Nazcan

For eight guitars and two narrators (Spanish and English)

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

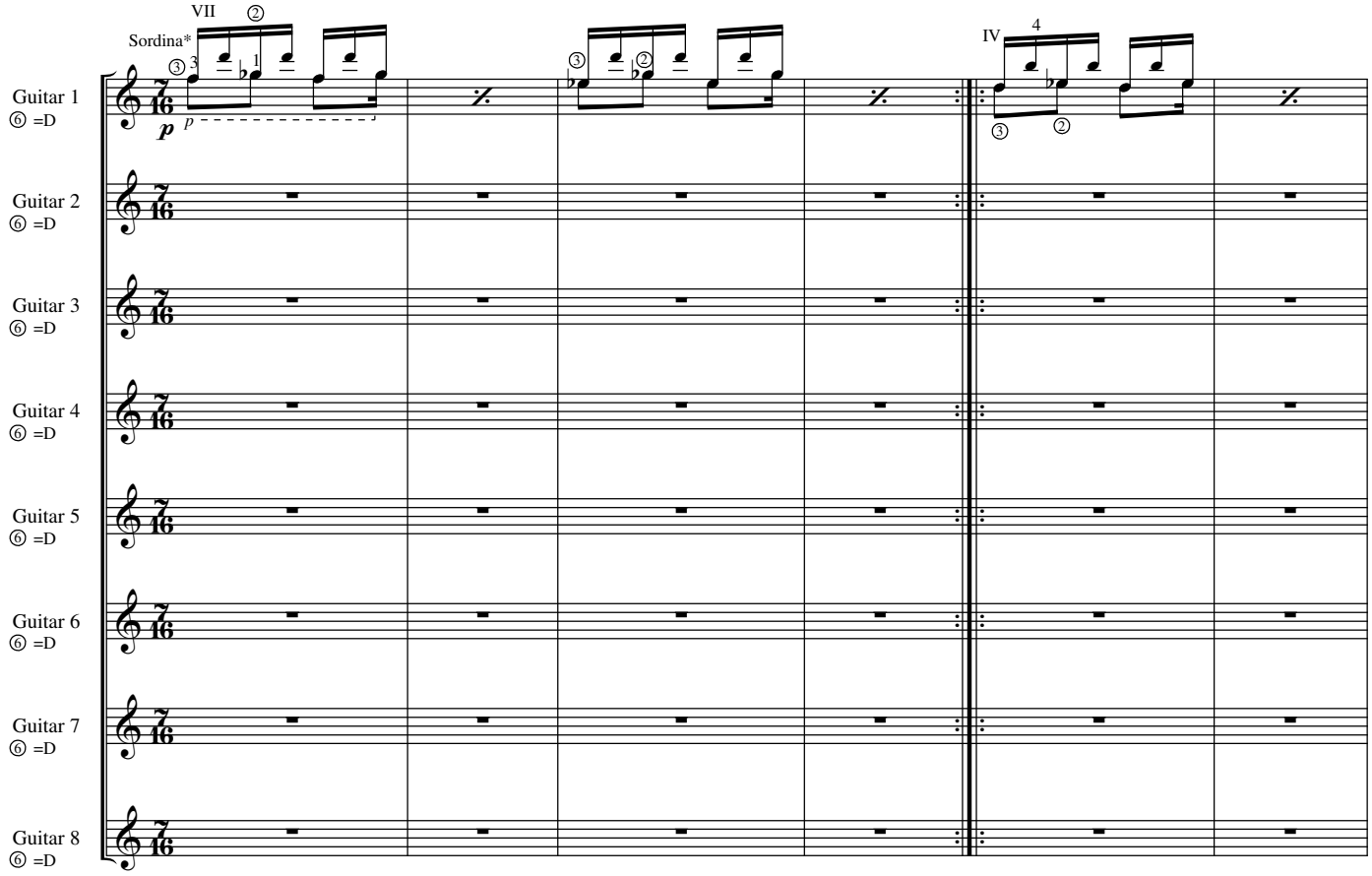
4x: repeat the section four times
x times: Repeat the section until the conductor moves the group onto the next part.

Nazcan

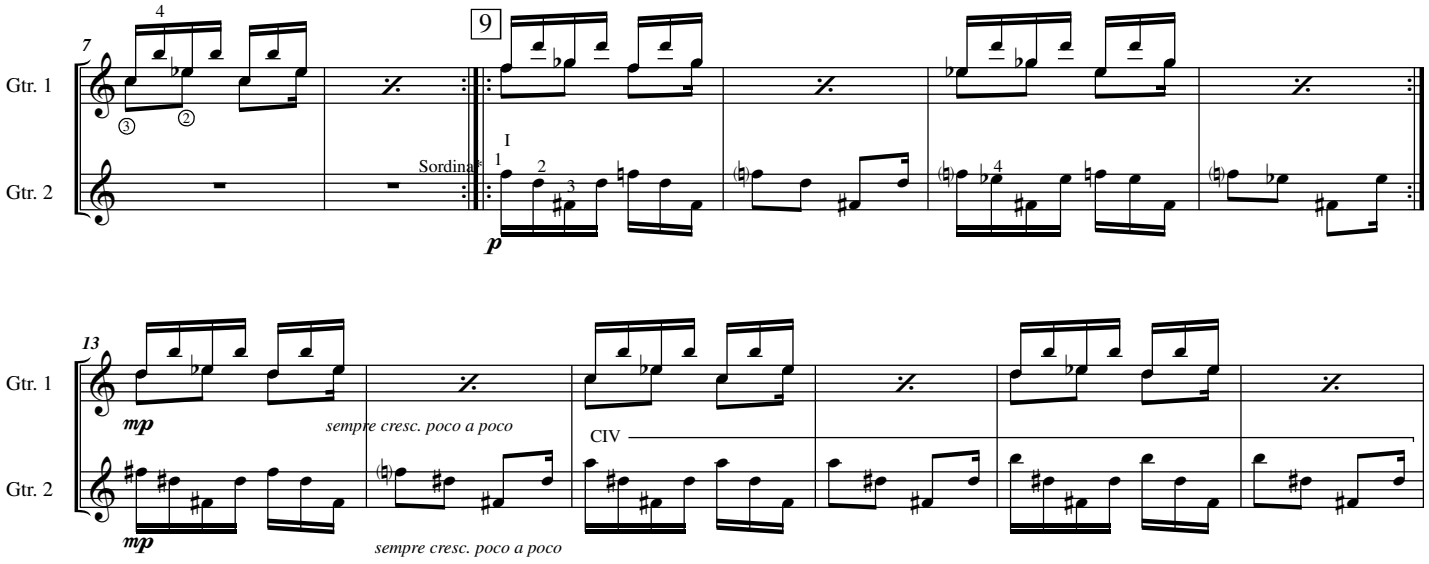
Homage to Miguel Angel Asturias

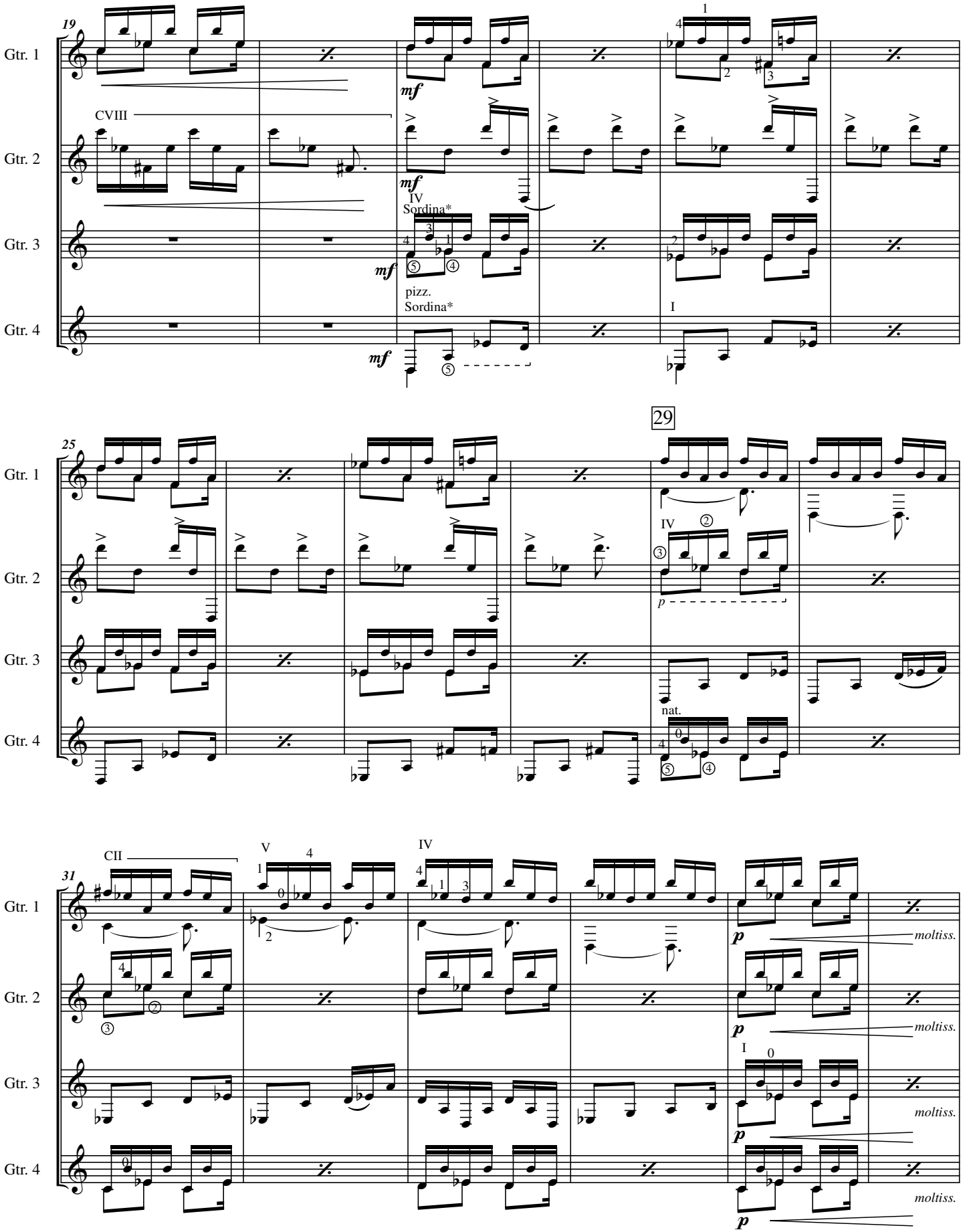
I. La Noche, la Nada, la Vida

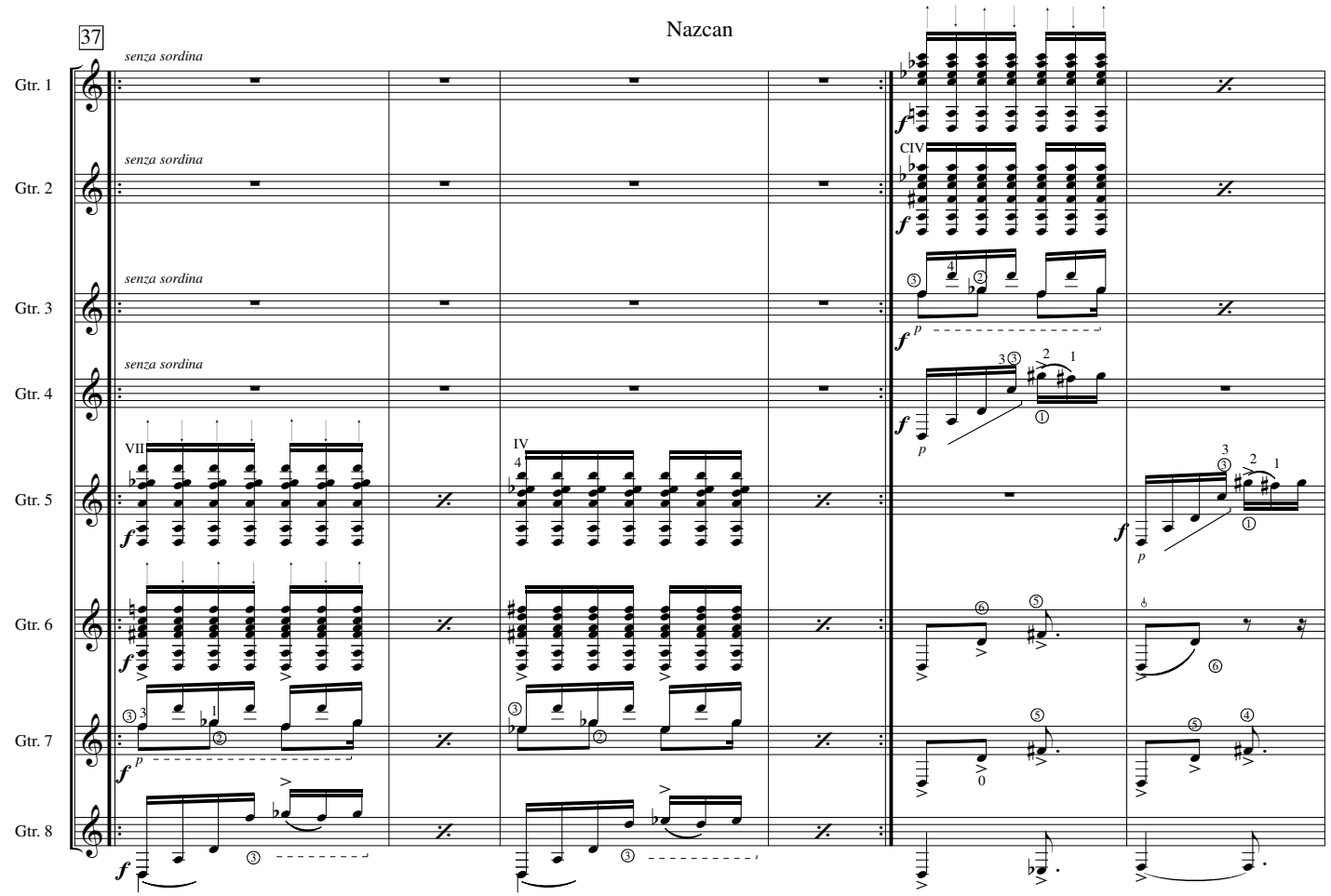
Fast ♪=460

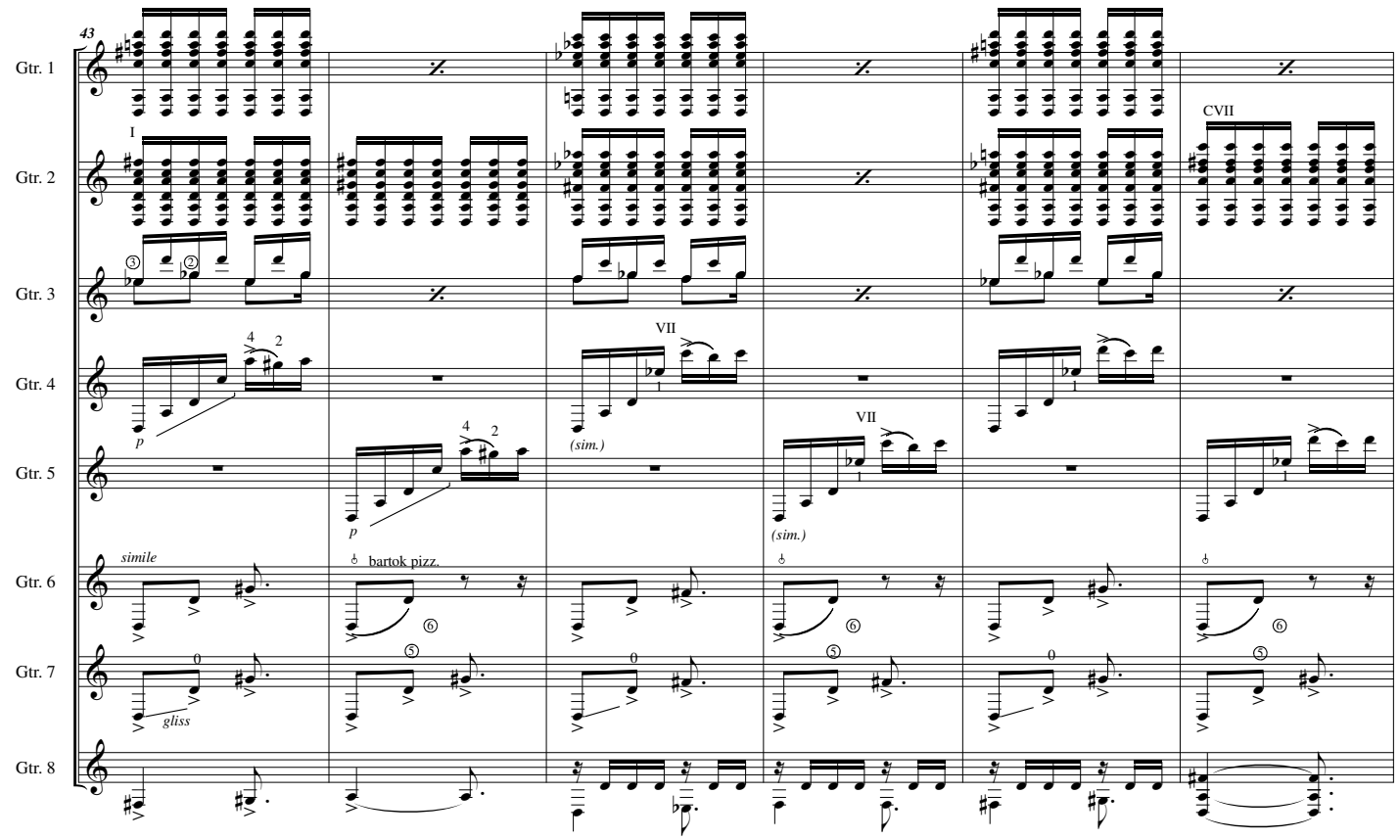


*Sordina: Place a pipe cleaner between the strings near the bridge to change the sound.




19
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
CVIII
mf
IV
Sordina*
pizz.
Sordina*
I
29
25
IV
p
nat.
CII
V
IV
31
moltiss.


37
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
senza sordina
VII
IV
CIV


43
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
I
VII
CVII
(sim.)
simile
bartok pizz.
gliss

Nazcan

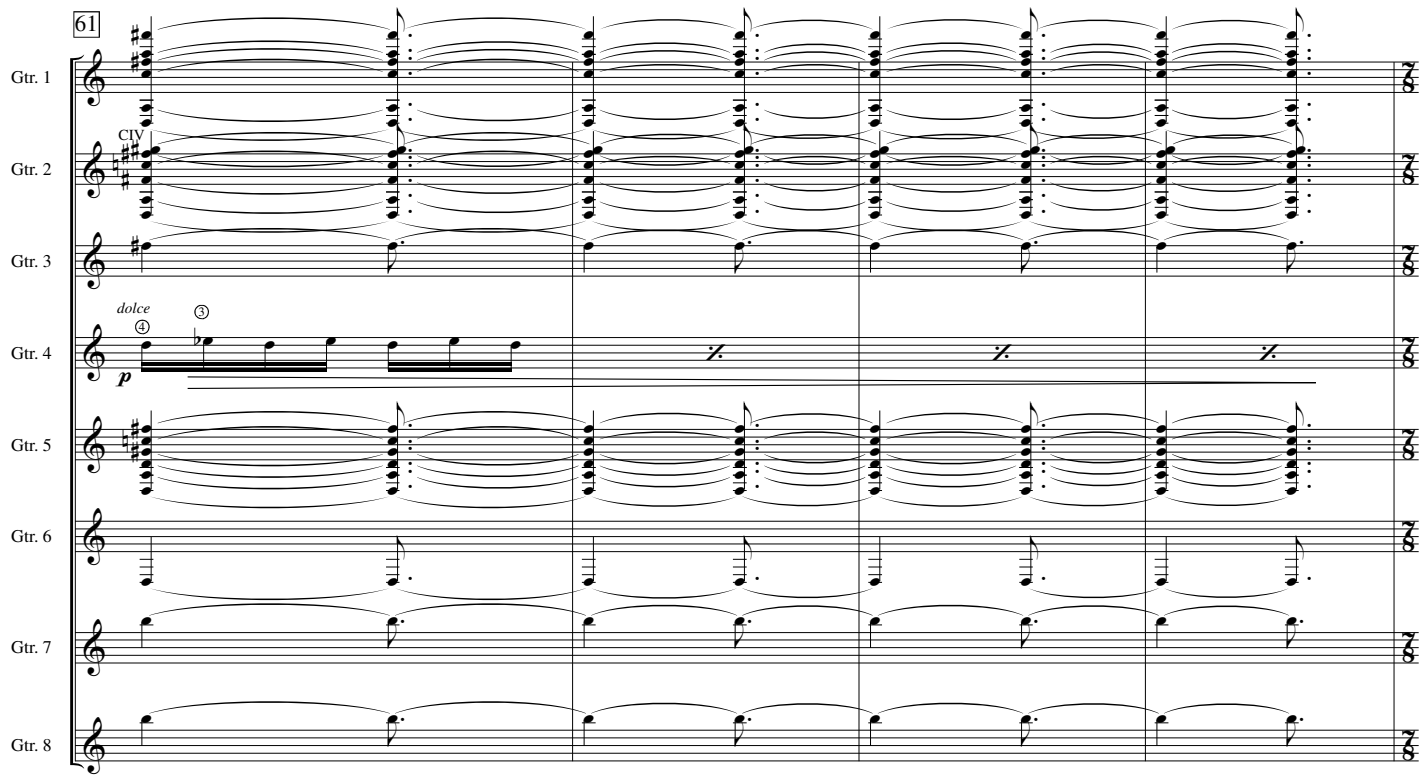
49

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

ff

55

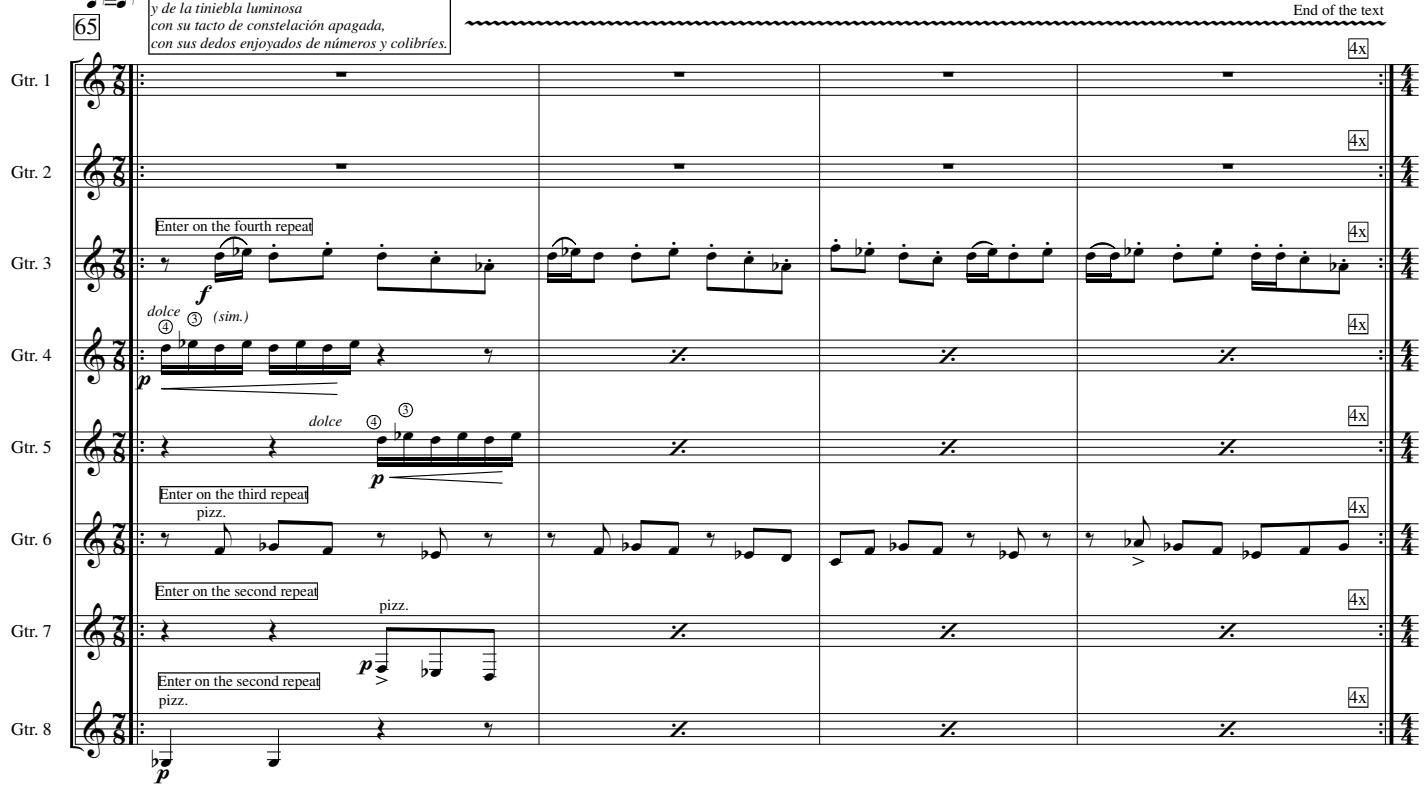
Cl.

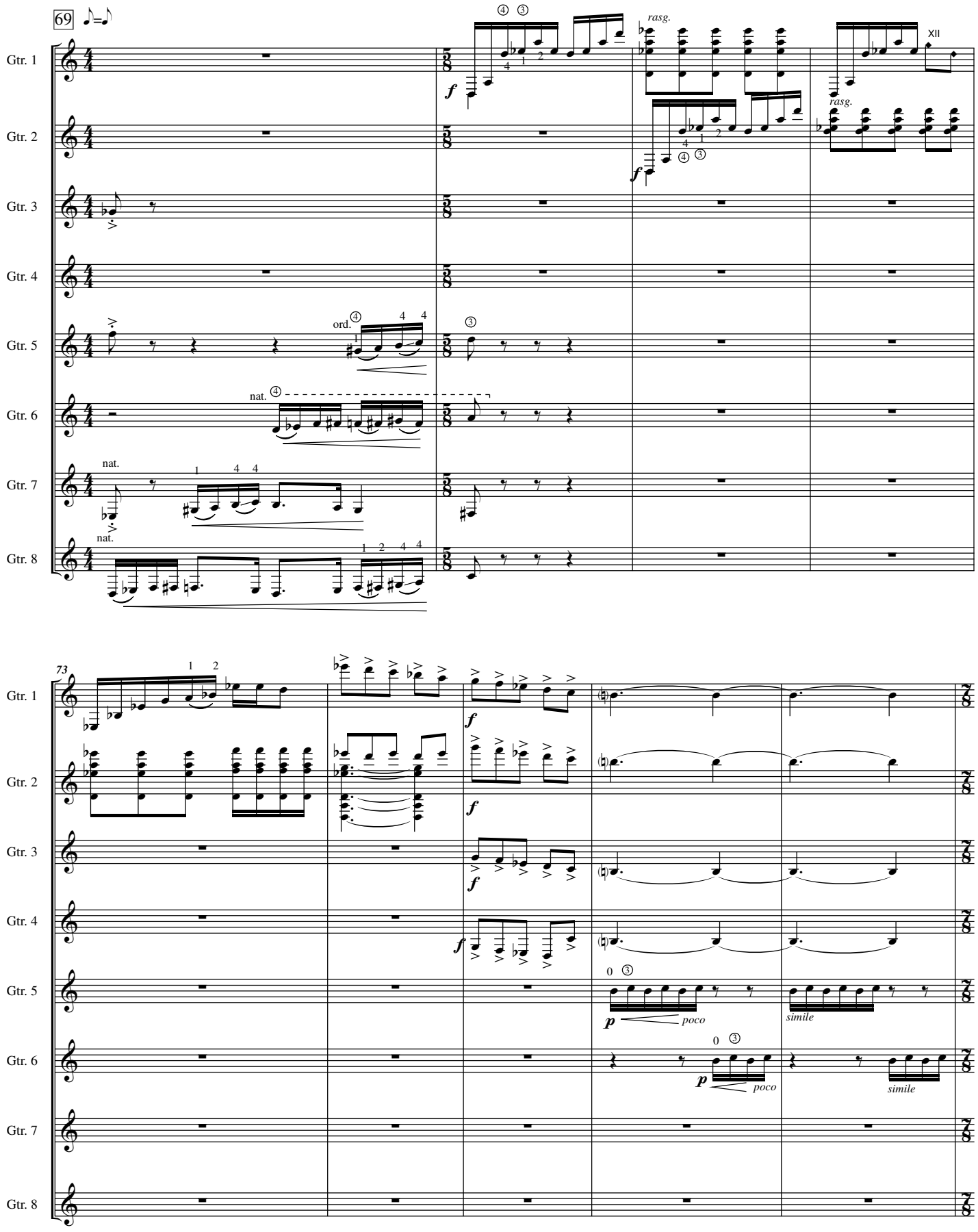


SPANISH NARRATION

La Noche, la Nada, la Vida,
las Inmensas Viudas,
y el Ambimano 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 enjoyados de números y colibríes.

End of the text




69
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
rasg.
XII
ord.
nat.
73
poco
simile

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.

