

NO ME LO PIDAN

Para Hanns Stein

Voz RECITATIVO (parlato). Afinación aproximada

Piano

puero apoco crece...

Piano MD *mf* *Piano MS* *mf*

1 3 3 2 3 3 3 3

Di - cen al - gu - nos quees - tea - sun - tohu - ma - no con nom - bres, a - pe - lli - dos y la - men - tos no lo

tra - teen las ho - jas de mis li - bros. No - le dé laes - cri - tu ra de mis ver - sos

3 3 4 3

di - cen quea - quí mu - rió la po - e - sí - a di - cen al - gu - n@s que no de - boha -

mf *f*

$\text{♩} = 120$ m.o.

7b x x

cer-lo. *sfz*

Esperar hasta que
el sonido se exringa

mp

p

8 9 10

3

mp La ver-

11 3

dad es que sien-to noa-gra - dar - les,

mp

12 13 14

los sa-

15 3

lu-doy les sa-co mi som - bre - ro

mp

16 17 3 3

y los de-jo via - jan-do en el Par - na - so.

mp

18

19 *mf* co - mo 20 *mf* a - le - gres en el 21 *pp* que - so

sfz *mf*

22 *mf* Yo per - te - 23 *mf* nez - co a o - tra - ca - te - go 24 *mf* ri - a y so - loun 25 *mf* hom - bre soy de

legato *mp*

Red.

26 car - ney hue - so, 27 28 *mp* Por - 29 *ALLA MARCIA* e - so *poco più mosso ed energico* sia - pa - le - an a miher-

legato *mp* *MS simile*

Red.

Voz

ma - no con lo que ten - go a ma - no lo de - fien - do y ca - da u - na de mis

li - neas lle - va un pe - li - gro de pól - vo - ra o de

hie - rro que ca - e - rá so - bre los in - hu -

MENO MOSSO

45 ca-en a - li-vio sus he - ri-das y las 46 cie - rro y 47 es - tos son los o - fi - cios del po-

48 e - ta del a - via - 49 dor del pi - ca - pe - 50 dre - ro

51 de - bemos ha - cer al - go en es - ta tie - rra 52 por - que en es - te pla - ne - ta nos pa 53 rie - ron y hay que a - rre - glar las

sfz *P*

The musical score is written for voice and piano. The voice part is on a single staff with lyrics in Spanish. The piano accompaniment consists of two staves (treble and bass clef). Measures 45-53 are shown. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The piano part features various textures, including sustained chords, moving lines, and triplets. Dynamic markings include *sfz* (sforzando) and *P* (piano). The score ends with a double bar line and repeat dots.

54 *f*

co-sas de los hom-bres por-que no so-mos pa-ja-ros hi pe - rros y

3

56 57

bien si cuan-do a - ta - co lo que o cuan - do can - toa to - dos los que quie - ro

58 59

la po - e sa - a quie - rea - ban - do-

60 nar las es - pe - ran - zas de mi ma - ni - 3 fies - to 61

62 yo ~~Ac~~ go con las ta - blas de mi ley 63 a - cu - mu - lan - does - tre - llas yar - ma

64 men - tos 65 y en el du - ro de - ber a - me - ri- 3 3

PRESTO MOLTO CRESCENDO

Handwritten musical score for three staves. The top staff is a treble clef with measures 72, 73, and 74. Measures 72 and 73 have whole rests. Measure 74 contains a complex rhythmic figure with eighth and sixteenth notes, marked with 'x' and 'f'. The middle staff is a bass clef with measures 72, 73, and 74. Measure 72 has a melodic line starting on G4, marked 'mf'. Measures 73 and 74 continue this line. Measure 74 ends with a double bar line and a key signature change to two flats. The bottom staff is a bass clef with measures 72, 73, and 74. Measures 72 and 73 have whole rests. Measure 74 contains a melodic line starting on G2, marked 'f'.

Voz

PianoMD

PianoMS-3

fff

75

76

fff

3

NO ME LO PIDAN

RECITATIVO (parlato). Afinación aproximada

Para Hanns Stein
G.Becerra-Schmidt '98

Texto: Pablo Neruda

The musical score is written for a voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into three systems.

