

William Grosvenor Neil

Límites

(1977)

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Acknowledgements

The translation of the poem, *Límites* by Jorge Luis Borges, by Alastair Reid used by permission from Delacorte Press/Seymour Lawrence.

Program Notes:

Borges' poem greatly impressed me with its dreamlike images and its rich reflections on the limitations that we face in our lives. The poem mirrors Borges' own acceptance of his impending blindness. I sought to capture musically the vivid revelations found in each of the stanzas of the poem. The music centers around the note A440 which tries dramatically to rise to B-flat but is unsuccessful until the very end of the work, underscoring the lines "space, time, and Borges now are leaving me." ("*Espacio tiempo y Borges ya me dejan.*")

Límites

by Jorge Luis Borges

De estas calles que ahondan el poniente,
Una habrá (no sé cuál) que he recorrido
Ya por última vez, indiferente
Y sin adivinarlo, sometido

A Quién prefija omnipotentes normas
Y una secreta y rígida medida
A las sombras, los sueños y las formas
Que destejen y tejen esta vida.

Si para todo hay término y hay tasa
Y última vez y nunca más y olvido
¿Quién nos dirá de quién, en esta casa,
Sin saberlo, nos hemos despedido?

Tras el cristal ya gris la noche cesa
y del alto de libros que una trunca
Sombra dilata por la vaga mesa,
Alguno habrá que no leeremos nunca.

Hay en el Sur más de un portón gastado
Con sus jarrones de mampostería
Y tunas, que a mi paso está vedado
Cómo si fuera una litografía.

Para siempre cerraste alguna puerta
Y hay un espejo que te aguarda en vano;
La encrucijada te parece abierta
Y la vigila, cuadrifronte, Jano.

Hay, entre todas tus memorias, una
Que se ha perdido irreparablemente;
No te verán bajar a aquella fuente
Ni el blanco sol ni la amarilla luna.

No volverá tu voz a lo que el persa
Dijo en su lengua de aves y de rosas,
Cuando al ocaso, ante la luz dispersa,
Quieras decir inolvidables cosas.

¿Y el incesante Ródano y el lago,
Todo ese ayer sobre el cual hoy me inclino?
Tan perdido estará como Cartago
Que con fuego y con sal borró el latino.

Creo en el alba oír un atareado
Rumor de multitudes que se alejan;
Son lo que me ha querido y olvidado;
Espacio, y tiempo y Borges ya me dejan.

Limits

by Jorge Luis Borges
Translated by Alastair Reid

Of all those streets that wander to the west,
there must be one (I do not know which one)
which unawares I have walked down for the last
indifferent time, the pawn of that Someone
who fixes in advance the omnipotent laws,
tracing a secret and unyielding graph
of all the dreams, the forms, and the shadows
which thread and unthread the texture of this life.

If there is an end to everything, and an appraisal,
and a last time and nothing more and forgetfulness,
who then will point out which person, in this house,
to whom we have said, without knowing it, farewell?

Through the glass, already gray, the night
withdraws, and among the pile of volumes
throwing steep shadows on the table's gloom,
there must be on which we will never read.

There is, in the South, more than one worn gate
with its rough stone jugs and prickly pear
forbidden to my feet, as it were
a lithograph or an old print.

For you, there is some door you closing for ever,
and for you too, some mirror vainly waits.
The crossroads seem to you open and clear,
and yet are watched by a Janus with four heads.
There is among all of your memories one
which is irreparably lost and gone.
They will not see you going down to that fountain,
neither the white sun nor the yellow moon.

Your voice will never recover what was said once
in the Persian, the language of birds and roses,
when at your dying, before the lights disperses,
you wish to utter unforgettable things.

And the ever-flowing Rhône, and the lake,
all that vast yesterday on which rests my present?
It will be as lost as Carthage was,
when the Latin scourged it out with fire and salt.

I imagine, in the dawn. I hear a worn
murmur of multitudes, faltering, fading away.
They are everything that has loved me and forgotten;
Space, Time and Borges now are leaving me.