End of the text

78

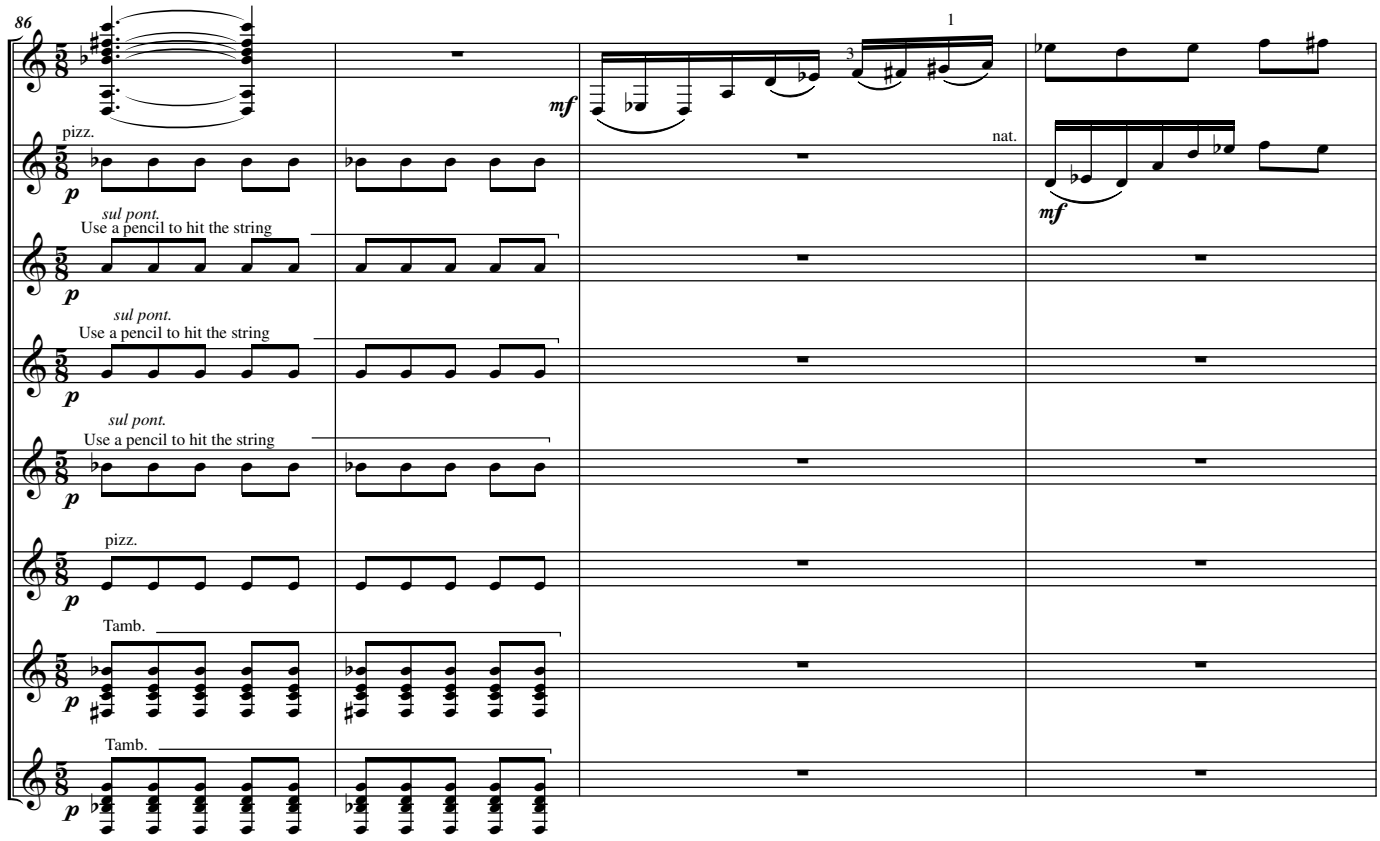
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8

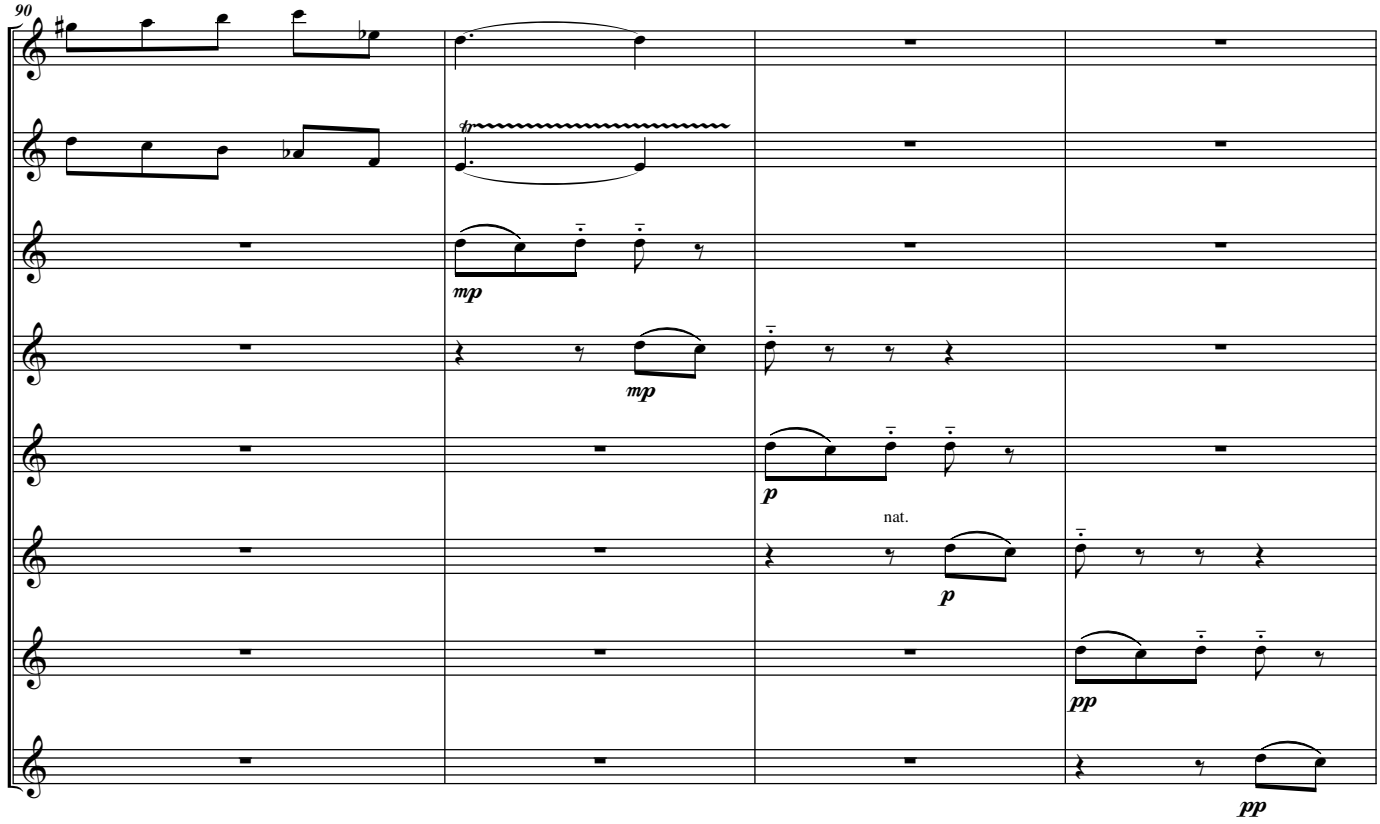
4x

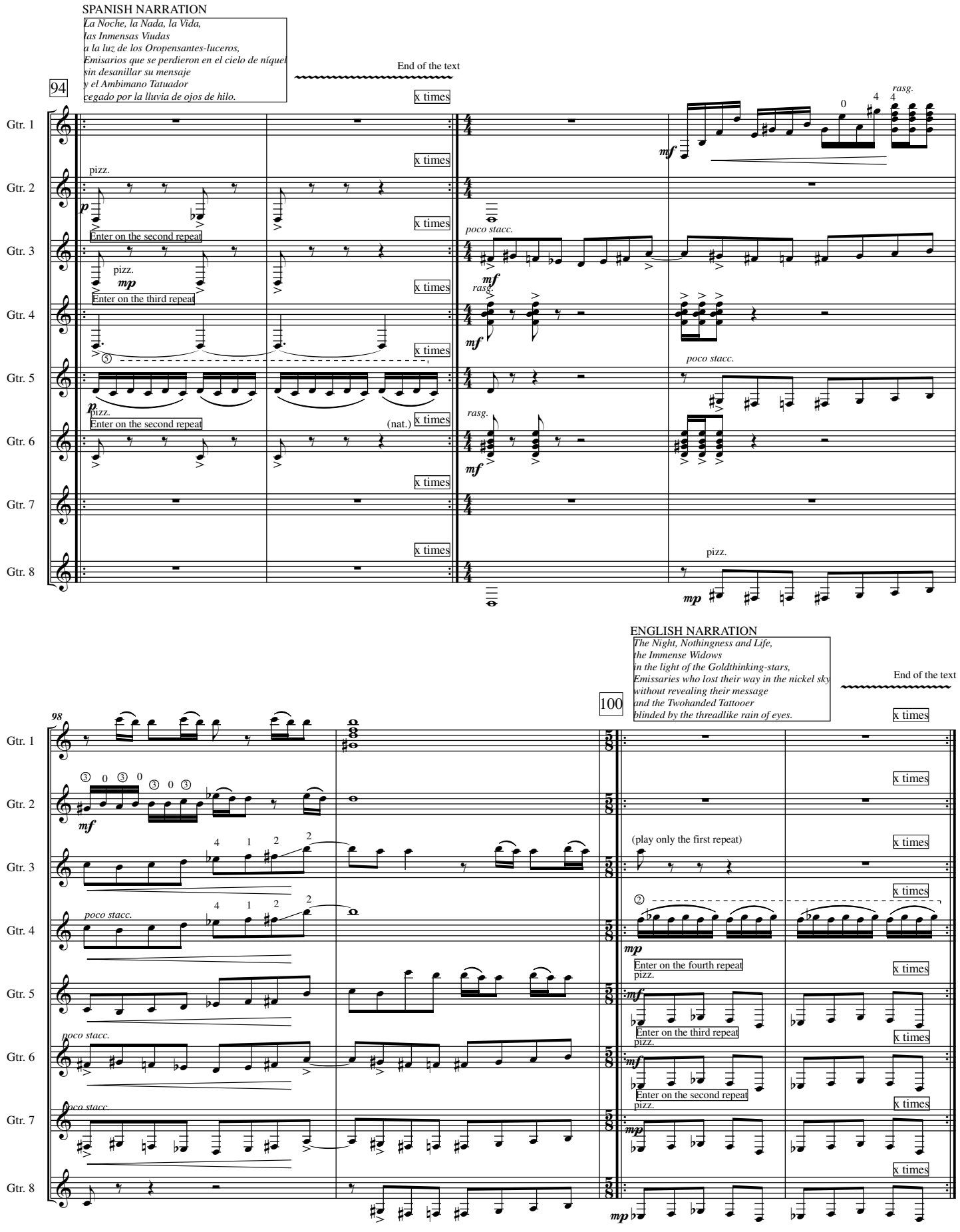
Enter on the fourth repeat
rasg.
simile
Enter on the fourth repeat
rasg.
simile
pizz.
sempre cresc. poco a poco
sempre cresc. poco a poco
Enter on the third repeat
sempre cresc.
Enter on the second repeat
pizz.
sempre cresc.

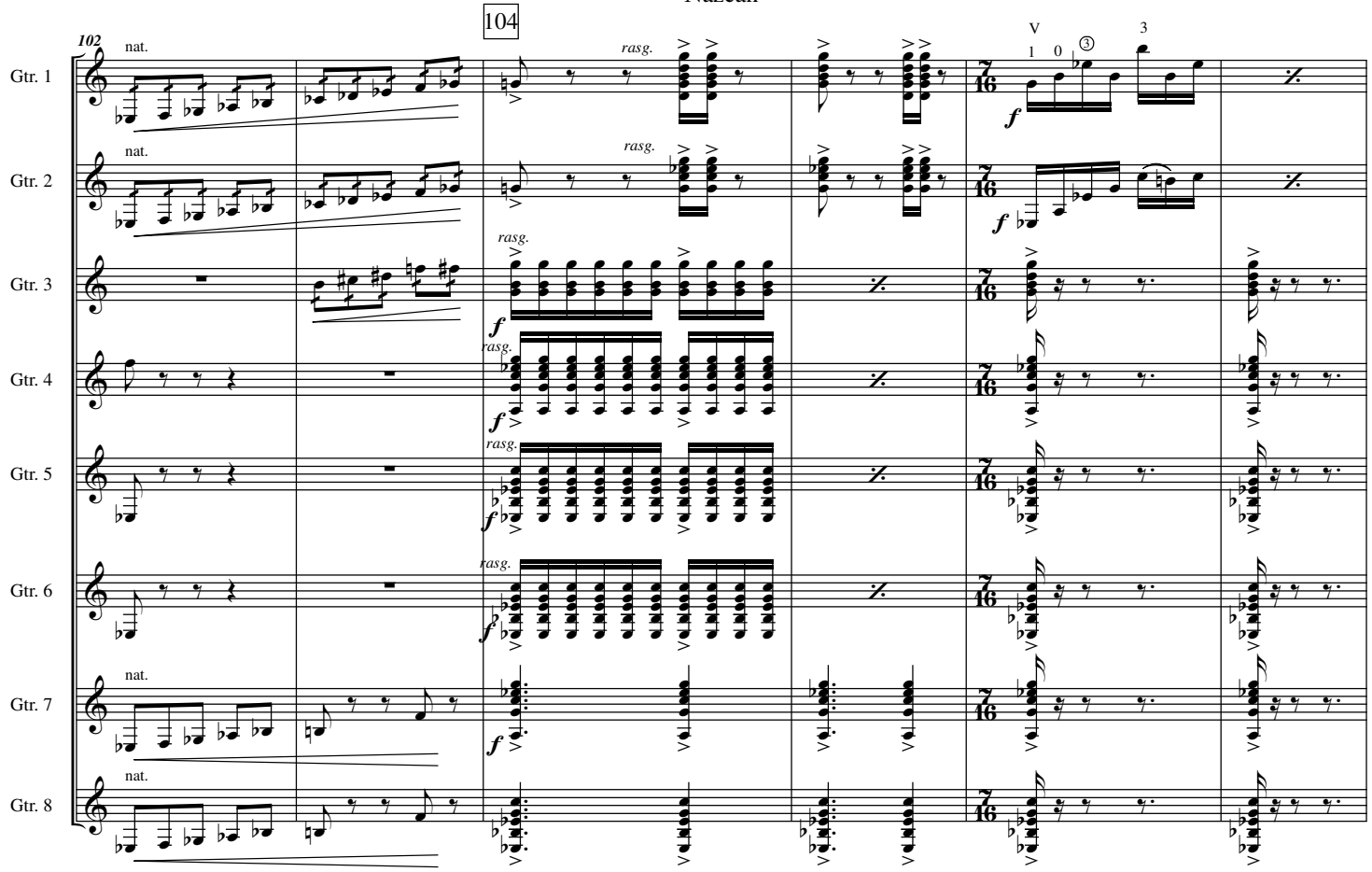
82

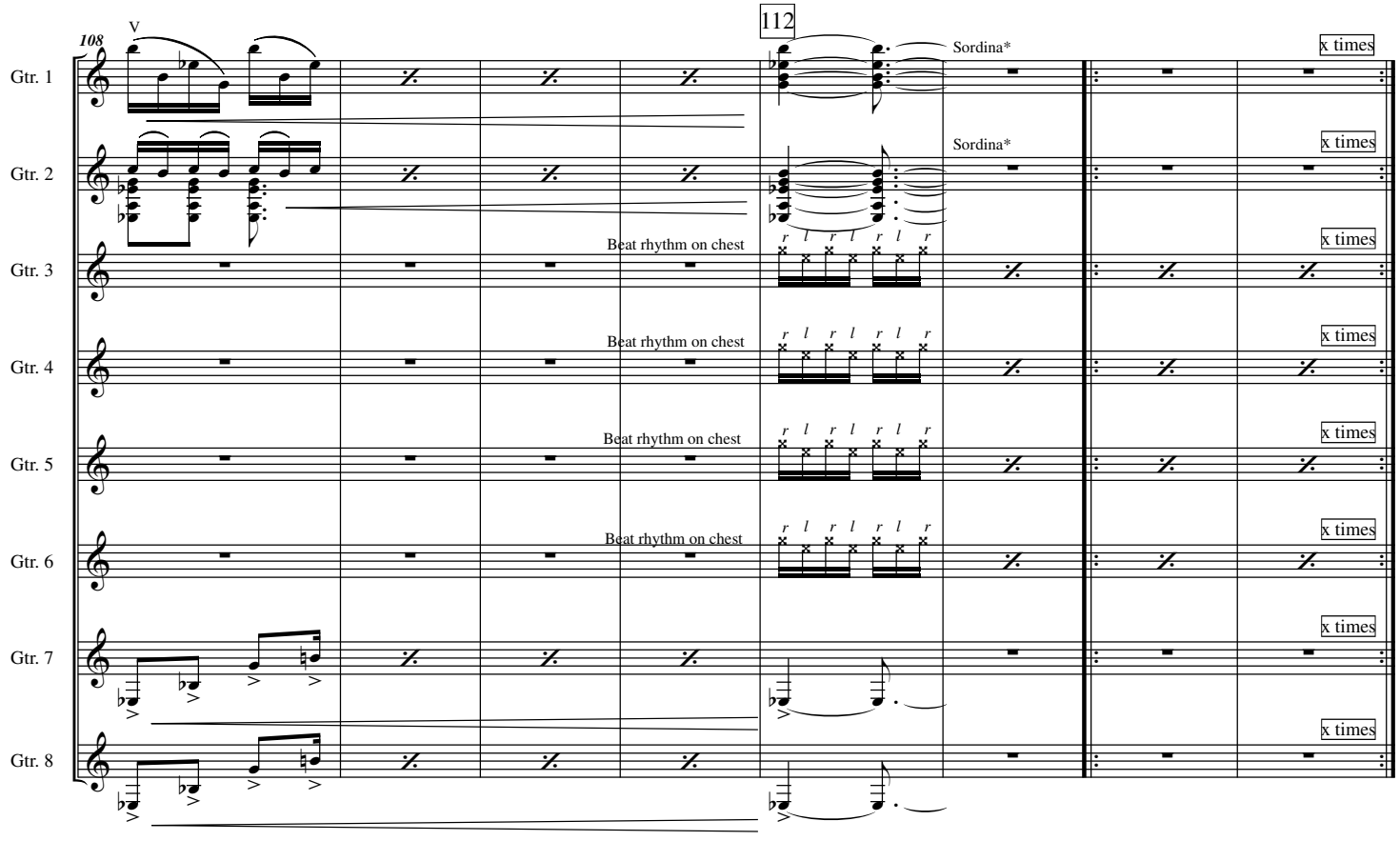
ritmico

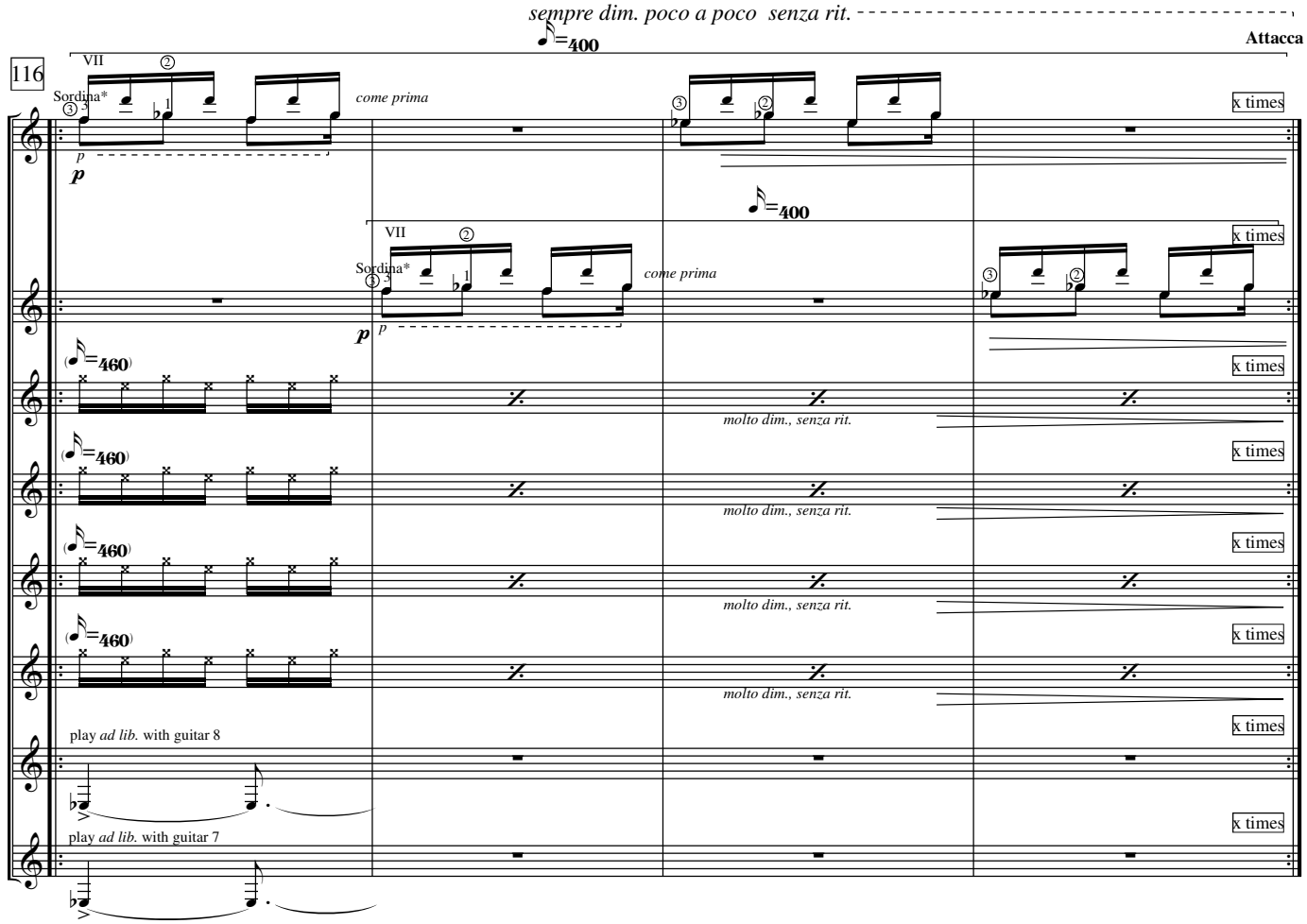

86
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
pizz.
sul pont.
Use a pencil to hit the string
Tamb.
mf
nat.


90
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp
p
nat.
pp

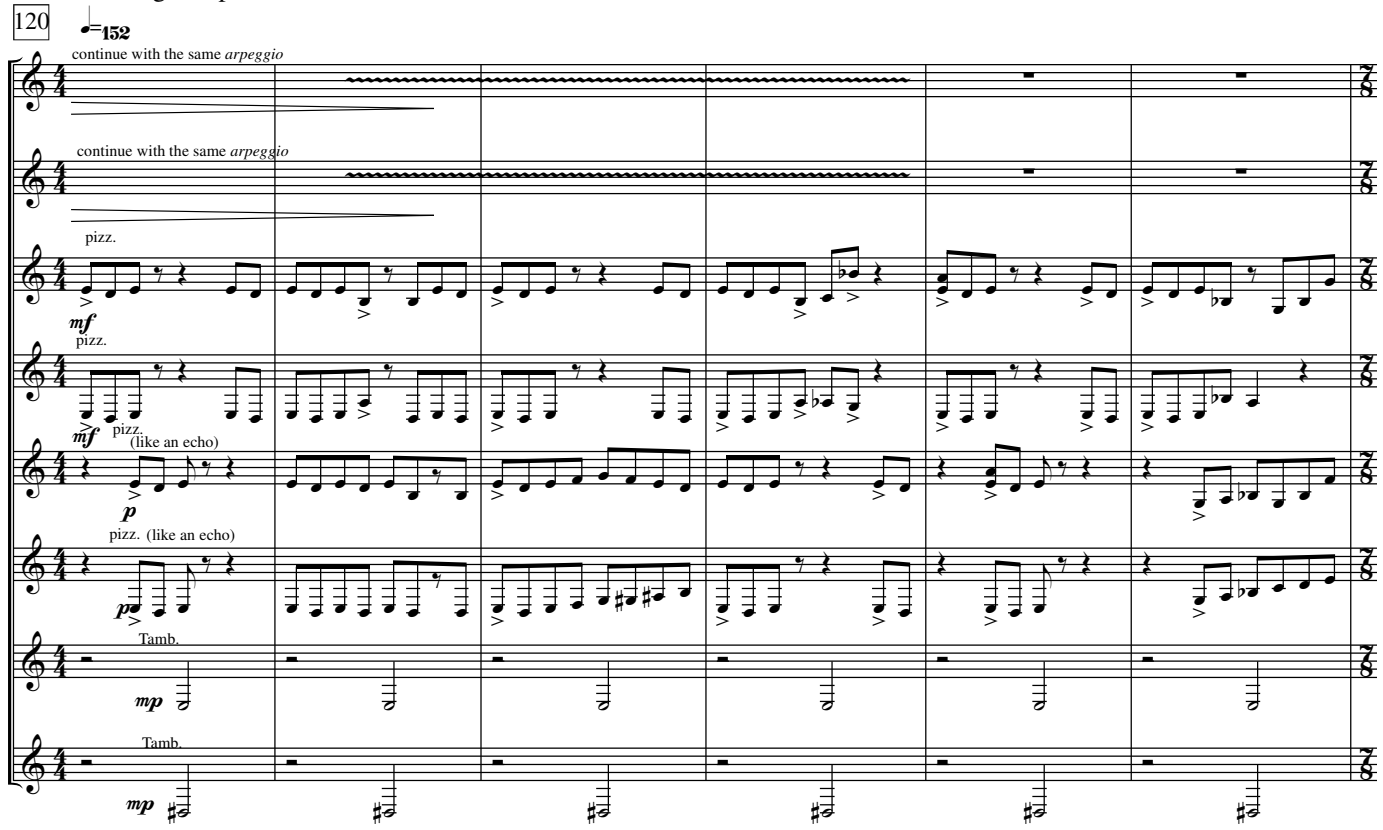

SPANISH NARRATION
La Noche, la Nada, la Vida,
las Inmensas Viudas
a la luz de los Oropensantes-luceros,
Emisarios que se perdieron en el cielo de níquel
sin desanillar su mensaje
y el Ambimano Tatuador
cegado por la lluvia de ojos de hilo.
End of the text
94
98
100
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
x times
pizz.
Enter on the second repeat
Enter on the third repeat
poco stacc.
rasg.
(nat.)
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
(play only the first repeat)
Enter on the fourth repeat
Enter on the third repeat
Enter on the second repeat

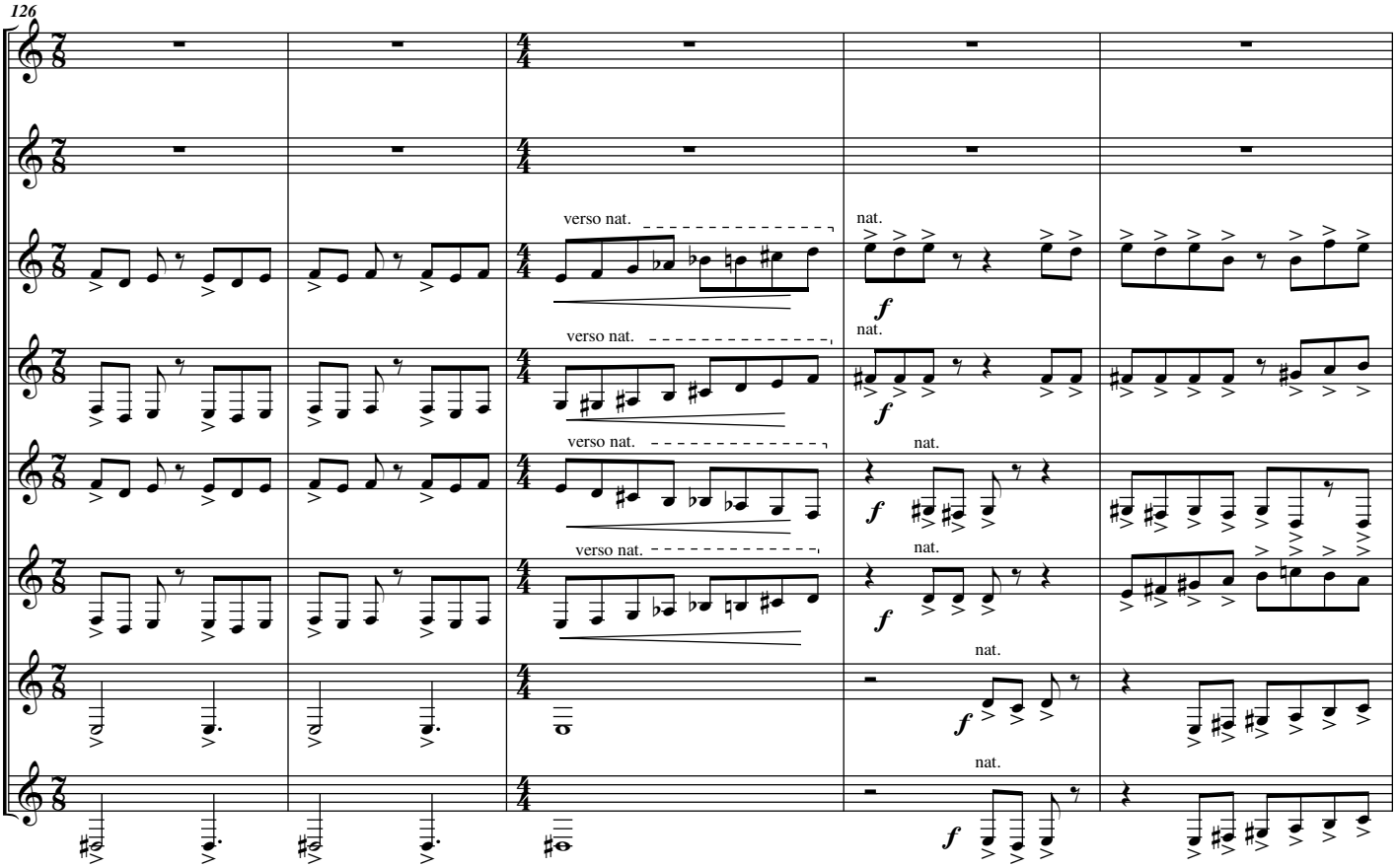

102
104
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
nat.
rasg.
f
V
1 0
3

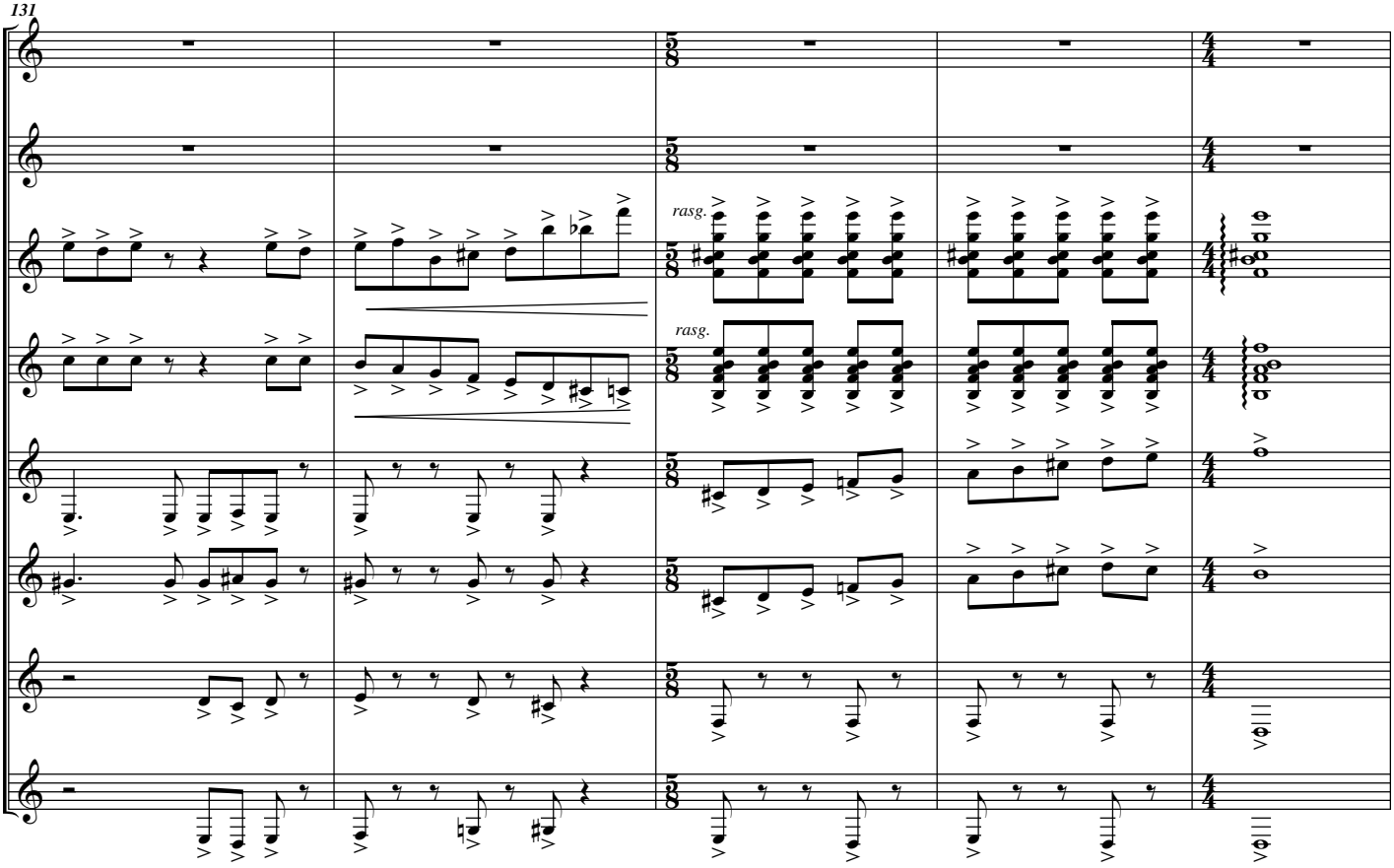

108
112
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
V
Sordina*
Beat rhythm on chest
r l r l r l r
x times



II. Castigo de profundidades




126
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
verso nat.
nat.
f


131
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
rasg.

