

# ¿Qué son Dylan, esos sonidos que se oyen...

I

Ana Lara

¿Qué son, Dylan,  
esos que se oyen  
desde el blanco bosque  
de tu boca de agua?

♩ = 80 ca.

Recitante

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 6

Violoncello 7

Violoncello 8

II P=T (Tremolando rápido) ord II P=T ord

pp molto sul pont. pp molto sul pont. ppp ppp

sul pont. poco vibrato a molto vibrato p f p f

non vibrato p mp f

p mf p f

¿Qué piedra arrojó por ti  
el grito de ese Herodes de paja y sal  
que estremeció tu sangre?

10

Rec. **||**

¿Qué cal ardiente alimentaste en tu ciudad de tiempo ya vacía?

Vc. 1 II P=T P=T ord.

Vc. 2 III molto sul pont. pp

Vc. 3 molto sul pont. ppp

Vc. 4 mp

Vc. 5 poco a poco vibr.

Vc. 6 p f

Vc. 7 sul pont. 7 III IV oooooo trmm

Vc. 8 p mp

Ana Lara / ¿Que son Dylan...?

**A**

¿Qué santo a punto de caer  
ya se desploma entre las vetas cálidas  
que desgarran tu herida?

En dirección al mar,  
bajo la luz del búho,  
está mi vida imaginada  
por el poder de un muerto,

17

Rec.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

precario príncipe a orillas de este cielo,  
que me permite hablar al fuego del guerrero,  
poder decir mi sombra en la ebriedad del agua  
donde nombrar la luz es dibujar la noche,  
abrir el cáliz a la razón del alba.

25

Rec. II

Vc.1 III 10 *f* tr

Vc.2 7 *f* tr

Vc.3

Vc.4 IV *f*

Vc.5

Vc.6

Vc.7 II *mp* P=T (Tremolando rápido) ord P=T ord P=T

Vc.8 sul pont. IV 7 *p* *f* tr *p* tr tr

Aquí la muerte mantiene su dominio,  
donde alguien, acaso un dios esclavo de la lluvia,  
un olvidado monarca de las cosas,  
se abre ávido al silencio de la sangre  
en el vértigo y el miedo de la noche  
para decir que va, que arde profundo  
en las copas de polvo que gotean su sed en el vacío.

31

B

Rec.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

C

37

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7



Vc. 8

The musical score consists of eight staves for violas (Vc. 1-8) and one staff for a recorder (Rec.). The recorder part begins with a double bar line. The violas play in a 4/4 time signature. Vc. 1 has a complex rhythmic pattern of eighth notes with accents. Vc. 2 has a long melodic line with a slur. Vc. 3 has a bass line with slurs and accents. Vc. 4 has a long melodic line with a slur and a 'IV' marking above the staff in the fourth measure. Vc. 5 has a rhythmic pattern of eighth notes with slurs. Vc. 6 is mostly silent with some rests. Vc. 7 has a bass line with slurs and accents. Vc. 8 has a bass line with slurs and accents, including a 'IV' marking above the staff in the fourth measure.

41

Rec. 

Vc. 1  

Vc. 2   *IV 7*

Vc. 3  

Vc. 4  

Vc. 5  

Vc. 6   *ord 7 III* *tr* *mp*

Vc. 7   *p*

Vc. 8   *p*



Ésta es la hora en que conozco  
la parte rota de mi historia,  
fragmento cincelado sobre la fría noche del suicida.

44

Rec.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

The musical score consists of eight staves for violas (Vc.1-Vc.8) and a recording section (Rec.). The notation includes various dynamics and performance instructions:

- Vc.1:** Starts with a whole note, followed by a half note with *pp* dynamic. A slur covers the next two measures, with a dashed line indicating a breath or bowing mark. The final measure has a whole note.
- Vc.2:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.3:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.4:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.5:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.6:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.7:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.
- Vc.8:** Features a half note with *ppp* dynamic, followed by a half note with *ppp* dynamic. A slur covers the next two measures, with a dashed line. The final measure has a half note with *ppp* dynamic.

Performance instructions include *molto sul pont.* for Vc.1, Vc.2, and Vc.3. The recording section (Rec.) is marked with a double bar line. The score also includes various dynamics (*ppp*, *pp*, *p*, *f*) and performance instructions (*II*, *P=T*, *ord*, *IV*).



49

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

II

P=T

ord

*pp*

*ppp*

*p* *f*

# ¿Y si fuera el mar lo que se ve en tu cara

## II

♩ = 100 ca.

