

J O R G E L U I S
B O R G E S

A COLLECTION OF POEMS
FOR SOPRANO AND PIANO



COMPOSED BY FABRICIO BRACHETTA
MUSIC SCORE

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The Suicide

Music :Fabricio Brachetta

Text: Jorge Luis Borges

Adagio

p

Adagio

Not a star

cresc.

Not a star will remain in the night Not a star

f

cresc.

in the night will remain in the night The night The night its

poco marcato

self will not remain I will die I will die and with me the sun the sun

18 *p* *f* *p*

of the in to le ra ble u ni verse u ni verse

p *cresc.* *f* *p* *poco tenuto*

23 *f* *dim.* *mp* *f*

I'll e rase the pyra mids I'll e rase the pyra mids I'll e rase I'll e rase I'll e rase the

f *dim.* *mp* *f*

28

coins the con ti nents and all the fa ces I'll e rase

f *3*

32

I'll e rase the ac cu mu la ted past I'll

3

35

e ra se I'll e rase

f

3

3

37

the ac cu mu la ted past

sempre f

3

3

39

past past

3

3

41

past past I'll make dust of his to ry I'll make dust of his to ry

dim.

p

f

p

45 *cresc.* *f*

dust of dust _____ dust of dust _____ Now I ga ze

cresc. *f*

48 *sotto voce*

ga ze ga ze ga

ff *p subito*

51 *cresc.* *f* *molto appassionato*

ze at the last sun set at the last sun set

ff marcato

55 *dim.* *p* *più dolce*

sun set sun set I am lis te ning to the last

ff *dim.* *p*

59 *cresc.*

f

I am lis tening to the last bird

63 *p* *dolcissimo*

I be queath I be queath I be queath no thing ness

p *molto espress.*

67

f

no thing ness to no one to no one

cresc.

f

rit.

71

no one no one no one

rit.

The Rain

Music: Fabricio Brachetta

Text: Jorge Luis Borges

Andante

f

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 12/8. The key signature has one sharp (F#). The tempo is marked 'Andante'. The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment starts with a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The word 'The' is written below the vocal line.

The second system of the musical score, starting at measure 3. The vocal line continues with the lyrics 'af ter noon grows light be cause at last'. The piano accompaniment features a dynamic change from *mp* to *f subito* and then *dim.*. The piano part includes various articulations like accents and slurs.

The third system of the musical score, starting at measure 6. The vocal line continues with the lyrics 'A brupt ly a mi nu tely shre dded rain Is fa lling Is fa lling'. The piano accompaniment features a dynamic change from *mp* to *f*. The piano part includes various articulations like accents and slurs.

9 *p* *cresc.* *f*

For once a gain For once a gain

p *cresc.* *f*

11 *mf*

Rain is a thing happening in the past in the past

f *mf sempre dolce*

14 *p* *cresc.* *f*

in the past For once a gain

p *f*

RH

17

For once a gain

sempre f

19

f

21

p

Who e ver hears it fall

dim.

p

23

has brought to mind Time when by a sud den lu cky chance a flo wer called Rose

p

26

poco funesto

f

was o pen to his glance and the cu rious co lour and the cu rious co lour

mp

f

29 *dim.* *mp*

of the colour kind of the colour kind This rain that blinds the windows

32 *p*

with its mists with its mists with its mists with its mists Will glad den in suburbs

35

no more to be found The black grapes on a vine on a vine

più dolce *mp*

38 *mf* *f*

on a vine on a vine In a cer_tain patio that no lon ger e

41 *p*

xist And the dren_ ched af ter noon brings back the sound how long for? _____

43 *f*

how long for? how long for?

