

Laberinto

(... "palabras, poemas" ...)

for Ensemble and 4 Singers.

Javier Alejandro Garavaglia (1991)

Laberinto (... "palabras, poemas"...)

Music : *Javier Alejandro Garavaglia*
(1991)

POEMS : *Jorge Luis Borges* (Argentina)
Alejandra Pizarnik (Argentina)
Marcelo Gasparini (Argentina)

INSTRUMENTS:

1x **Flute** (also **Piccolo**)
1x **Oboe**
1x **Clarinet** in b (also **Bass clarinet** in b)

1x **Piano**

2x **Percussion players**

2x **Violins**
1x **Viola**
1x **Cello**
1x **Double bass** (with C-string)


1x **Soprano** (better a **soprano „di coloratura“**)
1x **Alto** (or **Mezzo**)
1x **Tenor** (or **Contra-tenor**)
1x **Bass** (or **Baritone**)

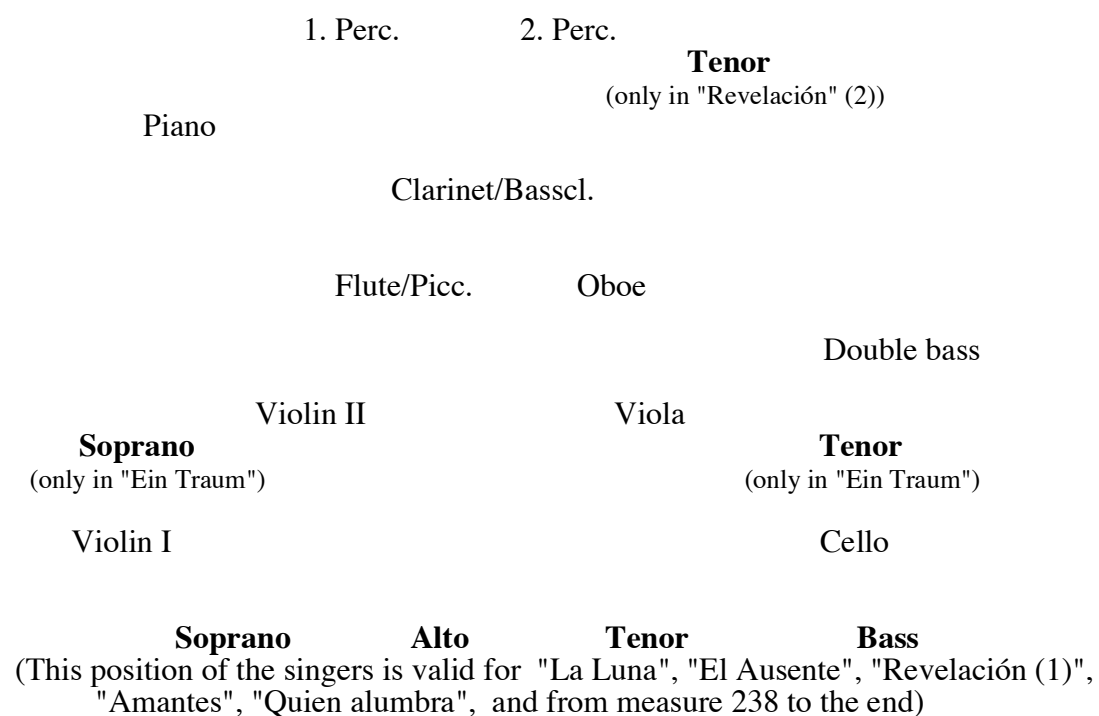
In the score, all instruments sound as written (in C) except for the double bass (one octave lower) and the Piccolo (one octave higher).

Duration: ca. 25 min.

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Notes for the performance

- a)  = very high notes
- b) **H** = main voice
- c) IMPORTANT: Each instrument must have its own lamp on their note-desks
- d) Position of instruments and singers on the stage




CONDUCTOR

- f) Information for the singers


1)  = Sprechgesang


2)  = Falsetto for tenor and bass.

3)  = Parlato : the rhythms must be played normal voice exactly as written on the score. If there are no rhythms notated, the text should be spoken free within the duration of the measure.

4) **No/ha** = this means, that 2 syllables should be spoken/sung as one.

- g) Information for the piano player


1)  MUTE = Damp the string with the fingers.


2)  * = Normal Pedal

3)  ----- = Tonal Pedal (middle Pedal)

4)  * = Pressing the normal Pedal very quickly AFTER the cluster, so that only the overtones sound.

5)  Chromatic cluster

6)  Diatonic cluster (white keys)

7)  Diatonic cluster (black keys)

h) Indications for the percussion

1. Schl. Timpani (with pedal) Vibraphone Cymbals Maracas Tomtom Triangle

2. Schl. Bongos Cymbals Triangle Claves Big Tam-tam Tomtom Metal Chimes Maracas Vibraphone Timpani (with pedal)

- 1) Drum mallets 2) Hard mallets 3) Soft mallets 4) Brooms

5) The MARACAS should hang in front of the player.

6) Glissandi of the METAL CHIMES must be played very quickly and in the direction of the arrows.

7) The same instruments (cymbals, Tomtoms, vibraphone and timpani), may be shared by the two players.

8) When a group of instruments appears (for example cymbals), the one placed at the lowest is the biggest (and the lowest in pitch) of the group.

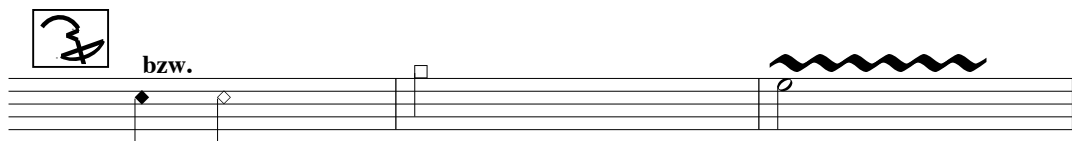
9) This notation is only for the first player and means that he should place a big cymbal on the Timpani. HE SHOULD PLAY ONLY ON THE TIMPANI, but both instruments will vibrate simultaneously.

i) Indications for the illumination

- 1) Each instrument of the ensemble must have its own lamp on the stage. No spots for the instruments!.
- 2) The spots on the singers should be activated according to the indications in the score.
- 3) Between measure 178 and 186, the tenor should be illuminated with a little lamp on the stage (no spot!)
- 4) The entire stage should be illuminated between measures 124 to 136.

j) Indications for the strings

- 1) **c.l.b.** = col legno battuto
- 2) 1/2 c.l. tratto = half col legno tratto
- 3) **R.P.** = Real pitch (only for the double bass)

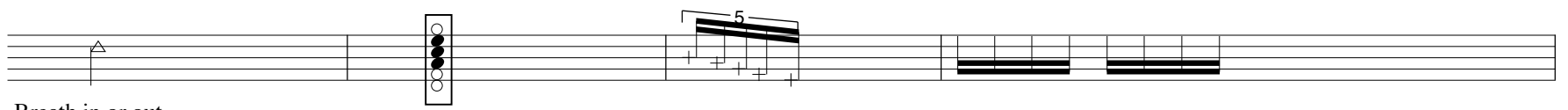


Play with the bow
on the side of the "ponticello"

The note should
not be totally pressed, so that
more noise than pitch
should be the result.

