

GERMÁN TORO PÉREZ

CANTOS DE SOMBRAS

4 FRAGMENTOS DE 'PEDRO PÁRAMO'

SEGÚN TEXTOS DE JUAN RULFO

PARA 8 VOCES Y SONIDOS ELECTRÓNICOS

COMISIÓN DEL 'VOKAL ENSEMBLE ZÜRICH'

A PETER STEGWART

2013-2014

SÍMBOLOS

- ◇ Sonido "sombra": frágil, inestable
- x Susurro. La dinámica es relativa.
p.ej. "f"
- ↑ Acento con el pecho, boca abierta.
- [a] p.ej.: Sonido efectivo
- [o i o], III parte, c. 54 y sig.: Nota aguda [i], nota grave [o]. En cambios de intervalo adaptar libremente, p.ej. [i i]

ELECTRÓNICA

- ⊗ "Aire": síntesis, ruido filtrado, módulo generativo
- ~ "Gliss. bajo": síntesis, osciladores graves, módulo generativo
- ~ "Onda": síntesis aditiva, disarmónica, módulo generativo
- ≡ \ "Synt": síntesis, armónica, acordes fijos, relativos al ensemble.
- ... "Lluvia": síntesis, adsr, impulsos, módulo generativo
- |||| "figura": síntesis, am, disarmónica, módulo generativo
- Δ Delay

ZEICHENERKLÄRUNG

- ◇ Schattenklang: zerbrechlich, instabil
- x Geflüstert. Die Dynamik ist relativ. z.B. "f"
- ↑ 'Brustakzent', mit offenem Mund
- [a] z.B.: Effektiver Klang
- [o i o], III Teil, T. 54 ff.: Die tiefere Note [o], die höhere [i]. Bei Intervallwechsel frei anpassen. z.B. [i-i]

ELEKTRONIK

- ⊗ "Aire": Synthese, gefiltertes Rauschen, generatives Modul.
- ~ "Bass-Gliss": Synthese, tiefe Oszillatoren, generatives Modul.
- ~ "Onda": Synthese, additiv, disharm, hoch generatives Modul.
- ≡ \ "Synt": Synthese, harmonisch, fixe Akkorde bezogen auf das Ensemble
- ... "Lluvia": Synthese, adsr, Impulse, generatives Modul.
- |||| "Figur": Synthese, disharm., regelmäßig, generatives Modul.
- Δ Delay

Klangprojektion

Die Elektronik besteht aus 6 Synthesemodulen, die anhand von 127 in der Partitur notierten cues manuell mit der Computertastatur aktiviert werden. Fünf davon sind generative Module, d. h. sie erzeugen jedes Mal unterschiedliche spektrale, zeitliche, dynamische und räumliche Variationen eines bestimmten Modells.

Computer und Mischpult werden im Zentrum des Raumes aufgestellt. Es sind keine Mikrophone notwendig, das Ensemble soll auf keinem Fall verstärkt werden.

Die Klänge werden über ein Minimum von 8 Lautsprechern abgespielt. Es wäre jedoch leicht möglich, eine höhere Anzahl von Kanälen zu verwenden. Die Lautsprecher werden nach räumlichen Gegebenheiten als Installation in asymmetrischen Konfigurationen mit unterschiedlichen Abstrahlrichtungen aufgestellt. Auf keinen Fall dürfen sie als homogener Kreis aufgestellt werden. Lautsprecher können mitten im Zuschauerraum stehen. Dabei muss darauf geachtet werden, dass sie hoch genug stehen oder hängen und nicht direkt auf das Publikum oder auf das Ensemble, sondern schräg nach oben gerichtet werden. Die volle Höhe des Raumes soll ausgenutzt werden. In Kirchen mit Emporen können z.B. 4 oben und 4 unten aufgestellt werden.

Die einzelnen Klänge werden in jedem Raum subtil und sorgsam ausgepegelt und im Verhältnis zum Ensemble projiziert, damit ein durchsichtiges Klangbild entstehen kann. Sie dürfen niemals das Ensemble überdecken. Klänge aus Rauschen (,Aire') sollen plastisch und dynamisch zwischen *ppp* und *mf* erklingen. Tiefe Klänge (Modul ,BassGliss') dürfen einen vollen Klang entfalten ohne laut zu werden (ein Subwoofer ist notwendig). Syntheseakkorde im II. und IV. Teil sollen mit dem Ensemble gut verschmelzen. Kurze Impulse im III. Teil sollen sehr leise und vorsichtig erklingen und sich erst jeweils gegen Ende der drei Abschnitte etwas verdichten. Disharmonischen Klänge (Module ,onda' und ,figura') werden gut hörbar, letztere können etwas scharf werden, vorausgesetzt die Lautsprecher strahlen nicht direkt zum Publikum zu. Es soll insgesamt der Eindruck einer synthetischen Landschaft entstehen in welcher die Stimmen erklingen.

CANTOS DE SOMBRAS

2013-14

1 I. El Aire
Seq. 1 (ca. 1')

2 Pensaba en ti, Susana
♩ = 42

TACET

4/4 p \rightarrow mf $>$ mp \rightarrow pp

1. Pen- sa- ba

2. Pen- sa-

3. Pen-

4. Pen- sa- ba

5. Pen- sa-

6. Pen- sa- ba

1.1 + Aire + Timar
1.2 - Aire + Bass. Gl.
1.3 + Aire
1.4 - Aire + Bass. Gl.
1.5 + Aire
2.1 - Aire + Bass. Gl.

1

Handwritten musical score for voice and piano. The score is divided into three measures. The lyrics are: "sa-ba pen-sa-ba pen-sa-ba".

Measure 1: Starts with a 4-measure rest. Dynamics range from *mf* to *pp*. Lyrics: "sa-ba pen-".

Measure 2: Dynamics range from *mf* to *p*. Lyrics: "sa- pen- sa-".

Measure 3: Dynamics range from *pp* to *pppp*. Lyrics: "ba ba ba".

The score includes various musical notations such as slurs, accents, and dynamic markings. There are also handwritten annotations: a circled "7" and a circled "3" with a "4" below it, and a circled "3" with a "4" below it. A double bar line is present at the end of the first measure.

* ◊ : sonido "sombra": instabil,
zerbrechlich, quasi-konti-
nuierlich (-----)
2.2
+ Bassgl.

3 en las lomas verdes. Cuando volábamos papalotes

Handwritten musical score for the piece "3 en las lomas verdes. Cuando volábamos papalotes". The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing piano accompaniment. The music is in 3/4 time, indicated by a "3" in a box at the top left and a "4/4" time signature at the top center. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (pppp, mp, p), articulation (accents, slurs), and phrasing. The lyrics are written below the vocal staves: "Lo- mas ver- des pa- papalo", "Lo- mas ver- des pa- lo-", "Lo- mas ver- des pa- lo-", "Lo- mas ver- des pa- lo-". The score is divided into measures by vertical bar lines, with a double bar line at the end of the piece. There are some handwritten annotations and corrections throughout the score, including a "7" in the top left corner and a "4/4" time signature at the bottom center.