The Moon

Muisc: Fabricio Brachetta

Text: Jorge Luis Borges

Adagio molto

Adagio molto

p sempre molto espress.

cresc.

f

mp

mp

f

The re is such so li tude the re is such so li tude

cresc.

f

11

p

in that gold in that

13

f

gold the re is such so li tude the re is such so li tude

15

p cresc.

f dim.

the re is such so li tude in that gold in that gold

18 *with sadness* *lunga*

p

p

in that gold

Più mosso

21

f

The moon of these nights is not the moon

Più mosso

f

23

The moon of these nights is not the moon

26

1. | 2.

The

29 - rit.

Adagio molto, Tempo primo

f

rit.

Adagio molto, Tempo primo

The first A dam saw The first A dam saw

32

p

Long cen tu ries Of hu man vi gil

p cresc.

34

f

have filled her with with an old la ment with an old la ment

f sf

36

poco glissando

See See See See

p più dolce

f

p più dolce f

39 *p* See _____ See _____ See *p* She is your mi_____

p *p subito*

42 rror

p

45

p *pp*

To a Cat

Music: Fabricio Brachetta

Text: Jorge Luis Borges

Lento

Musical score for measures 1-5. The piece is in 3/4 time and begins with a treble clef staff containing five whole rests. The piano accompaniment starts in the bass clef with a piano (*p*) dynamic. The right hand features a series of chords and dyads, many with slurs and accents. The left hand provides a steady accompaniment with chords and moving lines.

Musical score for measures 6-9. The treble clef staff continues with whole rests. The piano accompaniment continues with similar textures, including slurs and accents in both hands.

Musical score for measures 10-13. The treble clef staff continues with whole rests. The piano accompaniment shows more complex rhythmic patterns, including sixteenth-note runs in the right hand and slurs in the left hand.

Musical score for measures 14-17. The treble clef staff continues with whole rests. The piano accompaniment features dynamic markings: *ff* più marcato, *pp* subito, *ff*, and *f*. The right hand has slurs and accents, while the left hand continues with chords and moving lines.

18

rit.

mp p pp più dolce

rit.

22

p A tempo

Mi rrors are not more si_____ lent nor the cree ping

A tempo

p

26

dawn mo_ re se cre tive mo_ re se cre tive in_____ the moon light

sfz sfz sfz sfz

30

in_____ the moon light You are the phan ter

34

f

we catch sign of from a far

f poco marcato *pp subito*

38

we catch sign of from a far

sfz sfz sfz

42

mp *p più dolce e legato* *pp*

rit.

rit.

Poco cantabile

46

mf

By the in nex pli cable wor kings of a di vine law of a di vine law

Poco cantabile

mf

we look for you

in vain

1. **A tempo primo**

More re mote *p*

p **A tempo primo**

More re mote e ven More re mote e ven than the Gan ges or the se tting sun

we look for you in vain we look for you in vain

p

67

yours is the so li tude yours is the so li tude yours is the so li tude

72

yours is the se — cret

f *poco rit.*

76

Your haunch a llows the lin ge ring ca ress of my

80

hand you have ac cep ted you have ac cep ted since that long for go tten

84

past the love of the distrustful hand You be long

88

to another time You are lord of a place

92

bounded like a dream like a dream

96

molto rit.

A Patio

Music: Fabricio Brachetta

Text: Jorge Luis Borges

Adagio sostenuto

The musical score is written for Soprano and Piano. It begins with a 12/8 time signature and the tempo marking **Adagio sostenuto**. The piano accompaniment starts with the instruction *p molto espress.* and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line is initially silent. At measure 5, the Soprano part begins with the lyrics: "At evening At evening they grow weary At evening". The piano accompaniment continues with the instruction *mf molto dolce*. At measure 8, the Soprano part continues with the lyrics: "the patio's two or three colours the patio's". The piano accompaniment includes the instruction *mf sempre legato* and *sf* (sforzando) at measure 11. The score concludes at measure 11.

Soprano

Adagio sostenuto

Piano

p molto espress.

5

S.

Pno.

8 *mf molto dolce*

S.

At evening At evening they grow weary At evening

Pno.

mf sempre legato *sf*

11

S.

the patio's two or three colours the patio's

Pno.

