

MERCEDES OTERO

1991

DE LAGUNA

Sobre tres poemas de
Alberto Arvelo Ramos

Para mezzo-soprano, flauta, oboe, arpa y
contrabajo

I - INTROITUS

II - DE LAGUNA

III - RECITATIVO

Translation of the poems used in "*de Laguna*", by Mercedes Otero
From the book **Laguna**, by Alberto Arvelo Ramos, a contemporary Venezuelan poet.

I- Introitus

The lagoon is not a mirror for us to vibrate, but the eye of the earth wishing to understand.
What is it that you want to tell me, tranquil and terrible pupil? Are you wishing me to drawn into your light without clarity, into your understanding that either forgives nor understands?
Do you want me to quit being who I am to become pure water, run along with you, because of you, up to the night?
Tell me what you are looking at! Tell me what I do not want you to see!

II- de Laguna

I
The moon is different from itself.
It ignores the breaking of the leaves.
Mounts, and rivers, and smiles
get deeper into not being.
All is normal. The norm?
Loves undeserve each other.

But seeing you I understand
that in spite of the rain
you do not flow to ground
like a drizzle.

But I flow you and I know
that in spite of the stones
I drip into your fissures.

But I crack and listen
how implacable
silence is.

II
To know it should suffice
to know that something may be
without you.

But it is not enough.

III - Recitativo

I am ready for your threat.

I accept and call upon
your calcinating anger.

I am disposed
for the purity of your nails.

For you to pull shreds of silence
away from me.

For you to torn apart my interior woods.
To denude me like a stone. To unroot the fibers of my pasture.

I am ready for the sharp tiger of your eyes.

I know a black morning in your gray.

I know dawn, the fullmoon morning, the dark moon of your echoes, the tenderness that wounds more than the invisible moons. I know your calm. The tenebrous blue of your joy.

La laguna no es espejo para que uno se vibre. Sino
el ojo de la tierra que quiere comprendernos.
¿Qué me dices, pupila tranquila y terrible? ¿Deseas
que me hunda en tu luz sin claridad, en tu compren-
sión que ni perdona ni comprende?
¿Que deje de ser yo mismo para volverme agua pura,
correr contigo, por tí hasta la noche?
¡Dime lo que me miras! ¡Dime lo que no quiero que
me mires!

Alberto Arvelo Ramos

de Laguna

I
INTROITUS

MERCEDES OTERO
Texto: Alberto Arvelo

Adagio $\text{♩} = 72$

Flauta

Oboe

Mezzo Soprano

Arpa

Contra-bajo

Fl.

Ob.

Mezzo

Arpa

C.B.

⑤

Attacca dopo Mezzo

Parlando, con calma

La laguna no es espejo para que uno se vibre.

Fl.

Ob.

Mezzo

Arpa

C.B.

Parlando

Sino el ojo de la tierra que quiere comprendernos.

bisbigliando

10

Fl. (b) *f*

Ob. *f*

Meno

Arpa *f* *gliss.* *mf* *L.V.* *f* *L.V.*

C.B. *f* *mf*

15

Fl.

Ob.

Meno *Quasi parlando, sotto voce a mf* *3* *3*
c'qué me di-ces, pu-pi-la tran-qui-lay te-rr-i-ble?

Arpa *Bva bassa* *pp* *gliss.* *mp*

C.B. *ppsub.* *mp* *pp* *mp*

20

Fl. *fp* *f*

Ob. *(mp)* *f*

Meno

Arpa *(gliss.)* *(mp)*

C.B. *(mp)* *f* *(f)* *3* *psub.* *mf*

(25)

Fl. *f* *p*

Ob. *f* *p* (Quasi parlando)

Mezzo *mf* *c* De-se-as que me hun-da en tu luz sin cla-ri-

Arpa *arm. mf* (suona 8^a sopra)

C.B. *p* *mf* (arm. 8^a sopra)

(30)

Fl. *pp* *mf*

Ob. *pp* *mf*

Mezzo *mf* dad, en tu com-pren-sión que ni per-do-na ni com-pren-de?

Arpa (arm.) *pp* *p* *mf*

C.B. *(mf)* *ppp* *pp* *p* *mf* normal vibrato lento

(35)

Fl. *ff* *f* *mf*

Ob. *ff* *f* *mf*

Mezzo *f* Ah- Ah- *mf*

Arpa (h) *ff* (i.v.) *mf*

C.B. *ff* *f* *mf*

(40)

Arpa *f* *tr* *mf*

Fl. *tr* *mf* *> p* (45)

Ob.

