

Sobre las llamas, un lema silencioso.

para narrador y cuarteto de cuerda

Manuel Lallana Babiloni

2022

*A esa llama que
nunca se apaga.*

Esta obra está basada en un poema
de la obra *Four Quartets* del poeta T.S Eliot.
En su primera estrofa genera una serie de
relaciones temáticas que quise explorar musicalmente,
estas son; la idea de unión, el baile, el silencio y el tiempo.

Narrador:

In my beginning is my end. In succession
Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored, or in their place
Is an open field, or a factory, or a by-pass.
Old stone to new building, old timber to new fires,
Old fires to ashes, and ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and leaf.
Houses live and die: there is a time for building
And a time for living and for generation
And a time for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots
And to shake the tattered arras woven with a silent motto.

Sobre las llamas, un lema silencioso

Manuel Lallana Babiloni

Tema y variaciones para cuarteto de cuerda.
Basado en un poema de T.S Eliot

"In my beginning is my end. In succession
Houses rise and fall, crumble, are extended..."
- T.S. Eliot

Allegro ♩ = 115

The musical score is written for a string quartet (Violín I, Violín II, Viola, Violonchelo) and a string section (Vln. I, Vln. II, Vla., Vc.). The tempo is marked **Allegro** with a metronome marking of ♩ = 115. The key signature is one sharp (F#) and the time signature is 4/8.

Violín I: Starts with a forte (**f**) chord, followed by a piano (**p**) passage and a mezzo-forte (**mf**) passage.

Violín II: Starts with a forte (**f**) chord, followed by a piano (**p**) passage and a mezzo-forte (**mf**) passage.

Viola: Starts with a forte (**f**) chord, followed by a piano (**p**) passage and a mezzo-forte (**mf**) passage.

Violonchelo: Starts with a forte (**f**) chord, followed by a piano (**p**) passage and a mezzo-forte (**mf**) passage.

Vln. I: Starts with a piano (**p**) chord, followed by a forte (**f**) chord, a piano (**p**) chord, a fortissimo (**ff**) chord, and a sforzando (**sf**) chord.

Vln. II: Starts with a mezzo-forte (**mf**) chord, followed by a forte (**f**) chord, a mezzo-forte (**mf**) chord, a sforzando (**sf**) chord, and a mezzo-forte (**mf**) chord.

Vla.: Starts with a mezzo-forte (**mf**) chord, followed by a forte (**f**) chord, a mezzo-forte (**mf**) chord, a sforzando (**sf**) chord, and a mezzo-forte (**mf**) chord.

Vc.: Starts with a mezzo-forte (**mf**) chord, followed by a forte (**f**) chord, a mezzo-forte (**mf**) chord, a sforzando (**sf**) chord, and a mezzo-forte (**mf**) chord.

Other markings include *pizz.* (pizzicato), *arco.* (arco), *simile*, *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *sf* (sforzando), *0.* (octave), *Ic.* (first clef), *Iic.* (second clef), *IIIc.* (third clef), *IVc.* (fourth clef), *5* (fifth), *4+3* (4+3), *3* (triple), *2* (double), *1* (single), *0.* (octave), *Ic.* (first clef), *Iic.* (second clef), *IIIc.* (third clef), *IVc.* (fourth clef), *5* (fifth), *4+3* (4+3), *3* (triple), *2* (double), *1* (single), *0.* (octave).

[illegible]

24

Vln. I

Vln. II

Vla.

Vc.

p *mp* *arco* *mp* *mf* *mp* *mf* *simile*

p *mf* *mf* *mp* *arco.* *mp*

30

Vln. I

Vln. II

Vla.

Vc.

drammatico *f* *mf* *f* *5* *sf* *f*

drammatico *f* *mf* *f* *5* *sf* *f*

mf *f* *mf* *f* *simile.*

mf

45

Vln. I

IV. *p* *mp* *mf* *ord.* *f* *mf*

Vln. II

mp *mf* *3* *ord.* *f* *mf*

Vla.

mp *< mf > mp < mf = mp simile* *mp* *6* *mp < mf >* *mp < mf > simile*

Vc.

mf *mp < mf >* *mp < mf > simile*

sul pont.

[illegible]

52

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

f

mf

cresc.

ord.

cresc.

56

Vln. I *cresc.* *f* *delicato* *p subito* *mp*

Vln. II *f* *delicato* *pizz.*

Vla. *f* *p subito* *pp*

Vc. *f* *delicato* *p subito* *pp sul tasto*

60

Vln. I *mf* *f*

Vln. II *p*

Vla. *p*

Vc. *ord.* *sul ponticello.* *sul tasto.* *sul tasto* *ord.* *sul ponticello.*

mf *mp* *mf*

C

66

rit.

8

Vln. I

Vln. II

Vla.

Vc.

Ic. IIc.

pp

arco.

mp

mf

mp

mf

f

pp

mp

mf

mp

mf

f

mp

mf

mp

mf

f

mp

mf

f

Narrador:

In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is absorbed, not refracted, by grey stone.
The dahlias sleep in the empty silence.
Wait for the early owl.

Empezar a tocar esta célula cuando **comience** la palabra **where**, repetir la célula cuantas veces se quiera a cualquier velocidad.
Dejar de tocar cuando el narrador **termine** de pronunciar **absorbed**.

Violín I

sul tasto → *ord.*

mp

Violín II

Empezar a tocar esta célula cuando **comience** la palabra **Now**, repetir la célula cuantas veces se quiera a cualquier velocidad.
Dejar de tocar cuando el narrador **termine** de pronunciar **stone**.

sul tasto → *ord.*

Viola

mp

Violonchelo

En el pueblo, calor eléctrico

Variación I

Manuel Lallana Babiloni

"In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches..."
- T.S. Eliot

A ♩ = 60

Violín I

Violín II

Viola

Violonchelo

ord. *pp* *mf* *ord.* *sul pont*

ord. *pp* *mf* *ord.* *sul pont*

II.c *0.* *pp* *mf* *p*

ord. *pp* *mf* *ord.* *sul pont* *ord.*

4

Vln. I

Vln. II

Vla.

Vc.

Ilc. *0.*

IVe. *0.*

ord.

p

sul pont

pp

mf

p

pp

p

pp

6

Vln. I

Vln. II

Vla.

Vc.

ppp

ord.

pp

mf

sul pont.

ord.

ord.

mf

pp

mf

simile

pp

mf

9

Vln. I

Vln. II

Vla.

Vc.

p

pp

ord.

mf

p

pp

p

pp

sul pont

sul pont

11

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

mf

ord.

pp

ord.

pp

mf

p

ord.

pp

mf

ord.

sul pont

sul pont

14

Vln. I

Vln. II

Vla.

Vc.

p

pp

mf

p

pp

pp

ord.

sul pont

vibratissimo

ord.

sul pont

simile.

sempre vibratissimo

ord.

sul pont

simile.

simile.

pp

18

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

ord.

IVc. 0.

20

Vln. I

Vln. II

Vla.

Vc.



sempre vibratissimo

23

Vln. I

Vln. II

Vla.

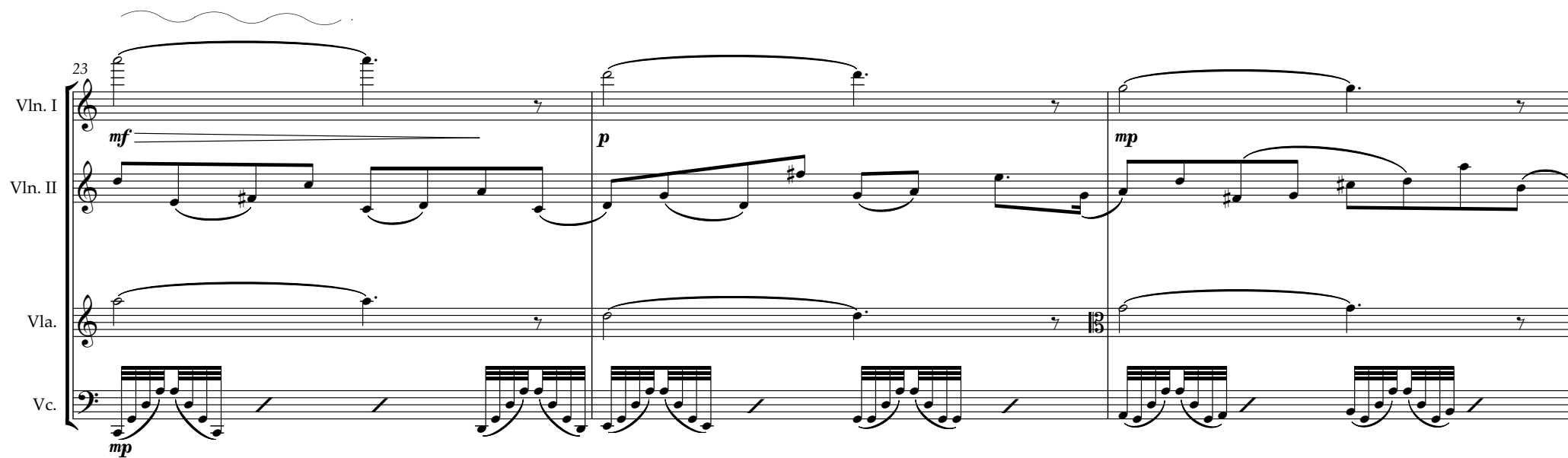
Vc.

mf

p

mp

mp



6 26

Vln. I

Vln. II

Vla.

