

LEONARDO E. PÉREZ

# METAMORFOSIS

PARA SOPRANO Y DOS PIANOS A CUATRO MANOS

¡Me persiguen,  
qué terrible será mi fin,  
pronto será el fin!

Me acechan,  
me persiguen,  
con sus miradas me persiguen,  
debo esconderme.

Con argucias, con ardides de aquí me iré,  
haré de cuenta que no sé mirar,  
que nadie me ve  
y así huiré de mal,  
del mal libre al fin seré.

Me acechan,  
me persiguen con sus ojos repletos de ira,  
“Ay, tormentos rabiosos...”

No me verán,  
me cubriré haciendo la mirada  
a un costado de las tuyas.

En esta reclusión no hay temor  
ni sombra en mi ventana.  
¡Ellos me descubrieron!  
¿Qué haré de mí?  
Es el fin, ¡moriré!

“Fray Santiago, duerma usted”,  
¡Yo, no!  
¡Auxilio, es el fin!  
Se preparan para atacar,  
¡Ah, atacarme!

¿Qué ocurre que nada ocurre?  
Veo muerte  
pero a muertos no veo nunca.  
Nada ocurre,  
nada sucede.

Sus filos me abren  
sin derramar ni sangre ni vísceras.  
Es el infierno  
y ni una llama,  
y ni un demonio,  
aunque lo peor,  
lo terrible,  
lo grave,  
¡Es que no sucede nada!  
¿Por qué nada ocurre?  
¡Nada!

¿Qué es lo real  
si en verdad yo creo  
en lo que en verdad  
no existe?

¿Quiénes serán?  
¿Qué serán los que me persiguen?  
A uno de ellos me atreveré a hablarle.  
Con temor le pido que diga lo que quiere  
y se desdibuja,  
se desvanece...

Vi verdades que en verdad no existen.  
La certeza es firme como un espejismo.  
Solo tengo en frente mío  
mi reflejo en la ventana, como espejo...

¿¡Qué es esto!?  
¡Yo soy uno de ellos!

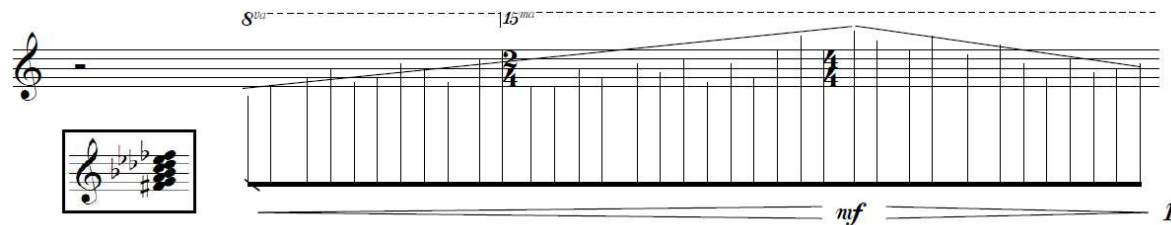
Mi cuerpo entero sufre,  
se cubre con luces blancas,  
mi piel, como la plata,  
destella lo que veo en mí.  
Me transformo en un espejo,  
me diluyo en imágenes,  
todo es reflejo.

Sus ojos no me ven con ira,  
con sangre,  
esos ojos son los míos.

Espejo soy de aquel espejo  
y brillo con la luz de su reflejo.  
Reflejo eterno de mi reflejo,  
dispersión de mil recuerdos en eco...

## Instrucciones

A partir de c. 146 hasta c. 199 se encuentran indicaciones como la siguiente:



De las notas escritas en la caja, elija las que prefiera y ejecútelas lo más rápidamente posible sobre grupos de figuras sin cabezas y con líneas de *glissando*, a la manera de un adorno muy ágil. Las líneas de glissado indican el registro aproximado para ejecutar las notas. Las indicaciones dinámicas muestran el rango deseable de ejecución. Por ejemplo, si dice *p-mf* deben optarse intensidades dentro de ese marco.

Las indicaciones *ossia* de soprano solo deben optarse si la cantante no pudiera resolver correctamente la melodía principal. Caso contrario, debe ejecutarse la melodía principal sin *ossias* o con la menor cantidad de ellas.

