

# SAMPLER

*Speaking in Song*

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*Speaking in Song*

(Hearing and Forgetting)

SAMPLE EDITION

*translated from Spanish by*

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Hearing

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## 5 siluetas

—con música de Samuel Zyman

### I. Vendimia

Sólo tú,  
tu yo,  
tuyo de ti,  
sea quien sea,  
seas quien seas,  
adentrándote  
extraviado  
en el viñedo de la infancia:

que el granizo no lo toque,  
que el graznido del agüero no lo encienda,  
que una mano intrusa no se acerque  
o el merodeador se atreva  
a cosechar antes de tiempo;  
que su fruto sin semilla  
sepa a,  
no sepa de,  
amargura;  
sepa de,  
no sepa a  
dulzura.

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### II. Cepa

Que así sean y sepan  
parábola, sarmiento,  
raíces de aire, rizos verdes,  
vid, vidas, vides.  
Que las ausencias,  
*huele de noche,*

## 5 Silhouettes

*-with music by Samuel Zyman*

### *I. Vintage*

Only you,  
your I,  
your you,  
be what it may,  
be who you are,  
going  
lost  
deep into childhood's vineyard:

may hail not strike it,  
may the cawing of omen not burn it,  
may no intruding hand come near  
or prowler dare  
to harvest before its time:  
that its seedless fruit  
taste  
but not know  
of the bitter,  
know  
but not taste  
of the sweet.

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### *II. Vine*

So may they be and know:  
parabola, vine-shoot,  
roots of air, curls of green,  
lines alive as vines.

*Night-scent of jasmine,*  
*pansy,*

*pensamiento,  
corazón abierto,  
diente de león,  
lirio tigre,  
cola de zorra,  
ulmaría tú,  
reina de los prados,  
desfalleciendo  
vivan  
siendo  
olvido.  
Sólo tú,  
tu solo yo,  
Quienquiera ileso,  
incorpóreo.  
Eres ya  
quien eres  
ya.*

### *III. Fluvial*

No el guijarro  
que se arrojó  
desde tu margen;  
sí el que surgió  
una y otra vez  
a lo largo del diluvio,  
fijo de nacimiento,  
punto seco,  
solitario centro  
de cristal.  
Una pupila  
abandonada,  
un hoyo negro.

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*open-heart,  
dandelion,  
tigerlily,  
foxtail,  
queen of the meadow,  
you, the meadowsweet;  
may absences  
as they faint away  
live,  
being  
forgetting.  
Only you,  
your lonely I,  
unscathed *Whoever*,  
incorporeal.  
Now you are  
who you  
are.*

### *III. Fluvial*

Not the pebble  
that hurled itself  
from your banks  
but the one that appeared  
time and again  
along the flood,  
fixed in origin,  
dry point,  
solitary crystal  
core.  
Abandoned  
pupil of an eye,  
black hole.

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*IV. Evocación*

Recuerda  
la cuerda  
floja,  
enclave  
que concuerda  
sin echar  
la soga al cuello,  
simple  
nudo corredizo,  
reloj  
sin cuerda:

unos pies  
de serafín  
sobre la cinta,  
y aquel ensalmo:  
*memoria, me moría...*

Ahora caigo  
sin querer  
entre sus hilos  
sueltos,  
nada de telas,  
nada de redes,  
nada de nada.

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*V. Exuesta al viento*

Había una vez  
un era que se era,  
columpios solos,  
por su cuenta:  
quién fuera quien fuera  
y viniera  
y volviera

*IV. Evocation*

Recall, record  
the tight  
rope,  
the cord, the enclave  
become concordant  
without recourse  
to any noose  
around the neck,  
simple  
slip knot,  
spring  
less  
time  
piece:

a seraph's feet

on the scroll,

and that shaman's prayer:

*memory,*

*mortal me... Now I fall against my will among its loose threads,*  
*no cloth, no net, no thing*

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*V. Exposed to the wind*

There was once  
a once that was a time,  
solitary swings  
left on their own:  
who it was who was  
and would come  
and look back  
at the sky  
to a time

la vista al cielo  
a un tiempo  
y un tiempo  
se volviera  
resonando  
sin cesar.  
¿Y si me dejase  
ir  
entre las cuerdas?  
¿Sería  
mi fin  
reconocerme  
en quien recuerda?

