

declarar la corteza de la letra (wie Scherben [...] eines Gefäßes )

José Luis Torá

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## declarar la corteça de la letra (wie Scherben [...] eines Gefäßes)

for one percussion player and electronics

(2013/rev. 2014/rev. 2015-16)

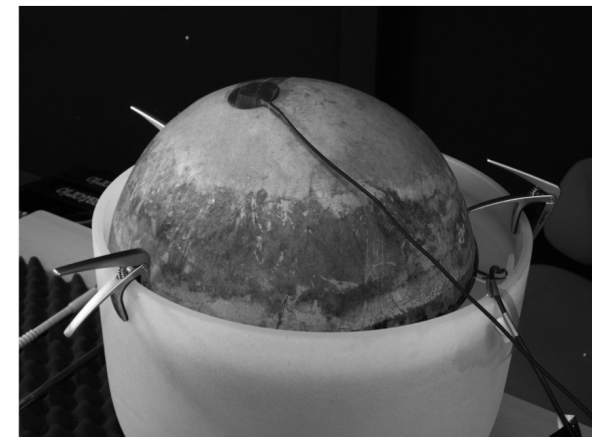
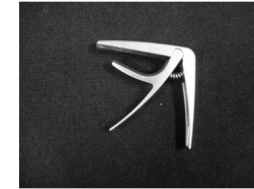
José Luis Torá

The piece is written for a sort of hybrid instrument, an assemblage or montage of different and pre-existent instruments, (something like Bertran de Born's *dompna soiseubuda*):

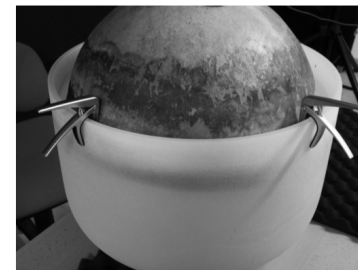
- A quartz bowl (Ø 45cm.) full of water and placed on a resonant wooden table.
- A hydrophone submerged in the water of the bowl and making contact with the inner and lower surface of it.
- A foot pedal to control the volume of the hydrophone (- as zero/+ as maximum).
- The upper half gourd (shortest Ø 35cm./longest Ø 39cm. approx.) from an African water drum floating on the water of the quartz bowl.
- A contact microphone on the external surface of the gourd.
- A foot pedal to control the volume of the contact microphone (- as zero/+ as maximum).
- Three Tibetan bowls (Ø 10,5cm. / Ø 12,5cm. / Ø 19cm. approx.); the middle one is placed upside-down on the inner surface of the big one. Up to page 14, bar 121, they are placed on a secondary table on the right and close to the performer; from bar 121 up to the end, the big and middle ones are placed on the main table on the right side and close to the quartz bowl.



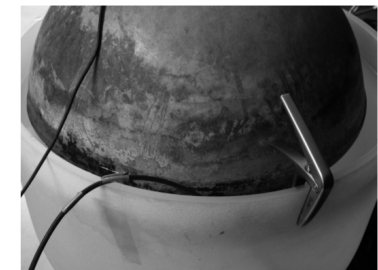
- Three guitar capos placed on three different contact points (see photos below) of the bowl's edge, in order to prevent any gourd's motion hitting the inner surface of the bowl and to damp the resonance of it. From bar 134 to bar 155 the capos and on bar 164 the gourd, they should be quietly and carefully removed one at a time.



Capos 1, 2 and 3



Capos 1 and 2



Capo 3

- A foot pedal switch to start and to end each track of the electronic part with the Max/msp patch.
- Two loudspeakers for the electronics and for the hydrophone and the contact microphone.

## Amplification

To look for a good equilibrium between the maximal levels of the hydrophone and contact microphone is a first and ultimate aim at the very beginning of the piece. Two passages of the piece could be taken as a reference to fix both.

Maximum for the hydrophone: by playing the first bars of the piece without amplification, it's obvious that the actions of the right hand are louder and more powerful than the actions of the left one. Therefore it's necessary to increase the level of the hydrophone up to the point the volumes of the actions of both hands (right hand still without amplification) are in an accurate balance.

Maximum of the contact microphone: by playing bars 26-27, it's necessary to increase the level of the contact microphone, looking for a good balance between the nail actions of the left hand on the gourd and the rod actions of the right one on the bowl.

## Electronics

The foot pedal switch controls the beginning and end of the 28 tracks ordered with a Max/msp patch.

4 tracks (named as 1, 32, 37 and 42) are to be controlled with the foot pedal switch only at the beginning but not at the end: they will end by themselves. The start is indicated on the score as follows:



All other tracks are named with a pair of numbers (2-3, 4-5, 6-7, etc.); they are to be controlled at the beginning and at the end. The start and the end are indicated on the score as follows:



## Voice

Some words or group of words are spread in two sections of the piece.

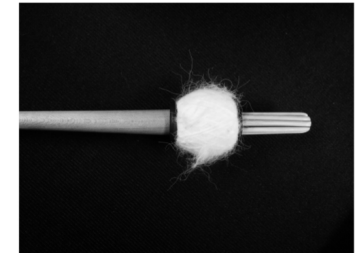
From bar 6 to 43 there are 17 Latin words taken from the 17 propositions against Fray Luis de León in the inquisitorial trial suffered by him. From bar 116 up to the end they are 11 Spanish words or group of words (exceptions are the two first ones, in Latin and Hebrew) taken from the different significations of the Hebrew word **זָמָה** *zama* that Fray Luis de León offers us (see texts below).

These words are to be spoken in a very neutral way: all kind of dramatization or exaggerated account should be avoided. They are always to be uttered in a *piano* dynamic, even if they are simultaneous with a *fortississimo* event.

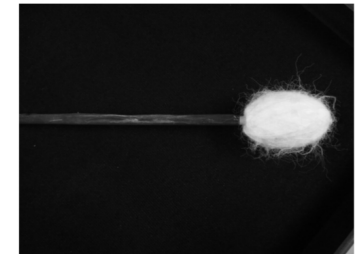
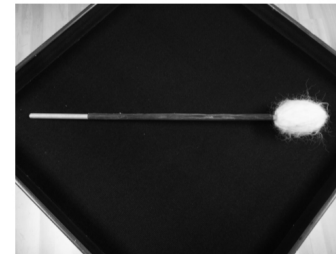
## Mallets

This hybrid instrument is going to be played with different kinds of "objects": the hands and fingers, the little Tibetan bowl and six different types of mallets, numbered from 1 to 6 in the score:

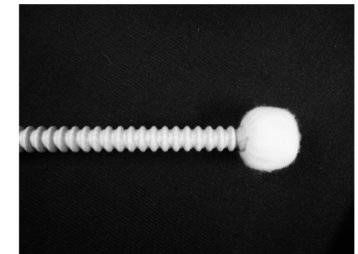
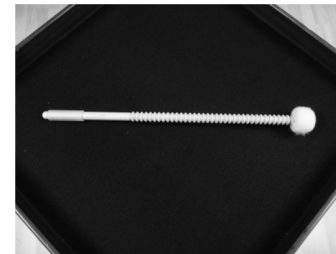
1. Marimbrida: a medium-hard wool mallet with a long hot rod in the end.



