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
BASSOON

HORN 1,2 in F
TRUMPET 1,2 in B

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

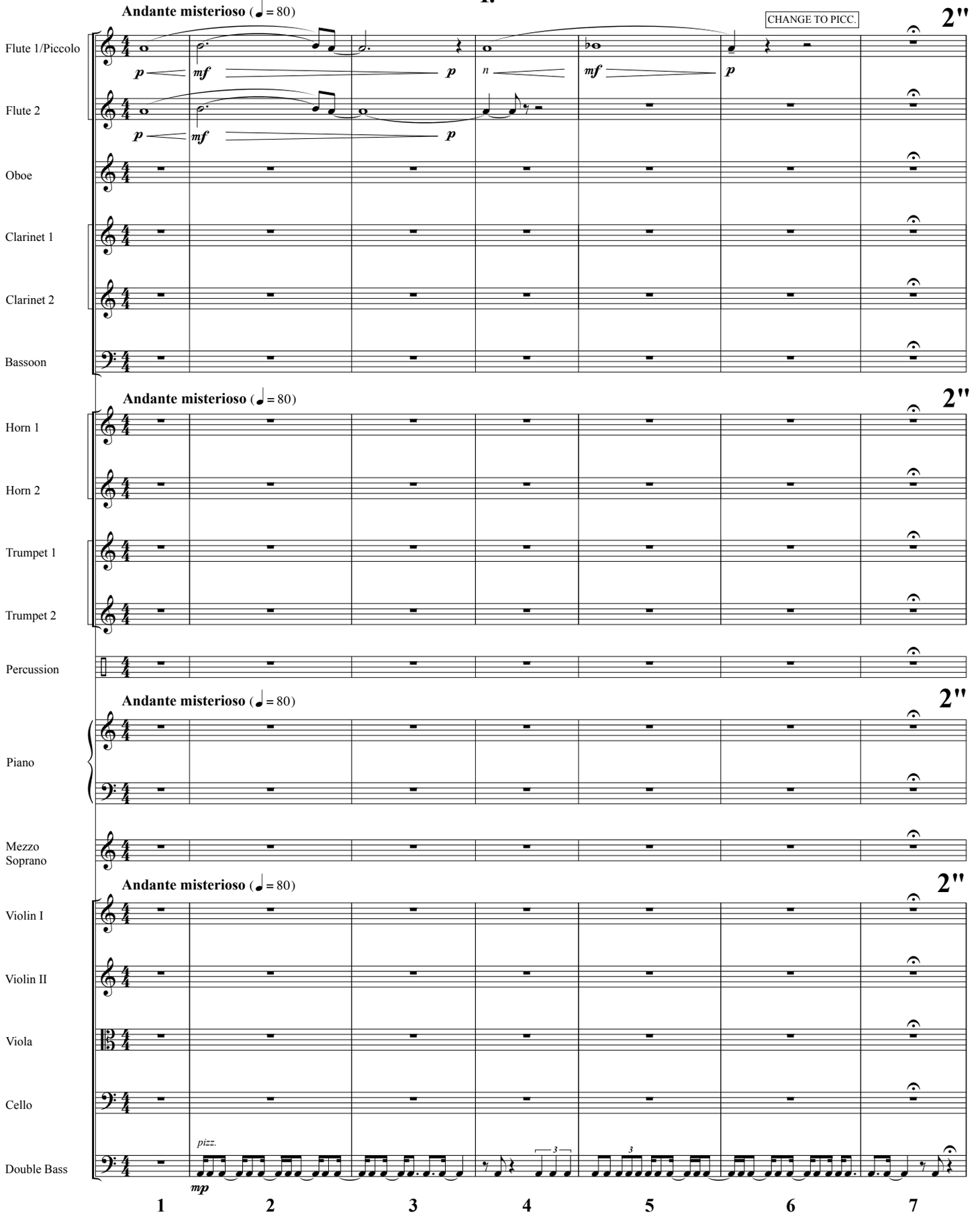
DURATION: c. 15:00

Límites

Score in C

WILLIAM GROSVENOR NEIL

I.



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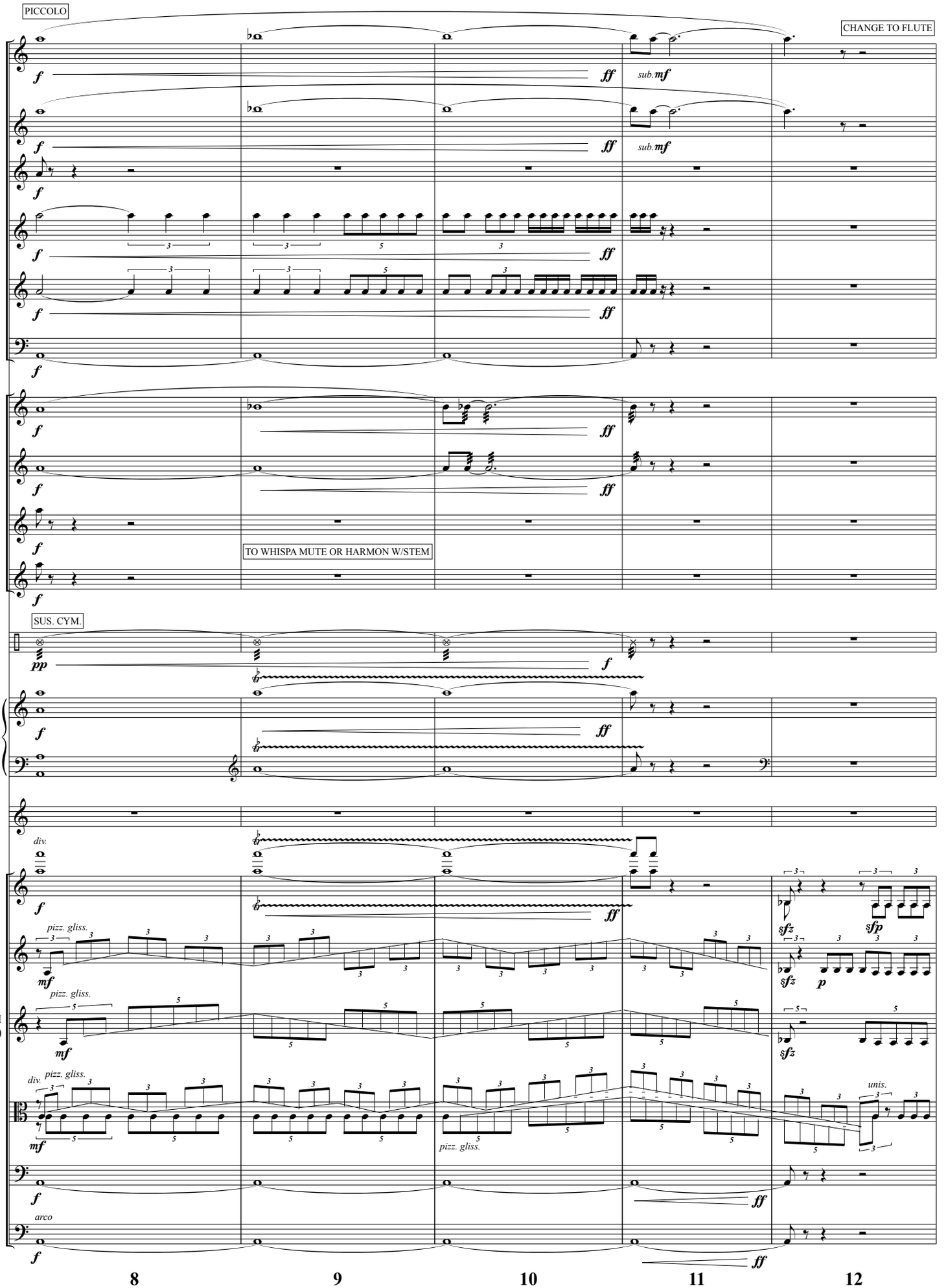
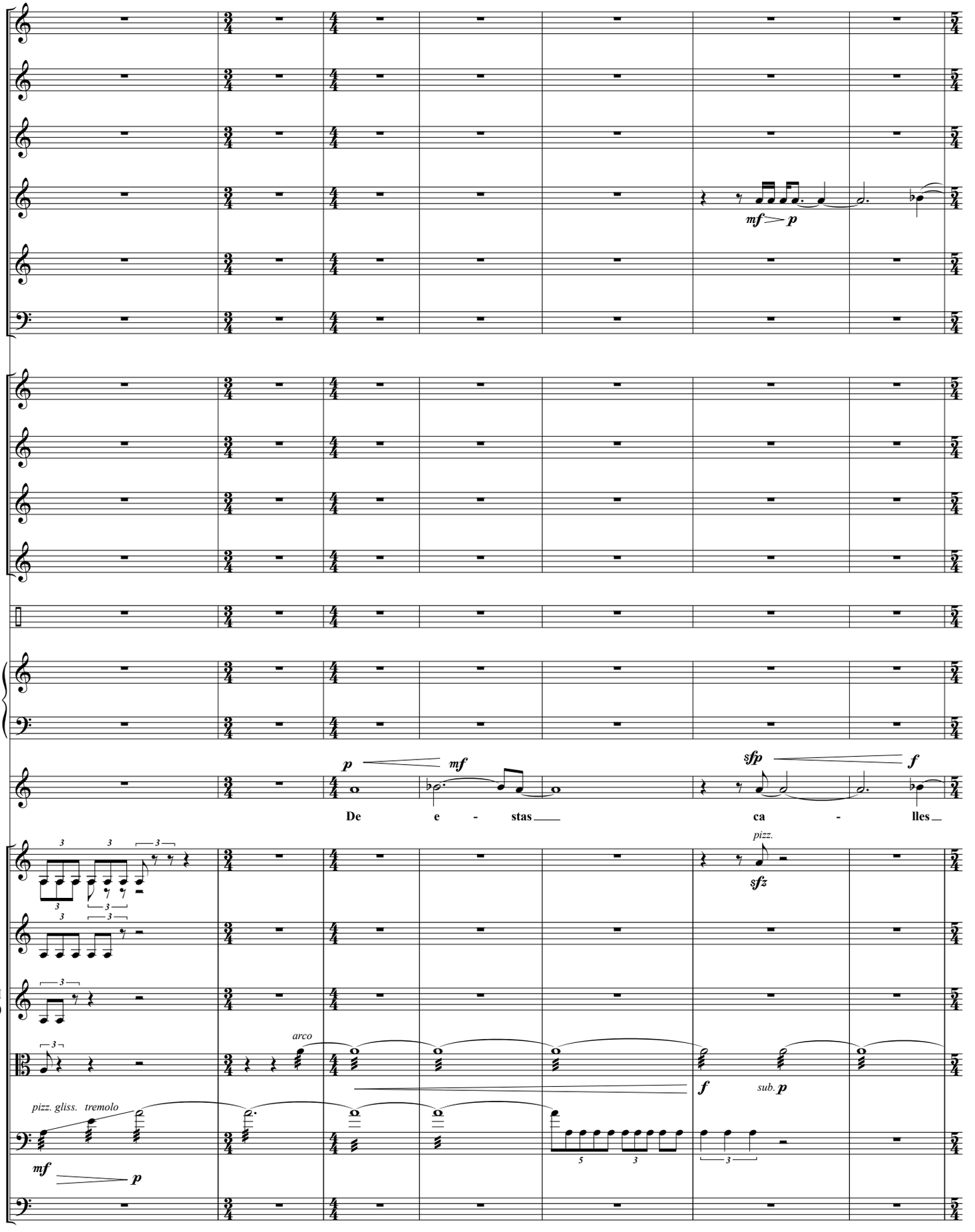
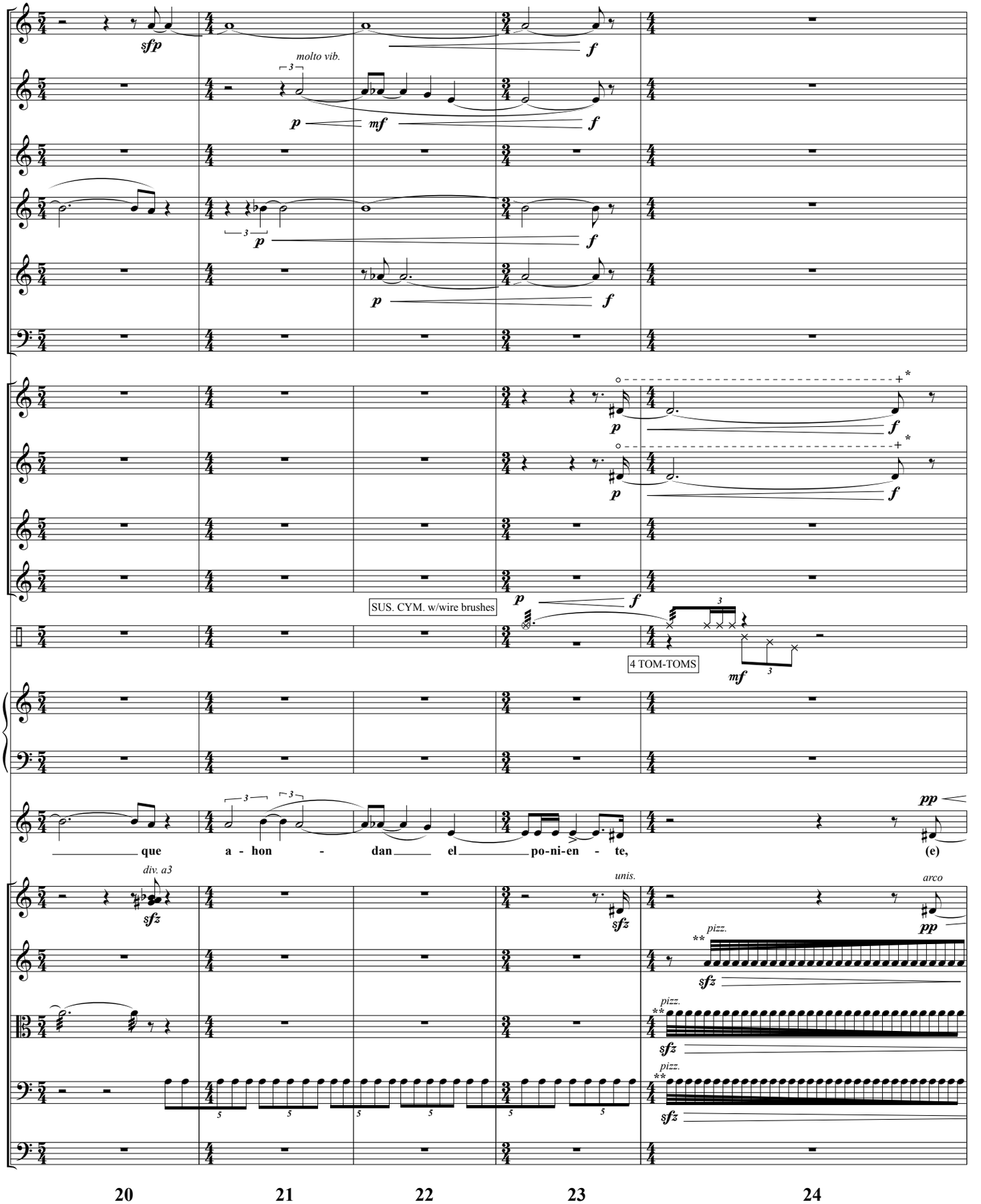
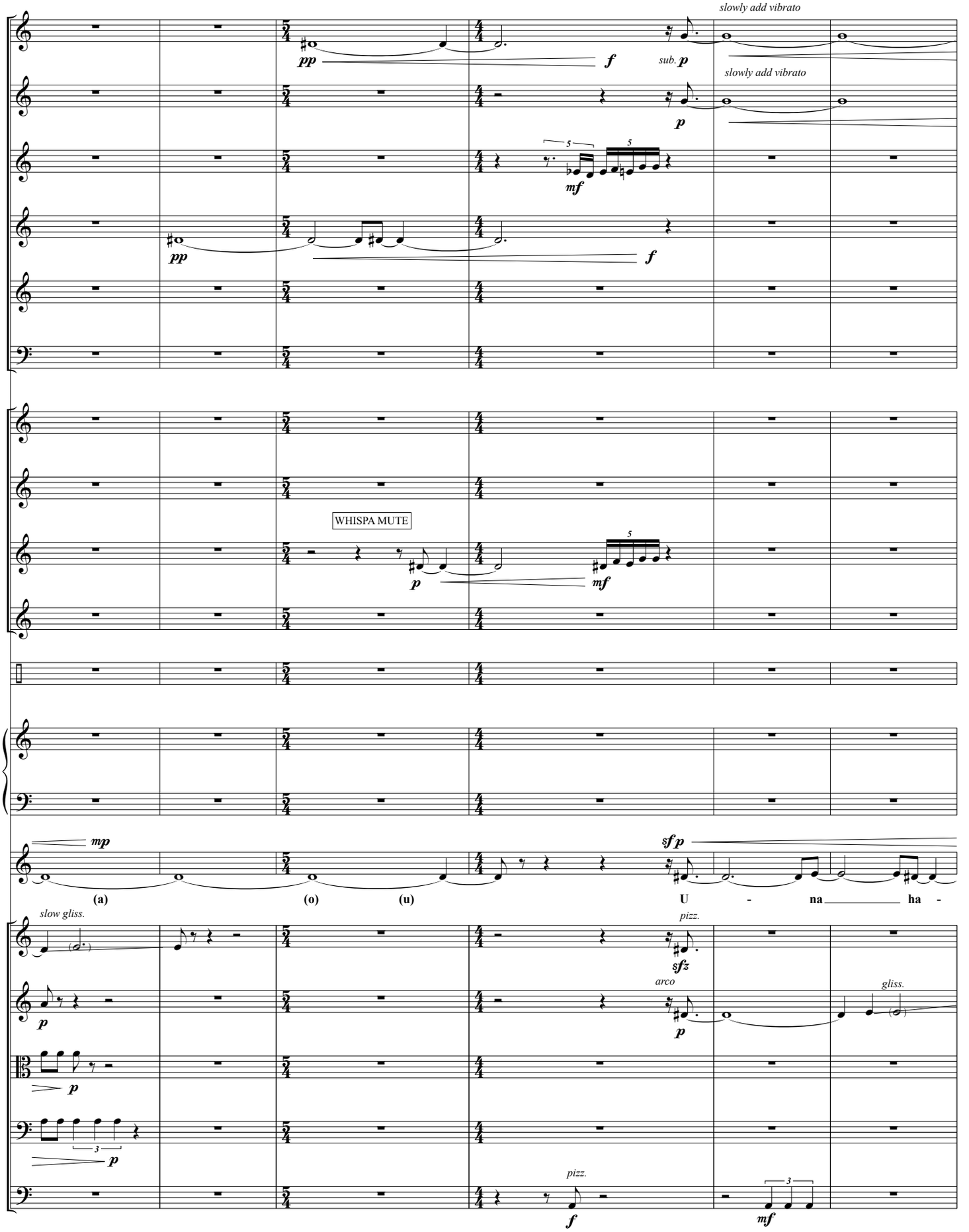

PICCOLO
CHANGE TO FLUTE
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
TO WHISPA MUTE OR HARMON W/STEM
SUS. CYM.
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vln.II (div.)
Vla.
Vlc.
Bs.
sub.mf
pizz. gliss.
unis.
arco
8
9
10
11
12

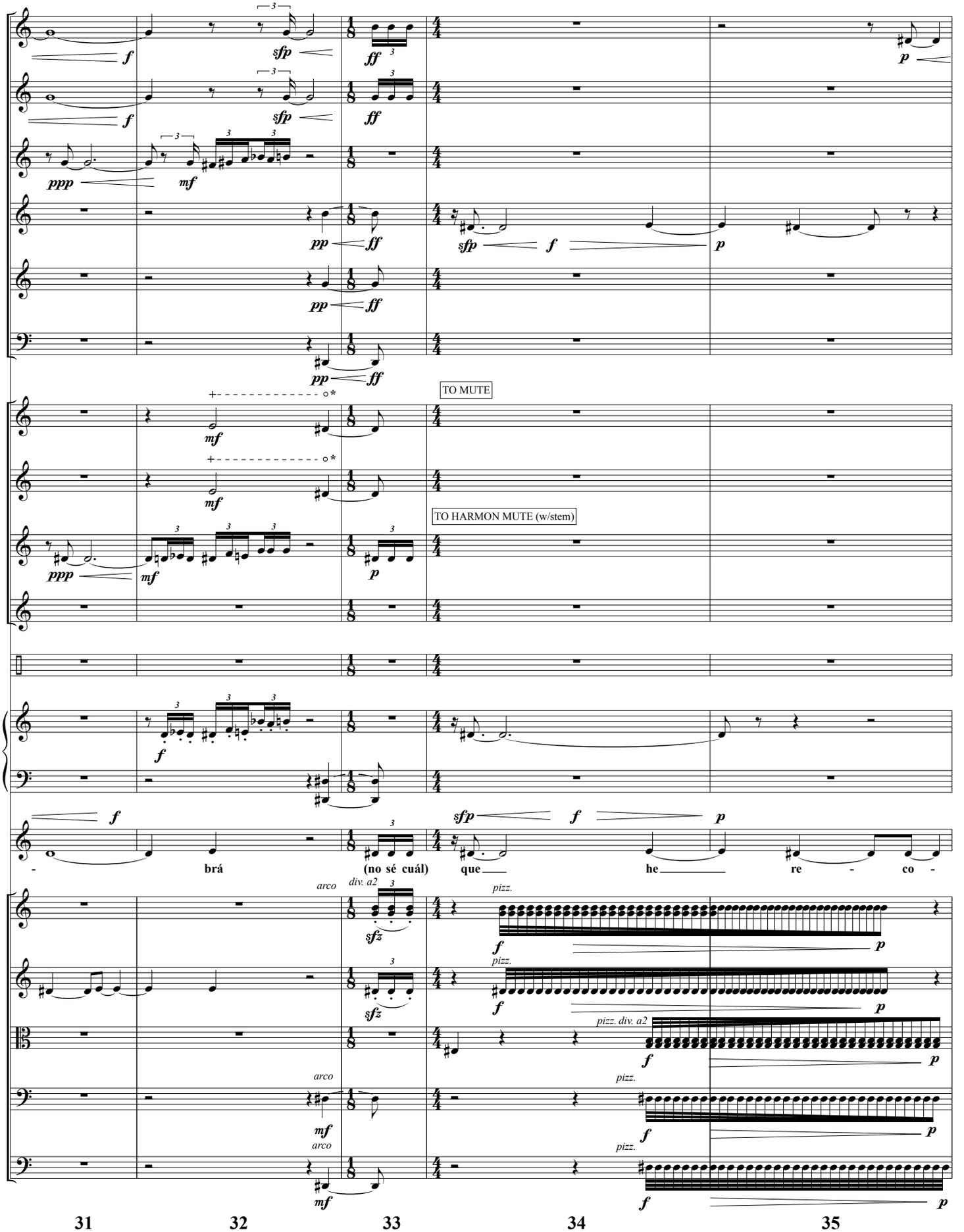

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vln.II (div.)
Vla.
Vlc.
Bs.
mf p
p mf
De e - stas
sfp f
ca - lles
pizz.
sfz
arco
f
sub. p
pizz. gliss. tremolo
mf p
13
14
15
16
17
18
19



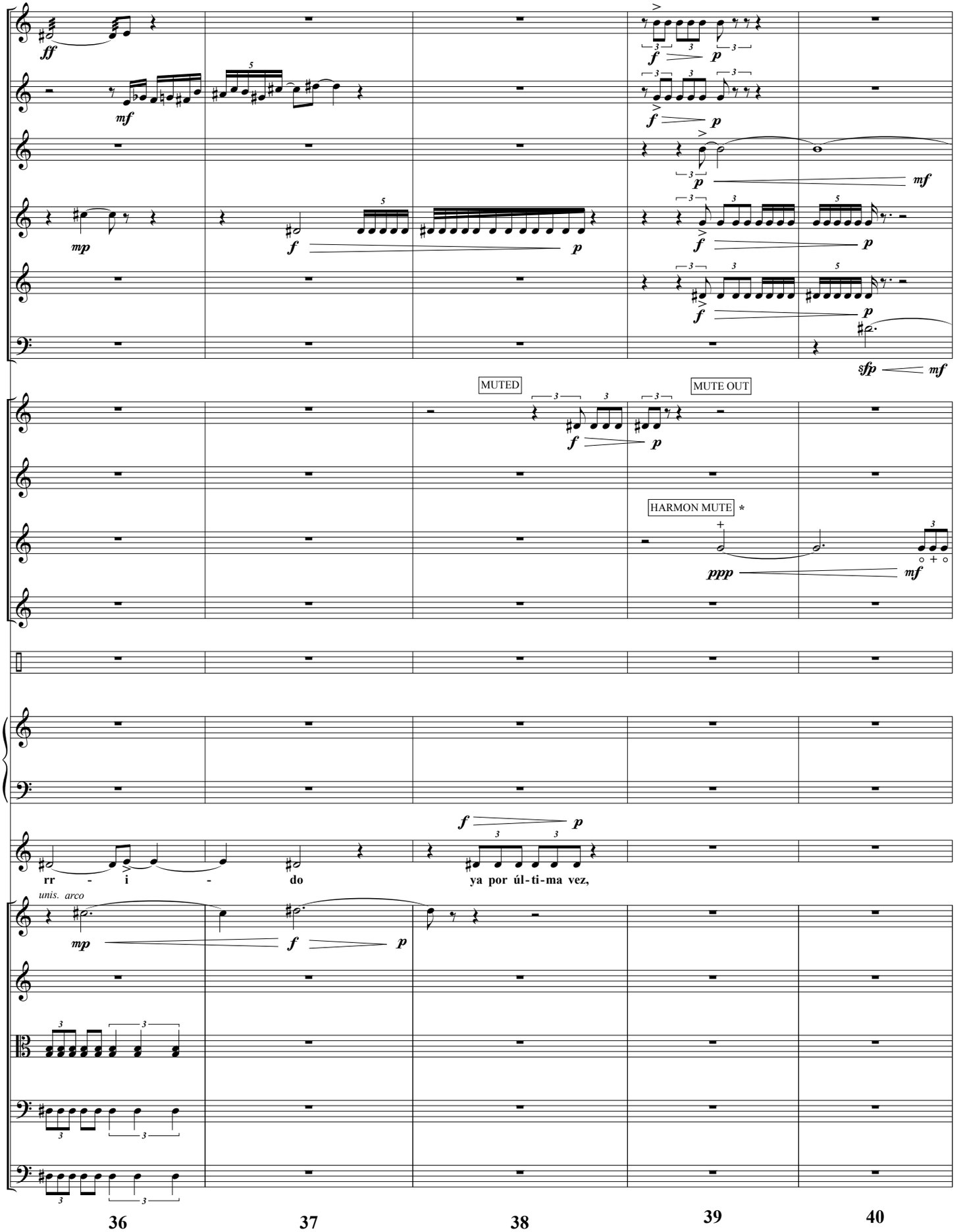
* When bell is completely stopped, the pitch should drop to D4