Molto Vibrato.
(between half a tone and a tone)

k) Indications for the wind instruments



Breath in or out
into/from the instrument
(without mouthpiece)

Multiphonic

Key noise

Speak without playing the instrument, following the rhythms
accurately.
Speaking should be whisper-like, with much breath noise and
no voice involved.
Although the score is written *pp*, the players should try to
whisper as loud as possible. The overall result should be rather
soft and smooth in any case.

LABERINTO (... "palabras, poemas" ...)

for chamber orchestra and 4 singers

Moderato $\text{♩} = 66$

Javier Alejandro Garavaglia (1991)

All lights off

Flute

Oboe

Bass-clarinets / Clarinet in b

1. Percussion

2. Percussion

Piano

Soprano

Alto

Tenor

Bass

1. Violin

2. Violin

Viola

Cello

Double Bass

sfz *p* *f* *mf* *mp* *p* *mf* *f* *mf* *pizz.* *Sul E & A* *Sul A Ricochet* *c.l.b.* *pizz.* *f* *f*

Breath out Breath in

5 6

3

6 6 6

mf Changing the position of the fingers up and down for each triplet (max. 1/2 ton)

5 **Breath out**

Fl. *fff*

Ob.

Bass-cl. / Cl. in b. *sfz*

1. Perc. *mf* *mf* *p* *pp* arco

2. Perc. *p* *p* *mf* *f f f* *mp* *mf* *p* *pp* (both with *ppp*) *ppp* *ppp*

Piano

Sop.

Alto

Tenor

Bass

1. VI. *mf* Behind the bridge pizz. 3

2. VI. *mf* Behind the bridge pizz. 3 arco *mp*

Vla. *mf* Behind the bridge pizz. 6

Vcl.

D. Bass *f* *mf* *ff* *sfz* Gliss. *pp* R.P. pizz. *pp* 3

Fl. *ppp*

Ob.

Bass-cl. / Cl. in b.

1. Perc. *mp*

2. Perc. *pp* *p*

Piano

Sop.

Alto

Tenor

Bass

1. VI. *mp* Ricochet *mp* Ricochet *mp* Ricochet Sul Pont. *poco accel. e cresc.*

2. VI. Sul Pont. *p* *poco accel. e cresc.*

Vla. *mp* Ricochet *mp* Sul Pont. *p* *poco accel. e cresc.*

Vcl. Sul Pont. *p* *poco accel. e cresc.*

D. Bass *sempre ppp* I₂ II₆ #IV₃ III₁₀ IV₆

11

Fl. *pp* *a tempo* *fff* *molto*

Ob.

Bass-cl. / Cl. in b.

1. Perc. *p* *sfz* *Beat!*

2. Perc. *mf* *lasciar vibrare!*

Piano *mf* *lasciar vibrare!*

Sop. *ppp* (O) (A) (O) (I) (O)

Alto *ppp* (O) (A) (O) (I)

Tenor *ppp* (O) (A) (O) (I)

Bass *ppp* (O) (A) (O) (I)

1. VI. *pizz.* *(súbito) sfz* *arco Sul Pont.* *ppp* *Slow vibrato (about a half Tone)*

2. VI. *pizz.* *(súbito) sfz* *arco Sul Pont.* *ppp* *Slow vibrato (about a half Tone)*

Vla. *pizz.* *(súbito) sfz* *arco Sul Pont.* *ppp* *Slow vibrato (about a half Tone)*

Vcl. *(súbito)* *ppp* *arco Sul Pont.* *ppp* *Slow vibrato (about a half Tone)*

D. Bass *c.l.b. pizz.* *(súbito)* *R.P. arco* *ppp* Π_4

Fl. *dolce espress.* *p* *mf* *ppp* *pp*
 Ob.
 Bass-cl. / Cl. in b. *pp*
 1. Perc. *p* *arco*
 2. Perc. (following the flute) *p* *mp* *mp* *mf p mp*
 Piano
 Sop. *Intimo. Quasi parlato Non espress.* *p* La
 Alto *Intimo. Quasi parlato Non espress.* *mf* La
 Tenor *Intimo. Quasi parlato Non espress.* *p* La
 Bass *Intimo. Quasi parlato Non espress.* *p* La
 1. VI. *pppp* *Sul Pont. arco normale* *pp* *ppp* *(sempre Sul Pont.)*
 2. VI. *pppp* *Sul Pont. arco normale* *pp* *ppp* *(sempre Sul Pont.)*
 Vla. *pppp* *Sul Pont. arco normale* *pp* *ppp* *(sempre Sul Pont.)*
 Vcl. *pppp* *Sul Pont. arco normale* *pp* *ppp* *f* *(sempre Sul Pont.)*
 D. Bass *mf* *p* *pp* *pppp* *R.P.* *pp* II₄

28

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

p

ppp

ppp

pp

pp

ppp

ppp

ppp

ppp

ppp

pp

pp

ppp

ppp

ppp

pp

unnoticable

no/es

lu - na de las no ches no es la lu - na que vió el pri -

lu - na de las no ches no es la lu - na que vió el pri - mer

lu - na de las no ches no es la lu - na que vió el pri -

lu - na de las no ches no/es la que vió el pri - mer

ppp sempre

ppp sempre

ppp sempre

ppp sempre

pp

∨ (Bow changes unnoticable)

40 *espress.*
mp

Fl.

Ob.

40 *espress.*
p
CL in b.

Bass-cl. /
Cl. in b.

1. Perc. *arco*
mp *arco*
mp

2. Perc.

Piano *Plucking the strings*
mp

Sop.
 lar gos si - glos de la vi gi - lia/hu - ma - na

Alto
mp Los lar gos si - glos de la vi - gi - li - a

Tenor
p Los lar gos si - glos

Bass
p Los lar gos si - glos

(8va)

1. VI. *(ppp sempre)*

2. VI. *(ppp sempre)*

Vla. *(ppp sempre)*

Vcl. *mp*

D. Bass **R.P.**
p Π_4 (Bow changes unnoticiable)

Fl. (súbito) **Muta in Flauto**

Ob.

Bass-cl. / Cl. in b. (súbito) *ppp*

1. Perc. (súbito) *pp* *sed.* Gliss. *pppp*

2. Perc. *f* *p* *f* *pppp*

Piano (8va) *fff*

Sop. *f* *mp* *p* *sfz* *mp* jo. (senza decresc.)

Alto *f* *mp* *p* *sfz* *mp* Es. (senza decresc.)

Tenor *f* *mp* *p* *sfz* *mp* tu/es (senza decresc.)

Bass *f* *mp* *p* *sfz* *mp* pe (senza decresc.)

1. VI. Sul Pont. *pp*(sempre)

2. VI. Sul Pont. *pp*(sempre)

Vla. *f* Sul Pont. *pp*(sempre)

Vcl. Sul Pont. *pp*(sempre)

D. Bass

-11-

Tempo libero **Tempo primo** ♩=52 **Poco più mosso** ♩=60
Light off

Fl. 56 9"

Ob. 56 9" *pp*

Bass-cl. / Cl. in b. 56 9" **Muta in Bass-cl.**

1. Perc. 56 9" *ppp* *red.* arco **T** *mp*

2. Perc. 56 9" *mf* *f*

Piano 56 9" *ppp* *p* *p* *pp* *pp* *rubato* *mp* *p*

Sop. 56 9"

Alto 56 9"

Tenor 56 9"

Bass 56 9"

1. VI. 56 9"

2. VI. 56 9"

Vla. 56 9"

Vcl. 56 9"

D. Bass 56 9" *arco* *mp* **Molto rubato.** **ed espress.**

64

Fl. *sfz* *p* dolce *sfz p*

Ob. *sfz* *mf* *mf* ed espress.