Vc.

Measure 26: Vln. I plays a long note with a fermata. Vln. II plays a melodic line with a fermata. Vla. plays a long note with a fermata. Vc. plays a rhythmic pattern of eighth notes.

Measure 27: Vln. I plays a long note with a fermata. Vln. II plays a melodic line with a fermata. Vla. plays a long note with a fermata. Vc. plays a rhythmic pattern of eighth notes.

28

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

sempre vibratissimo

mf *mp*

mf

mf

mp

Measure 28: Vln. I plays a long note with a fermata. Vln. II plays a long note with a fermata. Vla. plays a melodic line with a fermata. Vc. plays a rhythmic pattern of eighth notes.

Measure 29: Vln. I plays a long note with a fermata. Vln. II plays a long note with a fermata. Vla. plays a melodic line with a fermata. Vc. plays a rhythmic pattern of eighth notes.

Measure 30: Vln. I plays a long note with a fermata. Vln. II plays a long note with a fermata. Vla. plays a melodic line with a fermata. Vc. plays a rhythmic pattern of eighth notes.

Measure 31: Vln. I plays a long note with a fermata. Vln. II plays a long note with a fermata. Vla. plays a melodic line with a fermata. Vc. plays a rhythmic pattern of eighth notes.

32

rit. (ord.)

Vln. I

Vln. II

Vla.

Vc.

mp

mp

p *mp* *p*

dolce

(ord.)

(ord.)

36

0.

6"

6"

6"

6"

mf

mf

mf

mf

mp *p* *mp* *p* *mp* *mf*

5

Narrador:

In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the music

Of the weak pipe and the little drum

And see them dancing around the bonfire

The association of man and woman

In daunsinge, signifying matrimonie—

A dignified and commodious sacrament.

Two and two, necessary conjunction,

Holding each other by the hand or the arm

Whiche betokeneth concord.

Empezar a tocar esta célula cuando **comience** la palabra **pipe**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **arm**.

Vln. I

sul tasto —————→ *ord.*

pp —————→ *p*

Empezar a tocar esta célula cuando **comience** la palabra **pipe**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **conjunction**.

Vln. II

sul tasto —————→ *ord.*

pp —————→ *p*

Empezar a tocar esta célula cuando **comience** la palabra **music**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **sacrament**.

Vla.

sul tasto —————→ *ord.*

pp —————→ *p*

Empezar a tocar esta célula cuando **comience** la palabra **drum**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **arm**.

Vc.

sul tasto —————→ *ord.*

pp —————→ *p*

Dos y dos, conjunción necesaria. Variación II

Manuel Lallana Babiloni

*"In that open field
If you do not come too close, if you do not come too close.
On a summer midnight, you can hear the music...."*
- T.S. Eliot

A $\text{♩} = 74$ *legato espressivo*

Violín I *mf*

Violín II (trémolo con el armónico) *p* III c. IV c.

Viola *legato espressivo* *mf*

Violonchelo (trémolo con el armónico) *p* III c.

6

Vln. I

mp *mf*

Vln. II

mp *p* *mf*

Vla.

mp *mf*

Vc.

mp *mf*

12

Vln. I

mp

Vln. II

mp *mf*

Vla.

mp *mf*

Vc.

mp *mf*

Detailed description: This musical score page contains measures 6 through 12. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). The time signature is 3/8. Measure 6 starts with a first ending bracket over measures 6-7. Vln. I has a melodic line with a first ending bracket. Vln. II has a tremolo pattern in measures 6-7, then a melodic line. Vla. has a melodic line. Vc. has a bass line with a triplet in measure 6. Measures 8-9 continue the melodic lines. Measure 10 has a first ending bracket over measures 10-11. Measure 12 starts with a second ending bracket over measures 12-13. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is written for a string quartet.

16

Vln. I *f* *mf* *fp* *mp*

Vln. II *f* *mf* *fp* *arco sul pont.*

Vla. *f* *mf* *fp* *mp*

Vc. *f* *mf* *fp* *mp*

21

Vln. I *mf* *p* *mp* *arco sul pont.*

Vln. II *mf* *p* *mp* *(sul pont.)*

Vla. *mf* *p* *p* *mp* *simile*

Vc. *mf* *p* *p* *mp* *simile*

29 $\text{♩} = 70$
arco ord.

Vln. I *mp* *mf*

Vln. II *pizz.* *p* *mp* *p* *mf* *arco sul pont*

Vla. *pizz.* *p* *mp* *p* *p* *pp* *mf* *arco sul pont*

Vc. *(arco ord.)* *mp* *mf*

36

Vln. I *f* *fp* *mp*

Vln. II *f* *fp* *mp* *ord*

Vla. *f* *fp* *mp* *arco sul pont*

Vc. *f* *fp* *mp*

42

Vln. I *mf* *rit.* *f* *IIIc* *IVc*

Vln. II *pizz.* *mf* *arco.* *f* *vibratissimo*

Vla. *(sul pont)* *mf* *f* *ord.* *vibratissimo*

Vc. *(sul pont)* *mf* *f* *ord.* *vibratissimo*

Narrador:

Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter
Lifting heavy feet in clumsy shoes,
Earth feet, loam feet, lifted in country mirth
Mirth of those long since under earth
Nourishing the corn.

Keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts. Feet rising and falling.
Eating and drinking. Dung and death.

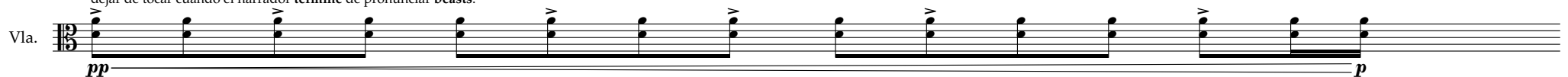
Empezar a tocar esta célula cuando **comience** la palabra **laughter**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **eating**.



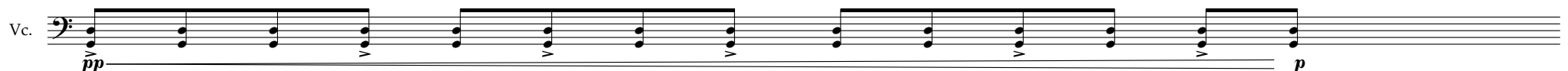
Empezar a tocar esta célula cuando **comience** la palabra **solemn**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **death**.



Empezar a tocar esta célula cuando **comience** la palabra **circles**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **beasts**.



Empezar a tocar esta célula cuando **comience** la palabra **leaping**, repetir la célula cuantas veces se quiera a cualquier velocidad,
dejar de tocar cuando el narrador **termine** de pronunciar **falling**.



Saltando sobre las llamas. Variación III

Manuel Lallana Babiloni

"Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter..."
- T.S. Eliot

♩ = 168

Violín I

Violín II

Viola

Violonchelo

p

saltato

p

saltato

p

saltato

2 6 *saltato*

Vln. I

Vln. II

Vla.

Vc.

9 *arco ord.*

Vln. I

Vln. II

Vla.

Vc.

mp *<mf> mp* *mf* *mp* *mf* *mp*

arco ord. *mf* *mp*

mp

mp

16

Vln. I

Vln. II

Vla.

Vc.

mf

II. c.

III. c.

mf

mf

mf

21

Vln. I

Vln. II

Vla.

Vc.

I. c.

4

B *arco ord.*

26

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp*

33

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mf* *mp*

II. c.

37 I. c.

Vln. I

Vln. II

Vla.

Vc.

42 martellé simile

Vln. I

Vln. II

Vla.

Vc.

fp *mf* *fp* *mf* *fp* *mf*

49

Vln. I

Vln. II

Vla.

Vc.

f

f

f

ff

55

Vln. I

Vln. II

Vla.

Vc.

f

ff

I.c.

0.

IV c.