Rec. *alla chitarra*

Vc.1 *ppp* *p* *ppp* *alla chitarra* *mp* *ppp* *mf*

Vc.2 *ppp* *alla chitarra* *ppp* *mp* *mp* *mf*

Vc.3 *ppp* *p* *ppp* *alla chitarra* *mp* *mf*

Vc.4 *ppp* *p* *ppp* *alla chitarra* *mp* *mf*

Vc.5 *ppp* *p* *ppp* *alla chitarra* *ppp* *mp*

Vc.6 *ppp* *alla chitarra* *ppp* *p* *mp* *mf*

Vc.7 *ppp* *p* *ppp* *alla chitarra* *mp* *mf*

Vc.8 *ppp* *mp* *mf*

7

¿Y si fuera el mar  
lo que se ve en un cara?

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

*mf*

*f*

*mf*

*f*

*p*

*f*

*mf*

*f*


*mf*

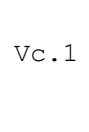
*f*

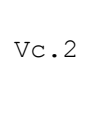
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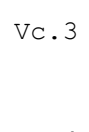
El mar asesino con su voz de polvo y de pobreza.  
El mar que mató a Manuel y perdió el cuerpo de Juan.  
El mar soberano que se hinca ante el poema.  
Ése, al que ya no puedes regresar.


12


Rec. 


Vc. 1 


Vc. 2 


Vc. 3 

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Ana Lara/ II. ¿Y si fuera el mar...?

El mar del que bebes con tu voz de niño,  
vástago de la noche,  
carnero al mediodía,  
no quiero ver tu negro aliento  
enmudecer los vientres  
en las pilas del bautismo,  
no quiero despertar y verte ahí sobre la granja  
como un cáliz abierto, entre los frutos podridos.

18

Rec.

**E**

28

Que suban de tu sed las cosechas del orgullo  
y el tiempo de un dios lapidario  
con su ojo de halcón y su dedo relámpago  
para el dique vegetal  
donde las grullas de la fe te cantan.

Rec.

Vc.1 *mp*

Vc.2

Vc.3 arco *battutto* *p*

Vc.4

Vc.5

Vc.6 arco *battutto* *p*

Vc.7 *mp* arco

Vc.8 *mp*

Ana Lara/ II. ¿Y si fuera el mar...?

Que ascienda la agitada raíz  
y la huella de sirena,  
el fango del unicornio  
y la inocencia de la ortiga,  
que se derrame el hielo y el granizo  
sobre los lacios árboles de la quejumbre.

32

Rec. **||**

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

*mp*

*mp*

*mp*

Que se esfumen jaurias de locas  
escondidas en el silencio  
y la humedad de sus veranos,  
que se vayan la madre discordante,  
la esposa mal amada,  
los puños del zodiaco  
y la figura campesina de tu padre.

**F**

37

Rec. **H**

Vc.1 arco *mp*

Vc.2

Vc.3 *v*

Vc.4

Vc.5

Vc.6 *v*

Vc.7

Vc.8 *6*



41

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Que huyan las lenguas viperinas,  
la pólvora de la muchacha agría,  
la madre y el ladrón de tus versos  
y de tus lágrimas, que se vayan.

45

G

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

gloss

gloss

ff

ff

p

p

3

3

3

6

6

6

6

6

6

6

6

p

p

48

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4 arco

Vc. 5 arco pizz

Vc. 6

Vc. 7

Vc. 8

ff

6

6

6

6

6

6

6

6

Detailed description: This page of a musical score, numbered 48, features a Recorder (Rec.) and eight Violin parts (Vc. 1-8). The Recorder part consists of three measures of sustained notes. Violins 1 and 2 play sustained chords in the first two measures, then move to a more active melodic line in the third measure. Violin 3 plays a rhythmic pattern of eighth notes. Violins 4 and 5 are marked 'arco' and play a melodic line, with Violin 5 switching to 'pizz' (pizzicato) in the second measure. Violin 6 plays a complex melodic line with many slurs. Violins 7 and 8 play a dense, rhythmic accompaniment of sixteenth notes, with six-measure slurs indicated above the staff. A fortissimo (ff) dynamic marking is present in the third measure of Violin 3.

Que se vayan los que confunden su rostro  
con los pliegues del campo  
y el festín del cardo jubiloso,  
y la madre,  
que se vayan.

**H**

51

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

*ff*

55

Que se vayan el primer hijo,  
y el segundo hijo,  
y el tercer hijo  
a golpe de madre entre tus sienes,  
que se vayan.

