

Nazcan

For eight guitars and two narrators (Spanish and English)

Based on the poem "Clearvigil in Spring", by Guatemalan writer
and poet Miguel Angel Asturias

- I. La Noche, la Nada, la Vida (The night, nothingness and life)
- II. Castigo de las profundidades (Punishment of profundities)
- III. No magia (no magic)
- IV. Cazadores celestes (The celestial hunters)
- V. La cacería (The hunt)
- VI. Baile de las Quimeras (The Dance of the Chimeras)

Miguel Angel Asturias (October 19, 1899 – June 9, 1974)

Clarivigilia Primaveral (Clearvigil in Spring)

Introductory note by Silvio Baldessari, from the flyleaf of Clarivigilia Primaveral (Editorial Losada, S.A., 1965), translated by Robert W. Lebling:

Paul Valéry called Miguel Ángel Asturias's *Legends of Guatemala* a collection of "history-dream-poems," and the same description applies to *Clearvigil in Spring*, a history-dream-poem in which Asturias—winner of the Nobel Prize for Literature in 1967—evokes the creation of artists by the Mayan gods, distancing himself entirely from the known texts. But these primitive artists are destroyed, according to this poem which in itself is a legend, by earthborn forces inimical to arts and magics. The earth is subjected to punishment by fire and water, and when centuries later it is reborn, the expression of artistic beauty is entrusted in painting to birds of beautiful plumage, in music and song to birds of prodigious throat, and in sculpture to rocky hills and stones shaped like animals. The Mayan gods, observing that all of these things are beautiful but do not possess magic, once again create artists, or those entrusted with magic, and to keep them from being destroyed, place them in the four corners of the sky. But these artists spend their time flattering the gods and creating works for the taste and liking of the divinities, forgetting about man. As a result, for the second time the artists created by the gods stand at the brink of destruction. Heavenly forces pursue them and wound them, and from the wounded arts emerges humanized art, the art of all for all. In this poem-legend we encounter word plays, onomatopeias and myths translated to epic form in a creation ever more American, more characteristic, more authentic, and unconnected to the literatures of Europe.

PERFORMANCE NOTE

4x: repeat the section four times

x times: Repeat the section until the conductor moves the group onto the next part.

Nazcan

Homage to Miguel Angel Asturias

I. La Noche, la Nada, la Vida

Fast $\text{♩} = 460$

Guitar 1 ⑥ =D

Guitar 2 ⑥ =D

Guitar 3 ⑥ =D

Guitar 4 ⑥ =D

Guitar 5 ⑥ =D

Guitar 6 ⑥ =D

Guitar 7 ⑥ =D

Guitar 8 ⑥ =D

*Sordina: Place a pipe cleaner between the strings near the bridge to change the sound.

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Nazcan

19

Gtr. 1

CVIII

Gtr. 2

mf IV Sordina*

Gtr. 3

mf ④ pizz. Sordina*

Gtr. 4

mf ⑤

1

I

25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

29

IV ②

③

p

nat.

31

CII

V 4

IV

Gtr. 1

4 0 1 3

2 0 1 3

4 0 1 3

2 0 1 3

p moliss.

Gtr. 2

③

4 0 1 3

2 0 1 3

4 0 1 3

2 0 1 3

p moliss.

Gtr. 3

4 0 1 3

2 0 1 3

4 0 1 3

2 0 1 3

1 0

p moliss.

Gtr. 4

4 0 1 3

2 0 1 3

4 0 1 3

2 0 1 3

p moliss.

8
49

Nazcan

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Cl.

Vcl.