D

drammatico

7

61

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

mf

ff

ff

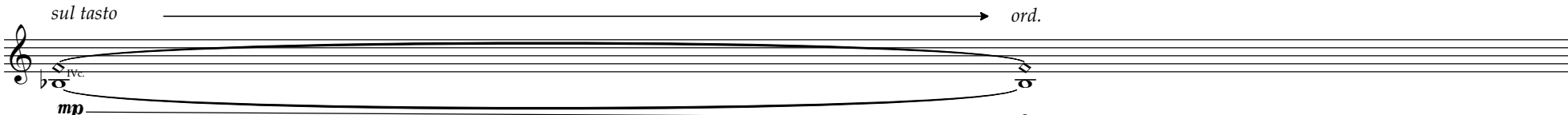
ff

Narrador:

Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning.

Empezar a tocar esta célula cuando **comience** la palabra **heat**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.

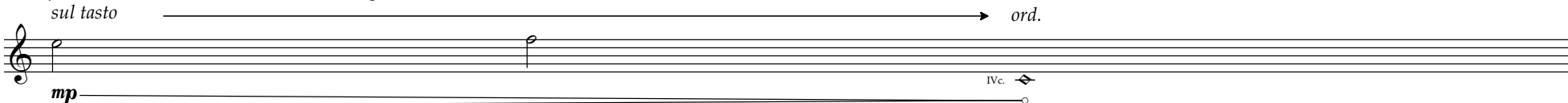
Vln. I

sul tasto  *ord.*

mp

Empezar a tocar esta célula cuando **comience** la palabra **day**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.


Vln. II

sul tasto  *ord.*

mp

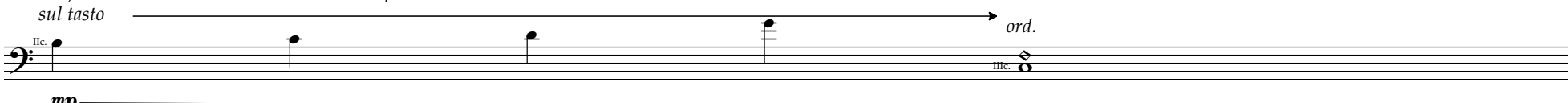
Empezar a tocar esta célula cuando **comience** la palabra **heat**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.

Vla.

pizz.  *p* *mp* *p*

Empezar a tocar esta célula cuando **comience** la palabra **day**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.

Vc.

sul tasto  *ord.*

mp

Calor y silencio.

Variación IV

Manuel Lallana Babiloni

"Dawn points, and another day
 Prepares for heat and silence. Out at sea the dawn wind
 Wrinkles and slides. I am here
 Or there, or elsewhere. In my beginning."
 - T.S. Eliot

♩ = 50

Violín I

Violín II

Viola

Violonchelo

strappato * 6" 4"

f

arco strappato * 6" solo sul tasto → ord. → sul pont. 4"

strappato 4"

IVc.

p

mp

pizz. **

p

mp

pizz. **

p

mp

IVc.

IIc.

sul tasto → ord. → sul ponticello. → sul tasto.

mp

p

* (Deslizar agresivamente los dedos sobre las cuatro cuerdas, con una arcada seca, sobre la extensión orientativa)

** (pequeño glissando en la dirección de la flecha)

10

Vln. I

strappato

f

3"

*pizz.***

pp

p

pp

p

mp

Vln. II

arco strappato

f

3"

pizz.

pp

p

pp

p

mp

Vla.

arco strappato

f

3"

pizz.

mp

p

pp

p

mp

Vc.

strappato

f

3"

ord.

sul ponticello.

ord.

sul ponticello.

pp

p

pp

p

mp

15

arco strappato

2"

espressivo

mp

pp

gliss.

ff

mf

3

Vln. I

Vln. II

arco strappato

2"

sul tasto

ord.

sul ponticello.

mp

pp

gliss.

ff

mf

Vla.

arco strappato

2"

ord.

sul ponticello.

ord.

mp

pp

gliss.

ff

mf

Vc.

arco strappato

2"

ord.

sul ponticello.

ord.

mp

pp

gliss.

ff

mf

Un poco più mosso. Più mosso. (♩=40) Tempo primo Un poco più mosso.

21 6" 4"

Vln. I *pp* *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf* *ff* *f* *ff* *pp*

Vln. II *pp* *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf* *ff* *f* *ff* *pp*

Vla. *pp* *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf* *ff* *f* *ff* *pp*

Vc. *pp* *ppp* *p* *pp* *mp* *p* *mf* *mp* *f* *mf* *ff* *f* *ff* *pp*

Sobre las llamas, un lema silencioso

Violín I

Tema y variaciones para cuarteto de cuerda.
Basado en un poema de T.S Eliot

Manuel Lallana Babiloni

"In my beginning is my end. In succession
Houses rise and fall, crumble, are extended..."
- T.S. Eliot

Allegro ♩ = 115

Measures 1-32 of the Violin I part. The score is written in treble clef with a key signature of one sharp (F#). The tempo is Allegro, 115 beats per minute. The score includes various dynamics, articulations, and performance instructions.

Measures 1-4: **f** (forte). Measure 1 includes first and second endings (Ic. and IIc.). Measure 2 includes first and third endings (Ic. and IIIc.). Measure 3 includes first and second endings (Ic. and IIc.). Measure 4 includes first and third endings (Ic. and IIIc.). Dynamics: **f**, **p**, **mp**, **p**, **mf**.

Measures 5-7: Measure 5 includes first and second endings (Ic. and IIc.). Measure 6 includes first and second endings (Ic. and IIc.). Measure 7 includes first and second endings (Ic. and IIc.). Dynamics: **p**, **f**, **p**, **f**, **p**, **ff**.

Measures 8-10: Measure 8 includes first and second endings (Ic. and IIc.). Measure 9 includes first and second endings (Ic. and IIc.). Measure 10 includes first and second endings (Ic. and IIc.). Dynamics: **sf**, **sf**, **mf**.

Measures 11-13: Measure 11 includes first and second endings (Ic. and IIc.). Measure 12 includes first and second endings (Ic. and IIc.). Measure 13 includes first and second endings (Ic. and IIc.). Dynamics: **f**, **ord.**.

Measures 14-16: Measure 14 includes first and second endings (Ic. and IIc.). Measure 15 includes first and second endings (Ic. and IIc.). Measure 16 includes first and second endings (Ic. and IIc.). Dynamics: **mf**.

Measures 17-19: Measure 17 includes first and second endings (Ic. and IIc.). Measure 18 includes first and second endings (Ic. and IIc.). Measure 19 includes first and second endings (Ic. and IIc.). Dynamics: **ff**, **sf**, **sf**.

Measures 20-22: Measure 20 includes first and second endings (Ic. and IIc.). Measure 21 includes first and second endings (Ic. and IIc.). Measure 22 includes first and second endings (Ic. and IIc.). Dynamics: **p sub.**, **mp**, **p**, **mp**, **p**, **mp**.

Measures 23-25: Measure 23 includes first and second endings (Ic. and IIc.). Measure 24 includes first and second endings (Ic. and IIc.). Measure 25 includes first and second endings (Ic. and IIc.). Dynamics: **p**, **mp**, **mp**, **mf**, **mp**, **mf**, **simile**.

Measures 26-28: Measure 26 includes first and second endings (Ic. and IIc.). Measure 27 includes first and second endings (Ic. and IIc.). Measure 28 includes first and second endings (Ic. and IIc.). Dynamics: **f**, **mf**, **f**, **sf**, **f**.

Measures 29-32: Measure 29 includes first and second endings (Ic. and IIc.). Measure 30 includes first and second endings (Ic. and IIc.). Measure 31 includes first and second endings (Ic. and IIc.). Measure 32 includes first and second endings (Ic. and IIc.). Dynamics: **f**, **mf**, **f**, **sf**, **f**.

34 *tr* *ff* *f* *mf*

B

40 *pp* *pp* *p* *mp*

44 *p* *mp* *simile* *p* *mp* *mf* *f*

48 *mf* *f* *mf*

52 *f* *mf*

56 *cresc.* *f* *p subito*

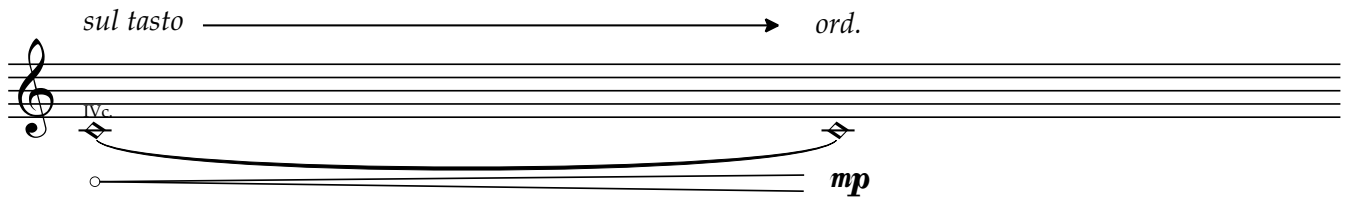
59 *mp*

62 *mf* *f*

66 **C** *pp* *mp* *mf* *mp* *mf* *f*

Variación 1: Narración

Empezar a tocar esta célula cuando **comience** la palabra **where**, repetir la célula cuantas veces se quiera a cualquier velocidad.
Dejar de tocar cuando el narrador **termine** de pronunciar **absorbed**.



