

Mictlán, poema ceremonial

para cuarteto de cuerdas y viola solista.

de Jesús Echevarría

- I. El duelo
- II. El viaje
- III. Calaveritas
- IV. Cóatl

Mictlán, poema ceremonial está inspirado en los mitos y creencias de los antiguos mexicanos. Los mexicas fundaron un imperio que tuvo una gran influencia en las demás culturas mesoamericanas, ellos a su vez abrevaron de la cultura Tolteca y de las subsecuentes culturas nahuas que poblaron el altiplano central del valle de México. Mictlán era para los mexicas el lugar de los muertos. A diferencia del infierno cristiano, este no era un lugar de castigo para los pecadores, era sencillamente el lugar de la muerte donde descansaban los descarnados, los despojados de la carne.

La obra está concebida en cuatro partes.

La primera: Duelo, habla del dolor de la muerte, del lamento de dejar el mundo de los vivos. Aunque no había la noción de infierno, y por consecuencia del horror que éste produce en la mentalidad occidental, sí existía el concepto de dolor ante la muerte. La poesía náhuatl contiene abundantes referencia al pesar que producía el desprenderse de los bienes terrenales. Estos cantos poéticos no aluden solamente a la pérdida de riquezas materiales como joyas, plumas de quetzal, adornos de jade, turquesas etc. No, también lamentan la pérdida de la danza, de las flores (poesía), y del canto. No obstante había muertes que no eran de lamentar, sino de celebrar y aún de festejar con cantos, ofrendas y ceremonias especiales. Tales eran las de los guerreros muertos en combate, que irían a ocupar un lugar junto al sol, las de las mujeres fallecidas durante el parto, y las de los niños muertos prematuramente.

La segunda parte se titula: El viaje. Los mexicas creían que el alma tenía que recorrer un prolongado camino antes de llegar al Mictlán. La persona fallecida debía que sortear diferentes obstáculos durante este trayecto antes de llegar a su destino. El peregrinar del difunto no sólo era largo y peligroso, sino que también era preciso no perder el rumbo. A veces se sacrificaba al perro de la persona fallecida para que lo acompañara y le ayudara a encontrar el camino.

Calaveritas, la tercera parte, quiere reflejar la manera en que los mexicanos vemos la muerte, más como una fiesta que como una ceremonia luctuosa. Las calaveritas aparecen en estas celebraciones, en forma de dulces de azúcar, o como ingeniosos versos humorísticos. Las caricaturas de Posadas son un claro ejemplo que nos ilustra sobre esta peculiaridad de la cultura mexicana.

Por último, la cuarta y última parte: Cóatl, aborda la noción de eternidad. Cóatl es el nombre nahua para serpiente. Ésta era un símbolo sagrado para los antiguos mexicanos. Quetzalcóatl, su dios más importante, significa serpiente emplumada. Para los pueblos nahuas la vida nacía en el este con la salida del sol -Tonatiuh- y desaparecía en el oeste cuando Tonatiuh se convertía en Tzontémoc, que significa el que cayó de cabeza, al sumergirse en el lado oscuro de la tierra. La serpiente simboliza la fertilidad, el ciclo agrícola que renueva la vida constantemente, encarna pues la idea de la resurrección, de lo eterno.

Versión para cuarteto de cuerda

I Duelo

Mictlán, poema ceremonial

Jesús Echevarría

1

60

molto staccato

(como un grito)

mp

molto staccato

mp

molto staccato

pizz.

arco cresc.

cresc.

pizz.

arco cresc.

pizz.

arco. cresc.

con placidez

f

ff

pizz.

arco >

mp

Legato

f

ff

pizz.

arco

Legato

mf

arco.

Legato

mp

No 1 Duelo

3

19

Vln. I

Vln. II

Vla.

Vcl.

pp

pp

p

pp

26

Vln. I

Vln. II

Vla.

Vcl.

f

33 *molto staccato*

Vln. I

Vln. II

Vla.

Vcl.

f

f

3

3

3

3

No 1 Duelo

4

39

Vln. I *pizz.* *arco cresc.*

Vln. II *cresc.*

Vla. *pizz.* *arco cresc.*

Vcl. *pizz.* *arco, cresc.*

45

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

50

Vln. I

Vln. II

Vla.

Vcl.

No 1 Duelo

5

55

Vln. I
Vln. II
Vla.
Vcl.

61

Vln. I
Vln. II
Vla.
Vcl.

68

Vln. I
Vln. II
Vla.
Vcl.

No 1 Duelo

75

Vln. I

Vln. II

Vla.

Vcl.

mp

arco.

mp

82

Vln. I

Vln. II

Vla.

