

Piano Vocal Score

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# Tenderness (*La Ternura*)

songs from mother to son on poetry of Gabriela Mistral

*for Soprano and String Orchestra  
with Oboe and Percussion*

Meciendo (*Rocking*)

Apegado a Mi (*Close to Me*)

La Luz (*The Light*)

Con Tal Que Duermas (*If You'll Only Sleep*)

La Madre Triste (*The Sad Mother*)

Carro del Cielo (*The Carriage from Heaven*)

*TENDERNESS* is a set of songs based on the poetry of Chilean poet Gabriela Mistral (1889-1957). Mistral (a pseudonym for Lucila Godoy y Alcayaga) was an active poet, educator, and diplomat; she was the first Latin American to win the Nobel Prize in Literature (1945).

The poems are found in a set entitled “Ternura” (*Tenderness*) published in 1923. These are songs of mother to son. However, the message of maternal care is colored by many personal losses in the poet's life – the death of family, lovers and even an adopted son. And surrounding the creation of the poems was the ever-present fear arising from the political unrest in Chile. Thus the mother, as she rocks her son to sleep, sings, “I who have lost everything am now afraid to sleep.”

The six songs in *TENDERNESS* range from tender, to occasionally entertaining, to intense and tragic. At the end of the cycle the mother dreams of the day that her child will leave the earth and be carried up to Heaven. “Lift up your face, my son, and receive the stars.”

Duration: 21 minutes

*The songs will be sung in Spanish*

# Tenderness (*La Ternura*)

## 1. Meciendo (*Rocking*)

El mar sus millares de olas  
*The sea with its thousands of waves*  
mece, divino.  
*rocks divinely*  
Oyendo a los mares amantes,  
*Hearing the loving waves,*  
mezo a mi niño.  
*I rock my son.*

El viento errabundo en la noche  
*The restless wind in the night*  
mece los trigos.  
*rocks the wheat.*  
Oyendo a los vientos amantes,  
*Hearing the loving wind,*  
mezo a mi niño.  
*I rock my son.*

Dios Padre sus miles de mundos  
*Heavenly Father in His thousands of worlds*  
mece sin ruido.  
*rocks without sound.*  
Sintiendo su mano en la sombra  
*Feeling His hand in the shadow*  
mezo a mi niño.  
*I rock my son.*

## 2. Apegado a Mi (*Close to Me*)

Velloncita de mi carne,  
*Gentle child of my flesh,*  
que en mi entraña yo tejí,  
*that I wove in my womb,*  
velloncita friolento,  
*trembling child,*  
¡duérmete apegado a mí!  
*sleep close to me!*

La perdiz duerme en el trébol  
*The partridge sleeps in the clover*  
escuchándole latir:  
*listening to its heartbeat:*  
no te turben mis alientos,  
*do not let my breathing awaken you,*  
¡duérmete apegado a mí!  
*sleep close to me!*

Hierbecita temblorosa  
*Little trembling blade of grass*  
asombrada de vivir,  
*astonished to be alive,*  
no te sueltes de mi pecho:  
*do not leave my breast:*  
¡duérmete apegado a mí!  
*sleep close to me!*

Yo que todo lo he perdido  
*I who have lost everything*  
ahora tiemblo de dormir.  
*am now afraid to sleep.*  
No resbales de mi brazo:  
*Do not slip from my arms.*  
¡duérmete apegado a mí!  
*sleep close to me!*

## 3. La Luz (*The Light*)

Por los aires anda la Luz  
*As the light moves through the breeze,*  
que para verte, hijo, me vale.  
*it allows me to see you, my son.*  
si no estuviese, todas las cosas  
*If the light were not there, all the things*  
que te aman no te mirasen;  
*which love you would not see you:*  
an la noche te buscarían,  
*and in the night they would search for you,*  
todas gimiendo y sin hallarte.  
*seeking without finding you.*

Ella se cambia, ella se trueca  
*The light changes, the light plays tricks,*  
y nunca es cosa de saciarse.  
*and never can be fulfilled.*  
Amar el mundo nos creemos,  
*We think that we love the world we see,*  
pero amamos la Luz que cae.  
*but we love the falling light*