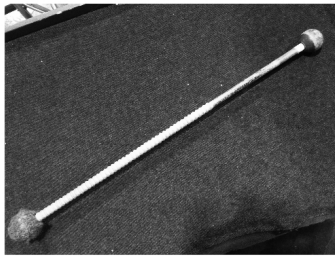
2. A soft wool mallet with very fine sandpaper surrounding the shaft.



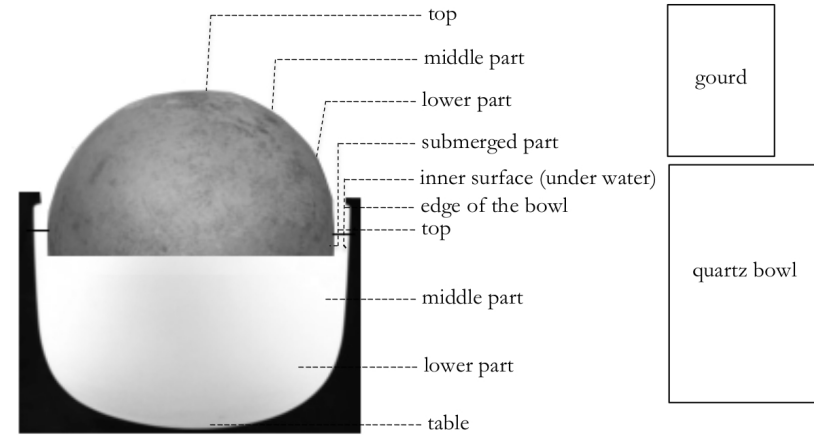
3. A hard wool mallet with a rasping shaft.



4. A double-headed mallet with a double function shaft: a hard plastic head on one end (with a smooth and flat shaft), and a medium wool head on the other (with a rasping one).



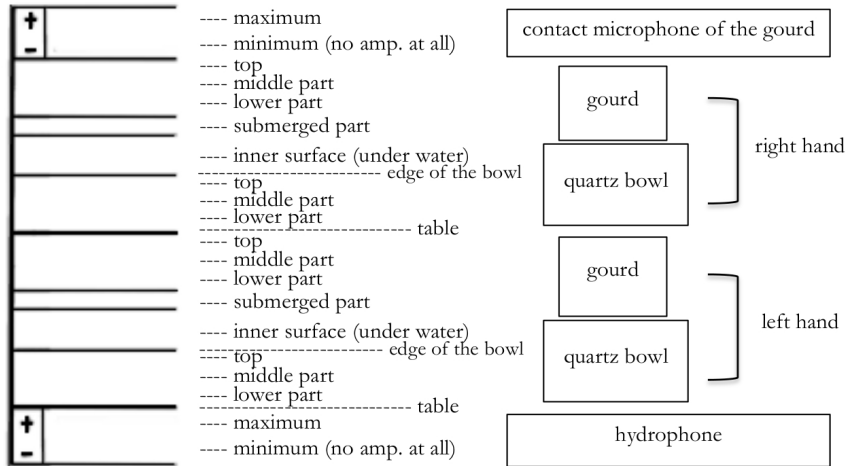
5. A drumstick held upside-down.  
6. A wool bass-drum mallet.



**NOTATION**

\*\*\*\* From bar 1 to 76 \*\*\*\*

From bar 1 to 76 the score uses a system that describes the whole instrument as follows:



The foot pedals are indicated above (for the contact microphone of the gourd) and below (for the hydrophone).

- Right hand actions (from bar 1 to 44)

All actions of the right hand are to be performed with different parts of the Marimbrida (1) and different kinds of motions (2).

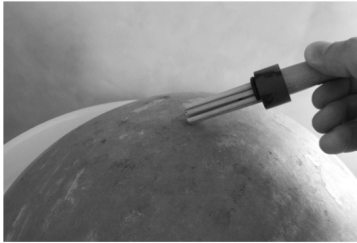
**1) Parts of the Marimbrida:**

- with the "flat surface" of the rod.



(this picture was not taken with a Marimbrida; it only aims at showing the position of the rod on the gourd)

◆ with the edge of the rod.

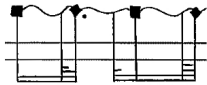


(this picture was not taken with a Marimbrida; it only aims at showing the position of the rod on the gourd)

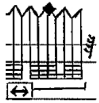
● with the wool head.

▼ with the shaft.

## 2) Motions



rubbing on the indicated surface with a continuous motion; no kind of rhythm should be perceived.



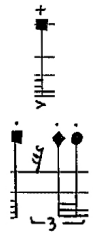
rubbing rhythmically with a rectilinear motion back and forth.



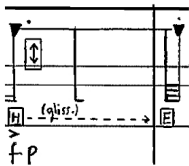
rubbing rhythmically with a circular motion.



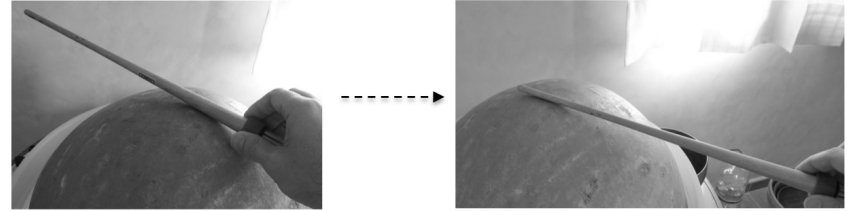
dead stroke.



beating.

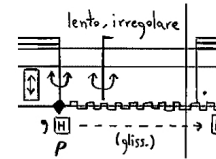


beating with the shaft on the gourd and then sliding the shaft from H (close to the Hand) to E (End of the shaft): a sort of glissando will be produced. See pictures below:



close to the Hand -----> End of the shaft

(these pictures were not taken with a Marimbrida; they only aim at showing the position of the shaft on the gourd)



putting the rod on the edge of the quartz bowl and sliding it very slowly as in the precedent motion (from H "close to the wool Head" to E "the End of the rod"): a sort of glissando will be produced; moving at the same time the rod in a circular motion (from left to right and back): a sort of rattling noise will be produced.



the same but very fast and without circular motion.

