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IMAGERY AND THE COMPOSITION OF MUSIC

An insight into an original compositional method
inspired by mental imagery

Volume II

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TABLE OF CONTENTS

Piano sonata no.1 “Formas e simetrías” (5)

- I. Vivo (5)
- II. Tema: Andantino (14)
- III. Rondo. Allegro (23)

Sendeiros imaxinarios (40)

- I. Chiaroscuro (40)
- II. Natureza e arquitectura (50)

Jakobsland (69)

Lembranzas de Jakobsland (102)

Un afogado (115)

Navarra (140)

Encuentro caballeresco (146)

Far (164)

Programme notes (213)

for my brother Javier
Piano sonata no.1
Formas e simetrias

Vivo ♩ = 116-126

I

Musical score for measures 1-3. The piece is in 7/8 time. Measure 1 starts with a piano (*mp*) dynamic and a *leggiero* marking. Measure 2 features a crescendo. Measure 3 ends with a piano (*p*) dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 4-5. Measure 4 begins with a *poco cresc.* marking. Measure 5 concludes with a *dim.* marking. The score is written for piano with treble and bass staves.

Musical score for measures 6-7. Measure 6 includes an *8va* (octave) marking above the treble staff. Measure 7 features a *poco rit.* marking and a *pp* (pianissimo) dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 8-12. Measure 8 starts with a *rubato e accel.* marking. Measure 9 includes a *cresc.* marking. The score is written for piano with treble and bass staves.

Musical score for measures 13-14. Measure 13 begins with a *A tempo* marking. Measure 14 features a *f* (forte) dynamic. The score is written for piano with treble and bass staves.

15

8va

6

mf cresc.

18

ff

8va

20

6

21

6

dim. molto

22

6

rit.

pp

Molto moderato ♩ = 66-72

24

p dolce

29

cresc.
sf

32

sf
dim.
pp
Ped.

37

sf

40

mp
ppp
pp

Quasi cadenza ♩ = 76-84

Musical score for measures 44-48. The piece is in 3/4 time. Measure 44 starts with a treble clef and a key signature of one sharp (F#). The music features a series of trills (tr) in the right hand, with dynamics ranging from *fp* to *f*. A fermata is placed over the final measure (48), which contains a five-fingered scale run. The bass line is mostly silent, with a few notes appearing in the final measure.

45 Andante ♩ = 100-108

Musical score for measures 45-50. The piece is in 3/4 time. Measure 45 starts with a treble clef and a key signature of one sharp (F#). The music is marked *p* and features a series of chords and melodic lines. Dynamics include *ppp*, *dim.*, *rit.*, and *pp*. The bass line provides harmonic support with chords and some melodic fragments.

Musical score for measures 51-55. The piece is in 2/4 time. Measure 51 starts with a treble clef and a key signature of one sharp (F#). The music is marked *a tempo* and features a series of chords and melodic lines. Dynamics include *f*, *sf*, *p*, and *rit.*. The bass line provides harmonic support with chords and some melodic fragments.

Musical score for measures 56-58. The piece is in 2/4 time. Measure 56 starts with a bass clef and a key signature of one sharp (F#). The music is marked *a tempo* and features a series of chords and melodic lines. Dynamics include *pp*, *f*, *sf*, and *mf*. The bass line provides harmonic support with chords and some melodic fragments.

Musical score for measures 59-63. The piece is in 2/4 time. Measure 59 starts with a treble clef and a key signature of one sharp (F#). The music is marked *dolce* and features a series of chords and melodic lines. Dynamics include *rit.* and *pp*. The bass line provides harmonic support with chords and some melodic fragments.

64 *8va*⁻¹ *a tempo*

f *mp* *dolce*

68

mf *p* *pp*

72 *rubato* *a tempo*

pp *f* *p*

74

sf *p* *sf*

76

dim.

Ped. *Ped.* *Ped.*

pp
Ped.
Ped.
Ped.
Ped.

Quasi cadenza ♩ = 76-84

fp fp fp fp fp fp fp
f
L.H.
R.H.

Vivo ♩ = 116-126

p
sf
8va
2

sf
mf
pp
cresc.
2

f

allargando molto

92

ff

95

ff

96

ff

(*) Hold keys and then release pedal

Molto moderato ♩ = 66-72

98

pp *sombrio*

101

cresc. molto

103

ff sempre

3

106

sf

sf

109

allargando

a tempo

sf

p

pp

112

mf

dim.

115

lontano

pp

119

122

cresc.

f

Poco piú mosso ♩ = 92-100

125

dim.

8va⁻

Ped.

Ped.

*

129

mp

dim.

134

lento e leggiero

sf

pp

Ped.

*

II

Tema: Andantino ♩. = 52-56

Musical score for measures 1-4. The piece is in 9/8 time with a key signature of one sharp (F#). The tempo is Andantino, with a quarter note equal to 52-56 beats. The music is marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 5-8. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is Andantino. The music is marked *f* (forte) in measure 5, *p* (piano) in measure 6, and *pp* (pianissimo) in measure 7. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 9-11. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is *libero, pochiss. meno mosso* (ad libitum, very slightly less motion). The music is marked *p* (piano). The melody is in the right hand, and the bass line is in the left hand. The tempo changes to *rit.* (ritardando) in measure 10 and *a tempo* in measure 11.

