

MARTÍN FRANCISCO
MAYO VERA

DIALOGUES

**of the Southern
Lakeshore**

*In the Midst of San
Benito's Feast Day
Celebrations*

PROGRAM NOTES

It is well known in Venezuela that not only are common animals sentient and capable of language, but they also tend to experience a lot of the same social dilemmas that humans undergo. As language is a vital element in my artistic praxis, I decided to translate a series of dialogues I recorded at age three in the town of Bobures, Venezuela, specifically between Cachicamo (armadillo), Morrocoy (tortoise), Fuego (fire), Tigre (tiger), and Saint Benito himself.

The dialogues are brief but curious in its dramatic richness. I draw attention to, for example, the band of chimbangleros that is parading around the town in the background, as part of the ceremonies of San Benito's Feast Day. At the height of the first dialogue, as Cachicamo (hypocritically) looks down on Morrocoy for having a shell, the band of chimbangleros passes our conversing duo, causing certain parts of the exchange to be lost to the cacophony of drums.

Given the isolated dialects of both the Venezuelan Cachicamo and Morrocoy, there are certain moments in the text where I had to take certain interpretative liberties: for instance, it remained unclear if Cachicamo dumped Jennifer, or if Jennifer dumped him, so I went with the latter due to its dramatic potential.

In the end, I realized that my abilities as an animal translator are indeed far below the standards set by the animal linguist community. As such, I made the a last-minute decision to retranslate the text to the original Cachicamo and Morrocoy dialects, and to leave my translation only for the musicians, since they probably won't read it anyway.

There are six dialogues total:

1. Cachicamo and Morrocoy
2. First Interlude of the Chimbangleros (band)
3. Tigre and Fuego's competition of strength
4. Second Interlude - Tigre leaves the Chimbangleros
5. Soliloquoy of Cachicamo in a hole in the rain
6. Departure of the Saint and Final Supplications

CHARACTER SHEET

(Performance Notes)

Cachicamo

- Played by Clarinet
- You are an armadillo
- You have a big personality
- You were engaged to Jennifer/ Yenifer, but she dumped you
- Now you're sad and looking for a place to live
- You're look down on Tío Morrocoy because you think he's dumb and because he has a dumb shell on his dumb back, not like yours, which is cool
- The text is merely a reference to the plot, it is not meant to be sung or spoken whatsoever**

Fuego

- Played by Violin
- You are the literal embodiment of fire
- You're pretty chill personality-wise, though
- You've spent most of the ceremonies playing with the chimbangleros (band), with the saint and Tigre
- When Tigre tries to eat you, you burn him and cover his bright silky fur in coarse black scorch marks
- The text is merely a reference to the plot, it is not meant to be sung or spoken**

Morrocoy

- Played by Trumpet
- You are a tortoise/land turtle
- You're slow, but steady, a kind friend
- You're friends with Tío Cachicamo, though he's often a little mean towards you
- Your talking sounds surprisingly like a trumpet singing and playing, and your steps sound like slap tongue
- Singing is not notated specifically, player should follow notated contour and use any pitch that is comfortable
- The text is merely a reference to the plot, it is not meant to be sung or spoken whatsoever**

Tigre

- Played by Cello
- You are a tiger
- You think you're the best around
- You've spent most of the ceremonies playing with the chimbangleros (band), with the saint and Fuego
- You try to eat Fuego to show him you're boss, and you end up burnt
- The text is merely a reference to the plot, it is not meant to be sung or spoken**

CHARACTER SHEET

(Performance Notes)

The Saint (San Benito)

- Played by Piano
- You're a deity
- You come to town every year for a few days
- Everybody likes you, but they always end up asking you for a bunch of favors
- You like partying, and when you're not, you're a passive observer of the townspeople and all their shenanigans
- You've spent most of the ceremonies playing with the chimbangleros (band), with Tigre and Fuego

The Chimbangleros

- Played by Piano, Violin, and Cello
- You are a band
- You are composed mostly of drums and high plastic flutes
- You play *gaitas de tambora*, music from the southern shore of Lake Maracaibo, examples of which are enumerated in the following page
- You are parading around town in honor of San Benito's Feast Day
- You eventually pass by Cachicamo and Morrocoy as they're talking, but you don't stay and just keep on parading
- You split up when Tigre tries to eat Fuego but ends up burnt real bad

RECOMMENDED LISTENING

For the Clarinet (Tío Cachicamo)

Nirone Kiarruh Moroish by the Comunidad Alalakimana.