Contents

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Instrumentation

CHAMBER ORCHESTRA and MEZZO SOPRANO

FLUTE 1

FLUTE 2, PICCOLO

OBOE

CLARINET 1, 2 in B $\flat$

BASSOON

HORN 1, 2 in F

TRUMPET 1, 2 in B $\flat$

PERCUSSION (1 Player)

Suspended cymbal

4 Tom-toms

Snare drum

Tambourine

Cymbals

Large Tam-tam

Triangle

Chime sounding D#2

Hi-hat cymbal

PIANO

VIOLIN 1 (8 Players)

VIOLIN 2 (4 Players)

VIOLA (3 Players)

CELLO (2 Players)

DOUBLE BASS (1 Player)

Text from the poem *Límites* by Jorge Luis Borges

DURATION: c. 15:00

Límites

Score in C

WILLIAM GROSVENOR NEIL

I.

Andante misterioso (♩ = 80)

2"

Flute 1

Flute 2/Piccolo

Oboe

Clarinet 1

Clarinet 2

Bassoon

Horn 1

Horn 2

Trumpet 1

Trumpet 2

Percussion

Piano

Mezzo
Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Flute 1 and Flute 2/Piccolo staves. Flute 1 has dynamics *p*, *mf*, *p*, *mf*, *p*. Flute 2/Piccolo has dynamics *p*, *mf*, *p*. A box labeled "CHANGE TO PICC." is present in the Flute 2/Piccolo staff.

Andante misterioso (♩ = 80)

2"

Horn 1, Horn 2, Trumpet 1, Trumpet 2, and Percussion staves. All are currently silent.

Andante misterioso (♩ = 80)

2"

Piano grand staff. Both staves are currently silent.

Andante misterioso (♩ = 80)

2"

Violin I, Violin II, Viola, Cello, and Double Bass staves. The Double Bass staff has a *pizz.* marking and a *mp* dynamic at the beginning. It also features triplet markings (3) in measures 4 and 5.

1

2

3

4

5

6

7

FL.1
f **PICCOLO** *ff* *sub.mf* **CHANGE TO FLUTE**

FL.2
Picc. *f* *ff* *sub.mf*

Ob.
f

Clar.1
f *ff*

Clar.2
f *ff*

Bsn.
f

Hn.1
f *ff*

Hn.2
f *ff*

Tpt.1
f **TO WHISPA MUTE OR HARMON W/STEM**

Tpt.2
f

Perc.
SUS. CYM. *pp* *f*

Pno.
f *ff*

Sop.
div.

Vln.I
f *ff*

Vln.II
mf *pizz. gliss.* *sfz* *p*

Vln.II (div.)
mf *pizz. gliss.* *sfz*

Vla.
mf *div.* *pizz. gliss.* *unis.*

Vlc.
f *arco* *ff*

Bs.
f *ff*

8 9 10 11 12

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vln.II (div.)
Vla.
Vlc.
Bs.

Measures 13-19 are shown. The score includes parts for Flute 1 & 2, Piccolo, Oboe, Clarinet 1 & 2, Bassoon, Horn 1 & 2, Trumpet 1 & 2, Percussion, Piano, Soprano, Violin I & II, Viola, Violoncello, and Bass.

Key musical events and dynamics include:

- Clarinet 1: *mf* to *p* crescendo in measure 18.
- Soprano: *p* to *mf* in measure 14, *sfp* to *f* in measure 18. Lyrics: "De e - stas ca lles".
- Violin I: Triplet figures in measures 13 and 14; *sfp* pizzicato in measure 18.
- Viola: *arco* in measure 14; *f* to *sub. p* in measure 18.
- Violoncello: *pizz. gliss. tremolo* in measure 13; *mf* to *p* in measure 14; *f* in measure 18.

Measures 13 14 15 16 17 18 19

Fl.1 *sfp* *molto vib.* *f*

Fl.2 Picc. *p* *mf* *f*

Ob.

Clar.1 *p* *f*

Clar.2 *p* *f*

Bsn.

Hn.1 *p* *f*

Hn.2 *p* *f*

Tpt.1

Tpt.2

Perc. SUS. CYM. w/wire brushes *p* *f* 4 TOM-TOMS *mf*

Pno.

Sop. *que* *a - hon - dan* *el* *po-ni-en - te,* *pp* (e)

Vln.I *div. a3* *sfz* *unis.* *arco* *pp*

Vln.II *pizz.* *sfz*

Vla. *pizz.* *sfz*

Vlc. *pizz.* *sfz*

Bs.