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and a time  
would turn round,  
endlessly  
echoing.  
And what if I let  
myself step  
between those ropes?  
Would it be  
the end of me  
to recognize  
myself  
in the rememberer?

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## 3 vocativos

—con música de Jorge Ritter

### I. *Semi* (triste allegro)

Más hondo cada vez más fondo,  
brillante cada vez más bello  
homóptero  
de gala,  
langóstera  
de lujo,  
que habla, asiente, quiere  
ser

Un crujido en acto,  
fusil que abre  
fuego fatuo  
bajo pies incautos,  
de paseo y tan campantes,  
incrustados y elegantes  
entre piedras lisas y senderos,  
entre orquídeas y bonsáis,  
hechizo extraño,  
fealdad del otro mundo,  
vías sobre las vidas,  
no maravilla a secas,  
horror tampoco,  
un salto mortal inverso,  
una cabriola impresa  
en esqueletos

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### 3 Vocatives

—with music by Jorge Ritter

#### I. *Semi* (sad allegro)

Deeper, ever dropping deeper,  
brilliant, ever more resplendent,  
decked-out  
wingèd thing,  
dressed-up  
sea snail  
that speaks, assents, and wishes  
to be

*Yes,*  
*Yesyes,*  
*Yesyesyes,*  
*Yessssssss*

and fall.

A creaking action,  
a rifle opening will-o-  
the-wispy fire whispers  
under heedless carefree  
strolling feet,  
encrusted and elegant  
among smooth stones and paths,  
among orchids and bonsai,  
strange spell,  
otherworldly ugliness,  
passageways over lives,  
no mere wonder,  
nor a horror,  
a mortal inverse leap,  
a skeleton-imprinted  
prancing

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que habla  
en tarabilla  
iridiscente:

*Amaba tanto al ala  
que le enseñó el suspenso.  
Amaba tanto el trino  
que le enseñó el silencio.  
A decir cada vez menos  
y seguir muriendo más.  
A irse ya,  
irse naciendo.*

II. *Cigarra* (descenso/ascenso súbito)

Inmersa  
represalia,  
caricia  
*desprovista*  
*de pavor,*  
*despavorida,*  
alimaña  
afinando  
su panoplia  
a mi pesar.  
Macho y hembra,  
todo abdomen,  
toda fuelle,  
*fuero interno,*  
*fuera infierno.*  
Vibraba con locura.

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that speaks  
in iridescent  
chatter:

*So in love with the wing,  
taught it not to beat.  
So in love with the chirp,  
taught it to be still.  
To go on saying less and less  
while dying more and more.  
To leave at once,  
while being born.*

II. *Cicada* (sudden rise and fall)

Immersed  
reprisal,  
caress  
*devoid*  
*of terror,*  
*terrified,*  
a pest  
refining  
its panoply  
to my chagrin.  
Male and female  
his abdomen,  
her bellows,  
*deep in its heart*  
*the heart of hell.*  
Vibrating like mad.

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III. *Cicada* (fuga inconsútil)

Perder piso  
y vivir,  
ya encimada  
sobrepuesta  
ya enlazada  
a capas y más capas de otras cosas,  
cientos  
de miles  
de millones  
reclinadas a la espera,  
alharaca en despedida,  
purísimos  
filos  
estentóreos,  
pico y pala,  
ostentosa oscilación  
entre lamento y alabanza,  
entre sustento y elemento.

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### III. *Cricket* (seamless fugue)

To lose your footing  
and live,  
overtopped  
overcome  
entwined  
in layers and layers of other things,  
hundreds  
of thousands  
of millions  
lying in wait,  
a great fuss of farewell,  
most immaculate  
strident  
edges,  
pick and shovel,  
ostentatious oscillation  
between lament and praise,  
between sustenance and element

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