4 en la época del aire

10

é

tes

tes

tes

tes

tes

lo- tes

é

pp

mf

p

mp

mf

pp

pppp

b.c.

pppp

b.c.

p

mf

p

mf

5 Oramos allá abajo

13

Handwritten musical score for 'Oramos allá abajo'. The score consists of ten staves. The first two staves are vocal lines with lyrics: 'po-ca del ai-re', 'po-ca del ai-re', 'del ai-re', 'del ai-re', 'del ai-re', 'del ai-re'. The third and fourth staves are piano accompaniment. The fifth and sixth staves are additional piano accompaniment. The seventh and eighth staves are vocal lines with lyrics: 'po-ca b.c.', 'po-ca'. The ninth and tenth staves are piano accompaniment. The score includes dynamic markings such as *p*, *mf*, *pp*, *fp*, and *pppp*. There are also performance instructions like '5.1 + Aire' and a circled number '8'.

el rumor viviente del pueblo mientras
estábamos encima de él, arriba de la loma,

16

pp mf > pp mf > pp

o- i-a- mos el ru-mor el

pp mf p pp mf > pp <->

o- i-a- mos el ru-mor el

pp mf > pp mf > mp > pp mf >

el ru- mor el ru-mor

el ru- mor el ru- mor

mp > pp mf > pp mf >

el ru- mor el ru-

pp mf > p pp mf > pp

o- i-a- mos el ru- mor el ru-

mf > p pp mf p pp mf >

i-a mos o- i-a mos el ru-

6

Y unas manos suaves se apretaban a nuestras manos. 'Suelta más hilo.'

19

ru-mor del pue-blo
el ru-mor del pueblo
ma- nos
ma- nos ma- nos
ma- nos a
ma- nos a
ma- nos a
ma- nos
ma- nos
ma- nos
ma- nos

ppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp
pppp

b.c.
b.c.
b.c.
b.c.
b.c.
b.c.
b.c.
b.c.
b.c.
b.c.
b.c.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

<f> p
<f> p
<f> p
<f> p
<f> p
<f> p
<f> p
<f> p
<f> p
<f> p
<f> p

3
3
3
3
3
3
3
3
3
3
3

9

5.2
+ B.Gl.
- Arc

7

7

El arce nos hacia reir

Handwritten musical score for the song "El arce nos hacia reir". The score is written on ten staves, including vocal lines and piano accompaniment. The lyrics are: "ma- nos tras nos hues- tras nos ma- nos hues- ma- nos b.c. el ai- re ai-". The score includes dynamic markings such as *p*, *pp*, *mf*, and *pppp*. There are also performance instructions like *b.c.* and *7.1*. The score is marked with a circled "10" and a tilde symbol.

10
7.1
+ Air
+ Onda (9" Δ)

25

4
pp=8

Handwritten musical score for a vocal ensemble. The score consists of six staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a double bass line. The lyrics are: "el ai-re el ai-re nos ha-a ci-a ha- ai-re re- ha- ci-a re- ai-re re- ha- ci-a re-". The score includes various musical notations such as dynamics (pp, mf, p, f, mp, p1, hp), articulation (>), and phrasing slurs. There are also some handwritten annotations like "3" and "7" above notes, and "8" in the Soprano and Bass 1 staves. The piece concludes with a 4/8 time signature.

8 Juntaba la mirada

Handwritten musical score for the piece "Juntaba la mirada". The score is written on ten staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/8. The score is divided into measures, with some measures containing triplets (indicated by a '3' over the notes). The lyrics are written below the vocal lines: "ir", "ta-", "ba", "Jun-", "Jun-", "Jun- ta- ba". The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are also performance instructions like accents and slurs. The score ends with a circled number 11 and a double bar line.

11
8.1
-0
-A

de nuestros ojos,

9 mientras
el hilo

32

mp > pp
mp > pp
mp > pp
mp > pp
mp > pp
mp > pp
mp > pp
mp > pp
mp > pp
mp > pp

nue- tros
el
hi-
ta- ba tros o- Jos el hi-
Jun- ta- ba ta- ba Jun- ta- ba hi-
ta- ba Jun- ta- ba o- Jos el hi-
Jun- ba o- Jos el hi-
ta- ba el
el

corría entre los dedos detrás del viento

se rompía con un leve cruji

trozado por las

25

el hi- lo hi- lo co- se rom- pi- a rom- tro- tro-

el co- rri- a rom- rom- pi- a tro- za-

el hi- lo co- se rom rom- pi- tro- za-

lo hi- rri- a pi- a pi- a tro-

lo co- se rom- pi- tro- za-

el hi- lo rri- a pi- a tro- za-

hi- lo co- rri- a tro- za-

hi- lo co- rri- a se rom- pi- a

alas de algún pájaro

10 Y allá arriba, el pájaro de papel

38

4
8

mf *leggero*

tro- za- do

do za- do

do za- do

tro- za- do

do b.c.

do b.c.

do za- do

tro- za- do

[a]

[a]

b.a.

b.a.

b.a.

b.a.

b.a.

b.a.

do za- do

tro- za- do

9.1
+ 0. (1x)

4
8

13

caía en maromas arrastrando su cola de hilacho, perdiéndose en el verdor de la

Handwritten musical score for guitar and voice. The score is written on seven staves. The first two staves are for the voice, with lyrics 'tie-' and 'tie-' written below them. The third and fourth staves are for the guitar, showing chords and melodic lines. The fifth and sixth staves are for the guitar, showing chords and melodic lines. The seventh staff is for the guitar, showing chords and melodic lines. The score is marked with a 7/8 time signature and a 4/4 time signature. The number 42 is written at the beginning of the first staff. The number 2 is written above the first staff, and the number 8 is written below the first staff. The number 4 is written above the first staff, and the number 4 is written below the first staff. The number 2 is written above the first staff, and the number 8 is written below the first staff. The number 4 is written above the first staff, and the number 4 is written below the first staff. The number 2 is written above the first staff, and the number 8 is written below the first staff. The number 4 is written above the first staff, and the number 4 is written below the first staff.

tierra.

11

Tus labios estaban mojados como si los hubiera besado el rocío.

46

ra

ra

tie- rra

bc.

Tus

Tus la- bios

Tus la- bios

pen-

Tus la- bios

13 10.1 + B.G.

14 11.1 + A

15 11.2 + B.G.

49

2
4

4
8

Handwritten musical score for voice and piano. The score consists of seven staves. The top two staves are for the voice, with lyrics written below the notes. The bottom five staves are for the piano accompaniment. The music is in 4/4 time and features various dynamics such as *mf*, *pp*, *p*, and *f*. There are also performance markings like *leggiero* and *bc*. The score includes a double bar line at the end of the piece.