61

Gtr. 1

CIV

Gtr. 2

Gtr. 3

dolce ③

Gtr. 4 *p*

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

SPANISH NARRATION

*La Noche, la Nada, la Vida,
las Inmenses Viudas,
y el Ambísono Tatuador de mundos
que Él creó con sus ojos
y tatuó con su mirada de girasol,
creó con sus manos, la real y la del sueño,
creó con su palabra, tatuaje de saliva sonora,
mundos que al quedar ciego
rescató del silencio con el caracol de sus oídos
y de la tiniebla luminosa
con su tacto de constelación apagada,
con sus dedos enjoados de números y colibríes.*

End of the text

4x

65

Gtr. 1

Gtr. 2

Enter on the fourth repeat

Gtr. 3 *dolce* ④ (*sim.*)

Gtr. 4 *p*

Gtr. 5 *dolce* ④

Enter on the third repeat
pizz.

Gtr. 6 Enter on the second repeat
pizz.

Gtr. 7 Enter on the second repeat
pizz.

Gtr. 8 *p*

Nazcan

69

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

ord. ④ 4 4

nat. ④ -

nat. 1 4 4

nat.

1 2 4 4

XII

rasg.

rasg.

73

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

1 2

f

f

f

0 ③

p poco

0 ③

p poco

simile

simile

Nazcan

ENGLISH NARRATION

*The Night, Nothingness and Life,
the Immense Widows,
and the Twohanded Tattooer of worlds
that HE created with his eyes
and tattooed with his sunflower stare.
created with his hands, one real and one dream,
created with his word, a tattoo of resounding saliva,
worlds that he, though blinded,
redeemed from the silence with the snail-curl of his ears
and from the luminous murk
with his extinguished constellation touch,
with his fingers bejeweled with numbers and hummingbirds.*

78

End of the text

82

Nazcan

86

Gtr. 1

pizz.

Gtr. 2

p

sul pont.
Use a pencil to hit the string

Gtr. 3

p

sul pont.
Use a pencil to hit the string

Gtr. 4

p

sul pont.
Use a pencil to hit the string

Gtr. 5

p

Gtr. 6

pizz.

Tamb.

Gtr. 7

p

Tamb.

Gtr. 8

p

1

nat.

mf

90

Gtr. 1

Gtr. 2

Gtr. 3

mp

Gtr. 4

mp

Gtr. 5

p

nat.

Gtr. 6

p

Gtr. 7

pp

Gtr. 8

pp

Nazcan

SPANISH NARRATION

*La Noche, la Nada, la Vida,
las Inmensas Viudas
a la luz de los Oropescantes-luceros,
Emisarios que se perdieron en el cielo de níquel
y desanillar su mensaje
y el Ambísono Tatuador
egado por la lluvia de ojos de hilo.*

End of the text

x times

ENGLISH NARRATION

*The Night, Nothingness and Life,
the Immense Widows
in the light of the Goldthinking-stars.
Emissaries who lost their way in the nickel sky
without revealing their message
and the Twohanded Tattooer
blinded by the threadlike rain of eyes.*

End of the text

100

x times

98

Gtr. 1

Gtr. 2 *mf*

Gtr. 3

Gtr. 4 *poco stacc.*

Gtr. 5

Gtr. 6 *poco stacc.*

Gtr. 7 *poco stacc.*

Gtr. 8

blinded by the threadlike rain of eyes.

x times

③ 0 ③ 0 ③ 0 ③

4 1 2 2

(play only the first repeat)

②

Enter on the fourth repeat
pizz.

Enter on the third repeat
pizz.

Enter on the second repeat
pizz.

mp

x times

Nazcan

102 nat.

104

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

108 V

112 Sordina*

x times

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Beat rhythm on chest

sempre dim. poco a poco senza rit. -----
 = 400

Attaca

116 VII ② Sordina* come prima x times

Gtr. 1 *p*

Gtr. 2 VII ② Sordina* come prima x times

Gtr. 3 *p* x times

Gtr. 4 x times

Gtr. 5 x times

Gtr. 6 x times

Gtr. 7 molto dim., senza rit. x times

Gtr. 8 molto dim., senza rit. play ad lib. with guitar 8 x times

play ad lib. with guitar 7 x times



II. Castigo de profundidades

120  = 152

continue with the same arpeggio

Gtr. 1

Gtr. 2 continue with the same arpeggio

Gtr. 3 pizz. *mf*

Gtr. 4 pizz. (like an echo) *mf*

Gtr. 5 *p* pizz. (like an echo)

Gtr. 6 *p* Tamb.