Narrador:

In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is **absorbed**, not refracted, by grey stone.
The dahlias sleep in the empty silence.
Wait for the early owl.

Continuar con la siguiente variación una vez acabe el narrador,
dejando unos segundos de silencio.

Violín I

En el pueblo, calor eléctrico
Variación I

Manuel Lallana Babiloni

"In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches..."
- T.S. Eliot

A ♩ = 60

ord. —————→ sul pont ord.

pp —————→ *mf*

4 *IIc.* 0. *IVc.* 0. *p* —————→ *pp*

6 *ppp* *ord.* *pp*

8 *sul pont.* *ord.* *mf* *p*

10 *pp* *ppp*

12 *pp* *mf* *ord.*

14 *sul pont* *ord.* *sul pont* *simile.* *vibratissimo*

p —————→ *pp*

18 *ord.*
mp

sempre vibratissimo ...

22
mf *p* *mp*

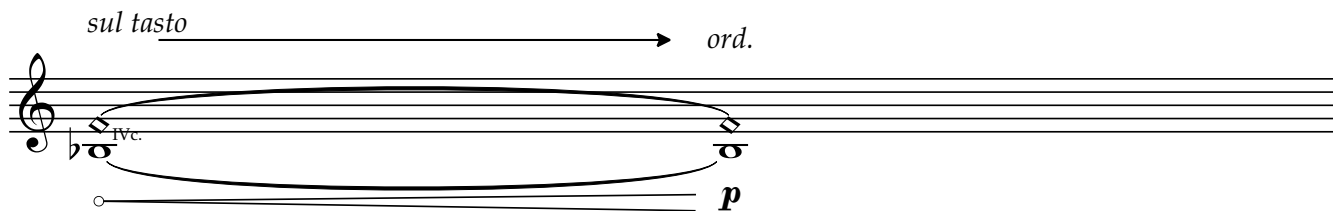
27
mf *mp* *mf*

33 *rit.* - - - (ord.) 0.
III. IV.

38 6"
mf

Variación 2: Narración

Empezar a tocar esta célula cuando **comience** la palabra **pipe**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **arm**.



Narrador:

In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the music

Of the weak **pipe** and the little drum

And see them dancing around the bonfire

The association of man and woman

In daunsinge, signifying matrimonie—

A dignified and commodious sacrament.

Two and two, necessarye coniunction,

Holding eche other by the hand or the **arm**

Whiche betokeneth concorde.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Dos y dos, conjunción necesaria.

Variación II

Violín I

Manuel Lallana Babiloni

"In that open field
If you do not come too close, if you do not come too close.
On a summer midnight, you can hear the music..."
- T.S. Eliot

legato espressivo

A $\text{♩} = 74$

mf

7 *mp* *mf* *mp*

13 *f*

18 *mf* *fp* *mp* *mf* *arco sul pont.*

22 *p* *mp*

25 *mf* *mp* *p* 4"

29 **B** $\text{♩} = 70$ *arco ord.* *mp* *mf*

35 *f* *fp* *mp*

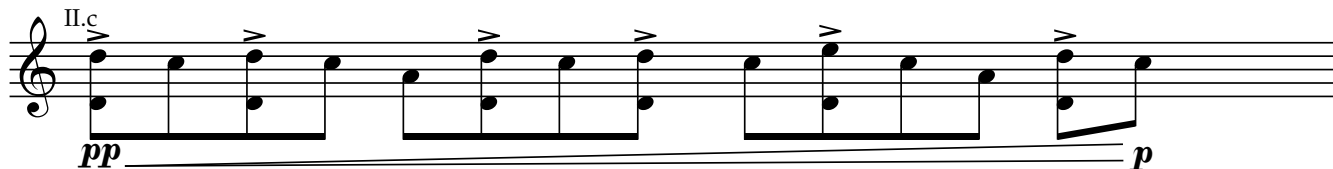
41 *mf*

45 *rit.* *f* *IIIc.* *IVc.*

Violín I

Variación 3: Narración

Empezar a tocar esta célula cuando **comience** la palabra **laughter**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **eating**.



Narrador:

Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic **laughter**
Lifting heavy feet in clumsy shoes,
Earth feet, loam feet, lifted in country mirth
Mirth of those long since under earth
Nourishing the corn.

Keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts. Feet rising and falling.
Eating and drinking. Dung and death.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Violín I

Saltando sobre las llamas.
Variación III

Manuel Lallana Babiloni

"Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter..."
- T.S. Eliot

$\text{♩} = 168$

saltato

p

A arco ord.

9 *mp* *mf* *mp* *mf*

13 *mp* *mf* *mp* *mf*

18 II. c.

22 I. c.

26 **B** arco ord.

mp *mf*

31 *mp* *mf*

35 II. c.

39 I. c.

martellé

43 **C** *simile*

fp *mf*

48

f

53

ff *f*

57

ff

D *drammatico*

61

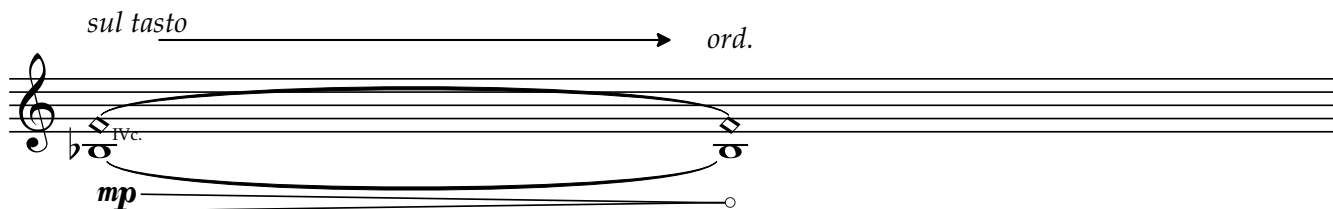
f

66

ff

Variación 4: Narración

Empezar a tocar esta célula cuando **comience** la palabra **heat**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.



Narrador:

Dawn points, and another day
Prepares for **heat** and silence. Out at sea the dawn wind
Wrinkles and slides. I am **here**
Or there, or elsewhere. In my beginning.

Continuar con la siguiente variación una vez acabe el narrador,
dejando unos segundos de silencio.

Violín I

Calor y silencio.
Variación IV

Manuel Lallana Babiloni

"Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning."
- T.S. Eliot

♩ = 50

6"

strappato

f

5

4"

strappato

f

sul tasto → *ord.* → *sul ponticello.*

p ————— *mp*

IVc.

10

3"

strappato

f

*pizz.***

pp

12

p ————— *pp* ————— *p* ————— *mp*

15

2"

arco strappato

espressivo

ff

mp ————— *pp*

IVc.

19

gliss.

ff > *mf*

21 *Un poco più mosso.* *Più mosso. (♩=40)* *Tempo primo*

pp *ppp* *p* *pp* *mp* *p* *mf*

25 *Un poco più mosso.*

mp *f* *mf* *ff* *f* *ff* *pp*

6" 4"

* (Deslizar agresivamente los dedos sobre las cuatro cuerdas, con una arcada seca, sobre la extensión orientativa)

** (pequeño glissando en la dirección de la flecha)

Sobre las llamas, un lema silencioso

Violín II

Tema y variaciones para cuarteto de cuerda.
Basado en un poema de T.S. Eliot

Manuel Lallana Babiloni

"In my beginning is my end. In succession
Houses rise and fall, crumble, are extended..."
- T.S. Eliot

Allegro ♩ = 115

5 *f* 4+3 *mf* *f* *mf*

8 *sf* *sf* *mf* *sul pont.*

11 *f* Ic. IIIc.

14 *mf* IIIc. IVc.

17 *f* *ff* *sf* *sf*

20 [A] ♩ = 110 *pizz.* *pp* *p*

25 *arco* *mf*

29 *drammatico* *f* *mf* *f* *5* *sf* *f*

34 *tr* *ff* *f* *mf*

B *delicato*

40 $\text{♩} = 80$ *ord.* *pp* *p < mp > p < mp > simile pp:*

44 *sul pont. ord.* *mp* *mf* *f*

48 *mf* *f* *mf*

52 *mf* *f* *mf* *ord.* *cresc.*

56 *delicato* *p subito*

59 *pizz.* *pp* *p*

64 **C** *arco.* *mp* *mf*

69 *rit.* *mp* *mf* *f*

Variación 1: Narración



Narrador:

In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is absorbed, not refracted, by grey stone.
The dahlias sleep in the empty silence.
Wait for the early owl.