Bass-cl. / Cl. in b. *p*

1. Perc. arco *p*

2. Perc. *mp* *mp* *mp* *pp*

Piano *fff* *mp* *mf* Plucking the strings

Sop.

Alto

Tenor

Bass

1. VI. c.l.b. *f* *mp* *p* Normale (Bow changes unnoticeable) *pp*

2. VI. *f* c.l.b. *mp* *p* Normale (Bow changes unnoticeable) *pp*

Vla. c.l.b. *f* *mp* *p* Normale (Bow changes unnoticeable) *pp*

Vcl. arco *sfz p* (Bow changes unnoticeable)

D. Bass pizz. *sfz* arco *p*

69

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

sfz

p

f

fff

pp

mf

mp

Red.

*(sempre Sul Pont.)
(senza vibrato)*

pp

pp

pp

pp

pizz.

f

sfz

f

71

Fl. *mp* *cresc.*

Ob. *ppp* *mp* *poco*

Bass-cl. / Cl. in b. *mp* *mf*

1. Perc. *pp* *ff* *Gliss.*

2. Perc. *ff* *f > f > f > f* *f* *f* *f*

Piano *mp* *mp* *poco* *poco più* *f* *15:16*

Sop.

Alto

Tenor

Bass

1. VI. *p* *molto* *ff* *p* *poco*

2. VI. *p* *molto* *ff* *p* *poco*

Vla. *p* *molto* *ff* *p* *poco*

Vcl. *p* *molto* *ff* *p* *poco*

D. Bass

Detailed description of the musical score: The score is for measures 71 and 72. It includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet/Clarinet in B (Bass-cl./Cl. in b.), Percussion 1 (1. Perc.) and Percussion 2 (2. Perc.), Piano, Soprano (Sop.), Alto, Tenor, Bass, Violin I (1. VI.), Violin II (2. VI.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. Bass). The woodwinds and piano have melodic lines with various dynamics and articulations. The percussion parts feature rhythmic patterns and glissandos. The strings play sustained chords with dynamic markings like 'molto' and 'ff'. The vocal parts are currently silent.

73

Fl. *ff* *cresc.* *ff*

Ob. *cresc.* *ff*

Bass-cl. / Cl. in b. *f* *cresc.* *ff*
Continuing the piano

1. Perc. *cresc.* *f* *ff* *fff*

2. Perc. *f* *mf* *f* *ff* *fff*
8va

Piano *cresc.* *f* *ff*

Sop.

Alto

Tenor

Bass

1. VI. *mp* *molto* *ff* *mp*

2. VI. *mp* *molto* *ff* *mp*

Vla. *mp* *molto* *ff* *mp*

Vcl. *mp* *molto* *ff* *mp*

D. Bass *pizz.* *sfz*

75 (súbito)

Fl.

75 (súbito)

Ob.

75 (súbito)

Bass-cl. / Cl. in b.

75 (súbito)

1. Perc.

75 (súbito)

2. Perc.

75 (súbito)

Piano

75 (súbito)

Sop.

75 (súbito)

Alto

75 (súbito)

Tenor

75 (súbito)

Bass

75 (súbito)

1. VI.

75 (súbito)

2. VI.

75 (súbito)

Vla.

75 (súbito)

Vcl.

75 (súbito)

D. Bass

fff

fff

Muta in Cl. in b.

f

fff

8va

alla Punta. detaché

fff

Sul Pont. tallone

Sul Pont. tallone

Sul Pont. tallone

77

Fl. *ff* *fff* *molto* 8" (súbito)

Ob. *ff* *fff* *sfz* *molto* *ffff* *ppp* 8" Multiphonic

Bass-cl. / Cl. in b. 8"

1. Perc. *ff* (without Pedal) (with triangle mallet) 8" (súbito)

2. Perc. *mf* *fff* 8"

Piano (soundless) *ff* *fff* *molto* 8" (súbito)

Sop. 8"

Alto 8"

Tenor 8"

Bass 8"

1. VI. *ff* *fff* *molto* 8" (súbito)

2. VI. *sfz* *ff* sostenuto 8"

Vla. *sfz* *ff* sostenuto 8"

Vcl. *sfz* *ff* sostenuto 8"

D. Bass *ff* *pizz.* *Sul C* *p* 8"

Poco piú lento ♩=50

EL AUSENTE

LIGHT ON FOR THE ALT
pizz.

82

Fl.

82

Ob.

82

Bass-cl. / Cl. in b.

82

1. Perc.

82

2. Perc.

82

Piano

82

Sop.

82

Alto

82

Tenor

82

Bass

82

1. VI.

82

2. VI.

82

Vla.

82

Vcl.

82

following the Oboe arco

82

D. Bass

ppp < f > ppp

ppp < f > ppp

pp < f > pp

pp < f > pp

mp

mf > p

p

sfz

p

sfz

ffz

89

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

pp

dolce

pp

mp

f

p

mp

p

R.P.

pp III₄

La san gre quie - re sen - tar se. Le han ro - ba - do su ra - zón de/a

molto espress.

3

6/4 4/4 3/4 4/4 2/4

95

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

p < > *pp*

p < > *p*

arco

pp

pp

mor.

With much pain

A - u - sen - cia - des - nu - da.

p

p

p

p

p < > *pp*

101 PAUSE

Fl.

101 PAUSE

Ob.

101 PAUSE

Bass-cl. / Cl. in b.

101 PAUSE

1. Perc.

101 PAUSE

2. Perc.

101 (soundless) PAUSE

Piano

101 PAUSE

fff Beat with a soft stick on the frame

Prepare the string with a piece of rubber *f (sempre)* Take the reubber away

8vb

Sop.

101 PAUSE

Alto

101 PAUSE

short (non decresc !!!)

mf Me de - li - ro. *f* Me des - plu - mo. *ff*

Tenor

101 PAUSE

Bass

101 PAUSE

1. VI.

101 PAUSE

(Bow changes unnoticiable)

ppp

2. VI.

101 PAUSE

Sul Pont. (Bow changes unnoticiable)

ppp

Vla.

101 PAUSE

SORDINA

ppp

Vcl.

101 PAUSE

Sul G. (Bow changes unnoticiable)

ppp

D. Bass

101 PAUSE

SORDINA

p espress. quasi Echo *ppp*

Poco piú mosso ♩ = 60

107

Fl. *pp* *pp* *pp*

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc. *ppp* sempre

Piano

Sop.

Alto *molto espress.*
Que di - ri - a/el mun - do si Dios lo/hu - bie - ra/a - ban - do na - do
p *mf* *f* *poco a poco decresc.* *p* Gliss.

Tenor

Bass

1. VI.

2. VI. *SORDINA* *Sul Tasto* *pp* *pp* *pp*

Vla. *Sul Tasto* *pp* *pp* *pp*

Vcl. *SORDINA* *Sul Tasto* *pp* *pp* *pp*

D. Bass

113 5" 10" 6" 10" Light off

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

5" 10" 6" 10" *ffff* *al niente* *f* *al niente* *mf* *pppp*

5" 10" 6" 10" *pppppp* *pppppp* *molto* *ffff* *f*

5" 10" 6" 10" *ffff* *sed.* *f* *sed.* *f* (Play Pedal only short after the cluster, so that only the overtones sound)

5" 10" 6" 10" *p* *sf. pppp* (only with breath)

5" 10" 6" 10" *arco normale* SORDINA *p* *molto espress.* *vibr.* *Sul A* *Sul D*

5" 10" 6" 10" *arco normale* *pp* *molto espress.* *p*

5" 10" 6" 10" *arco normale* *Sul C* *vibr.* *molto espress.*

5" 10" 6" 10" *arco normale*

5" 10" 6" 10" *arco normale*

REVELACION

Poco piú mosso $\text{♩} = 69$

Lights on the whole stage



122

Fl. *pp*

122

Ob.