- Left hand actions (from bar 1 to 44)

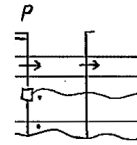
All actions of the left hand are to be performed with different parts of the hand (1) and different kinds of motions (2).

## 1) Parts of the hand

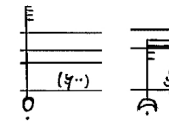
- with one or several fingers, depending on the dynamics.
- with one finger.
- ∪ with the surface of the nail as follows:



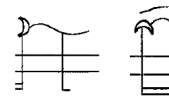
with the edge of the nail as follows:



rubbing longitudinally on both sides of the quartz bowl with light pressure.



beating with one finger or with the nail.

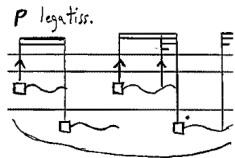


rubbing with the surface or the edge of the nail.

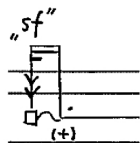


from bar 39 on the symbol for "beating with one finger" (a white circle) is replaced with a black circle (beating with a finger or with the indicated mallet).

## 2) Motions



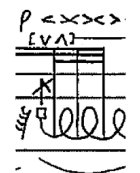
rubbing with four fingers of the hand on the inner surface (under water) of the quartz bowl with pressure and with the thumb on the outer side of it as follows:



short rubbing with four fingers of the hand on the inner surface (under water) of the quartz bowl with extreme pressure and then the fingers remains motionless on the surface.



dead stroke.



rubbing rhythmically with a circular motion of four fingers of the hand on the inner surface (under water) of the quartz bowl with pressure.

## \*\*\*\* From bar 77 to 113 \*\*\*\*

From bar 77 to 113 the system represents on the one hand three different positions of the double-headed mallet (designated as I/II/III) and on the other the different parts (gourd and bowl) of the instrument, on which the double-headed mallet will be placed. From here up to the end of the piece both foot pedals are indicated below and are to be controlled always simultaneously.

I



----- plastic head  
 } smooth part of the shaft  
 } rasping part of the shaft  
 ----- wool head  
 ----- maximum  
 ----- minimum (no amp. at all)



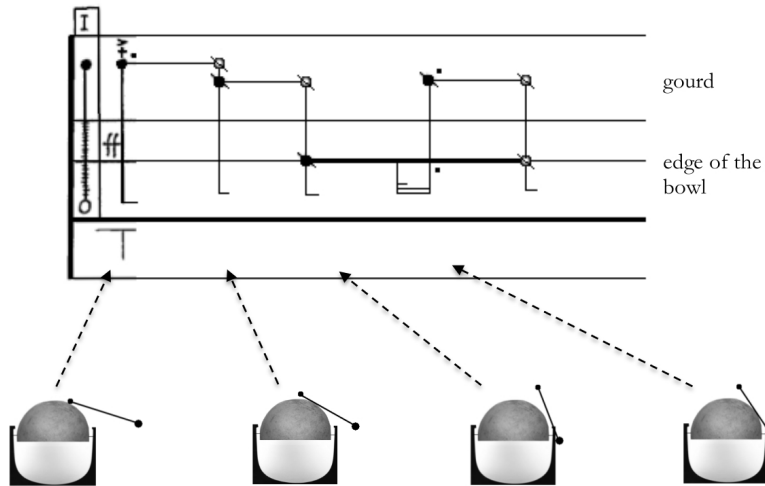
} gourd  
 } edge of the bowl  
 } bowl

contact microphone of the gourd & hydrophone

Holding the double-headed mallet by the wool head with the left hand and the plastic head upwards, the notation with the stems down (left hand) shows the times where the plastic head and/or the smooth part and/or the rasping part of the shaft will come into contact (sounding or not) with the gourd or the edge of the bowl (or in bar 107 with the Tibetan bowls); all actions with the stems up are to be played with the drumstick (held upside-down with the right hand) rubbing and/or striking on the double-headed mallet.

- Left hand actions (double-headed mallet)

- Sounding actions: the plastic head strikes on the indicated part of the instruments
- Soundless actions: the indicated part of the double-headed mallet makes contact with or moves away from the indicated part of the instruments.



dead stroke: striking the top of the gourd with the plastic head.

touching soundlessly the gourd with the smooth part on the shaft.

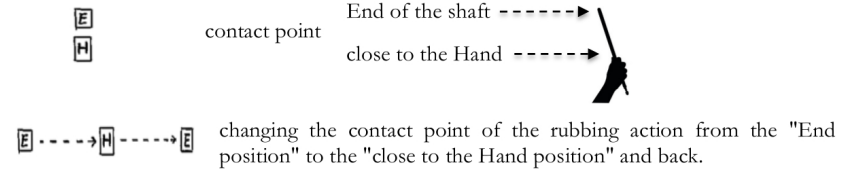
touching soundlessly the edge of the bowl with the rasping part of the shaft.

touching simultaneous and soundlessly the gourd and the edge of the bowl with the smooth and the rasping parts of the shaft.

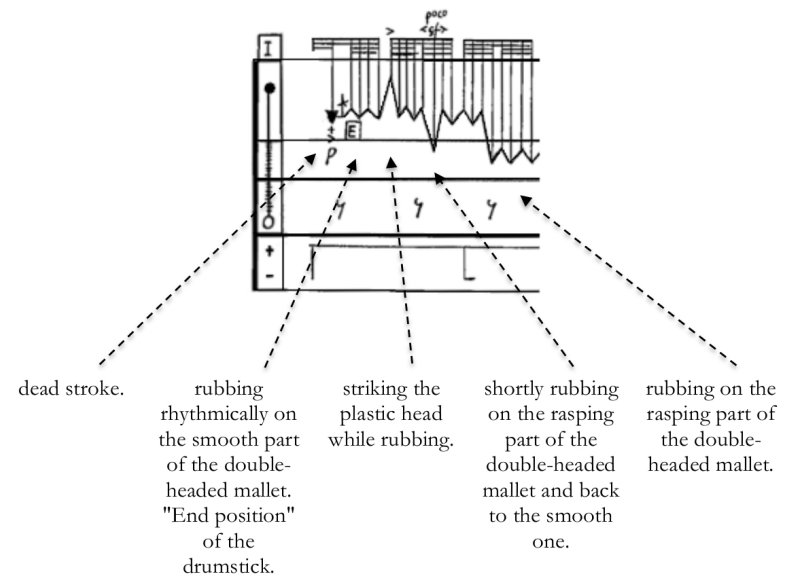
- Right hand actions (drumstick held upside-down)