Gtr. 7 *mp* Tamb.

Gtr. 8 *mp* #



Nazcan

126

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

131

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

5

8

rasg.

5

rasg.

8

V

VII

VΦ

SPANISH NARRATION

La tierra fue sometida
a castigo de profundidades.
Después del incendio, las invisibles lluvias,
el suelo trastornado, el huracán de lodo,
las navajas del sol,
el chichicaste en la carne viva...
castigo de profundidades
por haber dado cabida
al primer bárbaro, no al último,
a la primera bestia humana,
al primer verdugo
en mi país forjado a miel.

136

Nazcan

17

End of the text

Tune sixth string to C 4x

Tune sixth string to C 4x

4x

f

f nat.

f nat.

nat.

nat.

142

c.30" (Play and repeat measures 142 to 145 for around 30 seconds)

Ad lib., rasgueado using the flesh of the thumb

fp

pizz. ad lib.

Ad lib., rasgueado using the flesh of the thumb

fp

include the second open string ad lib. in the rasgueado

fp Ad lib., rasgueado using the flesh of the thumb

<img alt="Musical score for guitars 1 through 8. Measures 142-145 show eighth-note patterns with dynamics '4x' and 'f'. Measures 146-147 show eighth-note patterns with dynamics '4x' and 'f'. Measures 148-149 show eighth-note patterns with dynamics '4x' and 'f'. Measures 150-151 show eighth-note patterns with dynamics '4x' and 'f'. Measures 152-153 show eighth-note patterns with dynamics '4x' and 'f'. Measures 154-155 show eighth-note patterns with dynamics '4x' and 'f'. Measures 156-157 show eighth-note patterns with dynamics '4x' and 'f'. Measures 158-159 show eighth-note patterns with dynamics '4x' and 'f'. Measures 160-161 show eighth-note patterns with dynamics '4x' and 'f'. Measures 162-163 show eighth-note patterns with dynamics '4x' and 'f'. Measures 164-165 show eighth-note patterns with dynamics '4x' and 'f'. Measures 166-167 show eighth-note patterns with dynamics '4x' and 'f'. Measures 168-169 show eighth-note patterns with dynamics '4x' and 'f'. Measures 170-171 show eighth-note patterns with dynamics '4x' and 'f'. Measures 172-173 show eighth-note patterns with dynamics '4x' and 'f'. Measures 174-175 show eighth-note patterns with dynamics '4x' and 'f'. Measures 176-177 show eighth-note patterns with dynamics '4x' and 'f'. Measures 178-179 show eighth-note patterns with dynamics '4x' and 'f'. Measures 180-181 show eighth-note patterns with dynamics '4x' and 'f'. Measures 182-183 show eighth-note patterns with dynamics '4x' and 'f'. Measures 184-185 show eighth-note patterns with dynamics '4x' and 'f'. Measures 186-187 show eighth-note patterns with dynamics '4x' and 'f'. Measures 188-189 show eighth-note patterns with dynamics '4x' and 'f'. Measures 190-191 show eighth-note patterns with dynamics '4x' and 'f'. Measures 192-193 show eighth-note patterns with dynamics '4x' and '