Continuar con la siguiente variación una vez acabe el narrador,
dejando unos segundos de silencio.

En el pueblo, calor eléctrico

Manuel Lallana Babiloni

Violín II

Variación I

"In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches..."
- T.S. Eliot

A ♩ = 60

ord. → sul pont ord. ord. → sul pont ord.

pp *mf* *p* *pp*

8 → sul pont ord. → sul pont ord. → sul pont ord.

mf *p* *pp* *pp* *mf*

14 *vibratissimo*
ord. → sul pont *simile.*

p *pp* *mp*

21

26 *sempre vibratissimo*

mp *mf*

32 *rit.* (ord.)

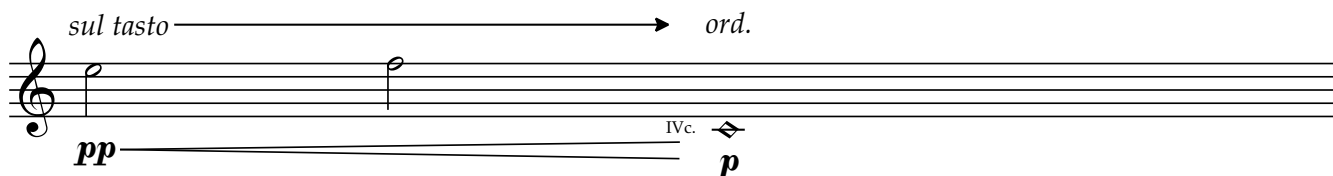
mp

37 6"

0. 0. 0. 0.

Variación 2: Narración

Empezar a tocar esta célula cuando **comience** la palabra **pipe**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **coniunction**.



Narrador:

In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the music

Of the weak **pipe** and the little drum

And see them dancing around the bonfire

The association of man and woman

In daunsinge, signifying matrimonie—

A dignified and commodious sacrament.

Two and two, necessarye **coniunction**,

Holding eche other by the hand or the arm

Whiche betokeneth concorde.

Dos y dos, conjunción necesaria.

Variación II

Manuel Lallana Babiloni

"In that open field
If you do not come too close, if you do not come too close.
On a summer midnight, you can hear the music...."
- T.S. Eliot

[A] ♩ = 74

(trémolo con el armónico)

III c. *p* IV c. *mp* *p*

9 *mf*

12 *mp* *mf*

14 *f* *mf* *fp* arco sul pont.

21 *mf* *p* *mp* (sul pont.)

25 *p*

[B] ♩ = 70

29 *pizz.* *p* *mp* *p* *p* *mp* *p* *mf* arco sul pont

34 *f* *fp* ord

39 *mp* *mf* *pizz.*

44 *arco.* *rit.* *f* *vibratissimo*

Violín II

Variación 3: Narración

Empezar a tocar esta célula cuando **comience** la palabra **solemn**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **death**.



Narrador:

Round and round the fire
Leaping through the flames, or joined in circles,
Rustically **solemn** or in rustic laughter
Lifting heavy feet in clumsy shoes,
Earth feet, loam feet, lifted in country mirth
Mirth of those long since under earth
Nourishing the corn.

Keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts. Feet rising and falling.
Eating and drinking. Dung and **death**.

Violín II

Saltando sobre las llamas.

Manuel Lallana Babiloni

Variación III

"Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter..."
- T.S. Eliot

$\text{♩} = 168$

saltato

p

6

9 **A**

arco ord.

mf

13 *mp*

III. c.

0. *mf*

18

22

26 **B**

mp

mf

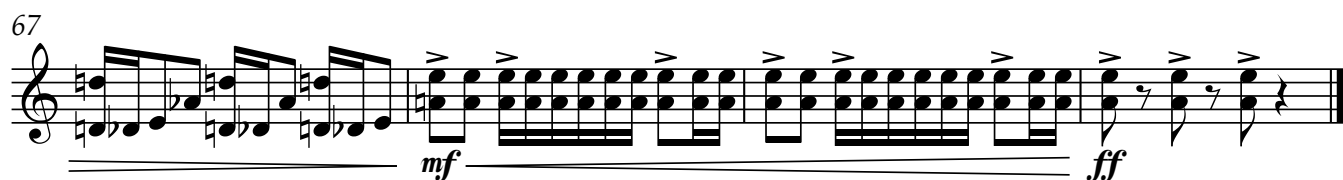
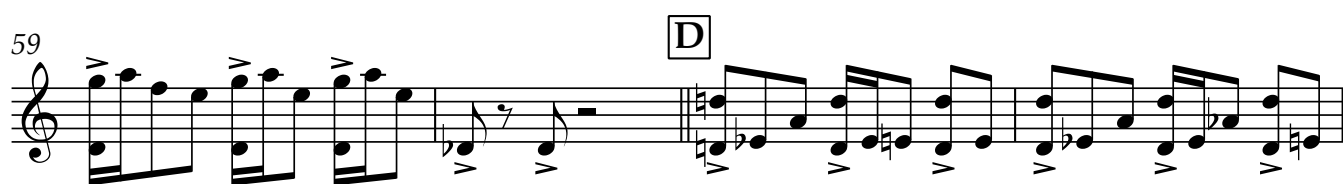
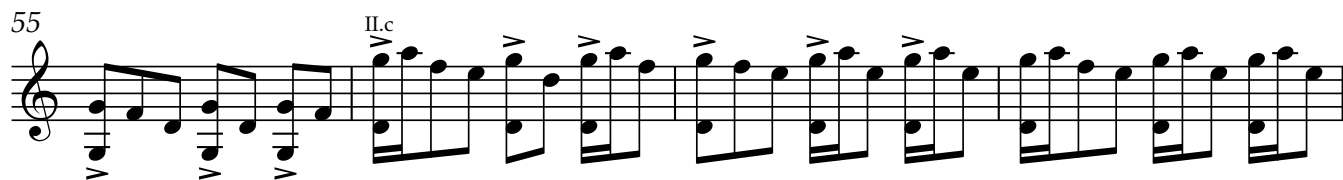
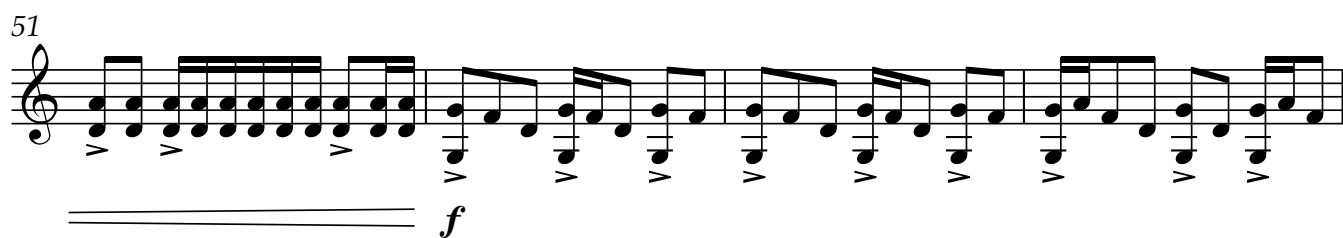
31

mp

35

mf

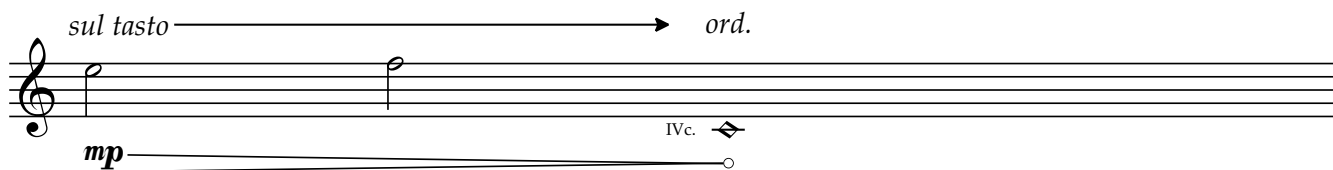
V.S.



Violín II

Variación 4: Narración

Empezar a tocar esta célula cuando **comience** la palabra **day**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.