La Bendita, cuando nacías,  
*The Blessed One, when you were born,*  
tomó tu cuerpo para llevarte.  
*lifted you up to the light.*  
Cuando yo muera y que te deje,  
*When I die and leave you,*  
¡síguela, hijo, como a tu madre!  
*follow the light, as you follow your mother.*

## 4. Con Tal Que Duermas

*(If You'll Only Go To Sleep)*

La rosa colorada  
*The red rose*  
cogida ayer;  
*picked yesterday;*  
el fuego y la canela  
*and the brightness and the beauty*  
que llaman clavel;  
*of the carnation;*

el pan horneado  
*the baked bread*  
de anís con miel,  
*with anise and honey,*  
y el pez de la redoma  
*and the goldfish*  
que la hace arder:  
*which shines brightly:*

todito tuyo  
*every little thing*  
hijito de mujer,  
*my tiny son,*  
con tal que quieras  
*I will give to you*  
dormirte de una vez.  
*if only you will go to sleep.*

La rosa, digo:  
*The rose (I say)*  
digo el clavel.  
*the rose and the carnation.*  
La fruta, digo,  
*The fruit (I say)*  
y digo que la miel;  
*the fruit and the honey;*

y el pez de luces  
*and the goldfish*  
y más y más también,  
*and more and more as well,*  
¡con tal que duermas  
*if only you will go to sleep,*  
hasta el amanecer!  
*and sleep until the morning!*

## 5. La Madre Triste (*The Sad Mother*)

Duerme, duerme, dueño mío,  
*Sleep, sleep, my young lord,*  
sin zozobra, sin temor,  
*without trembling, without fear,*  
aunque no se duerma mi alma,  
*even if my soul does not sleep,*  
aunque no descansa yo.  
*even if I do not rest.*

Duerme, duerme y en la noche  
*Sleep, sleep in the night*  
seas tú menos rumor  
*may you be less disturbed*  
que la hoja de la hierba,  
*than the single blade of grass,*  
que la seda del vellón.  
*than the silk of the fleece.*

Duerma en ti carne mía,  
*I sleep with you, in my body,*  
mi zozobra, mi temblor.  
*my fear, my trembling.*  
En ti ciérrense mis ojos:  
*In you shall I close my eyes*  
¡duerma en ti mi corazón!  
*and let my heart sleep in you.*

## 6. Carro del Cielo (*The Carriage from Heaven*)

Echa atrás la cara, hijo,  
*Lift up your face, my son,*  
y recibe las estrellas.  
*and receive the stars.*  
A la primera mirada,  
*At the first look,*  
todas te punzan y hielan,  
*they all pierce you and freeze you.*  
y después el cielo mece  
*And afterwards the sky rocks,*  
como cuna que balancean,  
*like a cradle rocking,*  
y tú te das perdidamente  
*and you lose yourself*  
como cosa que llevan y llevan...  
*as something to be carried away...*

Dios baja para tomarnos  
*God comes down to take us*  
en su vida polvareda;  
*into His living cloud;*  
cae en el cielo estrellado  
*He comes down through the sky of stars*  
como una cascada suelta.  
*like a cascade unloosened.*  
Baja, baja en el Carro del Cielo;  
*Down, down, in a Carriage from Heaven.*  
va a llegar y nunca llega...  
*He draws near, yet is never quite here...*

Él viene incesantemente  
*He descends surely.*  
y a media marcha se refrena,  
*In mid fall he pauses –*  
por amor y miedo de amor  
*for love, and fear of love,*  
de que os rompe o que nos ciega.  
*for what could break or blind us.*  
Mientras viene somos felices  
*When He comes, we rejoice.*  
y lloramos cuando se aleja.  
*And we cry when he leaves.*

Y un día el carro no para,  
*One day the carriage will not stop.*  
ya descende, ya se acerca,  
*It will descend and draw near.*  
y sientes que toca tu pecho  
*And if you feel that it touches your heart,*  
la rueda viva, la rueda fresca.  
*the living wheel, the cool wheel,*  
Entonces, sube sin miedo  
*then climb up without fear,*  
de un solo salto a la rueda,  
*in one single leap onto the wheel,*  
¡cantando y llorando de gozo  
*singing and weeping with joy*  
con que te toma y que te lleva!  
*that He is lifting you up and carrying you away.*

