

OTRO POEMA DE LOS DONES

Peter Tornquist (1990)

T₁
B₁

pp sempre

$\text{♩} = 48$

accell. -----

T₂
B₂

pp sempre

4
4

3
4

2
4

3
4

4
4

Cl.
Bcl.
Bn 1.
2.
Hu 1.
Hu 2.
Tb 1.
Tb 2.

Vln 1.
2.
Vla 1.
2.

S₁ ^{3.4.} [u-] [na] [na]
 A₁ [de] [-sos] [u-] [na]
 T₁ [e-] [-sos] [u-] [na]
 B₁ [los] [dos] [u-] [na]

♩ = 66 ♩ = 72 più mosso

S₂ ^{3.4.} [u-] [na]
 A₂ ^{3.4.} [e] [la-] [la-] [-quel]
 T₂ de [u-] [de] [u-] [na]
 B₂ [-sos] [-sos] [-sos]

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

Cl. ^{mp}
 Bcl. ^p
 Bn 1 ^{sf}
 Bn 2 ^{sf}
 Hu 1. ^f
 Tb 1. ^{sf}
 2. ^{mf}

Vln 1. ^{sf} ^{sf}
 2. ^{sf} ^{sf}
 Vla 1. ^{mf} ^{sf} ^{sf}
 2. ^{mf} ^{sf} ^{sf}
 Vlc 1. ^{mf} ^{mp} ^{sf} ^{sf}
 2. ^{mf} ^{mp} ^{sf} ^{sf}
 Db 1. ^{mf} ^{mp} ^{mf} ^{sf}
 2. ^f ^{mp} ^p ^{mf} ^{fp}

2 mp p mf fp

p.2

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes vocal parts (S₁, A₁, T₁, B₁) and a Solo soprano part. The second system includes vocal parts (S₂, A₂, T₂) and a full orchestra (Cl., Bcl., Bn. 1 & 2, Hn. 1 & 2, Tb. 1 & 2, Vln. 1 & 2, Vla. 1 & 2, Vcl. 1 & 2, Db. 1 & 2). The tempo is marked as $\text{♩} = 88 \rightarrow 108$ and *rit. molto*, with a final tempo of $\text{♩} = 48$. The score contains various musical notations including dynamics (e.g., *mf*, *f*, *fp*, *pp*), articulation (e.g., *tr*, *acc*), and phrasing. A large watermark "IB noter" is visible across the center of the page.

4 3 4 3 2 3 2

S₁ [a] [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp

A₁ pp [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp

sempre pp

B₁

S₂ [a] [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp

A₂ pp [na] [ma] [na] [ma] [na] [ma] [na] [ma]

pp

sempre pp

B₂

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accell. ----- ♩ = 100 subito

4 3 4 4 3 2 3 2



Bcl. p sf

Bn 1. mp

Hr. 1. pp

2. pp

Tb. 1. pp

2. pp

Ylc. 1. p

2. p

Ylb. 1. p

2. p

FRANCO BISTAVE

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3

S₁ [-oo] [-lor] sf [fun-] [-de] [-de]
 A₁ [o-] [con-] [cul-] [-de]
 T₁ [o-] [-lor] 1.-4. [fun-] [-de] 4. [mis-]
 B₁ [o-] 2. [ul-] p sempre [di-]
 p

S₂ 1,2 2. [que] [o-] [-tro]
 A₂ [o-] [cul-] [-to] 1.-4. [cul-] 4. [cul- to]
 T₂ [cul-] 1,2 p sempre [-to] 3,4 [con-] [-de] 1,4 [di-]
 B₂ [con-] [fun-] [-de] [ul-] [ti-]
 p

3
4



2
4

3
4

Bcl. p mf sf
 Bn 1. mf sf
 2. mf sf
 Hu 1. sf
 Hu 2. sf
 Tb 1. mf p mf sf
 Tb 2. p mf sf

Vc 1. p mf
 2. p mf
 Db 1. mf
 Db 2. p f
 5

T₁

B₁

[di-] [vi-] pp

[di-] [ver-] pp

1., 2. [di-] [-ver] ppp

3. [cien-] [-te] ppp

[vi-] p

T₂

B₂

[vi-] 1. [e-] pp

[vi-] 3. [e-] pp

[vi-] 1. 2. pp

3. 4. [wo-] [di-] [ver-] [te] ppp

[mi-]

rit. poco a poco



$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

Bcl

Bn 1. pp

Hn 1. pp

Vln 1. p (sord.)

