

Mikael Birchmeier-Epprecht

Alucinación

*Poems by Gabriela Mistral,
for voice and piano*

(2023)



Instrumentation: Voice and Piano | **Total Duration** ca. 12'

The score might be transposed at will to improve comfort in the register and interpretative effectiveness. The *ambitus* of each song is indicated before the respective first bar.

Alucinación is dedicated with great affection and gratitude to Margot Parés Reyna.

Mikael Birchmeier-Epprecht, 2023

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Notes



phantom note: phrase as if the note would be played, but don't do it



inverted accent: give importance by playing with less intensity

sostenuto

sustain, hold the tempo with slightly more intensity than in rubato

soltando

let go, referring to tempo; with slightly more intensity than in rubato

Tempo is not metronomic. The natural cadence of spoken Spanish should always be held in mind.

Metronome markings are only a reference.

It is strongly recommended that the poems are presented to the public before playing them, either by written form or reciting them.

Arpeggios on the piano

In this piece, different kinds of *arpeggio* notation are presented. If there is an arrow, it always represents the direction of the *arpeggio*.

The straight-line *arpeggio* symbol

should be played



this meaning, the arpeggio starts in the *previous* upbeat and the final note arrives in the written beat.

The curly-line *arpeggio* symbol,

traditionally played as



means a freer *arpeggio*, left to the performer. It is anyway suggested the above-indicated traditional execution. If this symbol doesn't have an arrow, the direction is left to the performer.

If any of the arpeggio symbols is printed in a lighter gray, this indicates an optional *arpeggio*.

(In the above examples, durations are not intended as exact, they only illustrate the concept of each arpeggio.)

Alucinación

Poems by Gabriela Mistral

La memoria divina	ca. 5'	page 2
Riqueza	ca. 1'30"	14
La medianoche	ca. 3'	20
Paraíso	ca. 2'30"	28

Program note

Alucinación is a musicalization of poems included in the homonymous chapter of the book *Tala*, published by Gabriela Mistral in 1938. In composing them I've always had in mind the natural intonation of spoken and recited spanish, trying to illustrate the emotions evocated in the poetry with the possibilities that music offers as a mean of expression.

MBE

La memoria divina

A Elsa Fano.

Si me dais una estrella,
y me la abandonáis, desnuda ella
entre la mano, no sabré cerrarla
por defender mi nacida alegría.
*Yo vengo de una tierra
donde no se perdía.*

Si me encontráis la gruta
maravillosa, que como una fruta
tiene entraña purpúrea y dorada,
y hace inmensa de asombro la mirada,
no cerraré la gruta
ni a la serpiente ni a la luz del día,
*que vengo de una tierra
donde no se perdía.*

Si vasos me alargaseis,
de cinamomo y sándalo, capaces
de aromar las raíces de la tierra
y de parar al viento cuando yerra,
a cualquier playa los confiaría,
*que vengo de una tierra
en que no se perdía.*

Tuve la estrella viva en mi regazo,
y entera ardí como un tendido ocaso.
Tuve también la gruta en que pendía
el sol, y donde no acababa el día.
Y no supe guardarlos,
ni entendía que oprimirlos era amarlos.
Dormí tranquila sobre su hermosura
y sin temblor bebía en su dulzura.

Y los perdí, sin grito de agonía,
*que vengo de una tierra
en donde el alma eterna no perdía.*

The divine Memory

If you were to give me a star,
and then abandoned it, bare in my hand,
I won't know how to close it,
to defend my newborn joy.
*I come from a land
where nothing was lost.*

If you find me the cave,
a marvel, like fruit,
purple and gold in core,
and fills the gaze with immense wonder,
I wouldn't close the cave,
to neither the serpent nor the light of day,
*For I come from a land
where nothing was lost.*

If you extended to me vessels,
cinnamon and sandalwood,
Capable of fragrancng the earth's root,
to halt the wandering wind I would
entrust them to any shore,
*For I come from a land,
where nothing was lost.*

I once held the living star in my embrace,
And burned whole, like a sprawling
sunset.