Dedicated to Michelle Areyzaga and Camerata Chicago  
Premiered by Michelle Areyzaga, Soprano, and Camerata Chicago, Drostan Hall, Music Director, November 22, 2008 – Naperville, IL

# Tenderness (La Ternura)

for Soprano Solo, Oboe, Percussion and String Orchestra

Gabriela Mistral (1889-1957)

Gwyneth Walker

## Introduction

Slowly ♩ = 80

*8va* ----- *tr* ----- *loco*

Piano

*p*

5

*mf*

8

*rit.*

*p*

*8va* -----

## 1. Meciendo (Rocking)

Gently rocking ♩ = 80  
*as waves in the ocean*

*p legato*

*with pedal*

*8va* -----

*mf*

\* Grace notes precede the beat.

2

6

**A**  
*mf cantabile*

El mar sus mil-lar-es de

11

o-las

15

me-ce, di-vi-no.

20

**B**

Oy-en-do a los mar-es a-man-tes,

25

me - zo — a mi ni - ño.

*mf* *p*

Detailed description: This system contains measures 25 through 28. The vocal line starts with a half note, followed by a whole rest, and then a melodic phrase. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics range from mezzo-forte (mf) to piano (p).

29

*mf*

Detailed description: This system contains measures 29 through 32. The vocal line has a whole rest for the first two measures, followed by a melodic phrase. The piano accompaniment continues with similar patterns. A mezzo-forte (mf) dynamic is indicated.

33

**C**

El vien - to — er - ra - bun - do — en la

*p*

Detailed description: This system contains measures 33 through 36. A common time signature change (C) is marked above the vocal line. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment. A piano (p) dynamic is indicated.

37

no - che — me - ce los

*mf* *p*

Detailed description: This system contains measures 37 through 40. The vocal line starts with a melodic phrase, followed by a whole rest, and then another melodic phrase. The piano accompaniment features a rhythmic pattern with triplets. Dynamics range from mezzo-forte (mf) to piano (p).

4

42

tri - - - - - gos. Oy -

*mf*

*mf*

Detailed description: This system contains measures 42 through 46. The vocal line starts with a long note on 'tri' followed by a melodic line for 'gos. Oy'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present in both parts.

47

**D**

en - do\_\_ a los vien - tos a - man - - - - tes,

*p*

*p*

*mf*

Detailed description: This system contains measures 47 through 51. The vocal line continues with 'en - do\_\_ a los vien - tos a - man - - - - tes,'. The piano accompaniment has a dynamic marking of *p* in the right hand and *mf* in the left hand.

52

me - zo\_\_ a mi ni - ño

*mf*

*f*

*p*

*mf*

Detailed description: This system contains measures 52 through 56. The vocal line continues with 'me - zo\_\_ a mi ni - ño'. The piano accompaniment features a dynamic marking of *p* in the right hand and *mf* in the left hand. The system concludes with a dynamic marking of *f* in the vocal line.

57

**E**

*f*

Detailed description: This system contains measures 57 through 61. The vocal line is mostly silent, with a dynamic marking of *f* at the beginning. The piano accompaniment features a dynamic marking of *f* and includes a key signature change to two flats (B-flat and E-flat) in the bass line.



62

66

*f* **F**

Dios Pa - dre sus mi - les de mun - - -

70

dos me - ce sin rui - do.

74

**G**

Sin - tien - do su man - o en la som - - -

6

78

- bra, me - ce a mi ni - ño.

*p* *mf*

82

*f*

86

*poco rit.***H** Slightly slower, quasi recitative

(♩ = ♩)

*f*

Dios Pa - dre, Dios Pa - dre, sin -

*poco rit.* *f* *mf*

90

tien - do su man - o en la som - bra, me - zo a mi ni - ño,

*mf*

## 2. Apegado a Mi

(Close to Me)

Slowly ♩ = 80  
gently rocking, as a lullaby

*p*

*scd.* *scd.* *scd.* *scd.* *simile*

4 *p* **A**

Vel-lon-ci-to de mi-car-ne que en mi en-

7 tra-ña yo te-ji, vel-lon-ci-to fri-o-len-to,

11 duer-me-te a-pe-ga-do a mi, duer-me-te a-pe-ga-do a mi!