Vcl.

mp

3

mp

mp

89

molto staccato

f

ff

ff

molto staccato

f

molto staccato

ff

Vln. I

Vln. II

Vla.

Vcl.

No 1 Duelo

7

95

Vln. I
Vln. II
Vla.
Vcl.

100

Vln. I
Vln. II
Vla.
Vcl.

106

Vln. I
Vln. II
Vla.
Vcl.

No 1 Duelo

Musical score for strings (Vln. I, Vln. II, Vla., Vcl.) showing measures 113-115. The tempo is 113. The instrumentation consists of Violin I, Violin II, Cello, and Double Bass. The score features eighth-note patterns with grace notes and dynamic markings of *p*, *pp*, and *p*.

Musical score for strings (Vln. I, Vln. II, Vla., Vcl.) in 3/4 time. The key signature is B-flat major (two flats). Measure 127: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 128: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 129: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 130: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 131: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 132: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns. Measure 133: Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. play sixteenth-note patterns.

No 1 Duelo

9

134

Vln. I

Vln. II

Vla.

Vcl. *pizz.*

141

Vln. I

Vln. II

Vla.

Vcl.

145

Vln. I

Vln. II

Vla.

Vcl.

No 1 Duelo

10

150

Vln. I *Legato*

Vln. II *Legato*

Vla. *Legato*

Vcl. *Legato*

mf

mp

154

155

Vln. I

Vln. II

Vla.

Vcl.

pp

p

pp

159

161

Vln. I

Vln. II

Vla.

Vcl.

165

II El viaje

versión para cuarteto de cuerda

Mictlán, poema ceremonial

Jesús Echevarría

1 $\text{♩} = 104$ vals

violin II

viola

violoncello

*a la corda
un poco pesante*

mf

*a la corda
un poco pesante*

mf

7

Vln. II

Vla.

Vcl.

Vln. II

Vla.

Vcl.

14

Vln. 1

*a la corda
un poco pesante*

mf

Vln. II

Vla.

Vcl.

mf

No 2 El viaje

2

21

Vln. I

Vln. II

Vla.

Vcl.

mp

mp

mp

mp

28

Vln. I

Vln. II

Vla.

Vcl.

mf

mf

mf

mf

35

Vln. I

Vln. II

Vla.

Vcl.

No 2 El viaje

3

42

Vln. I

Vln. II

Vla.

Vcl.

48

Vln. I

Vln. II

Vla.

Vcl.

52

Vln. I

Vln. II

Vla.

Vcl.

No 2 El viaje

4

57

Vln. I

Vln. II

Vla.

Vcl.

cresc.

f

cresc.

f

cresc.

f

mf

cresc.

f

63

Vln. I

Vln. II

Vla.

Vcl.

mf

cresc.

f

decresc.

mf

cresc.

f

decresc.

mf

decresc.

f

decresc.

69

Vln. I

Vln. II

Vla.

Vcl.

mf

mf

f

mf

mf

f

No 2 El viaje

5

76

This section starts with a rest for Violin I. Violin II begins with a eighth-note followed by a sixteenth-note pair, dynamic *p*. The Viola and Cello enter with eighth-note pairs, also dynamic *p*. The Cello continues with eighth-note pairs throughout this section.

84

Violin I enters with eighth-note pairs. Violin II follows with eighth-note pairs. The Viola and Cello provide harmonic support with eighth-note pairs.

91

Violin I begins with eighth-note pairs. The dynamic changes to *mf* for the next measure. The dynamic returns to *f* for the final measure. Violin II and Viola follow with eighth-note pairs. The Cello provides harmonic support with eighth-note pairs, starting at measure 95.

No 2 El viaje

6

98

Vln. I

Vln. II

Vla.

Vcl.

cresc.

f

cresc.

f

cresc.

f

decresc.

decresc.

decresc.

f

106

Vln. I

Vln. II

Vla.

Vcl.

mf

mf

mf

mf

113

Vln. I

Vln. II

Vla.

Vcl.

f

f

f

f

No 2 El viaje

7

120

Vln. I

Vln. II

Vla.

Vcl.

1 2

1 2

1 2

mp

mf

mp

mp

126

Vln. I

Vln. II

Vla.

Vcl.

cresc.

f

mf

cresc.

f

mf

cresc.

f

mf

cresc.

f

132

Vln. I

Vln. II

Vla.

Vcl.

cresc.

ff

decresc.

cresc.

ff

decresc.

cresc.

ff

decresc.

cresc.

ff

No 2 El viaje

8

138

Vln. I
Vln. II
Vla.
Vcl.

145

Vln. I
Vln. II
Vla.
Vcl.