122

Bass-cl. / Cl. in b. *pp*

122

1. Perc. *pp* *p* *p* *p*

122

2. Perc. *pp* *pp* *pp*

122

Piano *ppp* sempre *red.*

122

Sop. (dreaming-like) *mp* SI LA VER-DAD

122

Alto Gesprächsgesang *p* SI LA VER - DAD

122

Tenor Mezzavoce (parlato) *mp* SI LA VER - DAD TE

122

Bass (very sure) *f* SI LA VER-DAD TE

122

1. VI. (Bow changes unnoticable) *pp* Sul Pont. *pp* sempre

122

2. VI. (Bow changes unnoticable) *pp* Sul Pont. *pp* sempre

122

Vla. (Bow changes unnoticable) *pp* Sul Pont. *pp* sempre

122

Vcl. (Bow changes unnoticable) *pp* Sul Pont. *pp* sempre

122

D. Bass R.P. pizz. *mf* II₂

126 Speaking without voice (always with much breath)

Fl. (SILA VER-DAD) *pp* Y - SI - EN - LA

Ob. (DI - JO) *pp* SI - EN - LA - Y - SI

Bass-cl. / Cl. in b. (MA-TA - RI - A) *pp* LA - Y - SI-EN

1. Perc. *p* *mp* *ppp* *pp*

2. Perc. *mf* *pp* *mf* *pp* *pp* *pp* *mf* *pp* *p* *p* *p* *pp* *mp* *p*

Piano (simile) (Ped. sempre)

Sop. TE FUE - RA RE - VE - LA - DA SU - BI - TA - MEN - TE TE MA - TA RI - A DE / A - LE - GRI - A (*Sempre simile*)

Alto TE FUE RA RE VE LA DA *f* SU - BI - TA MEN - TE

Tenor FUE - RA RE - VE - LA - DA SU - BI - TA - MEN - TE

Bass FUE - RA RE - VE - LA - DA SU - BI - TA - MEN - TE TE - MA - TA RI - A DE / A - LE - GRI - A (*Sempre simile*)

1. VI. V

2. VI. V

Vla.

Vcl.

D. Bass R.P. pizz. *mf* II₆ R.P. pizz. *f* IV₆

129

Fl. *f* MO-RI - A *p* DI - JO LA VER - DAD TE MA - TA - RI - A SI FUE - RA LA/A - LE - GRI - A RE - VE -

Ob. *f* SUBI - TA - MEN - TE *p* SU - BI - TA - MEN - TE MA - RI - PO - SA DI - JO LA VER -

Bass-cl. / Cl. in b. *f* MA-RI - PO - SA *p* DI - JO LA VER - DAD TE MA - TA -

1. Perc. *p* *pp* *mp* *mf* *p* *mp* *mf* *mf* *p* *mf* *p*

2. Perc. (beat with Claves) *p* *p* *p* *p* *mp* *mp* (beat with Claves)

Piano

Sop. DI - JO LA MA - RI - PO - SA/Y MO - RI - A

Alto *p* TE MA *p* MA TA *p* RI - A *p* DE/A LE

Tenor *mf* TE MA - TA - RI - A DE/A - LE GRI - A

Bass DI - JO LA MA - RI - PO - SA Y MO - RI - A *mf* LA VER - DAD TE

1. VI.

2. VI.

Vla.

Vcl. *pp*

D. Bass R.P. pizz. *pp* II_6 IV_{10} IV_6 I_2 II_5

134

Fl. LA VER - DAD TE MA - TA - RI - A SI FUE - RA LA/A - LE GRI - A U - NA MA - RI - PO - SA *ff*

Ob. MEN - TE MO - RI - A LA MA - RI - PO - SA DI - JO LA VER - DAD *ff*

Bass-cl. / Cl. in b. RI - A LA MA - RI - PO - SA DI - JO LA VER - DAD TE MA - TA - RI - A SU - BI - TA - MEN - TE *ff*

1. Perc. *mf* *f* *ff*

2. Perc. *mf* *mp*

Piano

Sop. TE MA - TA - RI - A DE/A - LE - GRI - A

Alto PO SA Y MO - RI A

Tenor Y MO - RI A

Bass RI - A DE/A - LE - GRI - A DI - JO LA MA - RI - PO - SA.

1. VI. *sfz pp* Sul Pont.

2. VI. *sfz pp* *pp* Sul Pont.

Vla. *pp* Sul Pont.

Vcl. *sfz pp* *pp* Sul Pont.

D. Bass 134 R.P. pizz. *p* II₃ SORDINA

136 **Light off**

Fl. *pp*

Ob.

Bass-cl. / Cl. in b. *pp*

1. Perc. *fff*

2. Perc. *pp* **△**
lasciar vibrare!

Piano
136 *mp*
(without Pedal)
136 *sfz*
8vb

Sop.

Alto

Tenor

Bass

1. VI. *p* *cresc.* *decresc.* *pp*

2. VI. *p* *cresc.* *decresc.* *pp* **Sul D**

Vla. *p* *cresc.* *decresc.* *pp*

Vcl. *p* *cresc.* *decresc.* *pp*

D. Bass **Sul E** *arco* (Bow changes unnoticeable) *sfz pp*

143

Fl. *ppp* *ppp*

Ob.

Bass-cl. / Cl. in b. *ppp*

1. Perc. *p*

2. Perc. *ppp* *ppp* *pp* *pp*

Piano

Sop. *pp* *mp* *mf* *mp*

Alto

Tenor

Bass

1. VI. *pp* *ppp* *Sul Tasto*

2. VI. *pp*

Vla. *pp*

Vcl.

D. Bass *pizz.* *pp* *pizz.*

with Triang. mallets

Red.

8va

Sub-1

Sub

3

5

7

10

de la no- che, mi cuer po mu do se

Piú Mosso (♩=60)

QUIEN ALUMBRA

Erullato Normale Erullato Normale Light on the Bass Erullato

Fl. *ppp* *ppp* *ppp* *ppp* *pp* *ppp*

Ob. *pp* *ppp* *pp* *pp*

Bass-cl. / Cl. in b. *pp* *pp* *pp* *pp*

1. Perc. *pp* *pp* *pp* *pp*

2. Perc.

Piano *pp* *pp*

Sop.

Alto

Tenor

Bass **H** molto espress. *mp* dolce *mp*

Cuan - do me mi - ras, el mu - ro tie - ne se -

1. VI. *pp* *pp* *pp* *pp*

2. VI. *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vcl. Normale *pp* *pp* *pp* *pp*

D. Bass arco espress. *p* *p* *pp* *pp*

162

Fl. Normale Erullato Normale Erullato

Ob. *pp* *pp*

Bass-cl. / Cl. in b. Normale Erullato

1. Perc. *pp* *p* *p*

2. Perc.

Piano *pp* *p* *pp* *una corda pp* *p*

Sop.

Alto

Tenor

Bass cre - tos. Mi te - mor pa - la - bras, po - e - mas.