Nazcan

III. No magia

146

Gtr. 1 ⑥=C sul tasto 3 ② ③

Gtr. 2 ⑥=C sul tasto 3 ② ③ **p**

Gtr. 3 8

Gtr. 4 8

Gtr. 5

Gtr. 6

Gtr. 7 8

Gtr. 8 8

Musical score for Gtr. 1 and Gtr. 2. The score consists of two staves. Gtr. 1 starts with a treble clef, a key signature of one sharp, and a tempo of 150. It has fingerings such as 3, 1, 3, ②, 3, 1, ④, 3, ③, 4, 0, 3, 0, 3, 1, ④, 3, ③, 4, 0, 3, ③, 4, 1, ④, 3, ③, 4, 0, 3, ④, 3, 4. Gtr. 2 starts with a bass clef, a key signature of one flat, and a tempo of 150. It has fingerings such as 3, 1, ④, 3, ③, 0, 1, ④, 3, ③, 4, 0, 3, ③, 4, 1, ④, 3, ③, 4, 0, 3, ④, 3, 4. Measure 150 ends with a repeat sign and measure 151 begins with a treble clef.

Musical score for Gtr. 1 and Gtr. 2. The score consists of two staves. Gtr. 1 starts with a melodic line featuring eighth-note patterns and grace notes. Gtr. 2 provides harmonic support with sustained notes and eighth-note chords. Measure 158 concludes with a dynamic *mp*. Measure 159 begins with a dynamic *mf*.

Nazcan

I62

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

SPANISH/ENGLISH NARRATION

LAS AVES VUELAN ENOQUECIDAS,
Sin saber a dónde dirigirse...

THE BIRDS FLY, DRIVEN MAD
Not knowing where to take themselves...

Los vientos desatinados
Tropiezan con el mar y lo desatan...

The bewildered winds
Stumble upon the sea and unravel it...

167

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

mp

mf p simile

pizz.

mp

pizz.

mp

Nazcan

*Hay árboles andando.
Arboles nuevos llevados por las aguas.*

*There are trees moving.
Reflections of future cities carried by waters.*

*Piedras andando.
Reflejos de futuras ciudades llevadas por las aguas.*

*Stones moving.
Reflections of future cities carried by waters.*

accel. End of the text

171

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

176

A Tempo

(sim.)

175

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

SPANISH/ENGLISH NARRATION

End of the text

*Que no hay música?
De eso te quejas,
Cazador del Aire?*

183

181 There's no music?
Is that your complaint?
Hunter of the Air?

...musica si,
pero no magia...
...music yes,
but no magic...
...poesía si,
pero no magia...
...poetry yes,
but no magic...
...pintura si,
pero no magia...
...painting yes,
but no magic...
...escultura si,
pero no magia...
...sculpture yes,
but no magic...

Tune sixth string to E

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

p

p

p

pp (If guitar 5 doesn't have a twentieth fret, another guitar must play measures 183-188 in its place)

Gtr. 6

Gtr. 7

181 pizz.

Gtr. 8

pizz.

TEXT TO BE NARRATED WITHOUT MUSIC

SPANISH NARRATION

"El vuelo inmóvil de la poesía y sus desdoblamientos en canto ritual, danza guerrera, juego de palabras, coloquio de corazones endiosados, es nuestro secreto. Oír brotar almácigas de sílabas y transplantarlas de las salivaciones a la estrofa dorada, nuestro oficio de pensadores con música. Conocemos el pulso de las lluvias flagelantes en el dibujo calendárico y la caligrafía colorida, policroma, de símbolos y adivinaciones astrológicas; pero postergados por el Mágico del Canto, no pasamos de ser hablacadáveres de lenguas perforadas con flechas de metáforas."

¡A qué bejuco de silencio prenden campanillas, gotas de agua, escamas de peces, fragmentos de vidrio, trozos de madera, uñas de metal, en ensayos de nuevas lluvias sonoras, los Invisibles Espaldas del Mágico Visible, el del Copal de la Música, en su casa del Sur? ¡Qué cañas agujerean, tostadas a fuego lento, en busca del patético trino? ¡Qué piedras pulidas a tabaco usan para aplanchar las pieles tamboreras? ¡En qué licor de milenjos embeben la ocarina, la tortuga, el caracol, la piedra para las teclas de las marimbas? Táctita la queja de músicos anónimos en las preguntas que vuelan hasta el oído de los Cazadores Celestes.