The musical score is arranged in a system with nine staves. From top to bottom, they are labeled: Rec., Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, and Vc. 8. The Recorder (Rec.) staff begins with a double bar line. The Violin parts (Vc. 1-8) are in bass clef. Vc. 3 has a complex melodic line with many slurs and accents. Vc. 4 and Vc. 7 play sustained chords with slurs. Vc. 5 and Vc. 6 have melodic lines with slurs. Vc. 8 plays a constant low note. The score is divided into four measures by vertical bar lines.

**I**

59

**molto rit.**

Rec.

Vc. 1 *p*

Vc. 2 *p*

Vc. 3

Vc. 4

Vc. 5 *p*

Vc. 6

Vc. 7 *p*

Vc. 8 *p*

Que te dejen con el mar blanco y amarillo,  
con su cala de arena y su banco de sal,  
con su tropel austero y su voz ronca,  
roja y dormida y su cuerda de tiempo.

Su cordel y sus conchas,  
sus largos arrecifes para la paz y el silencio  
y su tea de tiempo y su altar de tiempo  
y su sandalia de tiempo  
y su fétido olor a tiempo.

63

The musical score is arranged in a system with nine staves. From top to bottom, they are labeled: Rec., Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, and Vc. 8. The Recorder (Rec.) staff contains a series of wavy lines representing breath or air. The guitar staves (Vc. 1-8) are in bass clef. Vc. 1 features a melodic line with long, sweeping slurs. Vc. 2 and Vc. 3 play rhythmic patterns of eighth notes. Vc. 4 has a sparse, dotted-note accompaniment. Vc. 5, Vc. 6, and Vc. 7 play complex, fast-moving patterns, including triplets and sixteenth-note runs. Vc. 8 provides a steady bass accompaniment with dotted notes. The score is divided into six measures by vertical bar lines.

Que te dejen a ti solo y bendito  
por el murmullo de la mar dorada y apacible  
y su espectro acolchado y sus párpados  
y su fecha de muerte para su hijo secreto.  
Que te dejen.

**J**

69

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8



74

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Detailed description: This is a page of a musical score for a string ensemble and a recorder. The page is numbered 74 in a box at the top left. The score is arranged in a system with nine staves. The top staff is for the Recorder (Rec.), which has a double bar line at the beginning and end of the page. The next eight staves are for Violins (Vc. 1 through Vc. 8), all in bass clef. Vc. 1 has a treble clef. Vc. 2, 4, and 5 contain triplet markings. Vc. 8 has thick horizontal bars indicating sustained notes. The music is in a 2/4 time signature. The page ends with a double bar line.

## Ha llegado hasta ti

## III

Ha llegado hasta ti un ángel de veinticuatro horas  
 para lamer tus venas,  
 para escaldar las nubes  
 y relámpagos en la humedad del sueño,  
 para probar tu sangre de héroe oscuro  
 con un ciclón de alas  
 entre las lápidas que humean en tu sueño,  
 en tu sueño de niño,  
 de pájaro perdido en la primera noche de los sueños.

## Lento tranquilo

Rec. **4/4**  
 con sordina  
 senza vibrato

Vc.1  
*ppp*  
 con sordina  
 senza vibrato

Vc.2  
 con sordina  
 senza vibrato

Vc.3  
 con sordina  
 senza vibrato

Vc.4  
 con sordina  
 senza vibrato

Vc.5  
*ppp*  
 con sordina  
 senza vibrato

Vc.6  
 con sordina  
 senza vibrato

Vc.7  
 con sordina  
 senza vibrato

Vc.8  
 con sordina  
 senza vibrato

*ppp*





**L**

26 Tu ángel de piedra en el campanario del tiempo.  
Tu ángel de exultación que aguarda por ti  
como pulpo voraz en los mares abiertos.

Tu ángel de guante de mujer  
para que nadie ensucie tu calmo sepulco  
donde tus huesos de voz anónima ante su amor se secan.

Rec. **||**

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

The musical score consists of eight violin staves (Vc. 1-8) and a recording (Rec.) track. The recording track shows a double bar line at the beginning. The violin staves contain musical notation with various dynamics (ppp, mp) and articulation marks (accents, slurs). The score is divided into measures by vertical bar lines. The dynamics change across the measures, with ppp (pianissimo) and mp (mezzo-piano) being the primary dynamic markings. The notation includes notes, rests, and slurs, indicating a complex and expressive piece.

Ha llegado hasta ti con el sudario de los asesinos,  
 el lienzo donde los ojos y los pliegues y la boca  
 son el falso cordaje de quien pide amor  
 por pedir muerte.