1. VI. arco *pp* pizz. *mf* pizz. (quasi Chitarra) *mp*

2. VI. *pp* pizz. (quasi Chitarra) *mp*

Vla. *pp* *sfz pp* *pp* pizz. (quasi Chitarra) *mp*

Vcl. Sul Pont. Normale (arco) *pp* *pp* *pp* *pp*

D. Bass pizz. arco (Bow changes unnoticeable) *pp* *pp* *pp*

166

Fl.

6 7

Ob.

(joining the Bass)

ppp

Bass-cl. / Cl. in b.

pp

6 7

1. Perc.

pp

Red.

2. Perc.

166

Piano

ppp

6 7

Red.

Sop.

Alto

Tenor

Bass

166

1. VI.

pp

2. VI.

pp

6 7

Vla.

pp

6 7

Vcl.

pp

6

D. Bass

166

Detailed description of the musical score: This page contains the musical score for measures 166 through 170. The score is written for a full orchestra and includes vocal parts. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bass Clarinet/Clarinet in B-flat (Bass-cl./Cl. in b.), Percussion 1 (1. Perc.), Percussion 2 (2. Perc.), Piano (Piano), Soprano (Sop.), Alto, Tenor, Bass, Violin 1 (1. VI.), Violin 2 (2. VI.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. Bass). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/8. Measure 166 features a sixteenth-note triplet in the Flute and Bass Clarinet parts, marked with a forte dynamic (*pp*). The Oboe part begins in measure 166, marked '(joining the Bass)' and *ppp*. The Piano part has a triplet in measure 167, marked *ppp*. The Violin 1 part has a triplet in measure 167, marked *pp*. The Viola part has a triplet in measure 167, marked *pp*. The Violoncello part has a triplet in measure 167, marked *pp*. The Double Bass part has a triplet in measure 167, marked *pp*. The Percussion parts have specific markings: 1. Perc. has *pp* and *Red.*; 2. Perc. has a rest. The vocal parts (Sop., Alto, Tenor, Bass) have rests. The score includes various musical notations such as slurs, ties, and dynamic markings.

167

Fl. *ppp* *al niente*

Ob. *pp*

Bass-cl. / Cl. in b. *pp* *ppp* *p* *pp*

1. Perc. *ppp* *al niente*

2. Perc.

Piano *ppp* *pp* *pp*

Sop. *pp*

Alto

Tenor

Bass *dolce* *p molto espress.* So lo tú, ha ces de mi me -

1. VI. *arco* *p*

2. VI. *ppp* *al niente* Sul Pont. *pp*

Vla. *ppp* *al niente* Normale Sul G. *pp*

Vcl. *ppp* *al niente* (poco a poco Sul Pont) *pp*

D. Bass

REVELACION II

Light off (♩=60)

172 Erullato

Fl. *pp*

172 *molto espress.*

Ob. *pp* *pp*

172 *molto espress.*

Bass-cl. / Cl. in b. *p* *pp* **Muta in Cl. in b.**

172 *pp* *pppp* *delicato* *p* *pp*

1. Perc.

2. Perc.

Piano

Sop.

Alto

172 **On the backside of the stage**
with his own light

Tenor *mf* Si la ver (no "full voice") Intimo. Mezzavoce.

172 *san* *te.* *mf* *pppp*

Bass

172 *via SORD.*

1. VI.

172 *via SORD.*

2. VI.

172 *molto espress.* *pppp* *p* *pp* *via SORD.*

Vla.

172 *molto espress.* *pppp* *sfz* *pp* *via SORD.*

Vcl.

172 *via SORD.*

D. Bass

179

Fl.

179

Ob.

179

Bass-cl. / Cl. in b.

179

1. Perc. arco (Bow changes unnoticable) *pp* (sempre)

179

2. Perc.

179

Piano

179

Sop.

179

Alto

179

Tenor *mp* dad, te fue - ra re - ve - la - da *p* sú - bi - ta - men - te, te ma - ta - rí - a

179

Bass

179

1. VI.

179

2. VI.

179

Vla. Sul Pont. Sul G (Bow changes unnoticable) *ppp*

179

Vcl.

179

D. Bass R.P. (Bow changes unnoticable) *ppp*

183

Fl. *ppp* *pppp*

Ob. *ppp* *pppp*

Bass-cl. / Cl. in b.

1. Perc. *pppp*

2. Perc. *mp* (Gliss. always fast) *p*

Piano

Sop.

Alto

Tenor *Sostenuto!* *mf* *f* *ppp* *pp* *pppp* *molto espress.* *Light off* (only breath)

Bass *ppp* *pppp*

1. VI. *pp* (Bow changes unnoticiable)

2. VI.

Vla. *pppp*

Vcl. (Bow changes unnoticiable) *ppp* *pppp*

D. Bass *pppp* *SORDINA* *pp* *Sostenuto!*

EIN TRAUM
Poco piú mosso $\text{♩} = 72-80$

Light for ALTO and BASS

189 PAUSE

Fl.

189 PAUSE

Ob.

189 PAUSE

Bass-cl. / Cl. in b.

189 PAUSE

1. Perc.

2. Perc.

with Triang. mallets

p

pp

pp

ppp

189 PAUSE

Piano

189 PAUSE

Sop.

189 PAUSE

Alto

(parlato)

mf Lo sa - bí - an los tres.

189 PAUSE

Tenor

189 PAUSE

Bass

189 PAUSE

1. VI.

2. VI.

189 PAUSE

Vla.

189 PAUSE

Vcl.

189 PAUSE

189 via SORD.

189 PAUSE

D. Bass

pppp

195

Fl. dolce

195

Ob.

195

Bass-cl. / Cl. in b. *ppp* (non cresc.) *ppp*

195

1. Perc.

195

2. Perc.

195

Piano

195

Sop.

195

Alto

5 3 6

E - lla e - ra - la com - pa - ñe - ra de Kaf - ka. Kafka la/ha - bí - a so ña - do.

195

Tenor

195

Bass

(parlato) 6 3 3

mf Lo sa - bí - an los tres. Él e - ra/el a - migo de Kaf - ka.

195

1. VI.

195

2. VI.

195

Vla. *SuL.C.* *ppp* dolce

195

Vcl.

195

D. Bass

Light on the soprano

Light on the soprano OFF

200

Fl. dolce *pp* (non cresc.) *ppp*

200

Ob.

200

Bass-cl. / Cl. in b. unnoticable dolce *pp* (non cresc.)

200

1. Perc.

200

2. Perc.

200

Piano

200

Sop. (parlato) (dreaming-like) *mf* "Quiero que/es-ta no-che me quie-ras"

200

Alto *poco più f* Lo sa-bí-an los tres. *mf* La mu- jer le di-jo/al a - mi-go:

200

Tenor

200

Bass *poco più f* Kafka lo/ha-bí-a so-ñá-do. Lo sa-bí-an los tres.

200

1. VI.

200

2. VI.

200

Vla.

200

Vcl. dolce *pp* (Bow changes unnoticable) (non cresc.)

200

D. Bass

205

Fl. *unnoticable dolce* *pp* *(non cresc.)* **Light on the tenor** **Light on the tenor OFF**

Ob. 205

Bass-cl. / Cl. in b. 205 *ppp* *unnoticable* *pp* *(non cresc.)*

1. Perc. 205

2. Perc. 205

Piano 205

Sop. 205

Alto 205 *mp* *6* *7* Lo sa - bí - an los tres. El hom - bre le con - tes - tó:

Tenor 205 *mf* *(parlato)* *7* "Si pe - ca - mos, Kaf - ka de - ja - rá de so - ñar - nos".