14

S. two or three co lours

Pno. *mf* *f*

17

S. To night the moon bright circle fails to do mi nate space

Pno. *p cresc.* *f*

20

S. To night the moon, bright cir cle *dim.*

Pno.

23

S. fails to do mi nate fails to do mi nate space Pa tio chanel of sky The pa tio is the slope

Pno. *p* *subito f*

26 *p subito* *molto espress.*

S. *down* which flows in to the house *Se*

Pno. *p subito* *sf*

28

S. *re* e ter ni ty waits at the cross road of stars stars stars stars

Pno.

30

S. stars stars stars stars

Pno. *f subito* *p subito*

32

S.

Pno. *p cresc.* *f* *p subito*

34

S.

Pno.

f poco tenuto *p* *più dolce* *cresc. molto*

37

S.

To night the moon bright cir cle fails_ to do mi nate space To night

Pno.

f

40

S.

the moon, bright cir cle fails to do mi nate fails_ to do mi nate

Pno.

sempre f

43

S.

space Pa tio cha nnel of sky It's plea sant to live in the friend ly dark

Pno.

f

45

S. of en trance way ar bour en trance way ar bour and cis—

Pno. *p* *cresc.* *f*

48

S. tern Pa tio cha nnel of sky Pa tio cha nnel of sky

Pno. *f*

51 *p* *più dolce*

S. cha nnel of sky cha nnel of sky—

Pno. *p* *molto espress.* *cresc.*

54 *molto rall.*

S.

Pno. *mf* *ff* *ff*

Two English Poems (I)

Music: Fabricio Brachetta

Text: Jorge Luis Borges

Allegro ma non troppo

The musical score is written in 4/4 time and consists of a piano accompaniment and a vocal line. The tempo is marked 'Allegro ma non troppo'. The piano part features a rhythmic pattern of eighth notes with slurs and accents, often marked with *sf* (sforzando). The vocal line includes lyrics in English, with some words underlined. The score is divided into systems, with measure numbers 4, 7, and 10 indicated. Dynamics range from *f* (forte) to *ff* (fortissimo). The lyrics are: 'The uses less dawn find me in a de ser ted street cor ner', 'I have out lived I have out lived the night Nights are proud', 'waves dark blue topped hea vy weight la den with all the hues of deep'.

Allegro ma non troppo

f

sf *sf* *sf*

4 *mf*

The uses less dawn find me in a de ser ted street cor ner

mf

sf *sf* *sf*

7

I have out lived I have out lived the night Nights are proud

sempre f

sf

10

waves dark blue topped hea vy weight la den with all the hues of deep

sf *sf* *sf* *sf* *ff*

13

spoil spoil la den with things un like ly

f *sf* *ff*

16

rall. Lento *p*

and de si ra ble Nights have a ha bit of mys te rious dreams_

rall. Lento

dim. *p molto legato*

19

p *più espress.*

and re fu sals of things half gi ven a way half gi ven a

24

way half with held of joy with a dark

sempre p

27

he mis phere_ Nights act that

Allegro ma non troppo, Tempo primo

32

way I tell you The surge that night_____

Allegro ma non troppo, Tempo primo

35

left me the customary shreds and odd ends_____ some ha ted friends to chat with

38

mu sic for dreams and the smoke of odd bitter a shes the things my hun gry heart

41 *mp dim.* ----- *p*

the things my hun gry heart the things my hun gry heart

mp *p*

rall. ----- Moderato *p*

43

has no use for The big wave brought

rall. ----- Moderato *dim.* *p*

46

you words, a ny words your laugh ter and you so la zi ly and

50 *cresc.*

in ce ssan tly beau ti ful We talked and you have for go tten the

53 *f*

words The sha tte ring dawn finds me in a

f marcato

57 *p*

de ssertstreet your pro file turned away the sound that goes to make your name the lilt of your laugh ter

pp subito *p più dolce*

62

— these are the i llus tra tions toys you have left me —

66

mf *p*

69

p

I turned them o ver in the dawn_ I _ lose them I _ find them.