Nazcan

TEXT RUNS FROM
MEASURES 189
TO MEASURE 204

ENGLISH NARRATION

*"The motionless flight of poetry and its unfoldings
in ritual song, warrior dance, word play,
conversation of deified hearts, this is our secret.
To hear seedbeds of syllables sprout and transplant them
with salivations of the golden strophe,
this is our role as thinkers with music.
We know the pulse of the lashing rains
in the calendrical drawing and the colored, polychrome calligraphy
of symbols and astrological prophecies;
but, passed over by the Magician of Song,
we can't be more than wordcadavers,
our tongues perforated with metaphor arrows."*

*Onto what liana of silence do they fasten bells,
drops of water, fish scales, fragments of glass,
pieces of wood, fingernails of metal,
in tests of new resounding rains,
he of the Copal of the Invisible, Back of the Visible Magician,
the he of the Copal in his house of the South?
What canes, toasted over low flame, do they pierce
in search of the pathetic trill?
What stones polished with tobacco*

*What stones polished with tobacco
do they use to iron the drum skins?
In what millennial liquor do they soak the ocarina,
the tortoise, the snail, the stone
for the keys of the marimbas?
Silent is the lament of anonymous musicians in the question
that fly to the ear of the Celestial Hunters.*

IV. Cazadores celestes

189 **68**

pizz.

Gtr. 6: *mp* pizz.

Gtr. 7: *mp* pizz.

Gtr. 8: *p* pizz.

the to noise, we shall, the shade
for the keys of the marimbas?
Silent is the lament of anonymous musicians in the questions
that fly to the ear of the Celestial Hunters.

193 8⁰²-

Gtr. 1

Gtr. 2

p
Tap with the left hand

Gtr. 3
(Do not pluck the string)

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

(play second repeat only)

mp $\begin{smallmatrix} \text{3} & 4 & 0 \\ \# & \# & \# \end{smallmatrix}$

sempre dim. poco a poco

sempre dim. poco a poco

sempre dim. poco a poco

(8va)-

197

Gtr. 1

Gtr. 2

Gtr. 3

Tap with the left hand
Gtr. 4 *mp* (Do not pluck the string)

Gtr. 5 3 4 0
mp nat. 3 4 0

Gtr. 6 0 0 ④ 0
mp 0 0 ④ 0

Gtr. 7

Gtr. 8 *mp* nat.

201

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5 4 4 0 3 4 1 2
⑥ 4 4 0 3 4 1 2

Gtr. 6

Gtr. 7 nat.

Gtr. 8 ④ pizz. pizz.

Nazcan

End of the text 204

203 (8va) -

204

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

205 8va -

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

25

207

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *f*

Gtr. 4 *f*

Gtr. 5 *f*

Gtr. 6 *f*

Gtr. 7 *f*
Tap with the left hand (Do not pluck the string)

Gtr. 8 *f*
Tap with the left hand (Do not pluck the string)

Nazcan

27

218 *libero* ④

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

V. La cacería

223 $\dot{\text{C}} = \frac{7}{4}$

Gtr. 1

Gtr. 2

227 *rasg.*

Gtr. 1

Gtr. 2

Nazcan

231

Gtr. 1

Gtr. 2

235

Gtr. 1

Gtr. 2

239

Gtr. 1

Gtr. 2

241

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

29

243

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

This musical score page features eight staves, each representing a different guitar part (Gtr. 1 to Gtr. 8). The music is in common time. Measure 243 begins with rests for most instruments. Gtr. 3 starts with a eighth-note dotted rhythm. Gtr. 4 follows with a sixteenth-note pattern. Measures 244 and 245 show more complex patterns involving eighth and sixteenth notes, with dynamic markings like '0' and '2 2 1'. Measure 246 concludes the section.

