

No es la luz la única suma de los colores

A Idolina, la tejedora

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para ensamble mixto

No es la luz la única suma de los colores.
Hay ciertas dimensiones sueltas
donde los colores se reúnen más estrechamente que en la luz,
como novísimos peces en un mar aún más joven que ellos.

A partir de allí
parece posible reconstruir algo
que nunca ha saltado el signo del comienzo,
otra especie de tangencia.

La suma de los colores debe incluir un filamento
donde estén retorcidas en un mismo hilo
la mirada que ve
y la mirada que no ve.

Roberto Juarroz

8

Fl. *fff* *ppp < mp > ppp* *fff sempre*

B♭ Cl. *fff* *p < f* *fff sempre*

B. Cl. *fff* *fff* *sffz* *sffz*

Tpt. *fff* *ppp < mp* *fff sempre*

Perc. *fff* *(tarola) f > ff* *fff* *(tarola) f < ff* *f < ff*

Pno. *fff* *fff sempre*

Vln. I *fff* *fff sempre* *loco*

Vln. II *fff* *loco pizz. f p f* *fff sempre* *loco*

Vla. *fff* *f pizz.* *fff sempre*

Vc. *fff* *fff sempre*

D.B. *fff* *fff sempre*

13

Fl.

B♭ Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

sfz

sfz

p ————— *f*

f < ff

f < ff

f < ff

fff

f

mf

slap!

mfz

multifónico

pizz. (bartok)

pizz. (bartok)

pizz. (bartok)

Red. ————— *

17 20" 5" 3/4 1/8+5/16

Fl. *p* < *mp* ————— *p*

20" 5" 3/4 1/8+5/16

B♭ Cl. *p* < *mf* > *ppp*

slap! 20" 5" 3/4 1/8+5/16

B. Cl. *sffz* *mp* ————— *f p* 4:6

20" 5" 3/4 1/8+5/16

Tpt. *ppp* ————— *f*

(bombo) 20" 5" 3/4 1/8+5/16

Perc. *ff* (tarola) *f* > *ff* triang. susp.

20" 5" 3/4 1/8+5/16

Pno. *fff* *Red.* *

20" 5" 3/4 1/8+5/16

Vln. I

20" 5" 3/4 1/8+5/16

Vln. II *pizz.* *f* ————— *p* ————— *f*

arco 20" 5" 3/4 1/8+5/16

Vla. *sul pont.* *sffz* *pizz.* *f*

20" 5" 3/4 1/8+5/16

Vc. *sul pont.* *sffz* *mf* ————— *f p* < *f* *sul pont.* 4:6

20" 5" 3/4 1/8+5/16

D.B. *f* *Sonido plano, sin vibrato. Cambiar el arco de la manera más imperceptible posible.*

20

Fl. *fff* *ppp < mp > ppp* *fff sempre*

B♭ Cl. *fff* *p < f* *fff sempre*

B. Cl. *fffz* *fff* *fff sempre*

Tpt. *fff* *ppp* *mp* *fff sempre*

Perc. *fff* *(tarola) triang. susp. f > ff* *fff sempre*

Pno. *fff* *fff sempre*

Vln. I *8va* *pp < mp pp < mp pp < mp* *pp < mp pp < mp pp < mp*

Vln. II *8va* *pizz. f p f* *fff sempre* *ppp*

Vla. *arco* *fff* *pizz. f* *fff*

Vc. *pizz. (bartok) ord. arco* *fffz* *fff* *fff sempre*

D.B. *pizz. (bartok) arco* *fffz* *fff* *fff sempre*

*Leo. ----- **

24

Fl. $pp < mp < mp < mp < mp$ mp $pp < mp < mp < mp < mp$ mp $pp < mp < mp < mp < mp$ $1/8 + 7/16$

B \flat Cl. fff $1/8 + 7/16$

B. Cl. $1/8 + 7/16$

Tpt. $1/8 + 7/16$

Perc. $1/8 + 7/16$

Pno. $1/8 + 7/16$

Vln. I (8^{va}) $pp < mp < mp < mp < mp$ $pp < mp < mp < mp < mp$ $pp < mp < mp < mp < mp$ $1/8 + 7/16$

Vln. II (8^{va}) p p mp $1/8 + 7/16$

Vla. (8^{va}) $pp < mp < mp < mp < mp$ mp $pp < mp < mp < mp < mp$ $1/8 + 7/16$

Vc. $1/8 + 7/16$

D.B. $1/8 + 7/16$

27

Fl. *fff* 20" 5"

B♭ Cl. *fff* 20" *ppp* *ff* 5" *Sonido plano, sin vibrato. Respiración continua, de ser posible; en caso contrario respirar de la manera más imperceptible que se pueda.*

B. Cl. *fffz* *fff* *fffz* slap! 20" 5"

Tpt. 20" 5"

Perc. (bombo) 20" *ff* > 5"

Pno. *fff* 20" 20" 5" 5" *Retirar platillo del arpa.*

Vln. I 8^{va} 20" 5"

Vln. II 8^{va} 20" 5"

Vla. *fff* pizz. 20" 5"

Vc. *fffz* *fff* *fffz* pizz. (bartok) 20" 5"

D.B. *fffz* *fff* *fffz* pizz. (bartok) 20" 5"

36 *(sonido eólico, con eventuales armónicos)*

Fl. *ff* *ppp < p* *ppp* *ppp < p* *ppp*

B♭ Cl. *(transitar gradualmente entre ordinario y frullato)*
ord. ord. ord.