Mezzo *f* *ique* *de-* *je* *de* *ser* *yo* *mis-* *mo* *pa-ra* *vol-* *ver-* *me-a-gua*

Arpa *(mf)* *mp* *mf*

C.B. *mp* *mf*

Fl. *mf* (50)

Ob. *(mf)*

Mezzo *(f)* *pu-* *ra,* *co-rer* *con-* *ti-* *go,* *por* *ti,* *has-ta* *la* *mp* *no-* *che?*

Arpa *mf* *mp* *p*

C.B. *(mf)* *p*

Fl. *(fp)* (55)

Ob.

Mezzo

Arpa *(mp)* *mf cresc. l.v.* *f* *ff*

C.B. *(p)*

Handwritten musical score for measures 60-62. The score is for five parts: Flute (Fl.), Oboe (Ob.), Arpa (Arpeggio), Cello/Bass (C.B.), and a fifth part (likely Viola or Violoncello). Measure 60 is marked with a circled '60'. The key signature has one sharp (F#). The time signature is 4/4. The Flute part has a trill in measure 61. The Oboe part has a trill in measure 61. The Arpa part has a forte (f) dynamic in measure 60. The C.B. part has a forte (f) dynamic in measure 60. The fifth part has a forte (f) dynamic in measure 60. The score ends with a double bar line in measure 62.

Handwritten musical score for a scene from "L'ultimo re". The score is written for five parts: Flute (Fl.), Oboe (Ob.), Mezzo-soprano (Mezzo), Arpa (Harp), and Contrabasso (C.B.). The music is in 4/4 time and features a key signature of one sharp (F#).

The score is divided into measures by a vertical line. The first measure is marked with a circled number 65. The tempo and mood are indicated as "Parlando, agitato". The dynamics are marked as "ff" (fortissimo) and "gliss." (glissando). The lyrics "i Dime lo que me miras!" are written under the Mezzo part. The Arpa part includes the instruction "attacca subito" (attach immediately) and "gava bassa, gliss." (play low, glissando). The C.B. part includes the instruction "arco" (arco) and "gava bassa, gliss." (play low, glissando). The score ends with a double bar line and a fermata.

[illegible]

Handwritten musical score for four staves: Fl. (Flute), Ob. (Oboe), Arpa (Harp), and C.B. (Cello/Bass). The score includes dynamic markings such as *pp*, *p*, and *arco*, and performance instructions like *arm. (jawa sopra)* and *arm. sul sol*. A circled number 75 with the instruction *Rall.* is present above the Flute staff. The notation includes various notes, rests, and slurs.

Duración Aproximada: 3'00"

San Antonio de los Altos, 9-10 abril, 1991

II

DE LAGUNA



POEMA METAFISICO

I

La luna es distinta de sí.

Desconoce las resquebrajaduras de las hojas.

Montes y ríos y sonrisas
ahondan no ser.

Todo es normal ¿La norma?
los amores se desmerecen.

Pero te miro y entiendo
que a pesar de la lluvia
no fluyes a tierra
como llovizna.

Pero te fluyo y sé
que a pesar de las piedras
goteo en tus rendijas.

Pero me agrieto y escucho
cómo es implacable
el silencio.

II

Para saber bastaría
saber que hay algo
que sea sin tí.

Pero no basta.

Alberto Arvelo Ramos

de Laguna

Lento assai $\text{♩} = 50 \text{ mm}$

Fl. *mp* *mf* *mp* *sub f*

Ob. *mp* *sub f* *p*

Mezzo *b^x x o sh...* *glava sopra* *mf Mon-tes y ri-as y son-ri-sas*

Arpa (bD, bC, #F, bA) *gliss.* *mp cresc.* *mf* *f* *mp*

C.B. *mf* *f* *mf* *p*

lo stesso, gliss. glava sopra

20

Fl. *mf* *pp* *f*

Ob. *mp* *mf*

Mezzo *(glava) gliss.* *f a-hon-dan no* *ser.*

Arpa *gliss.* *f L.v. piz.* *gliss.*

C.B. *mf* *mp* *f*

25

Fl. *ff*

Ob. *ff*

Mezzo

Arpa *gliss.* *mf* *L.v.* *mf*

C.B. *(pizz.) f* *mf* *L.v.*

Tempo rubato

30

Arpa *(p) cresc.* *ff* *(pizz.) mf* *L.v.* *mp*

C.B. *mf* *mp*

molto rubato *Rit.* *(attaca Mezzo)*

Più Mosso $\text{♩} = 70 \text{ mm}$

(35)

Fl. *mp*

Ob. *Parlato* *mp* *fp* *(p)* *mf* *p*

Mezzo *mp* *fp* *(p)* *mf* *p*

Arpa *f* *mf*

C.B. *arco* *p cresc. poco a poco* *mf*

Todo es normal. ¿La norma?