247

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

249

This section continues with eight staves. Measure 247 starts with rests. Gtr. 3 and Gtr. 4 begin with eighth-note patterns. Measures 248 and 249 feature dynamic changes indicated by 'f' (fortissimo) and 'p' (pianissimo). Gtr. 3 has a prominent eighth-note pattern in measure 249. Gtr. 4 uses grace notes and sixteenth-note patterns. Gtr. 5 and Gtr. 6 play eighth-note patterns. Gtr. 7 and Gtr. 8 provide harmonic support with sustained notes and eighth-note patterns. Measure 250 concludes the section.

Nazcan

251

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

pizz.

p

pizz.

p

255

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

0 ③ 0 ③ ③ ③

mp

Nazcan

CIV

31

259

Gtr. 1

Gtr. 2 *mp*

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

263

Gtr. 1

Gtr. 2 CIV

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

266

p

p

Nazcan

267

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

271

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

mp

nat.

mp

nat.

mp

275

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

pp

p pizz.

p

p pizz.

p

281

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Tap with the left hand

nat.

①

⑥

mf

287

289 Nazcan simile

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

rash.

nat.

nat.

② 0

② 0

291

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

0

Nazcan

35

294

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

ord.

297

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

300

Gtr. 1 Gtr. 2 Gtr. 3 Gtr. 4 Gtr. 5 Gtr. 6 Gtr. 7 Gtr. 8

301

Tap with the left hand
(Do not pluck the string)

mp

Tap with the left hand

mp

304

Gtr. 1 Gtr. 2 Gtr. 3 Gtr. 4 Gtr. 5 Gtr. 6 Gtr. 7 Gtr. 8

6/8

6/8

6/8

6/8

6/8

6/8

6/8

Nazcan

37

309

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

312

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

313

6
8

mp

Tap with the left hand

mp

Tap with the left hand

mp

Tap with the left hand (Do not pluck the string)

mp

6
8

6
8

6
8

6
8

Nazcan

316

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

320

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Poco meno

Nazcan

324

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

328

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

40

Nazcan

332

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

338 VI. Baile de las Quimeras

152 *quasi pizz.*

Gtr. 1

Gtr. 2

pizz.

Gtr. 3

mf
pizz.

Gtr. 4

mf
pizz. (like an echo)

Gtr. 5

mp
pizz. (like an echo)

Gtr. 6

mp Tamb.

Gtr. 7

mp Tamb.

Gtr. 8

mp

SPANISH/ENGLISH NARRATION
BOTH IN UNISON:

"ESTA NUESTRA PALABRA, NUESTRA VOZ,
Nuestro reto, nuestro manifiesto"
"THIS IS OUR WORD, OUR VOICE,
our challenge, our manifesto!"

342

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

346

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

350

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

ff

ff

ff

ff

ff

ff

ff

ff

354

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

356

mp

Ah

Sing and play the written note.

Ah Ah

mp Ah Ah Sing and play the written note. Ah Ah

mp Ah Ah

Ah

p

Ah

Ah

Ah

Ah

Ah

Ah

Ah

Ah

Nazcan

43

359

Gtr. 1 Ah

Gtr. 2 Ah Ah

Gtr. 3 Ah

Gtr. 4 *preciso* *pizz.* *nat.*

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

364

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

pizz.

pizz.

pizz.

Nazcan

369

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

rasg.

Gtr. 5

rasg.

Gtr. 6

verso nat.

Gtr. 7

verso nat.

Gtr. 8

verso nat.

pizz. la bartok

mf

(nat.)

pizz.

pizz.

p

5

8

5

8

5

8

5

8

5

8

374

Tamb.

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

pizz.

Gtr. 6

Gtr. 7

Gtr. 8

375

Tamb.

379

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4 pizz.

Gtr. 5

Gtr. 6

Gtr. 7 pizz.

Gtr. 8

ord.
ord.
pizz.
verso nat.
verso nat.
verso nat.
verso nat.
verso nat.
nat.
nat.
nat.
nat.
nat.