For the Piano, Violin, and Cello (Chimbangleros)

Golpe Chocho by the Community of Bobures.

Gaitas de Tambora by Vasallos del Sol.

Colina by Grupo Candela.

All audio samples are provided by the composer via links by email and by request.

This piece is dedicated to the Wayúu people of the Guajira peninsula and the peoples of Bobures, Gibraltar, Palmarito, and the rest of Municipio Sucre, without whose musical traditions and innovations this piece would not be possible.

DIALOGUES of the Southern Lakeshore

In the midst of San Benito's Feast Day celebrations

MARTÍN FRANCISCO MAYO

I. Dialogue between Cachicamo and Morrocoy

♩ = 88

Clarinet in B♭

Trumpet in C

Piano

Violin

Violoncello

Cl.

C Tpt.

Pno.

Vln.

Vc.

(air sounds through mouthpiece)

(slap tongue)

f *n* *mp* *n* *f*

sf *mf* *sf* *sf* *p*

mf

ppp *mp* *n* *f*

ppp *p* *ppp* *pp*

f as if crying

mute string with finger,
or place rubber between
strings

pizz

3 6 6 6 3 3 3 3 3

4

6 6 6 6

3 3 3 3 3

7

Cl. (bue - no, Mo-rro-coy Ye - ni - fer me de-jó)

C Tpt. (sing and play)

Vox

Pno.

Vln.

Vc.

p *mf* *pp* *f* *ppp* *sf* *gliss* *f* *mf*

(harmonic pizz.)

11

Cl. (Si. Ya - ho - ra ten - go)

C Tpt.

Vox (Ay que pe - na)

Pno.

Vln.

Vc.

f *p* *f* *mf* *sf* *sf* *f*

(Bartok pizz.)

8

14

Cl. *que en-con-trar un hue - co) (Que el que hi - ce el in - vier-no pa -sa'o no lo en-cuen - tro*

C Tpt. *6 6 6 6*

Vox *ppp mp n f*

Pno. *f*

Vln. *3*

Vc.

Cl. *(Ay, ca-chi - ca - mo Bue - no... pue-des que-dar - te con-mi-go*

C Tpt.

Vox *(Ay, ca-chi - ca - mo Bue - no... pue-des que-dar - te con-mi-go*

Pno. *p mf f*

Vln. *3*

Vc. *f mf*

21 22

Cl. *ff* (As - col *disdainful* Por-qué co-ño qui-sie-ra que-dar-me yo con un con

C Tpt. *f*

Vox mien-tras bus - cas un hue - co)

Pno. *ppp* *sf* *sf*

Vln. *pp* sul pont.

Vc.

24

Cl. *f* chú-o co-mo tu?) (pre - fie - ro ni te - ner hue - co)

C Tpt. *f*

Vox

Pno. *sf* *sf*

Vln.

Vc.

10

27 27

Cl. *f* crying

C Tpt.

Vox

Pno. *f*

Vln. *f*

Vc. *ff*

30 32

Cl. *mf*

C Tpt. *ppp* *mp* *n*

Vox

Pno. *ppp*

Vln.

Vc.

33

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

ppp *mp* *n*

pp *mp*

36

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

mf halfheartedly *pp*

(O - K, en - tien - do)

41 II. First Interlude of the Chimbangleros

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

ppp

pp

41

45

46

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

ff

ord.

gliss.

f

45

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

ppp

mf

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

f

sf

sf ppp

sf ppp

ff

(gliss.)

(free gliss.)

III. Dialogue between Tigre and Fuego

58

Pno.

$\text{♩} = 64$

sf 3

6

Vln.

$\text{♩} = 64$

sul tasto

p leggiero, like someone mumbling excuses

(overpressure)

Vc.

fff growling, threateningly

sul C

62

64

15

Pno.

Vln.

Vc.

sub. *p* *ff*

71

Pno.

Vln.

Vc.

ff

f

ff

3

6

74

Pno.

pp

ff

pp

sf

sf

sf

Vln.

fff aggressive, burning

p

ff

Vc.

f surprised, light

sul pont.