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.

End of the text

136

Gtr. 1 — Tune sixth string to C — 4x
Gtr. 2 — Tune sixth string to C — 4x
Gtr. 3 — 4x — *f*
Gtr. 4 — 4x
Gtr. 5 — pizz. — *p* — 4x — *f* nat.
Gtr. 6 — pizz. — *p* — 4x — *f* nat.
Gtr. 7 — pizz. — *p* — 4x — nat.
Gtr. 8 — pizz. — *p* — 4x — nat.

ENGLISH NARRATION

The earth was subjected
to a punishment of profundities.
After the conflagration, the invisible rains,
the soil overturned, the hurricane of mud,
the razors of the sun,
the chichicaste nettle in the living flesh...
a punishment of profundities
for having made room
for the first barbarian, not the last,
for the first human beast,
for the first executioner
in my country forged of honey.

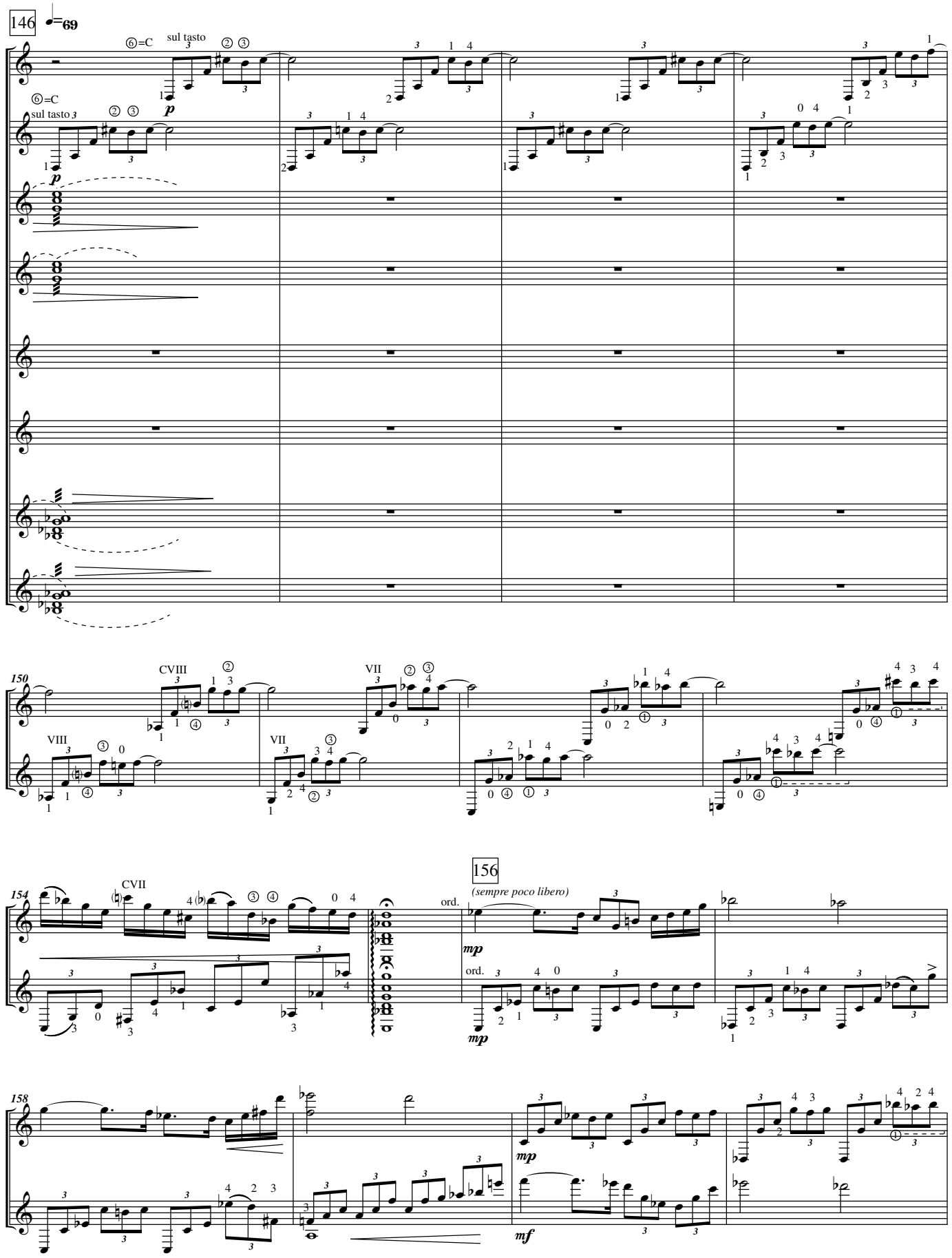
End of the text

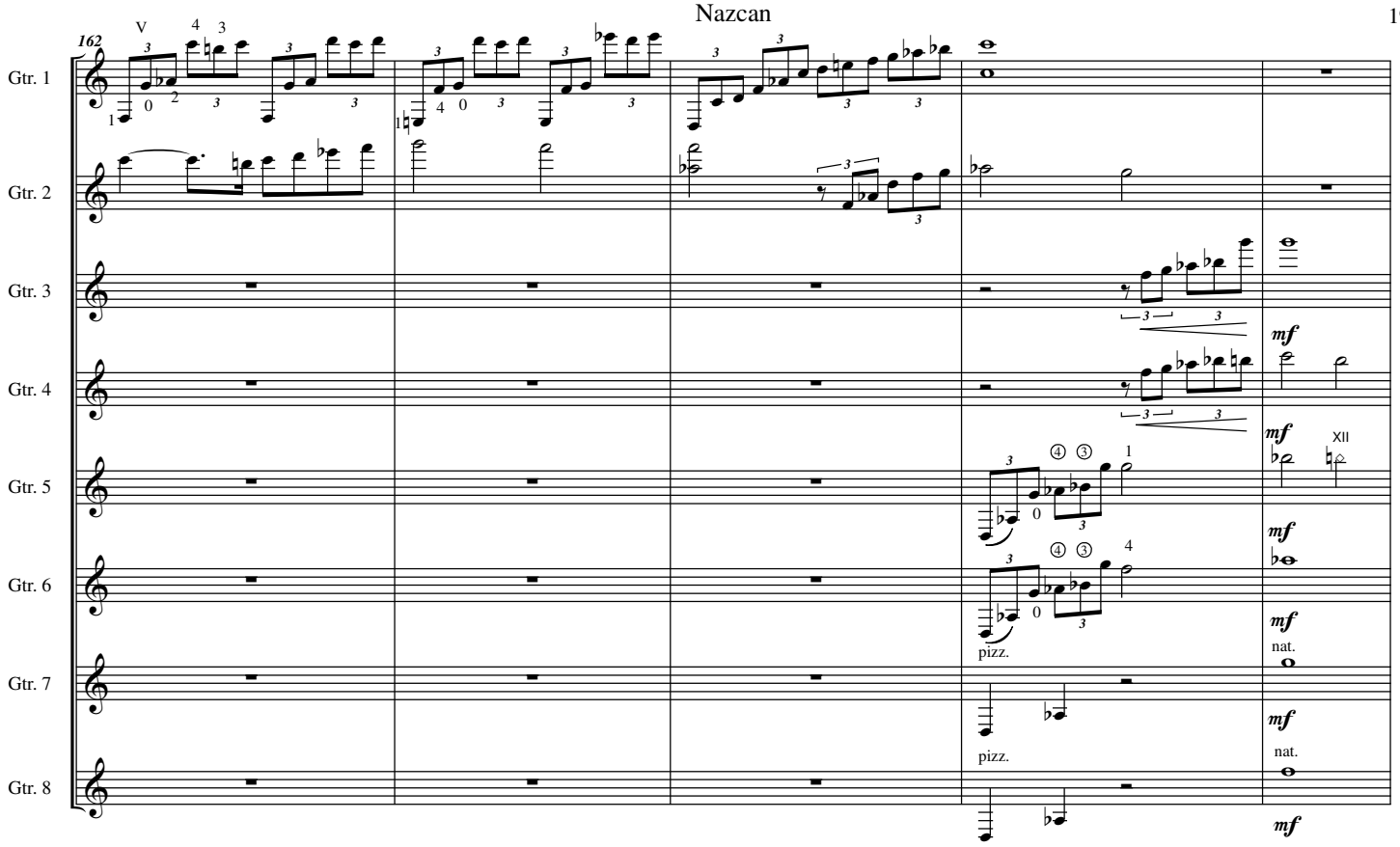
142

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

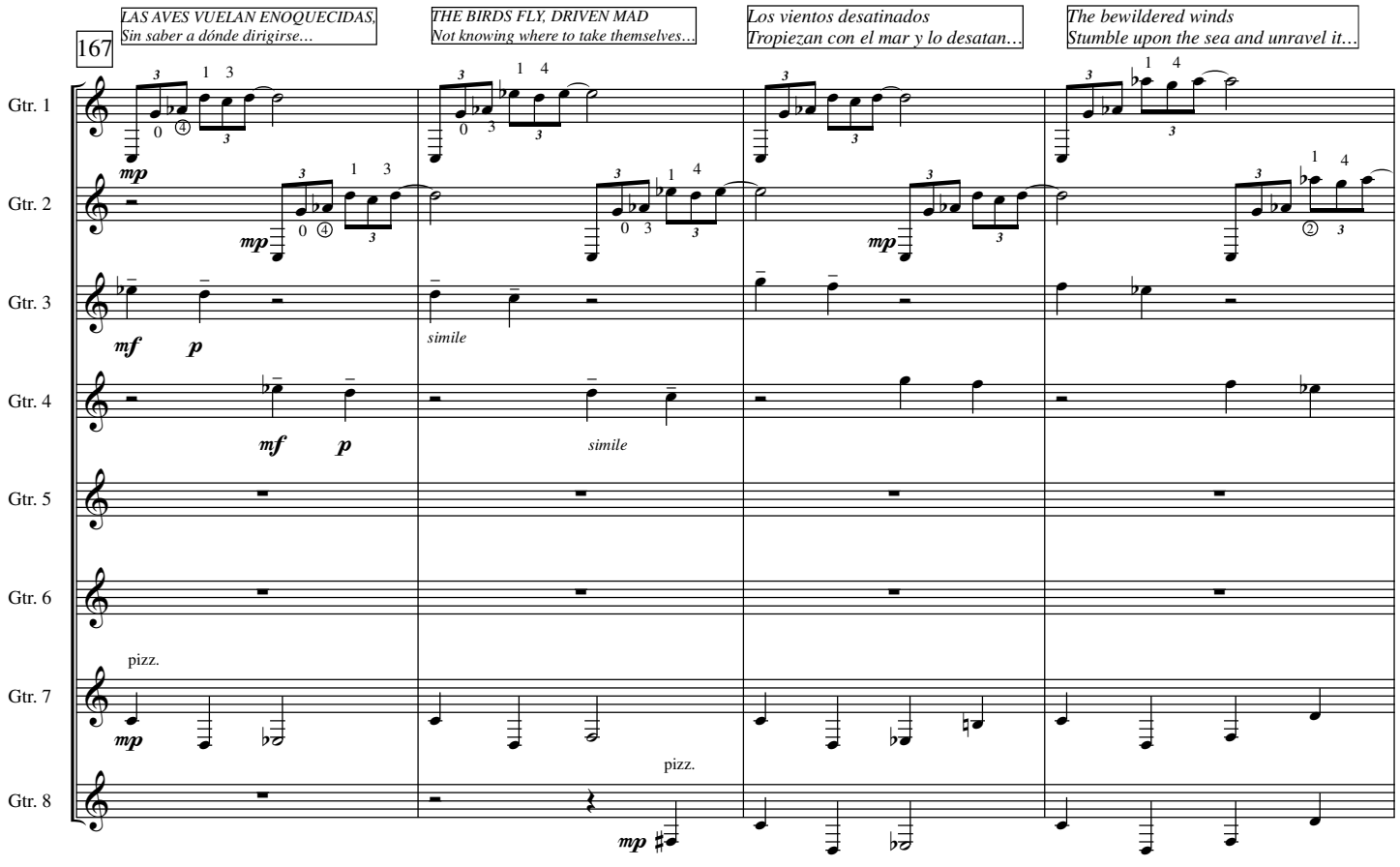
Gtr. 1
Gtr. 2
Gtr. 3 — *Ad lib, rasgueado using the flesh of the thumb* — *fp*
Gtr. 4 — *Ad lib, rasgueado using the flesh of the thumb* — *fp*
Gtr. 5 — pizz. — *ad lib.*
Gtr. 6 — pizz. — *ad lib.*
Gtr. 7 — *Ad lib, rasgueado using the flesh of the thumb* — *fp* — include the second open string *ad lib.* in the *rasgueado*
Gtr. 8 — *fp* — include the second open string *ad lib.* in the *rasgueado* — *Ad lib, rasgueado using the flesh of the thumb*

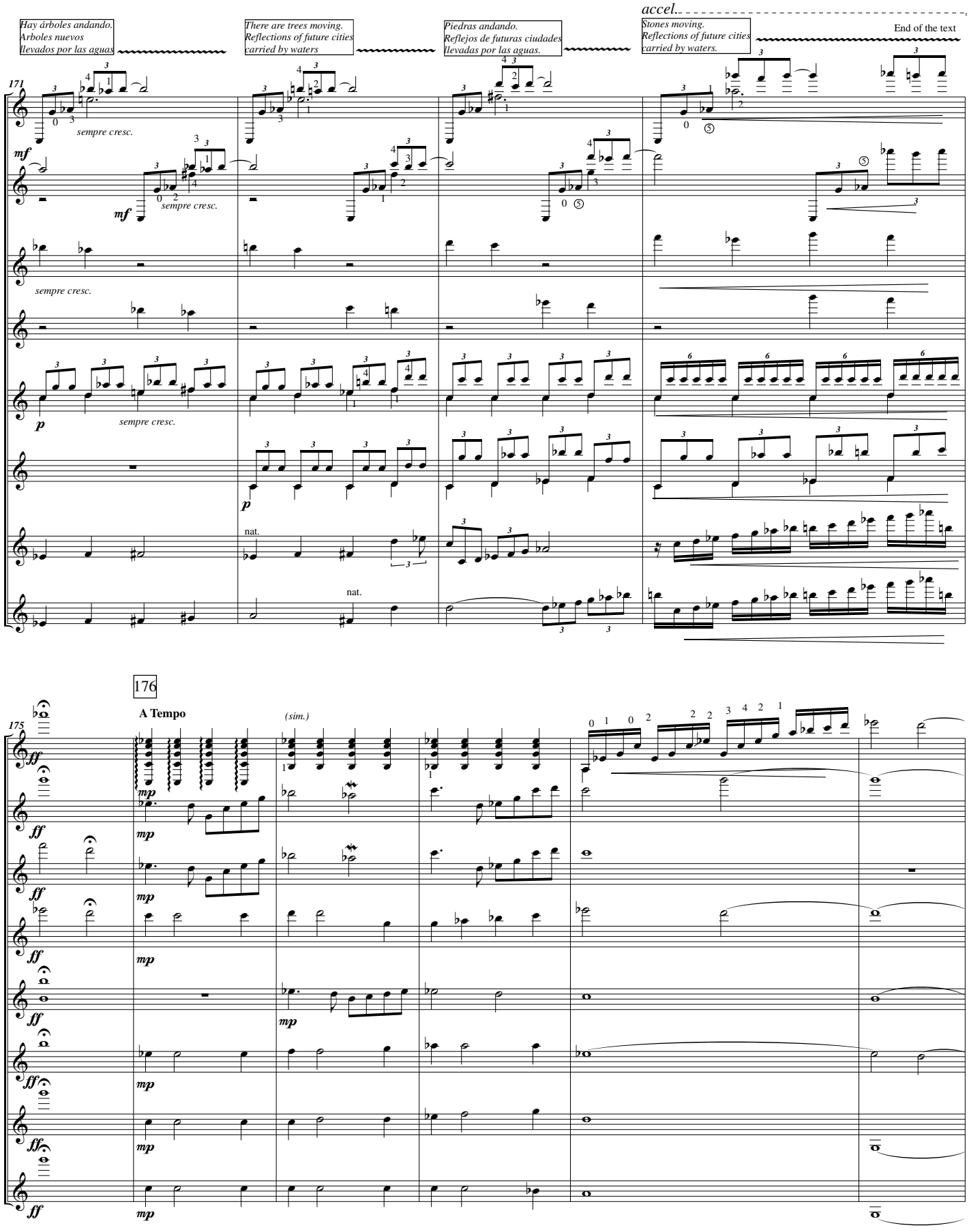
III. No magia


146
♩=69
⑥=C
sul tasto
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
150
CVIII
VII
VIII
154
CVII
156
(sempre poco libero)
ord.
158
mp
mf



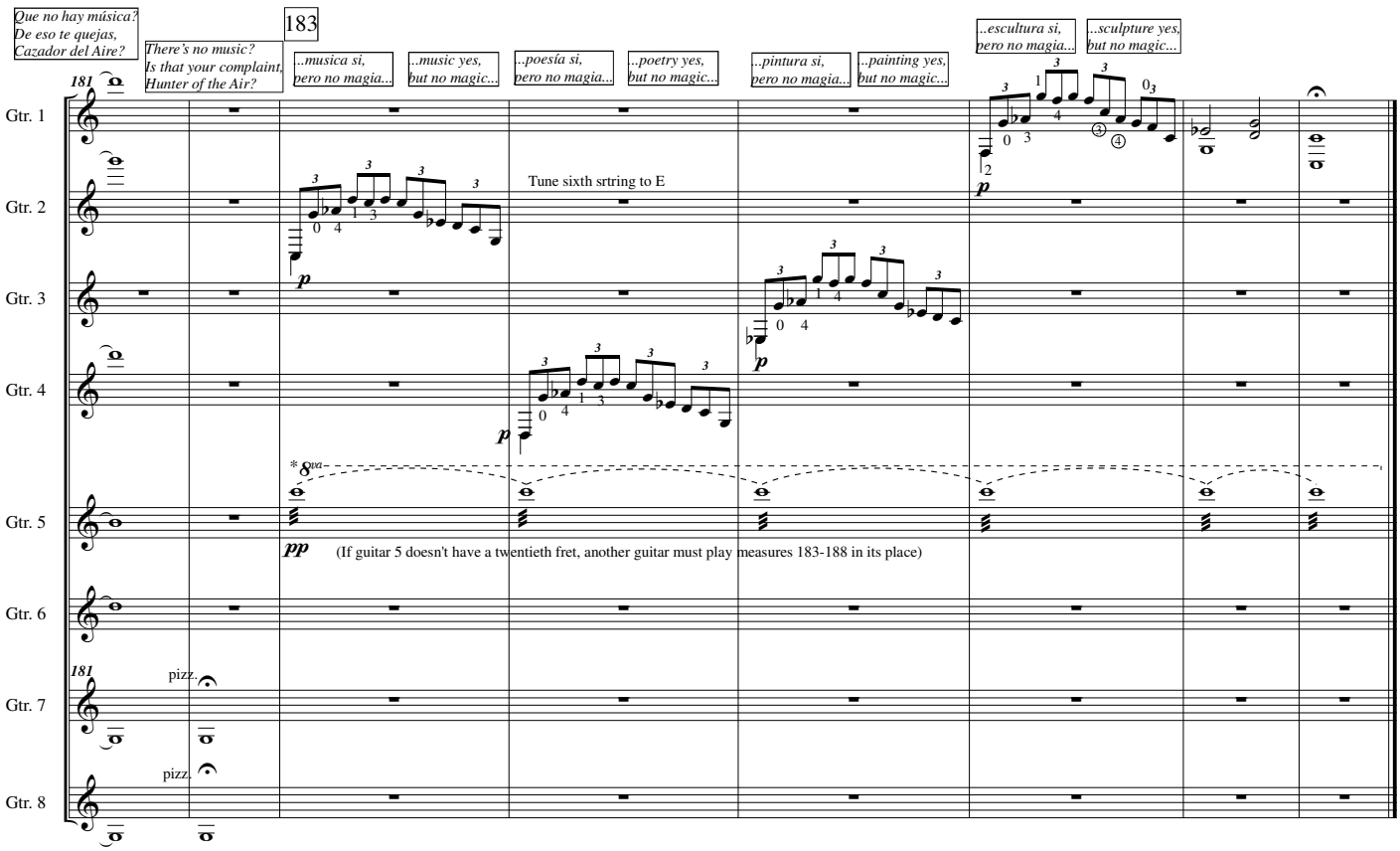
SPANISH/ENGLISH NARRATION




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
sempre cresc.
mf
p
nat.
175
176
A Tempo
(sim.)
ff
mp

SPANISH/ENGLISH NARRATION

End of the text



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,
polícroma, 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?
Tácita la queja de músicos anónimos en las preguntas
que vuelan hasta el oído de los Cazadores Celestes.

ENGLISH NARRATION

TEXT RUNS FROM
MEASURES 189
TO MEASURE 204

"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,
those who are the Invisible Back of the Visible Magician,
he of the Copal of Music, 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
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 questions
that fly to the ear of the Celestial Hunters.