To be performed with the drumstick on the double-headed mallet:

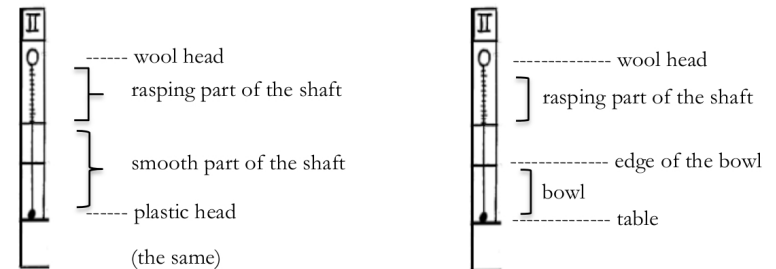
- ▼ rubbing or striking (dead stroke) with the shaft of the drumstick on the indicated part of the double-headed mallet.



An example of bar 86:



II

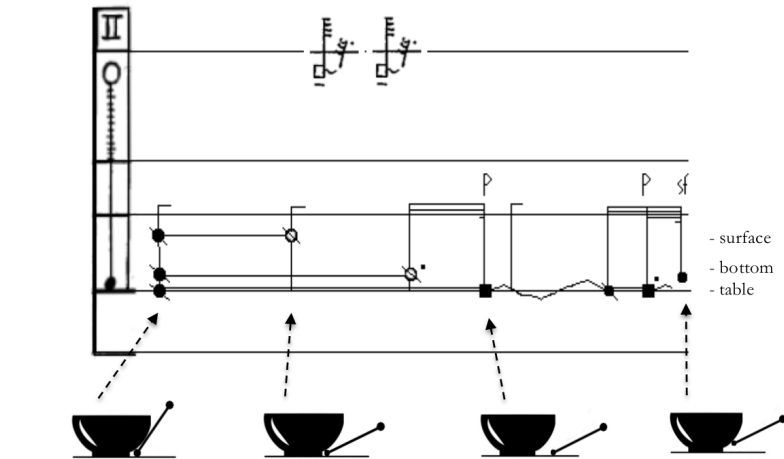


Holding the double-headed mallet by the wool head with the left hand and the plastic head downwards, the notation on the bowl shows the times where the plastic head and/or the smooth part of the shaft will come into contact (sounding or not) with the table and/or with the lowest part of the bowl (these possibilities are only for the plastic head) and/or with the surface of the bowl (only for the smooth part of the shaft); all other actions are to be played with the fingers of the right hand or with the drumstick (held upside-down with the right hand) rubbing and/or striking on the rasping part and on the wool head of the double-headed mallet.

• Left hand actions (double-headed mallet)

- sounding actions: the plastic head strikes on the indicated part of the instruments.
- 🔊 soundless actions: the indicated part of the double-headed mallet makes contact with or separates from the indicated part of the instruments.
- rubbing.
- rubbing with a finger of the left hand on the wool head of the double-headed mallet.

rubbing on the wool head with a finger



- the plastic head makes contact with the table and the bottom of the bowl; the shaft makes contact with the surface of the bowl.
- the plastic head makes contact with the table and the bottom of the bowl.
- the plastic head makes contact with the table: in motion (rubbing) or motionless.
- striking the bowl with the plastic head.

Bars 93, 101 and 112 are an exception: the plastic head is placed making contact with the table and with the bowl (as in the second case of the previous example), describing a very slow circular motion there and back (rubbing both the table and the bowl) and producing a quiet granular sound; simultaneously the drumstick is placed on the smooth part of the shaft while the thumb of the right hand scrubs there and back, very tightly and slowly, a little part of the surface of the stick, producing a crackle sound.

• Right hand actions (drumstick held upside-down)

- ▼ rubbing or striking (dead stroke) with the shaft of the drumstick on the indicated part of the double-headed mallet.
- 🔊 soundless action: the shaft of the drumstick makes contact with the indicated part of the double-headed mallet.
- rubbing with a finger of the right hand on the rasping part of the double-headed mallet.

III

Only for bars 97, 98 and 99, it's almost the same as II. The difference is that the double-headed mallet is placed horizontally to let the shaft make contact with the table.

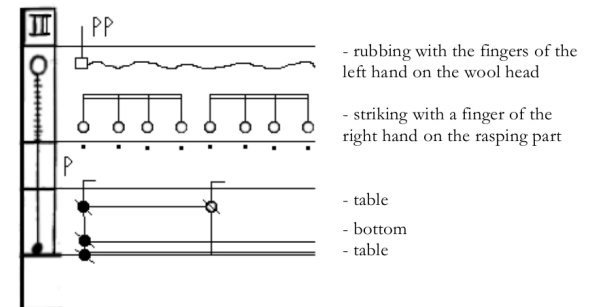


• Left hand actions (double-headed mallet)

The same actions as II.

• Right hand actions (finger)

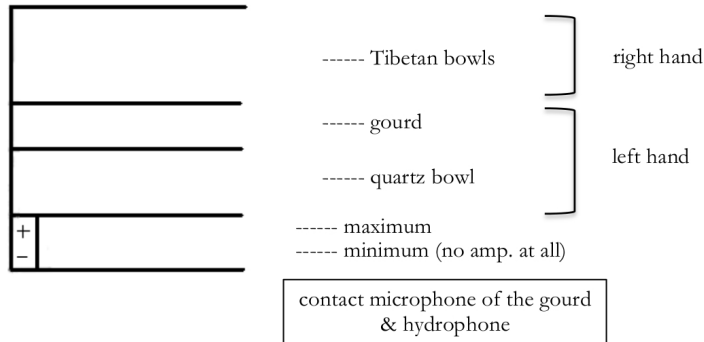
- striking with a finger on the rasping part of the double-headed mallet.



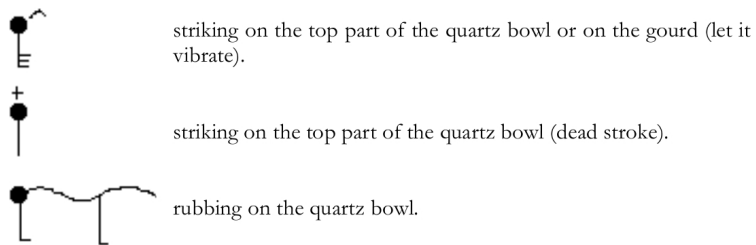
- rubbing with the fingers of the left hand on the wool head
- striking with a finger of the right hand on the rasping part
- table
- bottom
- table

\*\*\*\* From bar 123 up to the end \*\*\*\*

From bar 123 up to the end the score uses a system that describes the whole instrument as from bar 1 to 76, but in a very reduced version:



• Left hand actions (wool bass-drum mallet)

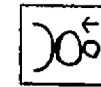


• Right hand actions (Tibetan bowls)

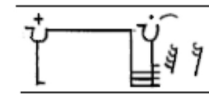
From bar 121 up to the end the big Tibetan bowl (with the middle one inside) is placed very close to the right side of the quartz bowl. With the exception of bars 142, 148 and 167, this Tibetan bowl is always making contact with the lower part of the quartz one.