2. p (sord.)

Vlc 1. f sf

2. p

Db 1. p sf

2. p

6

3,4. S₁

S₁ [A-quel] [o-tro] [sue-ño] [el] [ul-] [ti-]

A₁ [A-] [-quel] [sue-] [sue-]

T₁ [A-quel] [o-tro] [sue-ño] [be-] [rin-] [-tro] [el] [ul-] [ti-]

B₁ [A-quel] [o-tro] [la-] [be-] [rin-] [-to] [las] [-pa-]

S₂ [el] [ul-] [ti-] [-mo] [di-]

A₂ [la] [ma-] [si-] [-ca] [ul] [ti-] [del]

T₂ [e- fec- tos] [el] [ul-] [ti-] [-mo]

B₂ [las] [-pa-] [-la] [-bras] [el] [pris-] [pris-] [-ma]

$\text{♩} = 65$

4	3	4	2
4	4	4	4

Cl. p mp pp

Bcl.

In 1. pp

2. pp

Vla 1. (con sord.) pp



S₁
 A₁
 T₁
 B₁
 S₂
 A₂
 T₂
 B₂

[-mo] [-ver] [-so] [-sas] [dos] [te] [so] [ros]
 [e] [cos] [dos] [te] [so] [ros]
 [-ño] [-sas] [dos] [te] [so] [ros]
 [E-mo] [ver] [ul] [ti] [mo]
 [ver] [e] [ul] [ti] [mo]
 [la] [bras] [ul] [ti] [mo]
 [a] [-mo] [-sas] [dos] [te] [so] [ros]
 [in] [e] [-sas] [dos] [te] [so] [ros]
 [fier] [-sas] [dos] [te] [so] [ros]
 [de] [cris] [tal] [los] [e] [fec] [tos]
 [de] [cris] [tal] [los] [e] [fec] [tos]
 [de] [cris] [tal] [los] [e] [fec] [tos]

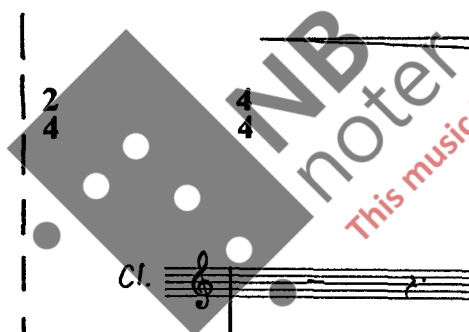
PANAS ESTAVE
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2 4
4 4

Cl.
 Bu 1.
 2.
 Hu 1.
 2.
 Tb 1.
 Tb 2.

Bcl.

f
 mf
 p



Vln 1.
 2.

S₁
[sue-] [i-vo] [del] [in-] [fier-] [-vo]
[quel] [sue-] [-vo] [del] [in-] [fier-] [-vo]

A₁
[A-quel] [sue-] [-vo] [del] [in-] [fier-] [-vo]

T₁
[di-] [a]

B₁
[di-] [a]

S₂
[ci-] [o] [de] [cris-] [ta-] [-les]
[la-] [ci-] [o] [de] [cris-] [ta-] [-les]

A₂
[ra-] [la-] [ci-] [o] [de] [cris-] [ta-] [-les] [la] [mú-] [si-] [ca]

T₂
[quel] [o-] [-tro] [sue-] [-vo]

B₂
[A-] [quel] [o-] [-tro] [sue-]



3
4

3
8

Cl.

Bcl.

Bu 1.
2.

Hr 1.
2.

Tb 1.
2.

Vln 1.
2.

Vla 1.
2.

Vcl 1.
2.

Db 1.
2.

ff
f
p

9

3/16 2/16 3/16 2/8 3/16 2/16 3/16 2/8

[al] [di- vi- -na] [la-be- rin- to] [de]

Cl.
Bcl.
Bn1.
2.

sf.

Vln 1.
Vln 2.

2/16 3/16 2/8 3/8 3/16 f p

Sop. [los e - fec - tos] [] [de las]

Cl.

Bcl.

Bu 1.

2.

Vln 1.

2.

Vln 1.

2.

Vcl 1.

2.

Db 1.