M

Ha llegado.  
 Ha llegado hasta ti y te enloquece.

Sanctum sanctorum.

♩ = 100 ca.

33

Rec. 

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

44

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

The musical score for measures 44-47 is as follows:

- Rec.:** A vertical bar line at the start of measure 44.
- Vc. 1:** Treble clef, 3/8 time. Measure 44: quarter note G4, quarter note A4, quarter note B4. Measure 45: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 46: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Measure 47: eighth notes G4, A4, B4, C5, D5, E5, F5, G5.
- Vc. 2:** Treble clef. Measure 44: whole note G4. Measure 45: whole note G4. Measure 46: whole note G4. Measure 47: whole note G4.
- Vc. 3:** Treble clef. Measure 44: quarter rest, quarter note G4. Measure 45: quarter note G4, quarter note A4, quarter note B4. Measure 46: quarter note G4, quarter note A4, quarter note B4. Measure 47: quarter note G4, quarter note A4, quarter note B4.
- Vc. 4:** Treble clef. Measure 44: whole note G4. Measure 45: whole note G4. Measure 46: whole note G4. Measure 47: whole note G4.
- Vc. 5:** Treble clef. Measure 44: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 45: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Measure 46: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 47: eighth notes G5, F5, E5, D5, C5, B4, A4, G4.
- Vc. 6:** Treble clef. Measure 44: whole rest. Measure 45: whole rest. Measure 46: whole rest. Measure 47: whole rest.
- Vc. 7:** Treble clef. Measure 44: whole rest. Measure 45: quarter note G4, quarter note A4, quarter note B4. Measure 46: quarter note G4, quarter note A4, quarter note B4. Measure 47: quarter note G4, quarter note A4, quarter note B4.
- Vc. 8:** Treble clef. Measure 44: whole rest. Measure 45: quarter note G4, quarter note A4, quarter note B4. Measure 46: quarter note G4, quarter note A4, quarter note B4. Measure 47: quarter note G4, quarter note A4, quarter note B4.

48

Rec. ||

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8



52

Rec. ||

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

IV

*p*

IV

56

Rec. ||

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

*f* *ff*

60

Rec.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

This musical score page contains measures 60 and 61. It features a recorder part (Rec.) and eight violin parts (Vc. 1-8). The recorder part consists of a series of eighth notes with accents. Violin 1 (Vc. 1) plays a rhythmic pattern of eighth notes with accents. Violin 2 (Vc. 2) and Violin 4 (Vc. 4) play long, sustained notes with hairpins. Violin 3 (Vc. 3) has a few notes in measure 60 and rests in measure 61. Violin 5 (Vc. 5) plays eighth notes in measure 60 and rests in measure 61. Violin 6 (Vc. 6) is in treble clef and has a few notes in measure 60 and rests in measure 61. Violin 7 (Vc. 7) plays a rhythmic pattern of eighth notes with accents. Violin 8 (Vc. 8) plays a rhythmic pattern of eighth notes with accents. The score is in 3/8 time and includes various musical notations such as accents, hairpins, and rests.