152

Vln. I
Vln. II
Vla.
Vcl.

versión para cuarteto de cuerdas

III Calaveritas

Mictlán, poema ceremonial

Composer
Jesús Echevarría

Sonecito purépecha

A la cuerda pero ligero

1 3 3 3

violin 1

violin 2

3 3 3 3

viola

Ligeramente staccato

mf

pizz.

cello

f

3 3 3 3 3 3

6 3 3 3 3 3 3

Vln. 1

Vln. 2

mp

3 3 3 3 3 3

Vla.

f

pizz.

Vcl.

mp

3 3 3 3 3 3 3

12 3 3 3 3 3 3

Vln. 1

Vln. 2

pizz.

3 3 3 3 3 3

Vla.

Vcl.

3 3 3 3 3 3 3

No III Calaveritas

2

18

Vln. 1

Vln. 2

Vla.

Vcl.

pizz.

arco

mf

pizz.

f

3

3

3

3

3

3

3

3

23

Vln. 1

Vln. 2

Vla.

Vcl.

arco

mp

mp

arco

mf

f

3

3

3

3

3

3

3

3

29

Vln. 1

Vln. 2

Vla.

Vcl.

mf

mf

arco

pizz.

f

3

3

3

3

3

3

3

No III Calaveritas

3

35

Vln. 1

Vln. 2

Vla.

Vcl.

41

Vln. 1

Vln. 2

Vla.

Vcl.

47

$\text{♩} = 240$

polka

Vln. 1

Vln. 2

Vla.

Vcl.

No III Calaveritas

4

53

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

60

Vln. 1

Vln. 2

Vla.

Vcl.

67

Vln. 1

legato

Vln. 2

pizz.

Vla.

Vcl.

legato

74

Vln. 1

Vln. 2

Vla.

Vcl.

81

Vln. 1

Vln. 2

Vla.

Vcl.

arco

88

Vln. 1

Vln. 2

Vla.

Vcl.

No III Calaveritas

6

95

Vln. 1

Vln. 2

Vla.

Vcl.

This section shows four staves of musical notation. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. plays sixteenth-note patterns. Vcl. plays eighth-note patterns. The key signature changes from one flat to one sharp between measures 95 and 100.

101

Vln. 1

Vln. 2

Vla. *pizz.*
mf

Vcl. *pizz.*
mf

This section shows four staves. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vcl. play pizzicato eighth-note patterns. Dynamics *pizz.* and *mf* are indicated.

107

Vln. 1

Vln. 2

Vla. arco

Vcl.

This section shows four staves. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. starts playing eighth-note patterns with the dynamic *arco*. Vcl. plays eighth-note patterns.

No III Calaveritas

7

113

Vln. 1

Vln. 2

Vla.

Vcl.

mf

mf

arco.

mf

118

piu meno

vals mexicano

pizz.

f

legato

f

pizz.

f

124

Vln. 1

Vln. 2

Vla.

Vcl.

No III Calaveritas

8

131

Vln. 1

Vln. 2

Vla.

Vcl.

138

Vln. 1

Vln. 2

Vla.

Vcl.

145

Vln. 1

Vln. 2

Vla.

Vcl.

No III Calaveritas

9

152

This musical score page contains four staves for string instruments: Vln. 1, Vln. 2, Vla., and Vcl. The key signature is one flat, and the time signature is common time. Measure 152 starts with a sixteenth-note grace followed by a eighth note. Measures 153-154 are rests. Measure 155 begins with a sixteenth-note grace followed by a eighth note, which is sustained. Measures 156-157 are rests. Measure 158 ends with a sixteenth-note grace followed by a eighth note. Dynamics include *mf* at the end of measure 158.

159

This musical score page continues the four-staff string section. Measure 159 starts with a sixteenth-note grace followed by a eighth note. Measures 160-161 are rests. Measure 162 begins with a sixteenth-note grace followed by a eighth note, which is sustained. Measures 163-164 are rests. Measure 165 ends with a sixteenth-note grace followed by a eighth note. Dynamics include *mf* in measures 159 and 162.

166

This musical score page continues the four-staff string section. Measure 166 starts with a sixteenth-note grace followed by a eighth note. Measures 167-168 are rests. Measure 169 begins with a sixteenth-note grace followed by a eighth note, which is sustained. Measures 170-171 are rests. Measure 172 ends with a sixteenth-note grace followed by a eighth note.

173

Vln. 1

Vln. 2

Vla.

Vcl.

f

f

f

180

Vln. 1

Vln. 2

Vla.

Vcl.