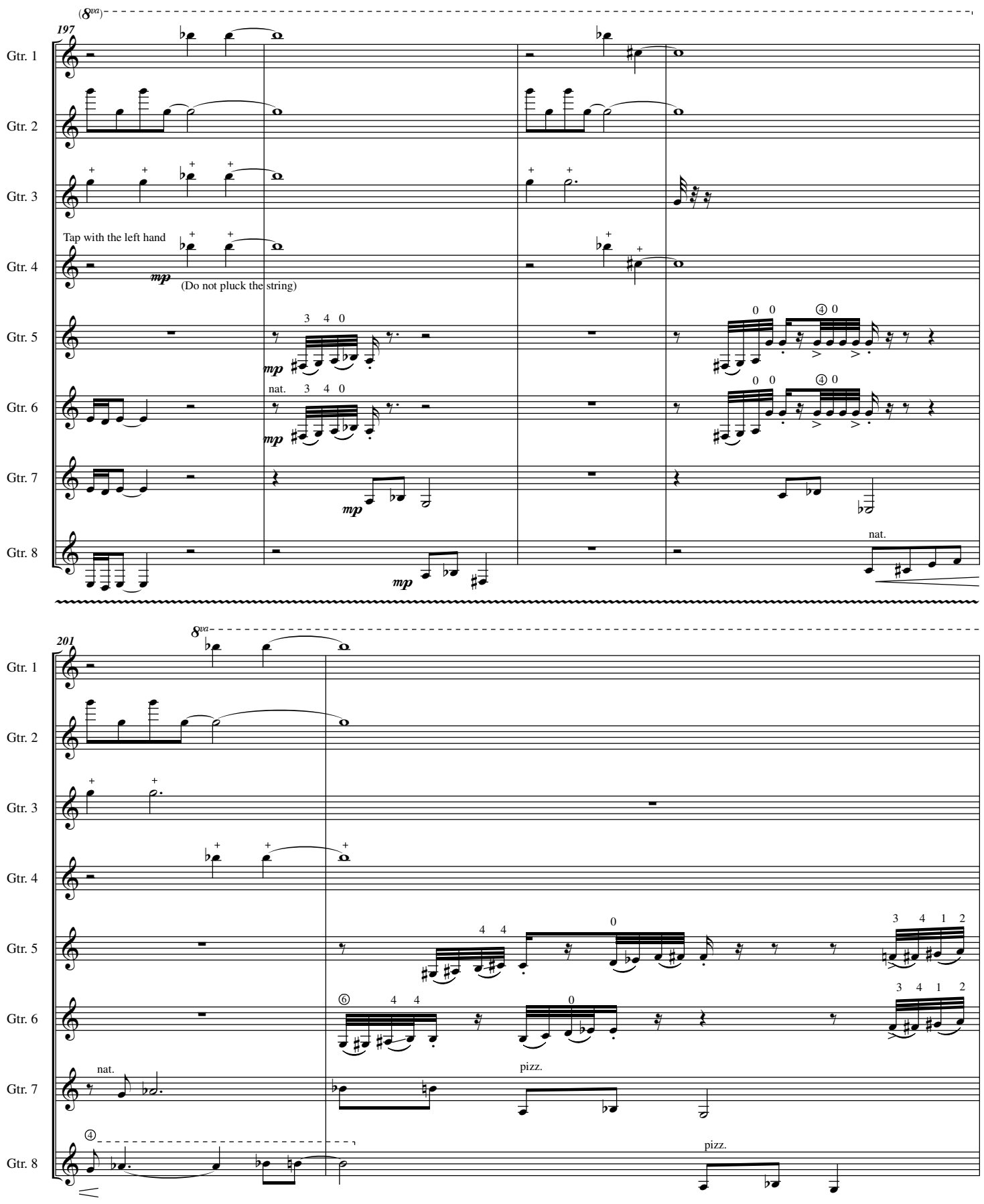
IV. Cazadores celestes

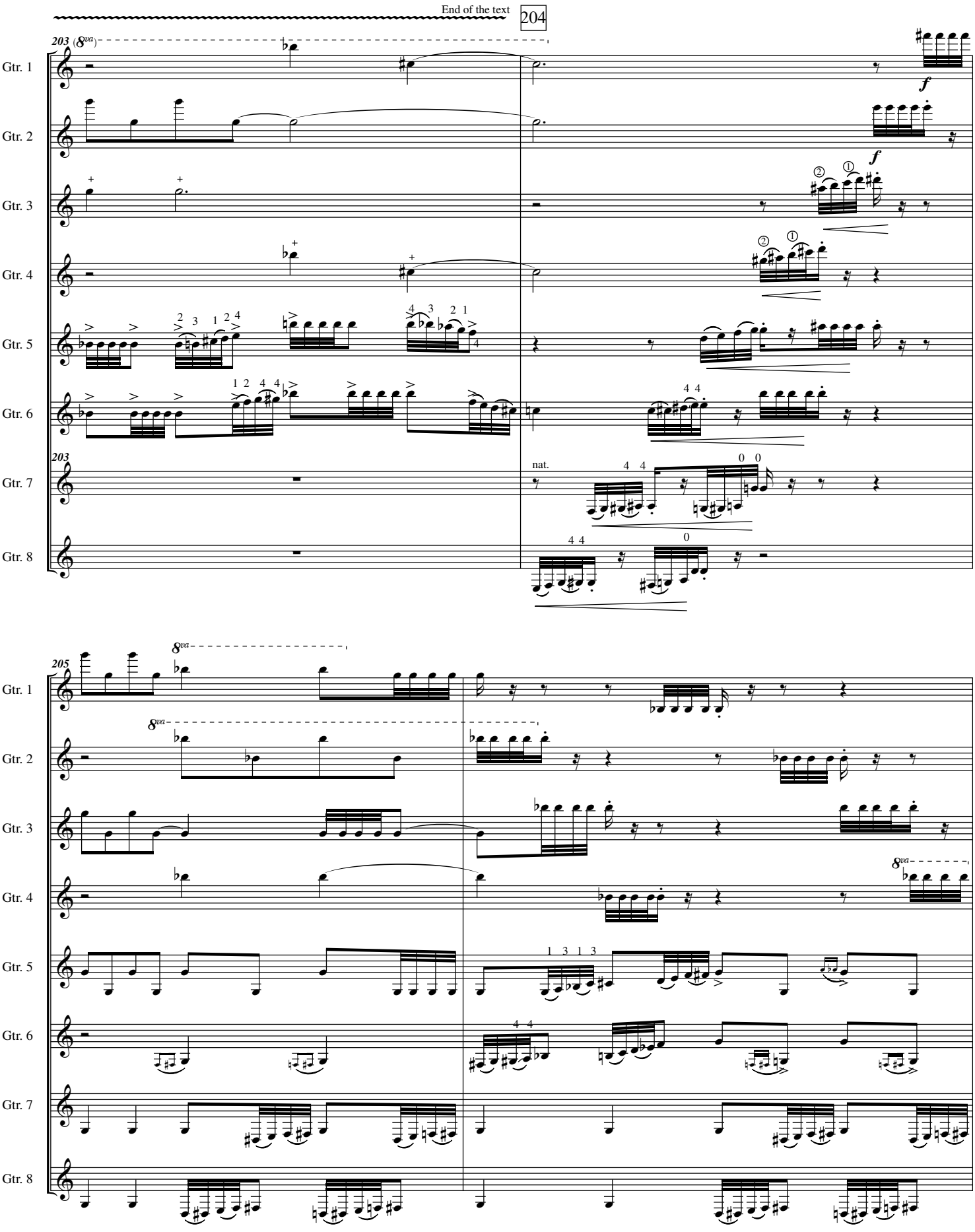
189 ♩=68

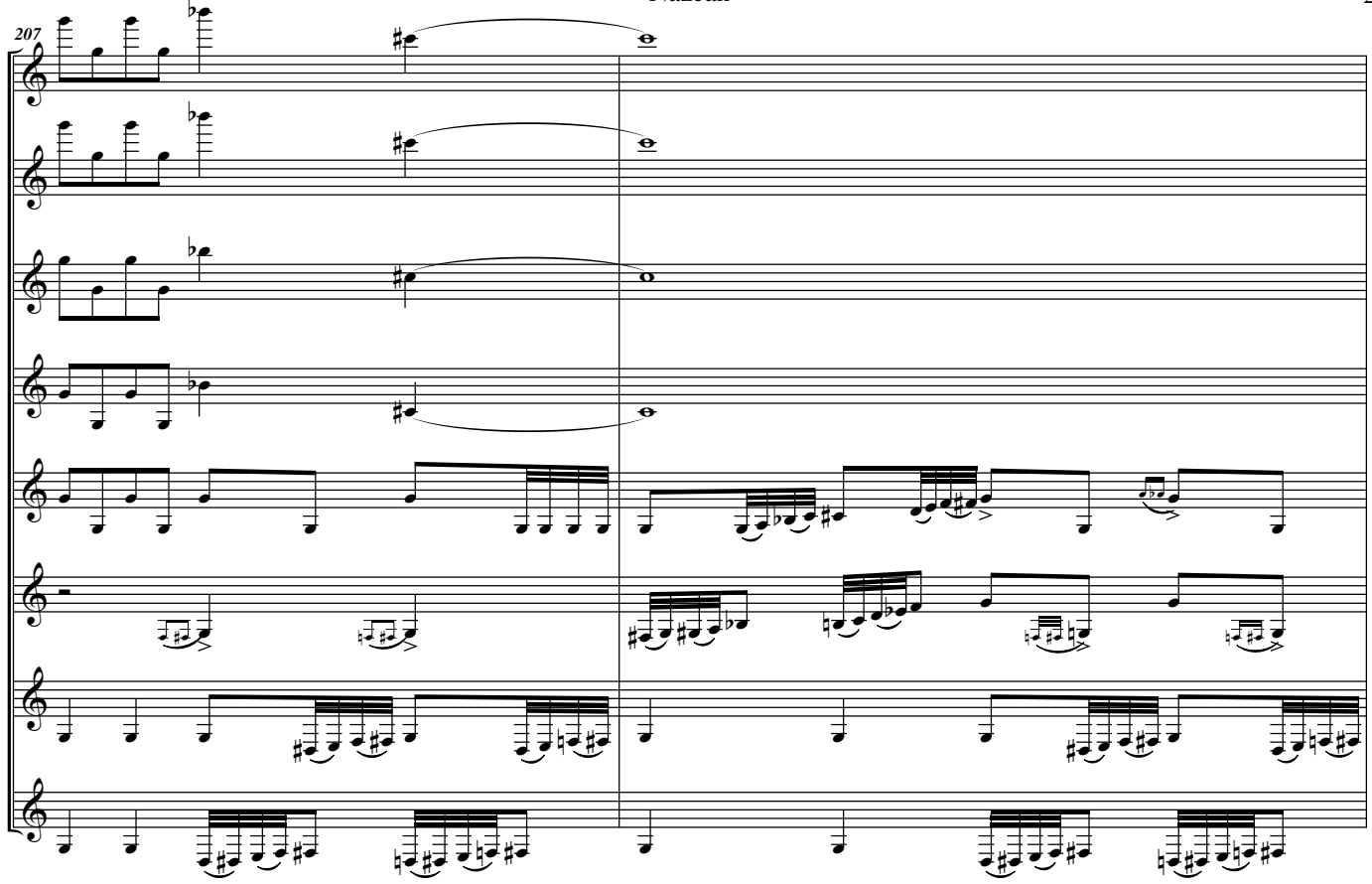
Gtr. 6 — pizz. — *mp*
Gtr. 7 — pizz. — *mp*
Gtr. 8 — pizz. — *p*

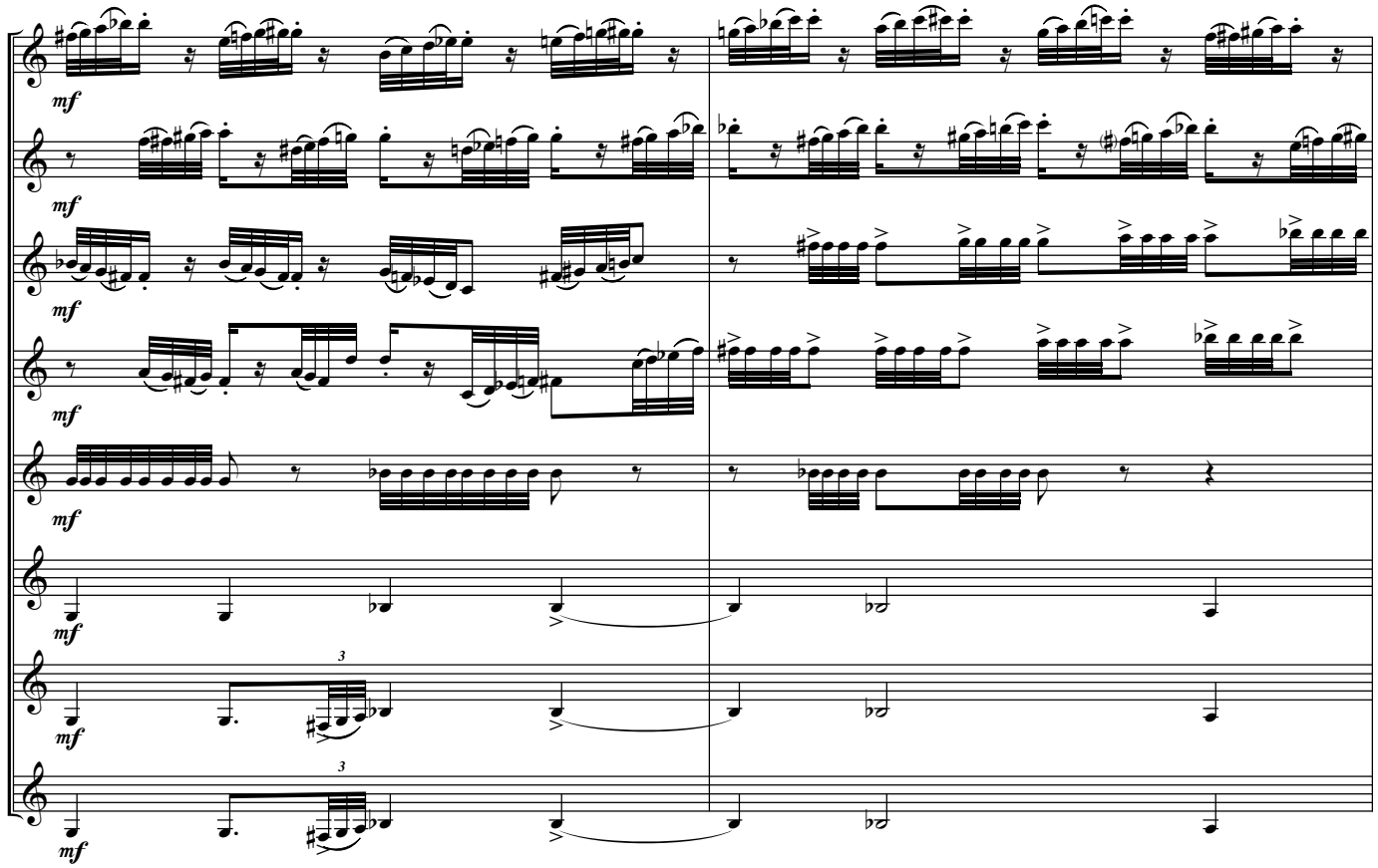
193 — 8va

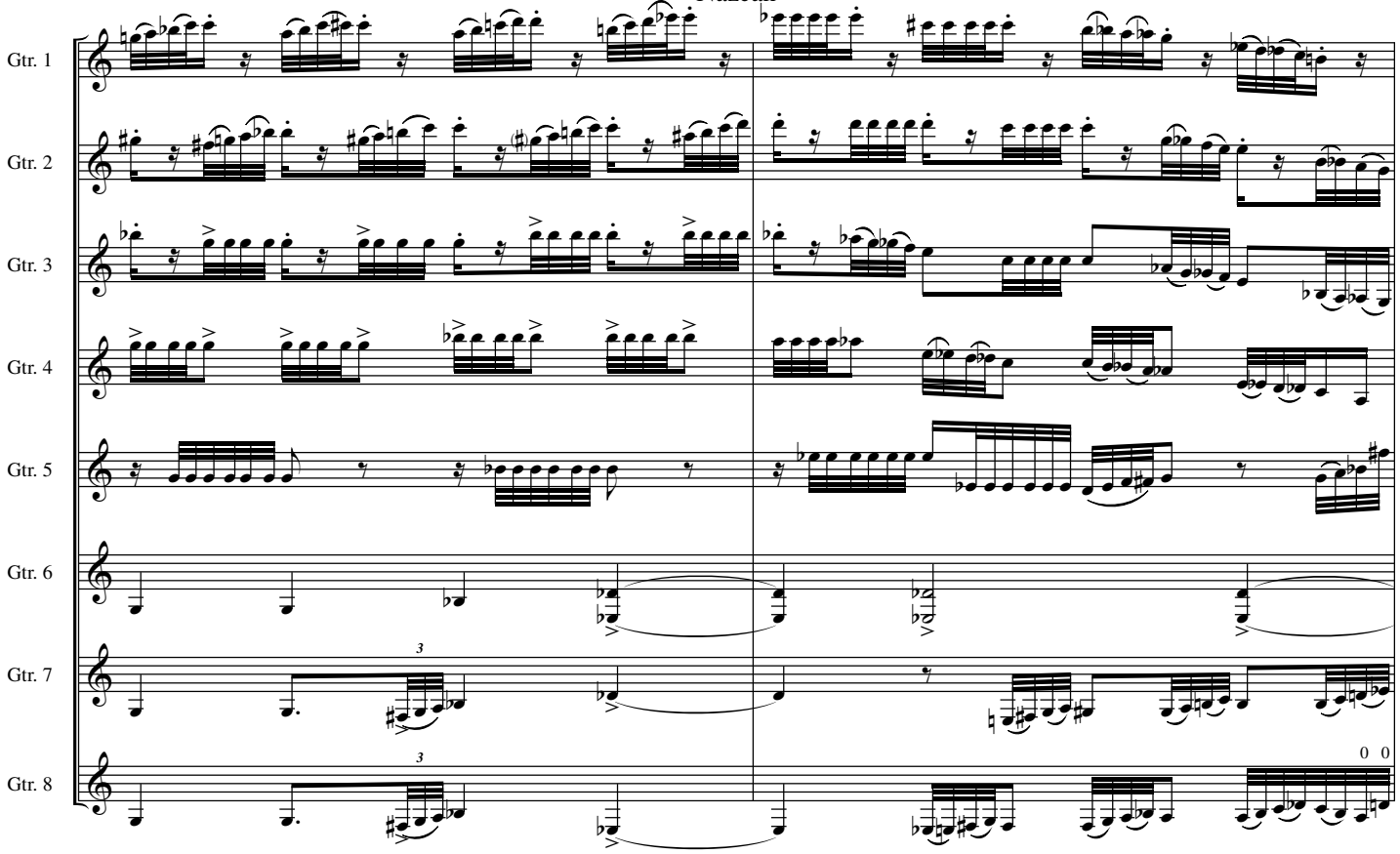
Gtr. 1 — *p*
Gtr. 2 — *p* — Tap with the left hand
Gtr. 3 — (Do not pluck the string)
Gtr. 4
Gtr. 5 — (play second repeat only) — *mp* — 3 4 0
Gtr. 6 — *sempre dim. poco a poco*
Gtr. 7 — *sempre dim. poco a poco*
Gtr. 8 — *sempre dim. poco a poco*

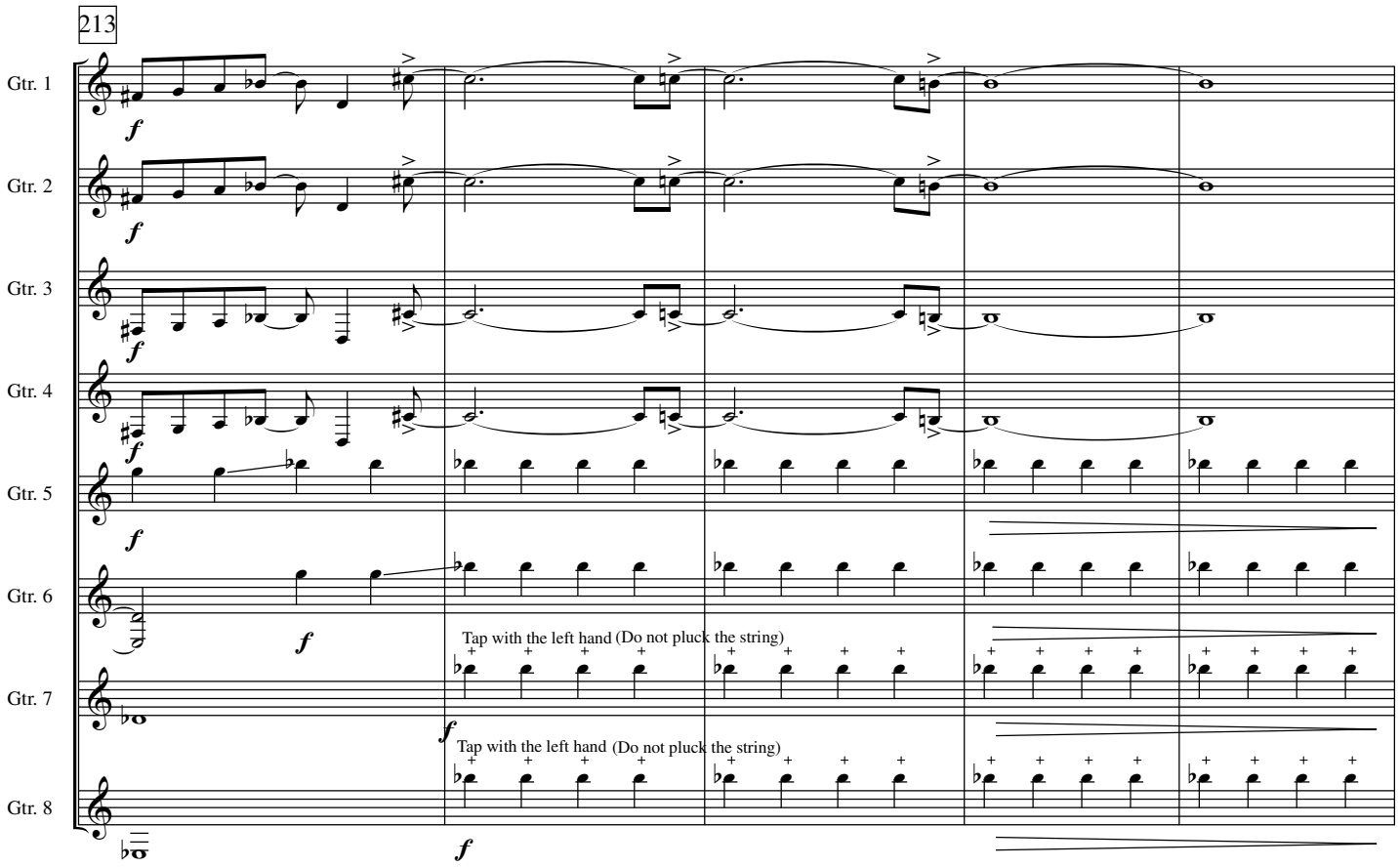

(8va)
197
Gtr. 1
Gtr. 2
Gtr. 3
Tap with the left hand
Gtr. 4
mp
(Do not pluck the string)
Gtr. 5
3 4 0
mp
Gtr. 6
nat. 3 4 0
mp
Gtr. 7
mp
Gtr. 8
mp
0 0
④ 0
0 0
④ 0
nat.
8va
201
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
4 4
0
3 4 1 2
Gtr. 6
⑥ 4 4
0
3 4 1 2
Gtr. 7
nat.
pizz.
④
Gtr. 8
pizz.

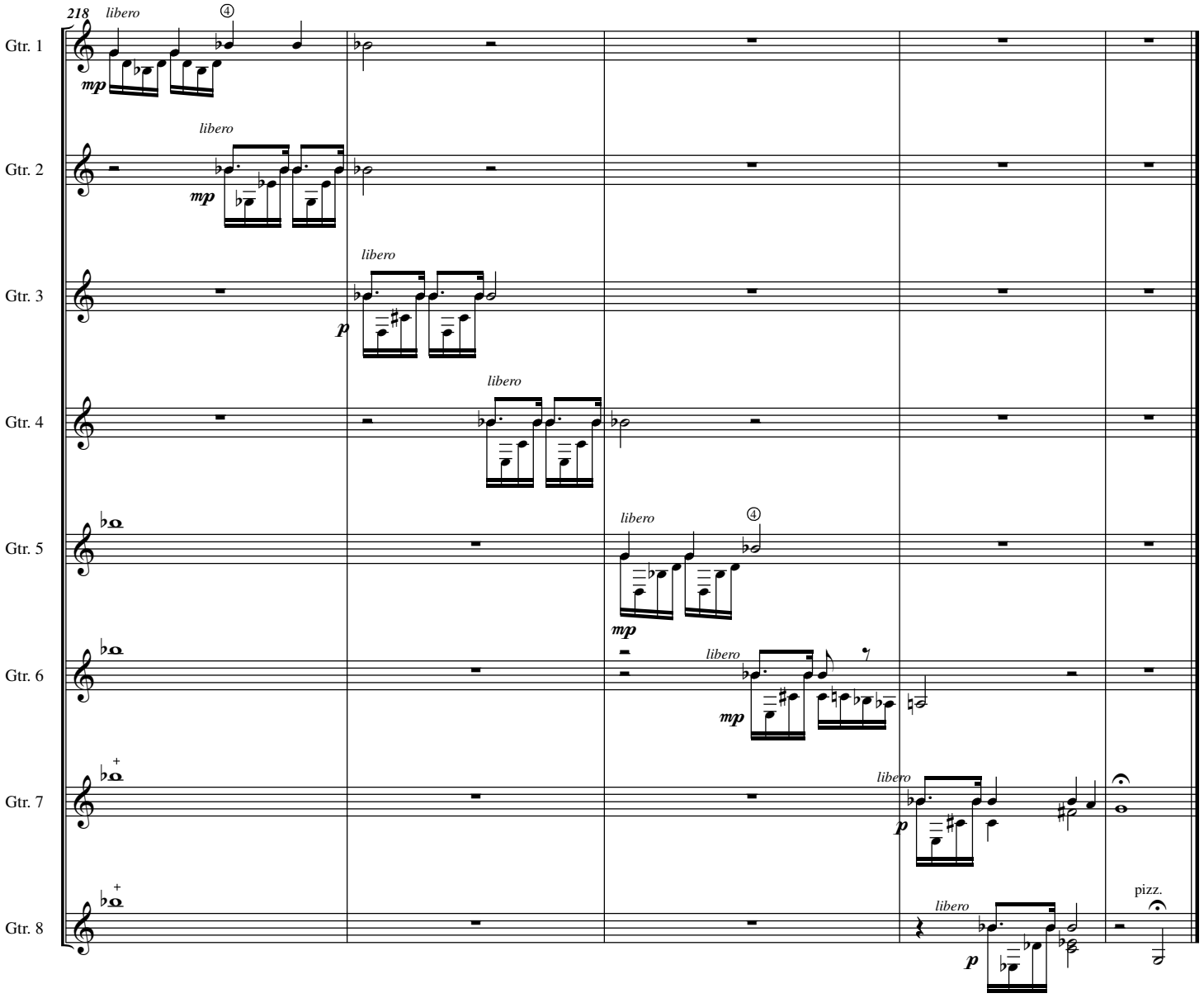

End of the text
204
203
205
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
8va
nat.


207
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8

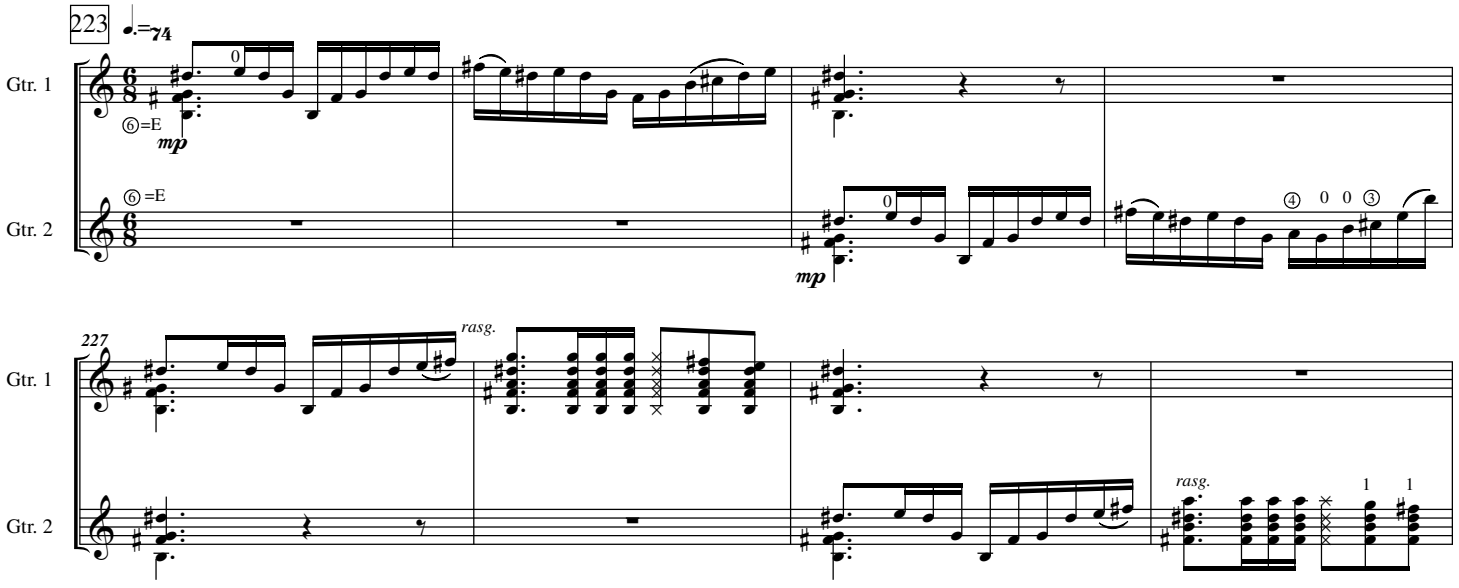

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mf
3

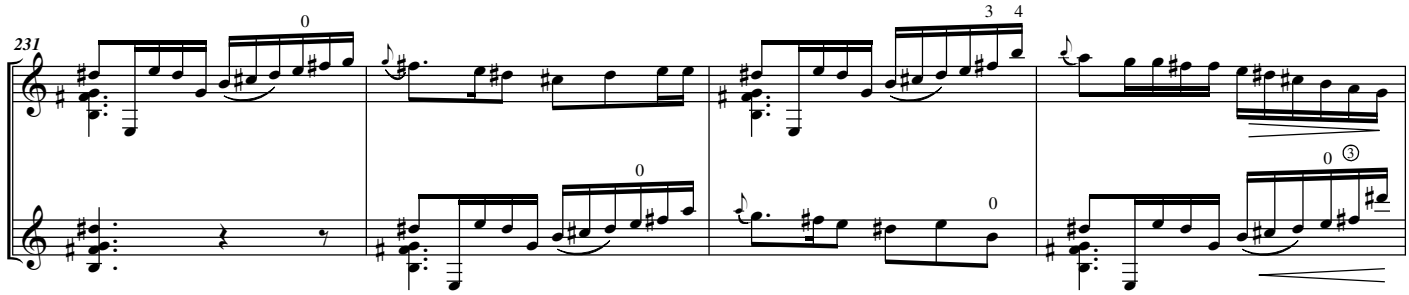

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
3
3
0 0

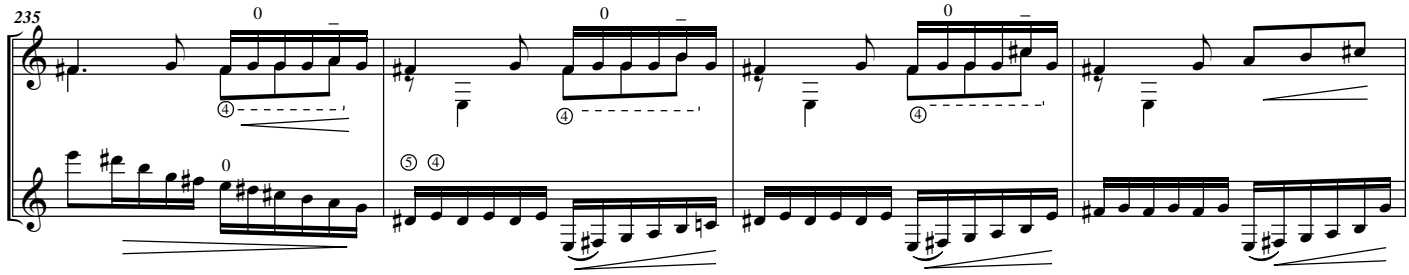

213
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
f
Tap with the left hand (Do not pluck the string)
Tap with the left hand (Do not pluck the string)

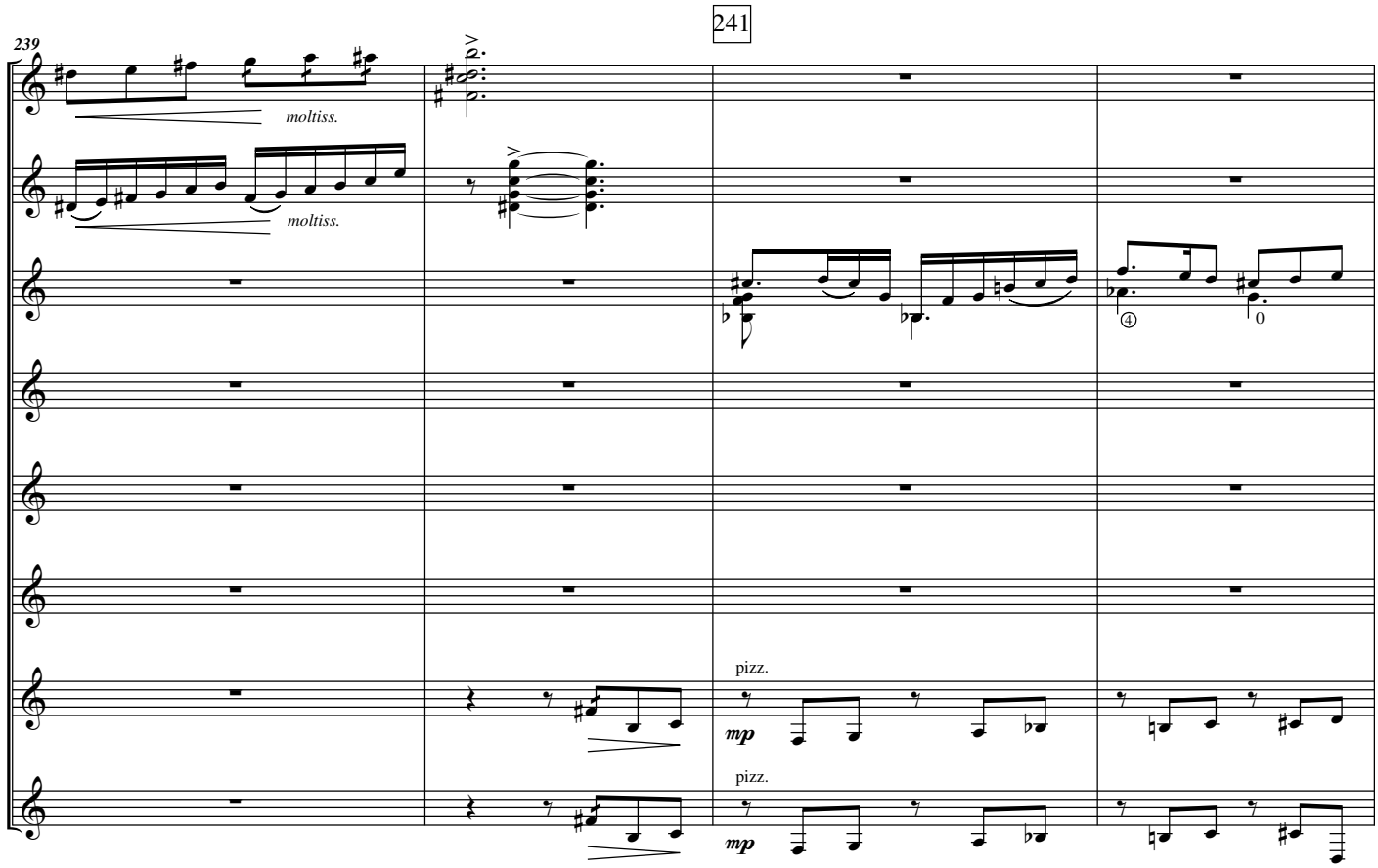

218
libero
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp
p
pizz.