p

73

f

_ I tell them to the few stray dogs and to the few stray stars_ of the dawn of the

cresc. *f* *f*

78

f

dawn of the dawn of the

f

Allegro ma non troppo, Tempo primo

82

mf

dawn

Your dark rich life — I must get at you some how

Allegro ma non troppo, Tempo primo

Musical score for measures 82-85. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. The piano accompaniment (grand staff) features a strong *f* dynamic with chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamics shift to *mf* and *sf* in the later measures.

86

f

I put a way those i llus tri ous toys you have left

Musical score for measures 86-88. The vocal line (treble clef) starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, followed by a dotted quarter note C5, quarter note B4, quarter note A4, quarter note G4. The piano accompaniment (grand staff) continues with a strong *f* dynamic and complex rhythmic patterns.

89

me

I want your hi dden look your real smile.

Musical score for measures 89-91. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. The piano accompaniment (grand staff) features a strong *sf* dynamic with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

92

— that lonely mockingsmile your cool mi rror knows

Musical score for measures 92-95. The vocal line (treble clef) starts with a whole rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. The piano accompaniment (grand staff) features a strong *ff* dynamic with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

INFERNO V:129

Music: Fabricio Brachetta
Text: Jorge Luis Borges

Adagio

Adagio

mp *cresc.*

4

f

8

p

11

rall.

rall.

f *mp*

They let fall the book when they see that

f

they are the ones in the book they are the ones in the book In the

p

book They will be in a no ther, grea ter but what can that ma tter to them

poco cresc. *mp*

28

now they're Pao lo Fran ces ca

31

f

Now two friends who are sha ring

33

mf

cresc.

The sa vour of fa ble

35

p

they gaze with in cre dou lous won der

4 37

f

they gaze with in cre dou lous won der Their hands do not

touch

f

40

mp

touch Their hands do not touch

mp

44

cresc. *f*

Their hands do not touch Their hands do not touch Their hands do not touch

p *cresc.* *ff marcato*

47

f

They've dis co vered the

p molto dolce *f poco marcato*

51

dim.

mp

sole trea sure the sole trea sure the sole trea

55

f

sure They've dis co vered the sole trea sure the

59

dim.

mp

f

sole trea sure They've dis co vered the

62

molto rall.