The right hand always holds the little Tibetan bowl, sometimes damping it ( ⊕ ) and sometimes letting it vibrate ( ⊙ ). It's used for beating the big or the middle Tibetan bowl in three different ways:

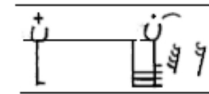
-1-



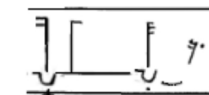
beating/rubbing with the little bowl laterally on the right side of the big one, compelling it to strike lightly the right side of the quartz bowl.



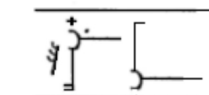
beating (dead stroke or letting it vibrate) with the upper part of the little bowl on the upper part of the big one (this one making contact with the quartz bowl).



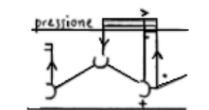
the same as before but beating with the lower part of the little bowl on the upper part of the big one.



the same as before but beating with the upper part of the little bowl on the lower part of the big bowl.

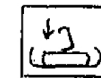


the same but beating with the edge of the vertically hold bowl on the upper and lower part of the big one.

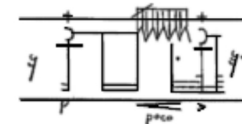


rubbing with pressure with the edge of the vertically hold bowl from the lower to the upper part of the big one, looking for a rich sound plenty of harmonics.

-2-



beating/rubbing with a lateral surface of the little bowl on the bottom side of the middle one (placed inside the big one).



beating (dead stroke) and rubbing rhythmically (presto possibile).





beating hard with the little bowl on the front side of the big one, moving it away from the quartz one and letting it vibrate.

The middle bowl inside the big one will produce a rattling noise.

Only for bars 142, 148 and 167.

### declarar la corteça de la letra (wie Scherben [...] eines Gefäßes)

#### Texts

#### Origin of the title

Fray Luis de León

[...]

Solamente trabajaré en **declarar la corteça de la letra** asy llanamente, como si en este libro no uviese otro mayor secreto del que muestran aquellas palabras desnudas, al parecer dichas y respondidas entre Salomon y su Esposa, que sera solamente declarar el sonido dellas, y aquello en que está la fuerza de la comparación y del requiebro, que aunque es trabajo de menos quilates que el primero no carece de grandes dificultades como luego diremos. [...].

Lo que yo hago en esto son dos cosas. La una es bolver en nr<sup>a</sup>. lengua palabra por palabra el texto deste libro. En la 2<sup>a</sup>. declaro con brevedad no cada palabra por sy, sino los pasos donde se ofrece alguna obscuridad en la letra a fin que quede claro su sentido asy en la corteça y sobrebaz, poniendo al principio el capitulo todo entero, y después dél su declaración. Acerca de lo primero procuré conformarme quando pude con el original hebreo: cotejando juntamente todas las traducciones griegas y latinas que dél hay, que son muchas, y pretendí que respondiése esta interpretacion con el original no sólo en las sentencias y palabras, sino aun en el concierto y ayre dellas, imitando sus figuras y maneras de hablar, quanto es posible a nr<sup>a</sup>. lengua que a la verdad responde con la hebrea en muchas cosas. De donde podrá ser que algunos no se contenten tanto y les parezca que en algunas partes la razón queda corta, y dicha muy a la vizcaína y muy a lo viejo, y que no baze correa el bilo de dezir pudiendola hazer facilmente con mudar algunas palabras y añadir algunas otras. Lo cual yo no bizé por lo que e dicho, y porque entiendo ser diferente el officio del que traslada, mayormente escrituras de tanto peso, del que las explica y declara.

*El que traslada a de ser fiel y cabal, y si fuere posible contar las palabras para dar otras tantas y no mas, ny menos, de la misma qualidad y condicion y variedad de significaciones que son y tienen las originales: sin limitallas a lo que él solo entiende a su proprio sentido y parecer para que los que leyeren la translación puedan entender toda la variedad de sentidos a que da ocasion el original si se leyese y queden libres para escoger dellos el que mejor les pareciere.*

Fray Luis de León, del Prólogo a su traducción del *Cantar de los Cantares* (manteniendo las grafías originales, tal y como aparecen en *Proceso inquisitorial de fray Luis de León*, edición de Ángel Alcalá).

*Al 9<sup>o</sup>. testigo demás de lo dicho, en quanto dize que la declaracion mia de los Cantares de Salomon le parece toda una carta de amores sin ningun espíritu y indigna de llamarse declaracion de la sagrada Escritura, lo primero digo que este testigo si o tuviera juicio o no tuviera pasion se pudiera responder a si mismo, y satisfacer de su escandalo, con el que al fin de su dicho confiesa aver leído en el prologo de los dichos Cantares, y es que en aquel libro yo no pretendí estenderme en declarar el sentido principal y espiritual, sino en declarar el sonido y corteça de aquella letra, porque por no entendella algunos en su propiedad, venidos a declarar la metaphora y a aplicar aquellas semejanzas corporales a la verdad espiritual, erravan en la tal aplicacion muchas vezes, como dire en otro lugar mas largamente. Y siendo esto ansi que yo no tomé por off<sup>o</sup>. en aquel libro sino decir el sonido de aquellas palabras y declarar lo que significar si fueran dichas de un hombre a una muger que se quisieran bien [...]. Que pues él con palabras proprias de amores carnales y con semejanzas dellos significa sus amores divinos, necessario es para la declaracion dellos, y no indigno dellos, dezir y declarar lo que significan aquellas palabras ansi carnalmente para entender a lo que se an de aplicar espiritualmente. Porque cierto es que quando por una semejança descubierta se quiere declarar alguna otra cosa encubierta, mientras no se entiere la razón y propiedad de la semejança, no se podra entender lo semejante que por ella se pretende declarar.*

Fray Luis de León, fragmento de su respuesta manuscrita presentada ante el Tribunal Inquisitorial el 14 de mayo de 1573 en Valladolid. (*Proceso inquisitorial de fray Luis de León*, edición de Ángel Alcalá).