# METAMORFOSIS

monodrama para soprano y dos pianos a cuatro manos

Leonardo E. Pérez

♩ = 150

The musical score is written for soprano and two pianos. It consists of five systems of staves. The soprano part is on a single staff at the top, with lyrics "Me per - si" appearing below it. The piano parts are arranged in two systems of two staves each. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with some instances of *mf subito*. There are also markings for *8va* (octave up) and *8va* (octave down). The tempo is indicated as quarter note = 150. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing triplets or other rhythmic groupings.

11

guen, ¡Qué te - rri - - - - ble, se - rá mi fin, pron - - to se - rá el fin!

*f* *p subito* *f* *mp subito* *f*

*mf* *f* *p subito* *f* *mp* *f* *mp subito*

*mp* *f* *p subito* *f* *mp subito* *f*

*mf* *f* *p subito* *f* *mp subito* *f* *ff*

18 *mf* Me a - ce - chan, me per - si - guen *f* con sus mi - ra - das me per - si - guen, *mp* de 3 - bo

*mp subito* *f*

*f* *mp*

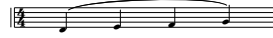
*mp subito* *f* *p*

*mp subito* *f*

♩ = 135

*accel.*

ossia



Con ar - gu - cias,

*mf*

Con ar - gu - cias, con ar - di - des de a - qui me j - rè, ha - ré de cuen - ta

Musical staff for the vocal line. It begins with a treble clef and a 3/4 time signature. The tempo is marked as 135 beats per minute and the performance style as 'accel.'. The lyrics are: 'es con - der - me.' followed by 'Con ar - gu - cias, con ar - di - des de a - qui me j - rè, ha - ré de cuen - ta'. The staff includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *mf*.

First system of the piano accompaniment. It consists of two staves (treble and bass clefs). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *mf*, *f*, and *mf subito*. There are also slurs and accents throughout the piece.

Second system of the piano accompaniment. It continues the musical themes from the first system. The notation includes various rhythmic values and dynamic markings such as *p*, *mf*, and *f*. The piece shows a clear progression in dynamics and rhythmic intensity.

Third system of the piano accompaniment. This system features more intricate rhythmic patterns and dynamic shifts, including markings for *mf*, *f*, and *mp*. The music maintains a consistent tempo and 'accelerando' feel.

Fourth system of the piano accompaniment. The final system on this page, it concludes with dynamic markings of *f* and *mp*. The notation includes slurs and accents, leading to a powerful and expressive ending.

38

que no sé mi - rar, que na - die me ve, de cuen - ta ha - ré que - na - die me ve

*f* *p* *f* *p subito* *f* *mp subito*

*ff* *p* *f* *mf* *f* *mf subito*

*ff* *p* *f* *mf* *f* *mf subito* *f*

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



rall.

♩ = 150

ossia

ré del mal,

ossia

li-bre al fin se - ré hu - i - ré del

Y a - si hu - i - ré del mal, del mal li-bre al fin se - ré y a - si hu - i - ré del del

*f* *mf* *f* *p* *mf* *ff* *mp subito*

*f* *mf* *f* *p* *mf* *ff* *mp subito*

*f* *p* *ff* *mp subito*

*f* *mf* *f* *p* *mf* *ff* *mp subito*

Redo | Redo | Redo

ossia

*p* Me\_a - ce - - - - - 3 - - - - - chan, - me per - si - - - - - *f* guen re - ple - tos de

mal. mal. *mf* Me a - ce - - - - - 3 - - - - - *f* chan, - me per - si - guen con su o - - - - - jos\_ re - ple - de

*fff* *mp subito* *f* *mp* *mf* *f*

*fff* *mp* *f* *mp* *mf* *f* *mp*

*fff* *mf* niente *mf* *f*

*fff* *mp* *mf* *mp* *f*

♩ = 140

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The vocal line includes lyrics and dynamic markings such as *mf*, *mp*, *p*, and *pp*. The piano accompaniment features various dynamic markings including *mp*, *p*, *pp*, *f*, and *mp subito*. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part also includes performance instructions like *8va* and *8va...* with dotted lines. The lyrics are: "i - ra 'a - - y, a - - y, tor men tos ra bio sos, ra - bio - - sos..."