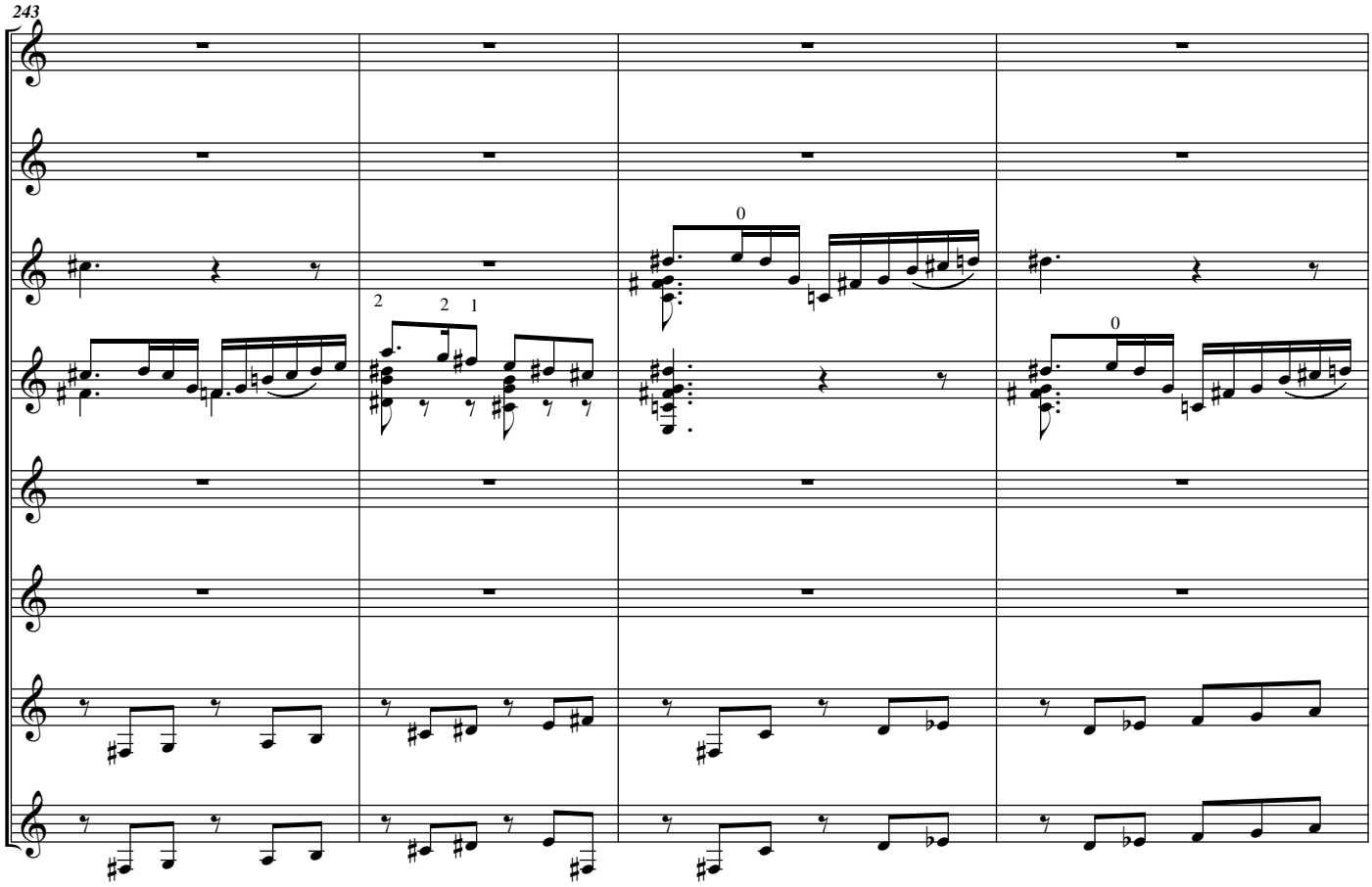
V. La cacería

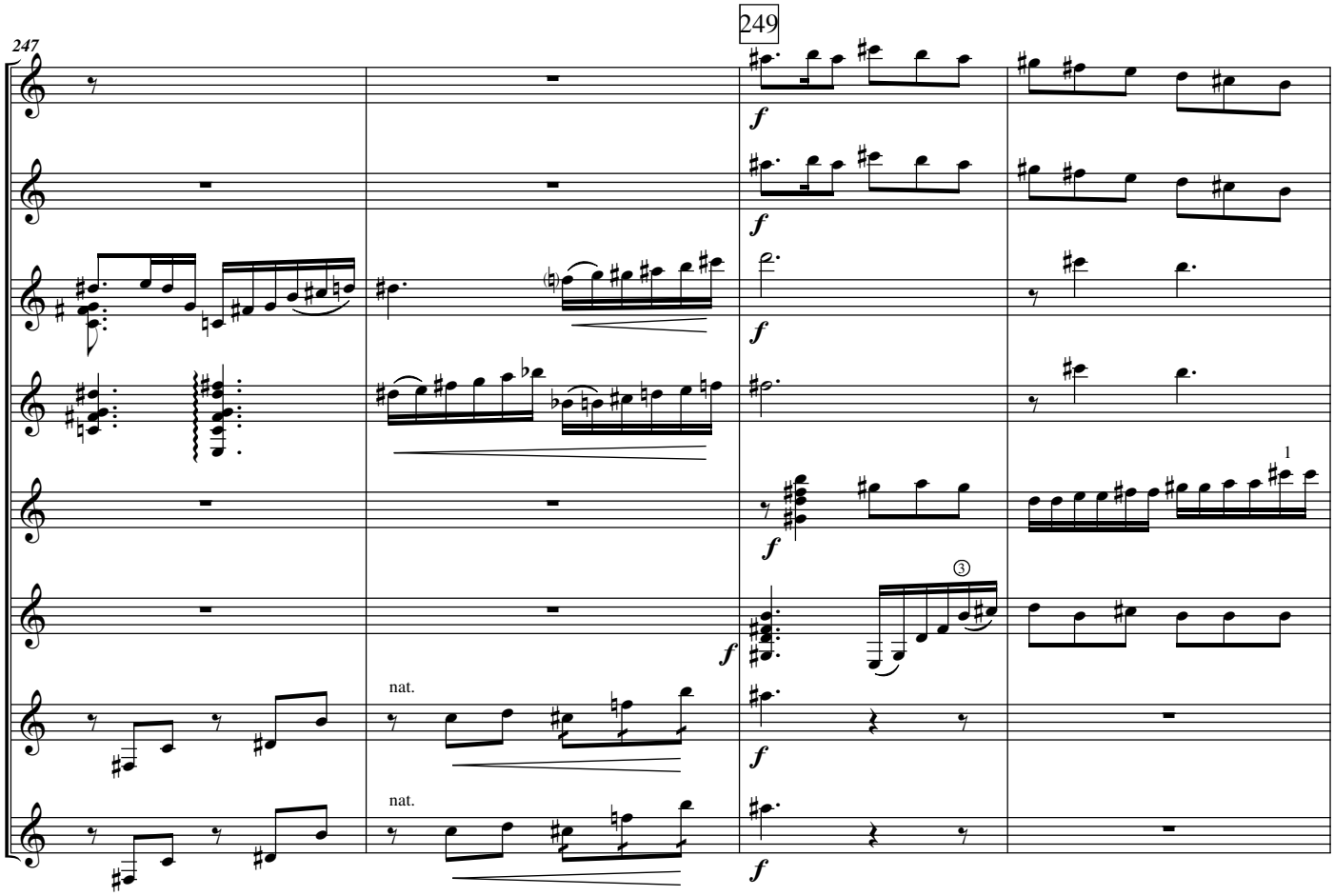

223
♩.=74
Gtr. 1
Gtr. 2
⑥=E
mp
227
rasg.

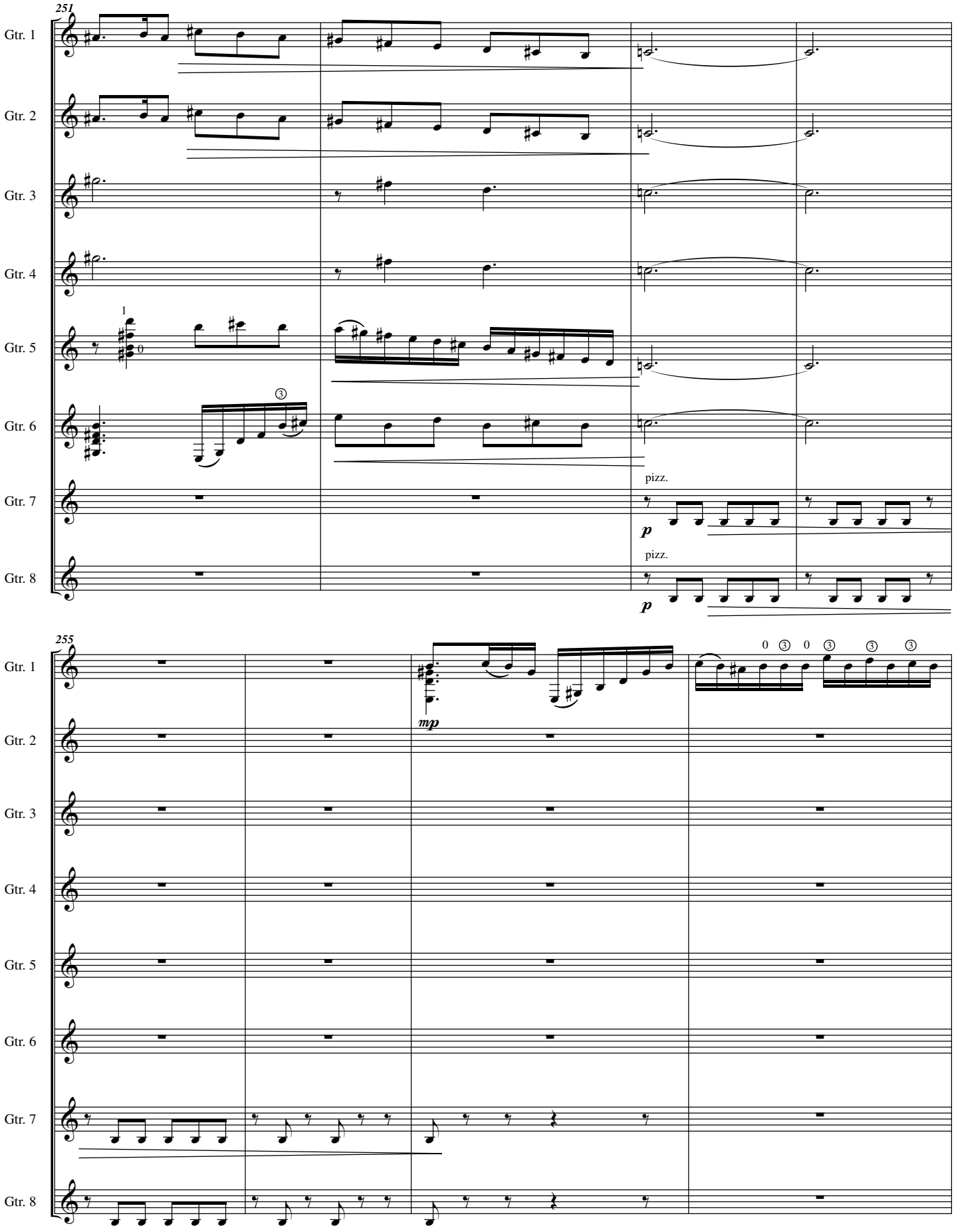

231
Gtr. 1
Gtr. 2

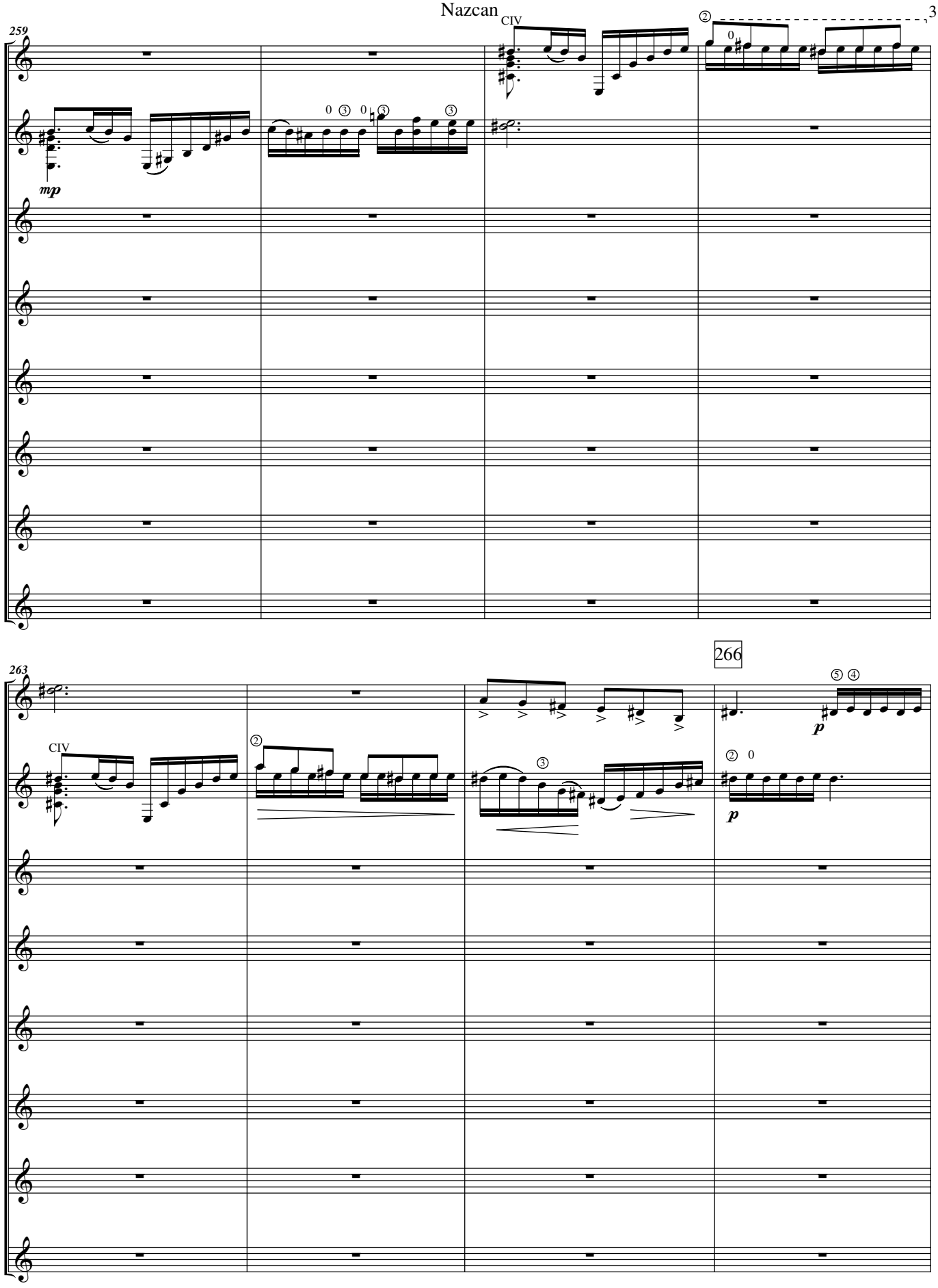

235
Gtr. 1
Gtr. 2

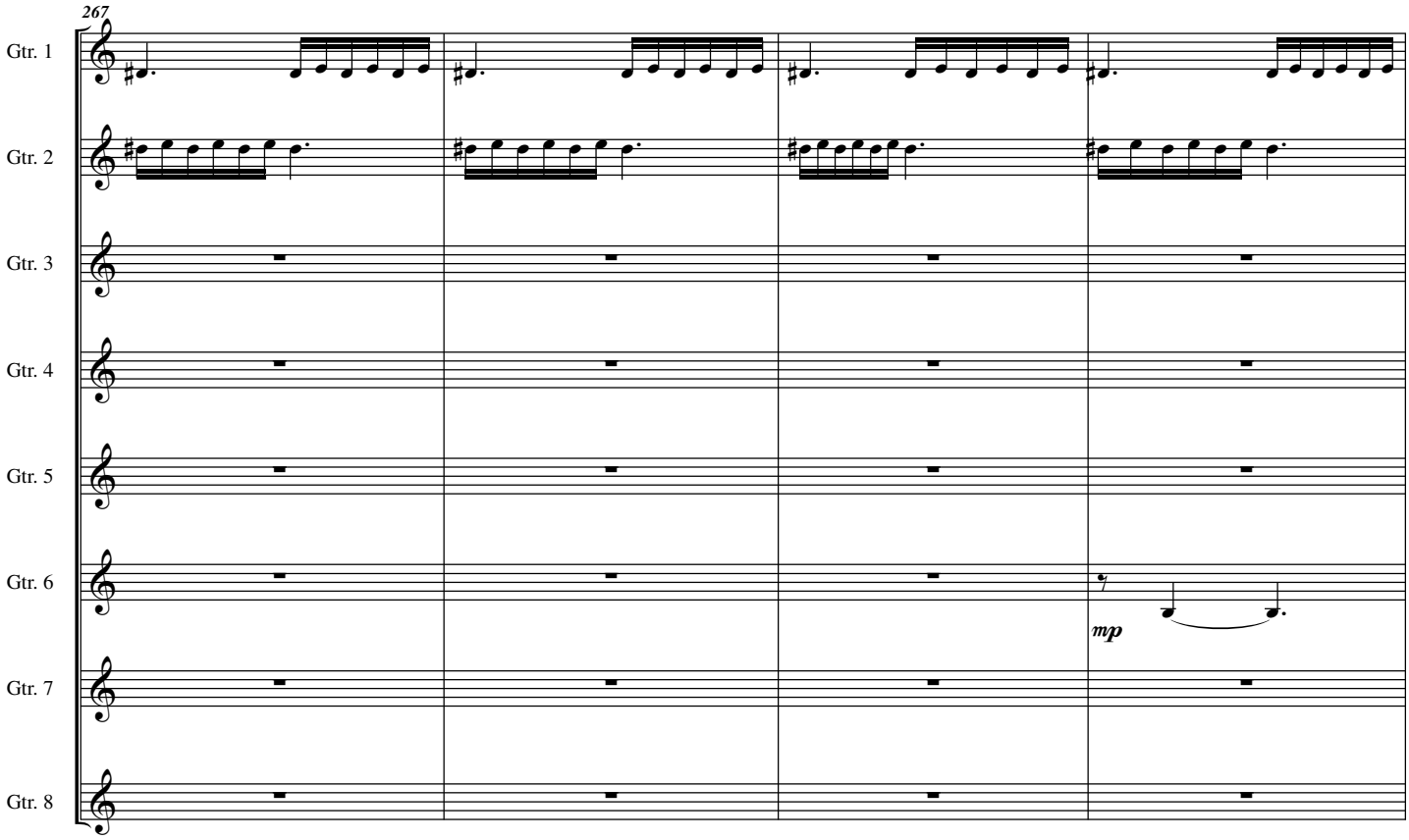

239
241
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
moltiss.
moltiss.
pizz.
mp
pizz.
mp

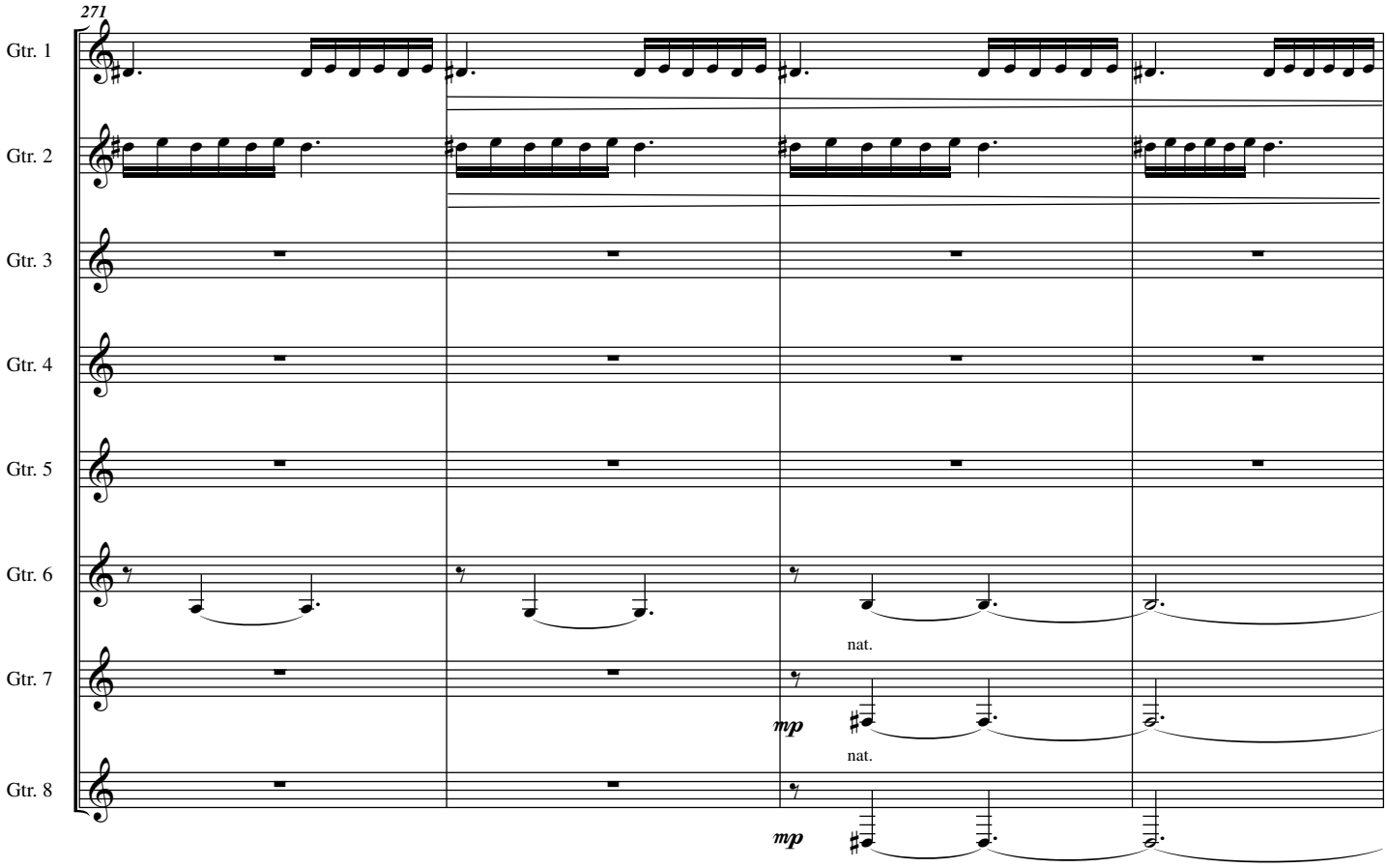

243
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8

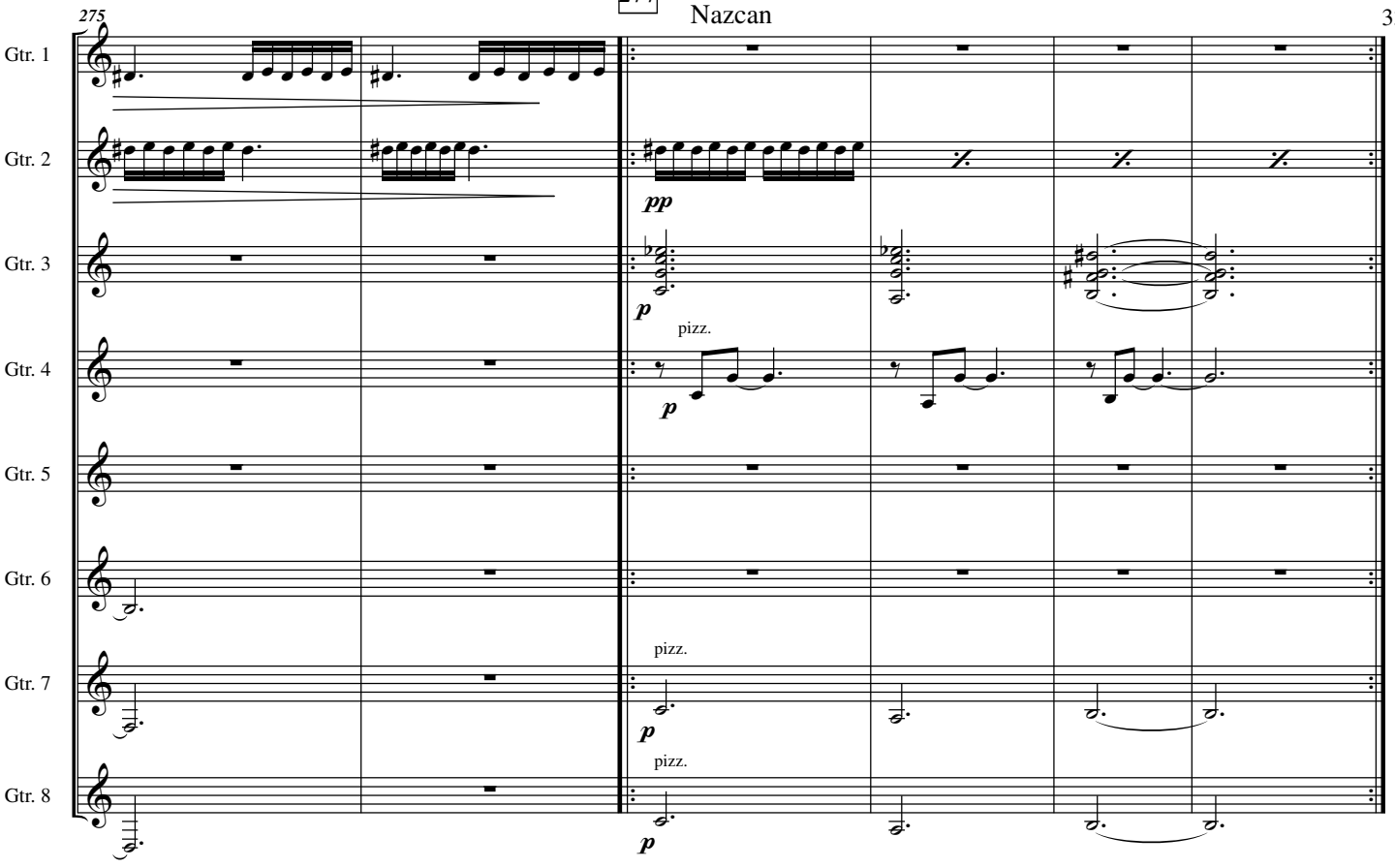

247
249
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
nat.
nat.