System 1: The vocal line begins with a measure rest, followed by a triplet of eighth notes (G4, A4, Bb4) marked with a first ending bracket '1'. The lyrics are "Di - cen al - gu - nos". This is followed by a triplet of eighth notes (Bb4, A4, G4) marked with a third ending bracket '3', with the lyrics "quees- tea - sun - tohu - ma - no con". The music then continues with a crescendo marked "cresc..." and the lyrics "nom- bres, a - pe - lli - dos y la- men- tos no lo". The piano accompaniment consists of a single eighth note (Bb3) in the bass clef, marked *mf*, with the instruction "Notas 'x' de la voz, siempre 'parlato'." written above it.

System 2: The vocal line continues with a triplet of eighth notes (G4, A4, Bb4) marked with a third ending bracket '3', with the lyrics "tra - teen las ho - jas de mis li - bros." This is followed by a measure rest and the lyrics "No le". The music then continues with a triplet of eighth notes (Bb4, A4, G4) marked with a third ending bracket '3', with the lyrics "dé la es - cri - tu ra de mis ver - sos". The piano accompaniment features a sustained chord in the bass clef, marked *mp*, with the notes Bb3, F3, and Bb2.

System 3: The vocal line begins with a measure rest, followed by a triplet of eighth notes (G4, A4, Bb4) marked with a third ending bracket '3', with the lyrics "..... f di - cen quea - quí mu - rió la po - e -". This is followed by a measure rest and the lyrics "sí - a". The music then continues with a crescendo marked "cresc... molto....." and the lyrics "di - cen al - gu - nos que no de- boha-". The piano accompaniment begins with a piano *p* chord in the bass clef, marked *p*, with the notes Bb3, F3, and Bb2. The system concludes with a forte *f* chord in the bass clef, marked *f*, with the notes Bb3, F3, and Bb2.

$\text{♩} = 121$ m.o.

9

sffz cer- lo.

Esperar hasta que
el sonido se extinga

mp

p

13

dad es que sien-to noa-gra - dar - les,

los sa-

17

lu- do3 les sa- co mi som - bre - ro

y 3 los de - jo3 via - jan- doen el Par - na - so.

3

mf co - mo ra - tas a - le - gres en el que 3 so 3

sfz *mf* *pp*

mf Yo per - te - nez - co a o - tra - ca - te - go rí - a y so - loun hom - bre soy de

legato *mp*

Red. *

car - ney hue - so, legato *mp* Por - e - so cresc..... sia - pa - le - an a miher-

29 ALLA MARCIA poco più mosso ed enérgico

p MS simile

Red. *

cresc....(per tutti)

ma - ño con lo que ten - go a ma - ño lo de - fien - do y ca - da u - na de mis

lí - neas lle - va un pe - li - gro de pól - vo - ra o de

hie - rro que ca - e - rá so - bre los in - hu -

cresc....(tutti)

37

ma nos so - bre los crue - les so - bre los so ber - bios Pe - ro el cas -

ti - go de mi paz fu - *f* ri - o - sa *mf* *tenuto* no a - me - na - za a los po - bres *mf* nia los bue - nos.

mf *f* *mf* *mf* 3

b *e* *≡*

MENO MOSSO

mp 3 Con mi lám - pa ra bus - coa los que

p *mp*

45

ca - en a - li - vio sus he - ri - das y las cie - rro y es - tos son los d - fi - cios del po -

49

e - ta del a - via - dor del pi - ca - pe - dre - ro:

TEMPO PRIMO (come prima)

53

de - be mos ha - cer al goe nes - ta tie - rra por que en es - te pla - ne - ta nos pa - rie - ron y hay que a - rre - glar las

mf *sfz* *p* *mp*

co-sas de los hom-bres por-que no so-mos pá-ja-ros ni pe-rros y

bien si cuan-doa-ta-co lo que o-dio o 57 cuan-do can-toa to-dos los que quie-ro

ja bassa →

la po-e *mp* sí-a quie-rea-ban-do-

p

nar las es - pe - ran - zas de mi ma - ni - fies - to

61

yo go con las ta - blas de mi ley a - cu - mu - lan - does - tre - llas yar - ma

sfz

men - tos y en el du - ro de - ber a - me - ri-

65

come sopra

ca - no no meim - por - ta u - na ro - sa más o me - nos ten - goun pac - to dea -

[illegible]