B. Cl. *pp < f* *sfz p < f* *sfz p < f* *p sfz f* *p sfz p < f*

Tpt. *ff* *pp < f*

Perc. *ff* *f* *gong* *ppp* *p* *p*

Pno. *sfz* *mf* *f* *p* *mf*
tapar las cuerdas con la mano

Vln. I

Vln. II *8va* *pizz.* *ff*

Vla. *ppp*

Vc. *pp* *sfz* *p* *sfz* *p* *f sfz p* *sfz*
sul tasto *sul pont.*

D.B. *pp* *f sfz p* *sfz p* *f pp* *f sfz p* *sfz p*
sul tasto *sul pont.*

41 *muta a flauta en do*

Fl. *fff* *pp* *f* *ff*

B \flat Cl. *ppp*

B. Cl. *fff* *ff* *ff* *p* *p*

Tpt. *fff* *ff* *pp* *f*

Perc. *3 toms* *fff* *ff* *f*

Pno. *fff sempre* *ff* *f* *mf*

Vln. I *arco* *pp* *f* *ppp*

Vln. II *arco* *pp* *f* *ppp*

Vla. *arco* *pp* *f* *ppp*

Vc. *fff* *ff* *ff*

D.B. *fff* *ff* *ff*

8va *pizz.* *arco*

Deco.

47

Fl. *pp* *mf* *pp* *f*

B \flat Cl. *mf* *pp* *f*

B. Cl. *f* *pp* *f*

Tpt. *ff* *fff*

Perc. *ff* *f* (bombo) *ff* (gong) *pp* *f* l.v.

Pno. *f* *f* *fff* *p* *mp*

Vln. I *mf* *fff* 8^{va}

Vln. II *mf* *fff* 8^{va}

Vla. *mf* *fff* *pp* *f* sul pont.

Vc. *fff* *pp* *f* sul pont.

D.B. *fff*

* C^{sc}

Detailed description: This page of a musical score, numbered 13, contains measures 47 through 50. The score is for a full orchestra. Measures 47-49 are in 6/4 time, and measure 50 is in 2/4 time. The instruments and their parts are: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various dynamics such as *pp*, *f*, *mf*, *ff*, and *fff*, as well as performance instructions like *mf*, *pp*, *f*, *fff*, *pp*, *f*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, and *pp*. There are also articulation marks like accents and slurs, and specific performance directions such as *mf*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, *pp*, *f*, *fff*, and *pp*. The percussion part includes instructions for *bombo* and *gong*. The string parts include *8^{va}* markings. The score is written in a standard musical notation with staves for each instrument.

51

Fl. *pp* *f* *pp* *f* *fff*

B♭ Cl. *pp* *f sfz* *pp* *f* *fff*

B. Cl. *pp* *f* *pp* *f sfz* *fff*

Tpt. *fff* *p* *f* *fff*

Perc. *ff* *pp* *f* *tarola* *plt. susp.* *f* *ff*

Pno. *fff* *p* *f* *p* *f* *fff*

Vln. I *fff* *extr. sul pont.* *p* *f* *fff*

Vln. II *fff* *sul pont. loco* *pp* *f* *fff* *sul pont. loco* *ff* *p* *fff*

Vla. *fff* *sul pont.* *pp* *f* *fff* *sul pont.* *ff* *p* *fff*

Vc. *fff* *sul pont.* *pp* *f* *fff* *sul pont.* *ff* *p* *fff* *ord.* *fff* *ppp*

D.B. *fff* *fff* *ord.* *p*

ff

54

Fl. *fff* *fff* *ppp* *f*

B♭ Cl. *fff* *fff* *ppp* *f*

B. Cl. *fff* *fff* *ppp* *f*

Tpt. *fff* *ppp* *mf* *fff* *ppp* *f*

Perc. *f* *pp* *ff* *p*

Pno. *fff* *fff* *mp*

Vln. I *fff* *fff* *ppp* *f*

Vln. II *fff* *fff* *ppp* *f*

Vla. *fff* *fff* *ppp* *f*

Vc. *fff* *fff* *fff* *ppp* *f*

D.B. *fff* *p* *ff* *fff* *ppp* *f*

extr. sul pont. ord. extr. sul pont. arco 8va

62

Fl.

B♭ Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p < *f* > *p* < *f* > *p* *p* *f* > *p* *f* > *p* *mf*

sul pont. *pizz.* *arco ord.* *sul pont.* *ord.*

> *p* < *f* > *p* *pp* < *f* > *pp* *ff* *p* < *f* > *p* *sfz* *p*

68

Fl.