Bass 205

1. VI. 205

2. VI. 205 *dolce* *pp unnoticable* *(Bow changes unnoticable)*

Vla. 205 *dolce* *pp unnoticable*

Vcl. 205

D. Bass 205

Light on the Alto OFF

211

Fl.

211

Ob.

211

Bass-cl. / Cl. in b.

211

1. Perc.

211

2. Perc.

211

Piano

211

Sop.

211

Alto

U-no lo supo. No/ha - bí - a na - die más en la tie-rra. Kafka se di - jo:

211

Tenor

211

Bass

"A - ho - ra que se fue-ron los dos, he que - da - do só - lo. De - ja - ré de so -

211

1. VI.

211

2. VI.

211

Vla.

211

Vcl.

211

D. Bass

pp poco a poco cresc.

mp

pppp poco a poco cresc.

mf

dolce pp unnoticiable poco a poco cresc.

(Bow changes unnoticiable)

dolce pp unnoticiable poco a poco cresc.

(Bow changes unnoticiable)

dolce pp unnoticiable poco a poco cresc.

(Bow changes unnoticiable)

pp unnoticiable poco a poco cresc.

(Bow changes unnoticiable)

219 **Muta in Piccolo**

Fl.

Ob. *f* sempre

Bass-cl. / Cl. in b. *mp*

1. Perc. *pp* sempre
(with the clarinet)
(without Pedal)

2. Perc.

Piano *mp*

Sop.

Alto

Tenor

Bass

1. VI. *mp*

2. VI. *mp*

Vla. *f* sempre

Vcl. *mf*

D. Bass *pp*

A Tempo
(Molto tranquillo)

222 *ritard.* **Muta in Flauto**

Fl.

222 *ritard.*

Ob.

222 *ritard.*

Bass-cl. / Cl. in b.

222 *ritard.*

1. Perc. *pp* *pppp*

2. Perc. *ritard.*

Piano *p* *ritard.* *pppp*

Sop. *ritard.*

Alto *ritard.*

Tenor *ritard.*

Bass *ritard.*

1. VI. *ppp* (Bow changes unnoticable) *ritard.* *al niente*

2. VI. *ppp* (Bow changes unnoticable) *ritard.* *al niente*

Vla. *ritard.* *ppp* *al niente*

Vcl. *ppp* (Bow changes unnoticable) *ritard.* *al niente*

D. Bass *ppp* (Bow changes unnoticable) *ritard.* *al niente*

227 *(delicato e dolce)*
ppp

Fl.

227
ppp

Ob.

227 *(delicato e dolce)*
ppp

Bass-cl. /
 Cl. in b.

227
pppp

1. Perc.

227
pppp

2. Perc.

227 *(una corda)*
pp

Piano

227
ppp

227
pp

227
ppp

Sop.

227

Alto

227

Tenor

227

Bass

227 *Sul Tasto* (Bow changes unnoticiable) *(simile)*
pp *(delicato e dolce)* *ppp*

1. VI.

227 *Sul Tasto* (Bow changes unnoticiable) *(simile)*
pp *(delicato e dolce)* *ppp*

2. VI.

227 *Sul Tasto* (Bow changes unnoticiable) *(simile)*
pp *(delicato e dolce)* *ppp*

Vla.

227 *Sul Tasto* (Bow changes unnoticiable) *(simile)*
pp *(delicato e dolce)* *ppp*

Vcl.

227 *Sul Tasto* (Bow changes unnoticiable) *(simile)*
pp *(delicato e dolce)* *ppp*

227 *pizz.*
pp

227 *pizz.*
ppp

D. Bass

(with the piano)

(molto espress. e rubato) **10"** **A Tempo**

Fl. *mf*

Ob. **10"**

Bass-cl. / Cl. in b. **10"** *pp* **Muta in Bass-cl.** **Muta in Cl. in b.**

1. Perc. **10"** *p* (without Pedal) *pp* arco

2. Perc. **10"**

Piano *ppp* *ppp* (without Pedal) *ppp*

Sop. **10"**

Alto **10"**

Tenor **10"**

Bass **10"**

1. VI. **10"** Normale *p* Sul Pont. *pp* (non trem.)

2. VI. **10"** Normale *p* Sul Pont. *pp* (non trem.)

Vla. **10"** Normale *p* Sul Pont. *pp* (non trem.)

Vcl. **10"** Normale *pp* pizz.

D. Bass **10"** *pp* arco

Light for all 4 singers

Allegro ♩ = 144

Fl. *pp*

Ob. *pppp* *pp*

Bass-cl. / Cl. in b. *ppp*

1. Perc. *mf*

2. Perc. *p* *pp* *pp* *p* *p*

Piano *mp*

Sop.

Alto

Tenor

Bass *p dolce*

1. VI. *arco normale* *p*

2. VI. *arco normale* *pp* *p*

Vla. *arco normale* *pp* *p*

Vcl. *arco normale* *pp* *p*

D. Bass

CUAN - DO ME MI - RAS

249

Fl. *mf*

Ob. *mf*

Bass-cl. / Cl. in b. *sfz p*

1. Perc. *f* *Red.*

2. Perc. *f* *f* *f* *p* *Quasi Echo* *p* *p*

Piano *fff* *sfz* *p* *pp*

Sop. *mf* TE MA - TA - RÍ - A

Alto *mf* SÚ - BI - TA MEN TE -

Tenor *mf* FUE - RA RE - VE -

Bass *mf* SI LA VER -

1. VI. *sfz p*

2. VI. *f*

Vla. *mf*

Vcl. *pp*

D. Bass

Detailed description of the musical score: The score is for measures 249 and 250. It includes parts for Flute, Oboe, Bass Clarinet/Clarinete en si bémol, Percussion 1 and 2, Piano, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics in Spanish. The score features various dynamics such as *mf*, *sfz*, *f*, *fff*, *p*, and *pp*. There are also performance markings like *Red.* and *Quasi Echo*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal lines are in Spanish: Soprano: TE MA - TA - RÍ - A; Alto: SÚ - BI - TA MEN TE -; Tenor: FUE - RA RE - VE -; Bass: SI LA VER -.

251

Fl. *sfz p* *f*

Ob. 251

Bass-cl. / Cl. in b. 251 *pp* *f*

1. Perc. 251 *mf* *Red.*

2. Perc. 251 *f* *p* *mp sempre*

Piano 251

Sop. 251 DE/A - LE - GRÍ - A

Alto 251

Tenor 251 LA DA

Bass 251 DAD

1. VI. 251 *f*

2. VI. 251 *sfz*

Vla. 251 *sfz* *f*

Vcl. 251 *mp* *f*

D. Bass 251

Detailed description of the musical score: This page contains a full orchestral and vocal score for measures 251-252. The instruments include Flute, Oboe, Bass Clarinet/Clarinete in B-flat, Percussion (1 and 2), Piano, Violin I and II, Viola, Violoncello, and Double Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The score includes dynamic markings such as *sfz p*, *f*, *pp*, *mf*, *f*, *p*, *mp sempre*, and *sfz*. The vocal parts have lyrics in Spanish: 'DE/A - LE - GRÍ - A' for Soprano, 'LA DA' for Tenor, and 'DAD' for Bass. There are also performance instructions like 'Red.' and 'mp sempre'. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

253

Fl. *sfz p*

Ob. *p*

Bass-cl. / Cl. in b. *p*

1. Perc.

2. Perc. *mp* *p* *Gliss. lento* *pp* *p* *pp*

Piano *una corda* *p sempre* (without Pedal)

Sop. *mf* AU - SEN - CIA - DES - NU - DA *pp*

Alto *mf* AU - SEN - CIA - DES - NU - DA *pp*

Tenor *mf* AU - SEN - CIA - DES - NU - DA *pp*

Bass *mf* AU - SEN - CIA - DES - NU - DA *pp*

1. VI. *sfz p* *f*

2. VI. *f*

Vla. *p*

Vcl. *sfz f* *p* (súbito) *pp* *Gliss.*

D. Bass

255

Fl. Erullato *pppp*

255

Ob. *p* *pppp*

255

Bass-cl. / Cl. in b. Erullato *pppp*

255

1. Perc. (Delicato / Ad. libitum) (Gliss. with Pedal) *pp* *pp* sempre

255

2. Perc. *f* lasciar vibrare! *pp*

255

Piano *pp* *p*

255

Sop.