**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.

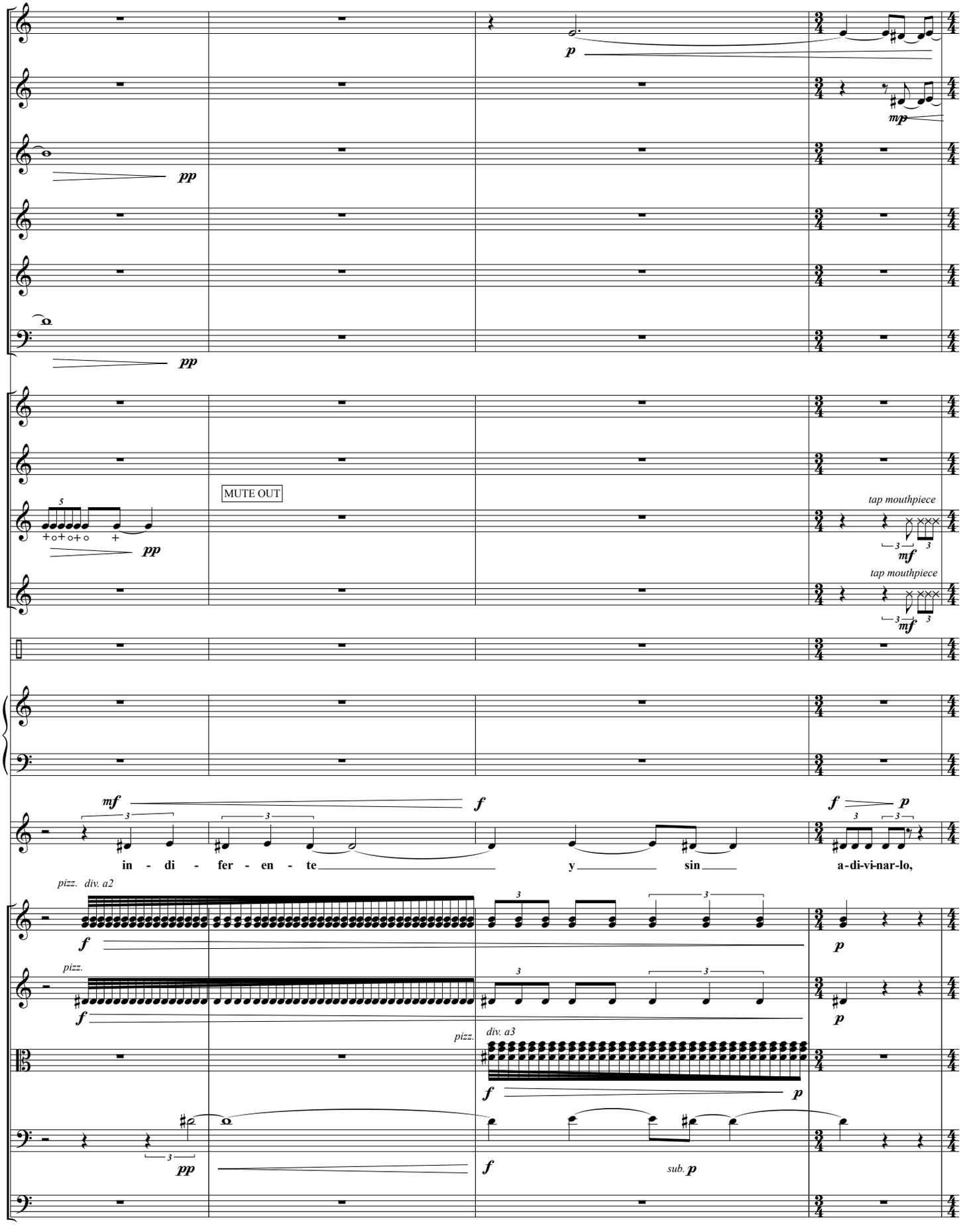

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
slowly add vibrato
slowly add vibrato
WHISPA MUTE
slow gliss.
pizz.
arco
gliss.
pizz.
(a)
(o)
(u)
U - na ha -
25
26
27
28
29
30

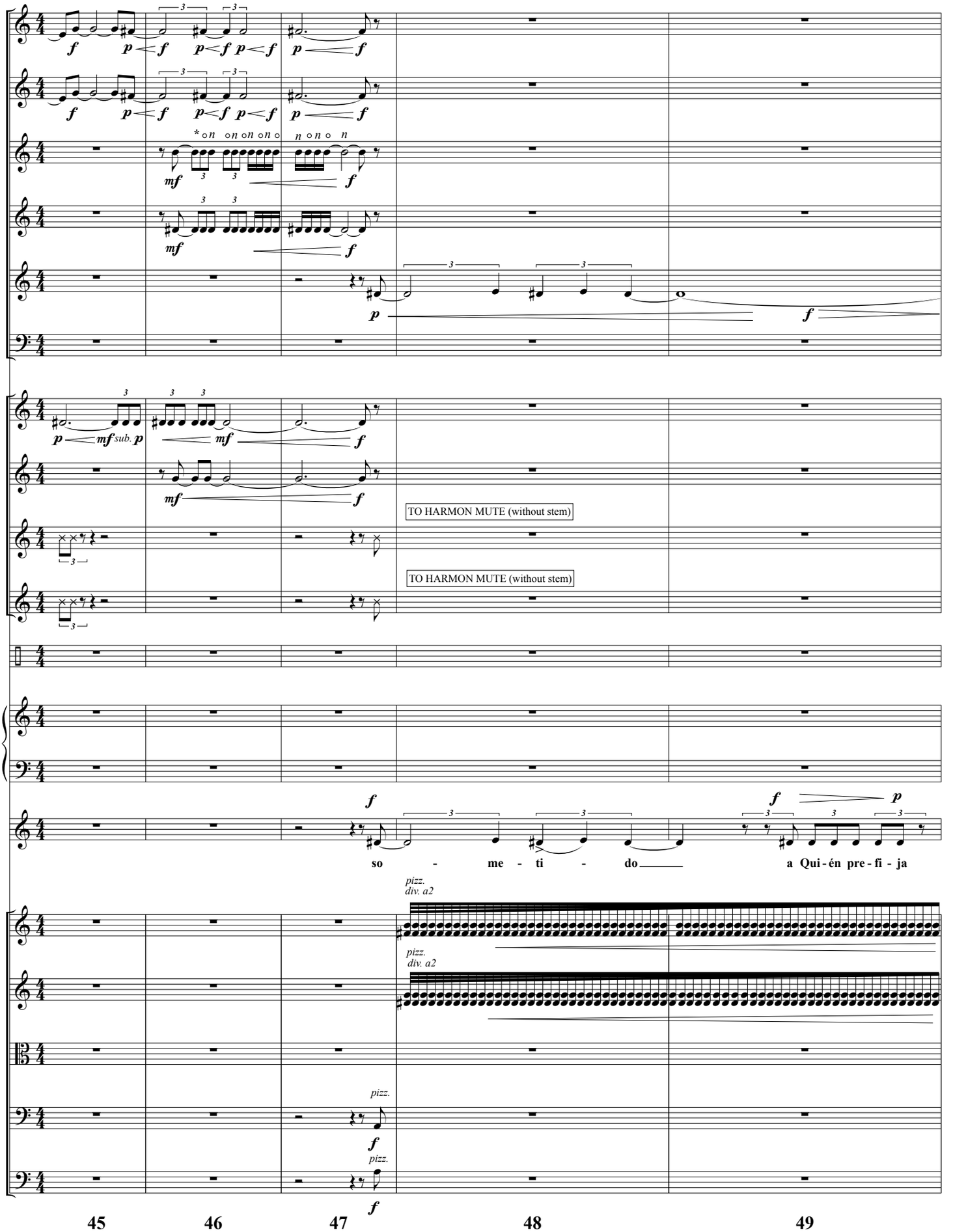


*pitch should sound as E

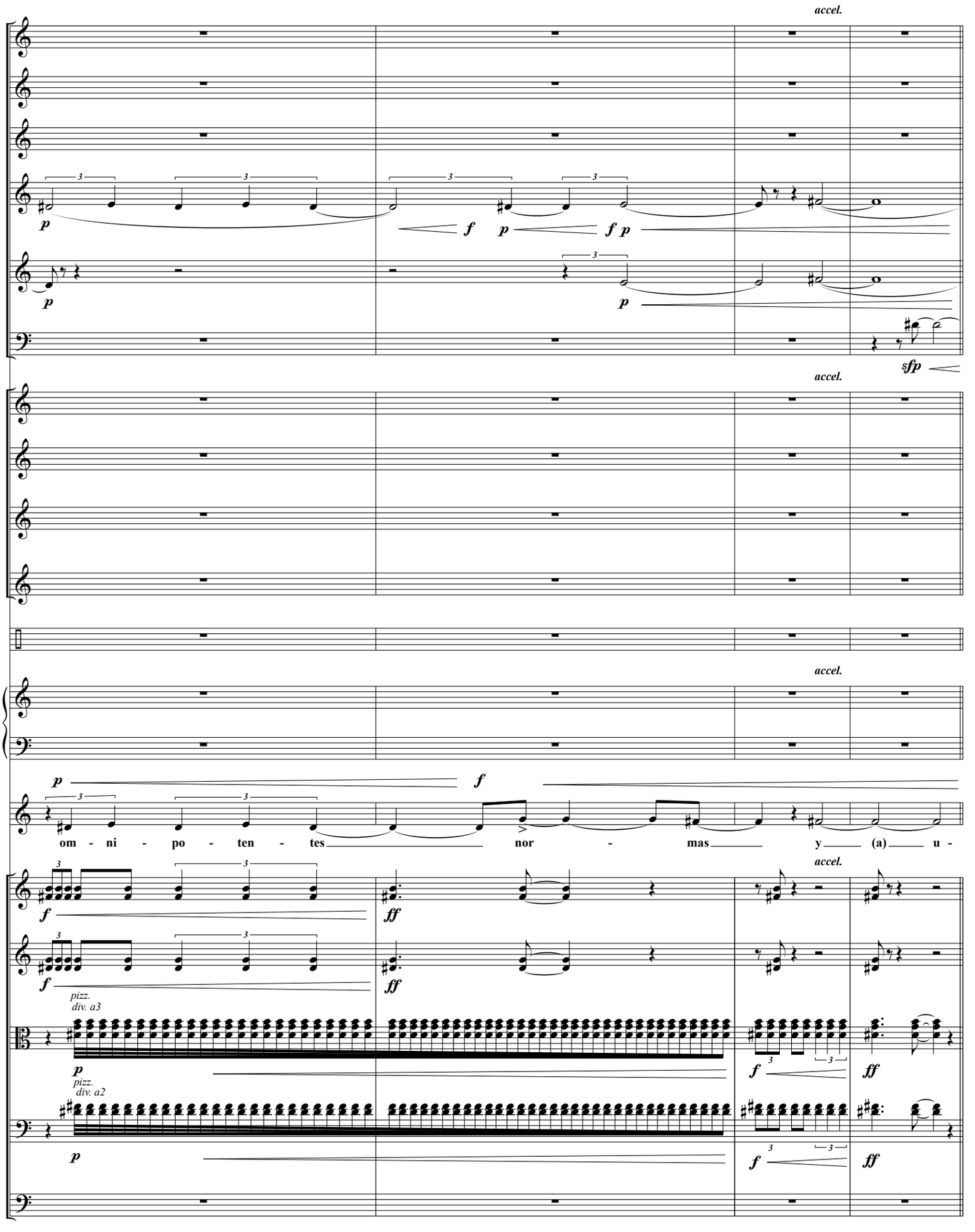


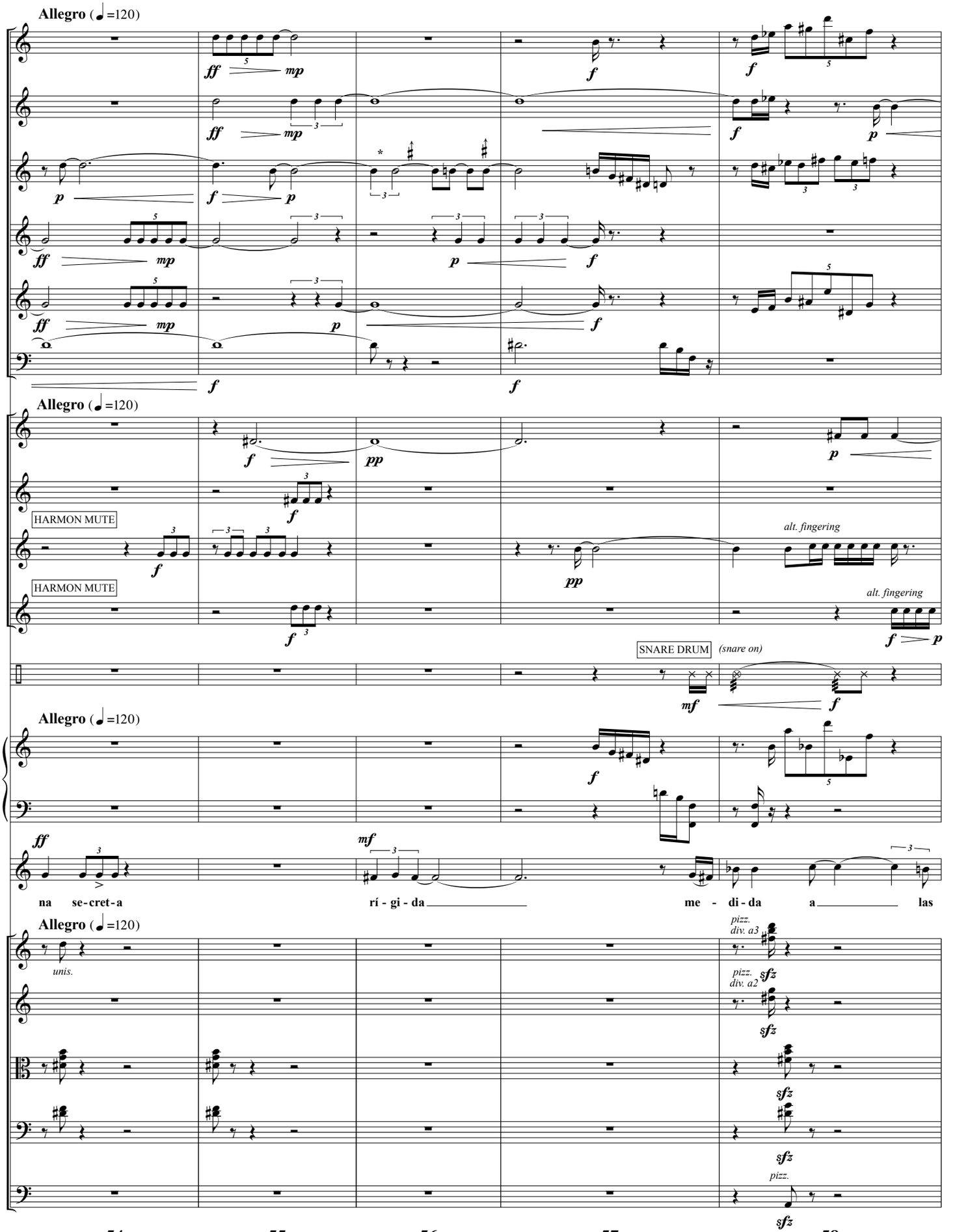
* Hand over stem (+) Hand away from stem (o)


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
MUTE OUT
tap mouthpiece
tap mouthpiece
in - di - fer - en - te y sin a-di-vi-nar-lo,
pizz. div. a2
pizz.
pizz. div. a3
sub. p
41
42
43
44

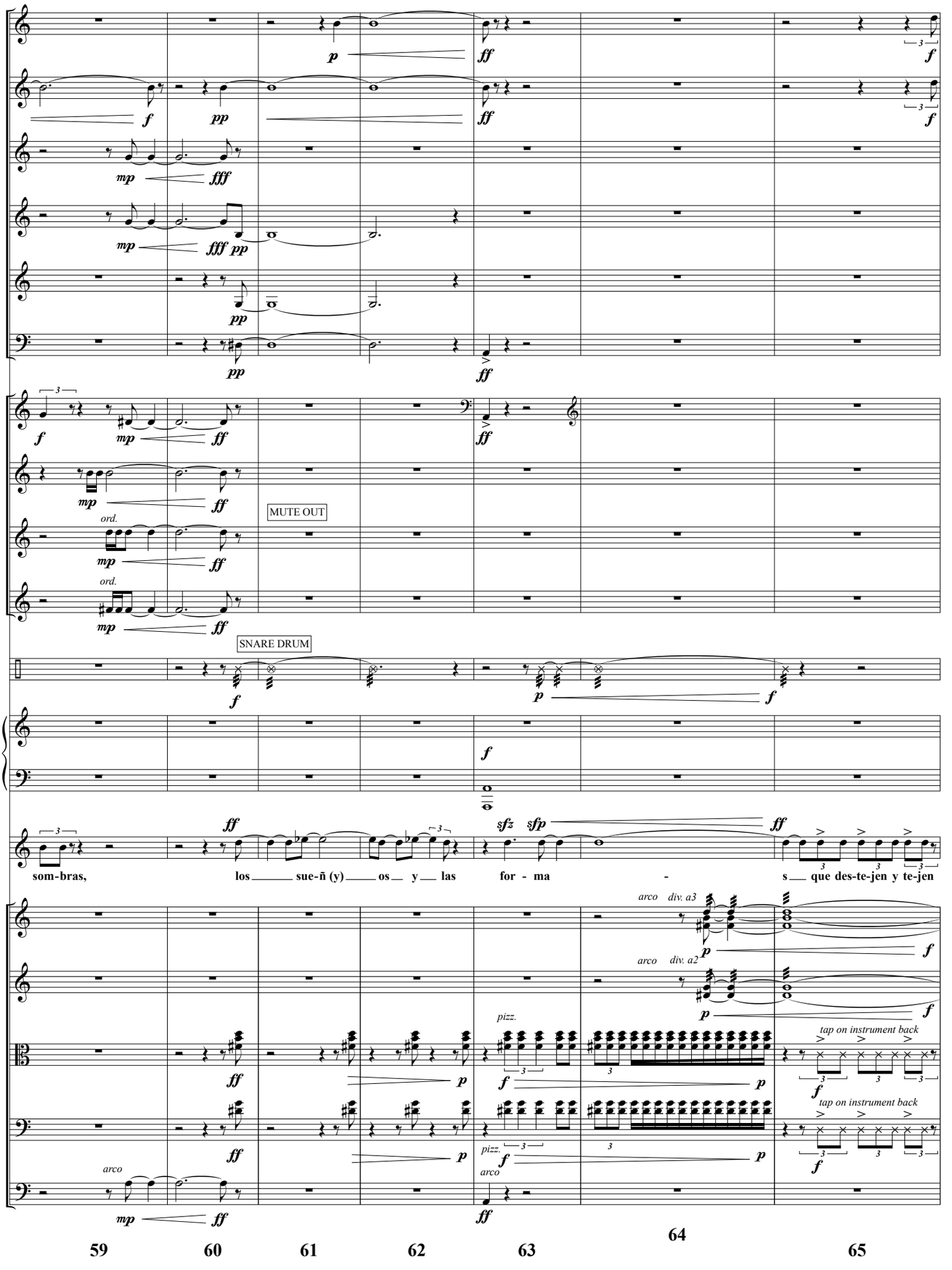


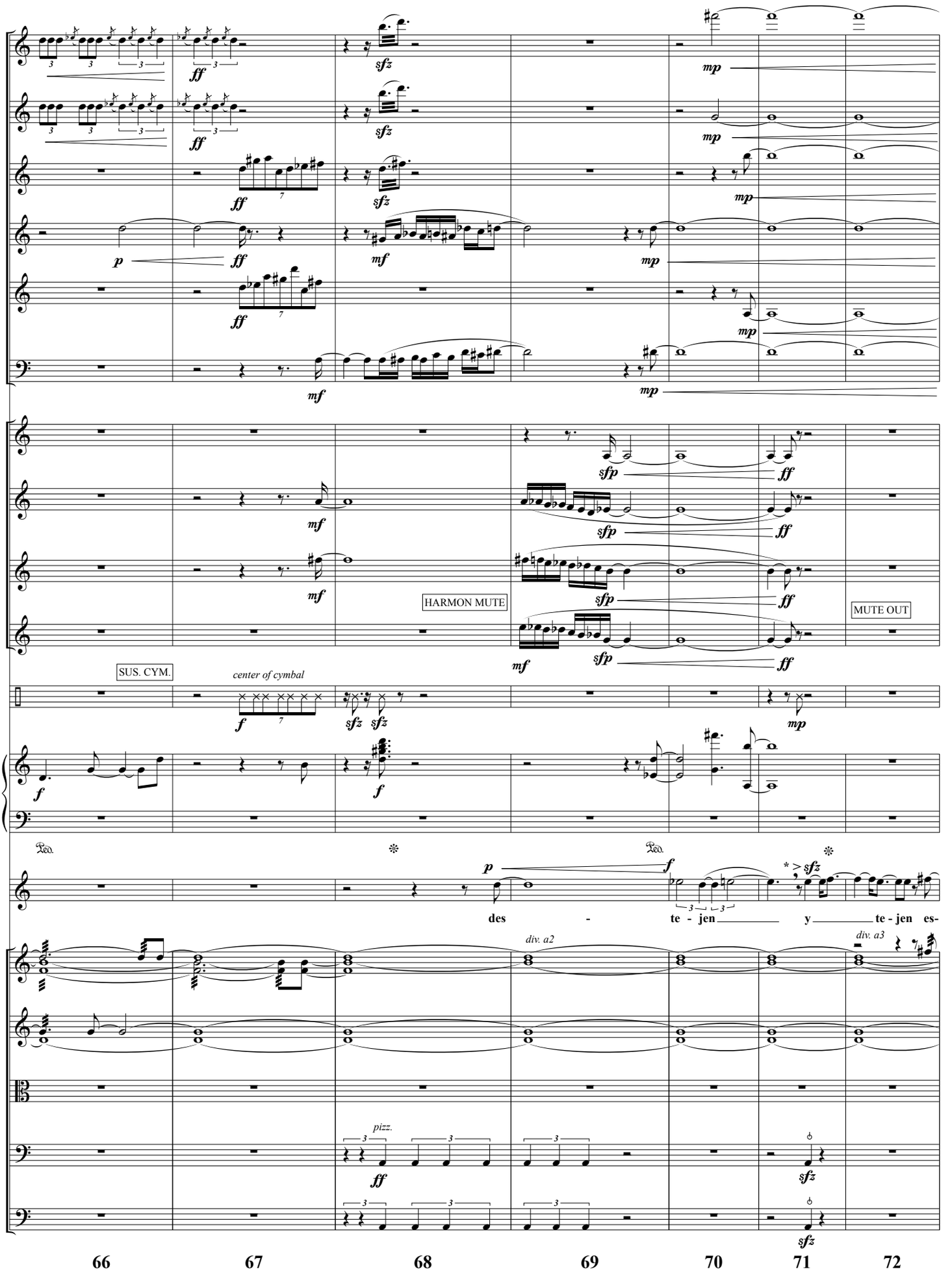
* Oboe alternates fingering o to *n* (normal)


accel.
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
om - ni - po - ten - tes nor - mas y (a) u -
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
div. a3
pizz.
div. a2
50
51
52
53