Walter Benjamin

*Wie nämlich Scherben eines Gefäßes, um sich zusammenfügen zu lassen, in den kleinsten Einzelheiten einander zu folgen, doch nicht so zu gleichen haben, so muß, anstatt dem Sinn des Originals sich ähnlich zu machen, die Übersetzung liebend vielmehr und bis ins Einzelne hinein dessen Art des Meinens in der eigenen Sprache sich aneignen, um so beide **wie Scherben** als Bruchstück **eines Gefäßes**, als Bruchstück einer größeren Sprache erkennbar zu machen.*

Walter Benjamin, *Die Aufgabe des Übersetzers* (1923)

*Del mismo modo que los fragmentos de una vasija, para hacerlos calzar, se deben seguir el uno al otro hasta en los más mínimos detalles, pero no tienen necesidad de asemejarse entre sí, así, en vez de asemejarse al sentido del original, la traducción debe más bien, amorosamente y en detalle, en su propia*

lengua, tomar forma de acuerdo a la manera de significar del original, para que ambos sean reconocibles como las partes quebradas de un lenguaje más vasto, tal como los fragmentos son las partes quebradas de una vasija.

Walter Benjamin, *La tarea del traductor* (traducción de Andrés Claro)

## Sources of the words/texts

### 1st. section

Las 17 proposiciones latinas sospechosas para Fr. Barth. de Medina, que las entregó al prior Fernández, el cual las pasó al Consejo de Madrid.

3 de marzo de 1573

Las proposiciones de que haze mençion el testigo primero que se dio en publicacion al maestro fray Luis de Leon de la orden de St<sup>o</sup>. Augustin cathedratico de la universidad de Salamanca son las siguientes.

1. **Canticum** canticorum est carmen amatorium Salomonis ad filiam Pharaonis, et contrarium docere est futile.
2. Canticum canticorum potest legi et explicari sermone **vulgari**.
3. Communiter et ordinarie explicantur sancte scripturae secundum explicationem Rabbiorum, **rejectis** vel neglectis sanctorum explicationibus.
4. Non est respectus neque affectus ad antiquitatem sed ad **nova** dogmata et particulares sententias.
5. Non est inconveniens asserere quod Patres antiqui qui linguam Hebraeam non calluerunt **veram** intelligentiam sanctorum scripturarum non habuerunt.
6. Non est inconveniens adducere explicationes scripturarum **contra** explicationes omnium sanctorum.
7. Affirmant quidam cum juramento **nonnulla** loca scripturae sacrae non esse adhuc in ecclesia intellecta, et gloriantur solos ea intelligere.
8. **Irridentur** explicationes Sanctorum. Verbi gratia, iridentur explicationem illius loci Genes. primo, In principio creavit Deus coelum et terram, ad probandum mysterium Trinitatis, et illud, Verbo Domini coeli firmati sunt et spiritu etc., et illud, Benedicat nos Deus, Deus noster. Item illud, Signatum est super nos ad ostendendum lumen rationis naturalis. Et illud, In lumine tuo videbimus lumen ad ostendendum lumen gloriae. Et illud, Anima mea in manibus meis semper ad ostendendum liberum arbitrium. Et illud, Gratiam et gloriam dabit Dominus ad ostendendum Deum esse auctorem gratiae supernaturalis.
9. Quotiescumque adducuntur explicationes sanctorum contra ea quae legunt habentur pro nibilo et referuntur ad **allegorias**. Et quidam auctor more habet hoc proverbium, El sabio alegorin, quando adducuntur sententiae patrum.
10. Quando explicantur sacrae scripturae secundum explicationes Rabbiorum dicunt alia esse superaedificanda et superaedificata ad arbitrium cuiusque et pertinere ad **ignaros** praedicatores.

11. Non est **sensus** allegoricus in scripturis.
12. Doctrina scholastica **nocet** ad intelligentiam sanctorum scripturarum.
13. Melior **translatio** potest haberi scripturae sanctae ea quae nunc est in ecclesia.
14. Haec **translatio** quam habet ecclesia continet multa falsa, sed non in iis quae pertinent ad fidem neque ad mores.
15. In veteri testamento non est **promissio** vitae aeternae.
16. Sancti patres communiter explicant scripturas in **sensu** allegorico, ideo veritas fidei ex sententiis sanctorum probari non potest.
17. Sensus **litteralis** est perfacilis, et ideo sancti patres in eo non immorantur.

Proposiciones referentes a los tres hebraístas Grajal, Martínez de Cantalapiedra y Fr. Luis de León. Pieza general acusatoria que debe dar principio a los tres expedientes que forman un mismo proceso. En M. de la Pinta Llorente, *Procesos inquisitoriales contra los hebraístas de Salamanca*. Madrid, 1935.

Traducción literal de Ángel Alcalá (*Proceso inquisitorial de fray Luis de León*):

1. El **Cantar** de los Cantares es un poema amoroso de Salomón a la hija del Faraón, y enseñar lo contrario es fútil.
2. El Cantar se puede leer y explicar en la lengua **vernácula**.
3. Común y normalmente se deben explicar las santas Escrituras según las explicaciones de los rabinos, y **rechazar** u omitir las de los escritores santos.
4. No se tiene respeto ni afecto a lo antiguo, sino a los **nuevos** dogmas y a las enseñanzas individuales.
5. No hay inconveniente en afirmar que los antiguos Padres que desconocieron el hebreo no penetraron la **verdadera** inteligencia de las santas Escrituras.
6. Tampoco lo hay en aducir explicaciones de ellas **contra** las de todos los santos.
7. Juran algunos haber **algunos** lugares de la Biblia que la Iglesia aún no ha entendido, y se jactan de que sólo ellos los entienden.
8. **Se rien** de las explicaciones de los santos. Por ejemplo, de probar el misterio de la Trinidad por Génesis 1,1, "En el principio creó Dios los cielos y la tierra", y "Por la palabra de Yabvèb fueron hechos los cielos, por el soplo de su boca", etc.; y se rien de probar la luz de la razón natural por "Dios nos tenga piedad y nos bendiga" y "Alza sobre nosotros, Yabvèb, la luz de tu semblante"; de probar la luz de la gloria con "En tu luz vemos tu luz", y el libre albedrío con "Mi alma está en mis manos sin cesar", y que Dios es autor de la gracia sobrenatural con "Dios es almena y escudo, Él da gracia y gloria".
9. Cuando se aducen explicaciones de los santos contrarias a las suyas las tienen en nada y las tachan de **allegorias**. Uno de esos autores acostumbra a decir "Ya está el sabio alegorin" si se le aducen.
10. Al dar explicaciones de las Sagradas Escrituras según los rabinos dicen que las otras se basan arbitrariamente en opiniones particulares y son propias de **ignorantes**.
11. En las Escrituras no hay **sentido** alegórico.
12. La doctrina escolástica **impide** la inteligencia bíblica.
13. Se puede hacer mejor **traducción** de la Biblia de como ahora la tiene la Iglesia.
14. Esta **traducción** que hoy tiene la Iglesia contiene muchas falsedades, aunque no en lo que importa a la fe y las costumbres.
15. En el Antiguo Testamento no hay **promesa** de vida eterna.

