

DE TODA LA ETERNIDAD

SOR JUANA INEZ DE LA CRUZ

LIBBY LARSEN
Orchestration: Paul Gerike

I. UN INSTANTE ME ESCUCHEN

$\text{♩} = 54$, as if suspended in time

Flute 1
Flute 2
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Bassoon 1
Bassoon 2
Eb Alto Saxophone

$\text{♩} = 54$, as if suspended in time

Horn (in F) 1
Horn (in F) 2
Trombone 1
Trombone 2
Trombone 3
Tuba

$\text{♩} = 54$, as if suspended in time

Piano
Harp
Percussion
Contrabass

Un in - stan - te mes es - cu - chen, que can - tar _____ un in - stan - te que can -

$\text{♩} = 54$, as if suspended in time

Glockenspiel

push ahead slightly to m. 12

Fl. 1
Fl. 2
Bb Cl. 1
Bb Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Alto Sx.

Hn (F) 1
Hn (F) 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Pno.
Hpf.
Perc.
Cbs.

tar—quei-ro un in-stan-te que es-tu - vo
fue-ra del tiempo!
Es - cù - chen - me mien-tras
push ahead slightly to m. 12

★ harp harmonics are written where played.

II. ¡AFUERA, AFUERA, AFUERA!

7

♩=72, fiercely

Fl. 1
Fl. 2
Bb Cl. 1
Bb Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Alto Sx.

(to Piccolo)

Bs. Cl. *tr tr tr tr*
Bsn. *f f*
Alto Sx. *f*

Hn (F) 1
Hn (F) 2
Tbn. 1
Tbn. 2

♩=72, fiercely

Tuba 3
Tuba *Harmon Mute*
(senza sord.)

Pno. *♩=72, fiercely*
Pno. *RH LH RH*
Pno. *LH f*
Pno. *6 6 6 6*

Hp. *♩=72, fiercely*
Hp. *ff D C B E F G A*
Hp. *8va*
Hp. *A♭ f*

Perc. *Xylophone*
Perc. *f*
Perc. *pizz.*

Cb. *f*

Piccolo

1 3
Fl. 2
Bb Cl. 1 2
Bs. Cl. 3
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*
mf

Bsn. 1 2
p *ff* *p* *fp*

Alto Sx. 3
p *(z)* *tr* *(z)*

Hn (F) 1 2
Tbn. 1 2
Tuba 3
mf
f (with alarm)
A - fue - ra, _____
a - fue - ra, _____
a - fue - ra, _____

Pno. 3
mf
Hpf. 3
mf
Perc.

Cb. 3
mf

III. TERSA FRENT, ORO EL CABELLO

gently

=50, quietly, smoothly throughout

Fl. 1
Fl. 2
Bb Cl. 1
Bb Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Alto Sx.
p
=50, quietly, smoothly throughout
extremely smoothly

Hn (F) 1
Hn (F) 2
p
extremely smoothly
Tbn. 1
Tbn. 2
Tbn. 3
p
Tuba
=50, quietly, smoothly throughout

Pno.
Hp.
D♭ C♯ B♭ | E♯ F♯ G♯ A♭
mp gently
Vibraphone
(soft mallets - motor:off)
extremely smoothly

Perc.
p

Cb.

5

Fl.

Bb Cl.

Bs. Cl.

Bsn.

Alto Sx.

Hn (F)

Tbn.

Tuba

p (*quietly glowing*)

Ter - sa fren - te, o - ro el ca - bel - lo, ce - jas ar - cos,

Pno.

Hp.

Perc.

Cb.

IV. ESTA TARDE

♩ = 72

intensely

Fl. 1: *mp*

Fl. 2:

Bb Cl. 1: *p* *molto legato*

Bb Cl. 2: *p* *molto legato*

Bs. Cl.:

Bsn. 1: *p* *molto legato*

Bsn. 2: *p*

Alto Sx.:

Hn (F) 1:

Hn (F) 2:

(*senza sord.*)

Tbn. 1:

(*senza sord.*)

Tbn. 2:

(*senza sord.*)

Tuba:

Pno.:

Hp.:

D♯ C♯ B♯ E♭ F♯ G♯ A♯

Perc.:

Susp. Cymbal
(wire brushes)

p

mf (*yearning*)

Es - ta tar - de, mi bien cuan - do ha - bla - ba,

p

Fl. 1
Fl. 2
Bb Cl. 1
Bb Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Alto Sx.
Hn (F) 1
Hn (F) 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Pno.
Hp.
Perc.
Cb.

p cresc. *f*

p cresc. *f*

f

mp

— como en to ro - stro — y tus ac - cion - es vi - a que con pa - la bras no te per-sua - di - a,

f

V. DIUTURNA ENFERMEDAD DE AL ESPERANZA

47

$\text{♩}=50$, suspended in time

Fl. 1 *pp begin softly, increasing intensity steadily to m. 37*

Fl. 2 *pp begin softly, increasing intensity steadily to m. 37*

Bb Cl. 1 *pp begin softly, increasing intensity steadily to m. 37*

Bs. Cl. 2 *pp begin softly, increasing intensity steadily to m. 37*

Bsn. 1

Bsn. 2

Alto Sx. *pp*

Hn (F) 1 *pp begin softly, increasing intensity steadily to m. 37*

Hn (F) 2

Tbn. 1 *pp begin softly, increasing intensity steadily to m. 37*

Tbn. 2 *pp begin softly, increasing intensity steadily to m. 37*

Tbn. 3 *pp begin softly, increasing intensity steadily to m. 37*

Tuba *pp*

Pno. *pp*

Hp. *p*
D \natural C \sharp B \natural E \flat F \sharp C \sharp A \sharp

Perc.

Cb. *pp*

This musical score page contains ten staves of music for various instruments. The top section includes Flutes 1 and 2, Bassoon 1, Bassoon 2, Alto Saxophone, Horn (F) 1, Trombones 1, 2, and 3, Tuba, Piano, Harp, and Percussion. The bottom section includes Flute 1, Bassoon 1, Trombone 1, Trombone 2, Trombone 3, Tuba, Piano, Harp, and Cello. The score is set in common time. Measure numbers are not explicitly written but implied by the context of the performance. The tempo is marked as $\text{♩}=50$ and the instruction is to play "suspended in time". Dynamic markings such as *pp* (pianissimo), *p* (pianissimo), and *p* (piano) are used throughout. Specific performance instructions include "begin softly, increasing intensity steadily to m. 37" and "Straight Mute". The harp staff includes a key signature change indicated by D \natural C \sharp B \natural E \flat F \sharp C \sharp A \sharp . The piano staff shows a bass clef and a treble clef, suggesting a two-octave range. The percussion staff includes a bass clef. The cello staff shows a bass clef.

Fl.

Bb Cl.

Bs. Cl.

Bsn.

Alto Sx.

Hn (F)

Tbn.

Tuba

Pno.

Hp.

Perc.

Cb.

5

p

pp

p (with fading hope)

Di - u - tur - na in - fer - me - dad de al Es - per - an - za

Vibraphone
(medium mallets)
[motor: on (slow)]

p

mf