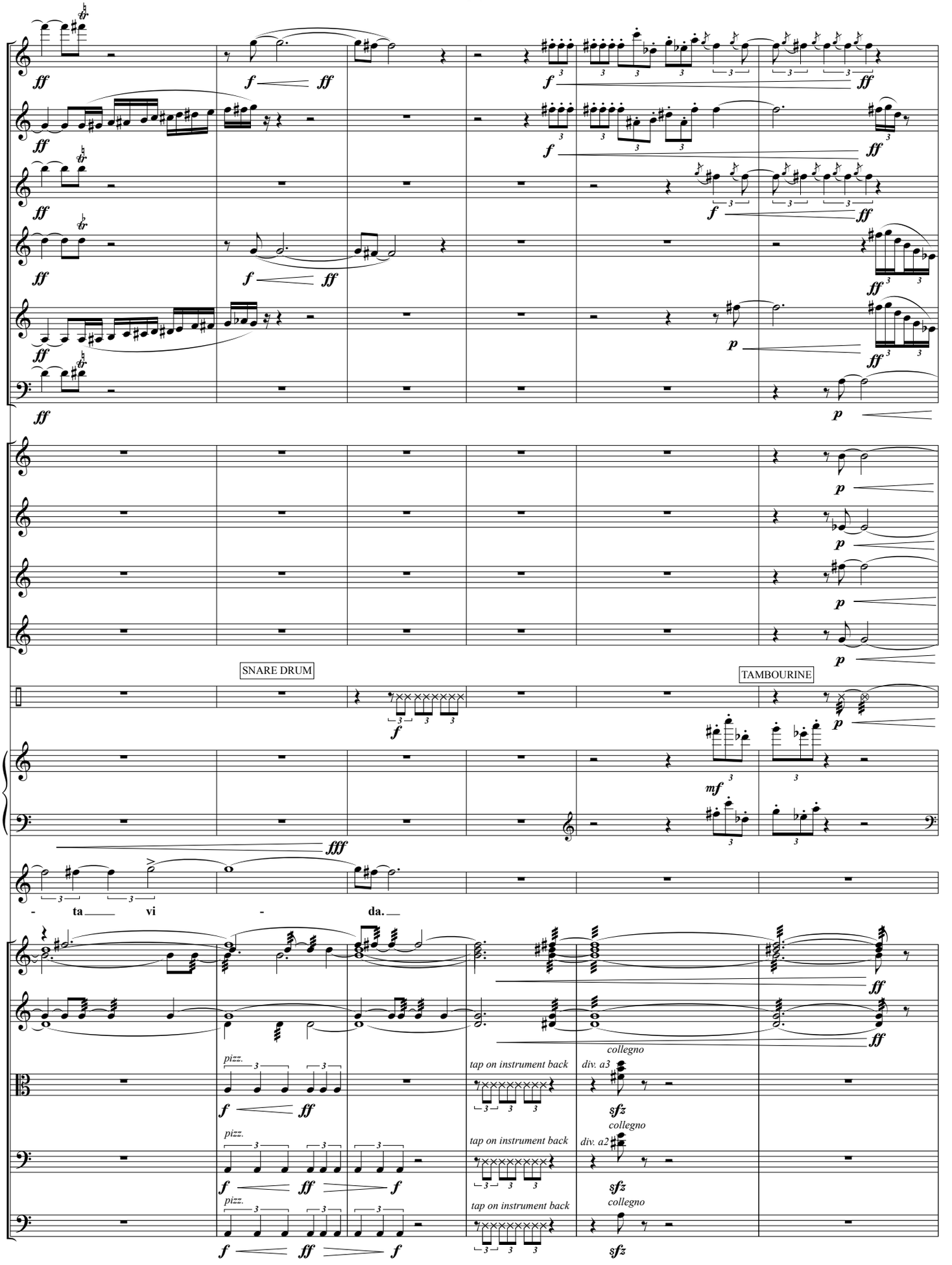


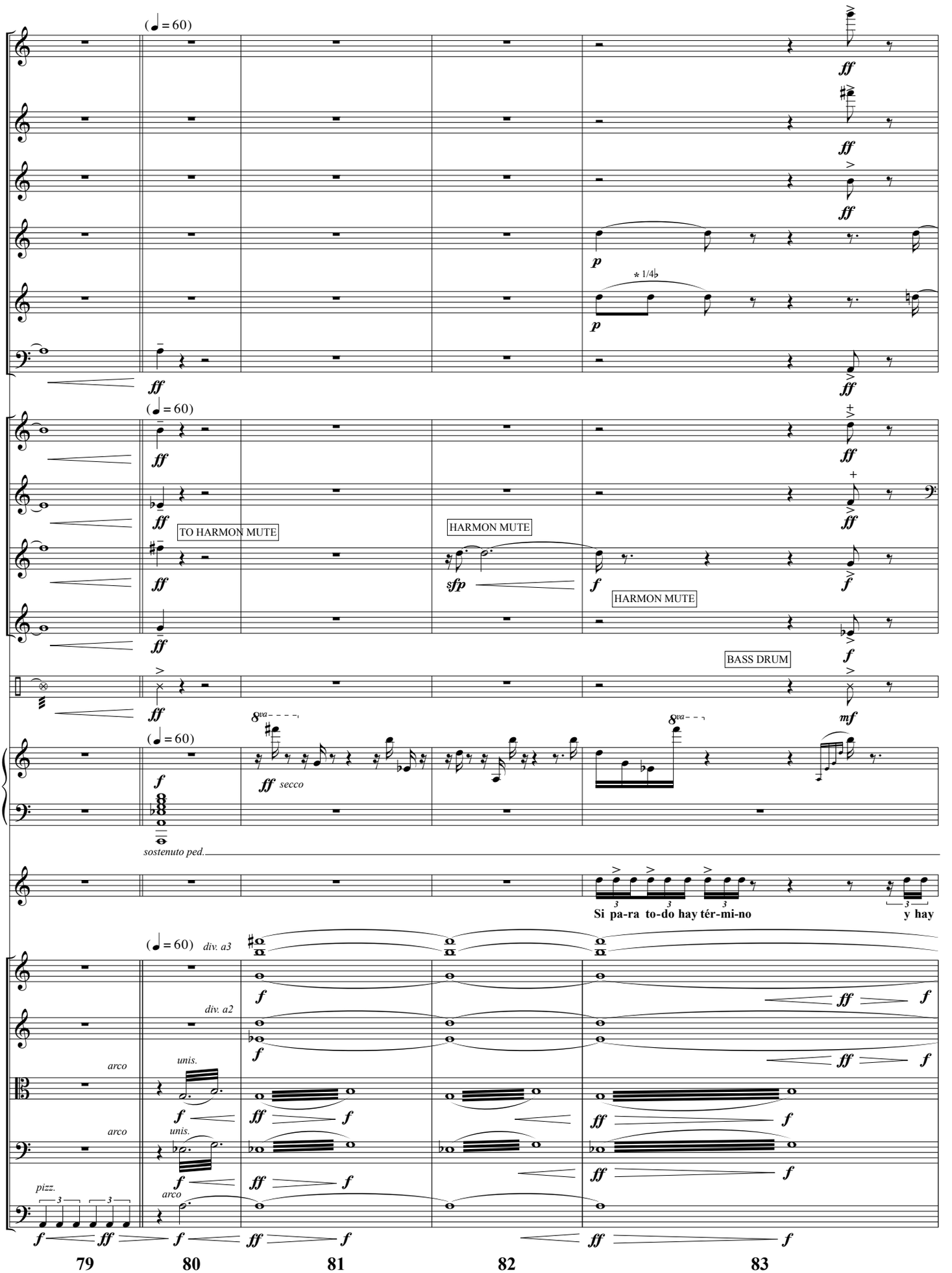
*One quarter-tone sharp


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
MUTE OUT
ord.
SNARE DRUM
Perc.
Pno.
Sop.
som-bras, los sue-ñ (y) os y las for - ma - s que des-te-jen y te-jen
Vln.I
Vln.II
Vla.
Vlc.
Bs.
arco
pizz.
tap on instrument back
59
60
61
62
63
64
65

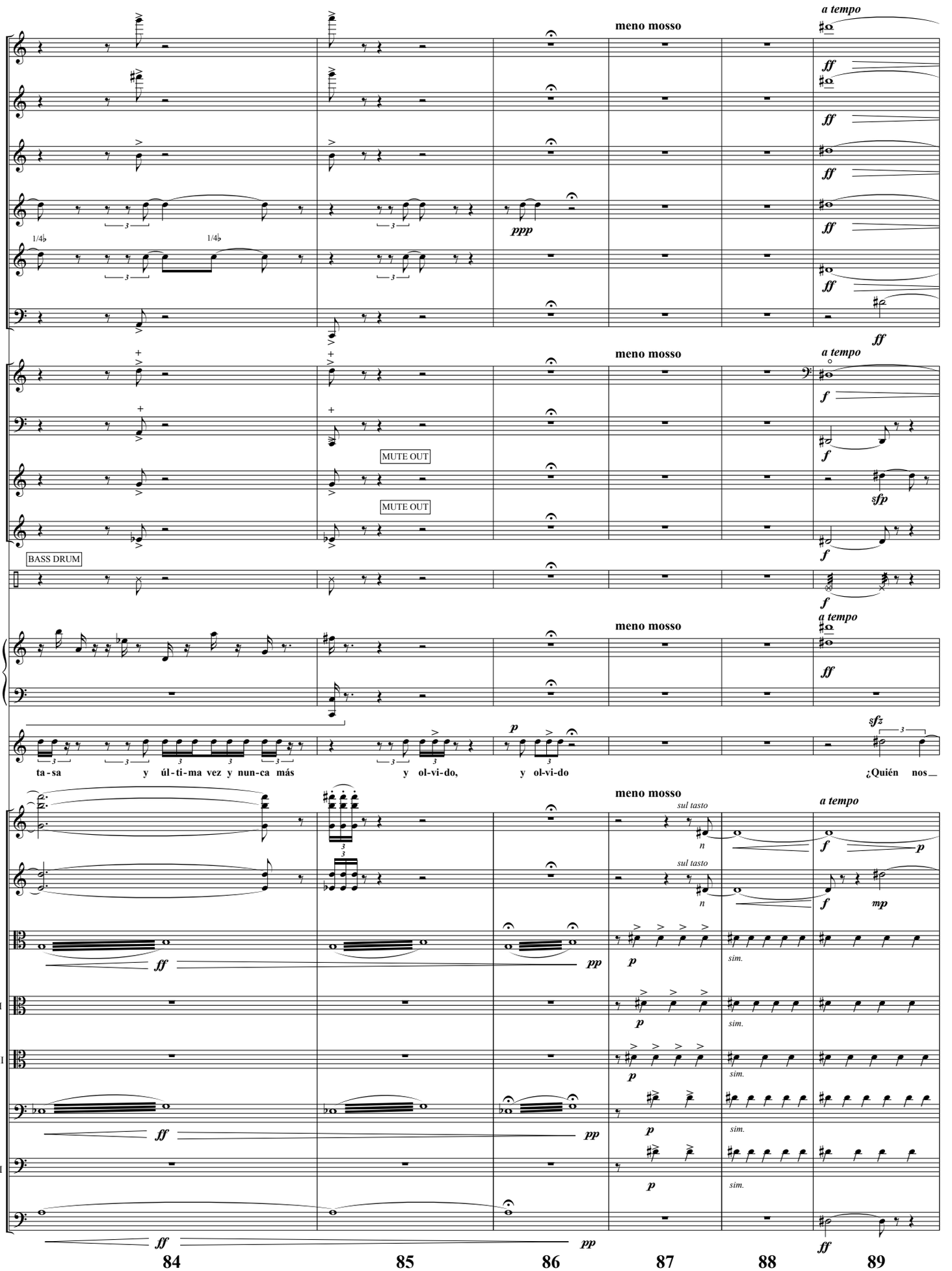


*audible gasp

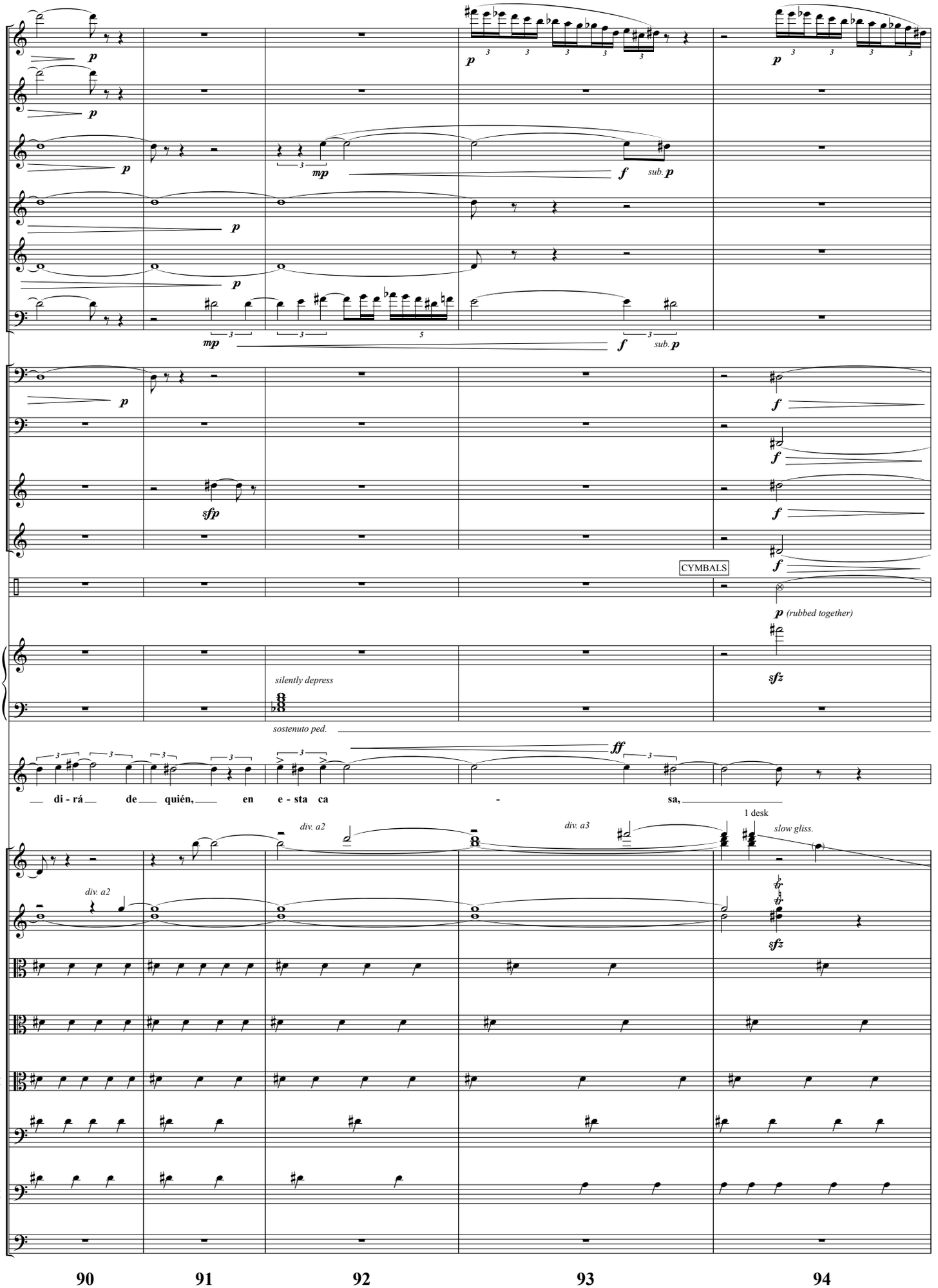

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
SNARE DRUM
TAMBOURINE
Perc.
Pno.
Sop.
- ta vi - da.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
tap on instrument back
collegno
div. a3
div. a2
73
74
75
76
77
78

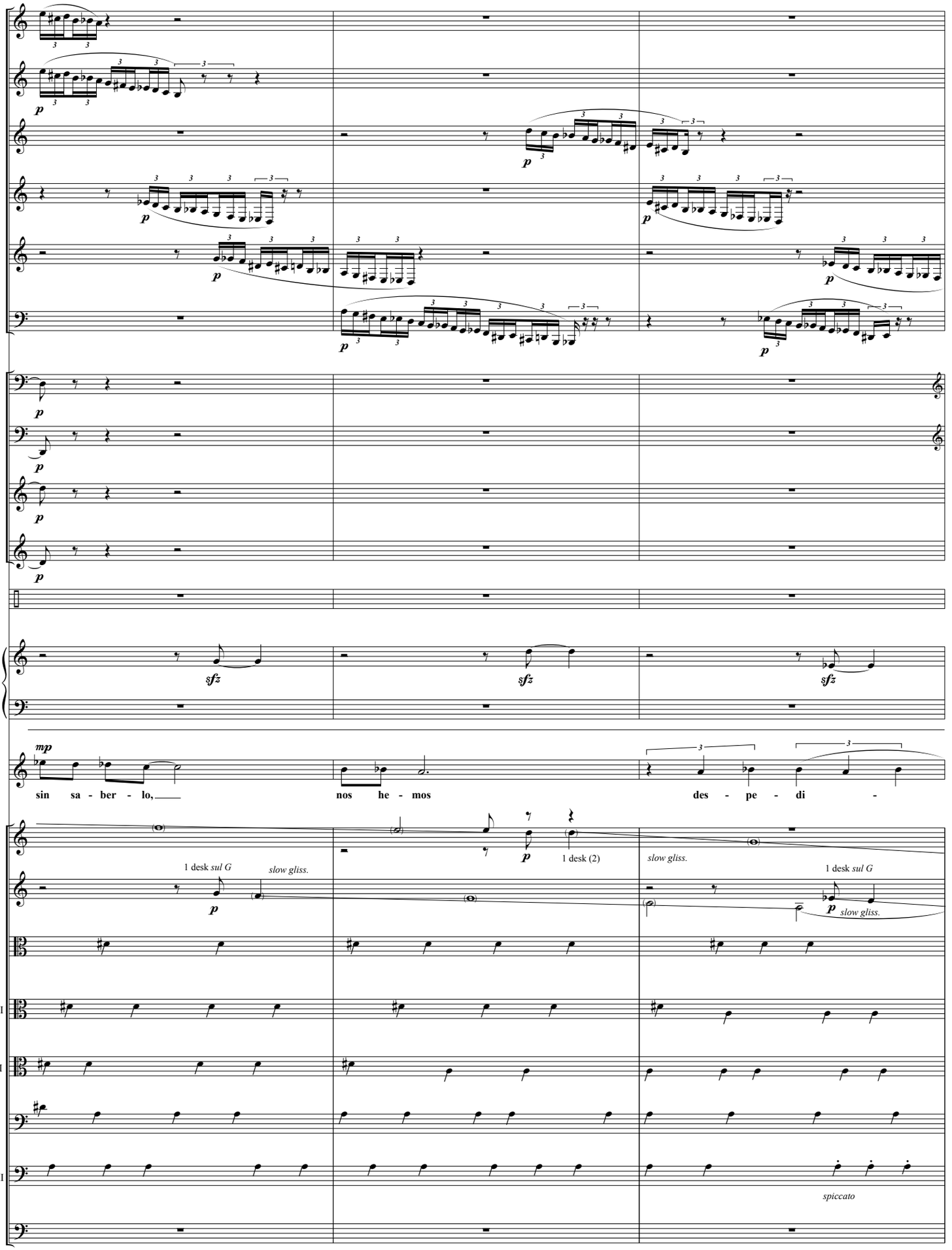


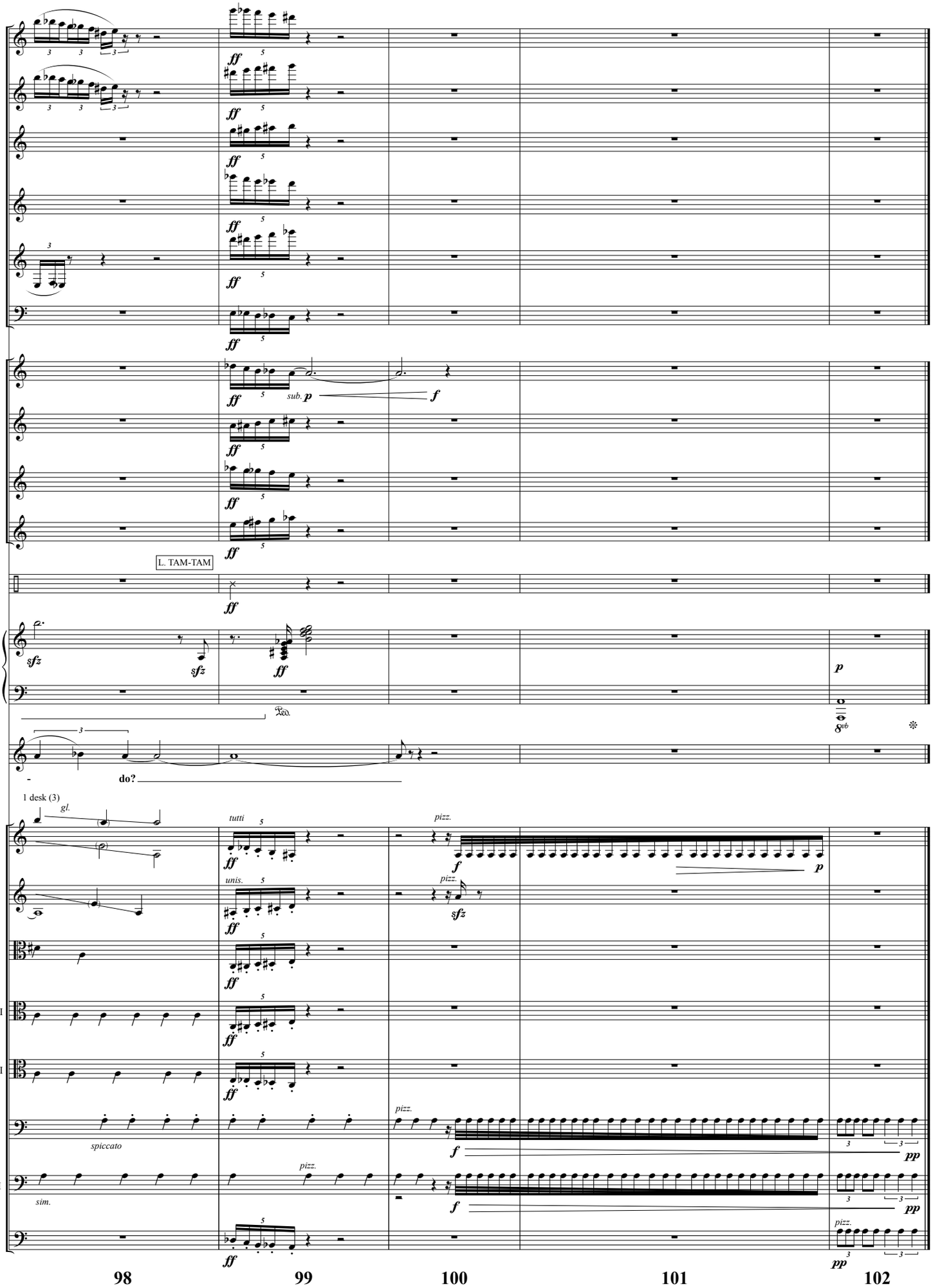
*a quarter tone flat



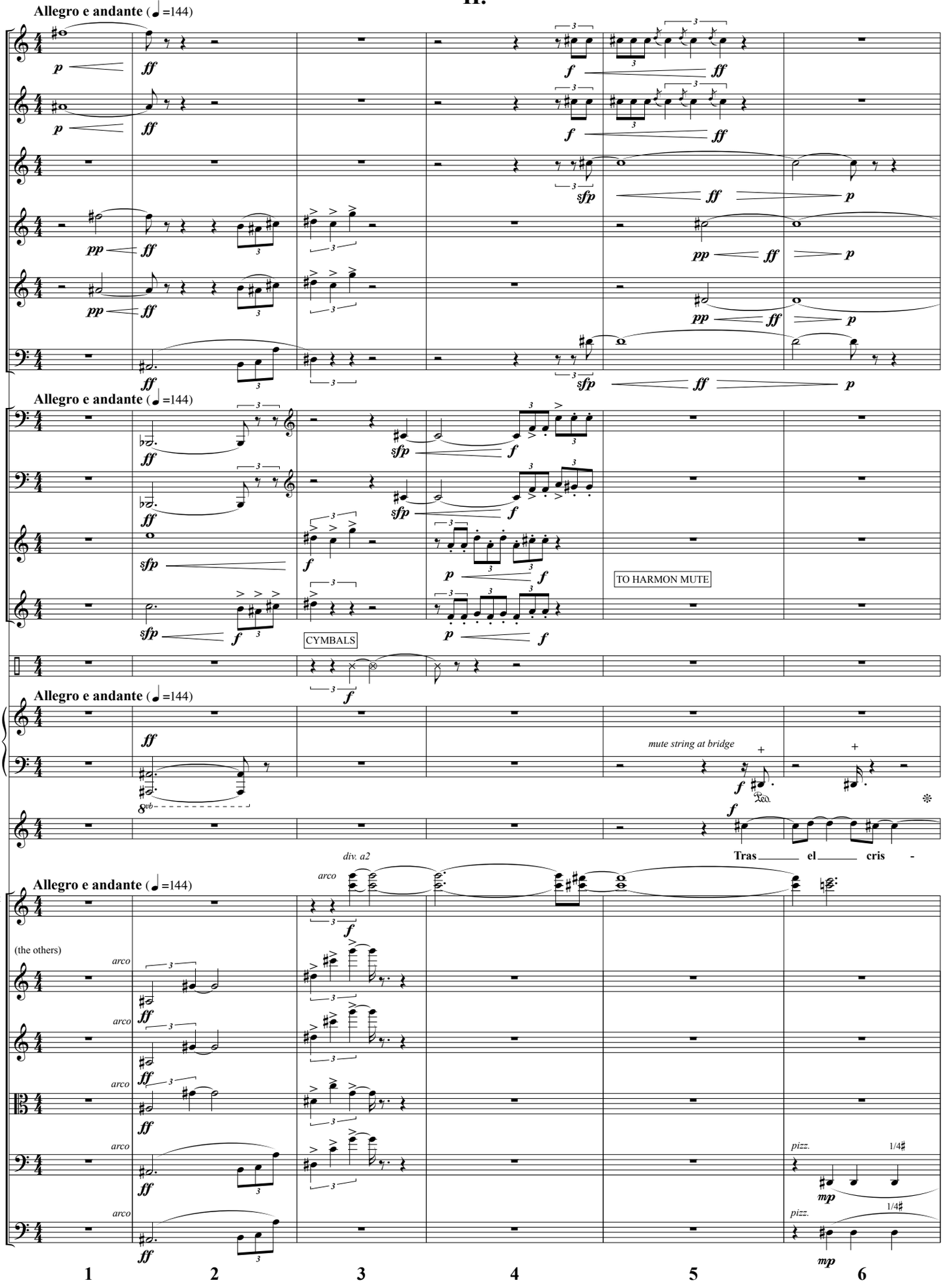
*Players play by “eye.” Notes with lines should be preceded with a short gliss. of not more than a major third.