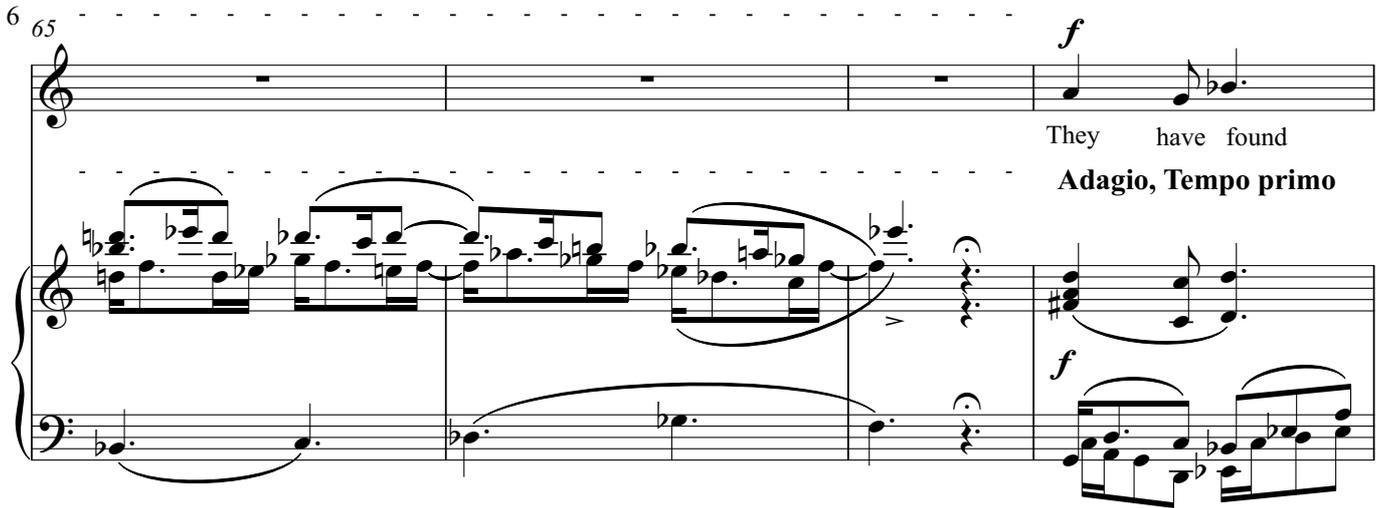
sole trea sure

Adagio, Tempo primo

65 *f*

They have found

Adagio, Tempo primo



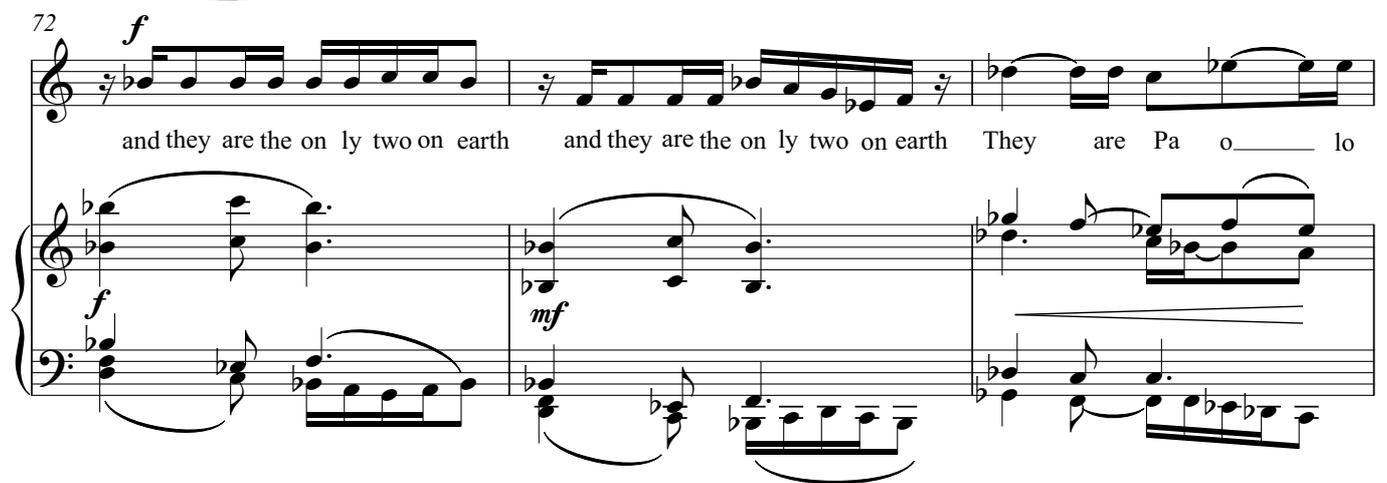
69 *dim.* *mp*

one an o ther they be tray no ma la tes ta since be trayal re quires a third



72 *f*

and they are the on ly two on earth and they are the on ly two on earth They are Pa o____ lo



75

and Fran ces____ ca and the queen and her lo____ver too



79

mp

7

and all the lo vers

82

who had been since A dam went with eve in the pa ra dise gar— den

87

p molto espress.

91

A book, a dream

94

re veals that they are forms in a dream once dreamt in Bri tta ny

97

An o ther book will en sure that men

99

dreams al so dream of men dream of men

103

molto rall.

pp *ff marcato* *ff*