I also had the cave where the sun hovered,
and where the day never ended.
And I didn't know how to keep them near,
nor did I understand that to oppress them
was to love them.

I slept in peace upon their beauty
and without trembling, I drank from their
sweetness.

And I lost them without a cry,
*for I come from a land
where the eternal soul never lost.*

La Memoria Divina

Gabriela Mistral

Mikael Birchmeier-Epprecht

♩ = c. 36 - 44 **Expresivo**

Voz

Piano

con ped.

3 *ad lib*

Si me dáis u-na es-

5 *tempo* *sostenuto*

tre - lla, y me la a-ban-do-náis, des-nu-da

*mantener las notas del arpeggio mientras dure la armonía
(con ped. y/o teclas)
simile al fine*

7 *tempo*

e - lla en-tre la ma-no, no sa-bré ce -

9

rrar - la por de-fen-der mi na-ci-da a-le -

(notación alternativa: )

11 *sostenuto* *tempo*

grí - a. Yo_ ven_ go_ de_ u_ na tie - rra don-de no se per -

14

dí - a.

17

Sime en-con-tráis la gru ta

19

ma - ra - vi - llo - sa, que como u-na fru - ta

difuso *tremolo etc.*

21

tie-ne_en-tra-ña_púr - pu - rea_y do - ra da,

23

_y_ha-ce_in-men-sa_de_a-som - bro la mi - ra - da,

25

no ce - rra - ré la gru - ta

27

molto sostenuto

ni a la ser-pien-te ni a la luz del dí - a,

29

soltando

tempo

que ven-gode u-na tie - rra don-de no se per - dí - a,

32

si va-sos me a-lar - gá - seis,

35

— deca-ne-la ysán-da - lo, ca - pa - ces de a-ro-mar las ra-í-ces de la

38

tie - rra pa-rar al vien-to cuan-do ye - rra,

41

expres. a cual-quier pla - ya los con - fia - rí - a,

più piano e dolce

flotando

45 *libre, expresivo* *tempo* 4

que ven-go de u-na tie - rra en que no se per - dí - a.

48

51

più e più dolce

piano, emotivo

Tu-ve la es-tre-lla en mi re - ga - zo y en-te-ra ar-dí co-mo un ten -

di - do o-ca - so. Tu-ve tam-bién la gru - ta don-de pen - dí - a el

62

sol, y don-de no_a - ca - ba - ba_el dí - a._____

64

dramático

Y no su - pe guar dar - los,

66

dulce

ni en-ten-dí que o-pri-mir - los⁴ e - ra a - mar - los._____

68

— Dor - mí tran - qui - la en su her - mo - su - ra

70

— y sin tem - blor be - bí - a en su dul - zu - ra.

73

poco più libero, sempre molto espress.

Y los per - dí sin gri - tode a - go - ní - a,

colla parte

76

78

libre

que — ven - go de u - na tie - rra en don - de el al - ma e - ter - na no per -

80

molto più pianissimo e dolce

dí - - - a.

libre

Red. l.v.

= no tocar la nota

Riqueza

Tengo la dicha fiel
 y la dicha perdida:
 la una como rosa,
 la otra como espina.
 De lo que me robaron
 no fui desposeída;
 tengo la dicha fiel
 y la dicha perdida,
 y estoy rica de púrpura
 y de melancolía.
 ¡Ay, qué amante es la rosa
 y qué amada la espina!
 Como el dulce contorno
 de dos frutas mellizas
 tengo la dicha fiel
 y la dicha perdida.

Richness

I have faithful delight,
 and lost delight:
 one like a rose,
 the other like a thorn.
 Of what they stole from me,
 I was not dispossessed;
 I have faithful delight,
 and lost delight,
 and I am rich in purple
 and in melancholy.
 Oh, how loving is the rose,
 and how beloved the thorn!
 Like the sweet contour
 of two twin fruits,
 I have faithful delight,
 and lost delight.