16. Generalmente los Santos Padres explican las Escrituras en **sentido** alegórico, por lo cual la verdad de la fe no se puede probar con sus comentarios.

17. El sentido **literal** es muy fácil, por lo cual los Santos Padres no se detienen en él.

#### 4th. section

Respuesta que desde su prisión da a sus émulo fray Luis de León [...] sobre el término "Zama" en la traducción literal y declaración del libro de los Cantares de Salomón. Valladolid, 18 de diciembre de 1573.

[...] Mas pues la fuerza e injuria de mis enemigos me compele a ello, perdonarme han las orejas honestas y religiosas, si para mi debida y necesaria defensa se levantara el velo con que S. Geronimo quiso encubrir la vergüenza que a su parecer ballo en este lugar; [...]. Pues digo que S. Geronimo puso este rodeo de palabras. Praeter id, quod **intrinsicus latet**, en lugar de lo que en hebreo se dice con una sola, la cual es זאמא **zama**<sup>6</sup>.

Y yo tratando de ello en este mi libro, digo que no se por que causa quiso San Geronimo usar de aquel rodeo, y dar a entender que **zama** quiere decir **hermosura encubierta** habiendo el mismo en Isaias, en el cap. 47, donde esta la misma palabra hebrea, trasladado por ella **torpeza y fealdad**. Y asi, sin declararme mas, añado que aquella palabra quiere tambien decir **cabellos** o lo que propiamente llamamos en castellano en las mujeres **copetes o aladares**. Y siguiendo esta significacion, digo que viene bien para el loor, que alli el Esposo pretende dar a los ojos de la Esposa, decir que son hermosos entre sus cabellos; porque de ordinario algunos de ellos, que se desordenan del orden y asiento, que el artificio del tocado y trenzado pone en los otros, caen sobre la frente, y meneados del aire y movimiento, andan como jugando sobre los ojos; y ansi, cubriendo a veces y descubriendo sus luces, les son causa que parezca mejor.

[...] Y lo primero de todo digo que, de qualquiera de las dos maneras sobredichas que traslademos aquel lugar, ora digamos **Hermosos son tus ojos**, de mas, y **allende lo escondido o entre tus cabellos**, en sustancia es la misma sentencia. [...] que S. Geronimo entendió que la palabra **zama** era el nombre propio con que en aquella lengua se nombran las vergüenzas de la mujer [...], no se atrevio a trasladallo en latin por su vocablo [...] y siguió en ello a Simaco, que entendió lo mismo [...] y asi traslado: **Hermosos son tus ojos, demas de lo que se calla** [...] o **demas del silencio**.

<sup>6</sup> Se refiere a Cantar 4, 1, que Fez. Tejero, quien con razón juzga este comentario de Fray Luis "entre airado e irónico" (p.87), traduce bellamente "Tus ojos son palomas **entre el velo**" y Fray Luis "Tus ojos son palomas entre tus cabellos" [...].

declarar la corteza de la letra (wie Scherben [...] eines Gefäßes)

José Luis Torá  
(2013 / rev. 14 / rev. 15-16)

$\text{♩} = 40 \text{ ca}$

4" apov. --->

pochiss. accel. → +1 Tempo

1

pochiss. accel. → +1 Tempo

sim. → +1 Tempo

→ +1 Tempo

5

♩  $\dot{f}=36ca.$

( $\dot{f}=40ca.$ )

Tempo  $\xrightarrow{\text{poco accel.}} +2$  Tempo  $\xrightarrow{\text{sim.}} +2$  Tempo  $\xrightarrow{\text{sim.}} +2$  Tempo  $\xrightarrow{\text{sim.}} +2$  Tempo

3x

9

Tempo  $\xrightarrow{\text{pochiss. rall.}} -1$  Tempo

2 1,5" 3 4

13

Tempo markings: *sim.* →  $\frac{1}{2}$  Tempo →  $\frac{1}{2}$  Tempo → *accl. molto* →  $\frac{3}{4}$  Tempo →  $\frac{1}{2}$  Tempo →  $\frac{1}{2}$  Tempo →  $\frac{1}{2}$  Tempo → *rall.* →  $\frac{2}{3}$  Tempo →  $\frac{1}{2}$  Tempo

Measure numbers: 5, 6, 5, 8

Dynamic markings: *ff*, *f*, *p*, *sf*, *mf*, *pp*, *novia*, *ff*

Performance instructions: *gliss.*, *novia*

16

Tempo markings:  $\frac{5}{6}$  (♩ = 33 ca.),  $\frac{8}{5}$  (♩ = 53 ca.) *rall.* →  $\frac{6}{5}$  (♩ = 40 ca.),  $\frac{7}{4}$  (♩ = 70 ca.) *rall.* →  $\frac{5}{4}$  (♩ = 50 ca.)

Measure numbers: 7, 8, 15, 8

Dynamic markings: *pp sub.*, *ff*, *pp sub.*, *pp sub.*, *ff*, *pp sub.*, *ff*, *sempre (instabile)*, *ff sempre (instabile)*, *(sim.)*

Performance instructions: *veram*

21



$\text{Tempo} \xrightarrow{+2} \text{Tempo} \xrightarrow{+2} \text{Tempo} \xrightarrow{+3} \text{Tempo}$ 

 $\text{Tempo} \xrightarrow{-3} \text{Tempo} \xrightarrow{-2} \text{Tempo} \xrightarrow{-3} \text{Tempo}$

$\text{Tempo } \text{♩} = 40 \text{ ca}$ 

 $\text{Tempo } \text{♩} = 60 \text{ ca}$

4 8 12 13 14

*irridentur* *lento, irregolare* *allegoria[s]* *ff sempre (instabile)*

mf p mp P mf P sf p P allegoria[s]

(gliss.)