2
4

4
8

11.3
- B. Gl.
- A

Senza misura.

53

3/4

TACET

sa- ba

sa- ba

3/4

Senza misura

3/4

17

17

12.1
+A.

II El mar

1

Senza misura

4
4
♩ = 69

TACET

Senza misura

18

1.1.
+ AKK. [11]
- A.

4
4
♩ = 69

19

1.2
- AKK.

18

20

1.3
+ AKK. [13]

llos y se va;

Handwritten musical score for guitar, featuring vocal lines and guitar accompaniment. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked with a '7' at the beginning. The music is divided into measures, with dynamic markings such as *pp*, *mp*, *Mf*, *p*, and *ppp*. The lyrics are: "mar el mar -". The guitar part includes complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "b.c." (basso continuo). The score includes circled measure numbers 23 and 24, and a page number 20 at the bottom.

7/

pp < *mp* > < *Mf* > *p*

mar el mar

[eo e] sm.

[oe o] sm.

ppp

b.c.

b.c.

b.c.

b.c.

23

2.2 - Akk.

24

2.3 + Akk. [23]

20

10

4)

Handwritten musical score for voice and guitar. The score is in 4/4 time and consists of three systems of staves.

System 1 (Measures 1-3):

- Staff 1 (Voice):** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking of *mf* and a slur over a triplet of eighth notes. The second measure has a dynamic marking of *pp* and a slur over a triplet of eighth notes. The third measure has a dynamic marking of *mp* and a slur over a half note. The fourth measure has a dynamic marking of *mp* and a slur over a half note. The fifth measure has a dynamic marking of *p* and a slur over a half note. The sixth measure has a dynamic marking of *mp* and a slur over a half note. The seventh measure has a dynamic marking of *pp* and a slur over a half note. The eighth measure has a dynamic marking of *pp* and a slur over a half note.
- Staff 2 (Guitar):** Starts with a treble clef and a key signature of one sharp. It features a 7th fret barre and a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a half note in the third measure.
- Staff 3 (Guitar):** Starts with a treble clef and a key signature of one sharp. It features a 7th fret barre and a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a half note in the third measure.

System 2 (Measures 4-6):

- Staff 1 (Voice):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.
- Staff 2 (Guitar):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.
- Staff 3 (Guitar):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.

System 3 (Measures 7-9):

- Staff 1 (Voice):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.
- Staff 2 (Guitar):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.
- Staff 3 (Guitar):** The first measure has a dynamic marking of *pp* and a slur over a half note. The second measure has a dynamic marking of *pp* and a slur over a half note. The third measure has a dynamic marking of *pp* and a slur over a half note.

Lyrics: mar, mo-ja, mis, ta, to-bi-

Handwritten musical score for guitar, consisting of two systems of staves.

System 1 (Measures 1-3):

- Staff 1 (Guitar):** Starts with a treble clef and a key signature of one sharp. It features a 7th fret barre and a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a half note in the third measure.
- Staff 2 (Guitar):** Starts with a bass clef and a key signature of one sharp. It features a 7th fret barre and a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a half note in the third measure.

System 2 (Measures 4-6):

- Staff 1 (Guitar):** The first measure has a dynamic marking of *p* and a slur over a half note. The second measure has a dynamic marking of *p* and a slur over a half note. The third measure has a dynamic marking of *p* and a slur over a half note.
- Staff 2 (Guitar):** The first measure has a dynamic marking of *p* and a slur over a half note. The second measure has a dynamic marking of *p* and a slur over a half note. The third measure has a dynamic marking of *p* and a slur over a half note.

Lyrics: [oeo] sm., [oeo] sm., [oeo]

25

Handwritten musical notation for measure 25, featuring a treble clef, a key signature of one sharp, and a 7th fret barre. The notation includes a quarter note with a dynamic marking of *2.4* and a slur over a half note. Below the staff, the text reads "2.4 - Akk."

26

Handwritten musical notation for measure 26, featuring a treble clef, a key signature of one sharp, and a 7th fret barre. The notation includes a quarter note with a dynamic marking of *2.5* and a slur over a half note. Below the staff, the text reads "2.5 + Akk. [25]" with a tilde symbol above the staff.

3 moja mis rodillas, mis muslos;

13

ppp < p > 4] 4] 3] 3]

mf > b.a. 4] 4] mp > [i] mf > bc 3] 3]

los moja mis ro-di-las

ppp 3 4] 4] 3] 3]

mis [eoe] sm 3] 3]

ppp 3 <> 3 p 3] 3]

sm. mis [oeo] sm. 3] 3]

4] 4] 3] 3]

4] 4] 3] 3]

mp > 4] 3] 3]

b.c. mp > 3] 3]

b.a. 4] 4] 3] 3]

27 4] 4] 3] 3]

2.6 -Akk.

28 3] 3] 3] 3]

3.1 +Akk. [31]

29 3] 3] 3] 3]

3.2 -Akk.

16

mp pp
mo- ja

ppp pp
b.c. [o]

pp
mo-

ppp
[eoe] hm.

pp
[o e o] hm.

pp
mo-

[u]

[p >]

b.c.

b.c.

(30)

3.3
+ Akk. [3.3]

ppp < > 4)

mp > mo- 4)

ppp 3 < > 3 < > 4)

ppp 3 < > 3 < > 4)

pp < > 4)

pp < > 4)

b.c. 4)

b.c. 4)

b.c. 4)

(31) 4)

4 rodea mi cintura con su brazo suave

19

Handwritten musical score for guitar, featuring vocal lines and guitar accompaniment. The score includes dynamic markings (p, mp, mf, pp, ppp), articulation (accents, slurs), and performance instructions like "ro-", "de-", "a", and "sim". It also contains circled measure numbers 32 and 33 with guitar-specific notes like "4.1 +4kk. [41]" and "4.2 -Akk.".

32
4.1
+4kk. [41]

33
4.2
-Akk.

22

mi cin-tu-ra con su bra-zo sua-

[i] [u] [o] sua-

b.c. cin- b.c. [eoe] su- [eoe] sua-

[oeo] su- [oeo] su-

34

4.3

+ Akk. [49]

5 da vuelta sobre mis senos

25

pp \rightarrow pp \rightarrow $\frac{4}{1}$
[a] \rightarrow ppp \rightarrow p
mp \rightarrow p \rightarrow mf \rightarrow mf \rightarrow $\frac{4}{1}$
pp \rightarrow $\frac{4}{1}$
ppp \rightarrow b.c. $\frac{4}{1}$
ppp \rightarrow b.c. $\frac{4}{1}$
[eoe] [e] $\frac{4}{1}$
[eoe] fm. $\frac{4}{1}$
sim. $\frac{4}{1}$
35 $\frac{4}{1}$
44 - Akk. $\frac{4}{1}$
36 $\frac{4}{1}$
5.1 + Akk [51] $\frac{4}{1}$
26

Handwritten musical score for voice and piano. The score is written in treble clef with a key signature of one sharp (F#). It consists of several staves, including vocal lines and piano accompaniment. The lyrics are: "ta so-bre mis se-".