255

Alto

255

Tenor

255

Bass

255

1. VI. *p* *pppp* Sul Pont. *pppp*

255

2. VI. *p* *pppp* Sul Pont. *pppp*

255

Vla. *p* *pppp* Sul Pont. *pppp*

255

Vcl. *p* *pppp* Sul Pont. *pppp*

255

D. Bass

8vb - - - !

*

LABERINTO

Lento $\text{♩} = 72$

261

Fl. *pp* *ppp*

Ob. *ppp*

Bass-cl. / Cl. in b. *pp* *ppp*

1. Perc. *ppp*

2. Perc. *ppp*

Piano *p* *pp*

Sop. *ppp* NO/HA - BRÁ NUN - CA U - NA

Alto *ppp* NO/HA - BRÁ NUN - CA/U - NA PUER -

Tenor *ppp* NO HA - BRÁ NUN - CA/U - NA

Bass

1. VI. *Sul Tasto* *pp* Normale *ppp*

2. VI. *Sul Tasto* *pp* Normale *ppp*

Vla. *Sul Tasto* *pp* Normale *ppp*

Vcl. *Sul Tasto* *pp* Normale *ppp*

D. Bass *ppp*

265

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

PUER - TA.

TA.

PUER - TA.

(parlato) (very convinced)

mf NO/HA - BRÁ NUNCA/U - NA PUER - TA.

(very convinced)

mf ES - TAS A - DEN - TRO Y/EL AL -

ppp

ppp

ppp

mf

poco

p

Ricochet Normale Ricochet Ricochet

Ricochet Ricochet Ricochet

Ricochet Normale Ricochet

poco

p

268

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

pppp *poco* *pppp*

pp *And.*

ppp *Lento*

ES - TAS A - DEN

ppp Y NO TIE - NE NI/AN -

ppp NI/EX - TER - NO MU - RO.

CA-ZAR A - BAR CA/EL U - NI - VER - SO. *mf* Y NO TIE - NE NI AN - VER - SO NI RE - VER - SO.

2

3

3

3

3

270 *ritard.*

Fl.

Ob.

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

Piano

Sop.

Alto

Tenor

Bass

1. VI.

2. VI.

Vla.

Vcl.

D. Bass

TRO Y/EL AL - CA - ZAR A - BAR CA EL U - NI - VER - SO.

VER - SO NI RE - VER - SO.

NI SE - CRE - TO CEN TRO.

NI EX - TER - NO MU - RO, NI SE - CRE - TO CEN - TRO.

pp *ppp*

Sul Pont. *ritard.* *pp*

Sul Pont. *ritard.* *pppp* *pp*

Sul Pont. *ritard.* *pp*

ritard. *ppp*

R.P. *ritard.* *ppp*

Meno Mosso $\text{♩} = 60$ (a tempo)

273 $5''$ *p*

Fl.

273 $5''$ *p*

Ob.

273 $5''$ *p*

Bass-cl. / Cl. in b.

273 $5''$ *pp*

1. Perc.

273 $5''$ *mp*

2. Perc.

8^{va} $5''$ *p*

Piano

273 $5''$ *p*

Sop.

273 $5''$

Alto

273 $5''$

Tenor

273 $5''$

Bass

(parlato) (very convinced)

NO/ES - PE - RES QUE/EL RI - GOR DE TU CA - MI - NO QUE

f *f*

273 Normale $5''$ *mp*

1. VI.

273 Normale $5''$ *p*

2. VI.

273 Normale $5''$ *p*

Vla.

273 $5''$ *p*

Vcl.

273 $5''$ *p*

D. Bass

(without Pedal)

pizz.

274 *Frullato*

Fl. *p* *pp* *p*

Ob. *p* *pp* *p* *Frullato*

Bass-cl. / Cl. in b. *p* *p* *p* *Frullato*

1. Perc. *p* *pp* *pp*

2. Perc. *pp* *pp*

Piano *p* *pp*

Sop. (parlato) *espress.* (with obsession) *mf* *p* *mp* *pp*
 QUE TER-CA-MEN-TE SE BI-FUR-CA/EN O - TRO QUE TER-CA-MEN-TE SE BI-FUR-CA/EN O - TRO

Alto (parlato) *espress.* (with obsession) *mf* *p* *mp* *pp* *p*
 QUE TER-CA-MEN-TE SE BI-FUR-CA/EN O - TRO QUE TER-CA-MEN-TE SE BI-FUR-CA/EN O - TRO QUE

Tenor (parlato) *espress.* (with obsession) *mf* *p* *mp* *pp*
 QUE TER-CA-MEN-TE SE BI - FUR-CA/EN O - TRO QUE TER-CA-MEN-TE SE BI - FUR-CA/EN O - TRO QUE TER-CA-MEN-TE SE BI -

Bass *p*
 TER-CA-MEN-TE SE BI-FUR-CA/EN O - TRO

1. VI. *mp* *mp* *p*

2. VI. *p* *pp* *mp*

Vla. *p* *p* *p* *Sul G*

Vcl. *p* *p* *p* *arco*

D. Bass *p* *p*

Meccanico (l'istesso tempo)

276

Fl.

276

Ob.

276

Bass-cl. / Cl. in b.

1. Perc.

2. Perc.

276

Piano

276

Sop.

276

Alto

276

Tenor

276

Bass

276

1. VI.

276

2. VI.

276

Vla.

276

Vcl.

276

D. Bass

mf TEN-DRÁ FIN *piú f* ES DE HIE-RRO TU DES-TI-NO *f* CO-MO TU JUEZ *f*

NO AGUARDES LA EMBESTIDA DEL TORO QUE ES UN HOMBRE Y CUYA EXTRANA FORMA PLURAL DA HORROR

pp *p* *mp* *mf* *f* < *ff*

MUTE

p *mp* *p*

mf *p*

Plucking the strings *mf* *p*

mf *p*

p *mp*

Sul Pont. *p* *pizz. lh.* *p*

pizz. *arco* *mp*

R.P. *p*

280

Fl. *mp* *p* *p* *p* *p* *p* *mp* *sfz* *sfz*

Ob. *p* *p* *p* *pp* *ppp* *mp*

Bass-cl. / Cl. in b. *p* *p* *mp* *p* *p* *pp*

1. Perc. *p* *p* *p* *mf* *p* *p* *pp*

2. Perc. *p* *p* *mf* *p*

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

Sop. unnoticabile NI *pppp*

Alto unnoticabile NO *pppp*

Tenor unnoticabile NA *pppp*

Bass A LA MARAÑA DE INTERMINABLE PIEDRA ENTRETEJIDA unnoticabile LA *pppp*

1. VI. *mp* *p* *mp* *mp* *p* *f* *pp* *sfz* *ppp*

2. VI. *p* *mp* *p* *mp* *p* *pizz.* *arco* *sfz* *sfz* *p*

Vla. *p* *mf* *pp* *pp* *p* *pizz.* *arco* *p* *pizz.*

Vcl. *mf* *p* *p* *mf* *p* *p* *p*

D. Bass *mp* *p* *p* *p* *p* *p* *p*

Erullato Normale pizz. >

Erullato Normale Erullato

8va Plucking the strings Normale Plucking the strings 8va Plucking the strings

8va Normale Plucking the strings Normale Plucking the strings

Sul Pont. pizz. Normale pizz. arco

Sul Pont. pizz. L.h. arco SulD pizz.