B \flat Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

f

ppp

sord.

fp

(triang.)

f

f

mf

ppp

f

p < f > p

f

pp

extr. sul pont.

Detailed description: This page of a musical score, numbered 18, is titled "No es la luz la única suma de los colores". It contains measures 68 through 71. The score is for a large ensemble including Flute (Fl.), B-flat Clarinet (B \flat Cl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 6/4 time, which changes to 8/8 time at measure 70. The Flute part has a melodic line with slurs and accents. The Bass Clarinet part features a triplet of eighth notes in measure 70. The Trumpet part has a dynamic marking of *fp* with an accent. The Percussion part has a dynamic marking of *f* with a triangle symbol. The Piano part has a dynamic marking of *f* and plays a rhythmic pattern. The Violin I and II parts have melodic lines with slurs. The Viola part has a rhythmic pattern. The Violoncello part has a dynamic marking of *mf* and a melodic line with a triplet in measure 70. The Double Bass part has a dynamic marking of *pp* and plays a rhythmic pattern. The score includes various dynamic markings such as *ppp*, *f*, *mf*, and *pp*, as well as performance instructions like *sord.*, *(triang.)*, and *extr. sul pont.*.

73

Fl.

B \flat Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

ord. *sul pont.* *ord.* *sfz* *p* *f* *p* *f*

Detailed description: This page of a musical score covers measures 73 to 76. The score is for a full orchestra. The Flute (Fl.) part has a melodic line with slurs and accents. The Bass Clarinet (B. Cl.) part features a complex rhythmic pattern with dynamic markings of *f*, *p*, *f*, *f*, and *mf*. The Trumpet (Tpt.) and Percussion (Perc.) parts are currently silent. The Piano (Pno.) part has a rhythmic accompaniment. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part has a melodic line with dynamic markings of *ord.*, *sfz*, *p*, *f*, *p*, *sul pont.*, *ord.*, and *f*. The Double Bass (D.B.) part has a simple bass line.

77

Fl.

B♭ Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *mf* *ppp* *ppp*

fp *ppp*

f

f *p* *f*

pp *f* *ppp*

f *pp*

extr. sul pont.

espressivo

Led.

81

Fl.

B♭ Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

mf

f

sul pont. → *ord.*

ffz

p

f

Red.

84

Fl.

B♭ Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *f* *f*

fp *f* *p*

f *mf*

f *ppp* *ff* *p* *f* *ff* *p*

sul pont. *ord.* *extr. sul pont.* *ord.*

87 ♩ = ca. 80

Fl. **B♭ Cl.** **B. Cl.** **Tpt.** **Perc.** **Pno.** **Vln. I** **Vln. II** **Vla.** **Vc.** **D.B.**

ff *fffz* *f* *fffz* *ppp* *fp* *f* *p* *f* *p* *fffz* *ppp* *arco sul pont.* *p* *arco sul pont.* *p* *pizz.* *p* *sul pont.* *f* *ppp* *sul tasto* *p* *ppp* *sul tasto* *p* *ppp* *f* *p* *ppp*

*Leo. **

91

Fl.

B \flat Cl.

B. Cl.

Tpt.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *5* *8* *5* *6*

pizz. *arco* *8va* *flautando* *tr* *ppp* *pp*

8va *flautando* *tr* *ppp* *pp*

p *ppp* *p* *ppp* *p* *ppp*

p *ppp* *p* *ppp* *p* *ppp*

94 $\text{♩} = \text{ca. } 110$

Fl. *sonido eólico* *fff*

B♭ Cl. *multifónico* *f*

B. Cl. *slap!* *fff*

Tpt. *fff*

Perc. *(tarola-tom grave-plat.)* *ff* *3* *p*

Pno. *mp* *fff* *sempre*

Vln. I *ppp* *pp* *flautando* *8va*

Vln. II *ppp* *pp* *flautando* *8va*

Vla. *col legno*

Vc. *p* *ppp* *fff*

D.B. *p* *ppp* *ff*

99

Fl. *slap!* *ff* *ff* *fff*

B♭ Cl. *multifónico* *f* *f*

B. Cl. *slap!* *fff* *multifónico* *ff* *slap!* *fff*

Tpt. *fff* *fff*

Perc. *ff* *³* *p* *ff* *³* *p*

Pno.

Vln. I *Ric.* *mf* *f* >

Vln. II *col legno* *3* *p* < *ff*

Vla. *col legno* *3* *p* — *ff*

Vc. *fff* *fff* *p* — *ff*

D.B. *extr. sul pont.* *ff* *fff*

♩ = ca. 80

104

Fl. *mf*

B♭ Cl. *ppp* *p* *fff*

B. Cl. *mp* *p* *fff*

Tpt. *ppp* *p* *fff*

Perc. 3 toms *fff*

Pno. *f* *fff*

Vln. I *extr. sul pont.* *mp* *fff sempre*

Vln. II *extr. sul pont.* *mp* *fff sempre*

Vla. *extr. sul pont.* *mp* *fff sempre*

Vc. *extr. sul pont.* *mp* *fff sempre*

D.B. *f* *fff sempre*