20 21 22 23 24

* When bell is completely stopped, the pitch should drop to D4

**Players begin as fast as possible and ritard to the rhythmic value of the note immediately following the symbol.
When no rhythm follows the symbol the player should slow down to approximately an 8th-note value.

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

pp

f

sub. p

p

mf

pp

f

p

mf

mp

sfz

p

p

p

f

mf

slowly add vibrato

slowly add vibrato

WHISPA MUTE

slow gliss.

pizz.

arco

gliss.

pizz.

f

mf

(a) (o) (u) U - na ha -

25 26 27 28 29 30

Fl.1 *f* *sfp* *ff* *p*

Fl.2 Picc. *f* *sfp* *ff*

Ob. *ppp* *mf*

Clar.1 *pp* *ff* *sfp* *f* *p*

Clar.2 *pp* *ff*

Bsn. *pp* *ff*

Hn.1 *mf* TO MUTE

Hn.2 *mf*

Tpt.1 *ppp* *mf* *p* TO HARMON MUTE (w/stem)

Tpt.2

Perc.

Pno. *f*

Sop. *f* *sfp* *f* *p*
brá (no sé cuál) que he re co

Vln.I *arco* *div. a2* *3* *pizz.* *f* *p*

Vln.II *3* *sfp* *f* *pizz.* *f* *p*

Vla. *3* *sfp* *f* *pizz. div. a2* *f* *p*

Vlc. *arco* *mf* *arco* *pizz.* *f* *p*

Bs. *mf* *arco* *pizz.* *f* *p*

31 32 33 34 35

*pitch should sound as E

Fl.1 *flz.*
ff

Fl.2
Picc. *mf*

Ob.

Clar.1 *mp* *f* *p*

Clar.2 *f* *p*

Bsn. *sfpp* *mf*

Hn.1 MUTED *f* *p*

Hn.2

Tpt.1 HARMON MUTE * + *ppp* *mf*

Tpt.2

Perc.

Pno.

Sop. *f* *p*
rr - i - do
ya por úl-ti-ma vez,

Vln.I *mp* *f* *p*
unis. arco

Vln.II

Vla. *3*

Vlc. *3*

Bs. *3*

36 37 38 39 40

* Hand over stem (+) Hand away from stem (o)

44

Fl.1 *f p < f p < f p < f p < f*

Fl.2
Picc. *f p < f p < f p < f p < f*

Ob. ** o n o n o n o n o n o n o n*
mf 3 3 f

Clar.1 *mf 3 3 f*

Clar.2 *p 3 3 f*

Bsn. *p f*

Hn.1 *p < mf sub. p 3 3 3 mf f*

Hn.2 *mf f*

Tpt.1 TO HARMON MUTE (without stem)

Tpt.2 TO HARMON MUTE (without stem)

Perc.

Pno.

Sop. *f*
so - me - ti - do *f* a Qui - én pre - fi - ja *p*

Vln.I *pizz. div. a2*

Vln.II *pizz. div. a2*

Vla.

Vlc. *pizz. f*

Bs. *pizz. f*

45 46 47 48 49

* Oboe alternates fingering o to n (normal)

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.

accel.
p *f* *p* *f* *p*
p
sfz
accel.
p *f*
accel.
pizz. div. a3
pizz. div. a2
p *f* *ff* *ff* *ff*

om - ni - po - ten - tes nor - mas y (a) u -

50 51 52 53

Allegro (♩=120)

Fl.1 *ff* *mp* *f* *f*

Fl.2 Picc. *ff* *mp* *f* *p*

Ob. *p* *f* *p* *f*

Clar.1 *ff* *mp* *p* *f*

Clar.2 *ff* *mp* *p* *f*

Bsn. *f* *f*

Hn.1 *f* *pp* *p*

Hn.2 *f*

Tpt.1 *f* *pp* *alt. fingering*

Tpt.2 *f* *pp* *alt. fingering*

Perc. *mf* *f* **SNARE DRUM** (snare on)