♩ = 105

(♩ = ♩.)

ossia *ppp*

*p* No me ve-rán *mp* me cu-bri-ré ha-cien-do la mi-ra-da *pp* a un cos-ta-do *ppp* de

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

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

*pp*

*pp*





126

na

E - - - - - llos... me des - - - cu - - -

*f* *mf* *pp*

*p* *posible*

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

*mp* *p* *mp*

(8).....

8<sup>va</sup>

ossia

*accel.*

ossia

The musical score is arranged in three systems. The top system contains the vocal line with two staves (treble and bass clef) and lyrics. The middle system contains the piano accompaniment with two staves (treble and bass clef). The bottom system contains the piano accompaniment with two staves (treble and bass clef).

**Vocal Line (Top System):**  
 Treble clef: *ossia* <sup>130</sup> brie - ro - n... ¿qué ha - ré?  
 Bass clef: brie - ro - n... niente ¿Qué ha - ré, qué ha - ré de - mi? <sup>3</sup>

**Piano Accompaniment (Middle System):**  
 Treble clef: *pp* *p* *mp* *p*  
 Bass clef: *pp* *p* *mp*

**Piano Accompaniment (Bottom System):**  
 Treble clef: *pp* *p* *mp* *mf* *p*  
 Bass clef: *pp* *p* *8va* *15va*

Performance markings include dynamics (*pp*, *p*, *mp*, *mf*), articulation (*acc.*), and fingerings (triplets, slurs). The score includes various musical notations such as notes, rests, and clefs.



♩ = 140

This musical score page contains measures 146 through 155. It features a vocal line at the top and a piano accompaniment below. The vocal line includes lyrics: "Es el fin" (measures 146-148), "rét" (measure 149), and "8<sup>me</sup> 7" (measure 150). The piano accompaniment includes a complex texture with a tremolo effect in the right hand (measures 146-150) and various dynamic markings such as *f*, *mf*, *p*, *mp*, and *f*. The score is written in a key with two flats and a 2/4 time signature.

154

*mp*

*p*  
*con messa di voce*

Fray San - tia - go, duer - - ma us - - ted,

Musical score for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *f*, *mp subito*, and *p*. The vocal line includes a long note with a *p* dynamic and a *con messa di voce* instruction.

Musical score for the second system, including piano accompaniment. The piano part features dynamic markings *mp*, *f*, *p subito*, *mf*, *p subito*, *mp*, *pp*, and *mp*.

Musical score for the third system, including piano accompaniment. The piano part features dynamic markings *f*, *p*, *mp*, *pp*, *mp*, and *f*. It includes a trill and a triplet.

Musical score for the fourth system, including piano accompaniment. The piano part features dynamic markings *mp*, *f*, *mp*, *p subito*, *mp*, *pp*, and *mp*.





184 *mf*

*ff*

¡Se pre - pa - - - ran pa - - - ra a - ta - car, ¡Ah! ¡Ah! ¡Ah!

*p* possible *mp* *p a mf*

15<sup>mo</sup>

*p a mf* *f* *fff*

8<sup>va</sup>

*mf* *ff*

*ff* *ff*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

(8).....

8<sup>va</sup>.....

8<sup>va</sup>.....

ossia

♩ = 90

191

a - - - ta - - - - -

pa - - ra a - - ta - - - car, a - - ta - - - car - - - - - me!

*fff*

(15)

*p* *f* *fff*

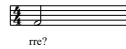
*ff subito* *f* *fff* *p*

*p a mf* *pp a p* *fff* *p*

*f* *ff* *fff* *f* *fff*

(8) *8va* *8va* *8va*

ossia



re?

*pp*  
con messa di voce

*p*

¿Qué o - cu - rre, que na - da o - cu - rre? Ve

*pp* *p* *f* *p*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

210 *mp* *mf* *p posible* *mf* *p* *pp*

o muer - te ya muer-tos no ve - o nun - ca, na - da o - cu - rre, na - da su - ce -

8va

*mf*

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

*mf*

*p* *mf*

*mp* *mf*



♩ = ♩.  
*rall.* ♩ = 90

223

de, Sus fi - - - - los me a - - - -

*mp*

*pp* *mp* *mf* *p* *f*

3 6 3 3

15<sup>ma</sup> 15<sup>ma</sup>

Detailed description: This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line starts with a measure of rest, followed by a quarter note 'de,' and then a long phrase of notes with lyrics 'Sus fi - - - - los me a - - - -'. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with chords. Dynamics include *pp*, *mp*, *mf*, *p*, and *f*. There are triplets and a sixteenth-note figure (15<sup>ma</sup>) in the piano part.