A la corda pero ligero

Ligeramente staccato arco

pizz.

f

$\text{♪} = 280$

186

Vln. 1

Vln. 2

Vla.

Vcl.

3

3

3

3

3

No III Calaveritas

11

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl.) in 3/4 time, key signature of one sharp. Measure 192 starts with Vln. 1 playing eighth-note pairs. Measure 193 begins with a dynamic *mp*. The score includes measure numbers 3 and 3 above the staves, indicating a repeating section. The Vla. part features a prominent bass line with eighth-note patterns. The Vcl. part provides harmonic support with sustained notes and eighth-note chords. The Vln. 2 part follows the Vln. 1 pattern.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl.) in 3/4 time, key of A major (two sharps). Measure 198: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 199: Continuation of the eighth-note patterns. Measure 200: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 201: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 202: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 203: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 204: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support. Measure 205: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vcl. provide harmonic support.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vcl.) in 3/4 time, key of B major (two sharps). Measure 204 starts with a dynamic of $p\cdot$. The first measure ends with a forte dynamic. Measure 205 begins with a *pizz.* instruction. The violins play eighth-note patterns, the cello provides harmonic support, and the bassoon adds rhythmic complexity. Measures 204-205 are separated by a vertical bar line.

No III Calaveritas

12

209 arco 3 3 3 3 3
 Vln. 1 *mp*
 Vln. 2 *mp*
 Vla. arco *pizz.*
 Vcl.

This section starts with two measures of eighth-note patterns from Vln. 1 and Vln. 2, both marked *mp*. The third measure begins with a sustained note from Vla. followed by a sixteenth-note pattern marked *pizz.*. The fourth measure shows a rhythmic change in Vln. 1 and Vln. 2. The fifth measure continues the sixteenth-note patterns.

215 3 3 3 3
 Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. arco 3
f
 Vcl. *f*

This section features eighth-note patterns from Vln. 1 and Vln. 2. The dynamics transition through *mf*, *arco*, and *f*. The Vla. part includes a dynamic marking *f* at the end of the section.

219 3 3 3 3
 Vln. 1
 Vln. 2
 Vla.
 Vcl.

This section consists of eighth-note patterns from Vln. 1 and Vln. 2. The Vla. part features eighth-note patterns with a dynamic marking *f*. The Vcl. part provides harmonic support with sustained notes.

223

Vln. 1

Vln. 2

Vla.

Vcl.

3

f

3

f

f

arco f

f

228

Vln. 1

Vln. 2

Vla.

Vcl.

versión para cuarteto

IV Cóatl

Mictlán, poema ceremonial

Jesús Echevarría

1 $\text{♩} = 92$ *la serpiente se muerde la cola: la eternidad del tiempo*

violin I

violin II p

viola *Legato*

cello

Vln. II

Vla.

Vcl.

p

Vln. II

Vla.

Vcl.

15

Musical score for strings II (Vln. II, Vla., Vcl.) starting at measure 22. The score consists of three staves. Vln. II (top) has a treble clef, Vla. (middle) has a bass clef, and Vcl. (bottom) has a bass clef. The music features eighth-note patterns with various dynamics and performance markings like accents and slurs.

Continuation of the musical score for strings II starting at measure 29. The staves remain the same: Vln. II (treble), Vla. (bass), and Vcl. (bass). The patterns continue with eighth notes and dynamic changes.

Musical score for strings I & II (Vln. I, Vln. II, Vla., Vcl.) starting at measure 36. The score includes four staves: Vln. I (top), Vln. II (second from top), Vla. (third from top), and Vcl. (bottom). Vln. I and Vln. II play eighth-note patterns with dynamic markings like *p* and *f*. Vla. and Vcl. provide harmonic support with sustained notes and rhythmic patterns.

V. para Cuart.

No 4 Cóatl

43

Vln. I

Vln. II

Vla.

Vcl.

similar

50

Vln. I

Vln. II

Vla.

Vcl.

57

Vln. I

Vln. II

Vla.

Vcl.

ff

p

mp

f

p

64

Vln. I

Vln. II

Vla.

Vcl.

ff f p

71

Vln. I

Vln. II

Vla.

Vcl.

f mf p f

78

Vln. I

Vla.

Vcl.

p # #

No 4 Cóatl

V. para Cuart.

84

Vln. I

Vln. II

Vla.

Vcl.

92

Vln. I

Vln. II

Vla.

Vcl.

99

Vln. I

Vln. II

Vla.

Vcl.

106

Vln. I

Vln. II

Vla.

Vcl.

113

Vln. I

Vln. II

Vla.

Vcl.

120

Vln. I

Vln. II

Vla.

Vcl.