Narrador:

Dawn points, and another **day**

Prepares for heat and silence. Out at sea the dawn wind

Wrinkles and slides. I am **here**

Or there, or elsewhere. In my beginning.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Violín II

Calor y silencio.
Variación IV

Manuel Lallana Babiloni

"Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning."
- T.S. Eliot

♩ = 50

strappato 6"

5 strappato 4"

8 pizz. ** p mp

arco 10 strappato 3" pizz. pp

12 p pp p mp

15 arco strappato 2" sul tasto ord. sul ponticello. mp pp

19 gliss. mf ff

21 **Un poco più mosso.** **Più mosso. (♩=40)** **Tempo primo**

25 **Un poco più mosso.**

* (Deslizar agresivamente los dedos sobre las cuatro cuerdas, con una arcada seca, sobre la extensión orientativa)

** (pequeño glissando en la dirección de la flecha)

Viola

Manuel Lallana Babiloni

Allegro ♩ = 115

[illegible]

Viola

34

ff *f* *mf*

B40 $\text{♩} = 80$

pp *p* *pp* *p* *simile* *pp* *delicato* *IIc.*

44

mp *mf* *mp* *mf* *mp* *simile* *6* *ord.*

48

sul pont. *ord.* *sul pont.*

52

mf *f* *mf* *6* *cresc.*

56

f *p subito* *delicato* *6*

59

pp *p*

64

pp *mp* *mf* **C**

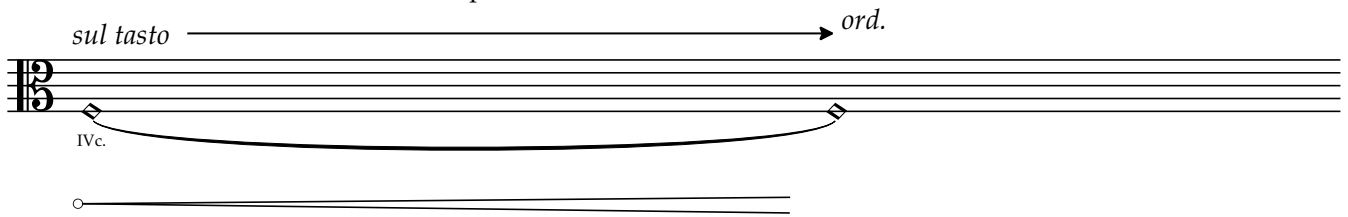
69

mp *mf* *f* *rit.* *Ic.* *He.*

Viola

Variación 1: Narración

Empezar a tocar esta célula cuando **comience** la palabra **Now**, repetir la célula cuantas veces se quiera a cualquier velocidad. Dejar de tocar cuando el narrador **termine** de pronunciar **stone**.



Narrador:

In my beginning is my end. **Now** the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is absorbed, not refracted, by grey **stone**.
The dahlias sleep in the empty silence.
Wait for the early owl.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

En el pueblo, calor eléctrico

Manuel Lallana Babiloni

Viola

Variación I

"In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches..."
- T.S. Eliot

[A] ♩ = 60

II.c 0.
0. 0.

3 *mf* *p* *mf* *p* *pp*

7 *pp* *mf*

9 *ord.* *sul pont* *ord.* *sul pont* *ord.* *sul pont*
mf *p* *pp* *pp* *mf* *p* *mf* *p* *pp*

16 *ord.* *sul pont* *simile.*
mp

22 *mf*

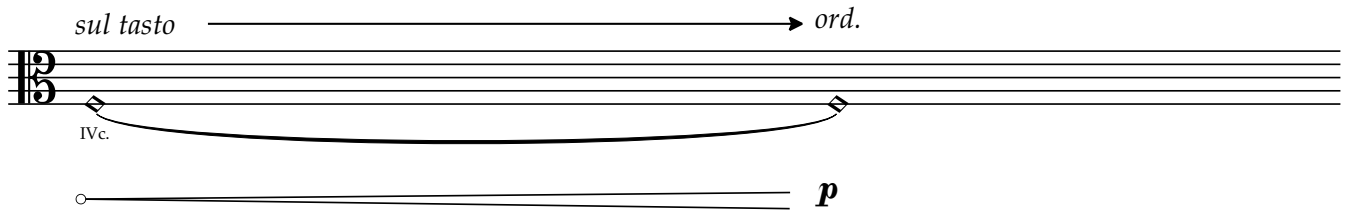
28 *mf*

32 *rit.* *(ord.)*
mp *mf*

37 0. 0. 6"
mf

Variación 2: Narración

Empezar a tocar esta célula cuando **comience** la palabra **music**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **sacrament**.



Narrador:

In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the **music**

Of the weak pipe and the little drum

And see them dancing around the bonfire

The association of man and woman

In daunsinge, signifying matrimonie—

A dignified and commodious **sacrament**.

Two and two, necessarye coniunction,

Holding eche other by the hand or the arm

Whiche betokeneth concorde.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Viola

Dos y dos, conjunción necesaria.

Manuel Lallana Babiloni

Variación II

*"In that open field**If you do not come too close, if you do not come too close.**On a summer midnight, you can hear the music...."*

- T.S. Eliot

A $\text{♩} = 74$ *legato espressivo*

mf

7 *mp* *mf* *mp*

13 *mf* *f* *mf*

18 *fp* *mp* *mf*

22 *p* *p* *mp*

25 *simile* 4"

B $\text{♩} = 70$ *pizz.*

29 *p* *mp > p* *p > pp* *mf*

35 *arco sul pont* *f* *fp* *mp*

41 *(sul pont)* *mf*

45 *rit. ord.* *f*

Viola

Variación 3: Narración

Empezar a tocar esta célula cuando **comience** la palabra **circles**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **beasts**.



Narrador:

Round and round the fire
Leaping through the flames, or joined in **circles**,
Rustically solemn or in rustic laughter
Lifting heavy feet in clumsy shoes,
Earth feet, loam feet, lifted in country mirth
Mirth of those long since under earth
Nourishing the corn.

Keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of **beasts**. Feet rising and falling.
Eating and drinking. Dung and death.

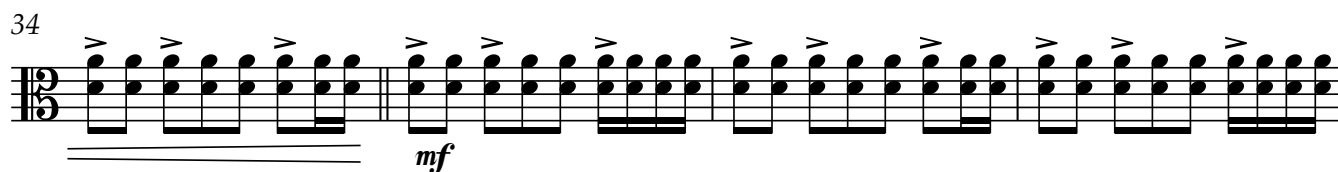
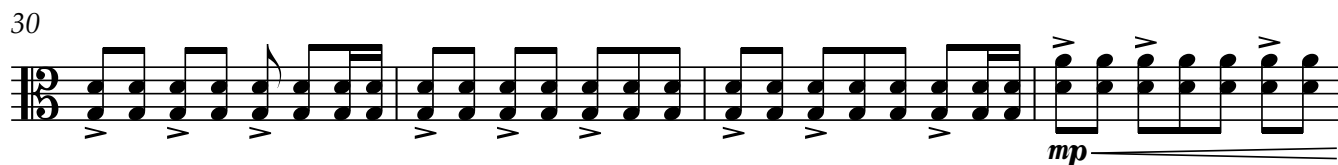
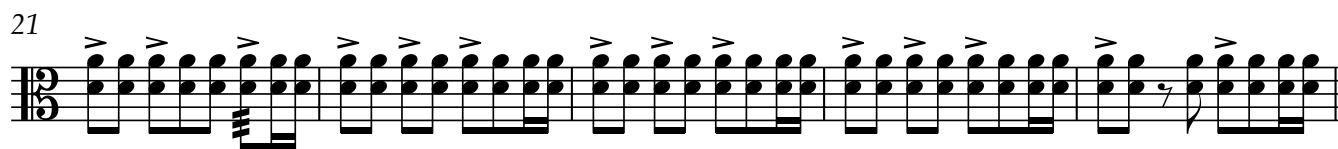
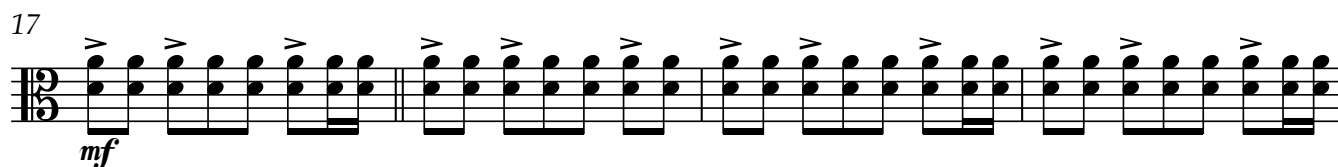
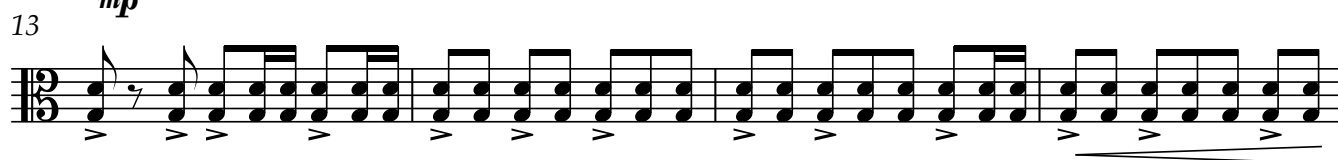
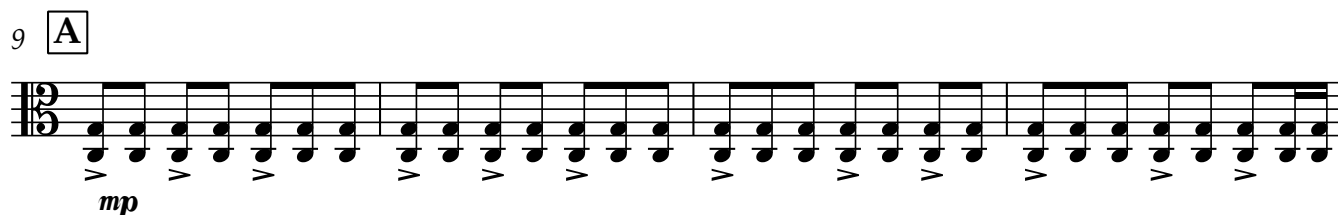
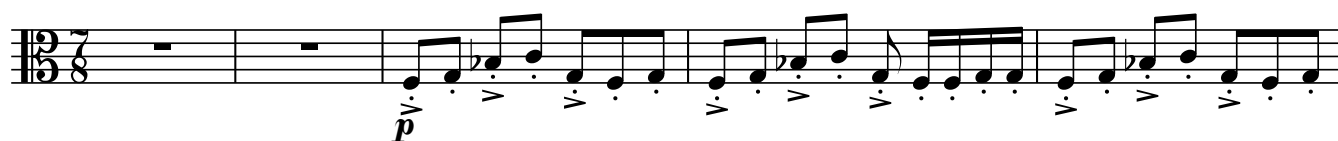
Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Viola