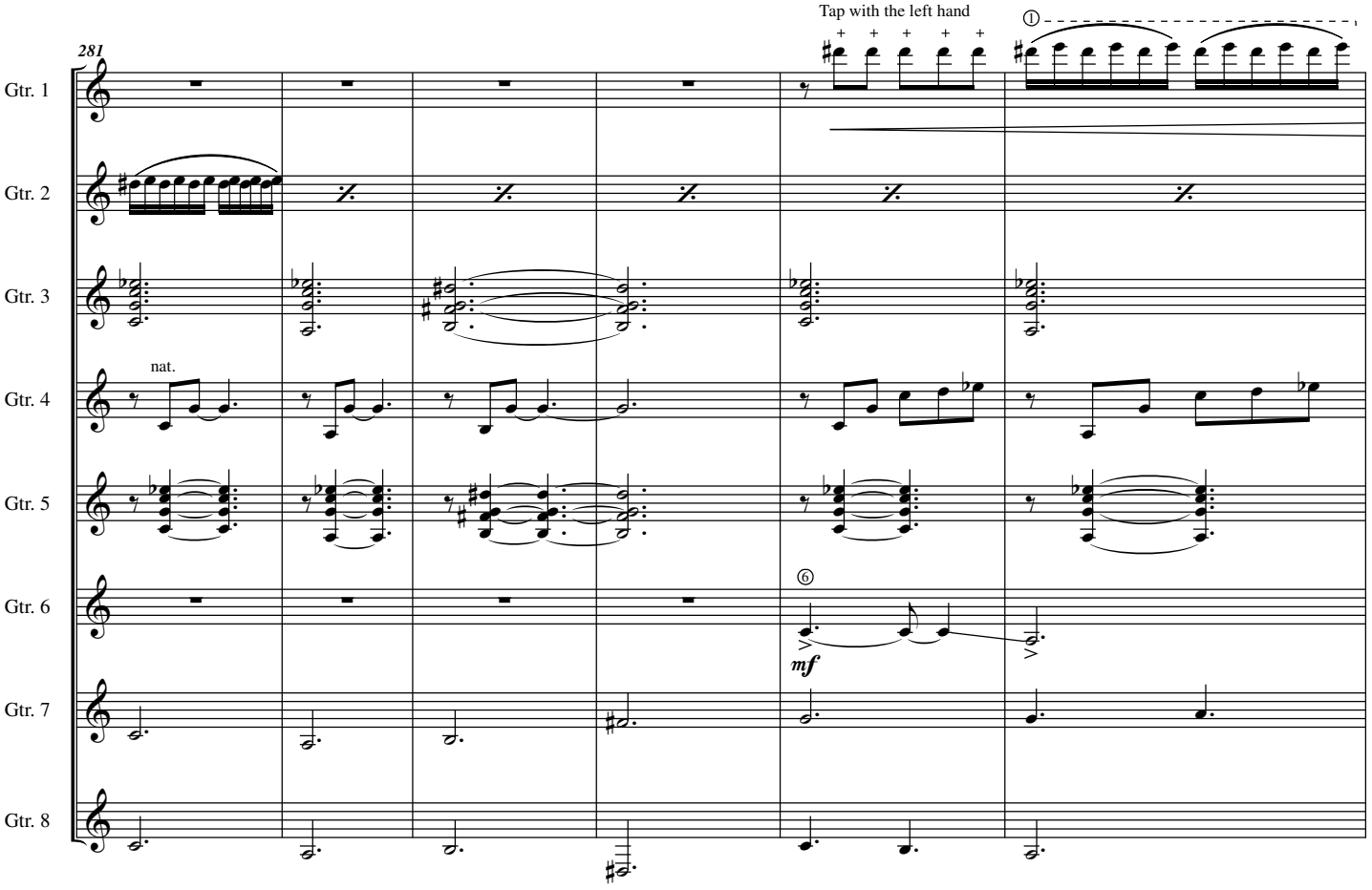

251
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
pizz.
p
pizz.
p
255
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp

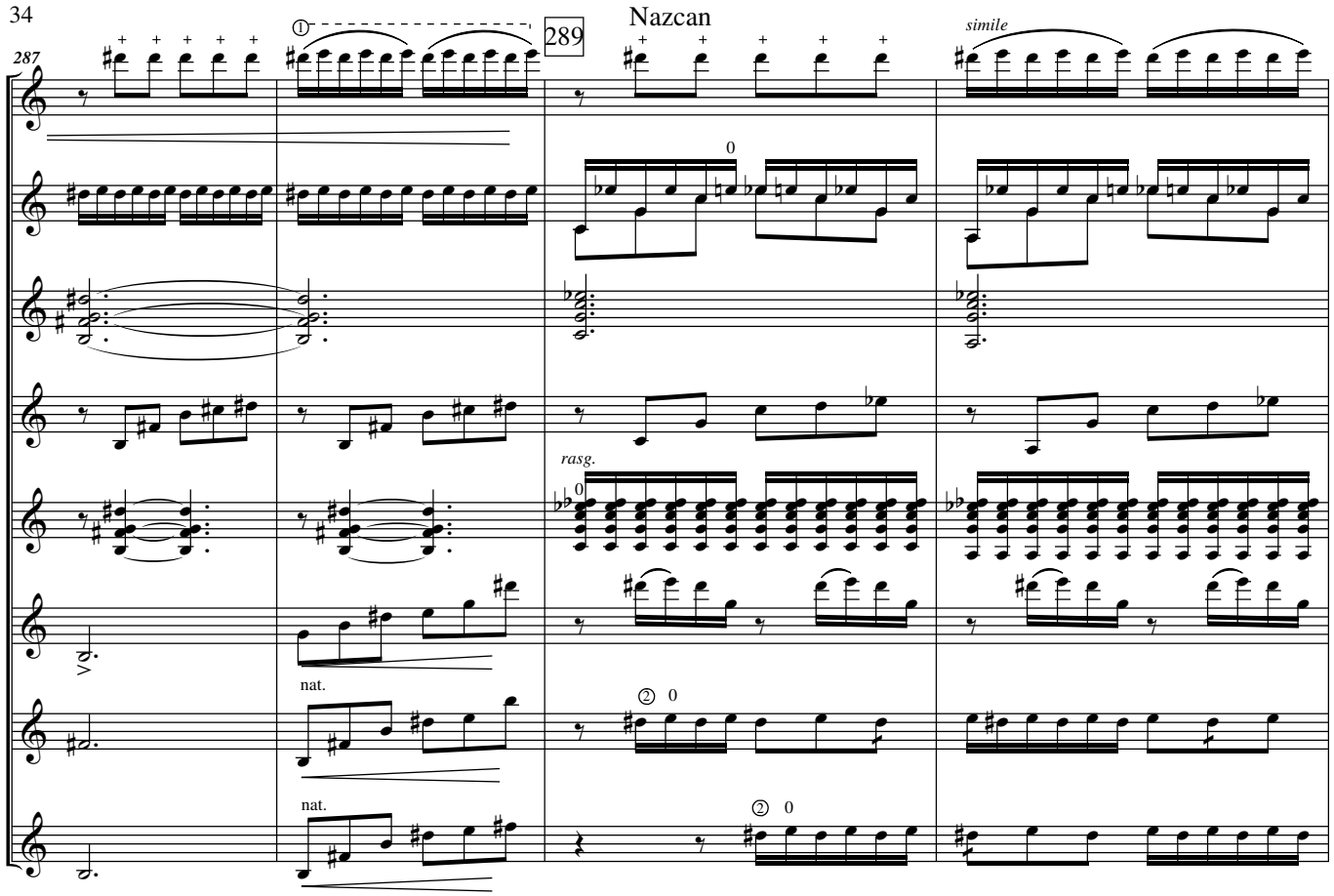

259
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp
CIV
263
266
p

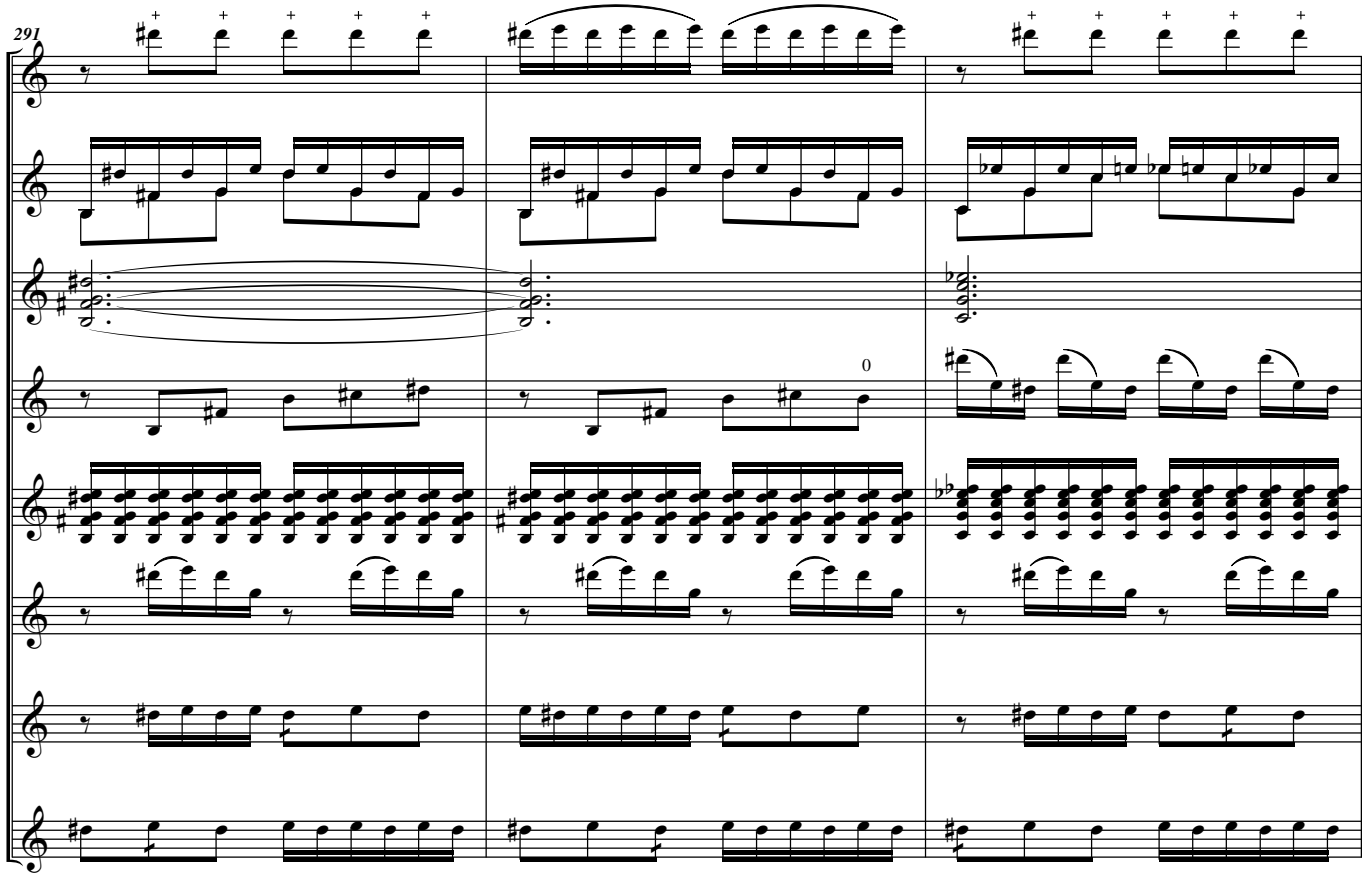

267
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp

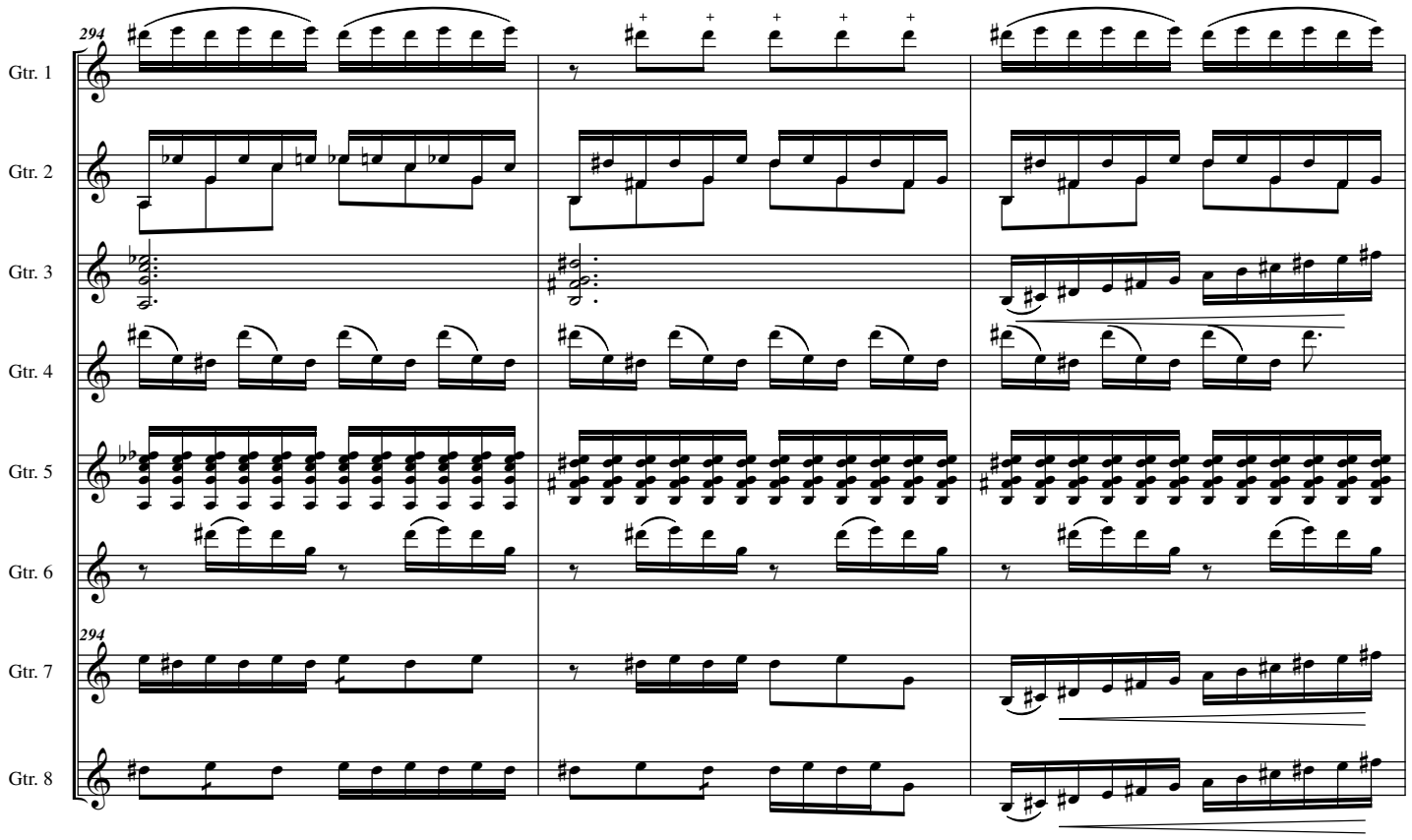

271
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
nat.
mp
nat.
mp

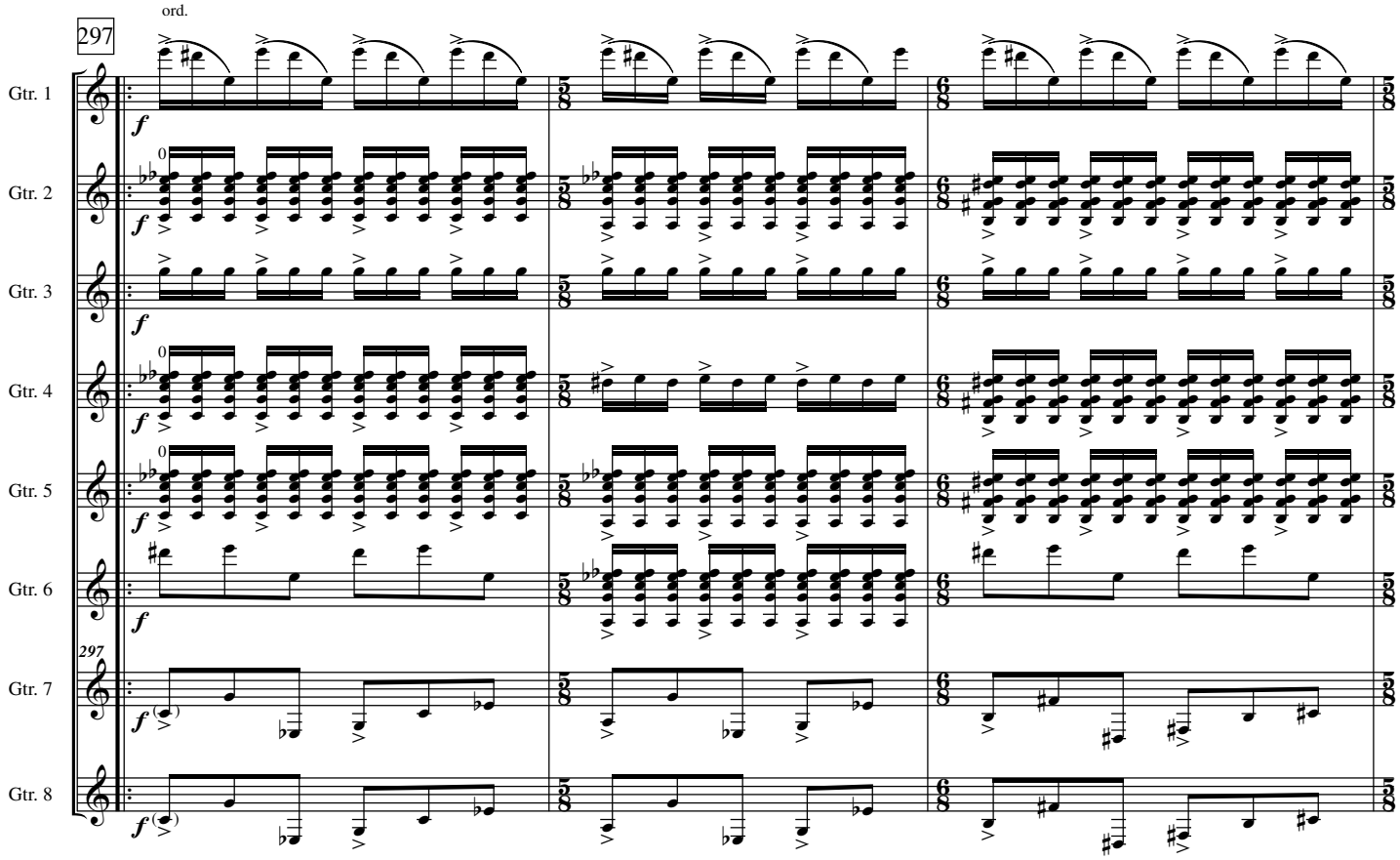

275
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
pp
p
pizz.
p
pizz.
p
pizz.
p

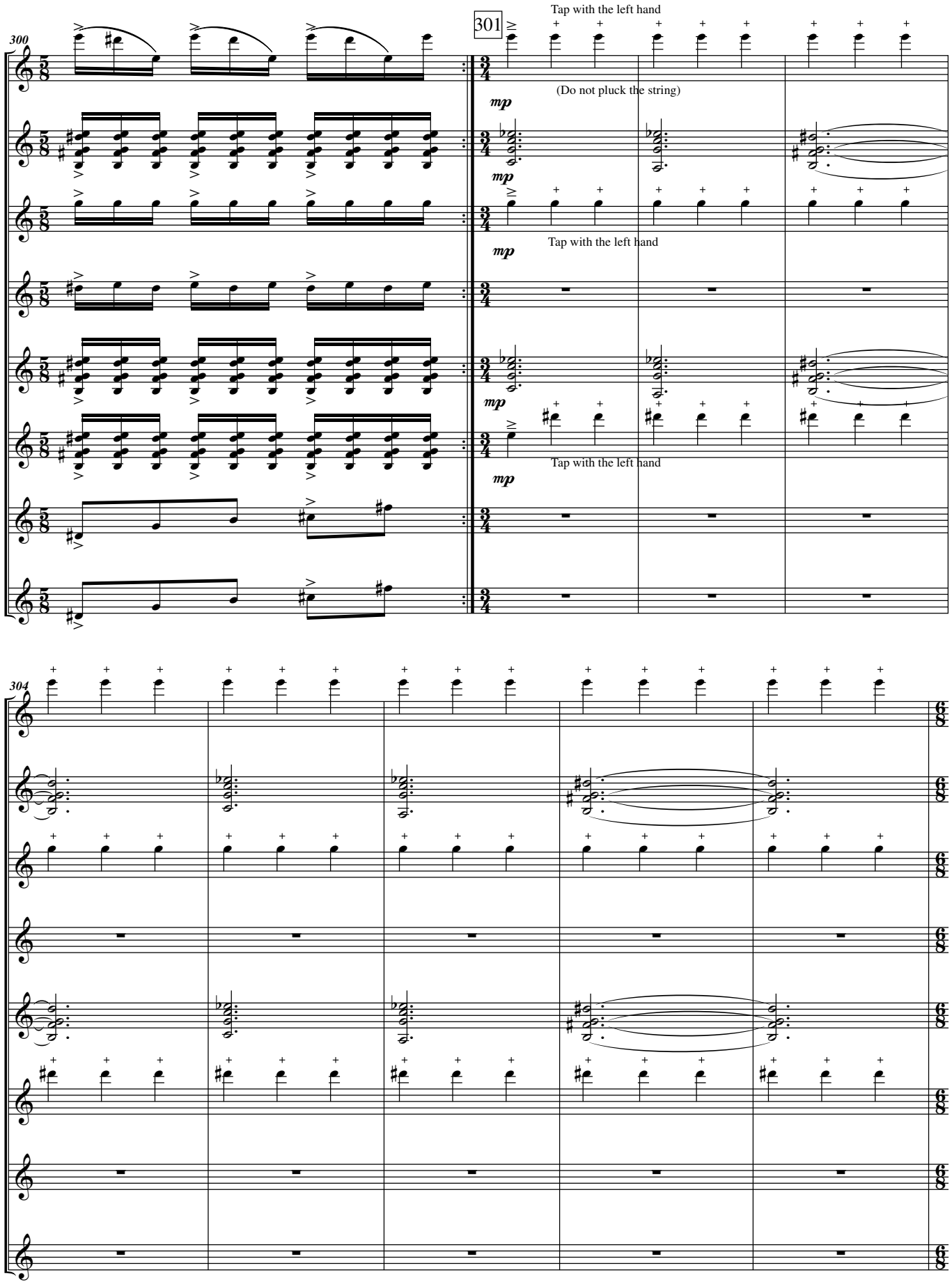

281
Tap with the left hand
①
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
nat.
Gtr. 5
Gtr. 6
⑥
mf
Gtr. 7
Gtr. 8

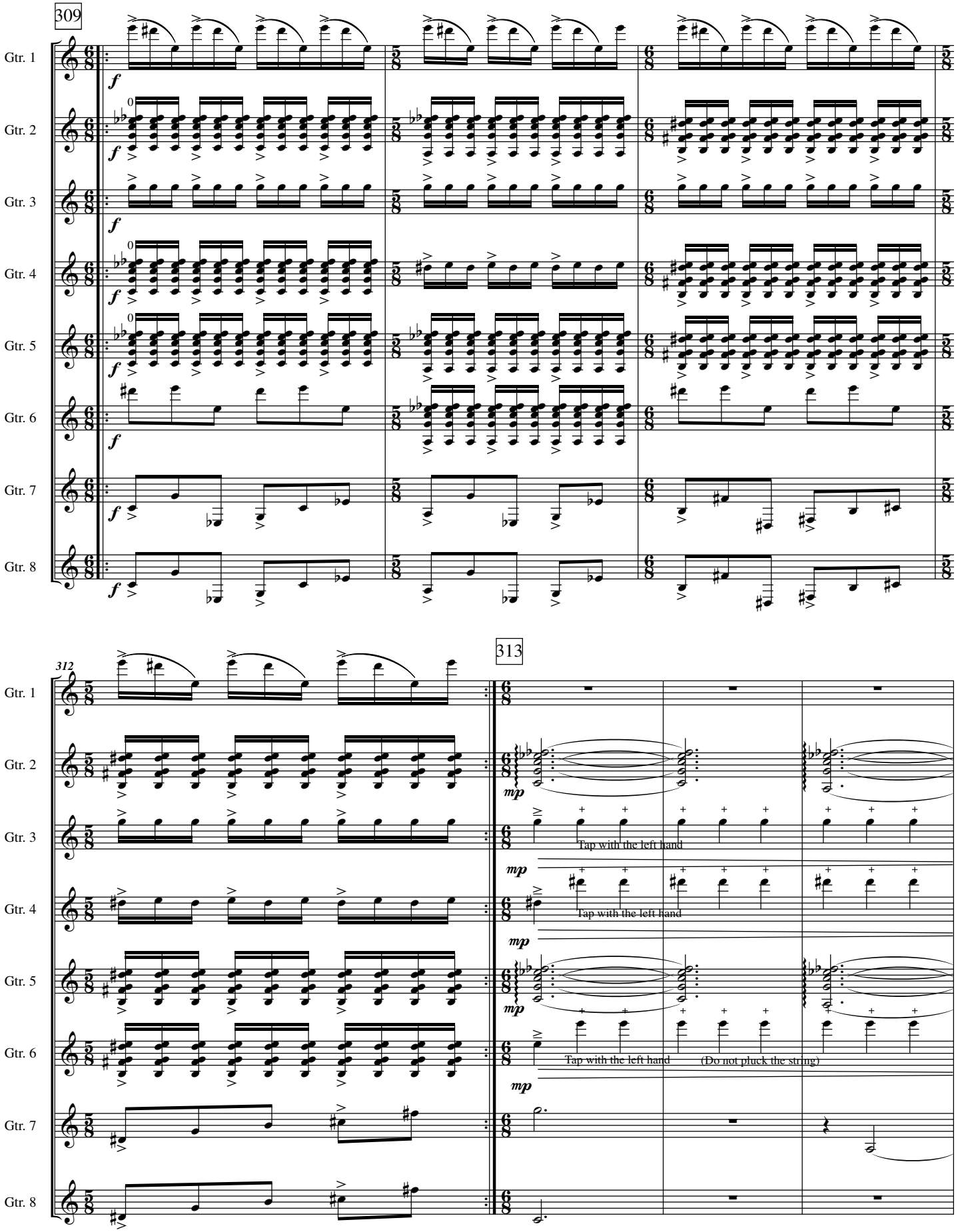

287
289
simile
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
rasg.
nat.
nat.


291
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8


294
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
294
Gtr. 7
Gtr. 8


ord.
297
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
297
Gtr. 7
Gtr. 8


300
301
304
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
Tap with the left hand
(Do not pluck the string)
Tap with the left hand
Tap with the left hand
mp
mp
mp
mp

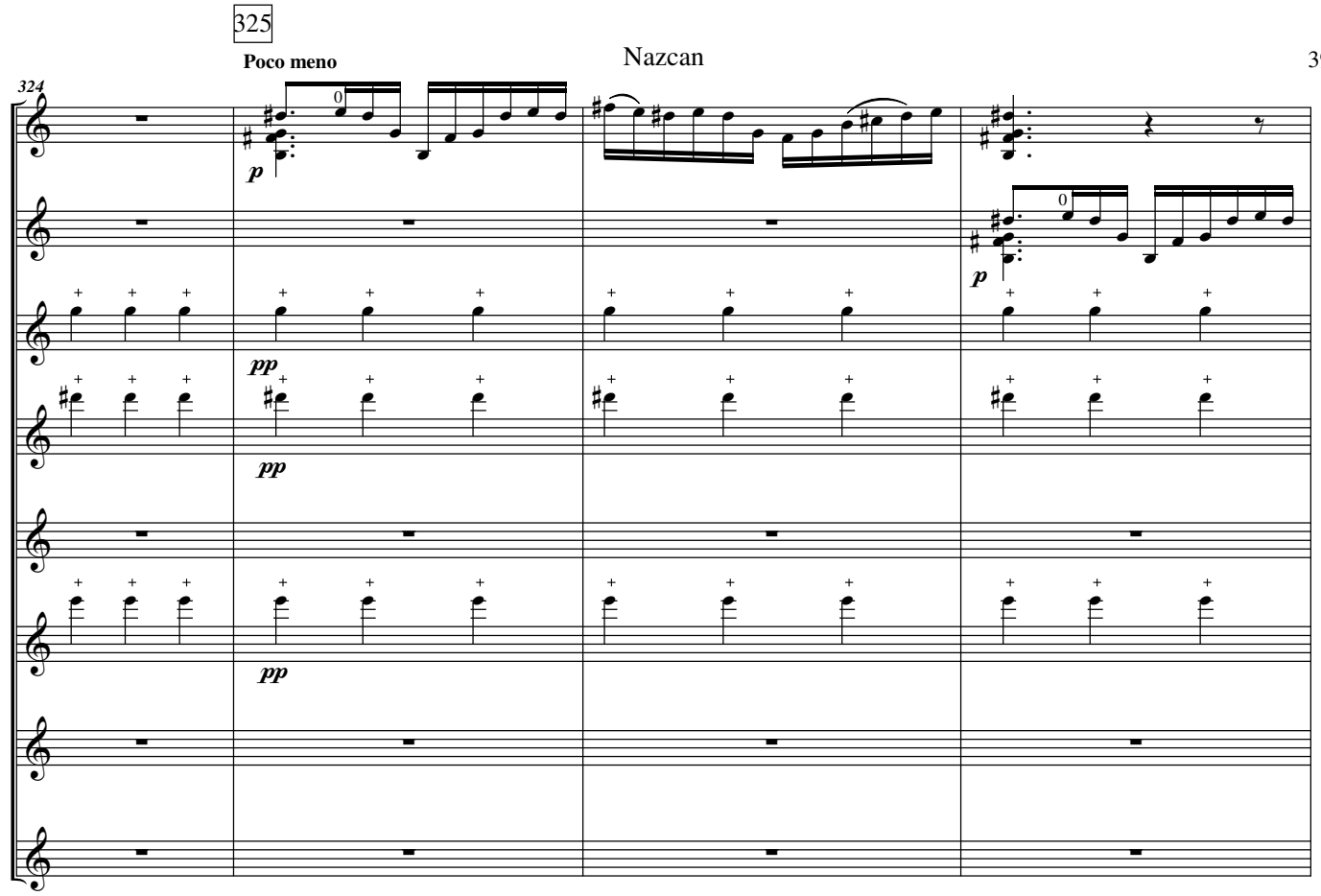

309
312
313
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
f
mp
Tap with the left hand
Tap with the left hand
Tap with the left hand
(Do not pluck the string)