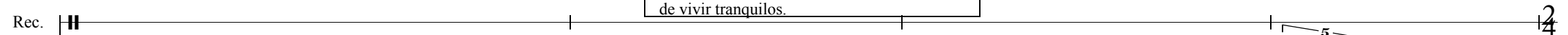


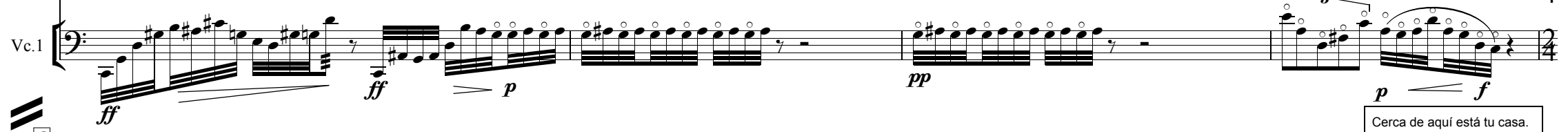
## Cerca de aquí está tu casa

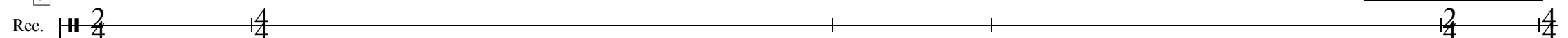
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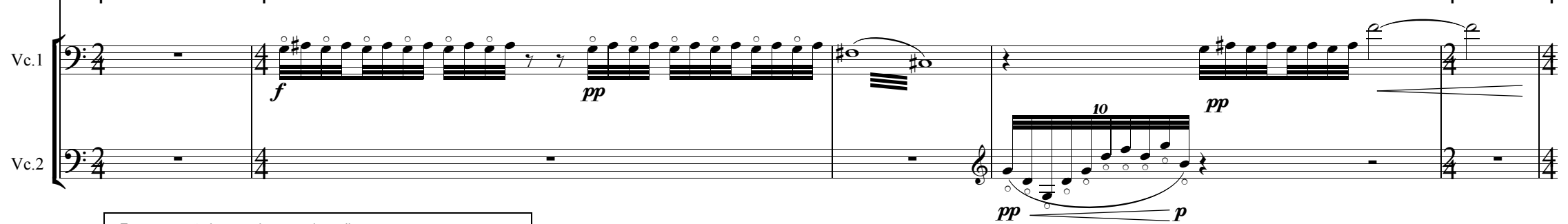
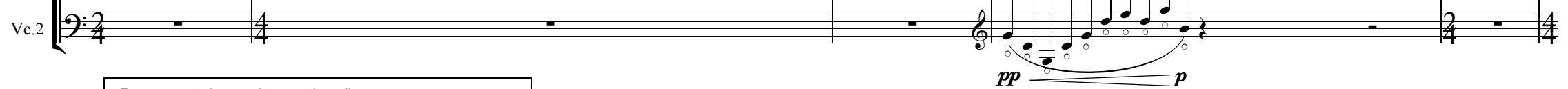
Libero  
♩ = 70 ca.

Cerca de aquí está tu casa.  
Muy cerca del musgo y de la hierba seca,  
donde las golondrinas trazan al aire su futuro,  
donde el lujo de los aprimidos  
es beber una copa al viento  
y los soberanos tienen la certidumbre  
de vivir tranquilos.

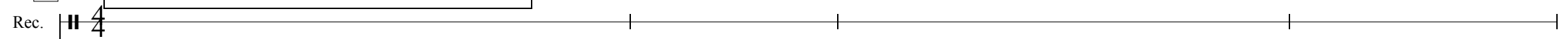
Rec. 

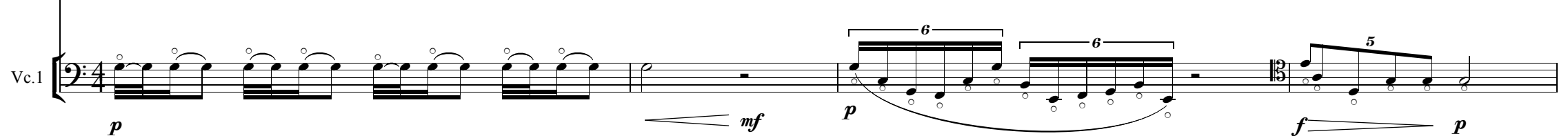
Vc.1  *ff* *ff* *p* *pp* *p* *f*  
Cerca de aquí está tu casa.

Rec. 

Vc.1  *f* *pp* *pp* *p*  
Vc.2  *pp* *p*  
Cerca de aquí está tu casa.

Es un pequeño hoyo en la arena de nadie  
y sin embargo, desde allí, miras las ondas  
de tu mar de infancia,  
la noche desértica del asesino en llamas.

Rec. 

Vc.1  *p* *mf* *p* *f* *p*  
Es un pequeño hoyo en la arena de nadie  
y sin embargo, desde allí, miras las ondas  
de tu mar de infancia,  
la noche desértica del asesino en llamas.

N

Allí puedes escuchar a una raza sin Dios  
gemir al infinito,  
caer en el vacío desvaneciéndose  
en las gradas de la bufonería.

Tus ojos oyen la erosión del tiempo,  
el múltiple significado de las garras del felino,  
la cita bíblica, la confesión del hombre  
y al divino coro del ilustre  
cantar al descampado pidiendo libertad al justo,  
clemencia al atorado,  
voz al húmedo liberador de los centauros.

14

Rec.