Key features of the score include:

- Measure 28:** Starts with a vocal line marked *ppp* and *sfz*. The piano accompaniment features a triplet of eighth notes marked *ppp* and *mf*.
- Lyrics:** "ta so-bre mis se-".
- Performance Markings:** Includes dynamic markings such as *ppp*, *mf*, and *sfz*, as well as articulation marks like accents and slurs.
- Figured Bass:** The bottom staff contains figured bass notation, including circled numbers 37 and 38, and chord symbols like "5.2 -Akk." and "5.3 +AKK. [53]".

6 Se abraza de mi cuello

Handwritten musical score for the piece "Se abraza de mi cuello". The score is written on a grand staff with five systems of staves. The first system (measures 31-33) includes vocal lines and piano accompaniment. The second system (measures 34-36) continues the vocal and piano parts. The third system (measures 37-39) features piano accompaniment. The fourth system (measures 40-42) continues the piano accompaniment. The fifth system (measures 43-45) shows the final measures of the piece, including a double bar line and a repeat sign.

Key annotations and markings include:

- Measure 31: *sim.*, *f*, *b.c.*, *7:8*, *3*, *4*
- Measure 32: *pp*, *[a]*, *mp*, *p*, *se-a-*, *bra-*, *4*
- Measure 33: *ppp*, *[e e e]*, *b.c.*, *mf*, *3*, *7:8*, *se_a bra-*, *za*, *3*
- Measure 34: *b.c.*, *4*, *3*, *[e e e]*, *hm*, *3*, *b.c.*, *za*, *3*
- Measure 35: *4*, *3*
- Measure 36: *4*, *3*
- Measure 37: *4*, *3*
- Measure 38: *pp*, *mp*, *4*
- Measure 39: *b.c.*, *mp*, *4*
- Measure 40: *b.c.*, *4*
- Measure 41: *39*, *5.4*, *-Akk.*, *4*
- Measure 42: *40*, *6.1*, *+Akk. [61]*, *3*
- Measure 43: *41*, *6.2*, *-Akk.*, *3*

34

Handwritten musical score for measures 34-36. The score includes vocal lines with lyrics and piano accompaniment with various dynamics and articulations.

Measure 34:

- Vocal 1: *mp* *pp* *b.c.* *mp* *pp* *mf* *f*
- Vocal 2: *mp* *pp* *b.c.* *cue* *mp* *pp* *mp* *pp* *mf* *f*
- Piano: *b.c.* *---* *[i]* *cue* *pp* *mf*

Measure 35:

- Vocal 1: *mp* *pp* *b.c.* *---* *[e]* *mp* *pp* *mf* *f*
- Vocal 2: *mp* *pp* *b.c.* *cue* *mp* *pp* *mp* *pp* *mf* *f*
- Piano: *b.c.* *---* *[e]* *cue* *pp* *mf*

Measure 36:

- Vocal 1: *pp* *mf* *f* *mf* *f*
- Vocal 2: *pp* *mf* *f* *mf* *f*
- Piano: *b.a.* *---* *[e]* *b.a.* *---* *[e]* *pp* *mf*

Lyrics:

de mi cue - llo de de mi cue -

Articulations and Dynamics:

- mp* (mezzo-piano)
- pp* (pianissimo)
- mf* (mezzo-forte)
- f* (forte)
- b.c.* (breath mark)
- cue* (cue mark)
- (dash)
- [e]* (vowel mark)
- [i]* (vowel mark)
- [e e e]* (vowel mark)
- [e e o]* (vowel mark)
- sim.* (simile)
- *[e]* (vowel mark)

(42)

6.3

+Akk. [63]

7 aprieta mis hombros

37

Handwritten musical score for guitar, measures 37-42. The score includes vocal lines with lyrics "a- - - - - aprie- - - - - ta" and guitar accompaniment with various chords and techniques like triplets and slurs. Dynamics include p, mp, and pp.

43

6.4
- Akk.

44

7.1
+ Akk. [71]

40

a- b.c. mis hom a- prie- ta mis hom- bros
 dim. prie- ta
 [oeo] [oeo] [oeo] sem.
 pp b.c. pp b.c.

45 3] 7.2 -Akk.

46 7.3 +Akk. [73]

8 Entonces me hundo

43

pp [eoe] hom - bros Me
 mf <f> mis hom - bros Me
 pp [oeo] hm. [eoe] hm. [e]
 [oeo] hm [e]
 pp hom - bros Me
 pp [eoe] [e]
 pp [oeo] hom - bros [e]
 [e] hom - bros Me
 47
 7.4 - Akk.
 48
 8.1 + Akk. [P1]

en él entera. Me entrego a él en su fuerte batir, en su suave poder sin dejar

46

hun- do Me-en- Me-en- Me-en- Me-en- Me-en- Me-en- Me-en- Me-en-

pp [eo e] fm

Me en- en-

49

8.2

Akk [81] → [82]

pedazo.

49

Handwritten musical score for voice and piano, measures 49-50. The score includes vocal lines with lyrics and piano accompaniment with dynamic markings and articulation.

Measure 49:

- Vocal 1: tre- go
- Vocal 2: tre- go
- Vocal 3: tre- go
- Vocal 4: -
- Vocal 5: tre- go
- Vocal 6: tre- go
- Vocal 7: tre- go
- Piano: -

Measure 50:

- Vocal 1: fuer- te
- Vocal 2: fuer- te
- Vocal 3: fuer- te
- Vocal 4: fuer- te
- Vocal 5: en su fuer- te ba- tir
- Vocal 6: en
- Vocal 7: en
- Piano: fuer- te

Dynamic Markings: *p*, *fp*, *pp*, *mp*, *mf*, *fr*.

Articulation: *>*, *3* (triplets), *7* (sevens).

Accompaniment: *8.3*, *Akk. [82] → [83]*

52

Ad lib.

Handwritten musical score for voice and piano. The score consists of seven staves. The top staff is the vocal line, with lyrics "Sua- sua- ve" and dynamic markings *pp* and *Ad lib.*. The second staff is empty. The third and fourth staves are for the piano accompaniment, featuring complex rhythmic patterns with triplets and sixteenth notes, and dynamic markings *pp*, *p*, *mp*, and *p*. The fifth staff is for the piano accompaniment, with lyrics "po- se- er" and dynamic markings *p*, *mp*, and *p*. The sixth and seventh staves are for the piano accompaniment, with lyrics "Sua- sua- ve" and dynamic markings *pp*.

51

8.4
Akk. [83] → [84]

35

52

Ad lib.
8.5
- Akk.
+ Aire

III. La lluvia

1 Sobre los campos del valle de Comala

♩ = 52 ca.