Pno. *f*

Sop. *ff* *mf* *na se-cret-a* *rí-gi-da* *me-di-da* *a* *las*

Vln.I *unis.* *pizz. div. a3* *sfz*

Vln.II *pizz. div. a2* *sfz*

Vla. *sfz*

Vlc. *sfz*

Bs. *sfz* *pizz.*

54 55 56 57 58

*One quarter-tone sharp

65

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.

ff
sfz
mp
p
ff
mf
mp
mf
sfz
mp
mf
sfz
mp
mf
sfz
mp
f
f
p
f
sfz
mp
div. a2
div. a3
pizz.
ff
sfz
sfz

HARMON MUTE
MUTE OUT
SUS. CYM.
center of cymbal

des - te - jen y - te - jen es -

66 67 68 69 70 71 72

*audible gasp

Fl.1 *ff* *f* *ff* *f* *ff*

Fl.2 Picc. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Clar.1 *ff* *f* *ff* *ff*

Clar.2 *ff* *p* *ff*

Bsn. *ff* *p*

Hn.1 *p*

Hn.2 *p*

Tpt.1 *p*

Tpt.2 *p*

Perc. SNARE DRUM TAMBOURINE *f* *p*

Pno. *mf*

Sop. *fff* ta vi da.

Vln.I *fff*

Vln.II *fff*

Vla. *pizz.* *f* *ff* *tap on instrument back* *collegno* *div. a3* *sfz*

Vlc. *pizz.* *f* *ff* *f* *tap on instrument back* *collegno* *div. a2* *sfz*

Bs. *pizz.* *f* *ff* *f* *tap on instrument back* *collegno* *sfz*

73

74

75

76

77

78

*a quarter tone flat

*a quarter tone flat

[illegible]

*Players play by “eye.” Notes with lines should be preceded with a short gliss. of not more than a major third.

Fl.1 *p*

Fl.2 Picc. *p*

Ob. *p* *mp* *f* *sub. p*

Clar.1 *p*

Clar.2 *p*

Bsn. *mp* *f* *sub. p*

Hn.1 *p* *f*

Hn.2 *f*

Tpt.1 *sfp* *f*

Tpt.2 *f*

Perc. CYMBALS *p* (rubbed together)

Pno. *silently depress* *sostenuto ped.* *sfz*

Sop. *ff*
— di - rá — de — quién, — en e - sta ca — sa, —

Vln.I *div. a2* *div. a3* *1 desk* *slow gliss.*

Vln.II *sfz*

Vla. *sfz*

Vla.II

Vla.III

Vlc. *sfz*

Vlc.II

Bs.

90 91 92 93 94

[illegible]

102

II.

Allegro e andante (♩=144)

Fl.1 *p* *ff* *f* *ff*

Fl.2 Picc. *p* *ff* *f* *ff*

Ob. *sfp* *ff* *p*

Clar.1 *pp* *ff* *pp* *ff* *p*

Clar.2 *pp* *ff* *pp* *ff* *p*

Bsn. *ff* *sfp* *ff* *p*

Allegro e andante (♩=144)

Hn.1 *ff* *sfp* *f*

Hn.2 *ff* *sfp* *f*

Tpt.1 *sfp* *f* *p* *f* *TO HARMON MUTE*

Tpt.2 *sfp* *f* *p* *f*

Perc. *f* *3* *CYMBALS*

Allegro e andante (♩=144)

Pno. *ff* *8vb* *f* *mute string at bridge* *f*

Sop. *f* *Tras el cris*

Allegro e andante (♩=144)

1 desk (Vln.) *div. a2* *arco* *f*

(the others)

Vln.I *arco* *ff* *f*

Vln.II *arco* *ff* *f*

Vla. *arco* *ff* *f*

Vlc. *arco* *ff* *f* *pizz.* *1/4#* *mp*

Bs. *arco* *ff* *f* *pizz.* *1/4#* *mp*

1 2 3 4 5 6

Fl.1

Fl.2 Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc. 4 TOM-TOMS W/METAL BRUSHES

Pno.

Sop.

- stal ya gris la no - che ce - sa y del al - to de li - bros

Vln.I

Vln.II

Vla.

Vlc.

Bs.

