

10 piezas
sobre poemas
de Alejandra
Pizarnik,
Op. 16

para piano y soprano

Giuliana
Di Pietro

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I. La carencia

(de "Las aventuras perdidas")

Alejandra Pizarnik

Giuliana Di Pietro

$\text{♩} = 90$

Piano

p

profundo

4

p

rit.

$\text{♩} = 85$

7

Sop.

p *mp*

Yo no sé de pá-ja-ros, no co-noz - co lahís

Pno.

p

10

Sop. *mf*
to - ria del fue - go. Pe - ro

Pno. *mp* *mf*

14

Sop. *p*
cre - o que mi so - le - dad de - be -

Pno. *p*

rit. a tempo

17

Sop. *rall.*
rí - a te - ner a - las.

Pno. *rall.*

II. A modo de tregua

(de "Textos de sombra")

♩ = 100

Piano *mf*

Sop. *mp*

4 Si no en - tien - do, si

Pno. *mp*

Sop. *mf*

7 vuel - vo sin en - ten - der,

Pno. *mf*

Pno. *f*

10 *marc.* *3* *marc.*

12 $\text{♩} = 95$

Sop. *p*

ha — bré sa - bi - do qué

Pno. *p*

8^{vb}

15 $\text{♩} = 100$

Sop.

co — sa es no — en-ten - der

Pno.

17 *marc.*

3

f

marc.

3

Pno.

20

mp

p

Pno.

III. Pido el silencio

(de "Los trabajos y las noches")

$\text{♩} = 80$

Piano

p legato

Pno.

mp

Sop.

p Aun-ques tar - de, *mp* es no - che,

Pno.

p *mf*

Sop.

p y tú no pue des... *mf* Can

Pno.

mp *p* *mp*

15

Sop. ta co-mo si no pa-sa-ra na - da.

Pno. *mf* *mp*

17

Sop. *p* Na-da pa - sa.

Pno. *p*

20 **rall.**

Sop.

Pno. *pp* *8vb*

IV. Tête de jeune fille (Odilon Redon)

(de "Extracción de la piedra de locura")

$\text{♩} = 110$

Piano

mp

4

Pno.

mf *mp*

7

Sop.

mp

De mú - si-ca la llu-via

Pno.

mf *mp* *mf*

11

Sop.

mp

de si-len_ cio los a - ños que pa - san u - na no - che

Pno.

mp *mf*

14 *mp*

Sop. *mi* *cuer - po* *nun - ca más* *po -*

Pno. *mp* *mf* *mp*

18 *p*

Sop. *drá* *re - cor - dar - se* *mi* *cuer - po* *nun - ca más*

Pno. *p* *mp* *p* *mp*

22 **rall.**

Sop. *po - drá* *re - cor - dar - se*

Pno. *p*

V. En la otra madrugada

(de "Extracción de la piedra de locura")

♩ = 85

Soprano *p*

Ve-o cre-cer_ has-ta mis o - jos fi - gu - ras

Piano *p*

4 *mp*

Sop. de_ si - len-cio y de-ses-pe-ra - das.

Pno. *mp*

7 *p*

Sop. Es-cu-cho gri - ses,

Pno. *p* *mp*

10

10

Sop. *mp*
den - sas vo - ces en el an - ti - guo lu - gar del co - ra -

Pno. *p* *pesante* *liviano*

13

Sop. *p* zón. *mp* den - sas vo - ces en

Pno. *mp* *p*

16

Sop. el an - ti - guo lu - gar del co - ra -

Pno. *pesante* *liviano*

18

Sop. *p* zón.

Pno. *p cantabile* *p*

VI. Alguien cae en su primera caída

(de "En esta noche en este mundo")

Piano

$\text{♩} = 95$

mp *p*

Sop.

5

p

Pa -

Pno.

9

mp

la - bra por pa - la - bra tu - ve quea-pren - der

mp

The image shows a musical score for a piano and soprano. The piano part is in 3/4 time with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 95. The piano part consists of two systems. The first system has four measures, with dynamics *mp* and *p*. The second system has four measures, with dynamics *mp*. The soprano part has two systems. The first system starts at measure 5 with a rest and a single note in the fourth measure, marked *p*. The second system starts at measure 9 with lyrics: 'la - bra por pa - la - bra tu - ve quea-pren - der'. The piano part in the second system has four measures with lyrics, marked *mp*. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

13 *p* *mp*

Sop. *las i - má - ge - nes*

Pno. *p* *mp*

17 *p*

Sop. *las i - má - ge - nes del úl - ti - mo - tro*

Pno. *p* *mp* *p*

21 *rall.*

Sop. *la - do*

Pno. *mp* *p*

VII. II

(de "Árbol de Diana")