1

4/4

4/4

4/4

4/4

pp
So-

fpp
So-

pp
bre

fpp
cam-

fpp
Va- lle

fpp
Co-

pp
los

pp
pos

fpp
del Va-

fpp
de

fpp
ma-

4/4

4/4

4/4

4/4

los

del

Va-

Co- ma-

♩ = 52 ca.

4/4 (53)

1.1
+ Lluvia [1]
- Aire

54

2.1
+ Lluvia [13]

36

2

3 está cayendo la

4

bre pos del lle
 los cam- par va- de Co-
 los del va- de Co-
 la ma- la ta ta ca-
 la ma- la ta ta ca-

55

56

3.1 }
 + Ll. [21]
 - Ll. [17]

3.2 }
 + Ll. [23]
 - Ll. [13]

lluvia,

una lluvia menuda

Handwritten musical score for the piece "lluvia, una lluvia menuda". The score is written on ten staves, with the first seven staves grouped by a brace on the left. The music is in a key with one flat (B-flat) and a 7/8 time signature. The lyrics are written below the notes, and dynamic markings such as *fp*, *pp*, *fpp*, and *fp > pp* are used throughout. The score includes various musical notations such as slurs, accents, and fermatas. The lyrics are: "ta yen- la llu- via ta ca- do la llu- via ma- la la llu- via ma- la u- llu- me- na via la llu- via do la llu- via via yen- la la llu- via". At the bottom of the page, there are circled numbers 57 and 38, and some additional markings: "7 3.1", "+ Ll. [25]", and "- Ll. [24]".

4 extraña para estas tierras

que sólo saben

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 7/8 time. It consists of 10 staves. The lyrics are: "ex-tra-ña pa-ra tie-rras que sólo sa-ben ex-tra-ña pa-ra tie-rras que sólo sa-ben". The score includes dynamic markings such as *pp*, *mf*, *mp*, *f*, and *fp*. There are also accents and slurs throughout the piece. The first staff starts with a treble clef and a key signature of one sharp. The piece ends with a double bar line.

58 ...

4.1
+ Li. [36]
- Li. [23]

5

de aguaceros

13

Handwritten musical score for the first system, measures 13-15. It consists of four staves. The lyrics are: "lo ben de a- ce- ros" (top staff), "sa- de a- gua- ce- ros" (second staff), "de a- ce- ros" (third staff), and a blank staff (bottom). Dynamics include *fpp* and *fpp* with accents. There are triplets in measures 14 and 15.

Handwritten musical score for the second system, measures 16-18. It consists of four staves. The lyrics are: "que so- lo sa- ben" (top staff), "que so- lo sa- ben" (second staff), "so- lo sa- ben" (third staff), and "sa- ben" (bottom staff). Dynamics include *fpp*, *fpp*, and *mp > fpp*. There are triplets in measures 17 and 18.

59

4.2
+ Ll. [34]
- Ll. [25]

60

5.1
+ Ll. [43]
- Ll. [36]

16

Soprano: a- gua- ce- ros

Alto: de a- gua- ce- ros

Tenor: de a- gua- ce- ros

61

9.2
-4. [34, 43]

6 Es domingo

19

Handwritten musical score for 'Es domingo'. The score is written on ten staves, with the first two staves in treble clef and the remaining eight in bass clef. The key signature is one sharp (F#) and the time signature is 7/8. The music features a complex rhythmic pattern with many triplets and slurs. Dynamics include piano (p), fortissimo (fp), and fortissimo piano (fpp). The lyrics 'Es do-min-go' are written below the notes. The score is divided into three measures by vertical bar lines. The first measure contains the first two staves, the second measure contains the next four staves, and the third measure contains the final four staves. The piece ends with a double bar line.

7 De Apango han bajado los indios

con sus rosarios de

22

62

7.1 + Ll. [81]

* $\overset{\text{>}}{\times}$ = [t], [p], [k], [s], sempre forte poss. (mf),
 geflüstert (susurrado)
 [n], [m] gesprochen (hablado)

63

7.2
 + Ll. [82]

25

Lyrics: n u- ro- - s- a- s- u- o- s- a- i- o- s ro- - r- i- o- s a- i- o- s- a- i- o-

Chord diagrams and tablature at the bottom:

- Measure 64: 7.3 + Li. [92] - Li. [81] 44
- Measure 65: 8.1 + Li. [102] - Li. [82]

sus manojos de tomillo.

9

No han traído ocate

28

pp
mf
pp
pp
pp
pp
pp
pp

No han
han a

m-e-
o-e-
e-
ro
me-
ro
a-
o-de
s ma-
ni-
o-
de
z-a-
i-
lla
t-o-

[s]
[K]
[K]

66 [Ka]
67 ...

8.2
+ lluv. [112]
- ll. [92]

9.1
+ ll. [122]
- ll. [102]

45

porque el ocote está mojado

31

tra- o tra- te o- o- co- te

a- o te co co-

tra- do o- co- te o- co-

p-or-

que [ke] el o- co

mi- [L5] o- o-

mi-

68

9.2
+ Ll. [123], - Ll. [112]

46

10 y mi tierra de encino

porque

34

pp f pp >

y mi tierra de encino porque

o- te ni - e- t- i- por

te

co- te

e- s- a mo- j- a- [ch] a- [t] mo- ja- [cha]

69 9.3 + Li. [124] - Li. [122]

70 10.1 + Li. [125], - Li. [123] 47

71 10.2 + Li. [126] - Li. [124]

también está mojada

11 por el mucho llover.

37

fp > pp

pp

fp > pp

pp

mf > pp

fp > pp

mp > pp

fp > pp

pp

pp

e en- e- en- e- a- m- i- s- á

ci- i- no en- ci- no ci- no

[si] [si]

[k]

t- a- b- é

[p]

no el cho mu- da da da

do e- ja- da

[cha] [cha]

72 ...

73 ...

11.1
+ Ll. [134]
- Ll. [125]

11.2
+ Ll. [132]
- Ll. [126]

40

mu-cho llo-ver llo-ver llo-ver llo-ver llo-ver llo-ver llo-ver llo-ver llo-ver llo-ver

el mu-cho llo-ver llo-ver

mu- llo-ver llo-ver llo-ver llo-ver

mu-cho llo-ver llo-ver

74 ... 75

11.3
+ U. [144]
- U. [134]

11.4
- U. [132, 144]

13 Tiendan sus yerbas en el suelo

43

The musical score is written on two systems of four staves each. The first system (measures 43-46) features a vocal line and a piano accompaniment. The vocal line has lyrics: "e den yer- bas el" (measure 43), "Tien yer- bas el" (measure 44), "e- den yer- bas el" (measure 45), and "den yer- bas el" (measure 46). The piano accompaniment consists of chords and rhythmic patterns. The second system (measures 47-50) continues the vocal line with lyrics: "Tien- e en el" (measure 47), "sus e en el" (measure 48), "e- sus en" (measure 49), and "e- sus el" (measure 50). The piano accompaniment continues with similar harmonic and rhythmic structures. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature.

bajo los arcos del portal

y

47

sue- ba- los cos por- tal

sue- ba- los cos por- tal

sue- ba- los cos por- tal

sue- ba- los cos por- tal

lo Jo ar- del o y

lo Jo ar- del o y

lo Jo ar- del o y

lo Jo ar- del o y

esperan.