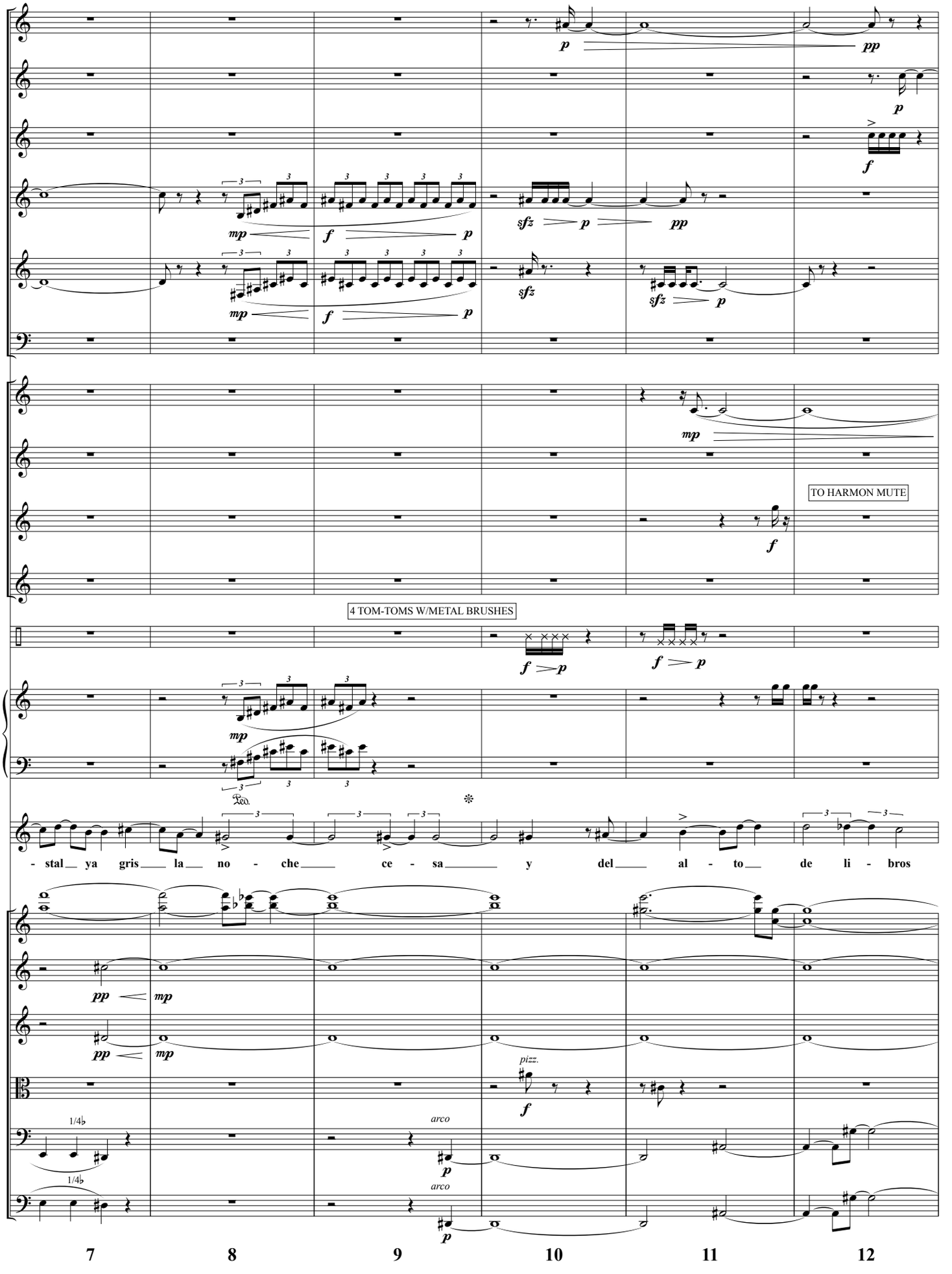

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vla.II
Vla.III
Vlc.
Vlc.II
Bs.
CYMBALS
silently depress
sostenuto ped.
di - rá de quién, en e - sta ca - sa,
div. a2
div. a3
1 desk
slow gliss.
(rubbed together)
90
91
92
93
94

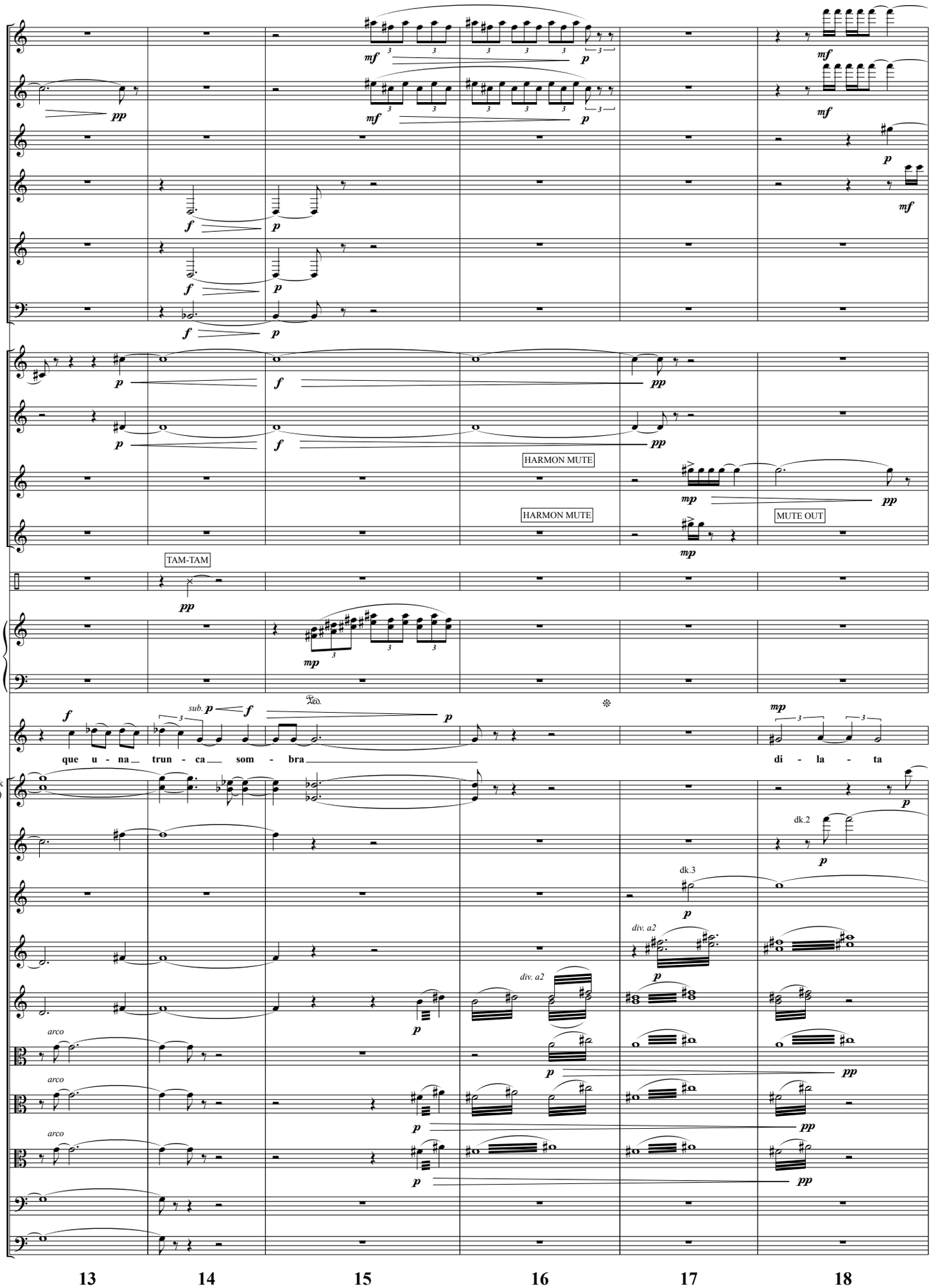

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vla.II
Vla.III
Vlc.
Vlc.II
Bs.
p
sfz
mp
sin sa - ber - lo,
nos he - mos
des - pe - di -
1 desk sul G
slow gliss.
1 desk (2)
spiccato
95
96
97

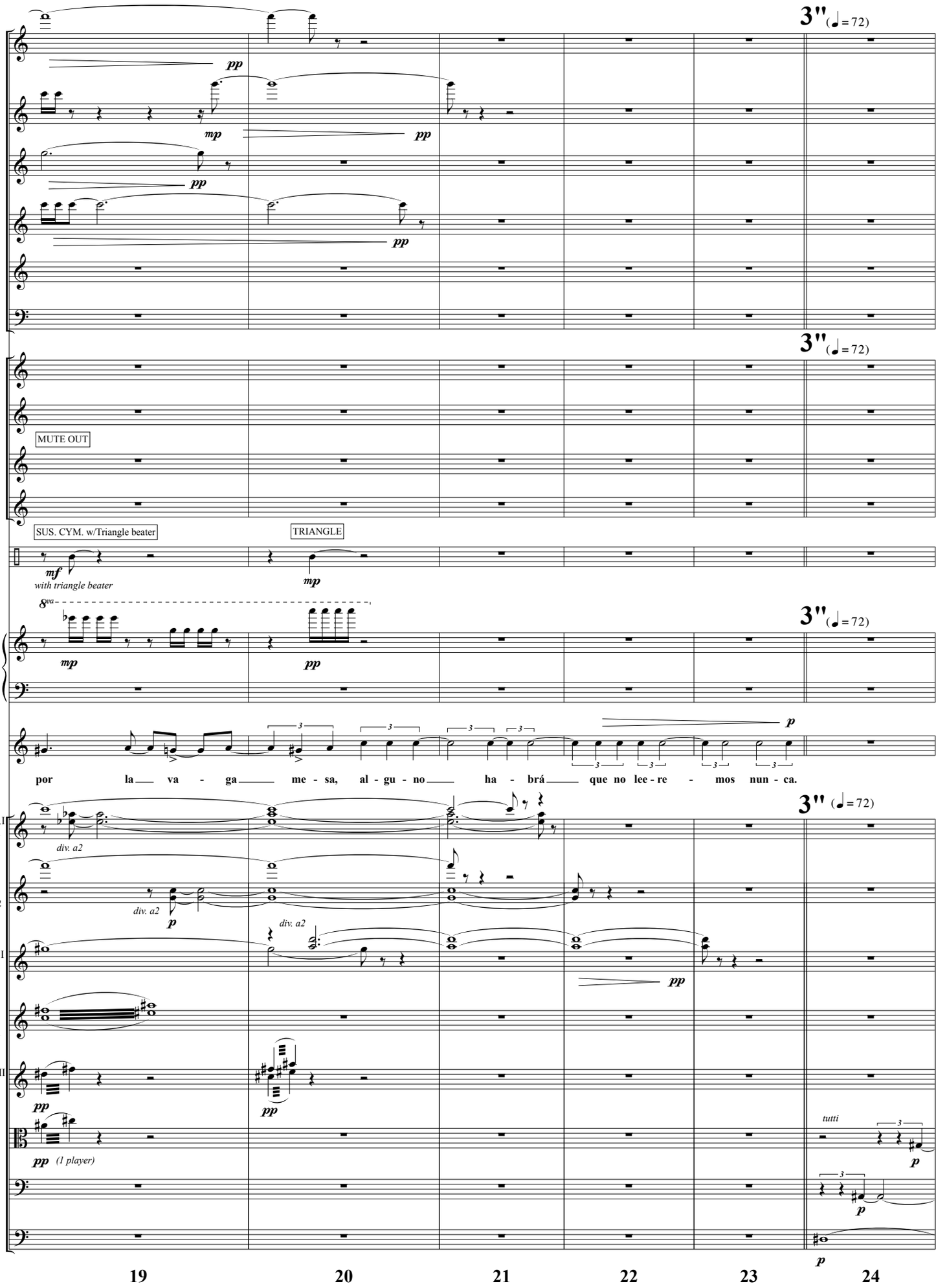

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
L. TAM-TAM
Perc.
Pno.
Sop.
do?
1 desk (3)
gl.
Vln.I
Vln.II
Vla.
Vla.II
Vla.III
Vlc.
spiccato
Vlc.II
sim.
Bs.
tutti
unis.
pizz.
sub. p
98
99
100
101
102

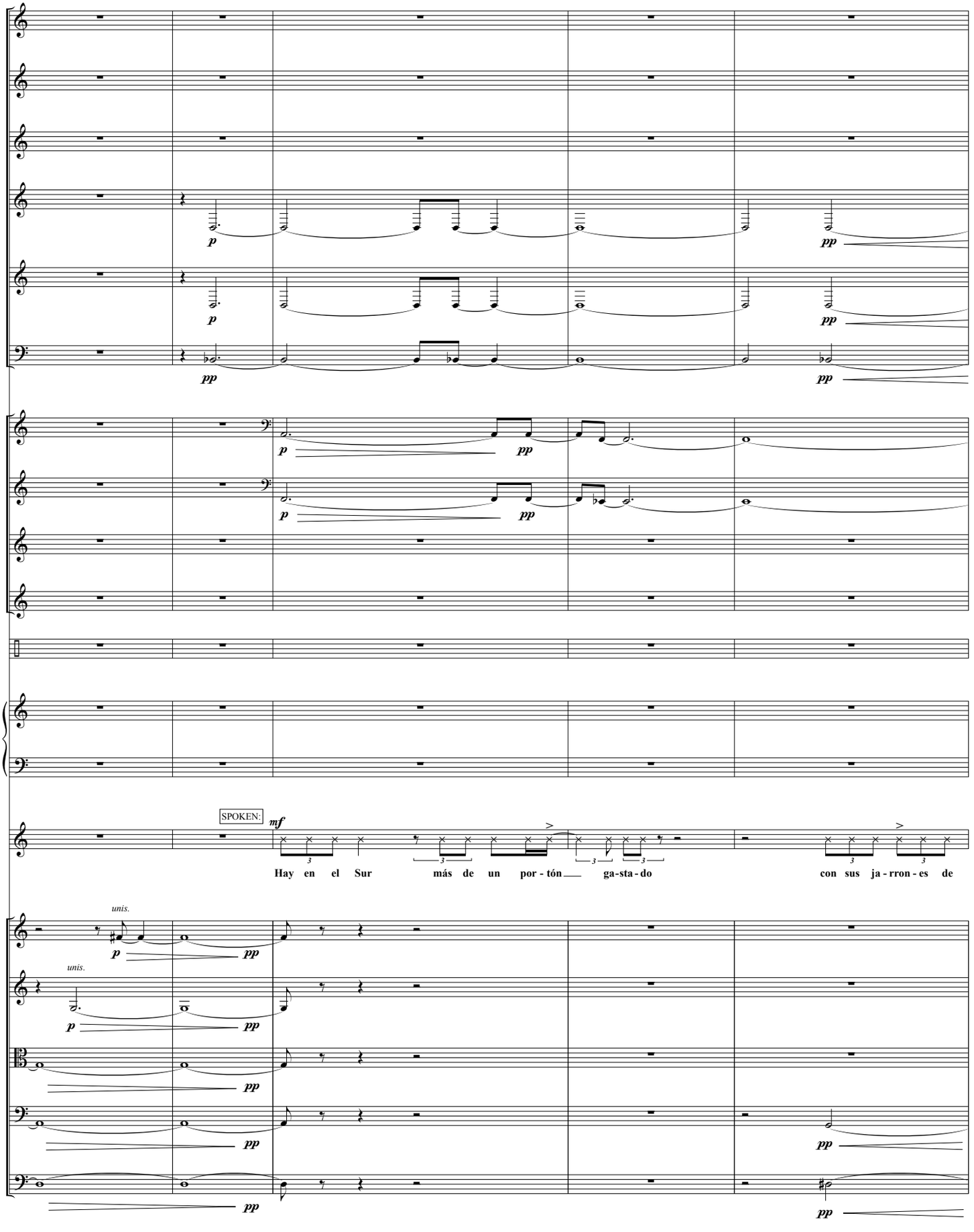
II.

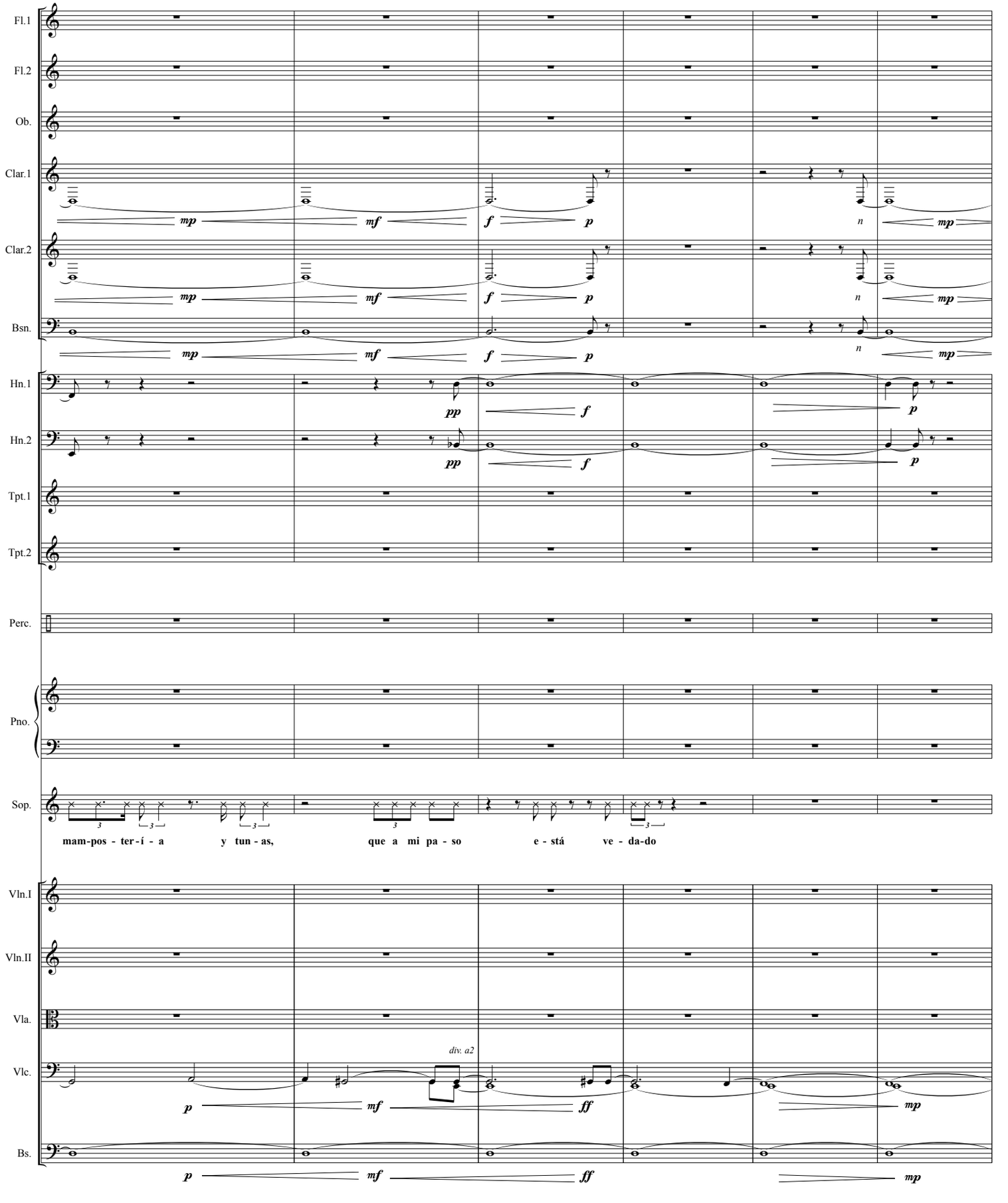

Allegro e andante (♩=144)
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
TO HARMON MUTE
CYMBALS
Perc.
Pno.
mute string at bridge
Sop.
Tras el cris -
1 desk (Vln.)
(the others)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
div. a2
arco
pizz.
1/4♯
1 2 3 4 5 6

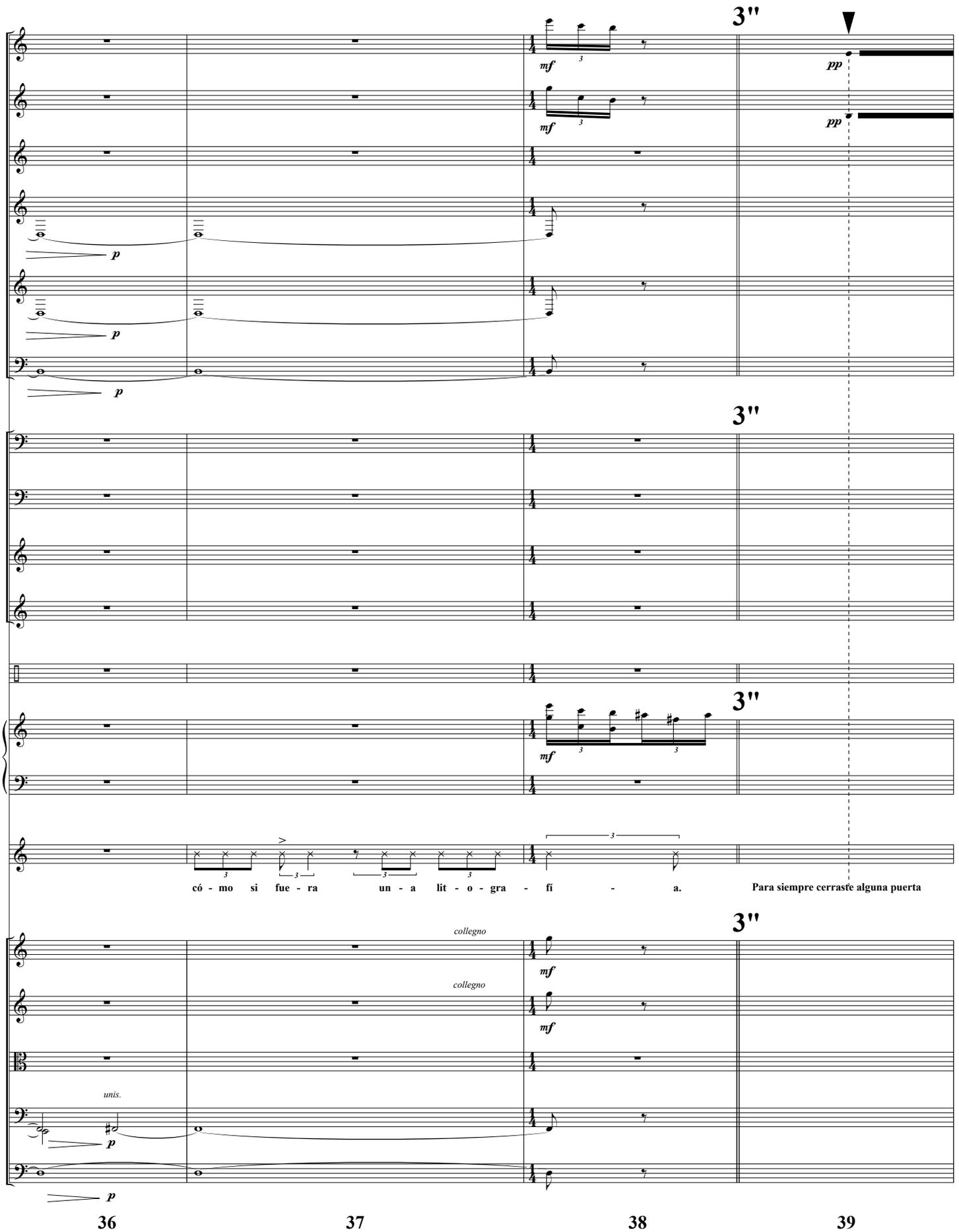

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
TO HARMON MUTE
4 TOM-TOMS W/METAL BRUSHES
Perc.
Pno.
Sop.
- stal ya gris la no - che ce - sa y del al - to de li - bros
1 desk (Vln.)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
arco
arco
7
8
9
10
11
12

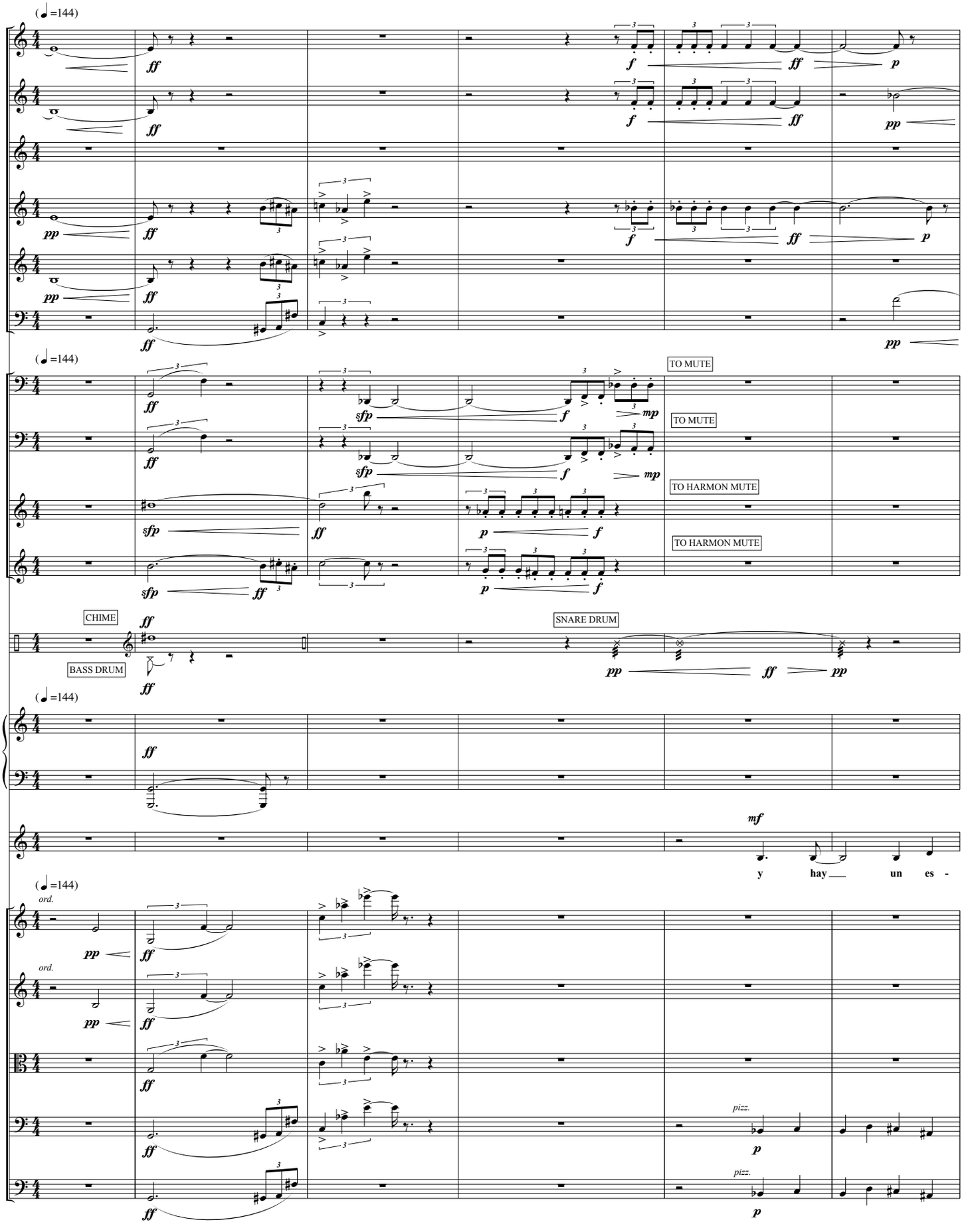

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
HARMON MUTE
HARMON MUTE
MUTE OUT
TAM-TAM
Perc.
Pno.
Sop.
que u - na trun - ca som - bra
di - la - ta
1 desk (Vln.)
Vln.I
Vln.I (div)
Vln.II
Vln.II (div.)
Vla.
Vlc.
Bs.
dk.2
dk.3
div. a2
div. a2
arco
arco
arco
13
14
15
16
17
18