Vc.1 simile

Vc.2 ord 10

Vc.3

Vc.4

Vc.5 molto sul pont. *ppp*

Vc.6

Vc.7 *mp*

Vc.8 *mp*

*mp* *mf* *pp*

*p* *p* *mf*

*mp* *mp*

Detailed description of the musical score: The score is for a string ensemble of eight violins (Vc.1-8) and a recorder (Rec.). It is in 12/8 time and D major. The music is divided into four measures. Measure 1: Vc.1 has a 'simile' instruction and a melodic line with fingering IV, III, IV, III. Vc.2 has a 'ord' (ordina) instruction and a ten-note scale starting on G2, marked *p*. Vc.5 has a 'molto sul pont.' instruction and a series of notes marked *ppp*. Vc.7 and Vc.8 have rests. Measure 2: Vc.1 has a melodic line. Vc.2 has a seven-note scale marked *p*. Vc.5 has a series of notes marked *ppp*. Vc.7 and Vc.8 have rests. Measure 3: Vc.1 has a melodic line with dynamics *mp*, *mf*, and *pp*. Vc.2 has a seven-note scale marked *p*. Vc.5 has a series of notes marked *ppp*. Vc.7 and Vc.8 have rests. Measure 4: Vc.1 has a melodic line. Vc.2 has a six-note scale marked *mp*. Vc.5 has a series of notes marked *ppp*. Vc.7 and Vc.8 have rests.

19 **O**

Rec. **H**  $\frac{2}{4}$

Vc.1  $\frac{2}{4}$  *f* *p sf sf* *f* sul pont 5 ord sul pont *p* sul pont 5 ord sul pont

Vc.2  $\frac{2}{4}$  *f* *p sf sf* *f* *pp* *p*

Vc.3  $\frac{2}{4}$

Vc.4  $\frac{2}{4}$

Vc.5  $\frac{2}{4}$

Vc.6  $\frac{2}{4}$

Vc.7  $\frac{2}{4}$  *p sf sf* *f* sul pont 5 ord sul pont

Vc.8  $\frac{2}{4}$  *p sf sf* *f* sul pont 5 ord sul pont

Porque la ciega posesión del hombre  
lo hace ser desconfiado en las holandas de la noche,  
temido entre las pausas de la carne,  
lo hace olvidarse de la brutalidad  
de ser un chiquillo bajo el árbol de los pobres.

**P**

28

Rec. **H**

Vc.1 *p* *sul pont* *5* *p sf sf sf sf*

Vc.2 *p sf sf sf sf*

Vc.3 *3*

Vc.4 *p sf sf sf sf*

Vc.5 *molto sul pont.* *IV* *ppp* *3*

Vc.6 *pizz* *3*

Vc.7 *6* *mp* *6* *6* *mf* *p*

Vc.8 *p sf sf sf sf* *f*



Q

36

A quién fingirle que nos inclinamos al abismo,  
que podemos mirar las caras del orfebre cuando llora,  
que escuchamos el canto del mutilado en su silencio,

Rec. **H**

Vc.1 *ff*

Vc.2 *ff*

Vc.3 *sf* *sf*

Vc.4 *sf* *sf* *sf* *sf*

Vc.5 *ff*

Vc.6 *ff* pizz ord pizz ord pizz

Vc.7 *f*

Vc.8 *sf* *sf* *sf* *sf*

**R**

43

que sabemos del dolor de una madre abandonada a la esterilidad de un hijo.

A quién fingirle si todavía no somos nadie para ir a la raíz pactada en el dulce fragor de las palabras.

Rec. **H**

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

*sf sf sf sf*

ord

50  
A quién pedirle que destierre los huesos de sus jóvenes,  
que embarque las cenizas  
que alimentan la mentira o la verdad  
de reyes inocuos y viejos detestables.

A quién decirle que la vida es un solo momento  
en el tiempo de los hombres.

Rec. ||

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

Hoy he pasado la mañana junto a ti Dylan Thomas

V

Hoy he pasado la mañana junto a ti Dylan Thomas.

♩ = 100 ca.

Había una imagen borrosa y ovalada eternamente blanca.

Era un ojo abierto  
a las cosas inútiles y disipadas por el viento,  
a los días que se van lentos a los mataderos,  
al grito de madrugada que se afeita en las banquetas,  
a la moneda que cura la pobreza,  
a la mutilación y el desamparo que guarda la esposa  
en un paño gasiento,  
al último día que sale un muchacho de casa y no regresa,  
al llanto del caudillo y al suave roce de una perra loca.

Rec.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

*pp*

19 Sí, ese ojo abierto al siglo que se acaba  
ya cansado de la inutilidad y del sonido hueco de las  
palabras sordas.  
Ese siglo que huele a mierda y a hospital, a rata muerta  
en el pabellón de los doloridos.

Huele a muro quieto en la explosión del aire,  
en la forma perfecta del silencio. Huele, huele a  
indignación  
y a plegaria herida, a lengua que se desnuda adentro de  
una boca seca, a víbora.