V. para Cuart.

No 4 Cóatl

127

Vln. I

Vln. II

Vla.

Vcl.

134

Vln. I

Vln. II

Vla.

Vcl.

141

Vln. I

Vln. II

Vla.

Vcl.

148

This section of the score consists of four staves. Vln. I and Vln. II play eighth-note patterns. Vla. and Vcl. provide harmonic support with sustained notes and bass lines. Measure 148 starts with a dynamic of γ . Measures 149-150 show eighth-note pairs. Measures 151-152 feature eighth-note triplets. Measures 153-154 conclude with eighth-note pairs.

155

This section continues with four staves. Vln. I and Vln. II play eighth-note patterns with grace notes and slurs. Vla. and Vcl. provide harmonic support. Measure 155 begins with a dynamic of γ . Measures 156-157 show eighth-note pairs. Measures 158-159 feature eighth-note triplets. Measures 160-161 conclude with eighth-note pairs.

162

This section continues with four staves. Vln. I and Vln. II play eighth-note patterns with grace notes and slurs. Vla. and Vcl. provide harmonic support. Measure 162 begins with a dynamic of γ . Measures 163-164 show eighth-note pairs. Measures 165-166 feature eighth-note triplets. Measures 167-168 conclude with eighth-note pairs. A dynamic of *pizz.* is indicated for the bassoon in measure 168.

No 4 Cóatl

V. para Cuart.

169

Vln. I

Vln. II

Vla.

Vcl.

176

Vln. I

Vln. II

Vla.

Vcl.

183

Vln. I

Vln. II

Vla.

Vcl.

190 *arco*

Vln. I
Vln. II
Vla.
Vcl.

197

Vln. I
Vln. II
Vla.
Vcl.

204

Vln. I
Vln. II
Vla.
Vcl.

No 4 Cóatl

V. para Cuart.

211

Vln. I

Vln. II

Vla.

Vcl.

f

218

Vln. I

Vln. II

Vla.

Vcl.

f

225

Vln. I

Vln. II

Vla.

Vcl.

f

232

Vln. I

Vln. II

Vla.

Vcl.

This section consists of five measures. Vln. I starts with a rest followed by eighth-note pairs. Vln. II has sixteenth-note patterns. Vla. has sustained notes with dynamics o and bo. Vcl. has eighth-note patterns.

238

Vln. I

Vln. II

Vla.

Vcl.

This section consists of seven measures. Vln. I has eighth-note patterns. Vln. II has sixteenth-note patterns. Vla. has sustained notes with dynamics o and bo. Vcl. has eighth-note patterns.

245

Vln. I

Vln. II

Vla.

Vcl.

This section consists of seven measures. Vln. I has eighth-note patterns. Vln. II has sixteenth-note patterns. Vla. has sustained notes with dynamics o and bo. Vcl. has eighth-note patterns.

No 4 Cóatl

V. para Cuart.

252

Vln. I

Vln. II

Vla.

Vcl.

259

Vln. I

Vln. II

Vla.

Vcl.

cresc.

cresc.

cresc.

siempre cresc.

siempre cresc.

siempre cresc.

266

Vln. I

Vln. II

Vla.

Vcl.

272

Vln. I

Vln. II

Vla.

Vcl.

ff

ff

ff

ff

278

decresc.

Vln. I

Vln. II

Vla.

Vcl.

decresc.

decresc.

decresc.

decresc.

f

f

mf

p

f

285

Vln. I

Vln. II

Vla.

Vcl.

mf

p

mf

mf

No 4 Cóatl

V. para Cuart.

293

Vln. I

Vln. II

Vla.

Vcl.

This section shows four staves of musical notation for strings. Vln. I has eighth-note patterns. Vln. II has sixteenth-note patterns with dynamics f, 5, 6, and 7. Vla. and Vcl. provide harmonic support with sustained notes and eighth-note patterns. Measure 293 ends with a fermata over the Vln. I staff.

300

Vln. I

Vln. II

Vla.

Vcl.

This section shows four staves of musical notation for strings. Vln. I features sixteenth-note patterns with dynamic f. Vln. II has eighth-note patterns. Vla. and Vcl. provide harmonic support with sustained notes and eighth-note patterns. Measures 300-307 end with a fermata over the Vln. I staff.

307

Vln. I

Vln. II

Vla.

Vcl.

This section shows four staves of musical notation for strings. Vln. I has eighth-note patterns with dynamics mp, ff, f, mp, and p. Vln. II has sixteenth-note patterns with dynamics f, ff, f, mp, and p. Vla. and Vcl. provide harmonic support with sustained notes and eighth-note patterns. Measures 307-314 end with a fermata over the Vln. I staff.