51

The musical score for page 51 consists of six staves. The first measure of each staff contains the lyrics 'es-'. The second measure contains 'pe-' and features a 4/4 time signature. The third measure contains 'ran'. The final measure of each staff concludes with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

14

(Platican, se cuentan chistes y sneltan la risa)

Etwas rascher

54

Violin I: 3/4

Violin II: 3/4

Viola: 3/4

Cello/Double Bass: 3/4

Vocal Lines: 3/4

Lyrics: o-i i-o i o-i [t] i o-i i-o [t] i o-i [s] i-o o-i i o (sim)** [t] o-i i-o [t] i o-i [s] [t]

Measure numbers: 76, 77, 78, 79, 80

Timeline: 14.1 + Li [143], 14.2 + Li [144], 14.3 + Li [134], 14.4 + Li [135], 14.5 + Li [125]

* ϕ = laut einatmen, f
aspirar sonoramente, f

** tiefer Ton [o], hoher Ton [i]
sonido grave [o], agudo [i]

57

Handwritten musical score for guitar, measures 57-84. The score is written on ten staves. The first two staves are treble clef, and the last two are bass clef. The middle six staves contain complex rhythmic patterns with many accidentals and dynamic markings. The score is divided into four measures, each marked with a circled number (81, 82, 83, 84) at the bottom. The time signature is 2/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as p, mf, f, and pp. There are also some bracketed annotations like [t] and [s].

81

14.6
+ LI. [121]

82

14.7
+ LI. [116]
- LI. [143]

83

14.8
+ LI. [96]
- LI. [144]

84

14.9
- LI. [134]

54

2
4

Senza misura

60

2/4 7:8 [t] 5

7:8 7:8

3/4 [i] pp *mf* p

4/4 [t] [i] pp *mf* p

2/4 7:8 7:8 7:8 5

3/4 [i] pp *mf* p

4/4 [t] p pp *mf* p

7:8 5 [o] [i]

2/4 7:8 [s] 5

3/4 3/4

2/4 3/4

4/4 4/4

4/4 4/4

TACET

Senza misura

2/4 (85) 14.10 - L.I. [135]

(86) 14.11 - L.I. [125]

3/4 (87) 14.12 - L.I. [126]

4/4 (88) (89) 14.13 14.14 + Aire + L.I. [84] + L.I. [94] - L.I. [96] - L.I. [116]

55

IV El fuego

1 P.R.: Tengo la boca llena de tierra.
 S.: Tengo la boca llena de ti, de tu boca.

♩ = 80-84

1

pp — mp > 4|

Ten- -

p > 4|

4| b.c.

mp > — mf > — mf' >

5 5

Ten- go la bo-ca

mp > — mf >

5

Ten- go la

90

1.1

+ Bass Gliss.
 + Lluvia [83], - Ll. [94]
 - Aire

56

91

1.2

- B.G.
 + Ll. [31]

92

1.3

+ B.G.

5

Ten- gola bo- ca

Ten- gola bo- ca lle-

ppp

[e]

[e]

ppp

ppp

[0]

ppp

[0]

ppp

lle- nadetie-rra

tie-rra tie-rra tie-rra

bo-ca

(93) (...)

14 - B.G.

(94) (✓)

15 + Akk [94] + B.G. - Ll. [84, 83, 31]

57

2 Trago saliva
Tus labios

9

lle-nade de tu boca

hade tu bo-ca

[e] bo-ca.

de tu bo-ca.

tierra

tra-go sa-li

tra-

95

1.6
-Akk.
-B.G.

espumosa
apretados

13

Musical score for guitar and voice, measures 13-15. The score includes multiple staves for guitar (treble and bass clefs) and two vocal lines. The lyrics are: "Tus tus la-bios", "go sa-li-va", and "es-pu-mo-sa". The score includes various musical notations such as dynamics (p, f, ppp, mp), articulation (accents, slurs), and performance instructions like "bc." and "Akk. - 0.". There are also circled measure numbers 96 and 97 at the bottom.

96
2.1
+ Akk. [96]
+ Onda (3" Δ)

59 * \uparrow = laut einatmen
= aspirar sonoramente

97
2.2 - Akk. - 0.

3

Mastico terrones plagados de gusanos que se me anidan en la garganta.
Tus labios duros, como si mordieran oprimidos mis labios.

Handwritten musical score for voice and piano. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of several systems of staves, including vocal lines and piano accompaniment.

The lyrics are:

Mas- ti-co rro- nes pla- b.c. de qu- sa- nos gu- sa- nos
 te- rro- nes que se
 te- rro- nes que se
 nes plagados de qu- sa- nos gu- sa- nos
 nes plagados de qu- sa- nos gu- sa- nos

The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*. There are also performance instructions like *b.c.* and *[a]*. The piano part features complex fingering and articulation, with some notes marked with 'x' and 'x'.

98
 2.1
 + Akk. [98]
 + D. (8" Δ)

21

si mor-die-ran o- o-pri-mi-dos
 si mor-die-ran o- o-pri-mi-dos
 b.c. mis mis
 b.c. mis

en la gar-gan-ta
 en la gar-gan-ta
 [e] se me-a-ni-dan en [s]
 que se me-a-ni-dan en [s]

99

3.2
 - Akk.
 + Fig (1x, 3rd Δ)

100

3.3
 + Akk. [100]

4

Mi boca se hunde, retorciéndose en muecas por los dientes
Escondo mis pies entre tus piernas, allí se calientan como en

25

Handwritten musical notation for the first system. It features two vocal staves and two guitar staves. The vocal lines are in treble clef with lyrics 'la-bios' and 'la-bios'. The guitar accompaniment includes dynamic markings 'mf' and 'mp', and fingering numbers '5' and '3'. The notation includes slurs, accents, and some 'x' marks indicating muted notes.

Handwritten musical notation for the second system. It features two vocal staves and two guitar staves. The vocal lines are in treble clef with lyrics 'se hun-de', 'se hun-de', 'bo-ca', and 'se'. The guitar accompaniment includes dynamic markings 'ppp', 'mp', 'fp', and 'f', and includes a circled number '101' and a circled number '102'. The notation includes slurs, accents, and some 'x' marks indicating muted notes.

101

4.1
- Akk.
- 0.