7 7

*pp* *p* *pp* *p*

Detailed description: This system continues the piano accompaniment. The treble clef staff has a melodic line with a fermata over the final note. The bass clef staff has chords. Dynamics include *pp* and *p*. There are fermatas and a *pp* dynamic marking in the piano part.

Detailed description: This system consists of empty musical staves for both the vocal line and the piano accompaniment.

♩ = ♩.

*p*

Detailed description: This system continues the piano accompaniment. The treble clef staff is empty. The bass clef staff has chords with a fermata over the final note. Dynamics include *p*.

231

*p* *mf*

- bren, sin de rra mar ni san gre ni

(b5)

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

*f* *mf*

*mf*

8va

8va

237

*f* *p* *mp*

vis - - - - - ce - - - - - ras, es - - - - - el in - - - - - fier - - - - - no,

*f* *p* *mf subito* *mp*

*mf* *p subito* *p* *mf subito* *p subito*

*p* *mf*

243 *f* *ma non troppo* *mf* *mp*

el in - fier - - - no y ni u - na lla - - - ma y ni un de - mo

*p* *f* *mf*

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

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

*f* *mf* *(mf)*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>



256 *mf*  
lo te - - rri ble,  
lo te - - rri ble,

ossia  
*mp*  
lo gra - - - ve  
*mp*  
lo gra - - - ve

The musical score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part features complex textures with triplets and dynamic markings of *mf* and *f*. The second system continues the piano accompaniment with similar textures and dynamics. The third system shows the piano accompaniment with a dynamic marking of *f*. The vocal line includes an 'ossia' section with a different set of lyrics. The piano part includes various musical notations such as triplets, dynamics, and articulation.



272 *fermata lunga* (Recit. frenético) *f*

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

¿por qué - na-da o-cu-rre? Na a da ¿Qué es lo re - al si en verd - dad yo cre - o

*pp*

*p* *pp* (*pp*)

*f* *f* *f*

8<sup>va</sup>.....1 8<sup>va</sup>.....1 8<sup>va</sup>.....1 8<sup>va</sup>.....1









♩ = 55

♩ = 55

340

*p* Vi ver - da - des que en ver - dad no e - xis - ten, la 'cer-te-za es... fir-me-co-mo un es-pe - jis - mo...

*Recit. tono salmódico*

*p*

3

3

*p*

*pp*

*p*

*p*

3

*pp*

Ped. \_\_\_\_\_

♩ = 55

♩ = 37  
*accel.*

*accel.*

♩ = 70

(Retomando  
352 el tempo de ♩=55)

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

so - lo ten - go en fren - te mi - - o mi re - fle - jo en la ven - ta - na co - mo es - pe - jo ¿que es es -

*ff p subito* *mf* *p*

Ped. \_\_\_\_\_

*f* *f* *ff p subito*

8<sup>va</sup> \_\_\_\_\_ 15<sup>ma</sup> \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

*f*

*f*

15<sup>ma</sup> \_\_\_\_\_

$\text{♩} = 100$

370 *mp*

- to?! yo soy u - no de e llos...

*pp* *p* *mp*

*ppp* *p* *mp-p* *mp-p*

*mp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

3 3 3 6 3 6 3 6 6 3 6 3 6

376

Musical score system 1. The top staff (treble clef) contains a whole note chord labeled *mf* with the note name "Mi" written below it. The middle and bottom staves (piano accompaniment) feature a complex rhythmic pattern. The middle staff includes a triplet of eighth notes, followed by a sixteenth-note run with a sixteenth rest, and another triplet of eighth notes. The bottom staff provides a steady bass line. Dynamics range from *p* to *mp-p*.

Musical score system 2. The top staff (treble clef) begins with a sixteenth-note run starting at *mp-p* and ending at *mp*. The middle and bottom staves continue the piano accompaniment with various rhythmic figures, including a triplet of eighth notes in the middle staff and a sixteenth-note run in the bottom staff. Dynamics include *p* and *mp-p*.