$\text{♩} = 100$

Piano *mp scherzando* *p*

Sop. *mp* A -

Pno. *mp* *p*

Sop. 5 ho - ra en es-ta ho-ra i-no - cen - te

Pno. *mp* *p* *mp*

Sop. 8 yo y la que fui nos sen

Pno. *p* *mp* *p*

The musical score is written for Soprano (Sop.) and Piano (Pno.). It consists of four systems of music. The first system shows the piano accompaniment in 5/4 time, marked *mp scherzando* and *p*. The second system introduces the soprano part, which is silent for the first two measures and then enters with a note marked *mp*. The piano accompaniment continues with *mp* and *p* dynamics. The third system features the soprano singing the lyrics "ho - ra en es-ta ho-ra i-no - cen - te" with various time signature changes (4/4, 5/4, 2/4). The piano accompaniment also changes time signatures and dynamics (*mp*, *p*, *mp*). The fourth system continues the vocal line with "yo y la que fui nos sen" and the piano accompaniment with dynamics *p*, *mp*, and *p*.

14

11

Sop. *mp*
ta - mos en el um - bral

Pno. *mp*

13

Sop. *p*
de mi mi-ra - da

Pno. *p* *mp*

16

Sop.

Pno. *p* *pp*

VIII. Verde paraíso

(de "Los trabajos y las noches")

$\text{♩} = 75$

Soprano *p*

Ex - tra-ña que fui — cuan-do ve -

Piano *p*

4

Sop. *mp* *p*

ci-na de le-ja - nas - lu - ces

Pno. *mp* *mp* *p*

7

Sop. *mp* *p*

a — te-so - ra - ba pa-

Pno. *mp* *p*

10

Sop.

la-bras muy pu - ras__ pa - ra cre-ar__ nue-vos si -

Pno.

The musical score for measures 10-12 features a Soprano line and a Piano accompaniment. The Soprano part begins with a melodic line in measure 10, followed by a whole rest in measure 11, and then continues in measure 12. The Piano accompaniment consists of chords in measure 10, a moving line in measure 11, and a final chord in measure 12. A piano dynamic marking (*p*) is present in measure 12.

13

Sop.

len-cios pa-ra cre-ar__ nue-vos si - le__ cios.

Pno.

The musical score for measures 13-15 features a Soprano line and a Piano accompaniment. The Soprano part has a whole rest in measure 13, followed by a melodic line in measure 14, and ends with a double bar line in measure 15. The Piano accompaniment includes chords in measure 13, a moving line in measure 14, and sustained chords in measure 15. A piano dynamic marking (*p*) is present in measure 14.

IX. I

(de "Árbol de Diana")

$\text{♩} = 72$

Piano

mp

4

Sop.

mp

He da - do el

Pno.

mp

7

Sop.

mp

sal - to de mí al al - ba. He de - ja - do mi cuer -

Pno.

mf

mp

10

Sop.

mf

po jun - to a la luz

Pno.

mp

The musical score is written for Soprano (Sop.) and Piano (Pno.). It begins with a tempo marking of quarter note = 72. The key signature has one sharp (F#) and the time signature is 9/8. The score is divided into three systems. The first system (measures 1-3) features a piano accompaniment with a melody in the right hand and a bass line in the left hand, both marked *mp*. The soprano part is silent in this system. The second system (measures 4-6) includes the soprano vocal line with lyrics 'He da - do el' and piano accompaniment marked *mp*. The third system (measures 7-9) includes the soprano vocal line with lyrics 'sal - to de mí al al - ba. He de - ja - do mi cuer -' and piano accompaniment marked *mf* and *mp*. The fourth system (measures 10-12) includes the soprano vocal line with lyrics 'po jun - to a la luz' and piano accompaniment marked *mp*. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

13

Sop. *mf*
y he can - ta -

Pno. *mp* *mf* *marc.*

16

Sop. *mp*
do y he can - ta - do

Pno. *marc.* *mp* *marc.*

19 *p* **rit.** *mp*

Sop. la tris - te za de lo que na - ce.

Pno. *p* *mp* *p*

22 **a tempo**

Pno. *mp* *mp*

X. 16

(de "Árbol de Diana")

$\text{♩} = 100$

Soprano *mp* *p*

Has cons-tru - i - do tu ca - sa

Piano *p* *mp* *p*

$\text{♩} = 60$ $\text{♩} = 100$ $\text{♩} = 60$

Sop. *mp* *mf*

has em-plu-ma-do tus pá - ja - ros

Pno. *mp* *mf* *mp*

$\text{♩} = 100$

Sop.

Pno. *p* *mp*

♩ = 60

♩ = 100

12 *mp*

Sop. *mf*

has gol-pea-doal vien-to con tus pro-pios hue - sos

Pno. *p* *mp*

♩ = 80

16 *p*

Sop. *p*

has ter-mi na-do so - la

Pno. *f* *p subito*

20 *mp*

Sop. *mp*

lo que na-die co-men - zó.

Pno. *mp* *p*