102

4.2
+ Bass. Gliss.
62

* stimmlich

que la taladran y devoran.
 un horno donde se dora el pan.

29

Es- con- do mis pies en tus pier-
 con- do mis pies en tus
 Es- con- do b.c. en tus pier-
 Es- con- do b.c. en tus pier-
 mi bo-ca re- tor- cien- do- se
 mi bo-ca re- tor- cien- do- se
 hun- de [s] [e] tor- re- tor- cien- do-
 hun- de [s] re- tor- tor- cien- do-

103 4.3 + Akk [103] + Onda (8" Δ)
 104 4.4 - Akk.
 105 4.5 + Akk. [105] + Fig. (3x, Δ)

63

33

Handwritten musical score for guitar and voice, page 33. The score is written in 7/8 time and includes lyrics in Spanish. The music is divided into two systems of staves.

System 1 (Staves 1-5):

- Staff 1 (Voice): *tus pier- nas* (mf), *co-* (p), *en un hor-* (p), *no don-* (f), *de se do-ra* (pp), *de se do-ra* (f).
- Staff 2 (Voice): *tus pier- nas* (mf), *mo* (p), *en un hor-* (f), *no don-* (pp), *el* (p).
- Staff 3 (Guitar): *b.c.* (f), *a-* (pp), *a- llí* (mf), *se* (fpp), *ca-* (fpp), *lien* (fpp), *se ca-lien-tan* (f).
- Staff 4 (Guitar): *b.c.* (f), *a-* (pp), *a- llí* (mf), *se* (fpp), *ca-* (fpp), *lien* (fpp).

System 2 (Staves 6-10):

- Staff 6 (Voice): *en mue-cas* (mf), *perfo-ra-das* (ff), *por los* (fp), *dien- tes* (fp), *la ta-* (ff), *la-dran* (ff), *y* (ff).
- Staff 7 (Voice): *en mue-cas* (mf), *perfo-ra-das* (ff), *por los* (fp), *dien- tes* (fp), *la ta-* (ff), *la-dran* (ff), *y* (ff).
- Staff 8 (Guitar): *se* (fpp), *[s]* (staccato), *la ta-* (pp), *la-* (f), *la-* (fp), *la-* (f), *de-* (fp), *vo-* (fp), *ran* (fp).
- Staff 9 (Guitar): *se* (fpp), *[s]* (staccato), *que* (mf), *la ta-* (pp), *que la* (f), *y* (fp), *de-* (fp), *vo-* (fp), *ran* (fp).

The score includes various dynamic markings (mf, p, f, pp, ff, fpp), articulation (accents, slurs), and performance instructions (b.c., staccato, triplets).

5 La nariz se reblandece. La gelatina
Tu cuerpo hirviendo. Mi cuerpo

37

tu tu cuer-
 mi cuer-
 se re- (Gliss)
 se re- [a] [e]
 la na- riz re- blan- de

106
 4.6
 - Akk
 - O.
 - B.G.

107
 5.1
 + 0. (1"Δ)

de los ojos se derrite. Los cabellos arden en una sola llamarada.
transparente suspendido del tuyo, liviano, sostenido y suelto a tus fuerzas.

tu cuer- po
mi cuer- po
hir- vien-do sus- pen- di- do del tu-yo
hir- vien-do trans- pa- ren- te del tu-yo
blan- de re-blan-de-ce de los jos
blan- de re-blan-de-ce de los o- jos
ce la ge- la- ti- na se se de- de-
[e] [a] [e] [a] [i] [a] se se de- de-
[e] [e]

(108) ~
5.2
+ Akk. [108]
+ B. G.
- 0.

(109) ~
5.3
- Akk
+ 0 (8" Δ)
- B. G.

45

Handwritten musical score for guitar and voice. The score is written on multiple staves, including treble and bass clefs. It features various musical notations such as notes, rests, and dynamic markings (pp, f, mf, sfz). The lyrics are in Spanish and include words like "suel", "toatus fuer", "se de- rri- te", "ar- den", "en", "lla", "ri- te", "los", "ca- be- llos", "en", "u- na so- la", "lla-". There are also performance instructions like "Akk. [110], + B.G., + Fig (2x, A)" and a circled number "110".

6 Aún falta más. La visión de Dios

49

zos
 zas
 fuer-zas bc.
 fuer-zas bc.
 lla-ma-ra-
 lla-ma-ra-da
 A- fal- más [a]
 A- fal- más [a]
 lla- ma- ra- [s]
 lla- ma- ra- [s]
 lla- ma- ra- [s]
 lla-ma-ra-da
 lla-ma-ra-da
 lla- ma- ra-

p >
 p >
 ppp
 ppp
 ff
 ff
 ff
 ff
 f
 p
 stz
 stz
 III
 111
 5.5.
 - Akk. - 0, - B.G.
 + Fig. (1x)

La luz suave de su cielo infinito.

53

de Dios [a] luz [a] de cie- in- ni-

de Dios [a] luz [a] de cie- in- ni-

sion Dios la luz sua- ve su lo fi-

sion Dios la luz sua- ve su lo fi-

7

El gozo de los querubines y el canto de los serafines
Duermo acurrucada metiéndome dentro de ti, perdida

57

me- me- tien- do- me
Duer- mo a- cu- rru- ca- da
to go- de [o] ru- [i] nes
to go- de [o] ru- [i] nes
[i] El zo los que- bi- nes
[i] El zo los que- bi- nes

8 Todo conjugado al sentir que

61

per- dida en la na-da
den- tro de ti en la na-da
el to los ra- [i] nes al
el to los ra- [i] nes al
y el can- de se- fi- nes con-
y el can- de se- fi- nes con-
To- do con-
To- do con-

con un dolor terrenal.
 se quiebra mi carne, que se abre

65

al sen-tir que se quiebra que
 al sen-tir que se quiebra que
 sen-tir que se quiebra mi
 sen-tir que se quiebra mi
 ju-ga-do con-ju-ga-do [u]
 ju-ga-do con-ju-ga-do un do-lor
 ju-ga-do con-ju-ga-do un do-lor
 to-do con-con-ju-ga-do do-do-lor te-

112

8.1
 + Ark. [112]

113

8.2
 + 0. (3^o Δ)

9

El tuétano de nuestros huesos
como un surco abierto por un clavo

69

se a-bre mo sur-co

se a-bre co- un sur-co

se a-bre

se a-bre

rre-nal tué- ta- no de

rre-nal tué- ta- no de

rre-nal el tué- (e) [a] [o]

rre-nal El el tué- tué- ta- no-

114 115 116

v.3 -AKK -0.

g.1 +B.G.

g.2 +AKK. [116] +0. (5"Δ)

73

convertido en lumbre
ardoroso, luego tibio, luego dulce.