Musical score system 3. The top staff (treble clef) features a sixteenth-note run starting at *p* and ending at *mp*, followed by a trill. The middle and bottom staves continue the piano accompaniment with sixteenth-note runs and other rhythmic patterns. Dynamics include *p* and *mp*.

Musical score system 4. The top staff (treble clef) is mostly silent, with a sixteenth-note run starting at *mp-p* and ending at *mp*. The middle and bottom staves continue the piano accompaniment with a sixteenth-note run in the middle staff and a sixteenth-note run in the bottom staff. Dynamics include *mp* and *mp-p*.

(8)

8<sup>va</sup>

378

cuer - - po\_en - - - te - - - - - ro su - - - - - fre, se

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

*mp* *mp-p* *mp-p* *mp-p* *mp*

*p* *mp* *p* *mp-p* *mp-p*

(8)



380

cu - - - - bre con lu - - - - ces blan - - - - cas, mi piel.

*mp-p* *mp-p* *mp-p* *mp-p* *f*

*p* *mp-p* *mp* *mp-p*

*mp-p* *mp* *p* *mp-p* *mp-p* *p subito*







390

jo me di - lu - - - - - yo en i - má - ge - nes.

(4<sup>th</sup>)

*f-p* *f-mp*

(8)

*f-mp*

(8)

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

8<sup>th</sup> 8<sup>th</sup>

*ff* tutta forza

392

to - do es re - fle - jo

(5)

*ff*

(8)

*ff*

8va

*ff*

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

8va

♩ = 111

394

*p*

Sus o - jos no me ven con i - - - ra,

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting on a half note. The piano accompaniment starts with a triplet of eighth notes in the right hand, with a dynamic marking of *p* that transitions to *mp*. The left hand remains mostly silent, with a few notes in the bass line.

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a dynamic marking of *mp*. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes. The dynamic marking *mp* is present.

The third system is more complex, featuring a vocal line with a melodic phrase and a piano accompaniment with intricate textures. The piano accompaniment includes a triplet of eighth notes in the right hand, a triplet of eighth notes in the left hand, and a section with a dynamic marking of *f-mp*. The vocal line has a dynamic marking of *mp*.

The fourth system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *mp* that transitions to *mf*. The vocal line is mostly silent, with a few notes in the bass line.

8<sup>va</sup>

♩ = 150

401

con san - gre e - sos - o - jos

Detailed description: This block contains the vocal line for measures 401-404. It features a treble clef and a key signature of one flat (B-flat). The melody is characterized by long, sweeping lines that span across multiple measures. The lyrics are: "con san - gre e - sos - o - jos".

Detailed description: This block shows the piano accompaniment for measures 401-404. It consists of two staves: a treble staff and a bass staff. The treble staff contains several chords, each with a fermata above it, indicating sustained notes. The bass staff is mostly empty, with a few notes in the final measure.

Detailed description: This block shows the piano accompaniment for measures 405-408. It consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with eighth notes and quarter notes. The bass staff has a simple accompaniment pattern.

Detailed description: This block shows the piano accompaniment for measures 409-412. It consists of two staves: a treble staff and a bass staff. Both staves feature complex rhythmic patterns, including triplets and sixteenth notes. There are markings for octaves (8va) and dynamics (f) in the treble staff.







431

*pp dolce*

*mf*

Res - - - plan - - - dor in - ce - san - - - te de mis - - - de - - - se -

8va-----

*pp* *mf*

This system contains the first two staves of the piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings. A dynamic marking of *pp* is present at the beginning, and *mf* appears towards the end of the system. An 8va marking is placed above the upper staff.

*pp* *mf*

This system contains the next two staves of the piano accompaniment. It continues the melodic and harmonic material from the previous system, with similar rhythmic patterns and dynamic markings of *pp* and *mf*.

*pp* *mf*

This system contains the third two staves of the piano accompaniment. The notation includes various rhythmic figures and dynamic markings, maintaining the *pp* and *mf* dynamics.

*pp* *mf*

This system contains the final two staves of the piano accompaniment on this page. It concludes with the same dynamic markings and rhythmic complexity as the previous systems.

8va-----

8va-----