Riqueza

Gabriela Mistral

Mikael Birchmeier-Epprecht

$\text{♩} = 70$ **Dulce**

Voz

Piano

moderadamente con ♩ .

4

Ten-go la di-cha fiel y la di-cha per - di - da:—

8

la u - na co - mo ro - sa la o - tra co - mo es

11

pi - na la u - na co - mo ro -

14

- sa la o - tra co - mo es pi - na.

17

De lo que me ro - ba - ron no fui des - po - se -

19

í - da; ten - go la di - cha fiel.

22

y la di-cha per-di-da y es -

25

toy ri-ca de púr-pu-ra y me-lan-co-lí-a.

29

espress.
¡Ay, qué a-man-te es la ro-sa y qué a-ma-da la es -

32

pi-na! Co-mo el dul-ce con-tor-no de dos

fru - tas me - lli - zas ten - go la di - cha

This system contains measures 35, 36, and 37. The vocal line is in a single treble clef with a key signature of one flat. The lyrics are "fru - tas me - lli - zas ten - go la di - cha". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and quarter notes, with some chords in the piano part.

fiel y la di - cha per - di - da.

This system contains measures 38, 39, and 40. The vocal line continues with the lyrics "fiel y la di - cha per - di - da." The piano accompaniment features a more active texture with sixteenth-note runs in the right hand and steady eighth-note accompaniment in the left hand.

This system contains measures 41, 42, and 43. The vocal line has a long, sustained note in measure 41, followed by a rest in measure 42, and a final note in measure 43. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a final chord in both hands.

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La medianoche

Fina, la medianoche.
Oigo los nudos del rosal:
la savia empuja subiendo a la rosa.

Oigo
las rayas quemadas del tigre
real: no le dejan dormir.

Oigo
la estrofa de uno,
y le crece en la noche
como la duna.

Oigo
a mi madre dormida
con dos alientos.
(Duermo yo en ella,
de cinco años).

Oigo el Ródano
que baja y que me lleva como un padre
ciego de espuma ciega.

Y después ya no oigo
sino que voy cayendo
en los muros de Arlés
llenos de sol . . .

The midnight

Delicate, the midnight hour.
I hear the rosebush's knots:
sap rises, ascending to the rose.

I hear
the burnt stripes of the royal tiger:
they won't let him sleep.

I hear
one's stanza,
and it grows in the night
like a dune.

I hear
my mother asleep
with two breaths.
(I sleep inside her,
at the age of five).

I hear the Rhône
descending, carrying me like a father
blinded of blind foam.

And then I hear no more,
but I am falling
into the sun-filled walls
of Arles . . .

La Medianoche

Gabriela Mistral

Mikael Birchmeier-Epprecht

$\text{♩} = \text{c. } 38 - 46$ **Contemplativo**

Voz

Piano

mp siempre expresivo

con Ped.

4 *p expresivo, dulce*

Fi - na, la me - dia - no - che.

8

Oi - golo - s nu - dos del ro - sal,

12

la sa-via em-pu - ja su-bien-do a la ro - sa.

15

Oi - go

19

Oi-golasra - yas que - ma-das ti - gre re - al: no le de-jan dor

23

mir, no le de-jan dor - mir. —

This system contains measures 23 through 26. The vocal line begins with a whole note 'mir,' followed by a half note 'no le de-jan dor' and a dotted half note 'mir.' with a long horizontal line underneath. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

27

Oi - go la — es - tro -

This system contains measures 27 through 30. The vocal line has a whole rest for the first two measures, followed by a half note 'Oi - go' and a dotted half note 'la — es - tro -' with a long horizontal line underneath. The piano accompaniment continues with a similar rhythmic pattern.