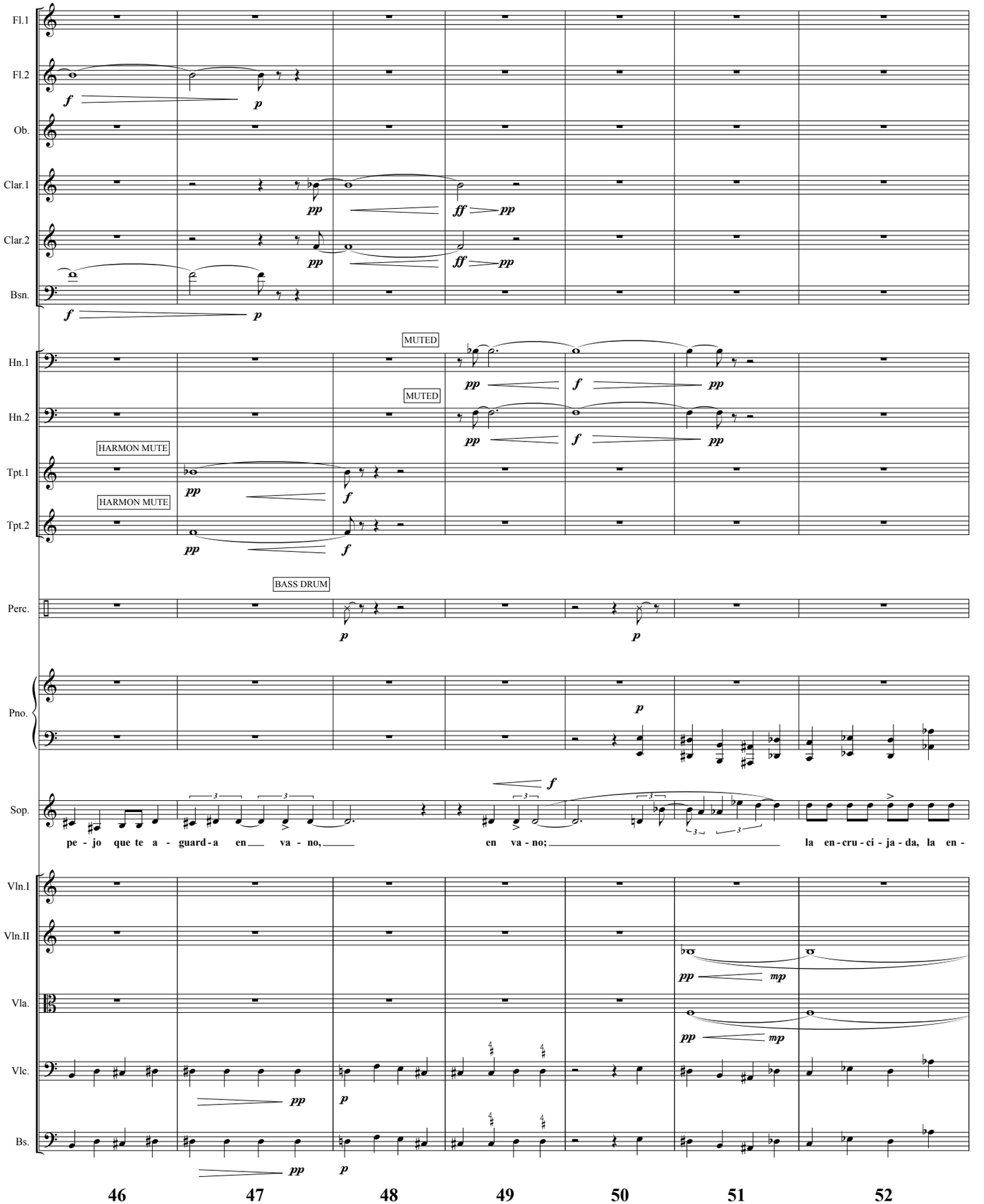

3" (♩= 72)
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
MUTE OUT
Tpt.1
Tpt.2
SUS. CYM. w/Triangle beater
TRIANGLE
Perc.
with triangle beater
Pno.
Sop.
por la va - ga me - sa, al - gu - no ha - brá que no lee - re - mos nun - ca.
Vln.I dk.1
Vln.I dk.2
Vln.I dk.3
Vln.II dk.1
Vln.II dk.2
Vla.
(1 player)
tutti
Vlc.
Bs.
19
20
21
22
23
24

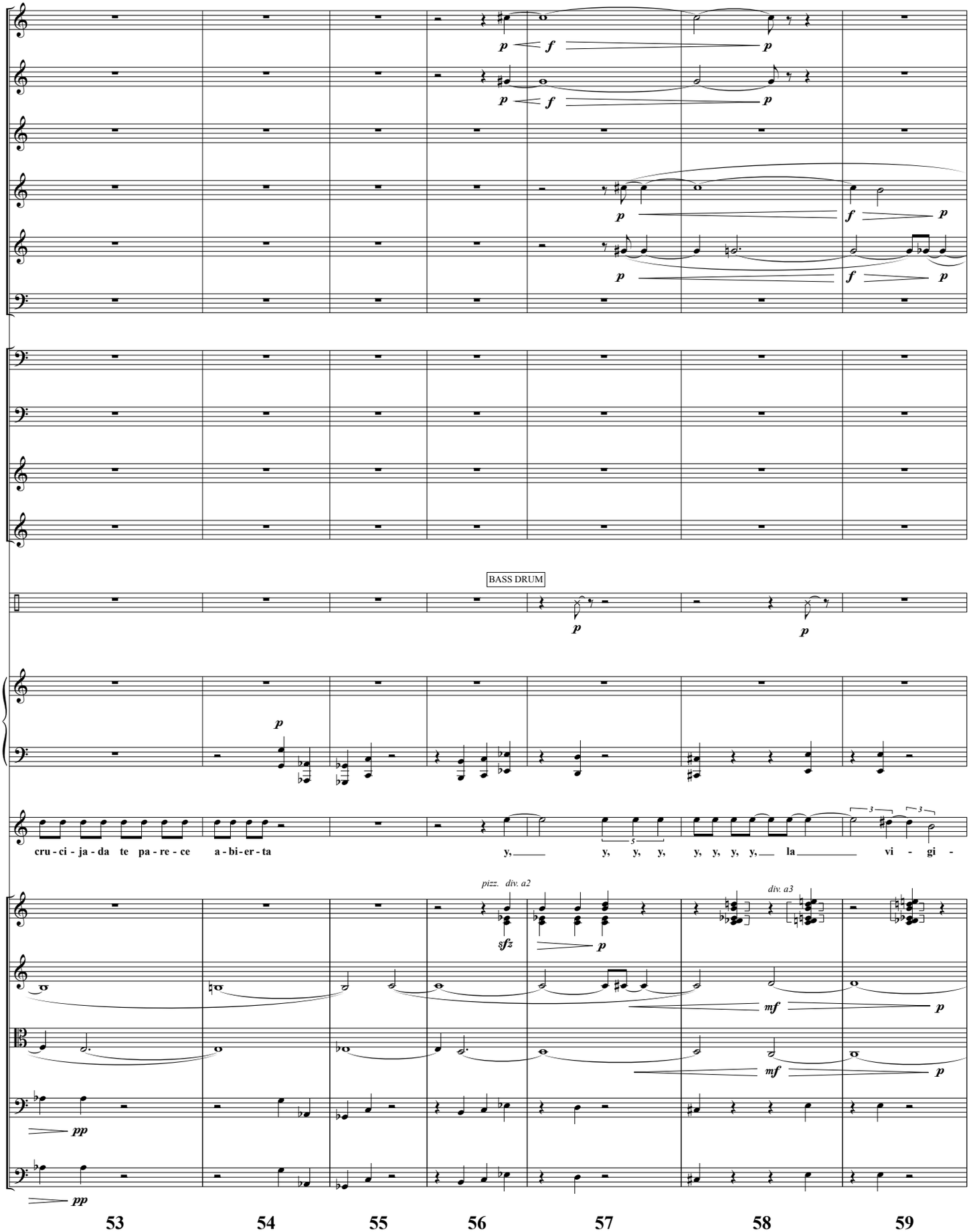

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
SPOKEN:
mf
Hay en el Sur más de un por - tón ga-sta-do con sus ja - rron - es de
unis.
p
pp
25
26
27
28
29

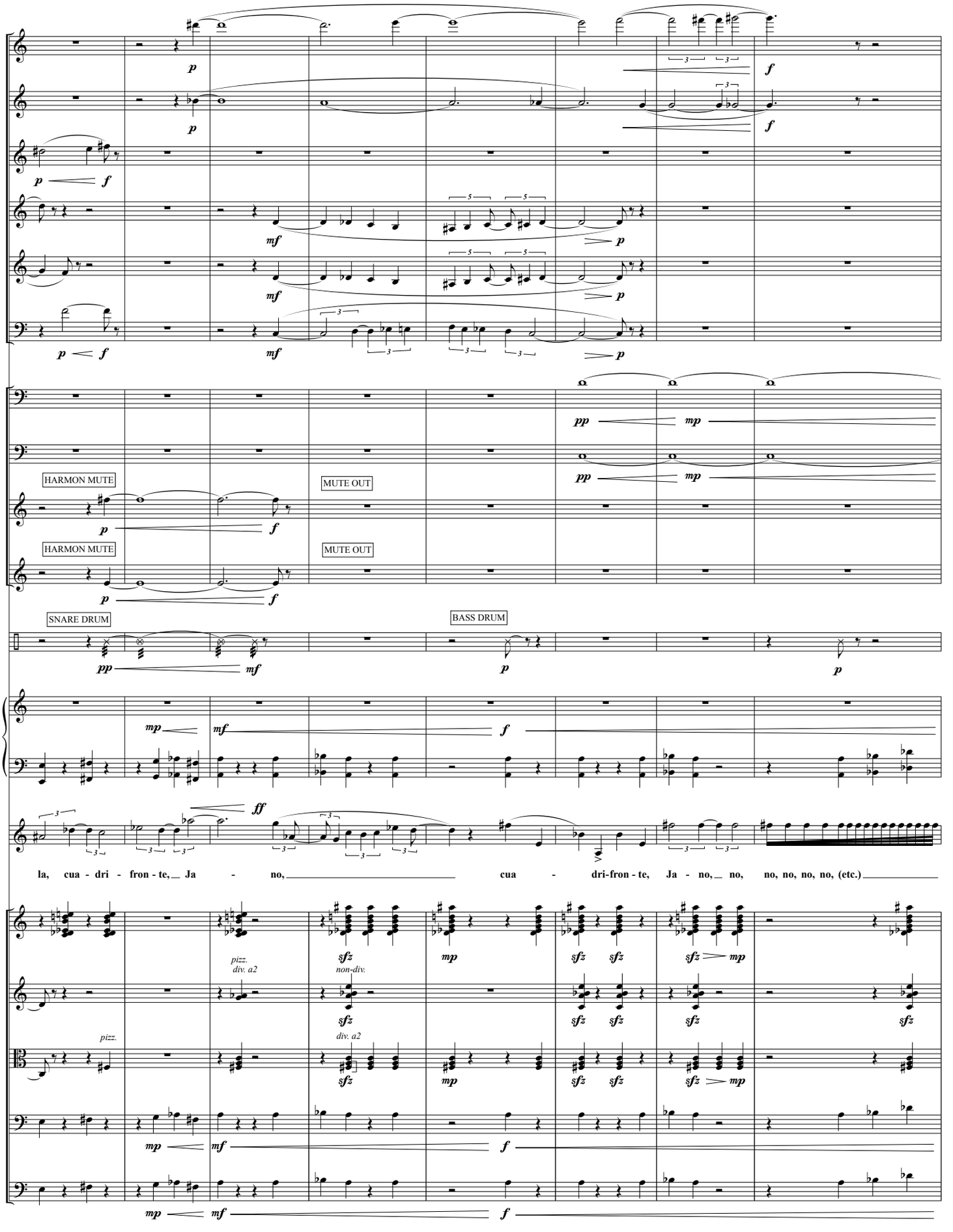

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
mam-pos - ter-í - a y tun - as, que a mi pa - so e - stá ve - da-do
Vln.I
Vln.II
Vla.
Vlc.
Bs.
div. a2
30
31
32
33
34
35

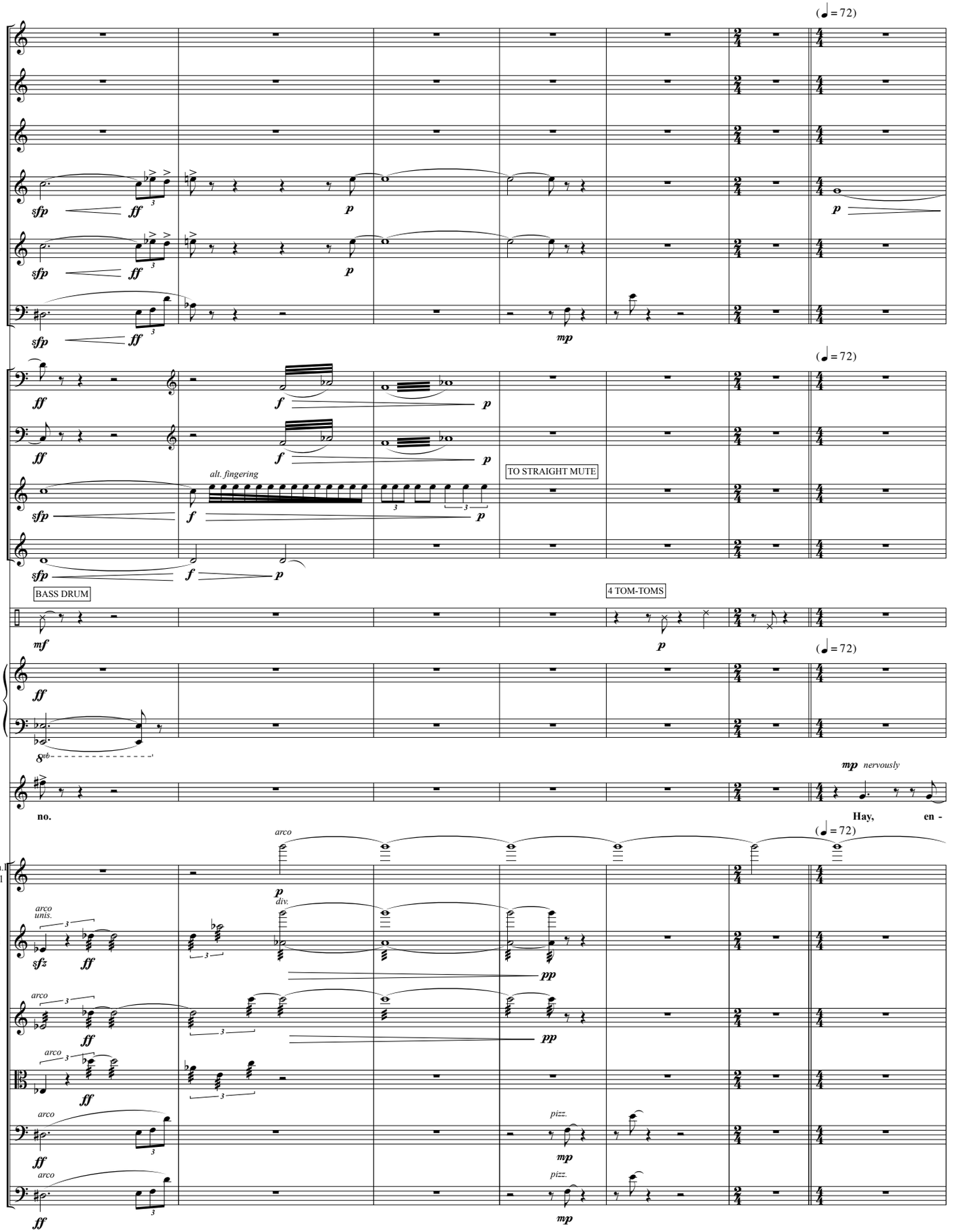

3"
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
mf
pp
p
collegno
unis.
có - mo si fue - ra un - a lit - o - gra - fí - a.
Para siempre cerraste alguna puerta
36
37
38
39

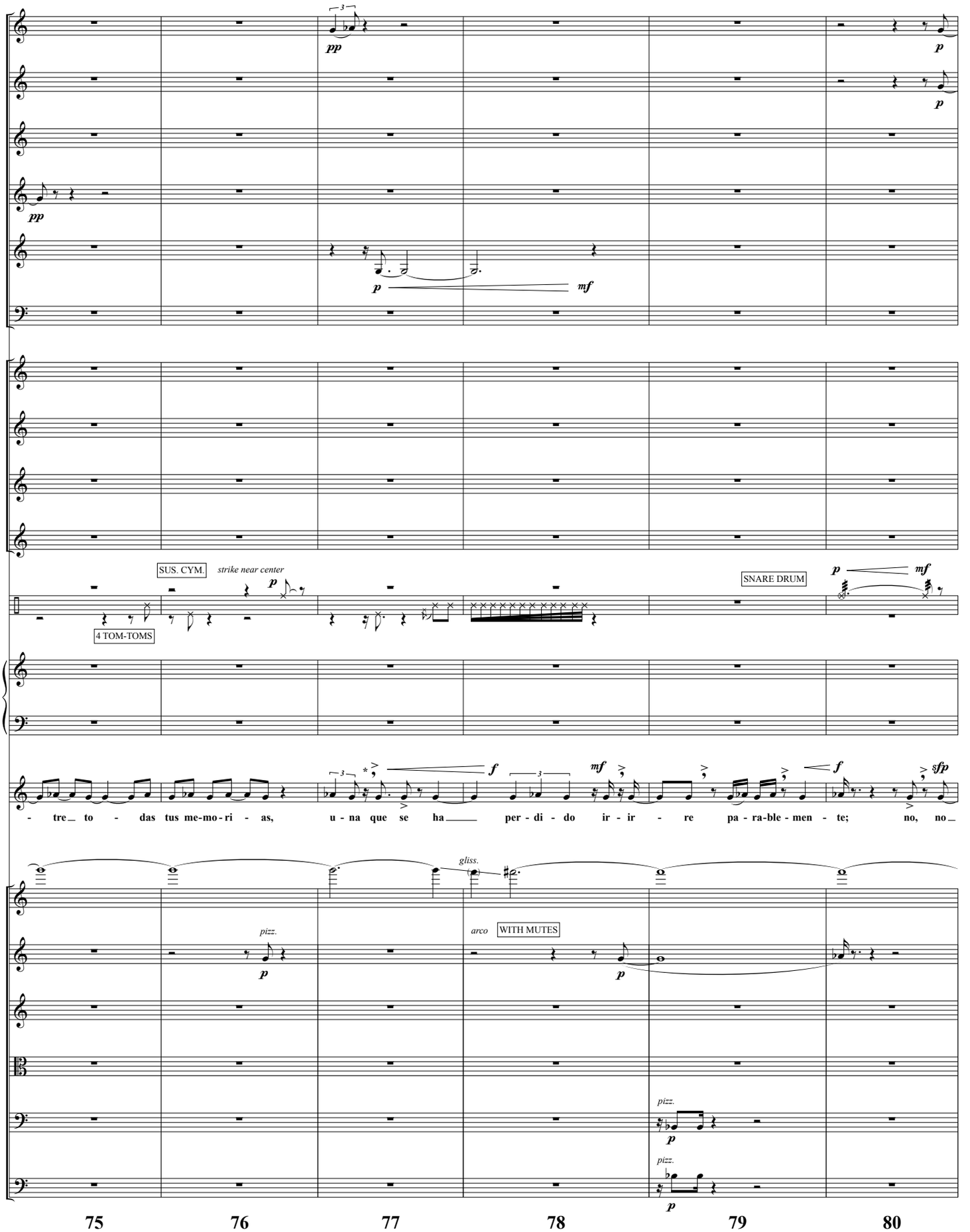

(♩=144)
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
TO MUTE
TO HARMON MUTE
CHIME
BASS DRUM
SNARE DRUM
ord.
pizz.
y hay un es -
40
41
42
43
44
45


Fl.1
Fl.2
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
MUTED
HARMON MUTE
HARMON MUTE
BASS DRUM
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

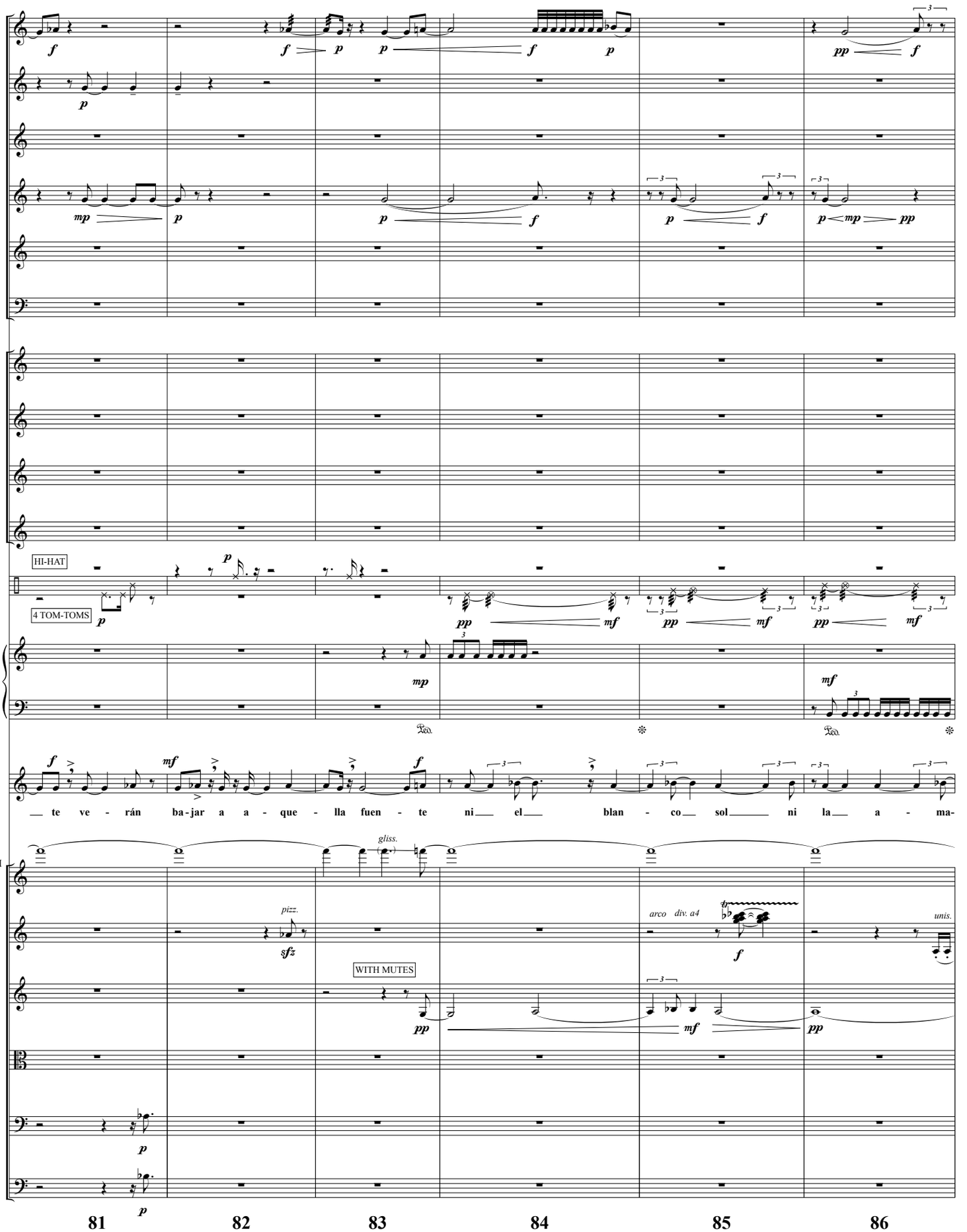

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
BASS DRUM
Perc.
Pno.
Sop.
cru - ci - ja - da te pa - re - ce a - bi - er - ta y, y, y, y, y, y, y, y, la vi - gi -
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz. div. a2
div. a3
53
54
55
56
57
58
59

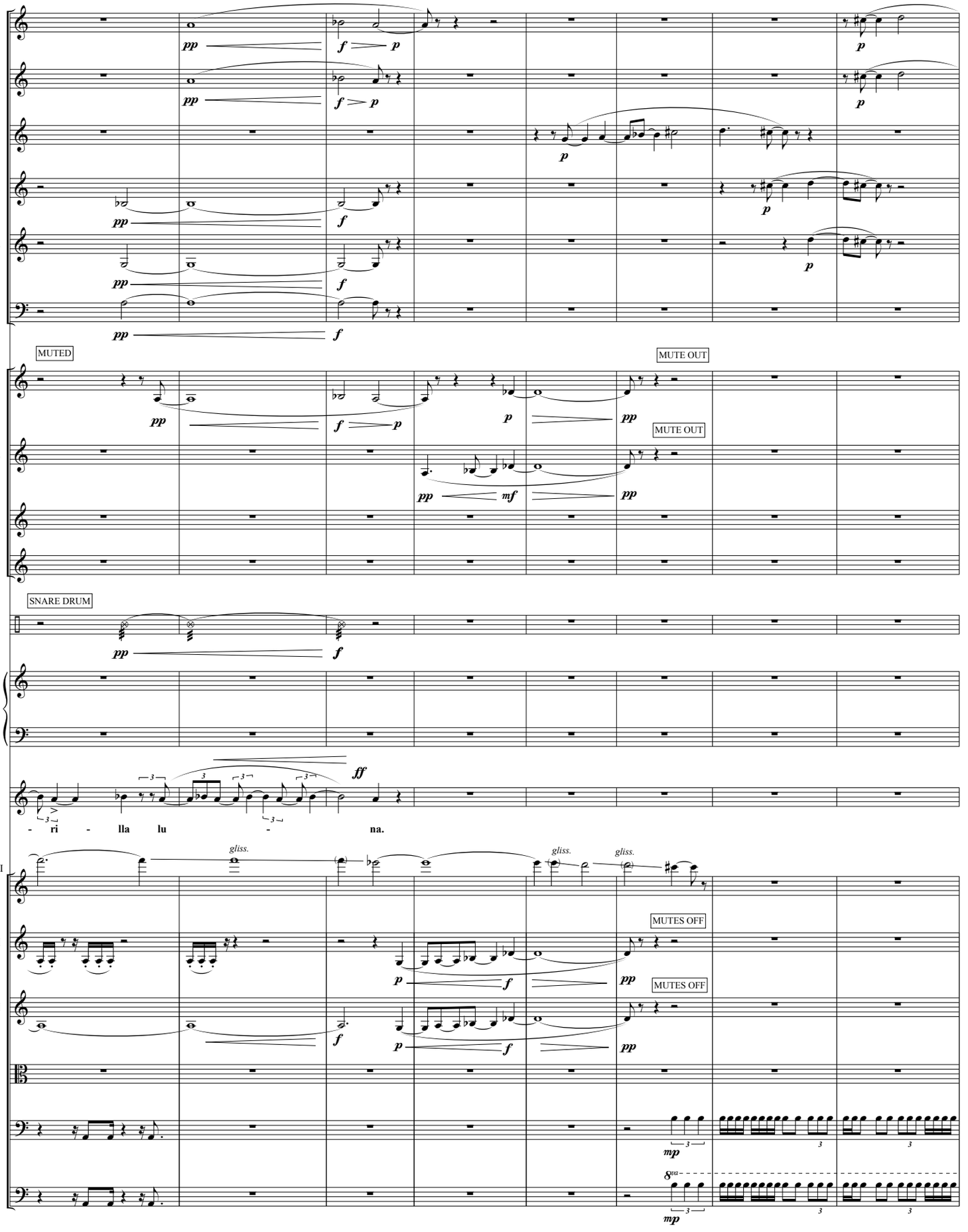

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
HARMON MUTE
MUTE OUT
Tpt.1
HARMON MUTE
MUTE OUT
Tpt.2
SNARE DRUM
BASS DRUM
Perc.
Pno.
Sop.
la, cua - dri - fron - te, Ja - no, cua - dri-fron - te, Ja - no, no, no, no, no, (etc.)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
div. a2
non-div.
60
61
62
63
64
65
66
67