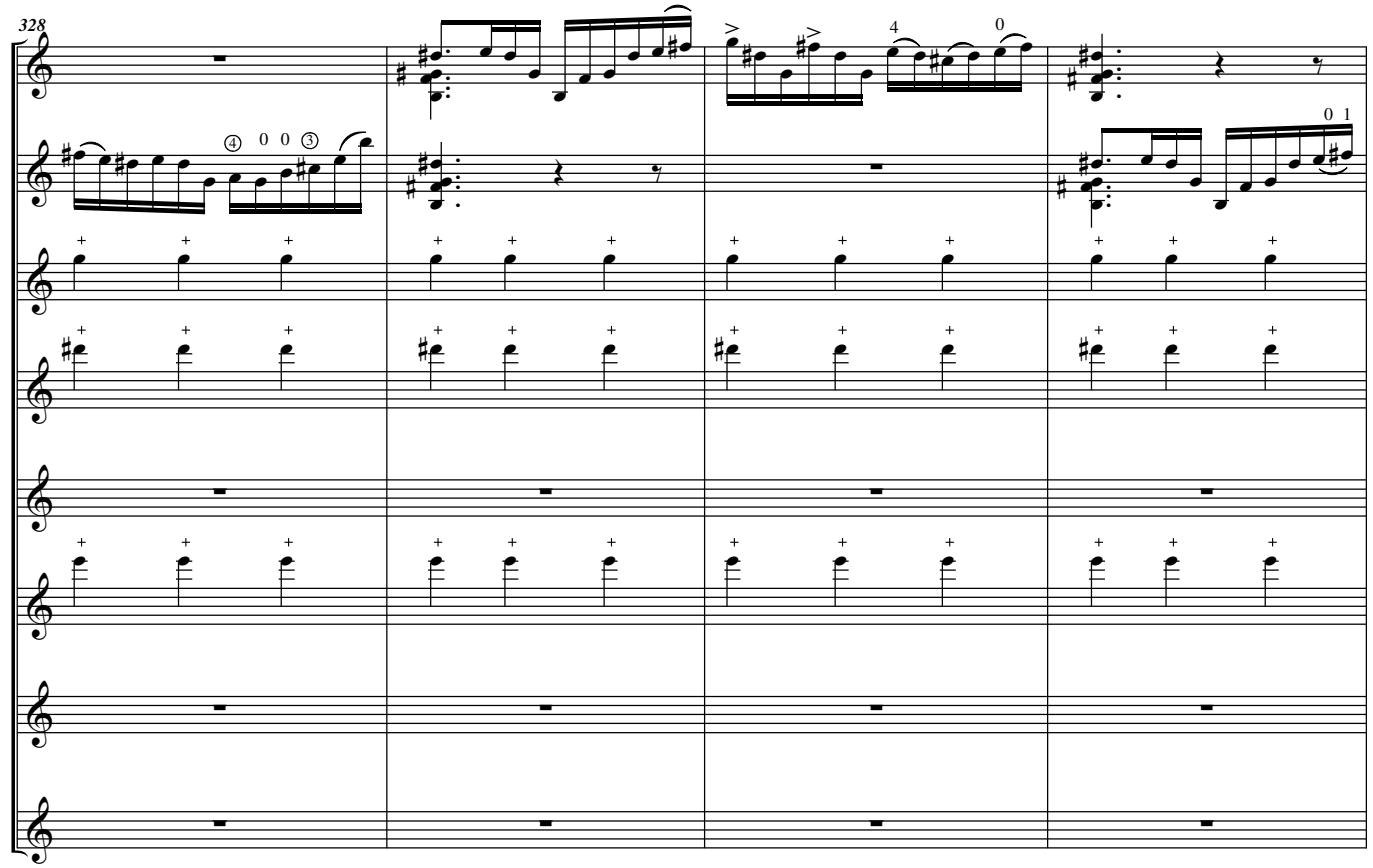
316

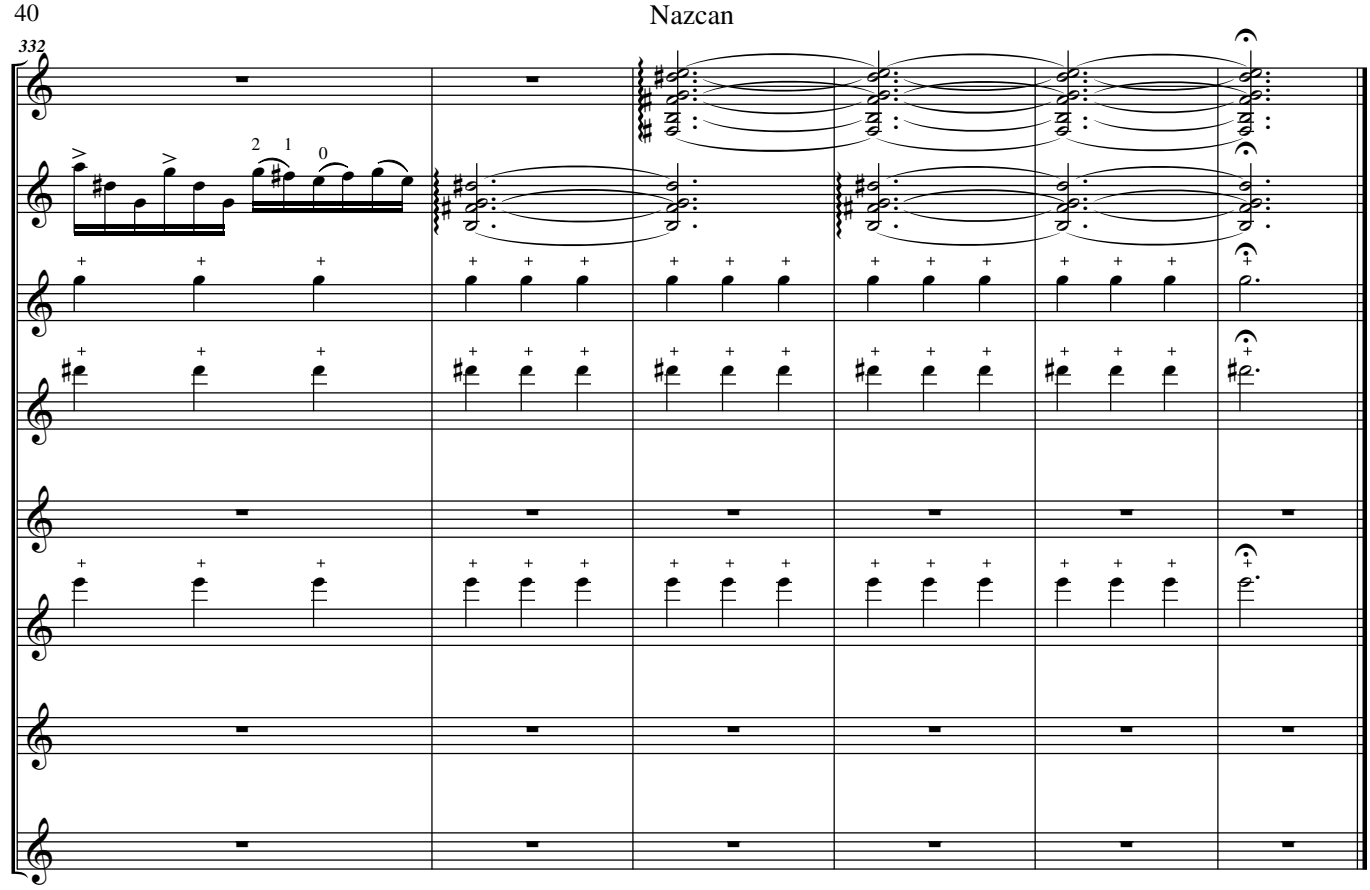
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8

320

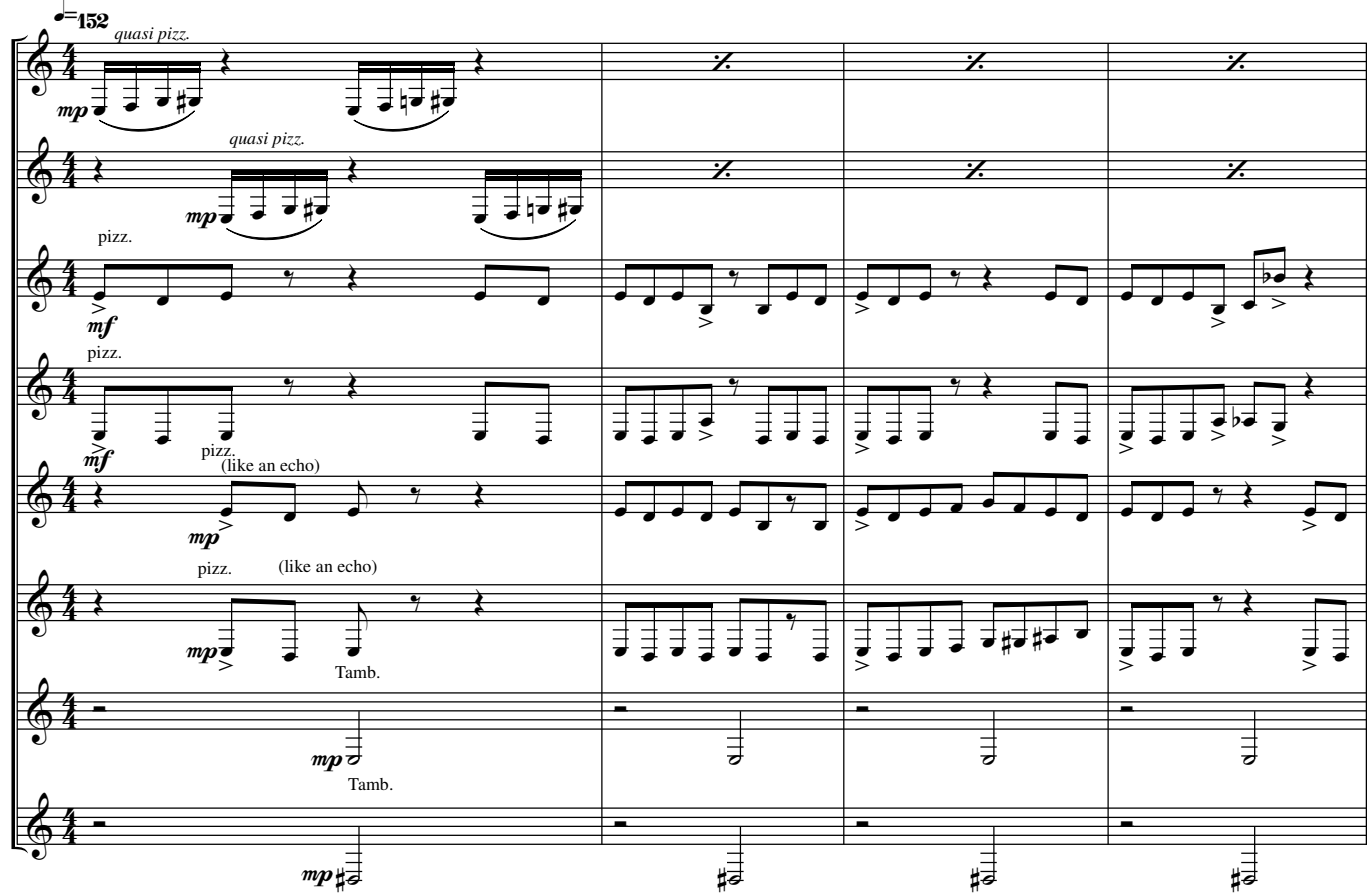
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8


325
Poco meno
324
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
p
pp
pp
p


328
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8



338 VI. Baile de las Quimeras



SPANISH/ENGLISH NARRATION
BOTH IN UNISON:

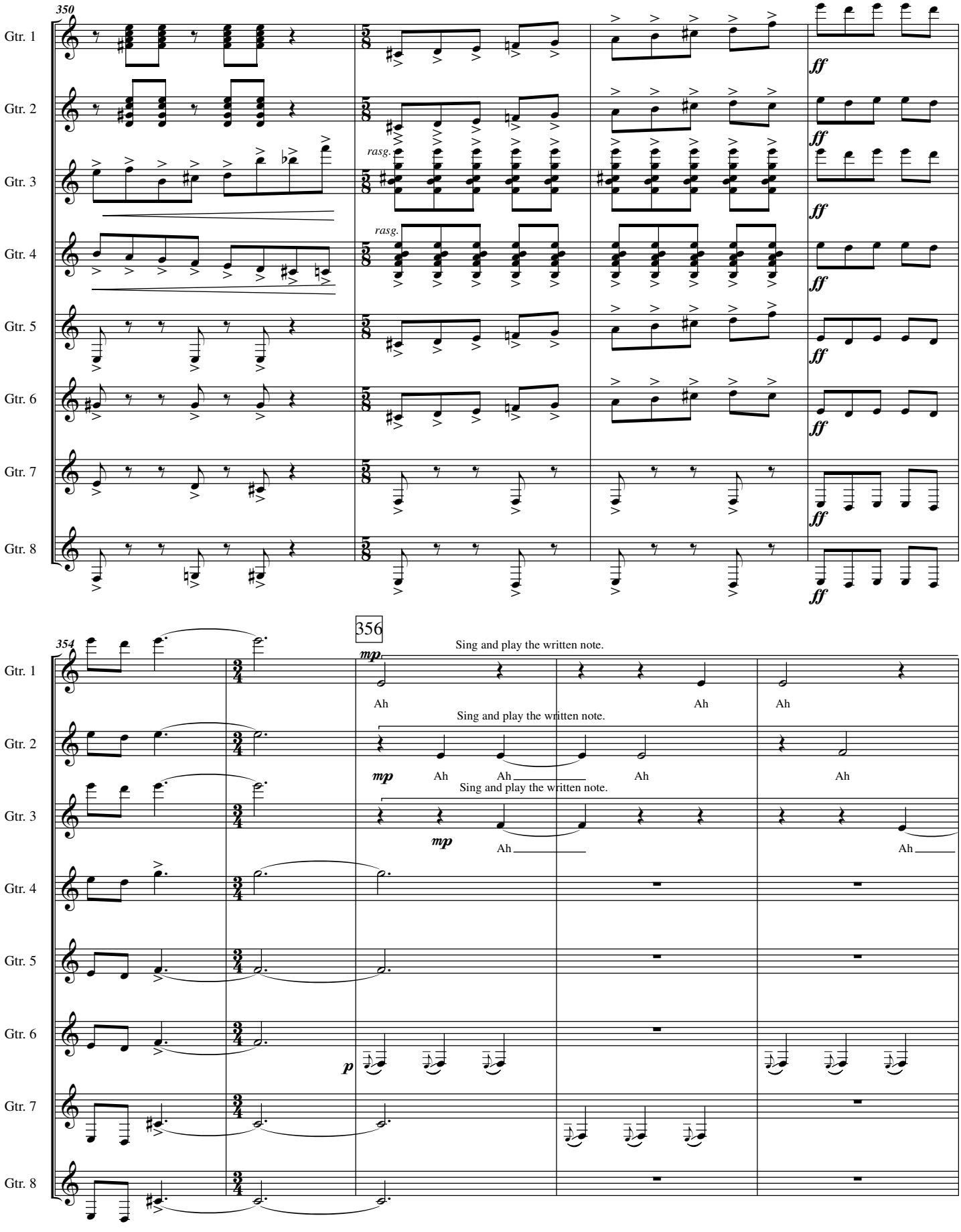
"ESTA NUESTRA PALABRA, NUESTRA VOZ,
Nuestro reto, nuestro manifiesto"
"THIS IS OUR WORD, OUR VOICE,
our challenge, our manifesto!"

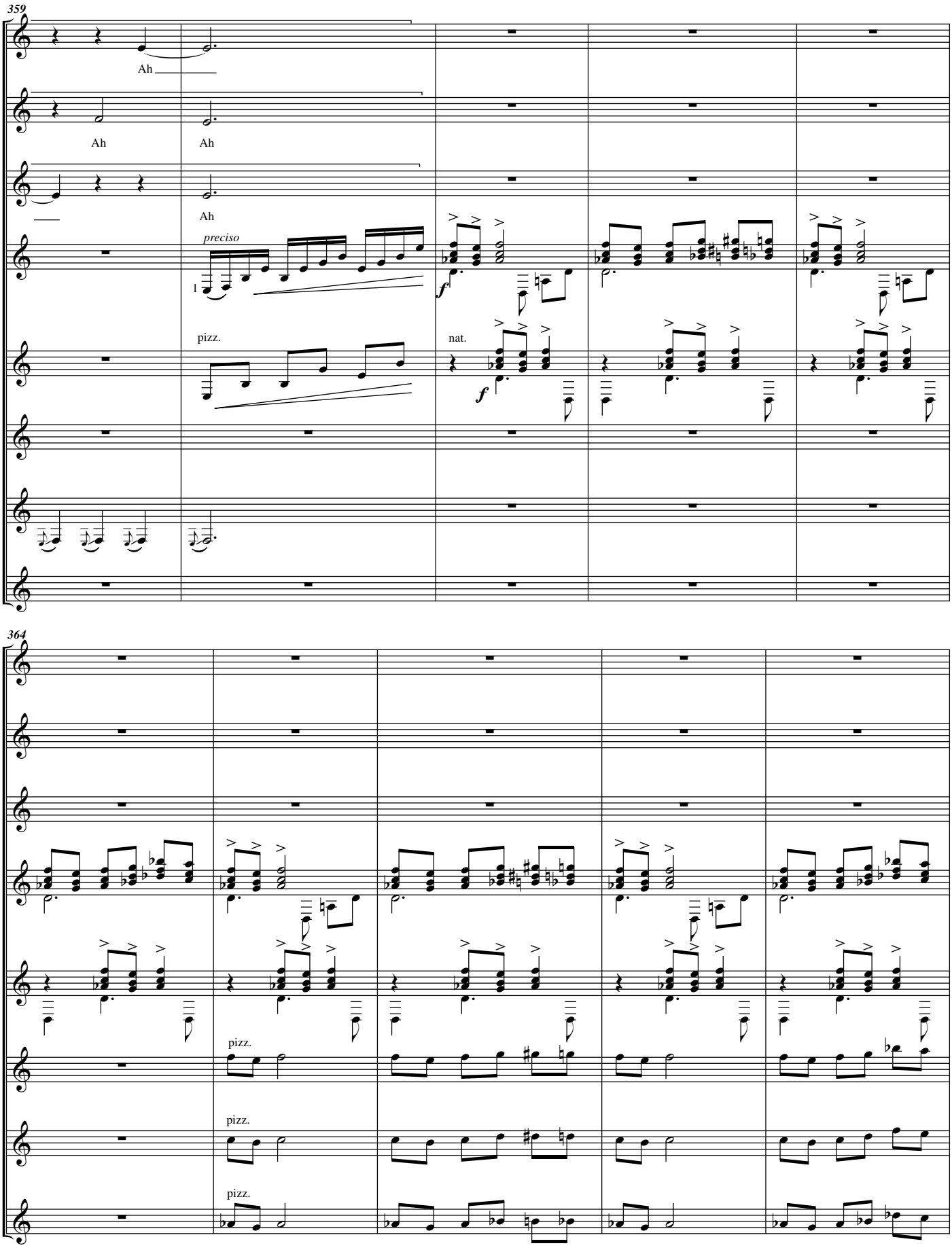
342

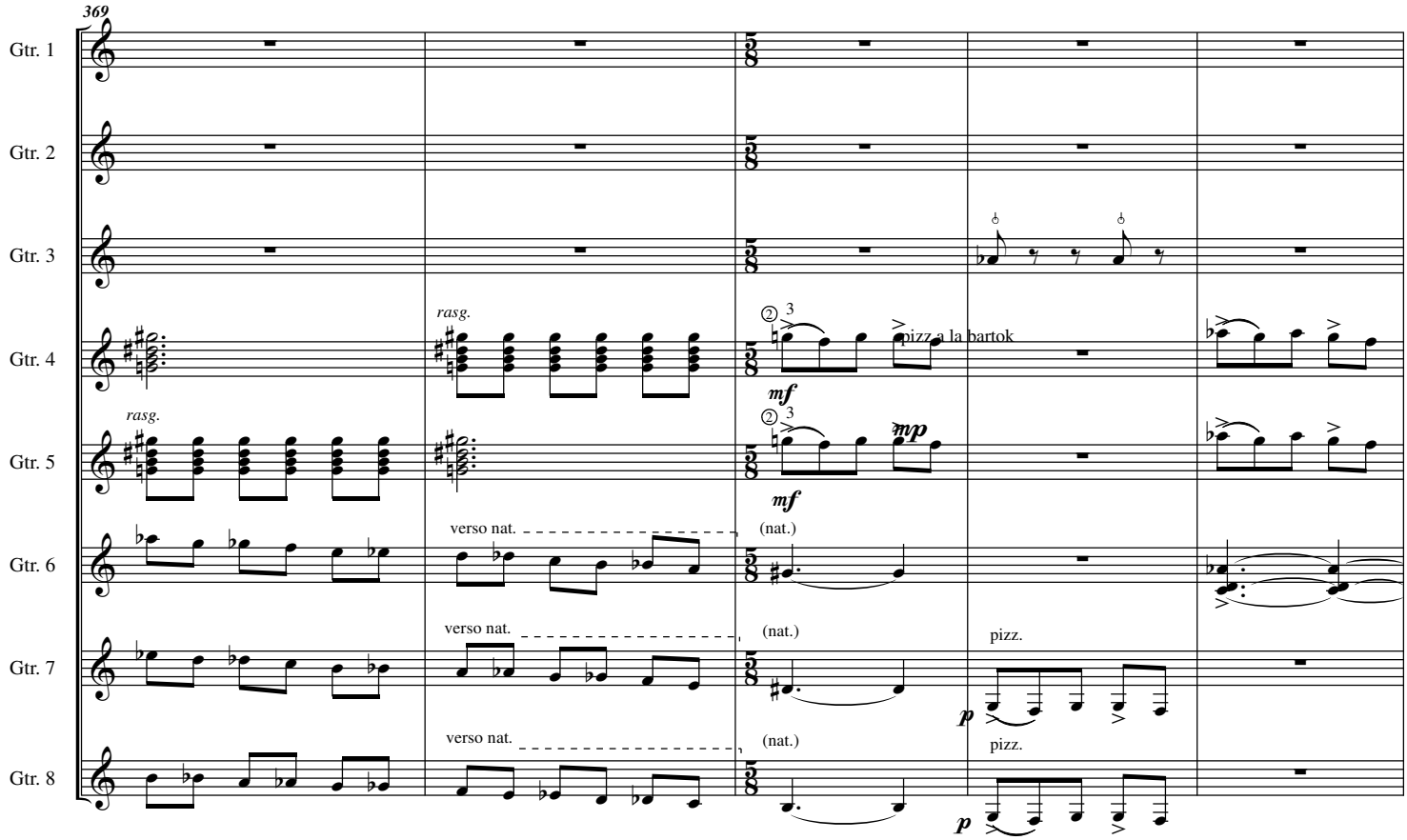
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8

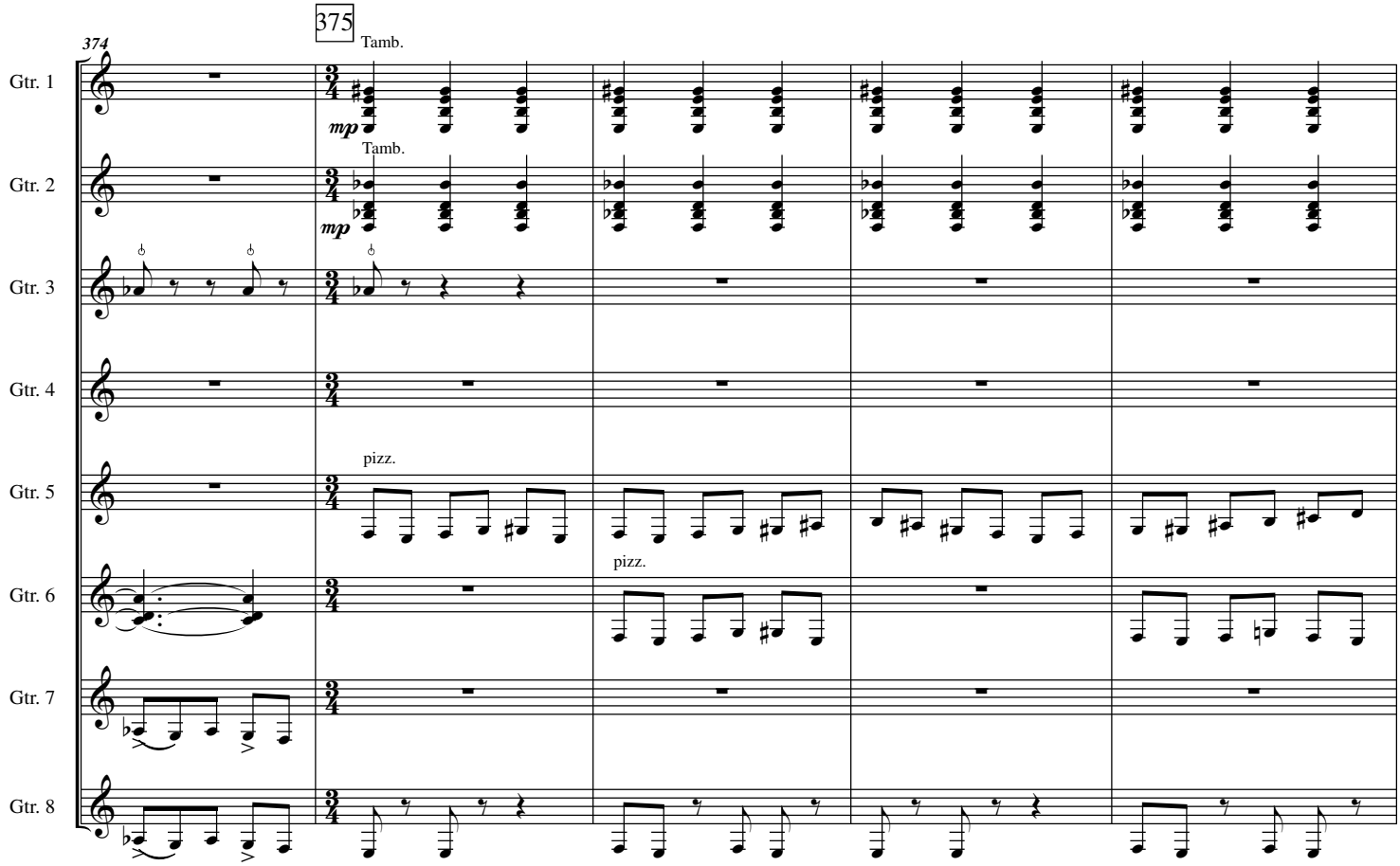
346

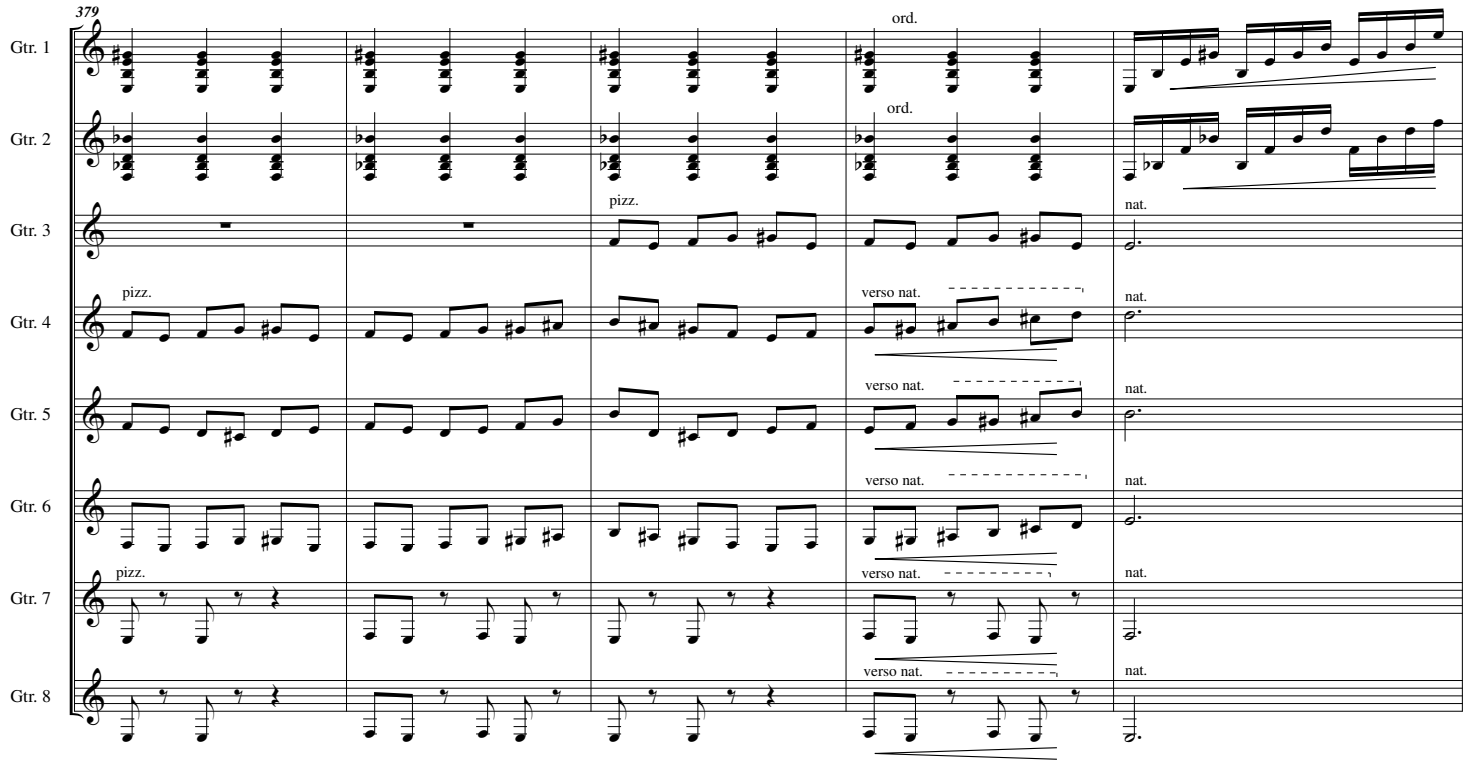
rasg.
f
nat.


350
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
rasg.
rasg.
ff
354
356
Sing and play the written note.
Sing and play the written note.
Sing and play the written note.
mp
mp
mp
p
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah


359
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
Ah
Ah
Ah
Ah
preciso
1
f
pizz.
nat.
f
364
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
pizz.
pizz.
pizz.