SPANISH NARRATION

"Allá va...
y nace la Arquitectura intacta,
amparo de las artes heridas
por el reflejo de las flechas en el agua,
al dar caza a Cuatricielo, ídolo de lava transparente
que año con año
a la entrada de la primavera
volverá a ser herido,
para que las artes,
alimentos de los dioses, permanezcan entre los hombres
y se llenen las plazas
de músicos, pintores, escultores, poetas,
grabadores, plumistas, jícareros,
acróbatas, alfareros, talladores,
orfebres, danzantes voladores,
porque de ellos es la aurora
primaveral de este país forjado a miel!"

385

384

Gtr. 1

Gtr. 2

Gtr. 3 pizz.

Gtr. 4 pizz.

Gtr. 5

Gtr. 6

Gtr. 7 pizz.

Gtr. 8 pizz.

<img alt="Continuation of the musical score for guitars 1 through 8. Measure 384 starts with rests followed by measures in common time. Measure 385 begins with a dynamic 'p' and includes 'pizz.' markings. Measures 386-387 show eighth-note patterns. Measures 388-389 feature sustained notes. Measures 390-391 show eighth-note patterns again. Measures 392-393 feature sustained notes. Measures 394-395 show eighth-note patterns. Measures 396-397 feature sustained notes. Measures 398-399 show eighth-note patterns. Measures 400-401 feature sustained notes. Measures 402-403 show eighth-note patterns. Measures 404-405 feature sustained notes. Measures 406-407 show eighth-note patterns. Measures 408-409 feature sustained notes. Measures 410-411 show eighth-note patterns. Measures 412-413 feature sustained notes. Measures 414-415 show eighth-note patterns. Measures 416-417 feature sustained notes. Measures 418-419 show eighth-note patterns. Measures 420-421 feature sustained notes. 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Measures 652-653 feature sustained notes. Measures 654-655 show eighth-note patterns. Measures 656-657 feature sustained notes. Measures 658-659 show eighth-note patterns. Measures 660-661 feature sustained notes. Measures 662-663 show eighth-note patterns. Measures 664-665 feature sustained notes. Measures 666-667 show eighth-note patterns. Measures 668-669 feature sustained notes. Measures 670-671 show eighth-note patterns. Measures 672-673 feature sustained notes. Measures 674-675 show eighth-note patterns. Measures 676-677 feature sustained notes. Measures 678-679 show eighth-note patterns. Measures 680-681 feature sustained notes. Measures 682-683 show eighth-note patterns. Measures 684-685 feature sustained notes. Measures 686-687 show eighth-note patterns. Measures 688-689 feature sustained notes. Measures 690-691 show eighth-note patterns. Measures 692-693 feature sustained notes. Measures 694-695 show eighth-note patterns. Measures 696-697 feature sustained notes. 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Measures 744-745 feature sustained notes. Measures 746-747 show eighth-note patterns. Measures 748-749 feature sustained notes. Measures 750-751 show eighth-note patterns. Measures 752-753 feature sustained notes. Measures 754-755 show eighth-note patterns. Measures 756-757 feature sustained notes. Measures 758-759 show eighth-note patterns. Measures 760-761 feature sustained notes. Measures 762-763 show eighth-note patterns. Measures 764-765 feature sustained notes. Measures 766-767 show eighth-note patterns. Measures 768-769 feature sustained notes. Measures 770-771 show eighth-note patterns. Measures 772-773 feature sustained notes. Measures 774-775 show eighth-note patterns. Measures 776-777 feature sustained notes. Measures 778-779 show eighth-note patterns. Measures 780-781 feature sustained notes. Measures 782-783 show eighth-note patterns. Measures 784-785 feature sustained notes. Measures 786-787 show eighth-note patterns. Measures 788-789 feature sustained notes. Measures 790-791 show eighth-note patterns. Measures 792-793 feature sustained notes. Measures 794-795 show eighth-note patterns. Measures 796-797 feature sustained notes. Measures 798-799 show eighth-note patterns. Measures 800-801 feature sustained notes. Measures 802-803 show eighth-note patterns. Measures 804-805 feature sustained notes. Measures 806-807 show eighth-note patterns. Measures 808-809 feature sustained notes. Measures 810-811 show eighth-note patterns. Measures 812-813 feature sustained notes. Measures 814-815 show eighth-note patterns. Measures 816-817 feature sustained notes. Measures 818-819 show eighth-note patterns. Measures 820-821 feature sustained notes. Measures 822-823 show eighth-note patterns. Measures 824-825 feature sustained notes. Measures 826-827 show eighth-note patterns. Measures 828-829 feature sustained notes. Measures 830-831 show eighth-note patterns. Measures 832-833 feature sustained notes. Measures 834-835 show eighth-note patterns. Measures 836-837 feature sustained notes. Measures 838-839 show eighth-note patterns. Measures 840-841 feature sustained notes. Measures 842-843 show eighth-note patterns. Measures 844-845 feature sustained notes. Measures 846-847 show eighth-note patterns. Measures 848-849 feature sustained notes. Measures 850-851 show eighth-note patterns. Measures 852-853 feature sustained notes. Measures 854-855 show eighth-note patterns. Measures 856-857 feature sustained notes. Measures 858-859 show eighth-note patterns. Measures 860-861 feature sustained notes. Measures 862-863 show eighth-note patterns. Measures 864-865 feature sustained notes. Measures 866-867 show eighth-note patterns. Measures 868-869 feature sustained notes. Measures 870-871 show eighth-note patterns. Measures 872-873 feature sustained notes. Measures 874-875 show eighth-note patterns. Measures 876-877 feature sustained notes. Measures 878-879 show eighth-note patterns. Measures 880-881 feature sustained notes. 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Nazcan