Db 2.

tr *sf* *sf* *mf* *p* *ff*

Detailed description: This is a page of a musical score, page 11. It features a vocal line at the top with lyrics in Spanish: "[los e - fec - tos] [] [de las]". Above the vocal line are time signatures: 2/16, 3/16, 2/8, 3/8, and 3/16. Dynamic markings include *f* and *p*. Below the vocal line are staves for woodwinds: Clarinet (Cl.), Bassoon (Bcl.), and Bassoon 1 (Bu 1.) with a second part (2.). The woodwind parts include trills (*tr*) and sforzando (*sf*) markings. Below the woodwinds are string parts: Violins 1 and 2 (Vln 1., 2.), Violas (Vcl 1., 2.), and Double Basses (Db 1., 2.). The string parts include various articulations like *p* and *ff*, and some trills. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

2/16 3/16 2/16 2/8 3/8 3/16

Sop. [cau - sas] [Por las] [cri - a - tu - ras] que for - man

Cl. *p*

Bul. 2. *p*

Vln 1. *mf* *sf* *sf* *p*

Vln 2.

Vla 1.

2.

Vlc 1.

Vc 2.

Db 1.

12

2/8 3/16 2/8 2/16 7/16 (2+2+3) 2/8 3/16

mf _____

Sop. *mf* _____

[es- _____ te] [u-ni-ver _____ -so]

Cl. *mf* _____ *f* _____

Bcl. _____

Bn 1. *sf* _____

2. *sf* _____

Vn 1. _____ *f* _____

Vn 2. _____ *mf* _____

Va 1. _____ *pp* _____

Vc 1. _____ *pp* _____

2. _____

Db 1. _____ *pp* _____

Db 2. _____

$\frac{3}{16}$

$\frac{5}{16}$ (3-2)

$\frac{2}{8}$

$\frac{7}{16}$ (3+2+2)

$\frac{3}{8}$

$\frac{5}{16}$ (3-2)

Sop.

[Por la ra-zón, que] [por la ra-zón, que no ce-]



Cl.
Bcl.

Bu 1.
2.

vl. 1.
2.
Va 1.
2.
Vc 1.
2.
Db 1.
2.

$\frac{3}{16}$ $\frac{5}{16}$ (2+3) $\frac{7}{16}$ (2+2+3) $\frac{3}{8}$

poco rit ----- *a tempo*

Sop. [que no ce sa ra de]

Cl.
Bcl.
Bn 1
2.
Vn 1.
2.
Va 1.
2.
Vc 1.
2.
Cb 1.
2.

NB
noter
This music is copyright protected

$\frac{7}{16}$ (2+3+2)

$\frac{3}{8}$

$\frac{3}{16}$

$\frac{2}{16}$

$\frac{7}{16}$ (2+2+3)

$\frac{2}{16}$

$\frac{7}{16}$ (3+2+2)

Sop.

[de so-ñar —]

[con un]

[con un pla- — no- del]

Bcl.

Bn1.

2.

Vn 1.

2.

Vc 1.

2.

Db 1.

2.

S₁ [tor] [la] [ma-ña-na] [de] [ca-o-ba] [el] [ce-dro] [san-da-lo] [Por] [los] [ri-os] [se-]

A₁ [Por] [la] [ma-ña-na] [i-lu-sion] [de] [el] [ce-dro] [se-]

T₁ [Por] [la] [i-lu-sion] [de] [un] [prin-oi-pio] [ce-dro] [el] [pan] [y] [la] [sal]

B₁ [Por] [la] [un] [prin-oi-pio] [ce-dro] [san-da-lo] [el] [pan] [la] [sal]

[Por] [la] [i-lu-sion] [de] [un] [ce-dro] [el] [san-da-lo] [el] [pan] [la] [sal]

ff *f*

S₂ [Por] [el] [pris-ma] [de] [la] [pe-sa] [Por] [la] [no-che] [fi-wie-bla]

A₂ [Por] [el] [pris-ma] [y] [la] [pe-sa] [no-che] [su] [fi-wie-bla]

T₂ [pris-ma] [cris-tal] [la] [pe-sa] [la] [no-che] [su] [as-tro-no]

B₂ [de] [cris-tal] [la] [pe-sa] [de] [bron-ce] [la] [no-che] [y] [su] [as-tro-no]

