie - lo que lo mi - ra cie - lo de -

Al cie - lo que lo mi - ra cie - lo de -

Al cie - lo que lo mi - ra cie - lo de -

79

82

vuel - ve u - na de dos

82

85

me en-con-tra-rán llo-ran - do o es-toy con

85

88

vos o es-toy con vos.

88

*f secco*