*gentle arpeggio \**

\*as if strumming a guitar, or pizzicato strings

15 *mf* **B**

La per - diz duer - me en el\_ tre - bol es - cu -

18

chan - do - le la - tir: no te tur - ben mis a -

21

lien - tos, duer - me - te a - pe - ga - do a mi,

24 *poco rit.* *p*

duer - me - te a - pe - ga - do a mi! Hier - be -

27 **C** Slightly slower

ci - ta — tem - blo - ro - sa a - som - bra - da de — vi -

*Slightly slower*

*p*

30 vir, no te suel - tes de mi — pe - - - cho:

*f*

*8va*

*mf*

33 *mf*

duer - me - te a - pe - ga - do a mi, duer - me - te a - pe - ga - do a

*loco*

*mf*

36 *accel.*

mi! Yo que to - do lo he per -

*a tempo* ( $\text{♩} = 80$ )

*mf*

*accel.*

*p*

*f*

39

di - do a - hor - a tiem - blo de - dor - mir. No res - ba - les de mi -

43

bra - - - zo: duer - me - te a - pe - ga - do a mi,

46

duer - me - te a - pe - ga - do a mi!

49

E

(*Rec.*) *Rec.*

Yo que to - do lo he per -

di - do a - hor - a tiem - blo de dor - mir. No res -

ba - les de mi bra - zo, vel - lon -

*rit.*, *p* **Slower**, *p* *tenderly*

*rit.* *loco* **Slower**

### 3. La Luz (The Light)

Gently ♩ = 100

*ped.*  
with much pedal

5

7

**A** *p* gently

Por los air - es

10

an - da la Luz \_\_\_\_\_ que par - a



13

ver - te, hi - jo, me va - - - - le.

15

**B**  
Si no es - tu - vie - se,

17

to - dos las cos - as que te

19

a - man no te mi - ra - sen;

16

21

*mp*

**C**

en la no - che te

(*Leo.*) *Leo.*

23

bus - ca - ri - an,

(*Leo.*) *Leo.*

25

to - das gi - mien - do y sin hal - lar - te.

*Leo.*

27

*Leo.*

29 **D**

*mf*

*Leg.*

31

*Leg.*

*rit.*

*dim.*

33 **Lively, playfully** ♩. = 107/♩ = 160

*p*

36 **E (Lively tempo)**

*p playfully*

El - la se cam - bia, el - la se true - ca

**(Lively tempo)**



51

*f enraptured*

La Luz! La Luz!

*dim.*

(*And.*)

54

**H**

*mf*

La Ben - di - ta, cuan - do na - cí - as,

*mf*

LH

(*And.*)

56

to - mó tu cuer - po pa - ra lle -

(*And.*)

58

var - - - te.

LH

(*And.*)

## Introduction to #4

During this introduction, the singer may gather the props for the next song, and get into character.

(roll fingers on the piano rack as if playing castanets)

Quickly  $\text{♩} = 80$

Piano introduction for 'Con Tal Que Duermas'. The score is in G major and 4/4 time. It begins with a piano (p) dynamic and a forte (f) dynamic, alternating between the two. The tempo is marked 'Quickly' with a quarter note equal to 80 beats per minute. The introduction consists of several measures of chords and rhythmic patterns, including castanet-like effects indicated by 'x' marks above the notes.

Vocal introduction for 'Con Tal Que Duermas'. The score is in G major and 4/4 time. It begins with a forte (f) dynamic. The tempo is marked 'Quickly' with a quarter note equal to 80 beats per minute. The introduction consists of several measures of a melodic line, including a section marked 'loco' and a section marked 'Play'.

#### 4. Con Tal Que Duermas (If You'll Only Go to Sleep)

The singer may use props in this song, (rose, bread, banana, goldfish, rattle) especially from G to the end.

Quickly  $\text{♩} = 80$

Piano accompaniment for 'Con Tal Que Duermas'. The score is in G major and 2/4 time. It begins with a forte (f) dynamic. The tempo is marked 'Quickly' with a quarter note equal to 80 beats per minute. The accompaniment consists of several measures of chords and rhythmic patterns, including a section marked 'no pedal, dry, like a guitar strum'.