Saltando sobre las llamas.
Variación III

Manuel Lallana Babiloni

"Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter..."
- T.S. Eliot

 $\text{♩} = 168$ *saltato*

41



C

43



47



51



55



58



D

61



65



68



Viola

Variación 4: Narración

Empezar a tocar esta célula cuando **comience** la palabra **heat**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.



Narrador:

Dawn points, and another day

Prepares for **heat** and silence. Out at sea the dawn wind

Wrinkles and slides. I am **here**

Or there, or elsewhere. In my beginning.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Calor y silencio. Variación IV

Viola

Manuel Lallana Babiloni

"Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning."
- T.S. Eliot

♩ = 50

arco strappato *

6"

solo sul tasto → *ord.* → *sul pont.*

f

mp

5 *strappato*

4"

f

8 *pizz.***

p → *mp*

10 *arco strappato*

3"

pizz.

f

mp

12

p → *pp* → *p* → *mp*

15 *arco strappato*

2"

mp → *pp*

IVc.

ff

19 *gliss.*

ff → *mf*

21 **Un poco più mosso.** **Più mosso. (♩=40)** **Tempo primo**

25 **Un poco più mosso.**

IV.
IIIc.

6"
4"

pp *ppp* *p* *pp* *mp* *p* *mf*

mp *f* *mf* *ff* *f* *ff* *pp*

* (Deslizar agresivamente los dedos sobre las cuatro cuerdas, con una arcada seca, sobre la extensión orientativa)

** (pequeño glissando en la dirección de la flecha)

30



35

**B** ♩ = 80

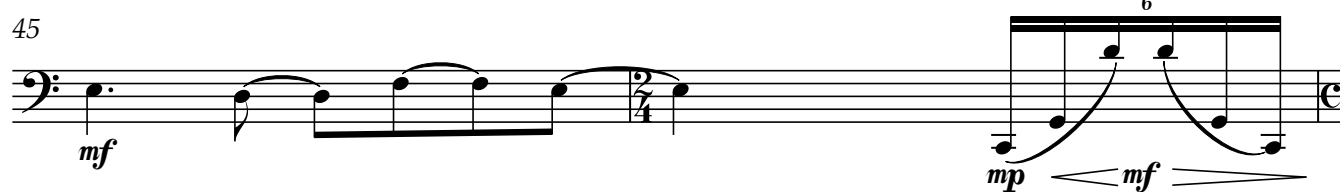
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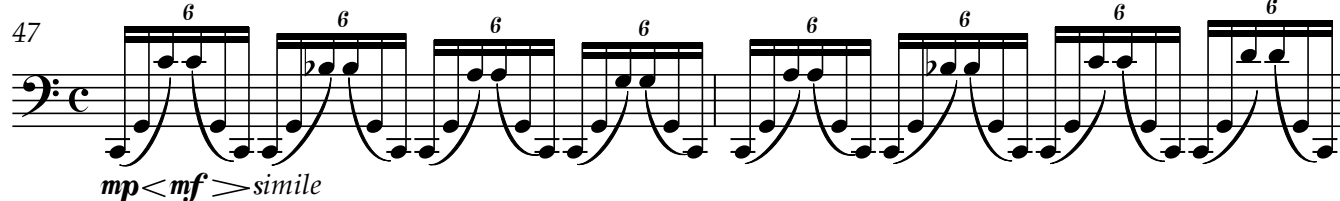
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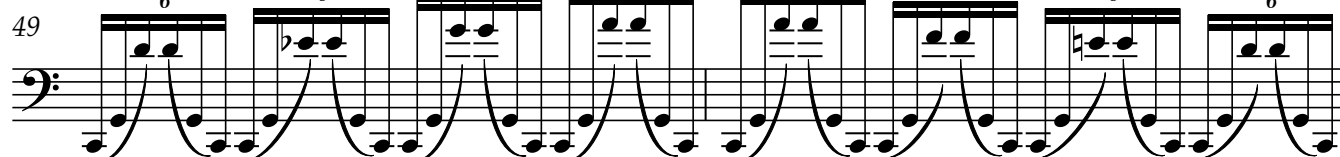
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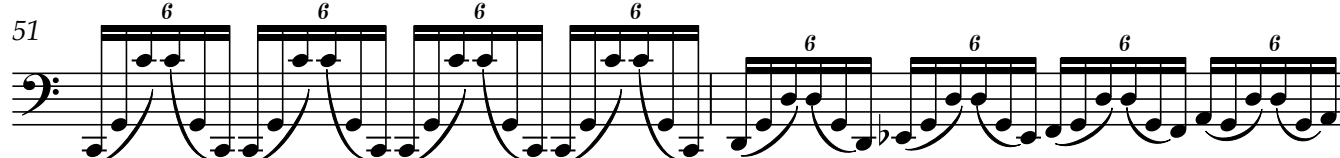
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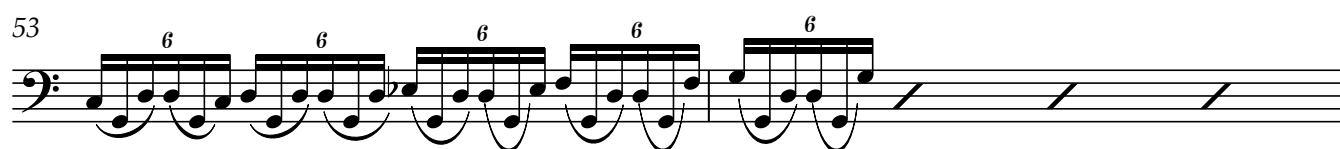
49



51



53



Violonchelo

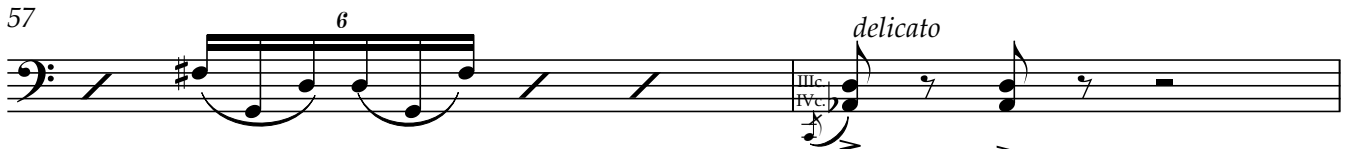
3

55



cresc.