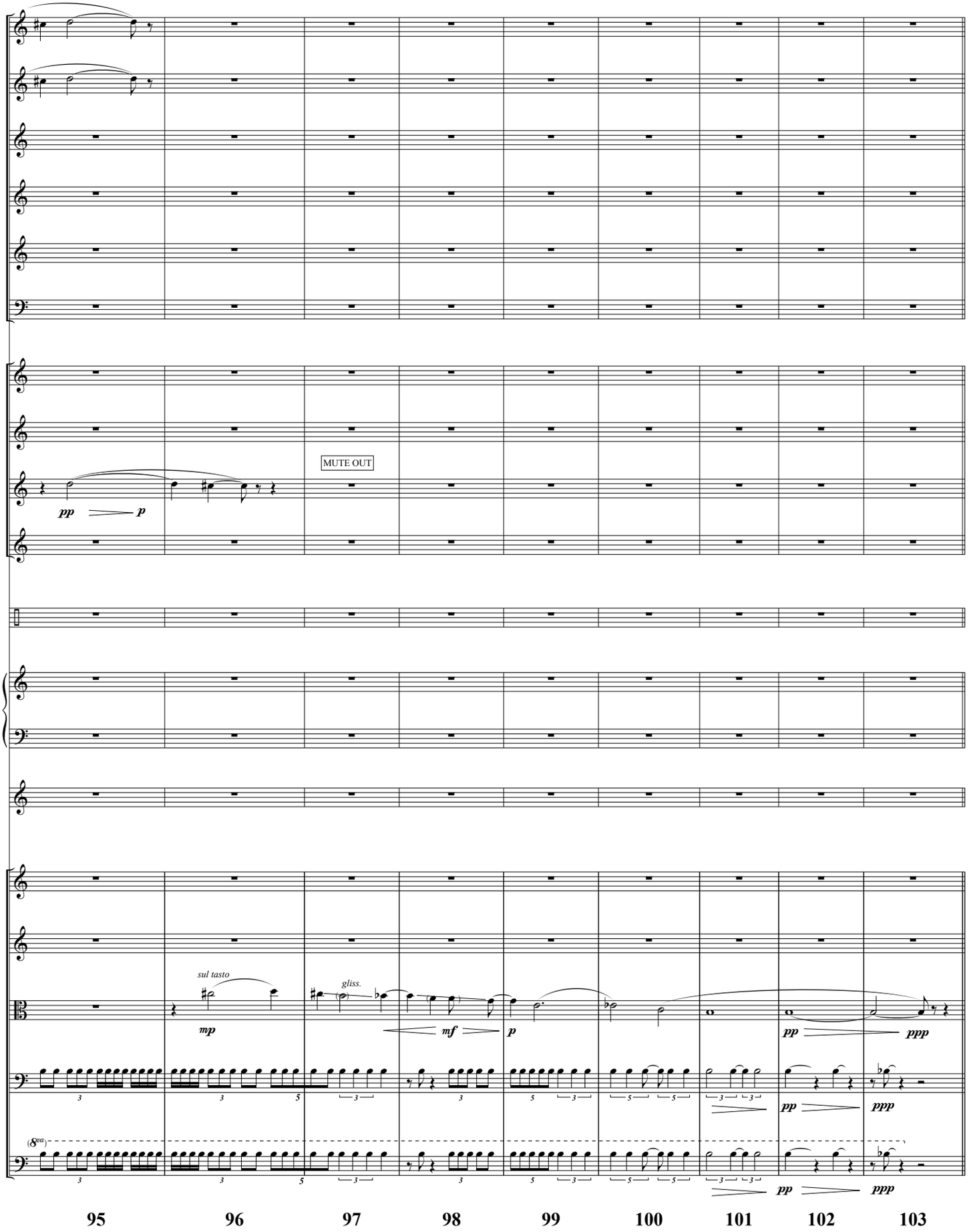

(♩ = 72)
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.II
dk.1
Vln.I
Vln.II
Vla.
Vlc.
Bs.
alt. fingering
TO STRAIGHT MUTE
BASS DRUM
4 TOM-TOMS
nervously
no.
Hay, en -
arco
div.
unis.
pizz.
68
69
70
71
72
73
74



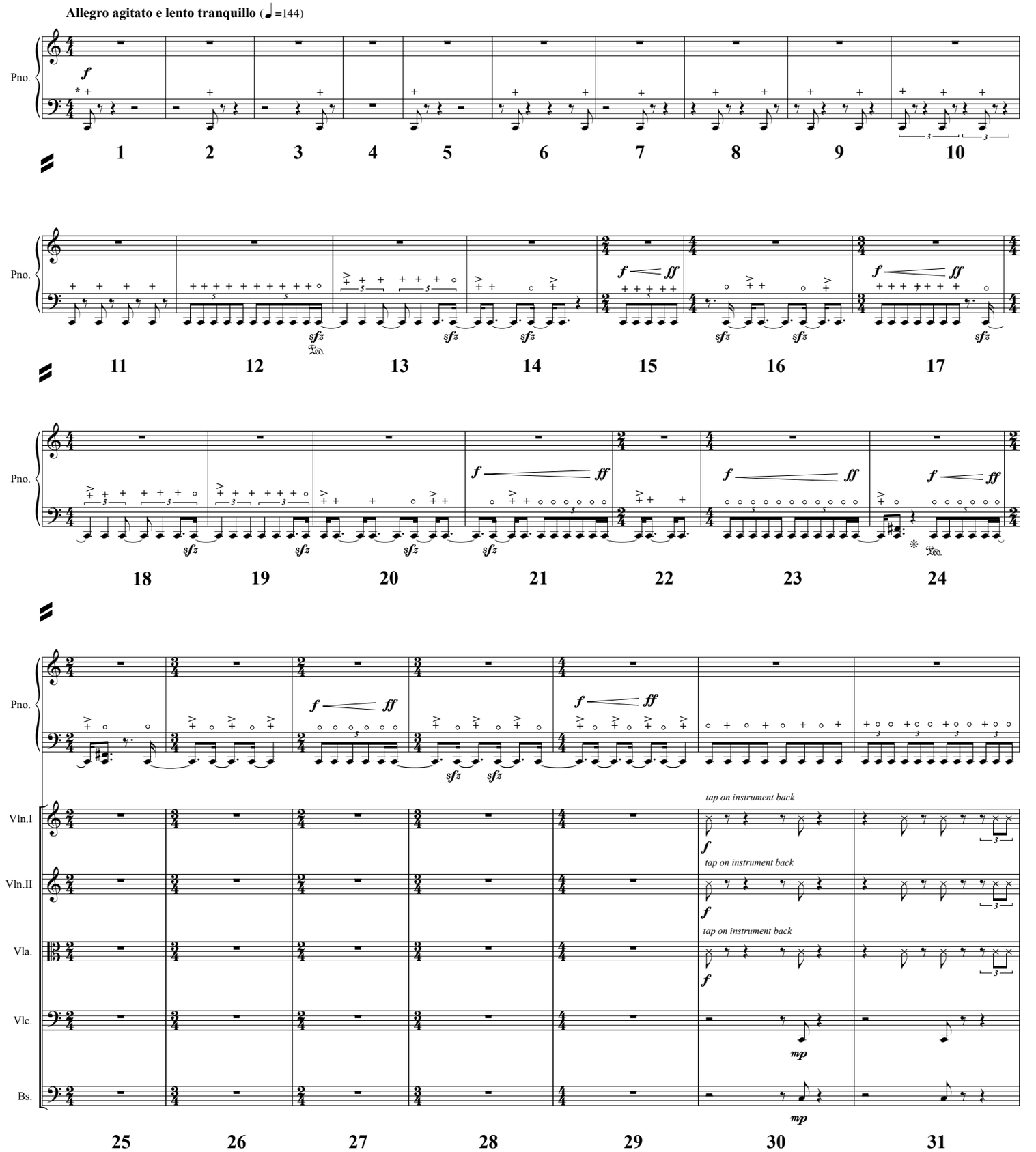
*audible gasp


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
HI-HAT
4 TOM-TOMS
Perc.
Pno.
Sop.
te ve - rán ba - jar a a - que - lla fuen - te ni el blan - co sol ni la a - ma-
gliss.
Vln.I dk.1
pizz.
Vln.I
arco div. a4
unis.
WITH MUTES
Vln.II
Vla.
Vlc.
Bs.
81
82
83
84
85
86


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
MUTED
MUTE OUT
Hn.1
Hn.2
Tpt.1
Tpt.2
SNARE DRUM
Perc.
Pno.
Sop.
- ri - lla lu - na.
gliss.
Vln.I dk.1
MUTES OFF
Vln.I
Vln.II
Vla.
Vlc.
Bs.
8va
87
88
89
90
91
92
93
94


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
MUTE OUT
pp
p
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
sul tasto
gliss.
mp
mf
p
pp
ppp
Vlc.
(8va)
Bs.
95
96
97
98
99
100
101
102
103

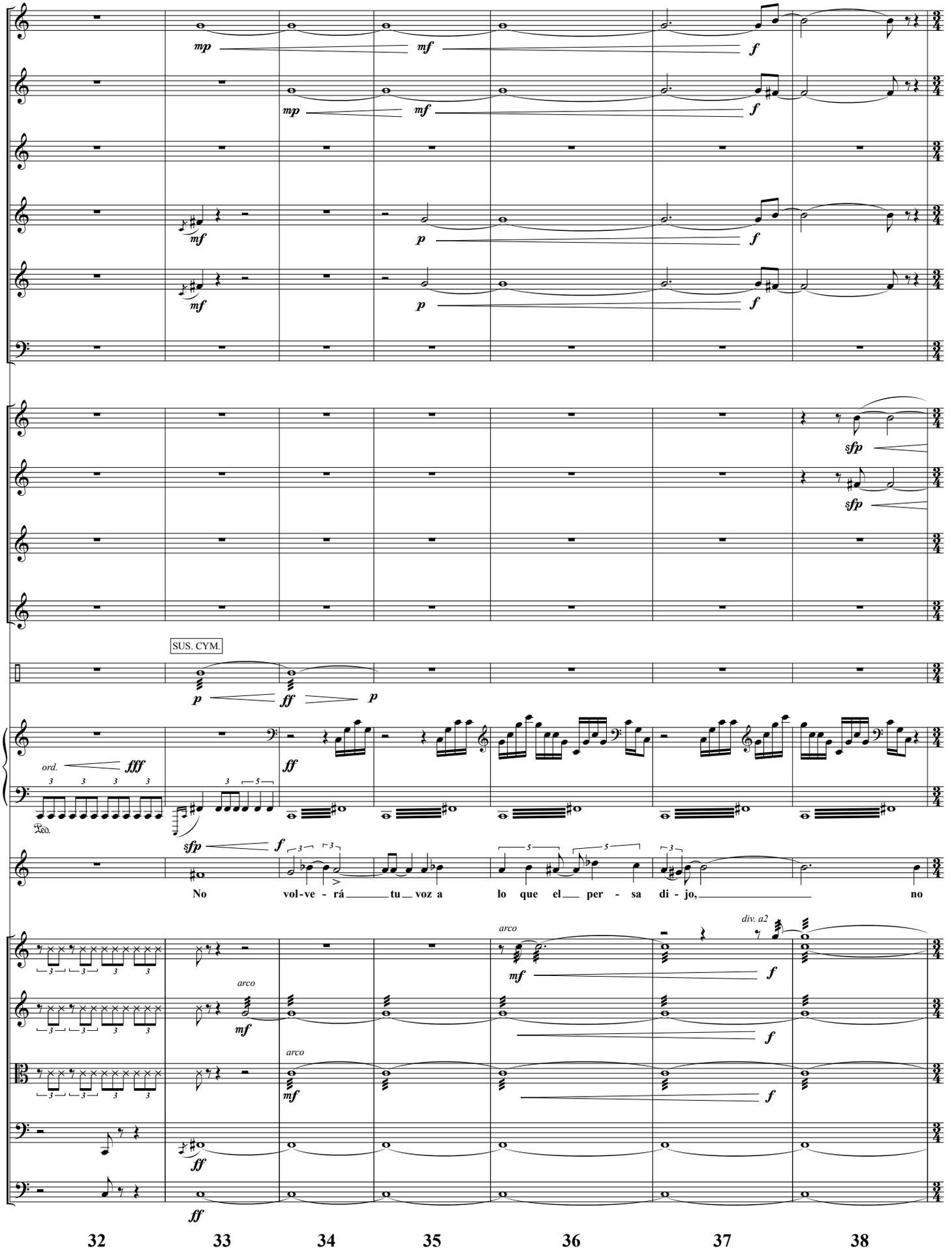
III.

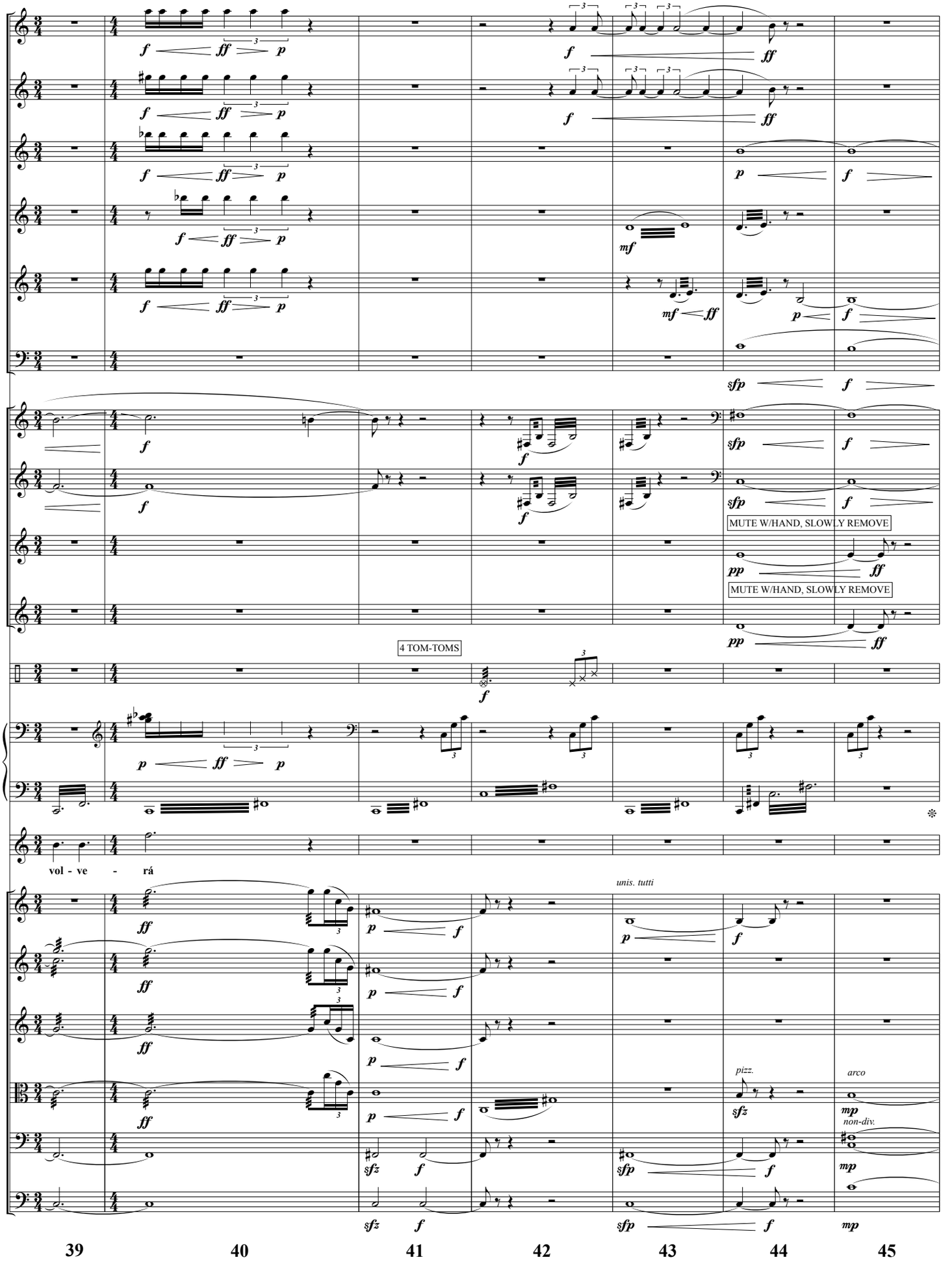


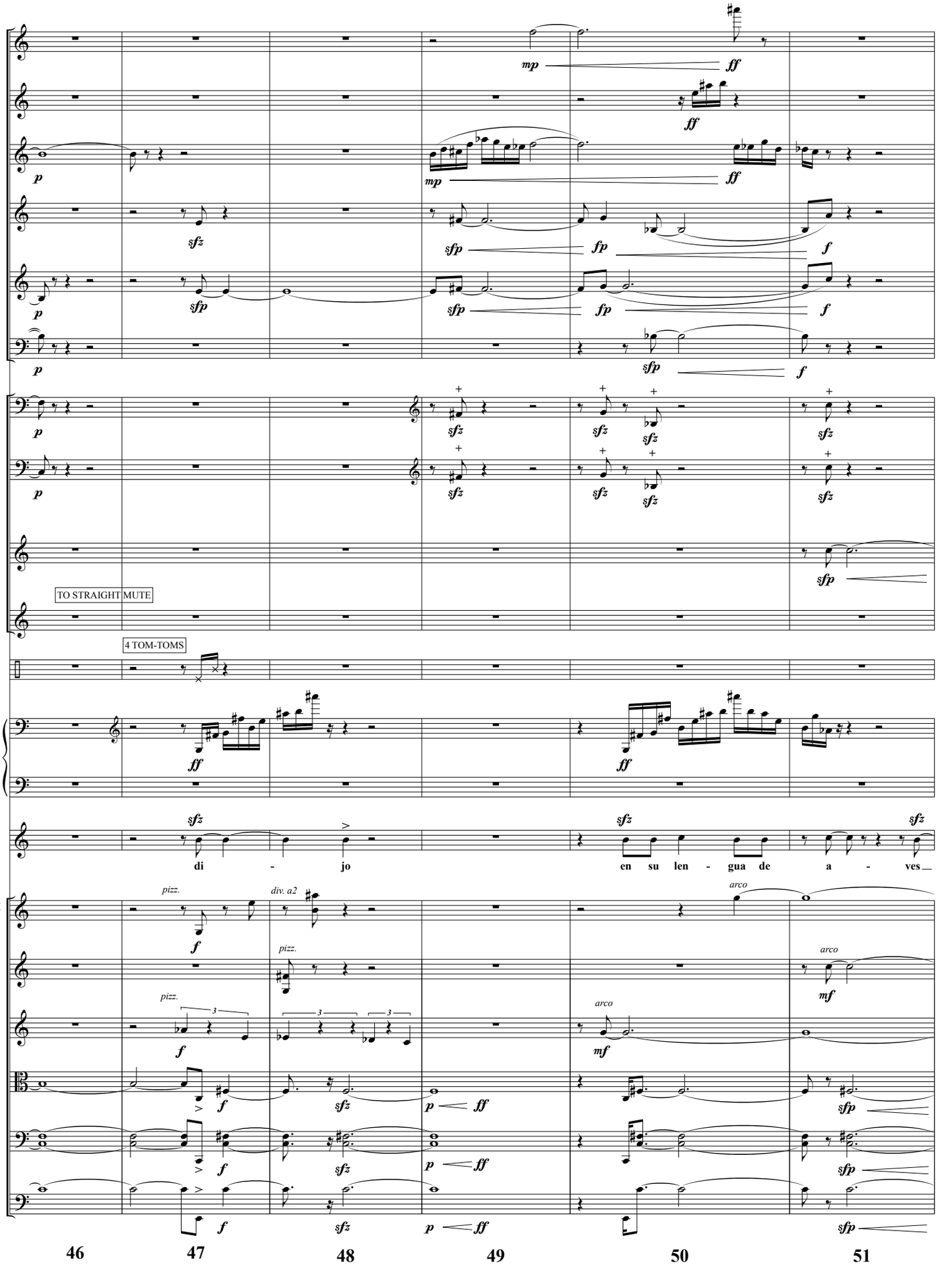
+ Mute string inside piano at the bridge. Use middle and fourth fingers.

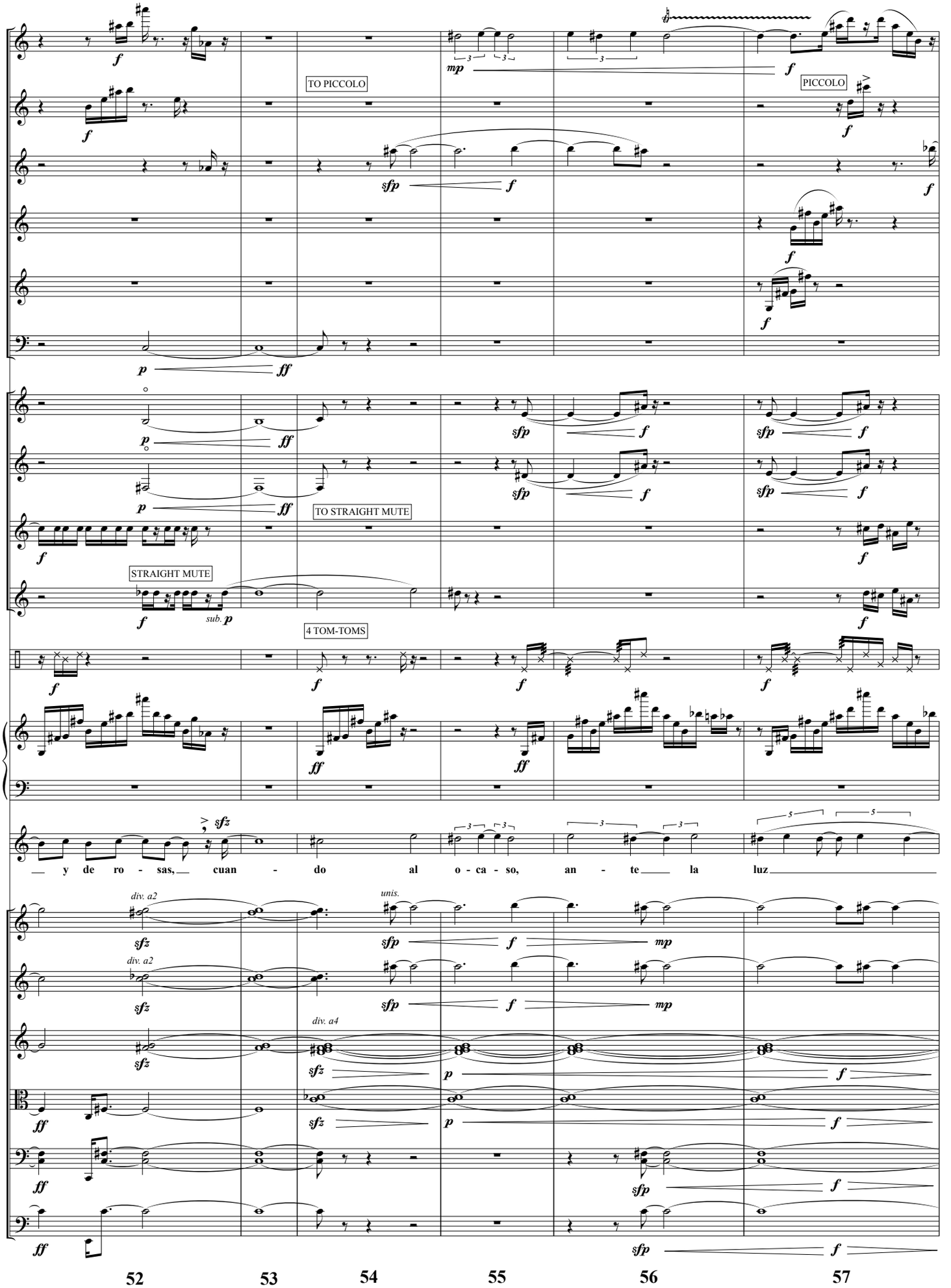
Hammer string forcefully when stopping with fingers.