[de] [cris-tal] [la] [pe-sa] [de] [bron-ce] [la] [no-che] [y] [su] [as-tro-no]

ff *f*

$\frac{3}{16}$ $\frac{5}{16}$ (2+3) 2 3 5 2 3
 16 16 8 16 16 (3+2) 8 8

Sop [la-be-rin-to]

Bcl. *ff*

Bn 1. *ff*

2. *ff*

Vn 1. *ff*

2. *ff*

Va 1. *ff*

2. *ff*

Vc 1. *ff*

2. *ff*

S₁ [Cre-tos] [Por] [los] [de-sier-to]

A₁ [Cre-tos] [Por] [los] [mi-nu-tos] [que] [pre-ce-den] [el] [que es] [un] [de-sier-to]

T₁ [que] [con-ver-gen] [en] [de-sier-to]

B₁ [que] [con-ver-gen] [en] [mi] [pre-ce-den] [al] [suc-ño]

[Cre-tos] [en] [mi] [mar] [que es] [un] [de-sier-to]

f *mf*

S₂ [tor] [las] [ra-yas] [tor] [a-quel] [suc-ño] [tor] [la]

A₂ [tor] [las] [ra-yas] [del] [hi-gre] [tor] [a-] [a-quel] [o-] [-tro]

T₂ [mi-a] [tor] [las] [ra-yas] [por] [el] [pan] [o-] [-tro]

B₂ [mi-a] [tor] [el] [pan] [y] [la] [sa] [o-tro] [suc-ño]

[mi-a] [tor] [el] [pan] [y] [la] [sa] [o-tro] [suc-ño]

f *mf*

2
8

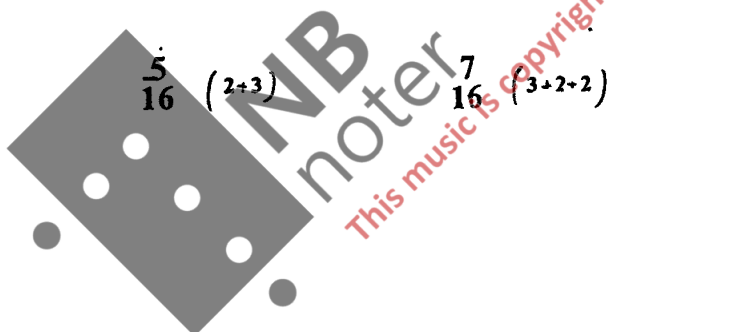
7
16 (3+2+2)

5
16 (2+3)

7
16 (3+2+2)

5
16 (2+3)

2
8



S₁ [y] [u-na] [si-fra] [nos] [de] pa-na [la] [i-lu-sión] [en los ver-sos]
 A₁ [y] [u-na] [si-fra] [ma-ña-na] [de] pa-na [la] [i-lu-sión] [del] [o-ro] [por]
 T₁ [to] [que] [sa-be-mos] [ña-na]
 B₁ [res-plan-de-cien-te] [no] [sa-be-mos] [ma-] [ña-na] [que]
 S₂ [no-che] [el] [pris-] [ma] [la] [pe-sa] [pre-ce-den]
 A₂ [no-che] [el] [pris-] [ma] [de] [cris-tal] [pe-sa] [de] [bron-ce] [que] [por] [el]
 T₂ [su] [ti-nie-bla] [por] [el] [pris-ma] [cris-tal]
 B₂ [su] [as-tro-no-mi-a] [cris-tal] [la] [pe-sa] [de] [bron-]

5
16 (2+3)

2
8

6
16 (3+3)

2
8

5
16 (2+3)

3
8



1.2. 3.4.

S₁
 [el sue-] [-ño] [los]
 [que] [pre-] [te-] [so-] [-ros]

A₁
 [los] [pre-ce] [sue-] [-ño] [muer-te]
 [los] [el] [sue-] [-ño] [la] [muer-te]

B₁
 [vos] [de-pa-] [ra] [los] [mi-nu-] [tos] [pre-ce-]
 [vos] [de-pa-] [ra] for los que [pre-ce-]

T₁
 [nu-] [tos] [pre-ce-] [den] [y] [la]
 [mi-nu-] [ce-] [den] [y] [la]

S₂
 [pre-] [ce-] [den] [la] [muer-] [-te]
 [sue-] [-ño] [pre-ce-] [y] [la] [muer-] [-te]

A₂
 [mi-nu-] [fos] [pre-ce] [y] [la] [e-] [sos]
 [nu-] [tos] [y] [la] [e-] [sos]

B₂
 [-ce] [muer-] [-te] [por] [los] [que] [pre-ce-] [al sue-]
 [-ce] [muer-] [-te] [por] [los] [que] [pre-ce-] [pre-]

T₂
 [que] [pre-ce-] [al] [sue-] [-ño] [la]
 [que] [pre-ce-] [al] [sue-] [-ño] [la]

3
8

Cl.
 Bcl.
 Bn 1.
 Bn 2.