Measures: 7, 8, 9, 10, 11, 12

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I
dk.1

Vln.I
dk.2

Vln.I
dk.3

Vln.II
dk.1

Vln.II
dk.2

Vla.

Vlc.

Bs.

3" (♩ = 72)

3" (♩ = 72)

3" (♩ = 72)

3" (♩ = 72)

3" (♩ = 72)

pp

mp

pp

pp

pp

mf
with triangle beater

mp

8va

mp

pp

p

div. a2

div. a2

p

div. a2

pp

pp (1 player)

tutti

p

p

p

19

20

21

22

23

24

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

SPOKEN: *mf*

Hay en el Sur más de un por - tón ga - sta - do con sus ja - rron - es de

unis. *p* *pp*

pp *pp* *pp* *pp* *pp* *pp*

25

26

27

28

29

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.

mp *mf* *f* *p* *n* *mp*
pp *f* *p*
pp *f* *p*
p *mf* *ff* *mp*
p *mf* *ff* *mp*

mam-pos - ter-í - a y tun - as, que a mi pa - so e - stá ve - da-do

div. a2

30 31 32 33 34 35

Flutes play on cue on the word
“cerraste,” hold until end of
soprano phrase

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

p

mf

pp

p

mf

mf

p

collegno

collegno

mf

mf

unis.

p

p

có - mo si fue - ra un - a lit - o - gra - fí - a.

Para siempre cerraste alguna puerta

36 37 38 39

(♩ = 144)

Fl.1 *ff* *f* *ff* *p*

Fl.2 Picc. *ff* *f* *ff* *pp*

Ob. *ff* *f* *ff* *pp*

Clar.1 *pp* *ff* *f* *ff* *p*

Clar.2 *pp* *ff* *f* *ff* *p*

Bsn. *ff* *f* *ff* *pp*

Hn.1 *ff* *sfp* *f* *mp* **TO MUTE**

Hn.2 *ff* *sfp* *f* *mp* **TO MUTE**

Tpt.1 *sfp* *ff* *p* *f* **TO HARMON MUTE**

Tpt.2 *sfp* *ff* *p* *f* **TO HARMON MUTE**

Perc. **CHIME** *ff* **SNARE DRUM** *pp* *ff* *pp*

BASS DRUM *ff*

Pno. *ff* *mf*

Sop. *mf*
y hay — un es -

(♩ = 144)
ord. *pp* *ff*

Vln.I *pp* *ff*

Vln.II *pp* *ff*

Vla. *ff*

Vlc. *ff* *pizz.* *p*

Bs. *ff* *pizz.* *p*

40 41 42 43 44 45

FL.1

FL.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

pe - jo que te a - guard - a en va - no, en va - no; la en - cru - ci - ja - da, la en -

46 47 48 49 50 51 52

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

BASS DRUM

Pno.

Sop.

eru - ci - ja - da te pa - re - ce a - bi - er - ta y, y, y, y, y, y, y, la vi - gi -

Vln.I

Vln.II

Vla.

Vlc.

Bs.

pp

pp

53 54 55 56 57 58 59

67

(♩ = 72)

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln. dk.1
Vln. I
Vln. II
Vla.
Vlc.
Bs.

sfz *ff* *p* *mp* *f* *p* *mf* *p* *ff* *f* *p* *mf* *p* *ff* *f* *p* *mp* *pizz.* *mp* *pizz.* *mp*

alt. fingering *TO STRAIGHT MUTE* *BASS DRUM* *4 TOM-TOMS* *no.* *arco* *arco unis.* *div.* *Hay,* *en -*

68 69 70 71 72 73 74

Fl.1 *pp* *p*

Fl.2 Picc. *p*

Ob.

Clar.1 *pp*

Clar.2 *p* *mf*

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc. SUS. CYM. strike near center *p* SNARE DRUM *p* *mf*
4 TOM-TOMS

Pno.

Sop. *f* *mf* *f* *sfz*
- tre_ to - das tus me-mo-ri - as, u - na que se ha per - di - do ir - ir - re pa - ra-ble - men - te; no, no -

Vln.I dk.1 gliss.

Vln.I *pizz.* *p* arco WITH MUTES *p*

Vln.II

Vla.