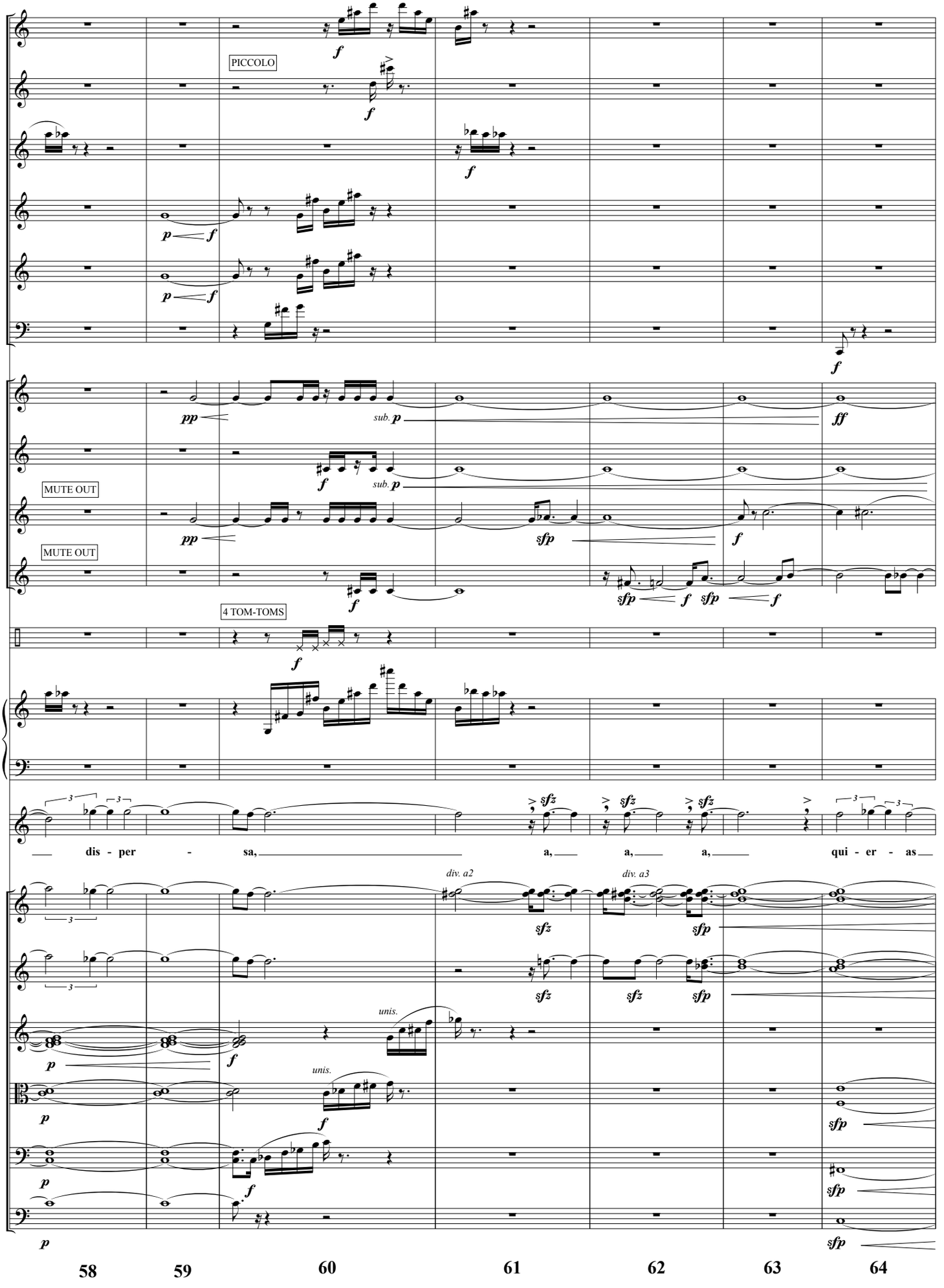
Lift fingers; no muting at this point.

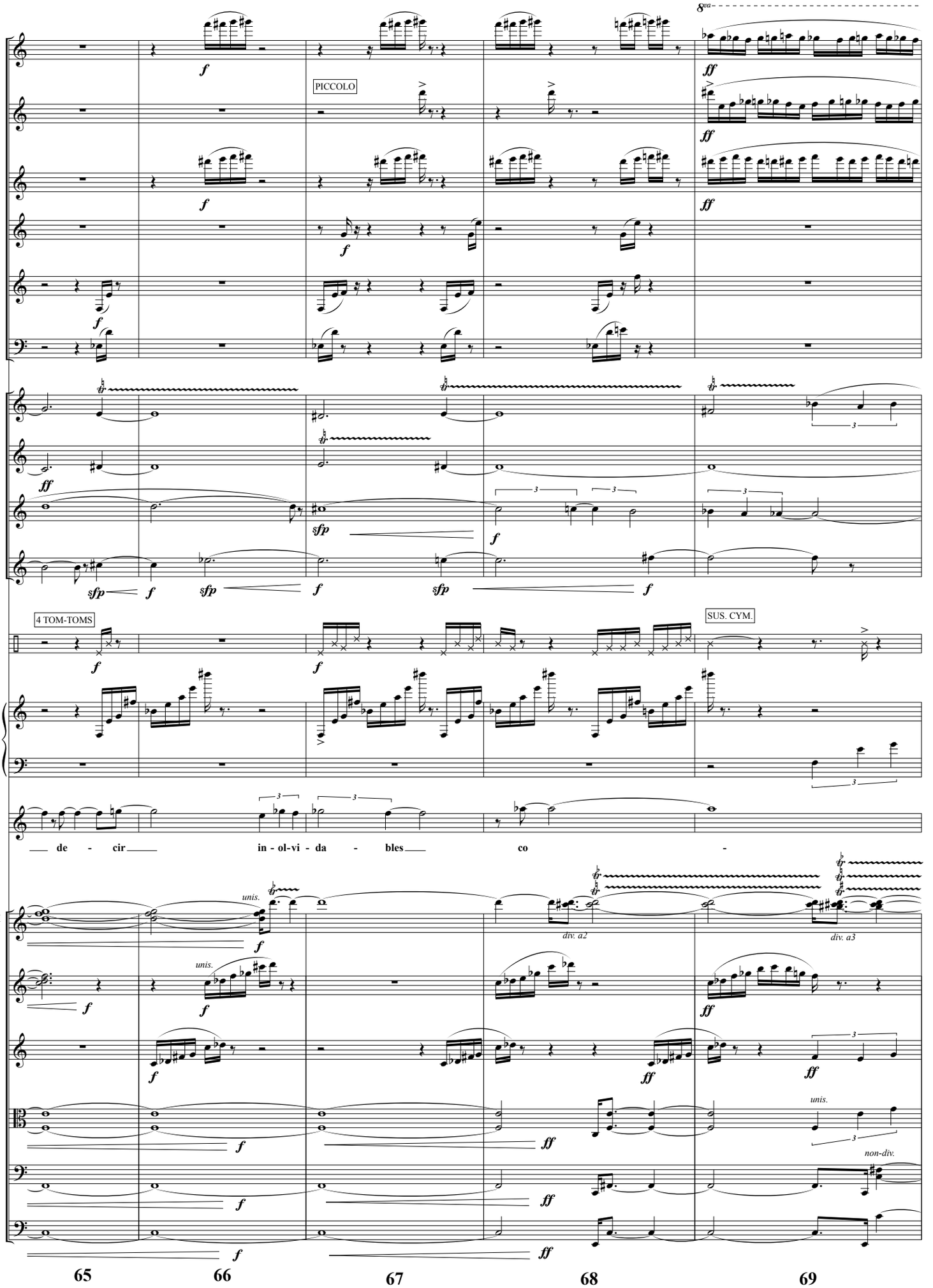

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
SUS. CYM.
Perc.
Pno.
Sop.
No vol-ve - rá tu voz a lo que el per - sa di - jo, no
Vln.I
Vln.II
Vla.
Vlc.
Bs.
arco
div. a2
32
33
34
35
36
37
38

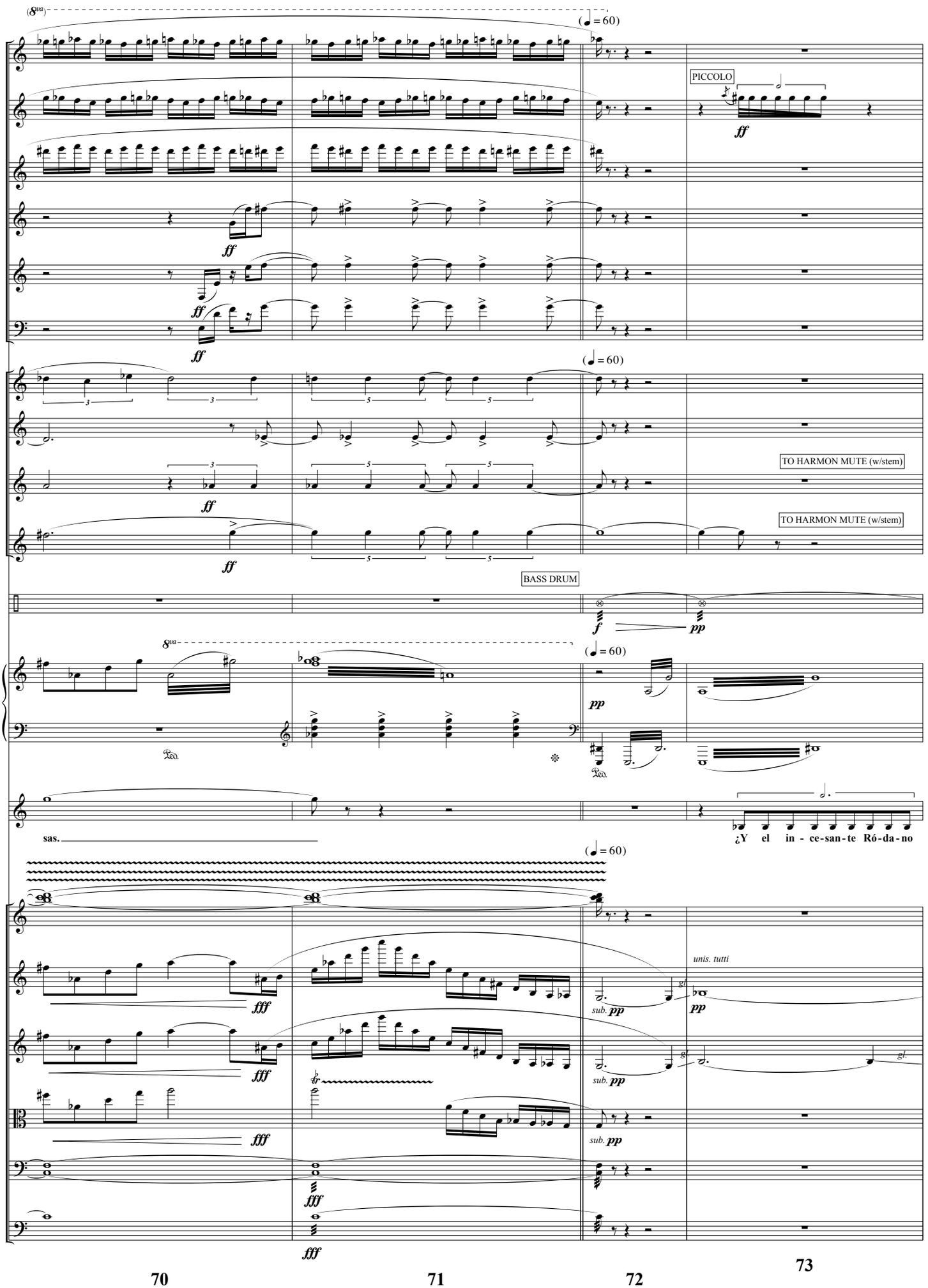

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
MUTE W/HAND, SLOWLY REMOVE
MUTE W/HAND, SLOWLY REMOVE
4 TOM-TOMS
vol - ve - rá
unis. tutti
pizz.
arco
non-div.
39
40
41
42
43
44
45

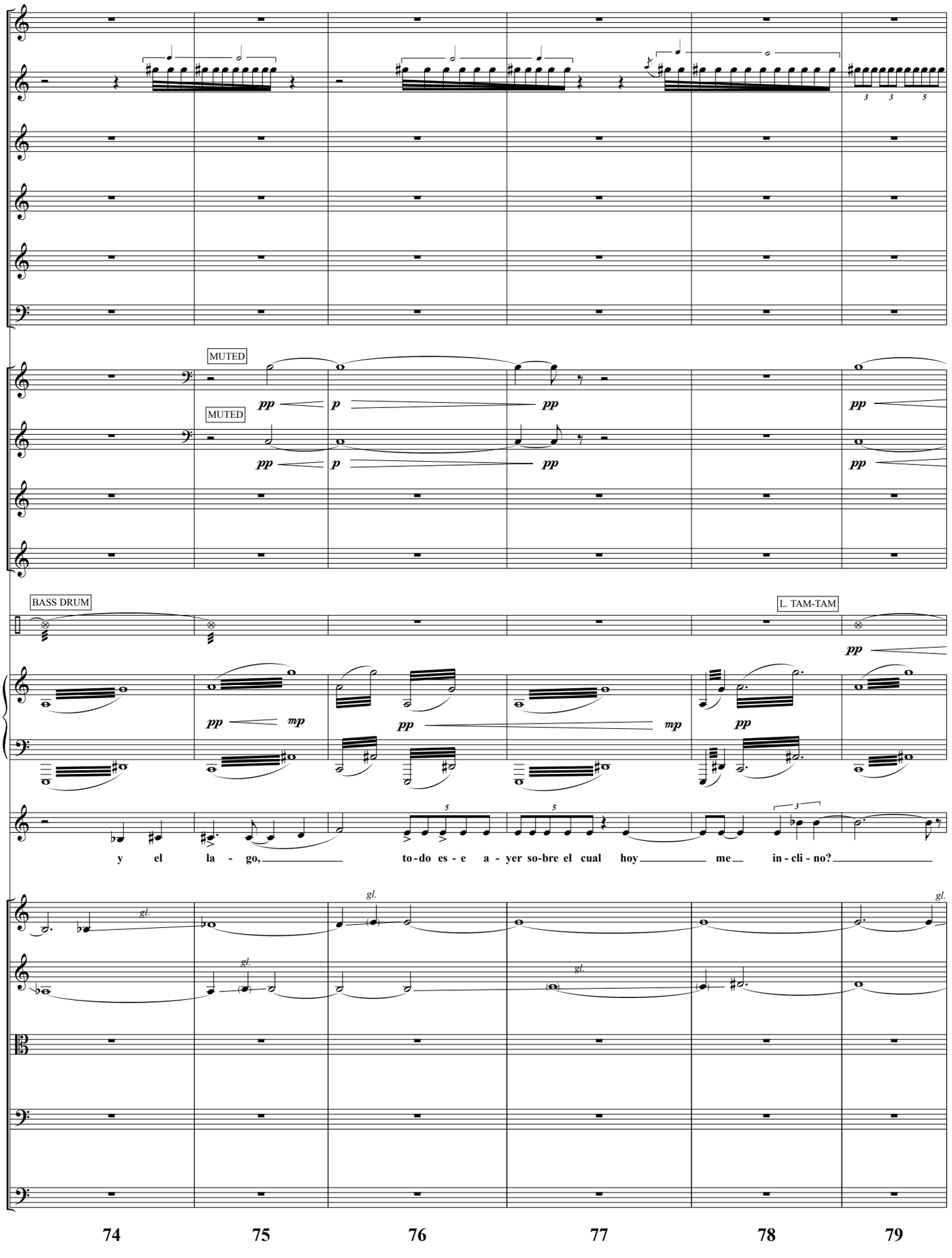

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
TO STRAIGHT MUTE
Tpt.2
4 TOM-TOMS
Perc.
Pno.
Sop.
di - jo
en su len - gua de a - ves
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
div. a2
arco
46
47
48
49
50
51

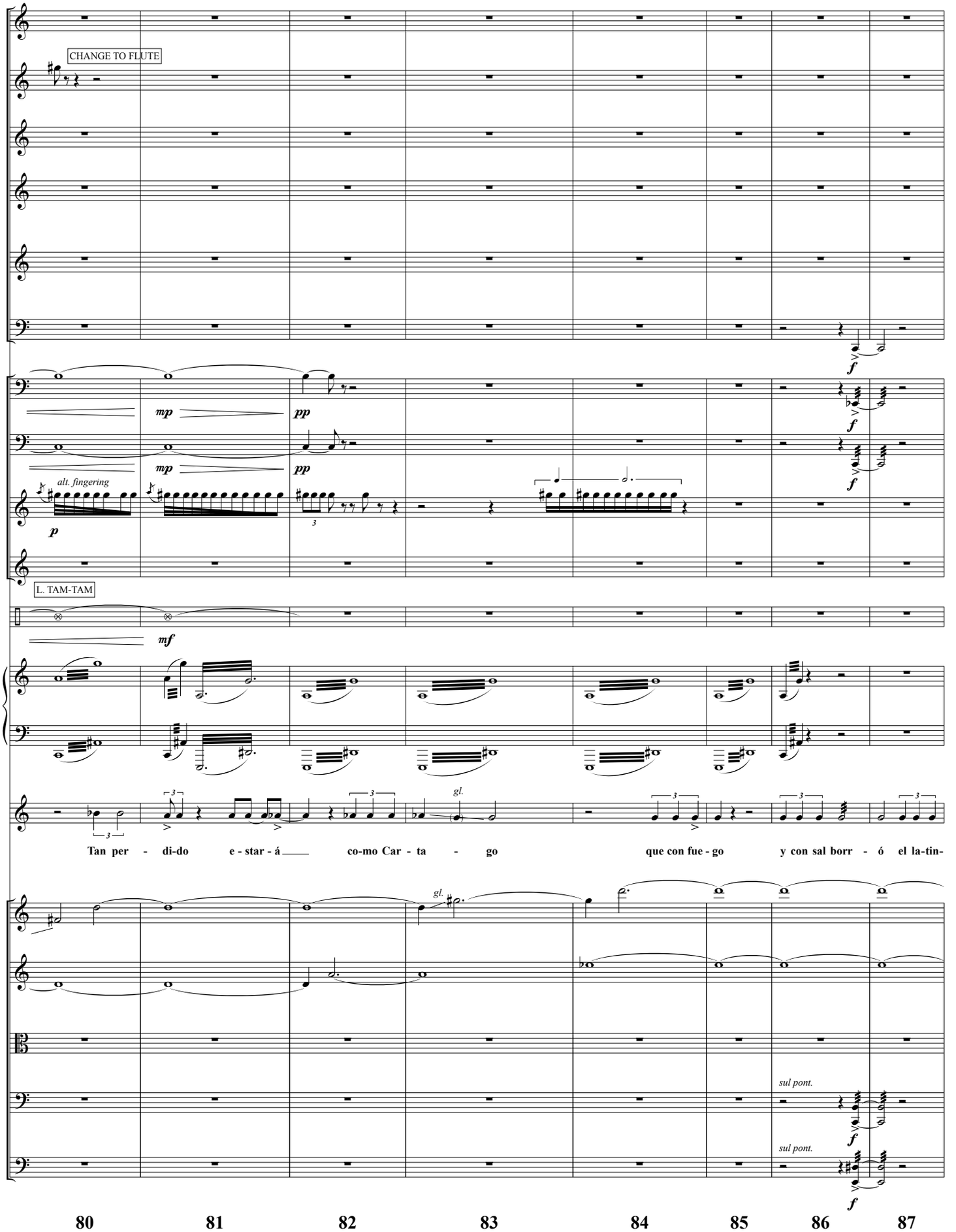

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
TO PICCOLO
PICCOLO
TO STRAIGHT MUTE
STRAIGHT MUTE
4 TOM-TOMS
y de ro - sas, cuan - do al o - ca - so, an - te la luz
div. a2
unis.
div. a4
52
53
54
55
56
57

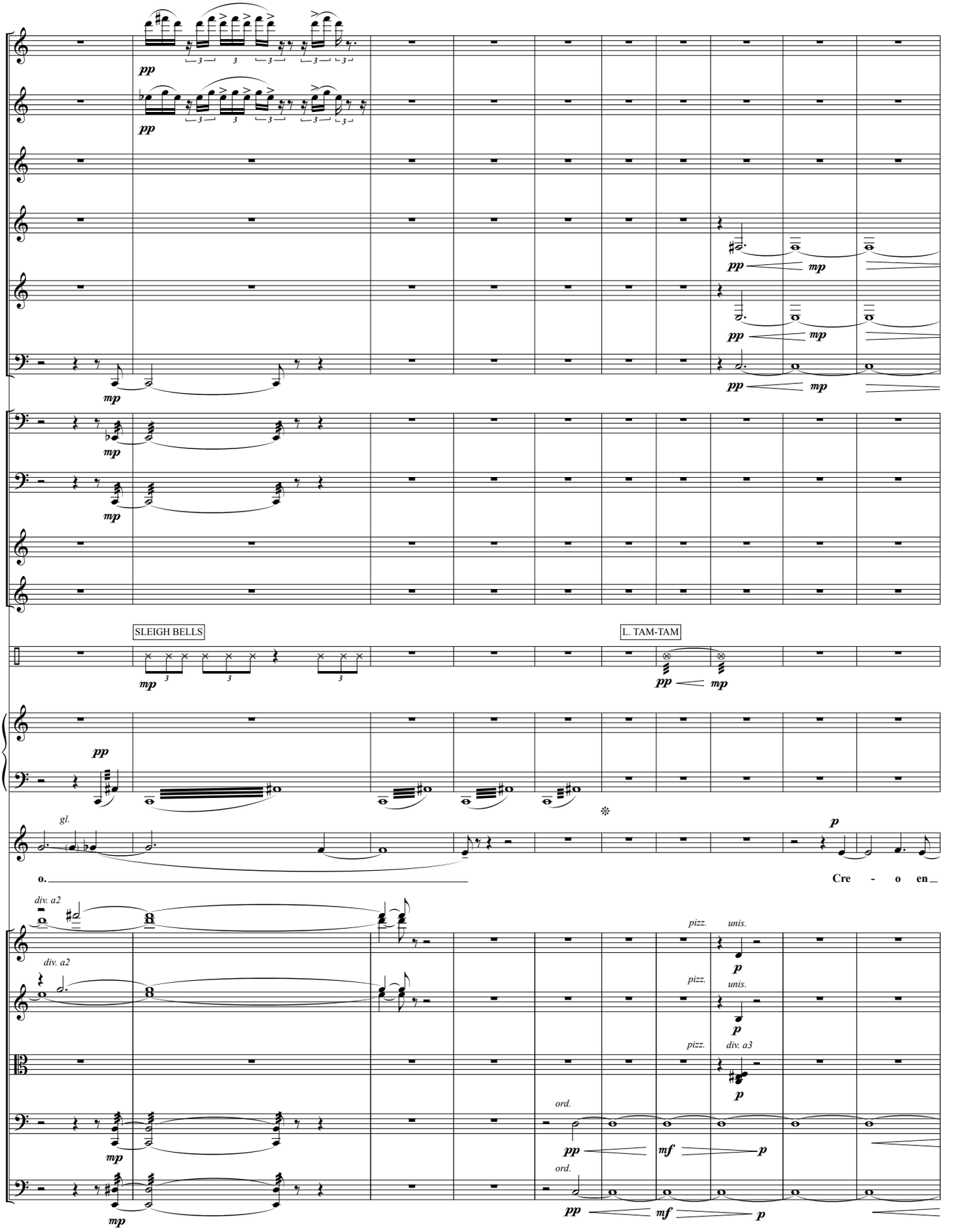

Fl.1
Fl.2
PICCOLO
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
MUTE OUT
Tpt.1
MUTE OUT
Tpt.2
4 TOM-TOMS
Perc.
Pno.
Sop.
dis - per - sa, a, a, a, qui - er - as
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
div. a2
div. a3
unis.
unis.
58
59
60
61
62
63
64

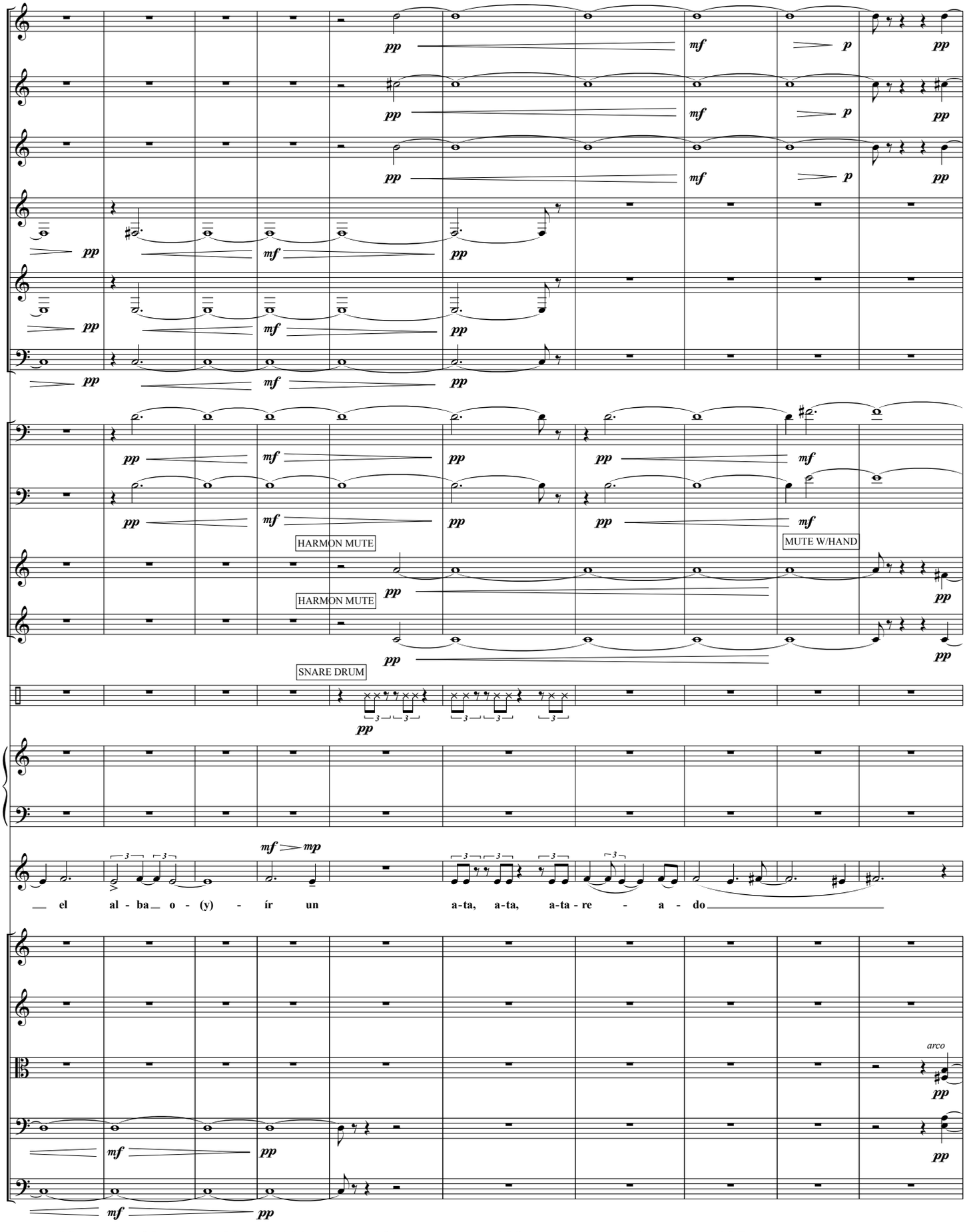

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
8va
PICCOLO
4 TOM-TOMS
SUS. CYM.
unis.
div. a2
div. a3
non-div.
de - cir in - ol - vi - da - bles co -
65
66
67
68
69