Los

Fl.

Ob.

Mezzo *mp* *fp* *(p)* *mf* *p*

Arpa *mf*

C.B. *p*

(mf) no-res se des-me-re-cen

Fl. *mp*

Ob. *mf* *legatissimo*

Mezzo *mf* *Re-ro te mi-ra y en-tien-do que a pe-*

Arpa *mp*

C.B. *mp*

45

Fl.

Ob.

Mezzo

Arpa

C.B.

(mf) Sar *cresc.* de la *f* via *cresc.* no *f* flu-yes a *gliss* tie- *ff* rra

Pizz. *f*

50

Fl.

Ob.

Mezzo

Arpa

C.B.

co- mo llo- viz- sia

sub p

(Pizz) *f*

mf

arco

arm. sul re *mf*

Come Marcia

mf

f *mp*

55

Fl.

Ob.

Mezzo

Arpa

C.B.

legato

gliss. *Sfz* *(L.v.)*

arm. sul sol

f *mf*

(arm.) *(mf)*

(60)

Fl.

Ob.

Mezzo
mf sé que a pe-sar de las f pie-dras mp go-te o en tus ren-

Arpa
4C, bE, 4A,

C.B.
(mf) > p

(65)

Fl.

Ob.

Mezzo
(mp) di-fas f Ah

Arpa
(bB, 4C, bD, bE, #F, 4G, 4A) f cresc

C.B.
Pizz. f arco f cresc.

Accel.

(Accel.)

(70 tr)

Fl.

Ob.

Mezzo
(f) (ah) gliss. f Ah

Arpa
gliss. gava bassq L.V. sub p

C.B.
f

a tempo

(75)

Fl.

Ob.

Mezzo

mp pe-ro me-a-grie-to yes-cu

cho

p co-me-es im-pla-ca-ble

Arpa

4D, #G

C.B.

(p)

Tempo prima (♩ = 50 mm)

Fl.

rit.

ppp

Ob.

rit.

Mezzo

(p) pp el si- len- cio

Arpa

p

gliss.

mf > p

C.B.

arm. sul sol

p possibile

(80)

(85)

Fl.

Ob.

mp

mf

f

Arpa

mp

mf

f

ff

(90)

Fl.

p

mf

f

Ob.

mf

f

Arpa

mp

f

ff

tr

p(e)

Handwritten musical score for "The Rose Tree" featuring Flute (Fl.), Oboe (Ob.), Mezzo, Arpa, and C.B. (Cello/Bass). The score includes dynamic markings like *p*, *mf*, *f*, and crescendos, along with performance instructions like "sub. p" and "Psúb.".

Fl. *mf* *mp* *f* *p* (100)

Ob.

Mezzo *mp* *ber* *mf* *bas-ta-rí-a sa-ber* *cresc.* *que hay al-go que*

Arpa

C.B. *(p)*

Handwritten musical score for 'L'Espresso' by Luciano Berio, measures 105-108. The score is for Flute (Fl.), Oboe (Ob.), Mezzo-soprano (Mezzo), Arpa (Arpa), and Cello/Bass (C.B.). It features complex rhythmic patterns, dynamic markings (mf, f, sfz, ff, cresc.), and performance instructions like 'tr.' (trill), 'gliss.' (glissando), and 'l.v.' (lento). The tempo is marked 'Accel.' (Accelerando).

* ossia:

* ossia: (se il Contrabbasso è solista, al tono acuto)

III

RECITATIVO

RIESGO

Vengo dispuesto a tu desafío.

Acepto e invoco
tu ira calcinante.

Vengo dispuesto
a la pureza de tus uñas.

A que me arranques
tiras de silencio.

A que destroces mis bosques interiores.

A que me desnudes, como una piedra. A que desraíces
las hebras de mi pasto.

Vengo dispuesto al tigre afilado de tus ojos.

Conozco una mañana negra en tu gris.