Vlc. *pizz.* *p*

Bs. *pizz.* *p*

75 76 77 78 79 80

*audible gasp

86

[illegible]

87

88

89

90

91

92

93

94

Fl.1
Fl.2
Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.

95 96 97 98 99 100 101 102 103

pp *p*
MUTE OUT
sul tasto *mp* *gliss.* *mf* *p* *pp* *ppp*
pp *ppp*
pp *ppp*
pp *ppp*

III.

Allegro agitato e lento tranquillo (♩=144)

Piano score for measures 1 through 31, featuring Pno., Vln.I, Vln.II, Vla., Vcl., and Bs. staves.

Measures 1-10: Pno. solo, marked *f*. Measures 11-17: Pno. solo, marked *f* and *ff*. Measures 18-24: Pno. solo, marked *f* and *ff*. Measures 25-29: Pno. solo, marked *f* and *ff*. Measures 30-31: Pno. solo, marked *mp*.

Measures 25-31: Vln.I, Vln.II, Vla., Vcl., and Bs. staves. Measures 30-31: Vln.I, Vln.II, Vla., Vcl., and Bs. staves, marked *mp*.

Measures 30-31: Vln.I, Vln.II, Vla., Vcl., and Bs. staves, marked *mp*.

- * + Mute string inside piano at the bridge. Use middle and fourth fingers.
- ⌢ Hammer string forcefully when stopping with fingers.
- Lift fingers; no muting at this point.

Fl.1 *mp* *mf* *f*

Fl.2
Picc. *mp* *mf* *f*

Ob.

Clar.1 *mf* *p* *f*

Clar.2 *mf* *p* *f*

Bsn.

Hn.1 *sfp*

Hn.2 *sfp*

Tpt.1

Tpt.2

Perc. *SUS. CYM.* *p* *ff* *p*

Pno. *ord.* *fff* *ff*

Sop. *sfp* *f*
No vol-ve - rá tu voz a lo que el per - sa di - jo, no

Vln.I *arco* *mf* *f* *div. a2*

Vln.II *arco* *mf* *f*

Vla. *arco* *mf* *f*

Vlc. *ff*

Bs. *ff*

32 33 34 35 36 37 38

45

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I (div)

Vln.I

Vln.II

Vla.

Vlc.

Bs.

46

47

48

49

50

51

Fl.1 *f* *mp* *f* *PICCOLO*

Fl.2 Picc. *f* *TO PICCOLO* *f*

Ob. *sfz* *f* *f*

Clar.1 *f*

Clar.2 *f*

Bsn. *p* *ff*

Hn.1 *p* *ff* *sfz* *f* *sfz* *f*

Hn.2 *p* *ff* *sfz* *f* *sfz* *f*

Tpt.1 *f* *TO STRAIGHT MUTE* *f*

Tpt.2 *f* *sub. p* *f*

Perc. *f* *f* *f* *f*

Pno. *ff* *ff*

Sop. *sfz* *div. a2* *unis.* *sfz* *f* *mp* *sfz* *f* *mp*

Vln.I (div) *sfz* *sfz* *sfz* *sfz* *f* *mp*

Vln.I *sfz* *sfz* *sfz* *sfz* *f* *mp*

Vln.II *sfz* *sfz* *sfz* *sfz* *f* *mp*

Vla. *ff* *sfz* *p* *f*

Vlc. *ff* *sfz* *p* *f*

Bs. *ff* *sfz* *p* *f*

52 53 54 55 56 57

64

8va - - - - -

Fl.1 *f* **PICCOLO** *ff*

Fl.2 Picc. *ff*

Ob. *f* *ff*

Clar.1 *f*

Clar.2 *f*

Bsn. *f*

Hn.1

Hn.2

Tpt.1 *ff* *sfp* *f*

Tpt.2 *sfp* *f* *sfp* *f* *sfp* *f*

Perc. **4 TOM-TOMS** *f* *f* **SUS. CYM.**

Pno.

Sop.
— de — cir — in — ol-vi — da — bles — co —

Vln.I (div) *f* *unis.* *div. a2* *div. a3*

Vln.I *f* *f* *ff*

Vln.II *f* *ff* *ff*

Vla. *f* *ff* *unis.* *non-div.*

Vlc. *f* *ff*

Bs. *f* *ff*

65 66 67 68 69

73

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

MUTED

pp *p* *pp*

pp *p* *pp*

BASS DRUM

L. TAM-TAM

pp

pp *mp* *pp* *mp* *pp*

y el la - go, to-do es - e a - yer so-bre el cual hoy me in - cli - no?

gl.

gl.

gl.

gl.