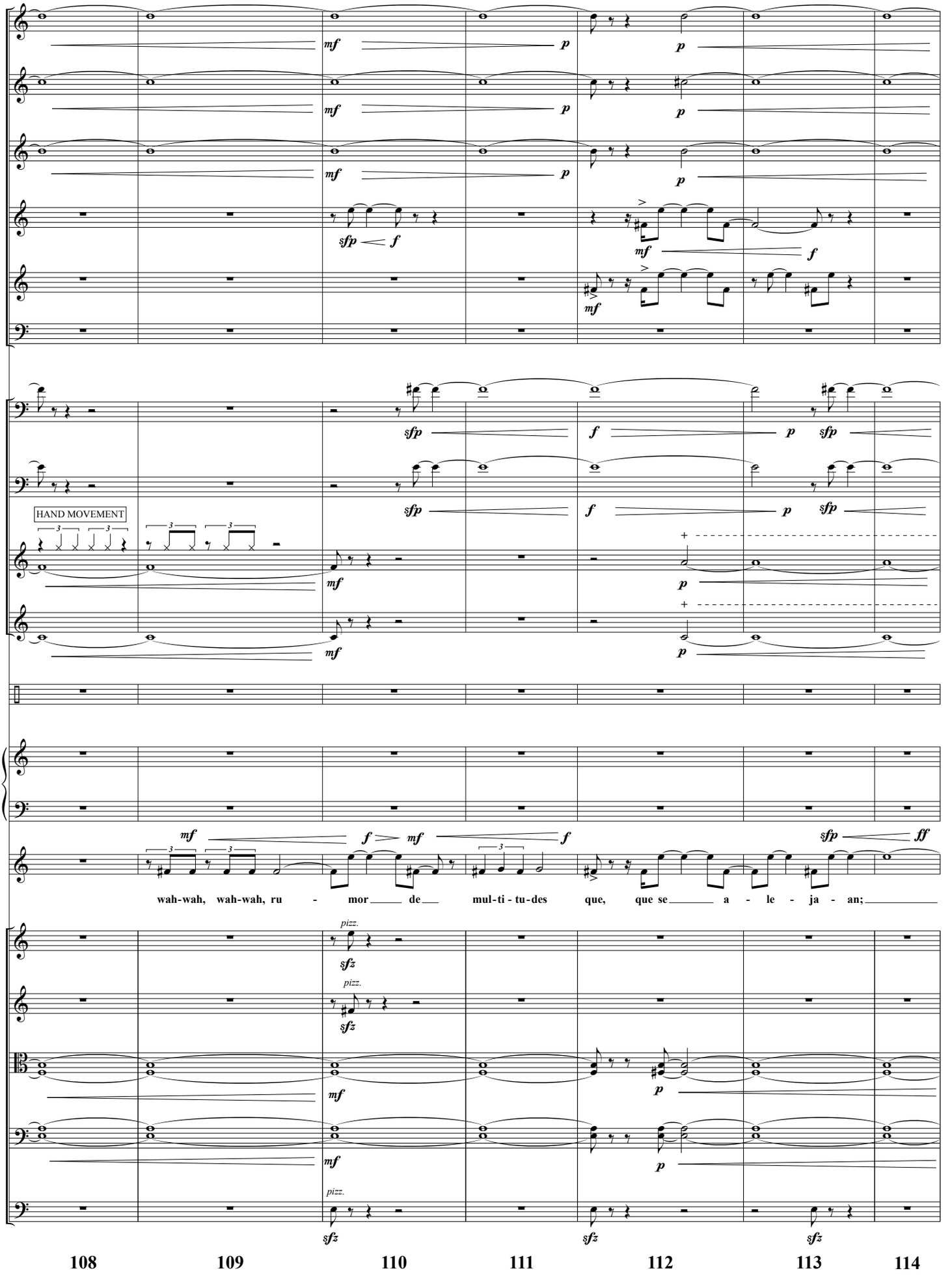

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div)
Vln.I
Vln.II
Vla.
Vlc.
Bs.
PICCOLO
TO HARMON MUTE (w/stem)
TO HARMON MUTE (w/stem)
BASS DRUM
unis. tutti
sas.
¿Y el in - ce-san-te Ró-da-no
70
71
72
73

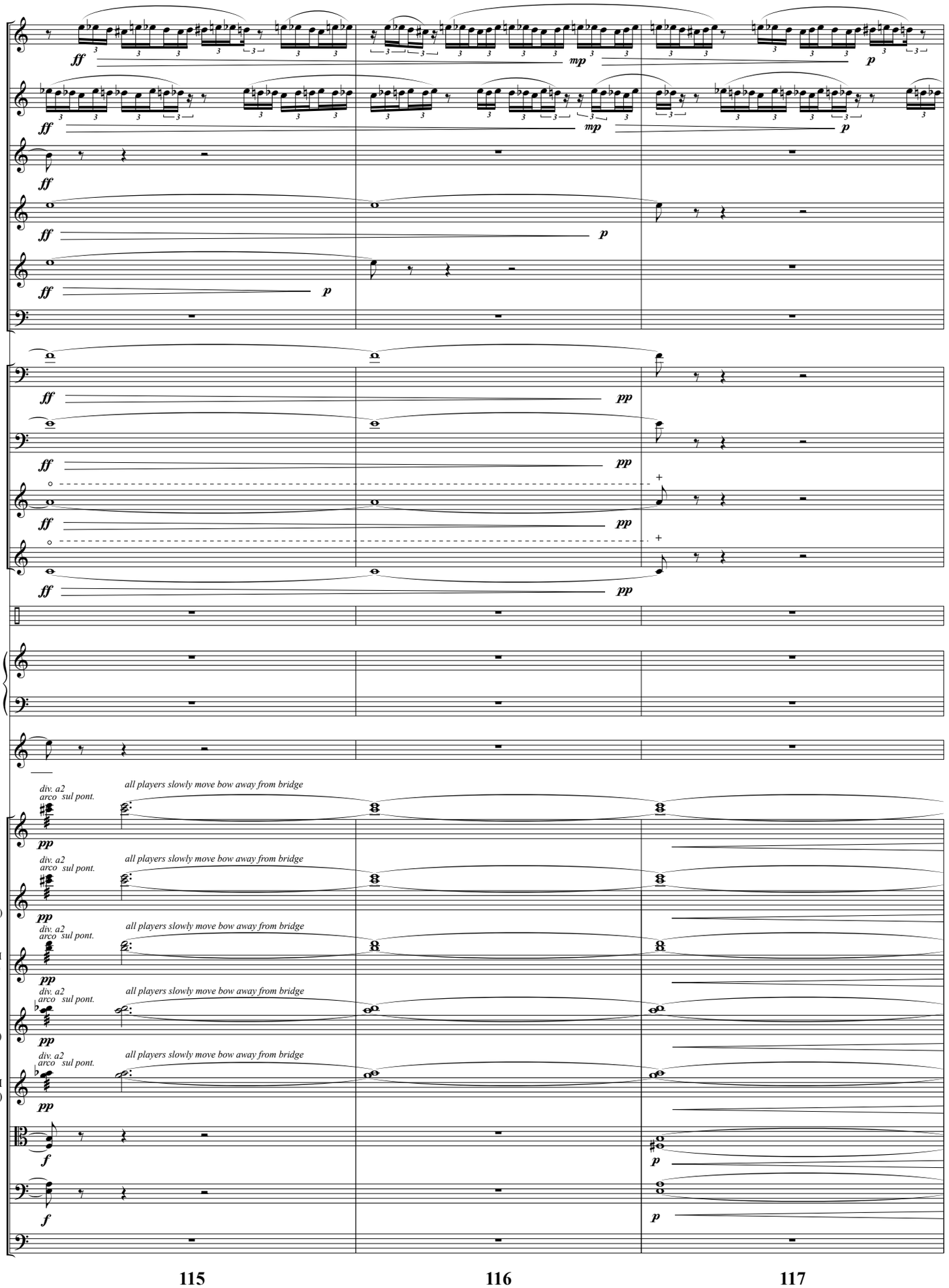

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
MUTED
MUTED
Hn.1
Hn.2
Tpt.1
Tpt.2
BASS DRUM
L. TAM-TAM
Perc.
Pno.
Sop.
y el la - go,
to-do es - e a - yer so-bre el cual hoy
me
in - cli - no?
Vln.I
Vln.II
Vla.
Vlc.
Bs.
74
75
76
77
78
79

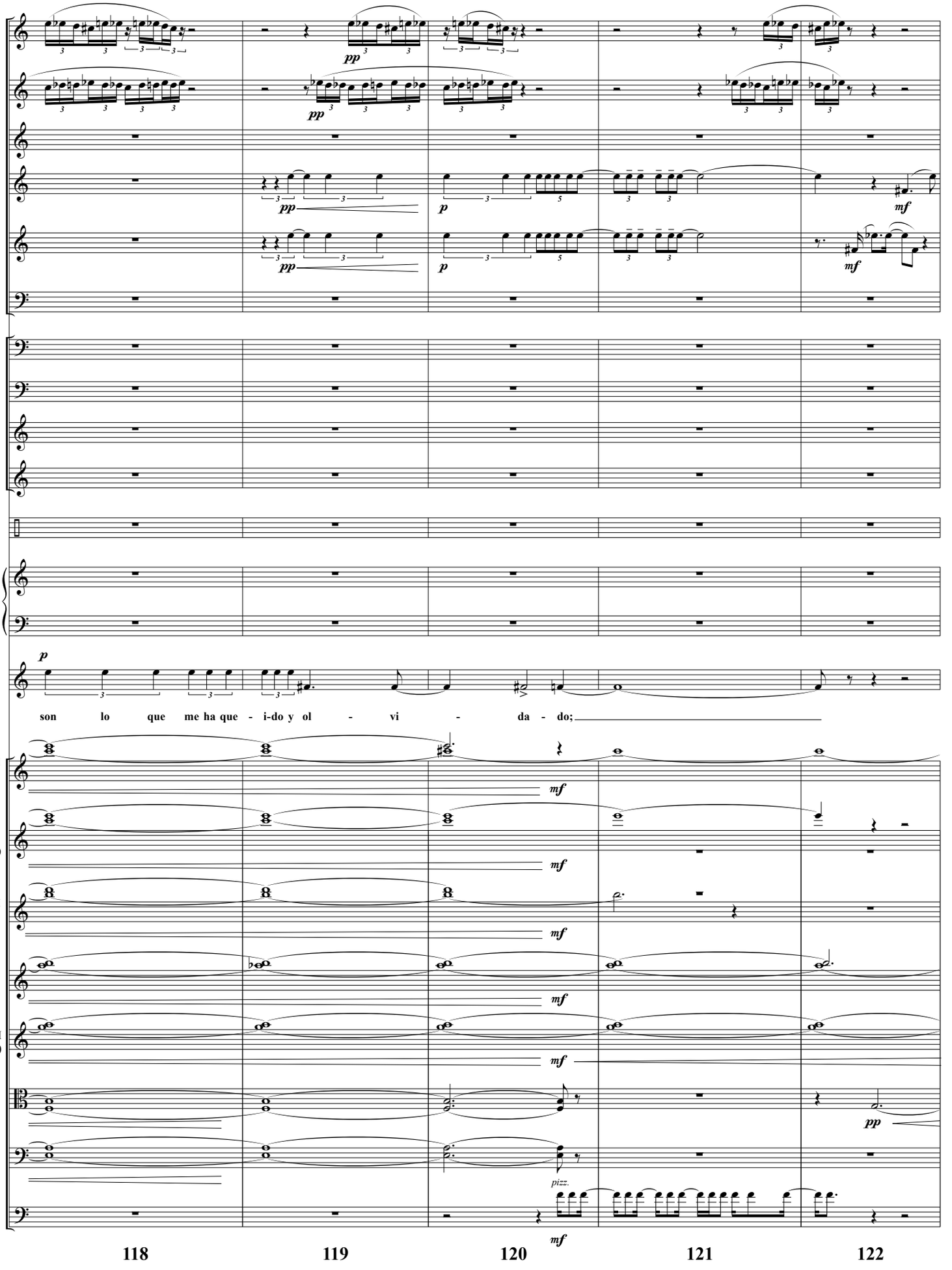

Fl.1
Fl.2
CHANGE TO FLUTE
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
alt. fingering
L. TAM-TAM
Perc.
Pno.
Sop.
gl.
Tan per - di-do e - star - á co-mo Car - ta - go que con fue - go y con sal borr - ó el la-tin-
Vln.I
Vln.II
Vla.
Vlc.
Bs.
sul pont.
80
81
82
83
84
85
86
87

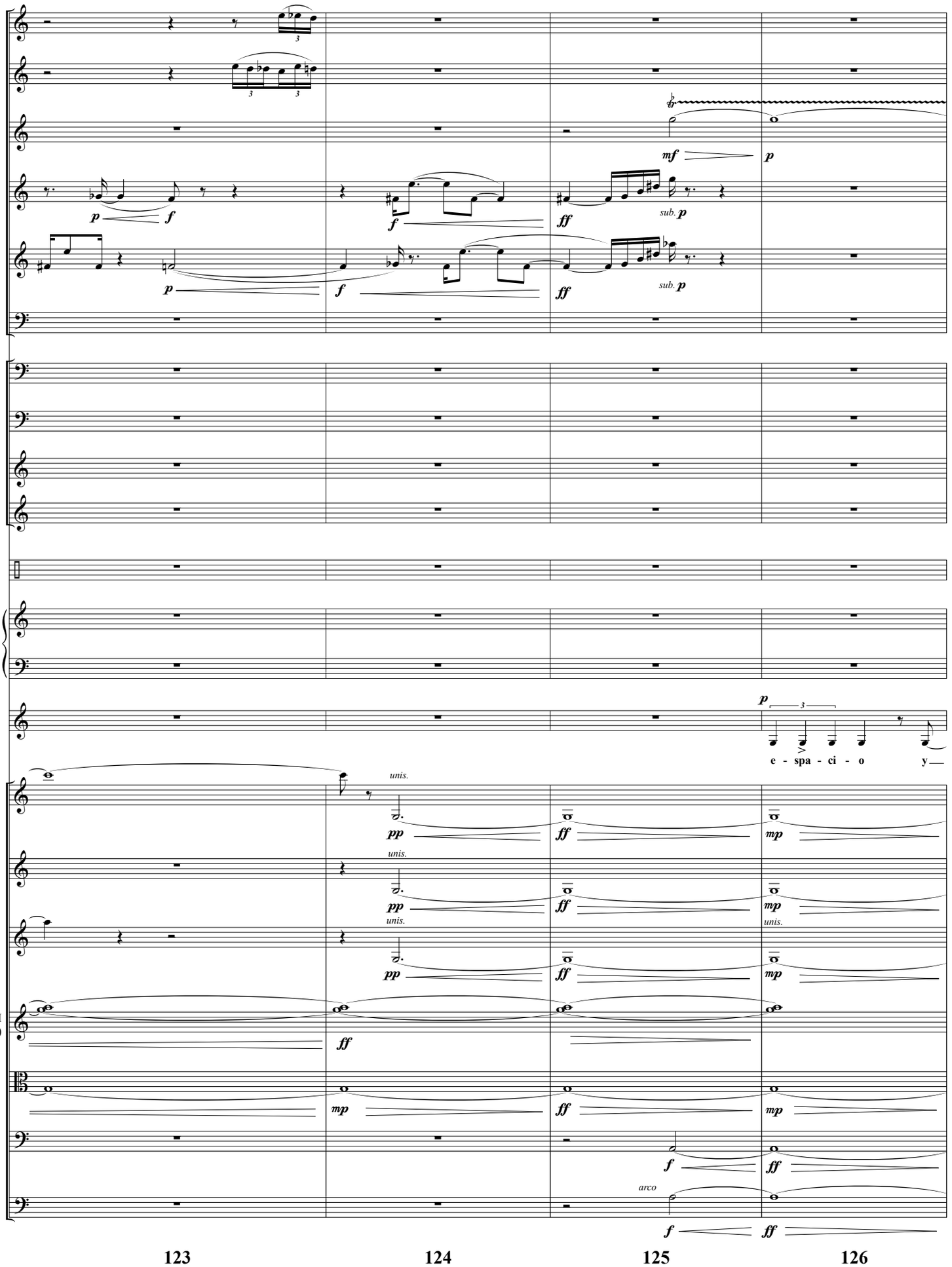

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
SLEIGH BELLS
L. TAM-TAM
Perc.
Pno.
Sop.
gl.
o.
Cre - o en
div. a2
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
unis.
div. a3
ord.
88
89
90
91
92
93
94
95
96
97

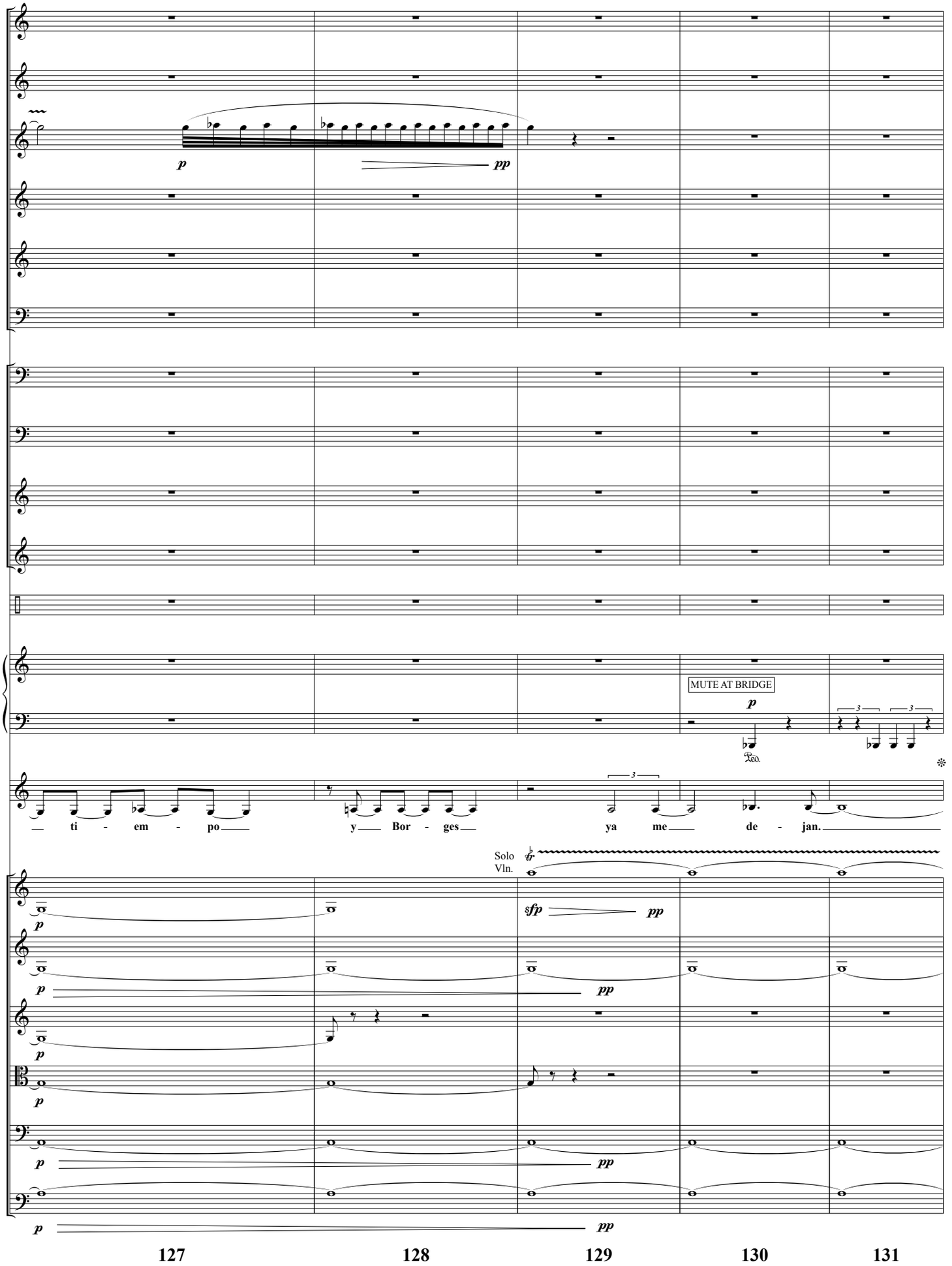

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
HARMON MUTE
HARMON MUTE
MUTE W/HAND
SNARE DRUM
el al - ba o - (y) - ír un
a-ta, a-ta, a-ta - re - a - do
arco
98
99
100
101
102
103
104
105
106
107

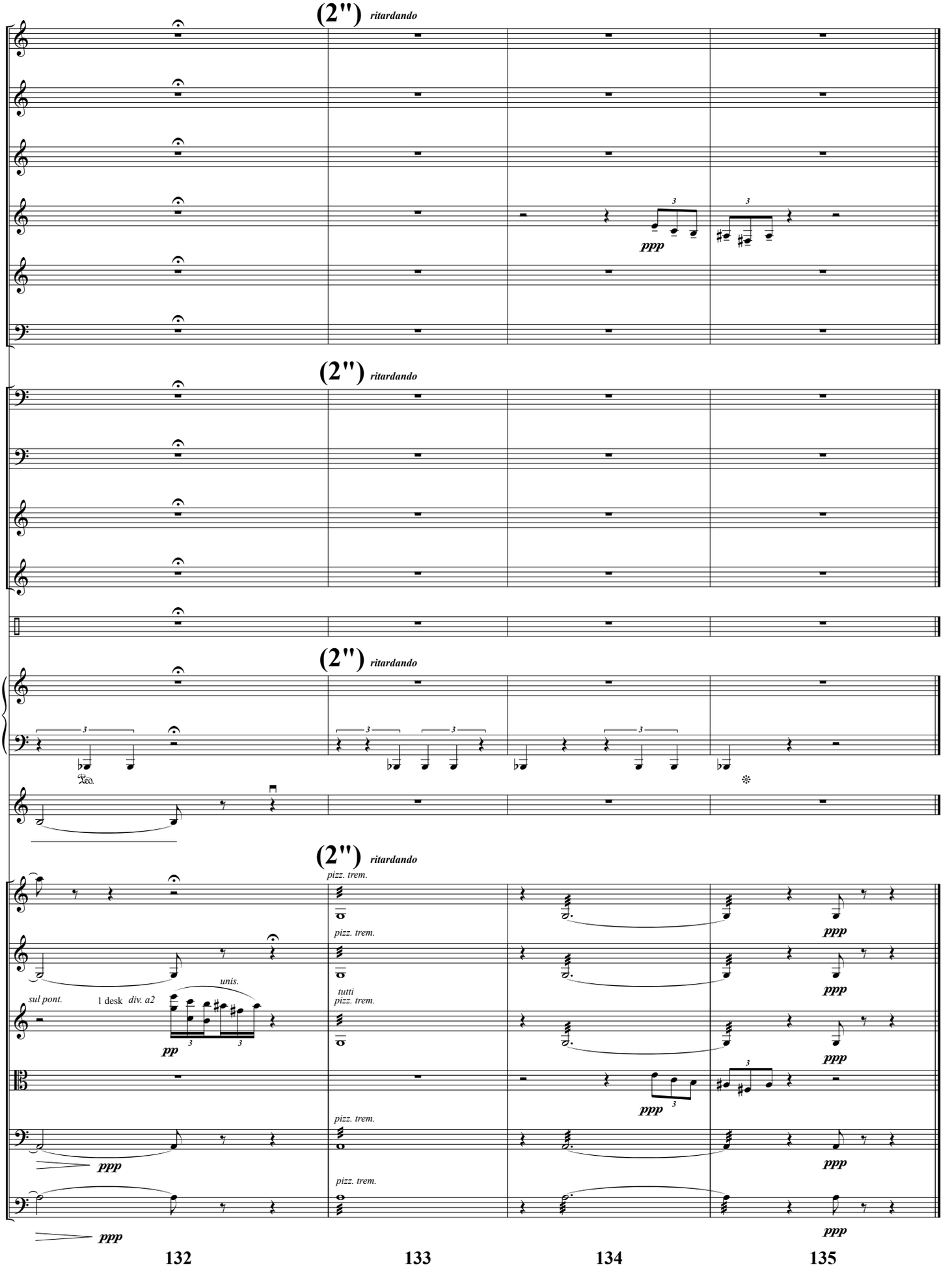

Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
HAND MOVEMENT
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
wah-wah, wah-wah, ru - mor de mul-ti-tu-des que, que se a - le - ja - an;
Vln.I
Vln.II
Vla.
Vlc.
Bs.
pizz.
108
109
110
111
112
113
114


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Vln.I (div)
Vln.I (div.)
Vln.I (div)
Vln.II (div.)
Vln.II (div.)
Vla.
Vlc.
Bs.
div. a2 arco sul pont.
all players slowly move bow away from bridge
115
116
117


Fl.1
Fl.2
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.
pizz.
118
119
120
121
122


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
e - spa - ci - o y
Vln.I (div)
Vln.I (div.)
Vln.II (div.)
Vln.II (div.)
Vla.
Vlc.
Bs.
unis.
arco
sub. p
123
124
125
126


Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
Pno.
Sop.
Solo Vln.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
p
pp
MUTE AT BRIDGE
— ti - em - po y Bor - ges ya me de - jan.
sfp
127
128
129
130
131


(2") ritardando
Fl.1
Fl.2
Ob.
Clar.1
Clar.2
Bsn.
ppp
(2") ritardando
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
(2") ritardando
Pno.
Ped.
Sop.
(2") ritardando
pizz. trem.
Vln.I
Vln.II
Vla.
Vlc.
Bs.
sul pont.
1 desk div. a2
unis.
tutti
pp
ppp
132
133
134
135