369
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
rasg.
rasg.
pizz. a la bartok
mf
mp
mf
verso nat.
verso nat.
verso nat.
(nat.)
(nat.)
(nat.)
pizz.
p
pizz.
p

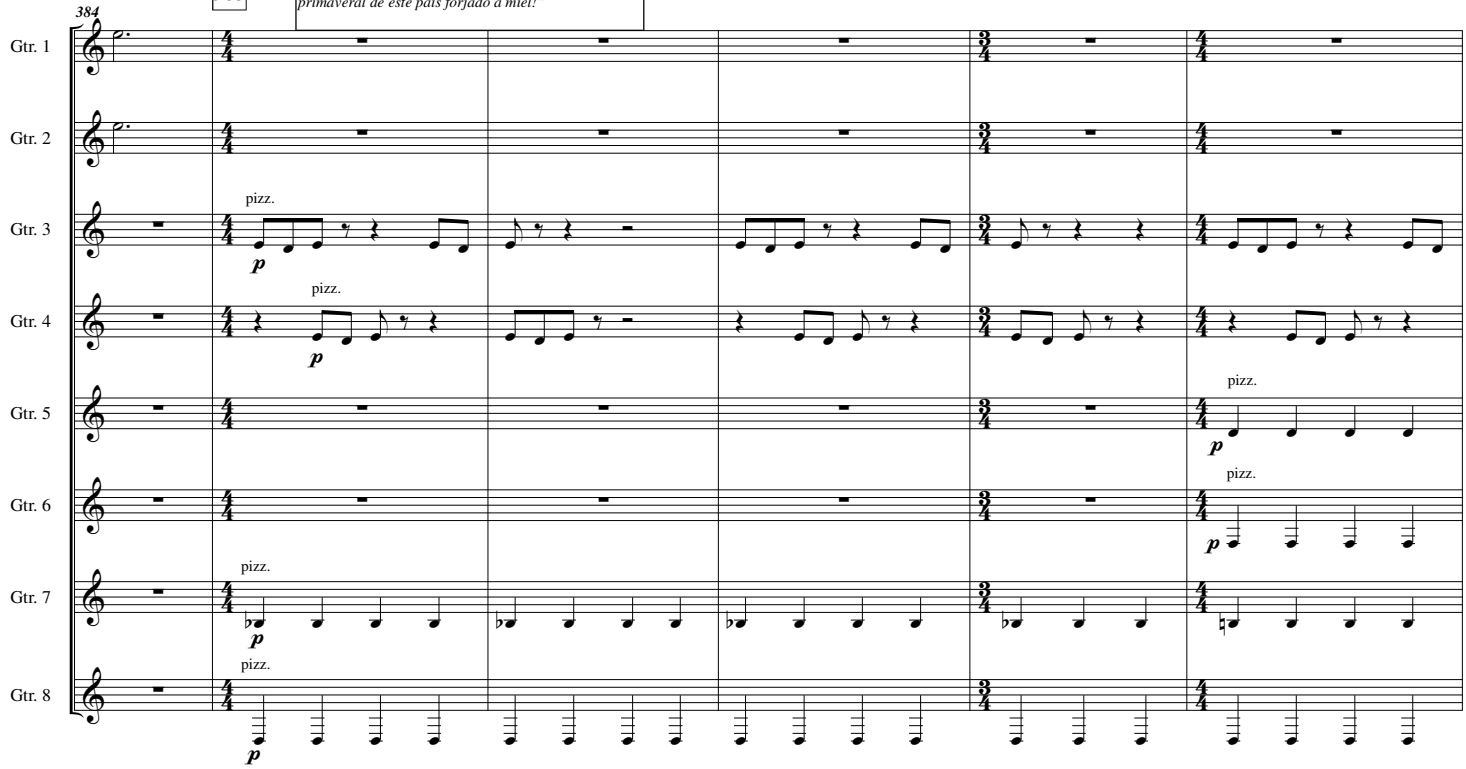

374
375
Tamb.
Tamb.
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
mp
mp
pizz.
pizz.

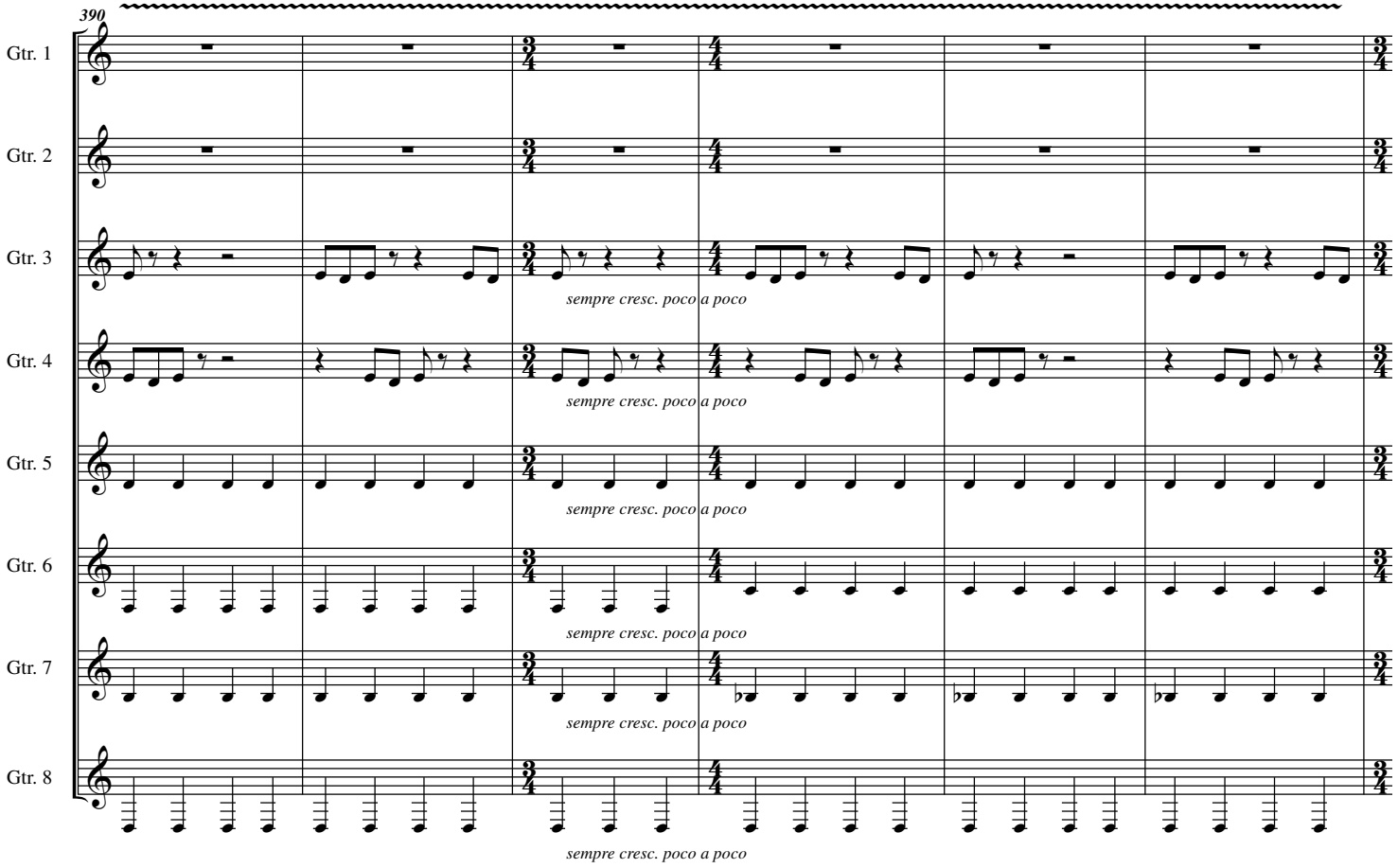


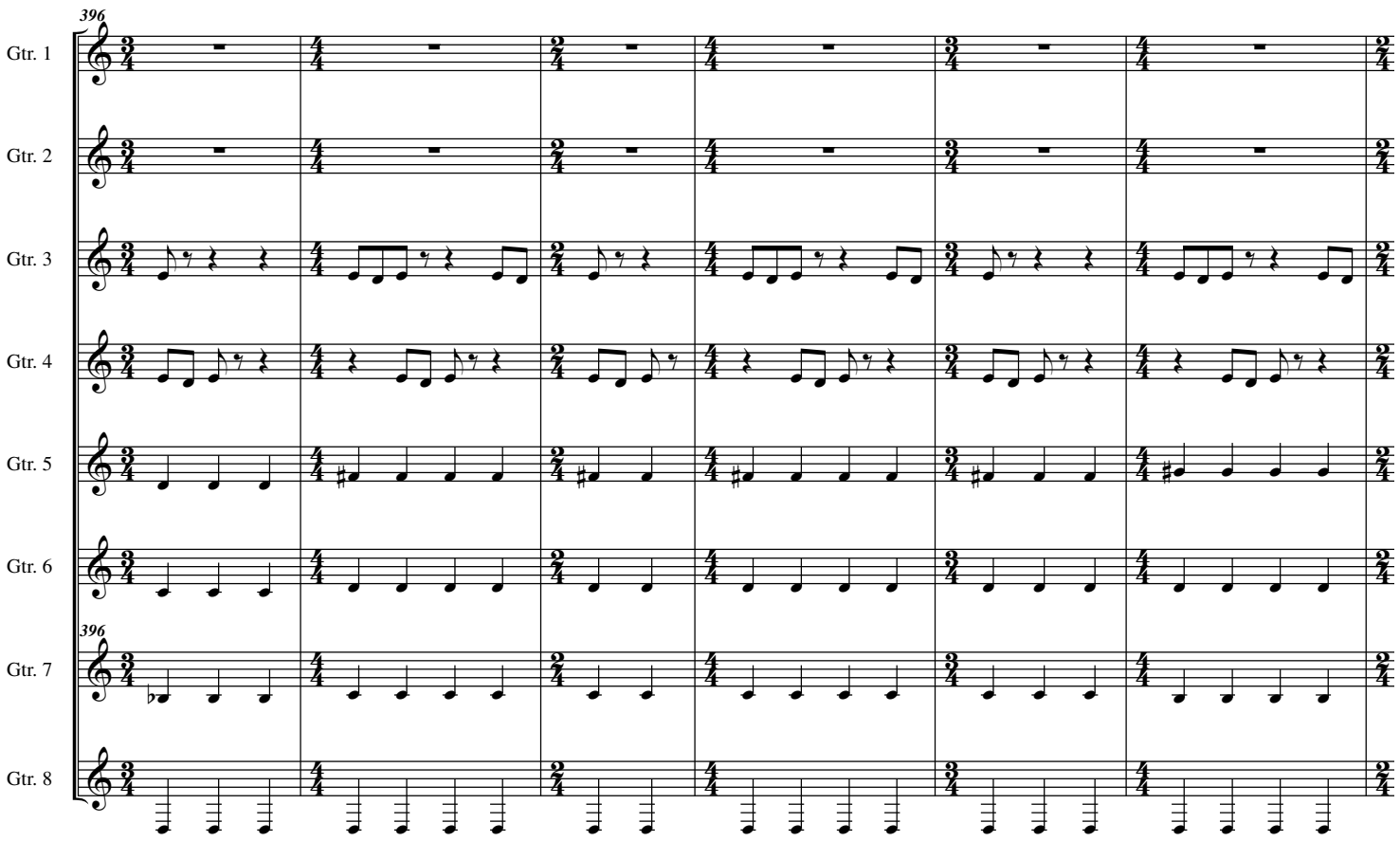
SPANISH NARRATION

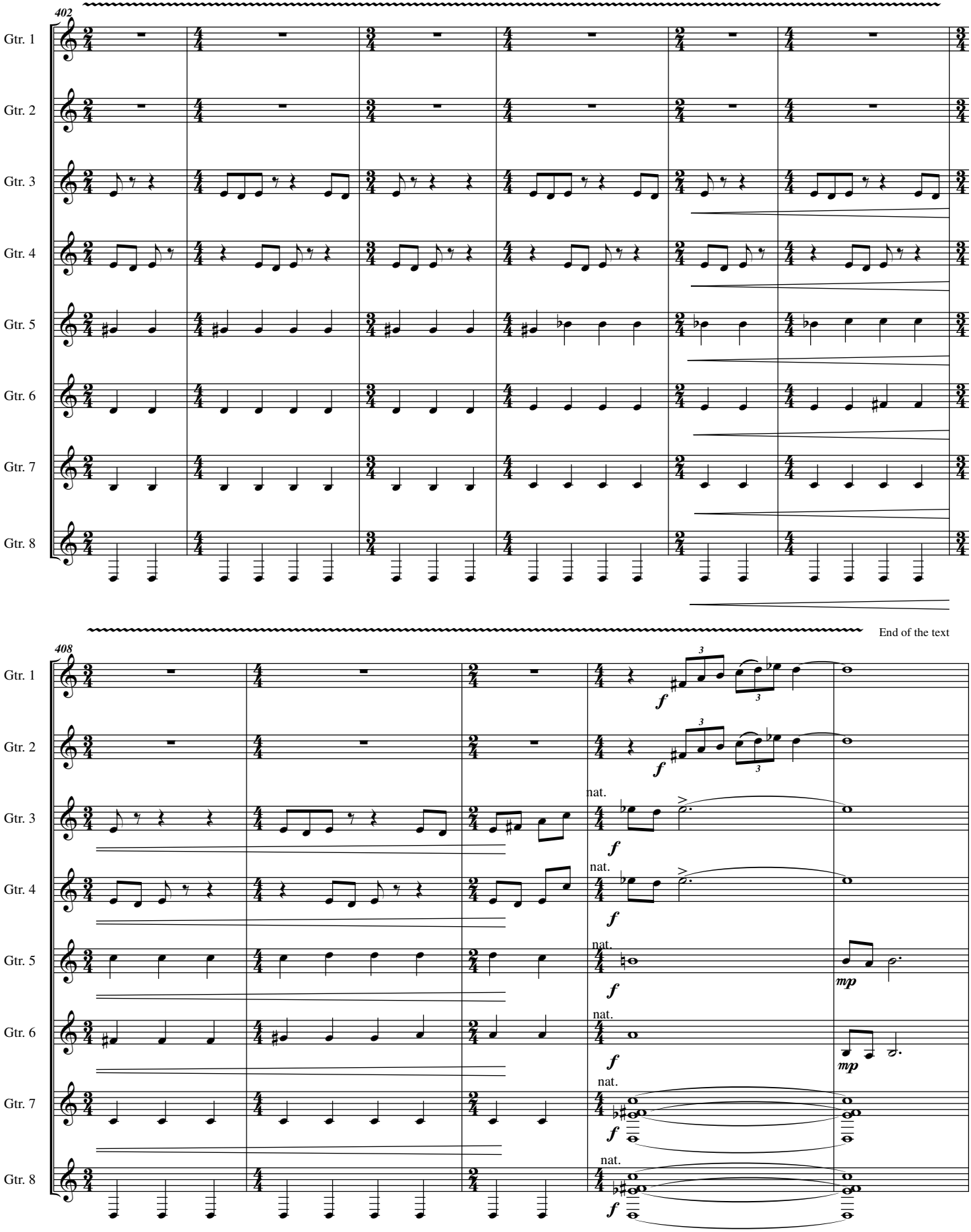
"¡Allá va…
y nazca la Arquitectura intacta,
amparo de las artes heridas
por el reflejo de las flechas en el agua,
al dar caza a Cuatricielo, ídolo de lava transparente
que año con año
a la entrada de la primavera
volverá a ser herido,
para que las artes,
alimentos de los dioses, permanezcan entre los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

385




390
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
sempre cresc. poco a poco
sempre cresc. poco a poco
sempre cresc. poco a poco
sempre cresc. poco a poco
sempre cresc. poco a poco
sempre cresc. poco a poco


396
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
396
Gtr. 7
Gtr. 8


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
nat.
f
mp

ENGLISH NARRATION

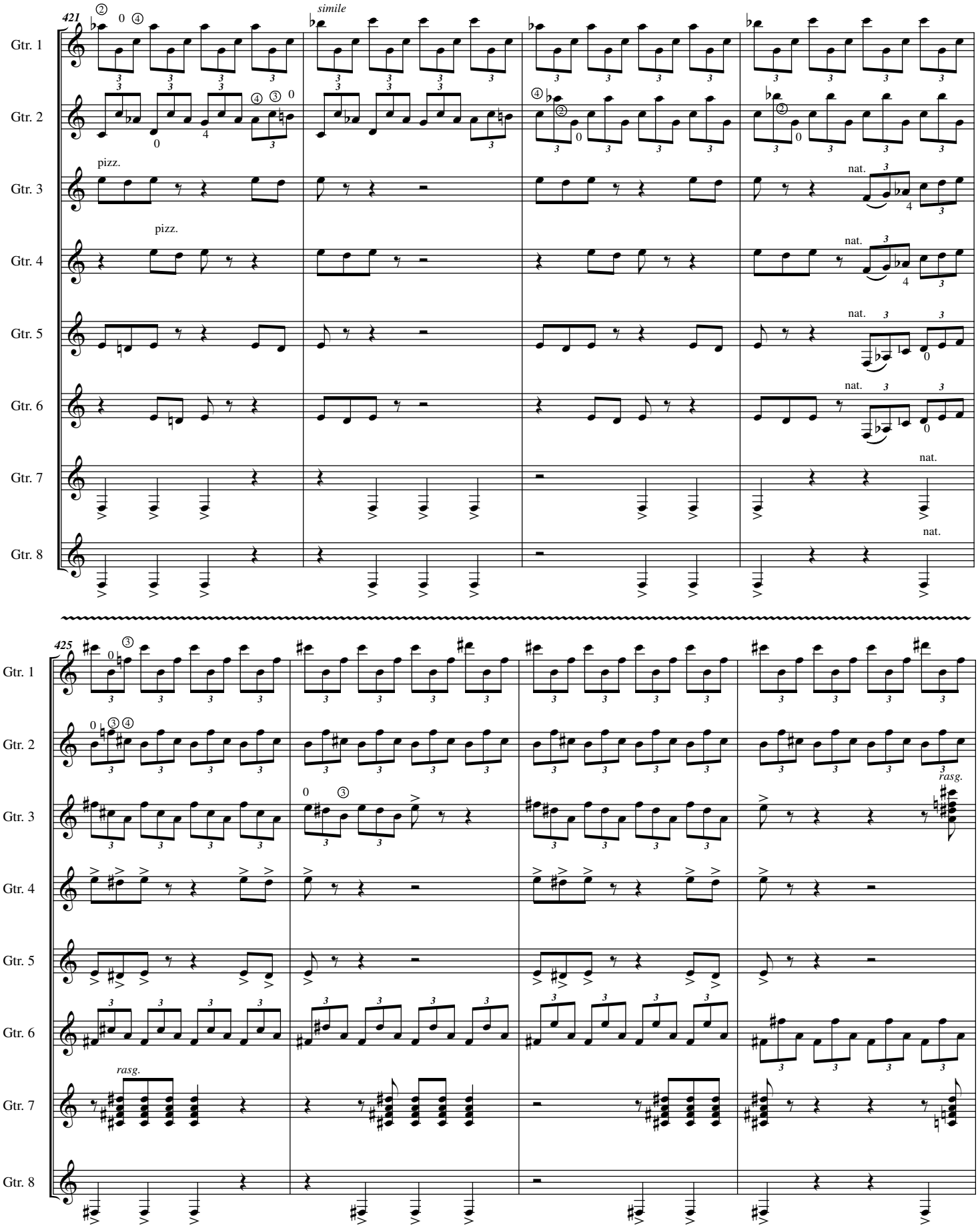
"There it goes…
and the untouched Architecture is born,
a shelter for the arts wouded
by the arrow's reflection in the water,
in the chase of Quadriheaven,
idol of transparent lava,
who from yaer to year
at the onset of spring
will again be wounded, so that the arts,
the nourishment of the gods,
may 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!"

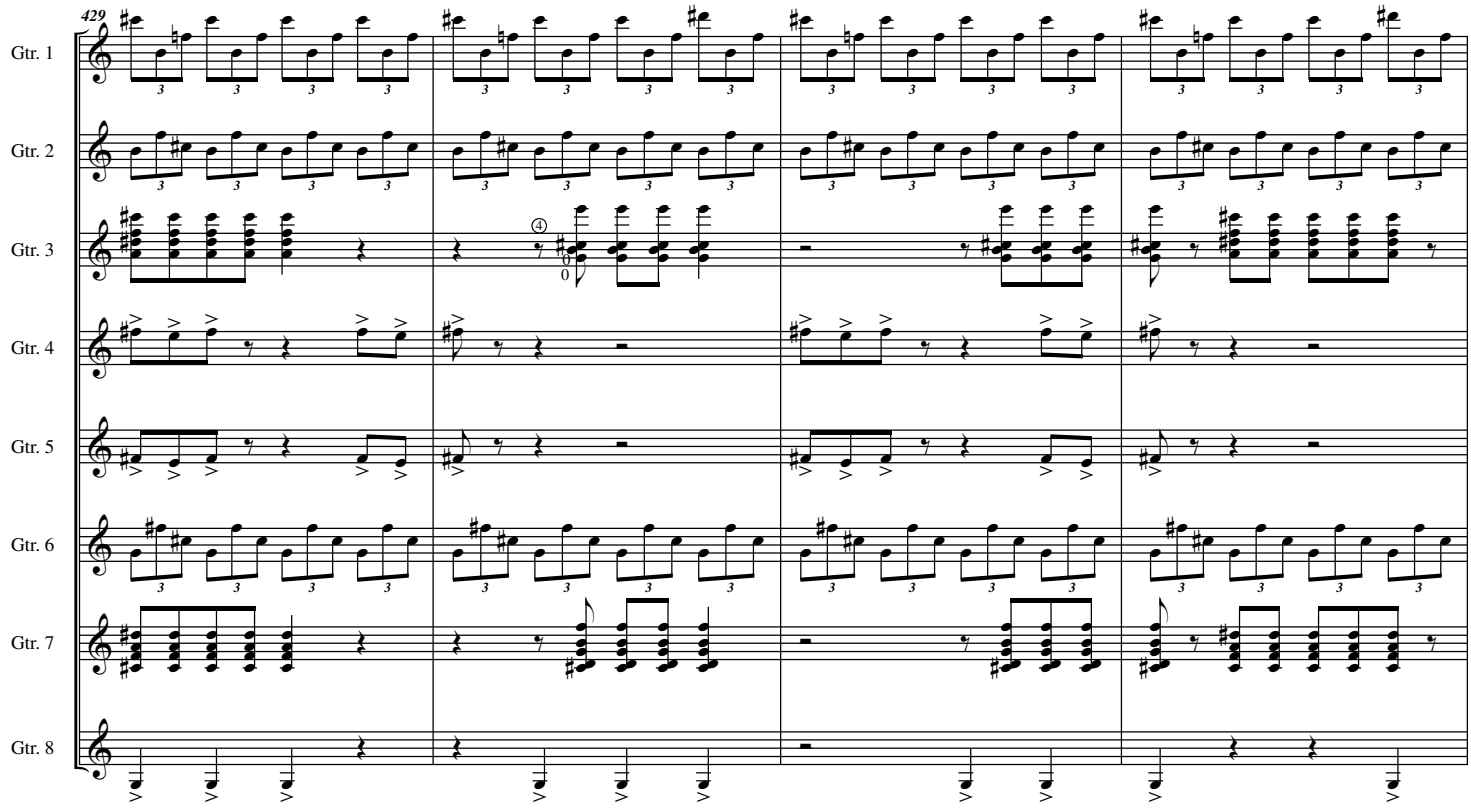
413

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

417

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


421
simile
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
Gtr. 5
Gtr. 6
Gtr. 7
Gtr. 8
pizz.
nat.
425
rasg.



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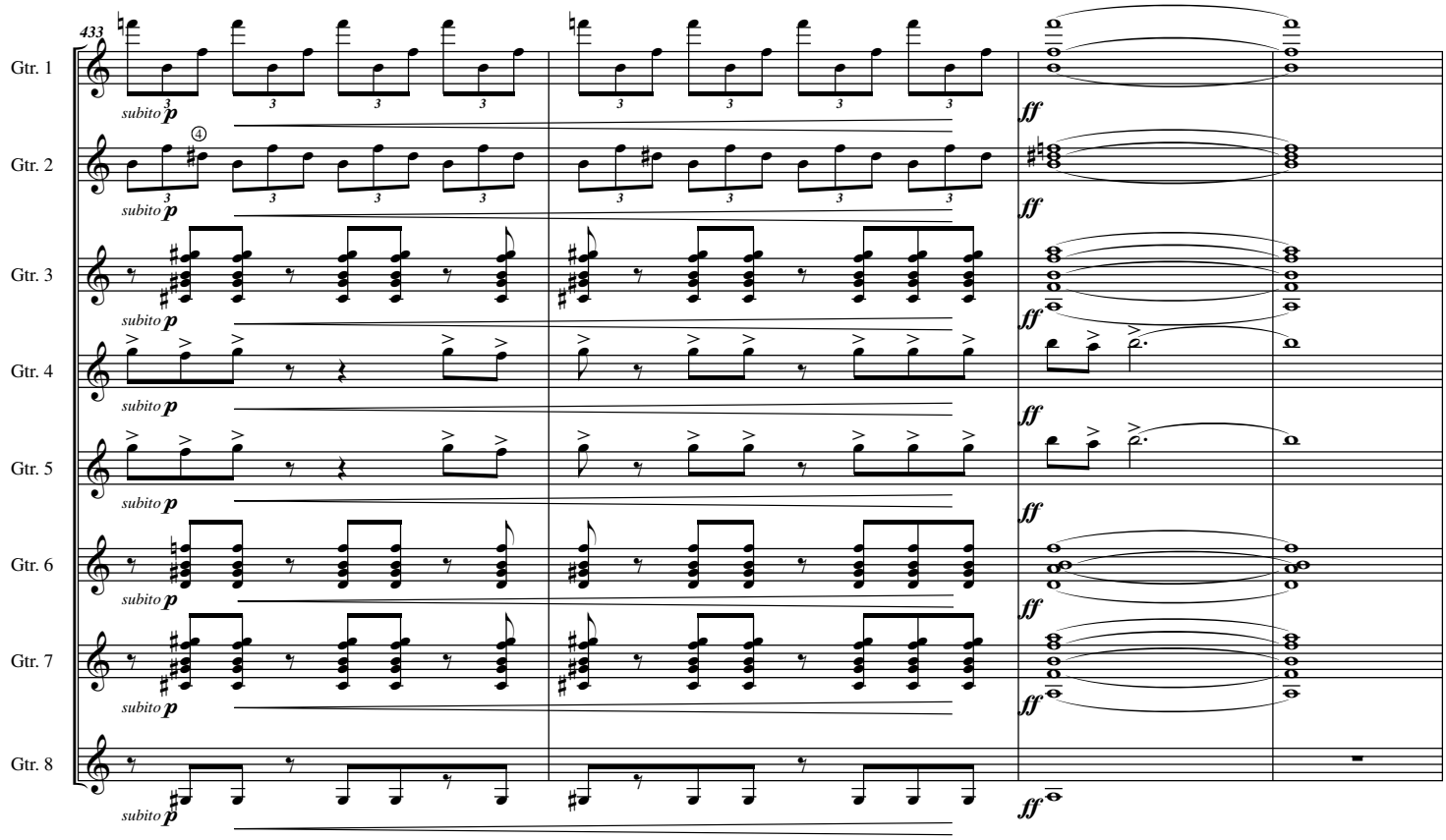

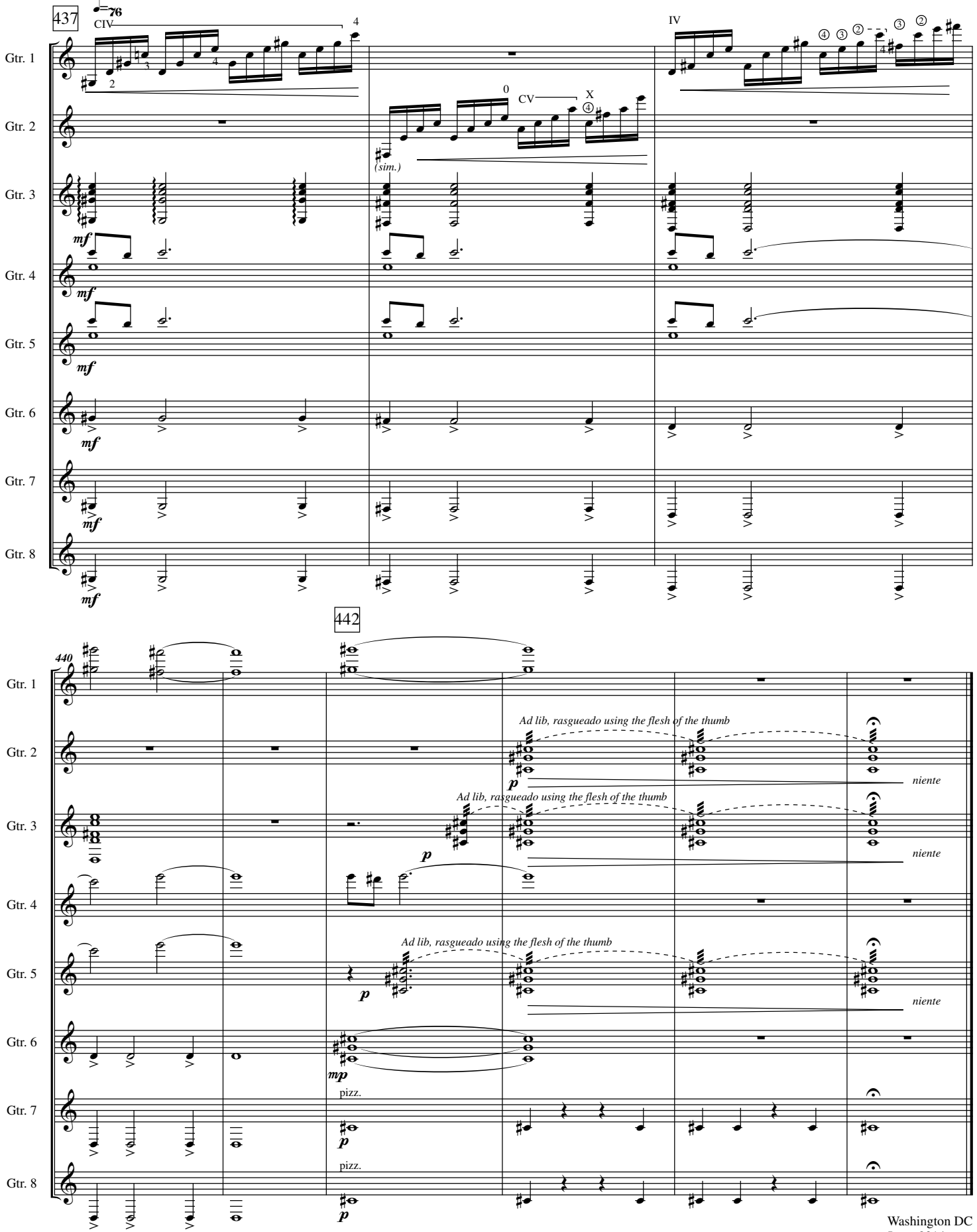

Washington DC
June, 2014