32

15 16 17 18 19

(ff) *ignaros* (p) *sensu[s]* *noce[re]* *translatio* *translatio* *promissio* *sensu*

P pp P

36



(4=3)  $\text{♩} = 80 \text{ ca.}$  20 (2=3)  $\text{♩} = 53 \text{ ca.}$  (7=5)  $\text{♩} = 75 \text{ ca.}$   $\xrightarrow{\text{rall.}}$  (6=5)  $\text{♩} = 64 \text{ ca.}$  ( $\text{♩} = 96 \text{ ca.}$ )

(p) *litteraliss*

43

(3=2) (non)  $\text{♩} = 96 \text{ ca.}$   $\xrightarrow{\text{rall.}}$  (5=4)  $\text{♩} = 80 \text{ ca.}$  21  $\text{♩} = 40 \text{ ca.}$   $\xrightarrow{\text{molto accel.}}$   $\text{♩} = 96 \text{ ca.}$

48

(f=53) ← (f=64) ←

(8=5) (non rall.) (6=5) (7=4) (5=4) (♩=96)

♩=85 ca. ♩=64 ca. ♩=112 ca. ♩=80 ca.

22 23

(3=5) terza volta senza fermata

♩=96 ca. ||: 3x :||

24 25

terza volta senza fermata  $\text{rit.}$  3x  $\text{rit.}$   $(\text{♩} = 120)$

58

$(5=4)$   
 $\text{♩} = 120 \text{ ca.}$   
26

$(\text{♩} = 120)$   
 $(3=5) \text{ accel. } (4=5)$   
 $\text{♩} = 72 \text{ ca.}$   $\text{♩} = 96 \text{ ca.}$   
27

$(5=6)$   
 $\text{♩} = 80 \text{ ca.}$   
 $(\text{♩} = 96)$

60

(6=5)  
♩ = 96 ca.

(5=6)  
♩ = 80 ca.

(♩ = 100)

28

63

(♩ = 80) ←

(5=4) accel. (3=2)  
♩ = 100 ca. → ♩ = 120 ca.

29

♩ = 96 ca.

66

30

69

mano sinistra    mano destra

4.    5.

31

(I=75)

48

73

♩ = 75 ca.

4/8 I 8

*poco <sf>*

*poco <sf>* *poco <sf>*

E → H → E

*ff* *p sempre*

77

(P) *poco <sf>* (E) → H → *poco <sf>* → E <ff>

32 (8=15) ♩ = 40 ca.

(I) → II

33 9/16 (I: 5x 1)

34 9/8

left hand

with the fingers of the right hand

*pp*

*senza pressione*

81

9/8

(II) → I 4/8

(15=8) ♩ = 75 ca.

*poco <sf>*

*mf* *p* *f* *p*

(E) → H *f* *p*

85

1. 2. 3. volte  
 (H) mf → E  
 p f  
 4x  
 (f)  
 4. volta  
 A  
 (I) → II  
 9 16  
 (2=3)  
 ♩ = 50 ca.  
 left hand  
 (5x)  
 (4=5)  
 ♩ = 40 ca.  
 (3x)  
 senza pressione  
 pp

pollice sul manico  
 ff molta pressione molto irregolare  
 with the fingers of the right hand  
 3x with the 3x of the electronics :|  
 A  
 4 8  
 II 2 8  
 (2=3)  
 ♩ = 50 ca.  
 (II) → III  
 5 8  
 table

(♩ = 50)  
 (8=5) ♩ = 80 ca. rall. → ♩ = 60 ca.  
 (6=5)  
 (7=4) ♩ = 105 ca. rall. → ♩ = 75 ca.  
 (5=4)  
 III → II 40  
 (2=3)  
 ♩ = 50 ca.  
 (4x)  
 9 16  
 ♩ = 40 ca.  
 bowl  
 senza pressione  
 pp



9 (4=5)  
16  $\text{♩} = 40 \text{ ca.}$

---> I 42  $\text{♩} = 75 \text{ ca.}$

ff" sim.

pp E

ff

poco (E) <sf>

> mf

f

pp

with the left hand

101

(pp)

f p 5 8

f p f

Tibetan bowls

<sf>

4 8

105

I E-->H-->E-->H-->E

4 P <f> P <f>

8

> Psub. <f>

Psub. <f> P <f> P

fsub.

Psub. <f>

ff

ppsub.

9 (♩=40)

16

108



9 (8=15)  $\text{♩} = 40 \text{ ca.}$

16 (15=8)  $\text{♩} = 75 \text{ ca.}$

Tibetan bowls

poco a poco

pressione  $\text{♩} = 40 \text{ ca.}$

mano destra

2.

(8=15)  $\text{♩} = 40 \text{ ca.}$

pressione

mano sinistra: prende le campane tibetane

lasciar cadere sul tavolo principale

mano sinistra: prende mazza per gancassa

mano destra: prende campana piccola

senza pressione

con pressione (armonici)

voce: pp

intriseus latet

zama (tsama)

hermosura encubierta

corpeza y fealdad

cabello(s)

copetes o aladare(s)

allende lo escondido

(15=6)  $\text{♩} = 50 \text{ ca.}$

campana piccola

destra

entre tus cabellos

sinistra

(4-5) 43  
 ♩ = 40 ca  
 pressione

mf  
 gourd  
 mf  
 (armonici)  
 sim.  
 sim.

128

44 (5=4)  
 ♩ = 50 ca.

remove one capo from the guitar bowl

p  
 poco  
 pressione

132

grande  
 piccola

entre el velo  
 pp  
 p (gourd)  
 mp

138

47 remove one capo from the quartz bowl

(picc.) (grande)

6"-7"

142

pressione 5/8

sim.

4/8

6"-7"

voc.: demás de lo que se calla

(quard)

146

(J=50) (4=5) (2=3) quasi vibrato

(J=33) (8=5) (6=5) (7=4) (5=4)

(J=40ca.) rall. (J=53ca.) rall. (J=70ca.) rall. (J=50ca.)

Sim.

pressione

(grande)

150

49 50

remove the last capo from the quartz bowl

(4=5)  $\text{♩} = 40 \text{ ca.}$

pressione

pressione

sim.

demás del silencio

155

51 52

remove the gourd from the quartz bowl

(4=5)  $\text{♩} = 32 \text{ ca.}$

pressione

lowering the pitch of the bowl a quarter-tone (approx.)

only hydrophone

161

167

4"	boeca chiusa
l.r.	singing the pitch of the bowl
fff	(voce)
4"	ppp imperceptible at the beginning
l.r.	almost indistinguishable from
	the bowl's sound

Madrid 01/08 - 2013  
 Madrid 02/04 - 2014  
 Madrid 2015 01-2016

18' - 19'