Rec. **II**

Vc.1 *fp* *pp*

Vc.2 *fp* *pp*

Vc.3 *fp* *pp*

Vc.4 *fp* *pp*

Vc.5 *fp* *pp*


Vc.6 *fp* *pp*

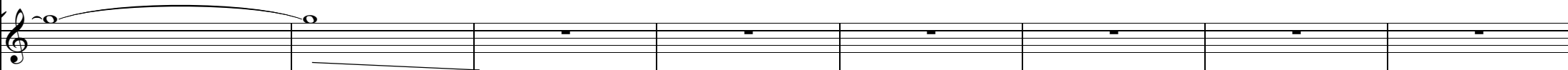
Vc.7 *fp* *pp*

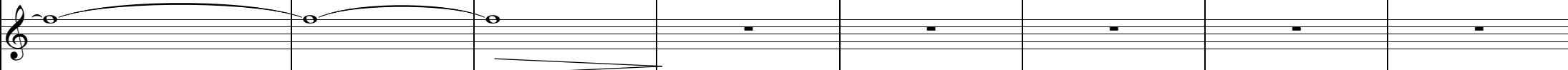
Vc.8 *fp* *pp*


Si, huele a víbora que reptá en las habitaciones donde se hinchan los sueños de la sangre y de la gente muerta. Huele.

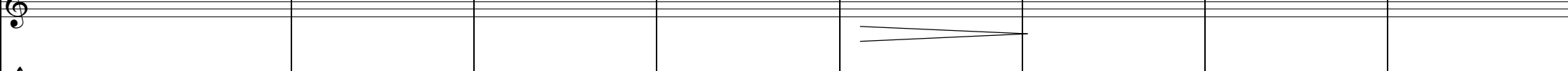
31


Rec. 