Tb 1.
 Tb 2.

Vln 1.
 2.

Vla 1.
 2.

Vlc 1.
 2.

Db 1.
 2.

20



Score for vocal and instrumental ensemble. The score includes parts for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), Bass 2 (B2), Soprano (Sop.), Clarinet (Cl.), Bassoon (Bcl.), Bassoon 1 (Bn 1.), Horn 1 (Hu 1.), Horn 2 (Hu 2.), Trombone 1 (Tb 1.), Trombone 2 (Tb 2.), Violin 1 (Vn. 1.), Violin 2 (Vn. 2.), Viola (Va.), Violoncello 1 (Vc. 1.), Double Bass 1 (Db. 1.), and Double Bass 2 (Db. 2.).

The vocal parts (S1, A1, T1, B1, S2, A2, T2, B2, Sop.) contain lyrics in Spanish. The instrumental parts include woodwinds, brass, and strings.

Lyrics for Soprano 1 (S1):

[los] [te- so-] [so- -vos] [e- -sos] [e- sos] [dos] [o- cul- -tos] [do-] [mi-] [un-] [-tos] [so- -vos] [e- -sos] [e- sos] [dos] [o- cul-] [do- -nes] [dos] [o- cul-] [-fos] [del] [o-] [cul-] [-fos] [do-] [o-] [muer- te- -so] [o- cul- tos] [do- nes] [muer- te- so- vos] [cul- tos] [do- nes] [-ño] [o-] [cul-] [-fos] [o-]

Lyrics for Soprano (Sop.):

[Por los mi- nu- tos que pre- ce- den al sue- ño] [Por el sue- ño y la muer- te, - e- sos]

Time signatures: 2/8, 3/8, 2/8.

Dynamic markings: mf, p, mp, sf, sf p.

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Score for Soprano (Sop.), Tenors (T1, T2), Basses (B1, B2), and Orchestra. The score includes vocal lines with lyrics and instrumental parts for various instruments.

Vocal Lines:

- S1:** [los] [do-] [-nes]
- S2:** [-nes]
- Sop.:** [dos te-so-ros] [Por los i-nu-me-ros do-nes que no e-nu-me-ro] [Por mú-]

Instrumental Lines:

- T1, T2, B1, B2:** mp [tiem-]
- Bcl.:** p
- Bu. 1, 2:** p
- Hu. 1, 2:** p
- Tb. 1, 2:** p
- Vln. 1, 2:** mf, senza vib.
- Vla. 1, 2:** mf, senza vib.
- Vlc. 1, 2:** mf, senza vib.
- Db. 1, 2:** mf, p

Tempo/Measure Markings: 3/8, 2/8, 4/8

Page Number: 22

Handwritten musical score for a symphony orchestra and vocal soloist. The score is arranged in systems, with each system containing multiple staves for different instruments or voices. The instruments listed on the left include:

- T₁ (Tenors 1)
- B₁ (Bass 1)
- T₂ (Tenors 2)
- B₂ (Bass 2)
- Sop. (Soprano)
- Cl. (Clarinet)
- B.Cl. (Bass Clarinet)
- Bn 1. (Bassoon 1)
- 2. (Bassoon 2)
- Hn. 1. (Horn 1)
- 2. (Horn 2)
- Tb. 1. (Trumpet 1)
- 2. (Trumpet 2)
- Vn. 1. (Violin 1)
- 2. (Violin 2)
- Va. 1. (Viola 1)
- 2. (Viola 2)
- Vc. 1. (Violoncello 1)
- 2. (Violoncello 2)
- Db. 1. (Double Bass 1)
- 2. (Double Bass 2)

The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The vocal soloist part includes the lyrics: [- si - ca] [mis - te - ri - a - sa for - ma del tiem - po].

Rehearsal marks are present: $\frac{3}{8}$ and $\frac{2}{16}$.

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