$\text{♩} = 120$

77

Pno.

Vln.

Vc.

sf

sf sf

sf

sf

sf

sf

(bow behind bridge)

mp

fff in agony

sul A

[illegible]

♩ = 88

17

85 IV. Interlude - Tigre leaves the band crying

Cl.

C Tpt.

Vox

Pno.

Vln.

Vc.

pp

f

p

f

89

C Tpt.

Vox

Pno.

Vln.

Vc.

p

mf

93

C Tpt.

Vox

Pno.

Vln.

Vc.

ppp

Measures 93-95: C Tpt. and Vox are silent. Pno. plays a steady eighth-note accompaniment. Vln. plays a complex sixteenth-note melody. Vc. starts with a triplet of eighth notes marked *ppp*.

96

C Tpt.

Vox

Pno.

Vln.

Vc.

without attacca

To Vln.
To

ppp

Measures 96-99: C Tpt. and Vox are silent. Pno. continues the eighth-note accompaniment. Vln. continues the sixteenth-note melody, ending with a triplet marked *ppp*. Vc. is silent. Measure 99 is marked "without attacca".

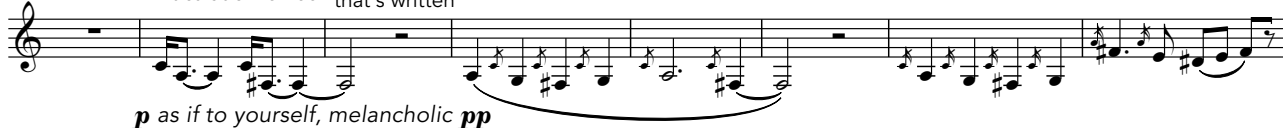
V. Cachicamo's soliloquoy

in the rain

19

Very Free

Articulation is free You can also improvise. Treat this as your cadenza, just try to make sure it's compatible with the stuff that's written

Cl. 
p as if to yourself, melancholic pp

Tpt. 
Pluck piano strings in the middle register with fingertips, imitating sparse raindrops falling on a roof after a rainstorm

Pno. 
Hold pedal down until end of movement

Vln. 
Pluck piano strings in the upper middle register with fingertips, imitating sparse raindrops falling on a metal roof after a rainstorm

Vcl. 
Pluck piano strings in the upper register with fingertips, imitating sparse raindrops falling on a metal roof after a rainstorm

Cl. 
gradually becoming more agitated and increasing in dynamic

Cl. 
(alt. fingering)

Cl. 
p f mp ff

Cl. 
cresc. sim. but becoing more extreme desperate, agonizing

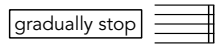
Cl. 
exhausted, with lingering sadness, yet clearheaded

Cl. 

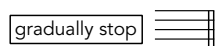
140

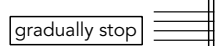
Cl. 

without attacca

Trumpet in C 

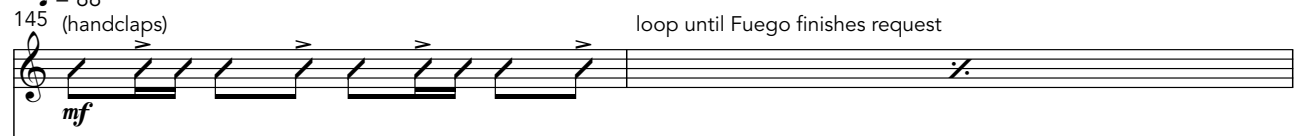
Piano 

Violin 

Violoncello 

VI. Departure of the Saint and Final Supplications

$\text{♩} = 88$

145 (handclaps) 