R.P. arco III₈ pizz. arco

Light only for the Bass

283

Fl.

283

Ob.

283

Bass-cl. / Cl. in b.

dolce

mp (non cresc.)

Muta in Bass-cl.

1. Perc.

2. Perc.

Piano

(soundless)

283

Sop.

poco a poco cresc.

SI - QUIE - RA EN EL NE - GRO CRE - PUS - CU - LO

molto fff

283

Alto

poco a poco cresc.

E XIS - TE

molto fff

283

Tenor

poco a poco cresc.

DA ES - PE - RES

molto fff

283

Bass

poco a poco cresc.

FIE - RA

molto fff

Deciso molto espress.

f (parlato)

NO E - XIS - TE. NA - DA/ES - PE - RES

1. VI.

2. VI.

283

Vla.

arco

p dolce (non cresc.)

fff

283

Vcl.

mp dolce (non cresc.)

fff

283

D. Bass

R.P.

mp dolce (non cresc.)

fff

Light off

Poco piú lento $\text{♩} = 50$

286

Fl.

286

Ob.

286

Bass-cl. / Cl. in b.

Libero *molto espress.*

pp *ppp* *al niente*

1. Perc.

286

2. Perc.

286

Piano

286

Sop.

286

Alto

286

Tenor

286

Bass

NI SI - QUIE - RA EN EL NE - GRO CRE - PÚS - CU - LO LA FIE - RA

286

1. VI.

286

2. VI.

ppp

286

Vla.

286

Vcl.

286

D. Bass

Laberinto (... "palabras, poemas"...) / Labyrinth (... "Wörter, Gedichte"...) /

Texte

Die beigefügten Texte sind FREI ins Deutsche übersetzt worden

– I –

La luna (Jorge Luis Borges)

Hay tanta soledad en ese oro.
La luna de la noche, no es la luna
Que vió el primer Adán. Los largos siglos
De la vigilia humana, la han colmado
De antiguo llanto. Mírala. Es tu espejo.

Der Mond

Es gibt soviel Eiskälte auf jenem Gold.
Der Mond der N_chte ist nicht der Mond
den der erste Adam sah. Die langen Jahrhunderte
der menschlichen Nachtwache haben ihn
mit altem Weinen angefüllt. Siehe ihn.
Er ist dein Spiegel.

– II –

El ausente (Alejandra Pizarnik)

La sangre quiere sentarse.
Le han robado su razón de amor.
Ausencia desnuda.
Me deliro. Me desplumo.
Qué diría el mundo, si dios
lo hubiera abandonado así?

Der Abwesende

Das Blut will sich setzen.
Jemand hat ihm seinen Grund zur Liebe gestohlen.
Bloße Abwesenheit.
Ich bin in Delirium. Ich rupfe mich.
Was würde die Welt sagen, wenn Gott
sie so verlassen hätte?

– III –

Revelación (Marcelo Gasparini)

"Si la verdad
te fuera revelada súbitamente
te mataría de alegría"
Dijo
La mariposa
y moría.

Enthüllung

"Wenn dir die Wahrheit
plötzlich enthüllt würde,
würdest du vor Freude sterben."
Sagte
die Schmetterling
und starb.

– IV –

Amantes (Alejandra Pizarnik)

"Una flor
no lejos de la noche
mi cuerpo mudo
se abre
a la delicada urgencia del rocío."

Liebepaar

"Eine Blume
nicht weit weg von der Nacht
mein stummer Körper
aufblüht
zu der zarten Kürze des Taus."

– V –

Quien alumbra (Alejandra Pizarnik)

Cuando me miras
mis ojos son llaves
el muro tiene secretos
mi temor palabras, poemas.
Sólo tú haces de mi memoria

Wer beleuchtet

Wenn Du mich anblickst,
sind meine Augen Schlüssel,
hat der Mauer Geheimnisse,
hat meine Angst Wörter, Gedichte.
Nur Du machst aus meinem Gedächtnis

una viajera fascinada
un fuego incesante.

Ein Traum (Jorge Luis Borges)

Lo sabían los tres.
Ella era la compañera de Kafka.
Kafka la había soñado.
Lo sabían los tres.
El era el amigo de Kafka.
Kafka lo había soñado.
Lo sabían los tres.
La mujer le dijo al amigo:
"Quiero que esta noche me quieras".
Lo sabían los tres.
El hombre le contestó: "Si pecamos,
Kafka dejará de soñarnos.
Uno lo supo.
No había nadie más en la tierra.
Kafka se dijo:
"Ahora que se fueron los dos, he quedado sólo.
Dejaré de soñarme".

Laberinto (Jorge Luis Borges)

No habrá nunca una puerta. Estás adentro
Y el Alcázar abarca el universo.
Y no tiene ni anverso ni reverso
Ni externo muro ni secreto centro.
No esperes que el rigor de tu camino
Que tercamente se bifurca en otro,
Tendrá fin. Es de hierro tu destino
Como tu juez. No aguardes la embestida
Del toro que es un hombre y cuya extraña
Forma plural da horror a la maraña
De interminable piedra entretejida.
No existe. Nada esperes. Ni siquiera
En el negro crepúsculo, la fiera.

einen faszinierten Reisenden,
ein unendliches Feuer.

– VI –

Ein Traum

Das haben alle drei gewußt.
Sie war die Partnerin Kafkas.
Kafka hat sie sich erträumt.
Das haben alle drei gewußt.
Er war der Freund Kafkas.
Kafka hat ihn sich erträumt.
Das haben alle drei gewußt.
Das Wieb sagte dem Freund:
"Ich will, daß Du mich in dieser Nacht liebst".
Das haben alle drei gewußt.
Der Mann antwortete: "Wenn wir sündigen
wird Kafka aufhören, sich uns zu erträumen.
Einer wußte es.
Es gab niemand weiter auf der Erde.
Kafka sagte sich:
"Nun da die beiden gegangen sind, bin ich allein.
Mich zu erträumen, werde ich aufhören".

– VII –

Labyrinth

Es wird nie eine Tür gegeben. Du bist darin
und die Burg umfaßt das Weltall.
Und es hat weder Vorderseite noch Rückseite
weder äußerliche Mauer noch geheimes Zentrum
Erwarte nicht, daß die Strenge deines Weges,
der sich starrsinnig in einem anderen teilt,
ein Ende haben wird. Aus Stahl ist dein Schicksal
wie dein Richter. Erwarte nicht die heftigen Angriffe
des Bullen, der ein Mann ist und dessen fremde,
vielfältige Gestalt dem Gestrüpp von
unendlich eingestreuten Steinen Schrecken gibt.
Es existiert nicht. Erwarte nichts.
Nicht einmal in der schwarzen Dämmerung, das
Raubtier