73

pp ar- ar-do-ro- so lue- go ti- bio dul- ce

pp ar- ar-do-ro- so lue- go ti- bio dul- ce

bier- to por un cla-vo lue- go ti- bio dul- ce

bier- to por un cla-vo lue- go ti- bio dul- ce

8 nues-tros hue-sos en lum-bre en lum-bre y

8 nues-tros hue-sos en lum-bre en lum-bre y

pp [o] ver-ti-do lum-bre en

ppp

117 9.3 + Fig. (3x)

118 9.4 - Akk. - BG - 0.

10

y las venas de nuestra sangre en hilos de fuego
dando golpes contra mi carne blanda

Handwritten musical score for guitar, featuring vocal lines and guitar accompaniment. The score is divided into two systems, 119 and 120.

System 119:

- Vocal Lines:**
 - Staff 1: *pp* do
 - Staff 2: *ppp* dan-
 - Staff 3: *p* dan- *mf* do *mf* gol- *mf* pes *p* con- tra mi
 - Staff 4: *p* dan- *mf* do *mf* gol- *mf* pes *p* con- tra mi
- Guitar Lines:**
 - Staff 5: *fp* las *fpp* ve-nas
 - Staff 6: *fp* las *fpp* ve-nas
 - Staff 7: *f* y las *f* ve-nas *pp* de
 - Staff 8: *f* y las *f* ve-nas

System 120:

- Vocal Lines:**
 - Staff 1: *f* gol- pes *pp* con-
 - Staff 2: *f* gol- pes
 - Staff 3: *mf* tra mi
 - Staff 4: *mf* tra mi
- Guitar Lines:**
 - Staff 5: *fp* nues tra san-
 - Staff 6: *fp* nues tra san-
 - Staff 7: *f* nues-tra *f* san-gre *fp* en
 - Staff 8: *f* nues-tra *f* san-gre

Performance Instructions:

- 10.1 + Akk. [119]
- 10.2 Akk. [119] → [120] + O. (8"Δ)

81

tra mi car- ne blan- da

con- tra mi car- ne blan- da

car- ne blan- da

car- ne blan- da

gre hi-los de fue- go de fue- go

gre hi-los de fue- go de fue- go

hi- los de fue- go de fue- go

hi- los de fue- go de fue- go

su- mién- do- me

cién- do-

cién- do-

ha- cién- do-

ha- cién- do-

121

10.3
+ Fig.
- Arkk.

76

122

* 'Brustakzent'
'Acento de pecho'

dar reparos de increíble dolor.
 más hasta el gemido.

85

miendo-me has- ta el ge-mi do ge-mi-do
 mién-do-me has- ta el ge-mi- do ge-mi-do
 más has- ta el ge-mi-do ge- ge-mi-do ge-mi-do
 nos dar re-pa-ros re- pa-ros de in- cre- i- ble dolor dolor
 nos dar re-pa-ros re- pa-ros de in- cre- i- ble dolor dolor
 nos dar re-pa-ros de in- cre- i- ble do- dolor dolor
 nos dar re-pa-ros de in- cre- i- ble do- dolor dolor

(123) 11.2 + Fig. (2x)
 (124) 11.3 + Aire - Akk., - 0.
 (125) 11.4 + B.G.

89

Handwritten musical score for a string quartet, measures 89-92. The score consists of four staves. Measures 89 and 90 are mostly rests. Measure 91 contains melodic lines for the first and second violins with dynamic markings (mf, pp, f) and slurs. Measure 92 features a double bar line and a circled measure number '126' with a fermata. The bottom staff has a circled '126' and a fermata. The page number '78' is written at the bottom center.

78

126
 11.5
 + Akk. [126], - B.G., - A.
 * 2. Schluß
 2. final

12

El me cobijaba entre sus brazos. Me daba amor.

$\text{♩} = 44$

93

5/4

5/4

5/4

p en- tre sus bra- zos

[a] *p* en- tre sus bra- zos

p El me co- bi- ja

p El me co- bi- ja- ba

5/4

127

12.1
- Akk.

95

me - da- me da- ba

a- mor mor

80

128

Stop timer

Druskininkai / Campanet / Hofstauff, 2.7 - 8.12.2013

12* El me cobijaba entre sus brazos. Me daba amor.

93

3/4

p

El me co-bi-ja-ba

en- tre sus

p

El me co-bi-ja-ba

en- tre sus

+VL.1** *pp*

7 3 3 3

ba.

+VL.2**

4 *pp*

3 3 3

ba.

3/4

* Zweiter Schluss, mit vl. 1 u 2. Segundo final con violines 1. u. 2.
** VL. 1, 2: Colla parte, mit Dämpfer (Metall)
VL. 1, 2: Colla parte, con sordino (metall)

97

bra-zos.

Me da-ba

bra-zos.

a-

Me da-ba

a-

101

VL.1. (Sord. metall)

VL.2. (Sord. metall) *p*

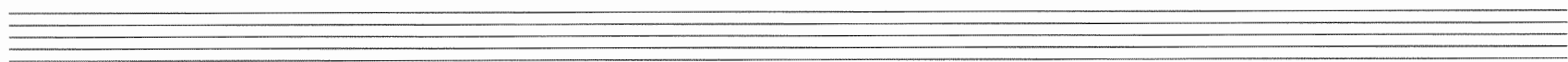
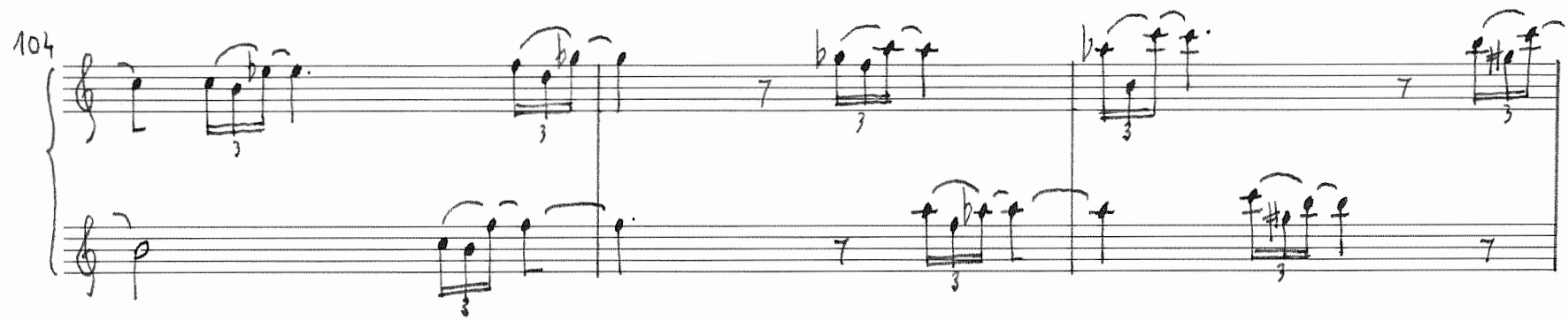
S.1.2

A.1.2

mor

mor

104



107