(The singer (mother) is attempting to get her child to fall asleep by bribing him with lovely gifts!)

Vocal and piano accompaniment for 'Con Tal Que Duermas'. The score is in G major and 2/4 time. It begins with a forte (f) dynamic. The tempo is marked 'Quickly' with a quarter note equal to 80 beats per minute. The vocal line is marked with a box 'A' and a fermata. The piano accompaniment consists of several measures of chords and rhythmic patterns, including a section marked 'no pedal, dry, like a guitar strum'.

La ro - sa col - or - a - da — co - gi - da a - - -

22

15

yer; \_\_\_\_\_ el fue - go y la can - el - - a que lla-man

22

cla - - - vel; \_\_\_\_\_ que lla - man cla - - - vel. \_\_\_\_\_

29

\_\_\_\_\_ El pan

*(f)* **B**

8va-----

36

hor - ne - a - do \_\_\_\_\_ de an - is con \_\_\_\_\_ miel, \_\_\_\_\_ y el

8va-----

8va-----

43

pez de la re - do - - - ma que la ha - ce ar - - -

49

der, que la ha - ce ar - - - der: to - di - to

56

to - di - to tu - yo to - di - to tu - yo hi - ji - to

63

de mu - jer, con tal que quier - as

*(imploring child to sleep)*

*poco Ped.*



24

70

\_\_\_\_\_ dor - mir - - - te de un - a vez. \_\_\_\_\_

*8va* *f* *loco*

*(mf)*

77

*p* **E** (the house is quiet)

*p* *p*

84

(attempts to hush baby) *P*

Shhh

**P** Shhh

92

**F** (singer listens for hoped - for silence)

Shhh

*8va* *loco*

(alas, no! – the child has awakened)  
a tempo

100 *poco rit.*

108 *p* **G** (offers the baby a rose...) *f*

Ah La ro - sa, di - - - - go

*p* *f* *white-note gliss.*

115

di - go el cla - vel.

*8va* *loco*

122 **H** (...a banana...) *loco* *8va* *loco*

La fru - ta, di - go, y di - go

129

(...bread with honey...)

I (...a goldfish...)

que — la miel; — y el pez de — lu - ces, —

*poco Ped.*

135

— y mas y mas tam - - - bien, — con

140

*poco rit.*

Slightly slower

, *a tempo*

tal que — duer - mas has - ta el

*poco rit.*

*Loco.*

Slightly slower

, *a tempo*

*vivo*

147

J (...a rose...)

a-man-e - cer! — La ro - sa col - or -

*loco*

## 5. La Madre Triste

(The Sad Mother)

Slowly ♩. = 52

*p* to evoke fear

with pedal

Detailed description: This system shows the first five measures of the piece. The music is in 6/8 time and B-flat major. The right hand features a series of chords and moving lines, while the left hand provides a simple accompaniment. A dynamic marking of *p* is present, along with the instruction 'to evoke fear' and 'with pedal'.

6

*rit.*

*f*

*a tempo, as a lullaby*

*p*

Detailed description: This system covers measures 6 through 10. It begins with a *rit.* (ritardando) and a dynamic of *f* (forte). The tempo then returns to the original 'a tempo' and is characterized as 'as a lullaby'. The dynamics shift to *p* (piano). The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

11

**A**

*mf cantabile*

Duer - me, duer - me, due - ño mí-o, \_\_\_\_\_

*mf*

*(p)*

Detailed description: This system contains the vocal line starting at measure 11, marked with a box 'A'. The tempo is *mf cantabile*. The lyrics are 'Duer - me, duer - me, due - ño mí-o, \_\_\_\_\_'. The piano accompaniment continues below, with a dynamic of *mf* and a *(p)* (piano) marking at the end of the system.

16

sin zo-zo - bra, sin te - mor, \_\_\_\_\_

*mf*

*p*

*(p)*

Detailed description: This system contains the vocal line starting at measure 16. The lyrics are 'sin zo-zo - bra, sin te - mor, \_\_\_\_\_'. The piano accompaniment continues below, with a dynamic of *mf* and a *(p)* (piano) marking at the end of the system.

21

aun - que no se duer - ma mi al - ma,

25

aun - que no des - can - se yo,

29

aun - que no des - can - se yo.