390

Gtr. 1

Gtr. 2

Gtr. 3

sempre cresc. poco a poco

Gtr. 4

sempre cresc. poco a poco

Gtr. 5

sempre cresc. poco a poco

Gtr. 6

sempre cresc. poco a poco

Gtr. 7

sempre cresc. poco a poco

Gtr. 8

sempre cresc. poco a poco

396

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

396

Gtr. 7

Gtr. 8

Nazcan

47

402

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

End of the text

408

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

ENGLISH NARRATION

"There it goes...
 and the untouched Architecture is born,
 a shelter for the arts wounded
 by the arrow's reflection in the water,
 in the chase of Quadrilheaven,
 idol of transparent lava,
 who from year to year
 at the onset of spring
 will again be wounded, so that the arts,
 the nourishment of the gods,
 may remain among men
 and fill the plazas
 with musicians, painters, sculptors, poets,
 engravers, plumists, gourdcutters,
 acrobats, potters, carvers,
 goldsmiths, flying dancers,
 for from them comes the springtime dawn
 of this country forged in honey!"

Nazcan

413

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

pizz.

Gtr. 6

pizz.

Gtr. 7

pizz.

Gtr. 8

417

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Nazcan

49

421

Gtr. 1

simile

Gtr. 2

pizz.

Gtr. 3

pizz.

Gtr. 4

nat.

Gtr. 5

nat.

Gtr. 6

nat.

Gtr. 7

nat.

Gtr. 8

nat.

425

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

rash.

Gtr. 7

Gtr. 8

Nazcan

429

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

End of the text

433

Gtr. 1

subito p

Gtr. 2

subito p

Gtr. 3

subito p

Gtr. 4

subito p

Gtr. 5

subito p

Gtr. 6

subito p

Gtr. 7

subito p

Gtr. 8

subito p

ff

Nazcan

51

437  CIV

Gtr. 1 4

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

0 CV X (sim.) IV ④ ③ ② ① ③ ② ① #



440 442

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Ad lib., rasgueado using the flesh of the thumb
p niente

Ad lib., rasgueado using the flesh of the thumb
p niente

Ad lib., rasgueado using the flesh of the thumb
p niente

pizz.

pizz.