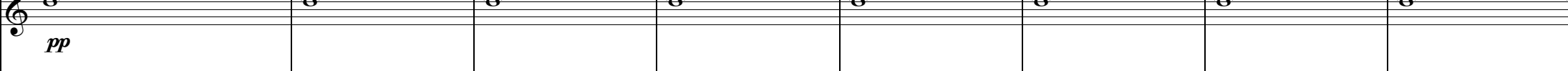
Vc.1 

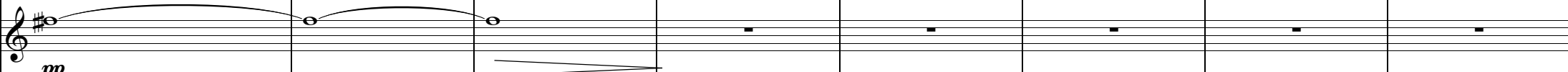
Vc.2 

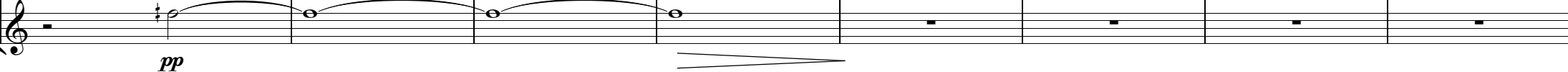
Vc.3 

Vc.4 

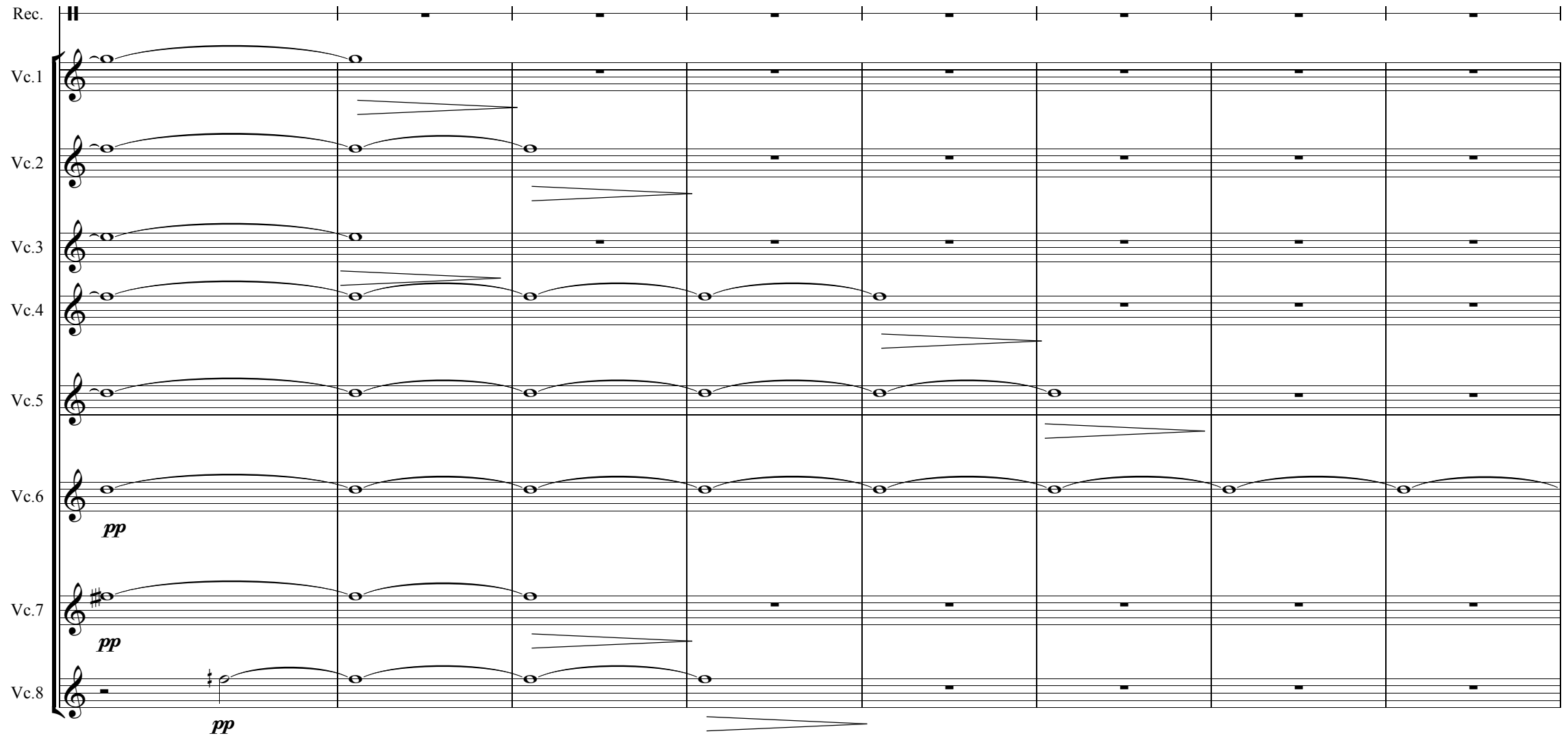
Vc.5 

Vc.6   
*pp*

Vc.7   
*pp*

Vc.8   
*pp*

*pp*



Detailed description: This is a page of a musical score for a string ensemble, numbered 45. It features a rehearsal mark '31' in a box at the top left, with the text 'Si, huele a víbora que reptá en las habitaciones donde se hinchan los sueños de la sangre y de la gente muerta. Huele.' below it. The score consists of nine staves: a 'Rec.' (Recorder) staff with a double bar line, and eight violin staves labeled Vc.1 through Vc.8. Vc.1, Vc.2, Vc.3, Vc.4, Vc.5, Vc.7, and Vc.8 have notes with long, sweeping slurs. Vc.6 and Vc.7 are marked with 'pp' (pianissimo). Vc.8 is also marked with 'pp' and has a double bar line at the beginning. Various dynamics and performance markings, including hairpins, are present throughout the score.

39  
 Ahora tengo que irme.  
 Te dejo a solas con tus ballenas  
 urdiendo sílabas al agua bajo la luz de la demencia.

Te veo feliz, Odiseo de los campos,  
 junto a los muchachos del verano y sus rastros  
 volando con el águila fugaz y la garza saltarina  
 en la isla solitaria.

Rec.

Vc.1

Vc.2

Vc.3

Vc.4

Vc.5

Vc.6

Vc.7

Vc.8

46

**Lento**

Yo vi la última luz que resbalaba de tus ojos.  
Ahora, dondequiera que voy, sé que él vuelve  
con el corazón del sol.

Hasta que muera yo, él siempre a mi lado estará.

The musical score is for eight violins (Vc.1-Vc.8) and a recorder (Rec.). The recorder part is mostly silent, indicated by a double bar line. The violin parts feature a mix of sustained notes and melodic lines. Vc.1 and Vc.2 have a long sustained note with an 'arco' instruction. Vc.2 has a 'pp' dynamic marking and a fingering 'IV'. Vc.3, Vc.4, Vc.5, Vc.6, Vc.7, and Vc.8 have various melodic lines, some with 'arco' instructions. The score is marked 'Lento' and includes Spanish lyrics in two boxes.