

Bálint Karosi

# Poems of the Night

I. El sur  
II. La pesadilla  
III. El patio

Instrumentation

Soprano or mezzo soprano  
Accordion  
2 Percussionists  
Piano

Pedal markings should be  
strictly observed!

Special effects:  
Nails on strings  
Plucked string

Percussion instruments

Player 1:  
Vibraphone  
Crotales  
Almglocken Bb, C, Db, G.  
Large and medium susp. cymbals

Player 2:  
Vibraphone  
Marimba with low C  
Glockenspiel  
Medium and small susp. cymbals  
Button gongs (ascending) G#, F#, D, C#.

From "Selected poems" by Jorge Luis Borges  
El Sur, El Patio from "Fervor de Buenos Aires" 1923  
La pesadilla from "La moneda de hierro" 1976

# I. El sur (2012)

Text: Jorge L. Borges

Bálint Karosi

**Parlando** ♩ = 80

Voice *parlando, rubato*

*mp* Des-de u - no de tus pa - tios ha-ber mi-

Accordion

Perc. 1 *Vibr.* *mp* *Ped.* *p*

Perc. 2 *Vibr.* *p* *Ped.* *p*

**Parlando** ♩ = 80

Piano *mp* *8va* *Ped.*

4

ra - do las an ti - guas es tre llas \_\_\_\_\_

Crot. Vibr. Ped. *p* *pp* *mf*

Susp. cymb. Glock. Ped. *pp* *p*

Ped. *pp* *mf* *p*

des de-el ban-co de la som bra

*pp*

Mar.

*p* *pp*

(8)

*pp* *p* *8vb*

13

ha ber mi - ra - do e - sas lu - ces

*piu f*  $\text{<}$

Crot. Vibr. w. bow

*mf*  $\text{<}$  *pp*  $\text{<}$

*ppp* *mf* *pp*

Vibr. w. bow

*ppp* *mf* *pp*

*Red.*

# II. El pesadilla

**4/4** ♩ = 80

Voice

Accordion

*cluster, imitating cymbals*

*8<sup>va</sup>*

*pp* *pp*

Percussion

*med. and small cymbals with bow*

*f* *p* *pp*

*Bowed vib.*

*large and medium cymbals with bow*

*f* *p* *pp*

*Bowed vib.*

Piano

**4/4** ♩ = 80

*with fingernails on string*

*8<sup>vb</sup>*

*f < ff*

*Red.*

6

Voice

Accord.

Vib.

Vib.

Pno.

*ff*

Bowed cymbal

Bowed vib.

*pp*

Bowed cymbal

Bowed vib.

*pp*

*f*

*pp*

*mp < f*

8<sup>vb</sup>

10

mf sue- ño con un an- ti guo rey

pp

p pp p

Vib.

Vib.

Pno. plucked f 3 4 p Red.



15 *f* Sue - ño con un an-ti-guo rey *molto agitato* **4/4** **3/4**

Accord. *mp* *p*

Vib. Crotales *p*

Vib. Med. Cymbal *mf* <

Pno. *mf* *gliss.* **4/4** **3/4**

*mp* *p* *ff* *f* *ff*

Ped. *f* *ff*

Detailed description of the musical score: The score is for page 20 and begins at measure 15. The Voice part (treble clef) has a dynamic of *f* and includes lyrics: "Sue - ño con un an-ti-guo rey". It features two triplet markings over the first two measures and a *molto agitato* marking. The time signature changes from 4/4 to 3/4 at the end of the first system. The Accord. part (treble clef) has dynamics of *mp* and *p*. The Vib. part includes Crotales (treble clef) with a dynamic of *p* and a Med. Cymbal (treble clef) with a dynamic of *mf* and a triplet marking. The Pno. part (treble and bass clefs) has dynamics of *mf*, *mp*, *p*, *f*, and *ff*. It includes a *gliss.* marking in the first measure and a *8<sup>va</sup>* marking in the second system. Pedal markings (Ped.) are present at the end of the first and second systems.

# III. El patio

J. L. Borges

B. Karosi

The musical score is for the piece "III. El patio" by J. L. Borges, arranged by B. Karosi. It is in the key of F# major (three sharps) and consists of three measures. The tempo is marked as  $\text{♩} = 52$ . The time signature changes from 5/4 in the first measure to 3/2 in the second and third measures. The score includes staves for Voice, Accordion, Perc. 1, Perc. 2, and Piano.

**Voice:** The staff is empty, indicating no vocal line.

**Accordion:** The staff is empty, indicating no accompaniment.

**Perc. 1:** Features a vibraphone (Vib.) line. The first measure has a piano (*p*) melody with a pedal point (Ped.). The second measure is marked with an asterisk (\*). The third measure has a piano (*p*) melody with a pedal point (Ped.).

**Perc. 2:** Features a maracas (Mar.) line. The first measure has a piano (*p*) melody with a maracas (Mar.) effect. The second measure has a button gong (button gong) effect with a pianissimo (*pp*) dynamic. The third measure has a mezzo-piano (*mp*) melody with a maracas (Mar.) effect.

**Piano:** Features a piano (*ppp*) melody with a pedal point (Ped.). The first measure has a piano (*ppp*) melody with a pedal point (Ped.). The second measure is marked with an asterisk (\*). The third measure has a piano (*ppp*) melody with a pedal point (Ped.).

4

The musical score consists of five systems. The first system shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a whole rest. The second system shows a grand staff (treble and bass clefs) with whole rests. The third system is for the violin, starting with a whole rest, followed by a melodic line with dynamics *mp*, *mf*, and *p*. It includes performance instructions: *(blend w. vib.)*, *Crot.*, *Vib.*, and *Crot.*. There are three asterisks (\*) marking specific points. The fourth system is for the bassoon, starting with a whole rest, followed by a melodic line with dynamics *p*, *mp*, *poco rit.*, and *pp*. It includes the instruction *Mar.* and three asterisks (\*). The fifth system is for the piano, showing a grand staff with a melodic line in the bass clef and whole rests in the treble clef. It includes the instruction *poco rit.* and three asterisks (\*).

8

Con la tar - de se can sa - ron los

*ppp*

3

*a tempo*

Vib.

*p*

*mp*

Vib.

*pp*

Glock.

*pp*

3

*blend in with piano*

*a tempo*

*pp*

*mf*

3

3

3

*Red.*                      \* *Red.*                      \* *Red.*

11

233

dos o tres co - lo - res del

*pp*

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a triplet of eighth notes (F#4, G#4, A4) followed by a dotted quarter note (B4), a quarter note (C5), and a quarter note (D5). The piano accompaniment begins with a piano (*pp*) dynamic, featuring a series of chords in the right hand and rests in the left hand.

This system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes (E5, F#5, G#5) followed by a dotted quarter note (A5), a quarter note (B5), and a quarter note (C6). The piano accompaniment continues with chords and rests, maintaining the triplet motif.

This system contains the final vocal line and piano accompaniment. The vocal line concludes with a triplet of eighth notes (D6, E6, F#6) followed by a dotted quarter note (G6), a quarter note (A6), and a quarter note (B6). The piano accompaniment ends with a final chord and rests.

13



pa - tio

*mf* *pp*

Crot. Vib. *pp* *p*

Mar. Glock. *f* *f* *p*

*f* Ped. \* Ped. \* Ped.