mf

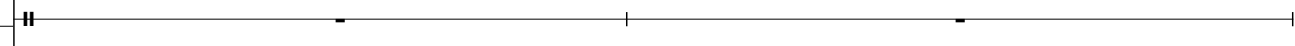
loop until Fuego finishes request

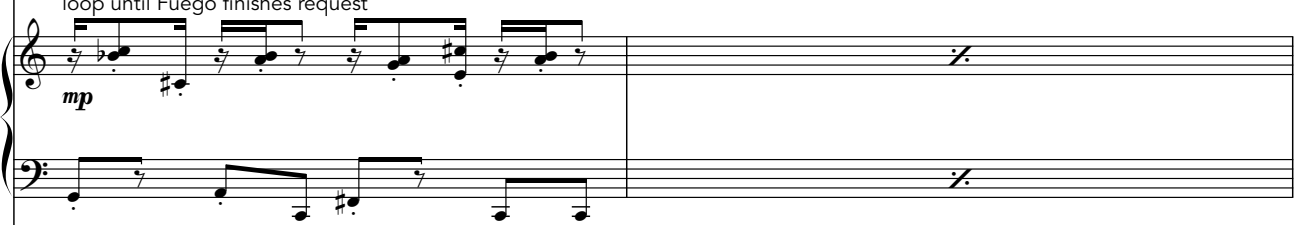
C Tpt. 

(handclaps)

mf

loop until Fuego finishes request

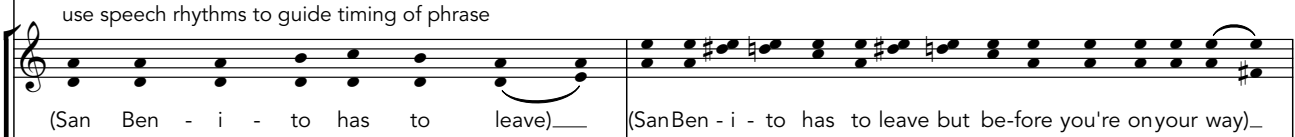
Vox 

Pno. 

loop until Fuego finishes request

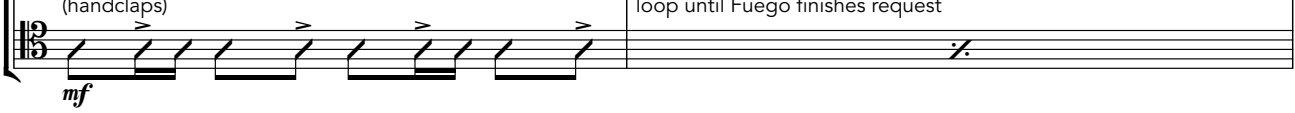
mp

$\text{♩} = 88$
use speech rhythms to guide timing of phrase

Vln. 

(San Ben - i - to has to leave) — (San Ben - i - to has to leave but be-fore you're on your way) —

ff

Vc. 

(handclaps)

mf

loop until Fuego finishes request

147

Cl. *4*

C Tpt. *4*

Vox

Pno. *4* *ff*

Vln. (Can I get a pair of Ni- kes,) (Cuz I don't have a - ny to play)

Vc. *4*

150

Cl. *mf* loop until Morrocoy finishes request

C Tpt. *f* use speech rhythms to guide timing of phrase

Vox (Saint I have a small re - quest) (I get an - gry way too slow - ly)

Pno. *mp* loop until Morrocoy finishes request

Vln. (handclaps) *mf* loop until Morrocoy finishes request

Vc. *mf* loop until Morrocoy finishes request

153

Cl. *mf*

C Tpt. *mf*

Vox (and I think I'm too com-pla-cent)

Pno. *ff* *mp* loop until Tigre finishes request

Vln. *mf* use speech rhythms to guide timing of phrase molto sul pont

Vc. *f* (San Ben - i - to if you can)

156 loop until Tigre finishes request

Cl. *mf*

C Tpt. *mf* loop until Tigre finishes request

Vox

Pno. *ff* *mp* loop until Tigre finishes request

Vln. *mf* loop until Tigre finishes request

Vc. *f* (San Ben-i - to if you can, give my burns a lit-tle heal) (So I won't have to keep look-ing) (Like an old ba-na-na peel)...

[illegible]

162

Cl.

(My dear saint I beg of you grant me just this little favor) (Let me find joy once a gain) (Give back life all of its favor)

C Tpt.

Vox

Pno.

Vln.

Vc.

165

Cl. *mf*

C Tpt.

Vox

Pno. *ff*

Vln.

Vc.

168

Cl. loop until the Saint is off the stage

C Tpt. loop until the Saint is off the stage

Vox

Pno. walk offstage immediately after last note

Vln. loop until the Saint is off the stage

Vc. loop until the Saint is off the stage