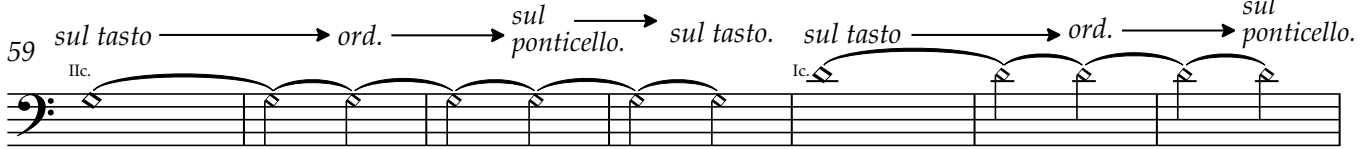
57



f

p subito

59



mf *mp*

mf

66 C



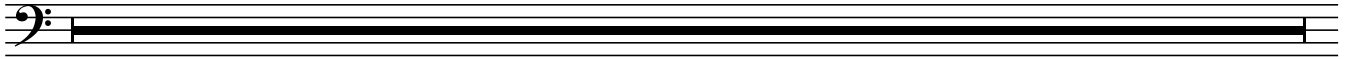
mp

mf

f

Variación 1: Narración

TACET



Narrador:

In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is absorbed, not refracted, by grey stone.
The dahlias sleep in the empty silence.
Wait for the early owl.

Continuar con la siguiente variación una vez acabe el narrador,
dejando unos segundos de silencio.

Violonchelo

En el pueblo, calor eléctrico

Manuel Lallana Babiloni

Variación I

"In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches..."
- T.S. Eliot

[A] ♩ = 60

ord. —————→ sul pont ord. → sul pont ord. —————→ sul pont simile

pp ————— *mf* ————— *p* > *pp* *pp* —————

7 *mf* ————— *p* > *pp* *pp* ————— *mf*

13 ord. IIc. 0. 0. 0. *pp*

15

17 *mp*

19 IVc. 0. 0. 0.

21

23 *mp*

25

Violonchelo

27

mp

29

31

rit. *dolce*

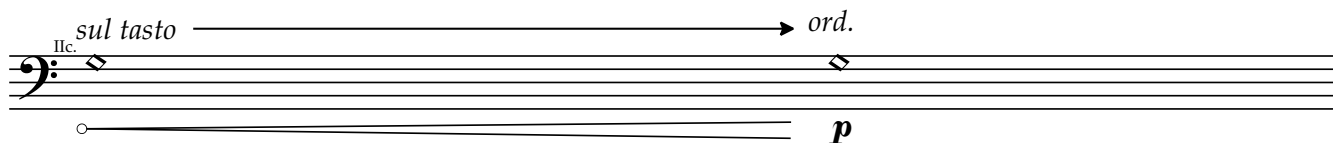
33

p < mp *p* *mp* 5

37

p *mp* *p* *mp* *mf* 6"

Empezar a tocar esta célula cuando **comience** la palabra **drum**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **arm**.



Narrador:

In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the music

Of the weak pipe and the little **drum**

And see them dancing around the bonfire

The association of man and woman

In daunsinge, signifying matrimonie—

A dignified and commodious sacrament.

Two and two, necessarye coniunction,

Holding eche other by the hand or the **arm**

Whiche betokeneth concorde.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Dos y dos, conjunción necesaria.

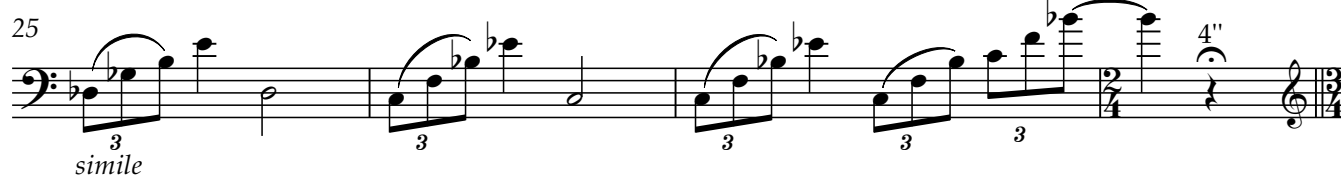
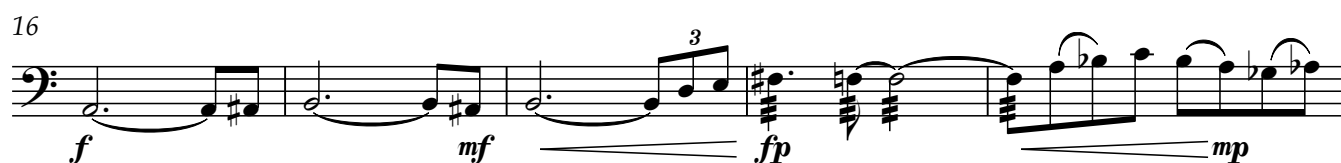
Variación II

Manuel Lallana Babiloni

"In that open field
If you do not come too close, if you do not come too close.
On a summer midnight, you can hear the music...."
- T.S. Eliot

[A] ♩ = 74

(trémolo con el armónico)



Variación 3: Narración

Empezar a tocar esta célula cuando **comience** la palabra **leaping**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **falling**.



Narrador:

Round and round the fire
Leaping through the flames, or joined in circles,
 Rustically solemn or in rustic laughter
 Lifting heavy feet in clumsy shoes,
 Earth feet, loam feet, lifted in country mirth
 Mirth of those long since under earth
 Nourishing the corn.

Keeping time,
 Keeping the rhythm in their dancing
 As in their living in the living seasons
 The time of the seasons and the constellations
 The time of milking and the time of harvest
 The time of the coupling of man and woman
 And that of beasts. Feet rising and **falling**.
 Eating and drinking. Dung and death.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Violonchelo

Saltando sobre las llamas.
Variación III

Manuel Lallana Babiloni

"Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter..."
- T.S. Eliot

saltato
♩ = 168

p

5

9 **A**

14 *mp*

18

22

26 **B**

30

34

38

mf

mf

mp

40



43 [C]



47



51



55



58



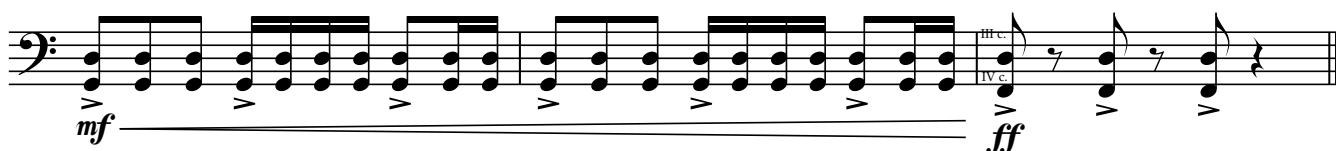
61 [D]



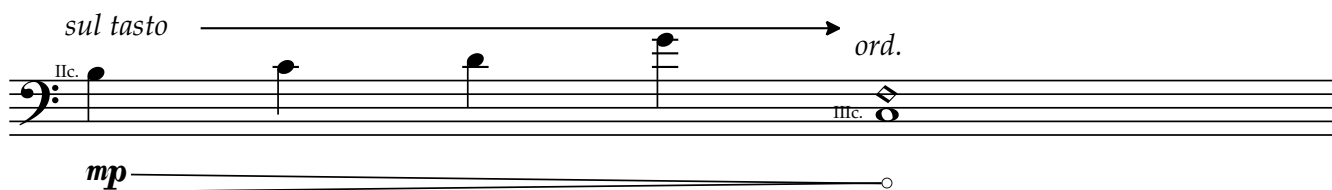
65



68



Empezar a tocar esta célula cuando **comience** la palabra **day**, repetir la célula cuantas veces se quiera a cualquier velocidad, dejar de tocar cuando el narrador **termine** de pronunciar **here**.



Narrador:

Dawn points, and another **day**

Prepares for heat and silence. Out at sea the dawn wind

Wrinkles and slides. I am **here**

Or there, or elsewhere. In my beginning.

Continuar con la siguiente variación una vez acabe el narrador, dejando unos segundos de silencio.

Violonchelo

Calor y silencio.
Variación IV

Manuel Lallana Babiloni

♩ = 50

"Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning."
- T.S. Eliot

strappato *

6"

f

5 strappato

4"

sul tasto

ord.

sul ponticello.

sul tasto.

mp *p*

f

10 strappato

3"

ord.

sul ponticello.

ord.

sul ponticello.

pp *p* *pp* *p* *mp*

f

15 arco strappato

2"

ord.

sul ponticello.

ord.

mp *pp*

ff

19 gliss.

ff *mf*

21 **Un poco più mosso.** **Più mosso. (♩=40)** **Tempo primo**

25 **Un poco più mosso.**

6'' 4''

f *mf* *ff* *f* *ff* *pp*

* (Deslizar agresivamente los dedos sobre las cuatro cuerdas, con una arcada seca, sobre la extensión orientativa)

** (pequeño glissando en la dirección de la flecha)