34

**B** (mf)

Duer - me, duer - me,

30

38

y en la no-che — se - as tú men -

42

os ru - mor — que la ho - ja —

46

de la hier - ba, — que la se - da

50

del vel - lón, — que la se - da

54

C

*p* slightly mournfully, as if remembering happier times

del vel-lón. ————— la la la la la la la

59

la la la la la la la la la la la la la la la la

63

D

la la la la la la la la la la

67

*murmuring*

Duer-ma en ti la car-ne mí-a, mi zo-zo-bra,

mi tem-blor. En tí ciér-ren-se mis o-jos:

*mf* *p*

¡duer-ma en tí mi cor-a-zón!

*mf* *p*

Ah,

*p* *cresc.* *f*

**E** Start slowly *p* to evoke fear *accel.* *rit.*

mi zo-zo-bra, zo - zo-bra, zo - zo-bra, zo - zo-bra, zo - zo-bra, zo - zo-bra, zo - zo-bra,

Start slowly *sf* *poco cresc.* *accel.* *rit.*

*sf* *poco cresc.*

*And.*



# Introduction to #6

Slowly, freely

With motion ♩ = 108

*p*

*8va*

*loco*

(Led. remains from previous song)

*mf*

*8va*

*loco*

*p*

*Led.*

## 6. Carro del Cielo (Carriage from Heaven)

Gently flowing ♩ = 108

as a carriage descending from heaven

*p*

*8va*

*loco*

*Led.* with pedal

*8va*

*Led.*

*p*

E - cha a - trás la car - a, hi - jo,

*8va*

*LH*

*Led.*

14

y re - ci - - - be las es - trel - - - las.

(8va)

(LH)

(Ped.)

17

A la pri - mer - a mi - ra - da,

(8va)

LH

(Ped.)

20

to - das te pun - zan y hie - - - lan,

*mf*

(8va)

LH

(Ped.)

23

y des - pués el cie - lo

*p, mf* **B**

(8va)

LH

*mf*

(Ped.)

me - ce com-o cu - na que bal - an - ce - an, \_\_\_\_\_ y

LH

*And.*

tú te das per - di - da - men - te com - o cos - a que lle - van y

*p*

*And.*

lle - van... \_\_\_\_\_

*rit.*

**C** *a tempo*

*rit.*

*a tempo*

*mf*

*And.*

**D** *mf*

Dios ba - ja par - a to - mar - nos en su

*And.*

40 *f*

vi - da pol - va - re - da: ca - e en el cie - lo es - tre - lla - do

*f* *ped.* *simile*

44

com - o u - na cas - ca - - - da suel - ta.

47 **E** *mf*

Ba - ja, ba - ja, en el Car - ro del Cie - lo;

*mf* *p*

51 *rit.* *f* **F** *mf* **Freely, with motion**

va a lle - gar y nun - ca lle - ga...

*rit.* *f* **Freely, with motion**

*f* *p* *f espr.*

*with pedal*

**G** *a tempo* (♩ = 108)

*mf*

*a tempo* (♩ = 108)

*mf*

Él vien-e in-ces-an-te -

men-te y a me-dia mar-cha se re-fren-a, por a-mor y mie-do de a-

mor de que nos rom-pe o que nos cie-ga.

Mien-tras vien-e so-mos fe-li-ces y llor-a-mos cuan-do se a-

68

**H**

le - ja.

*8va* *loco*

(*Leo.*) *Leo.* *simile*

72

75

*rit.*

*p*

**I**

*a tempo*

Y un

dí - a el car - ro no

*a tempo*

*pp* very gently

*una corda*

(*Leo.*) *Leo.*

78

par - a,

ya des - cien - de, y se a - cer - - ca,

LH

(*Leo.*) *Leo.* *simile*

95 *rit.*

tan - do, can - tan - do y llor - an-do del go -

99 *Slowly*, *p* **L**

zo con que te to-ma y que te lle - va, con que te to-ma y que te

*Slowly*

*8va*

*p*

(*Leo.*)

104

lle - va, con que te to-ma y que te lle - - - va!

*8va*

*loco*

*p cresc.*

(*Leo.*)

108 *cresc.* *f* *p*

(*cresc.*)

*f*

(*Leo.*)