31

- fa de u - no, — y le cre - ce en la no - che —

This system contains measures 31 through 34. The vocal line starts with a half note '- fa de u - no,' followed by a dotted half note 'y le cre - ce en la no - che' with a long horizontal line underneath. The piano accompaniment continues with a similar rhythmic pattern.

34

♩ = ca. 90

3
co-mo la du - na.

38

meno p, dulce

Oigo_a

(notación alternativa:  etc.)

41

mi ma-dredor - mi-da condos a - lien - tos.

44

Duer - mo yo en e-lla de cin-co a -

47

- ños. Oi - go_el Ró-da

50

no que ba - ja_y que me lle - va co-mo_un

53

pa - dre, cie - gode_es-pu-ma cie - ga. y_en-

♩. = ca. 60

57 *pausadamente, rubato, rallentando y dim. al fine*

ton - ces ya no oi - go, si no que voy ca - yen - do en los

61 *rit. ad lib.* *como despertando*

mu - ros del Arlés lle - nos de sol

como despertando *più dolce*

lasc. vibr.

Paraíso

Lámina tendida de oro
y en el dorado aplanamiento,
dos cuerpos como ovillos de oro;

Un cuerpo glorioso que oye
y un cuerpo glorioso que habla
en un prado en que no habla nada;

Un aliento que va al aliento
y una cara que tiembla de él,
en un prado en que nada tiembla.

Acordarse del triste tiempo
en que los dos tenían Tiempo
y de él vivían afligidos,

A la hora del clavo de oro
en que el Tiempo quedó al umbral
como los perros vagabundos . . .

Paradise

Stretched sheet of gold,
and in the golden spreading,
two bodies like coils of gold;

One glorious body that listens,
and one glorious body that speaks
in a meadow where nothing speaks;

A breath that goes to the breath
and a face that trembles from it,
in a meadow where nothing
trembles.

Remembering the sad time
when both had Time,
and they lived afflicted by it,

At the hour of the golden clove,
when Time was left at the threshold
like stray dogs . . .

Paraíso

Gabriela Mistral

Mikael Birchmeier-Epprecht

*Lámina tendida de oro,
y en el dorado aplanamiento,*

dos cuerpos como ovillos de oro;

Suspendido

♩ = ca. 10

con *And.*

poco più piano

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, with some notes marked with a fermata. The bass staff contains a series of chords, some marked with a fermata. Below the bass staff, there are four vertical bar lines, each with a small circle and a vertical line, indicating a specific rhythmic or structural point. The tempo marking 'con And.' is at the beginning, and 'poco più piano' is at the end.

Un cuerpo glorioso que oye

y un cuerpo glorioso que habla

en el prado en que no habla nada;

The second system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, with some notes marked with a fermata. The bass staff contains a series of chords, some marked with a fermata. Below the bass staff, there are four vertical bar lines, each with a small circle and a vertical line, indicating a specific rhythmic or structural point.

Un aliento que va al aliento

y una cara que tiembla de él,

en el prado en que nada tiembla.

The third system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and single notes, with some notes marked with a fermata. The bass staff contains a series of chords, some marked with a fermata. Below the bass staff, there are four vertical bar lines, each with a small circle and a vertical line, indicating a specific rhythmic or structural point.

Acordarse del triste tiempo

en que los dos tenían Tiempo

y de él vivían afligidos,

First system of musical notation. The treble staff contains a melodic line with a fermata over the final note. The bass staff provides harmonic accompaniment. The lyrics are: *Acordarse del triste tiempo en que los dos tenían Tiempo y de él vivían afligidos,*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The treble staff continues the melodic line with a fermata. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

A la hora del clavo de oro

en que el tiempo quedó al umbral

como los perros vagabundos

Third system of musical notation. The treble staff features a complex melodic passage with a fermata and a trill. The bass staff continues the accompaniment. The lyrics are: *A la hora del clavo de oro en que el tiempo quedó al umbral como los perros vagabundos*. The system concludes with a double bar line and a repeat sign.