Conozco el amanecer, la mañana de plenilunio, la
luna oscura de tus ecos, la ternura que hiere más
que las lunas invisibles. Conozco tu calma. El azul
tenebroso de tu alegría.

Alberto Arvelo Ramos

de Laguna

MERCEDES DIEKO
 . Texto: Alberto Arvelo R.

Texto: Alberto Arvelo R.

Fl.

Ob.

Mzzo

Arpa

C.B.

f

mf

f A-cep-tae in-vo-co tu

Pizz.

f

10

Fl.

Ob.

Mezzo

Arpa

C.B.

(f) i-ra cal-ci nan-te *f* Ven-go dis-pues-te a la

(Pizz)

(f)

#D, bE, bG, bA

arco *mf*

15

Fl.

Ob.

Mezzo

Arpa

C.B.

(mf) pu-re-za de tus u-nas

arm. sul Re

mf

sol sol

mf

20

Fl.

Ob.

Mezzo

Arpa

C.B.

(f) A que me a-ran-ques ti-ras de si-len-cio

ff

mf

mf

sol Re

f

ff

mf

Fl. *mf* *f* *mf* *f* *tr* *o(10)*

Ob. *mf* *f* *mf* *f* *vol.*

Mezzo *cresc.* A que des- tro- ces mis bos- quas in- te- rio- res

Arpa *(#D)* *gliss. mf* *f*

C.B. *mf* *cresc. L.v.* *cresc. poco* *f*

Fl. *mf* *(mf)* *rit. molto*

Ob. *(#)* *mf* *(mf)* *rit. molto*

Mezzo *(ff)* *rit. molto*

Arpa *mf L.v.* *f* *(Pia)*

C.B. *mf* *f*

Staccato fino al (21)
a tempo

Fl. *pp* *pp* *pp* *(30)*

Ob. *pp* *pp* *pp* *pp*

Mezzo *staccato sempre* *P possibile*
mf A que me des- nu- des co- may- na pie- dra A que me des- ra- i- ces las he- bras *(#)* de

Arpa *sempre* *pp* *pp* *pp*

C.B. *pp* *pp* *pp* *pp*

Meno Mosso (♩ = 66 mm)

Fl. *pp* *fsub.*

Ob. *pp* *fsub.*

Mezzo *mf* *pas-to.* *mp* *ff* *sub.* *legato* Ven- go dis-pues- te al ti- gre a-fi-la-do de tus o-jos

Arpa *pp* *arco* *f* *sub.*

C.B. *f* *sub.*

Fl. *f*

Ob. *f*

Mezzo

Arpa *L.v.*

C.B. *f*

Fl. *mf*

Ob. *mf*

Mezzo *mf* Co- noz- co- u-na ma- na- na ne- gra en tu gris *p*

Arpa *f*

C.B. *f*

Handwritten musical score for "Ave Maria" by Schubert, featuring Flute I, Flute II, Oboe, Violoncello, Arpa (Harp), and Contrabass. The score includes lyrics in Portuguese and dynamic markings.

Fl. I: (mp) *tr* *mf* *f* *mf*

Fl. II: (45) (mf) *f* *p*

Ob.: (p)

Mello: *mf* Co- noz- coel a- ma- ne- cer, la ma- ña- na de ple- ni- ão- ão,

Arpa: (4D, bC, bB, 4E, 4F, 4G, bA) *pp* L.V. *ppp*

C.B.: *ppp*

Alleg. poco a poco

Fl.

Ob.

Mezzo

Arpa

C.B.

mp *la* *lu-zes-cu-ra* *de* *tus* *e-* *cos,* *mf* *la* *cresc.* *ter-* *gu-* *ra* *que* *hie-*

(pp) *(ppp)* *p* *ppp* *pp* *p* *mp* *mf*

(55) (Accel.) - Tempo primo ($\text{♩} = 84$)

Ft.

Ob.

Mezzo

Arpa

C.B.

f cresc. re más que los lu- nas in- vi- si- bles

mp

mf

f trans. *f* subs.

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is for Flute (Fl.), Oboe (Ob.), Horn (Horn), Arpa (Harp), and Cello/Bass (C.B.). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are "f el a- zul te- ne- bro- so de tu a- le- gria." The score includes dynamic markings such as *p*, *f*, *mf*, and crescendos. A rehearsal mark (65) is present above the Flute staff. The tempo is marked *rall.* (ritardando).

San Antonio de los Altos, 5-9 de Abril, 1991