74 75 76 77 78 79

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

Vln.I

Vln.II

Vla.

Vlc.

Bs.

CHANGE TO FLUTE

alt. fingering

L. TAM-TAM

mp *pp* *mf* *p* *f* *gl.* *sul pont.* *f*

Tan per - di-do e - star - á co-mo Car - ta - go que con fue - go y con sal borr - ó el la-tin-

80 81 82 83 84 85 86 87

Fl.1 *pp*

Fl.2 Picc. *pp*

Ob.

Clar.1 *pp* *mp*

Clar.2 *pp* *mp*

Bsn. *mp* *pp* *mp*

Hn.1 *mp*

Hn.2 *mp*

Tpt.1

Tpt.2

Perc. SLEIGH BELLS *mp* L. TAM-TAM *pp* *mp*

Pno. *pp*

Sop. *gl.* *p* Cre - o en -

Vln.I *div. a2* *pizz.* *unis.* *p*

Vln.II *div. a2* *pizz.* *unis.* *p*

Vla. *pizz.* *div. a3* *p*

Vlc. *mp* *ord.* *pp* *mf* *p*

Bs. *mp* *ord.* *pp* *mf* *p*

88 89 90 91 92 93 94 95 96 97

[illegible]

This page of the musical score, numbered 49, contains staves for the following instruments and voices:

- Fl. 1 & 2 (Piccolo):** Playing rapid sixteenth-note passages with triplets, marked *ff*, *mp*, and *p*.
- Ob.:** Playing a sustained note, marked *ff*.
- Clar. 1 & 2:** Playing sustained notes, marked *ff* and *p*.
- Bsn.:** Playing a sustained note.
- Hn. 1 & 2:** Playing sustained notes, marked *ff* and *pp*.
- Tpt. 1 & 2:** Playing sustained notes, marked *ff* and *pp*.
- Perc.:** Playing a sustained note.
- Pno.:** Playing a sustained note.
- Sop.:** Playing a sustained note.
- Vln. I (div.):** Playing a sustained note, marked *pp*, with the instruction "div. a2 arco sul pont." and "all players slowly move bow away from bridge".
- Vln. II (div.):** Playing a sustained note, marked *pp*, with the instruction "div. a2 arco sul pont." and "all players slowly move bow away from bridge".
- Vla.:** Playing a sustained note, marked *f*.
- Vlc.:** Playing a sustained note, marked *f*.
- Bs.:** Playing a sustained note, marked *f*.

The score is written in 2/4 time and features a variety of dynamic markings and articulations, including triplets and slurs.

Fl.1

Fl.2
Picc.

Ob.

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.

Sop.

son lo que me ha que - i-do y ol - vi - da - do;

Vln.I
(div.)

Vln.I
(div.)

Vln.I
(div.)

Vln.II
(div.)

Vln.II
(div.)

Vla.

Vlc.

Bs.

118

119

120

121

122

Fl.1
Fl.2 Picc.
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div.)
Vln.I (div.)
Vln.II (div.)
Vln.II (div.)
Vla.
Vlc.
Bs.

Measures 123-126. The score includes woodwinds (Flutes, Oboe, Clarinets, Bassoon), strings (Horns, Trumpets, Percussion, Piano, Violins I & II, Viola, Violoncello, Bass), and a Soprano vocal soloist. Dynamics range from *pp* to *ff*. The vocal soloist enters in measure 125 with the lyrics "e - spa - ci - o y".

123

124

125

126

Fl.1

Fl.2
Picc.

Ob.
p *pp*

Clar.1

Clar.2

Bsn.

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

Pno.
MUTE AT BRIDGE
p

Sop.
ti - em - po y Bor - ges ya me de - jan.

Solo Vln.
sf *pp*

Vln.I
p *pp*

Vln.II
p

Vla.
p

Vlc.
p *pp*

Bs.
p *pp*

127

128

129

130

131