Musical score for measures 12-14. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is Andantino. The music is marked *f* (forte) in measure 12, *p* (piano) in measure 13, and *f* (forte) in measure 14. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 15-17. The piece is in 9/8 time with a key signature of one sharp (F#). The tempo is Andantino. The music is marked *pp* (pianissimo) in measure 15, *p* (piano) in measure 16, and *rit.* (ritardando) in measure 17. The melody is in the right hand, and the bass line is in the left hand.

Var. I: Poco meno mosso ♩ = 42-46

18

pp

Musical notation for measures 18-19. Measure 18 starts with a treble clef, a key signature of one sharp (F#), and a piano (*pp*) dynamic. The right hand has a dotted quarter note followed by a half note. The left hand has a continuous eighth-note accompaniment. A slur covers measures 18 and 19.

19

Musical notation for measures 19-20. Measure 19 continues the previous system. Measure 20 has a treble clef and a key signature of one sharp. The right hand has a dotted quarter note followed by a half note. The left hand has a continuous eighth-note accompaniment. A slur covers measures 19 and 20.

20

espress.

Musical notation for measures 20-21. Measure 20 continues the previous system. Measure 21 has a treble clef and a key signature of one sharp. The right hand has a dotted quarter note followed by a half note. The left hand has a continuous eighth-note accompaniment. A slur covers measures 20 and 21. The dynamic *espress.* is written above the right hand.

21

mp *pp* *ppp*

Musical notation for measures 21-22. Measure 21 continues the previous system. Measure 22 has a treble clef and a key signature of one sharp. The right hand has a dotted quarter note followed by a half note. The left hand has a continuous eighth-note accompaniment. A slur covers measures 21 and 22. Dynamics *mp*, *pp*, and *ppp* are indicated.

24

8va

Musical notation for measures 24-25. Measure 24 has a treble clef and a key signature of one sharp. The right hand has a dotted quarter note followed by a half note. The left hand has a continuous eighth-note accompaniment. A slur covers measures 24 and 25. The dynamic *8va* is written above the right hand.

(8)-----1

25

poco rit.

f

sub. pp

27

poco rit.

a tempo

pp

mp

29

30

p

f

sub. pp

8va-----1

32

p

pp

34

pp

Var. II: Poco allegretto ♩. = 69-76

35

f p ff pp

37

f p ppp

8va

4 5

molto meno mosso

39

ff sfz sfz sfz pp p

8va

4 7

rubato

42

f p mf

a tempo

libero, pochiss. meno mosso

45 *a tempo*

47 *meno mosso* *a tempo*

50 *sf* *meno mosso*

52 *a tempo*

Var. III: Allegro molto ♩ = 134-142

53 *ff*

55 *8va*
sf *sub. p* *lánguido* *poco rit.*
più p *tr*

57 *a tempo* *allargando*
ff *fff*

59 *più vivo*
ff

61 *8va*

65 *8va* *rit.*

67 *rit*

sfz *dim.*

Var. IV: Adagio ♩. = 40-44

71 *dolce sempre*

p dolce *poco rinf.*

75 *dolciss e sostenuto*

sf *sf* *pp*

79 *meno mosso*

ppp

80

mp *dolce*

83 **Tempo del tema** *più accel. e agitato*

p *pensieroso*

86

f *rinf.* *sub. p*

88

f *rit.*

90 *a tempo*

mp *dim.*

8va

92

ppp un poco vivo

Musical score for measures 92-93. Measure 92 is in 12/8 time with a 7-measure rest. Measure 93 is in 12/8 time. The piece is marked *ppp un poco vivo* and *8va*.

93 (8)

a tempo

pp

Musical score for measures 93-94. Measure 93 is in 6/8 time with an 8-measure rest. Measure 94 is in 12/8 time. The piece is marked *a tempo* and *pp*.

8va

95

ppp un poco vivo

a tempo

p

Musical score for measures 95-96. Measure 95 is in 12/8 time. Measure 96 is in 9/8 time. The piece is marked *ppp un poco vivo* and *a tempo*.

III

Rondo. Allegro ♩ = 152-160

Measures 1-6 of the Rondo. The music is in 5/8 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, starting with a dynamic of *p* and ending with *pp*. The left hand plays a similar rhythmic pattern with a dynamic of *p*. The instruction *leggero e non legato* is written below the left hand.

Measures 7-10 of the Rondo. The right hand continues with eighth and quarter notes, with a dynamic of *mf*. The left hand continues with eighth and quarter notes, with a dynamic of *mf*. The instruction *leggero e non legato* is written below the left hand.

Measures 11-14 of the Rondo. The right hand continues with eighth and quarter notes, with a dynamic of *mf*. The left hand continues with eighth and quarter notes, with a dynamic of *sub. pp*. The instruction *leggero e non legato* is written below the left hand.

Measures 15-18 of the Rondo. The right hand continues with eighth and quarter notes, with a dynamic of *sub. f*. The left hand continues with eighth and quarter notes, with a dynamic of *sub. pp*. The instruction *leggero e non legato* is written below the left hand.

Measures 19-22 of the Rondo. The right hand continues with eighth and quarter notes, with a dynamic of *cresc.*. The left hand continues with eighth and quarter notes, with a dynamic of *mf cresc.*. The instruction *leggero e non legato* is written below the left hand.

23

f

Pedal

26 (8)

un poco dolce

sub. pp

30

f

8va

34 (8)

un poco dolce

sub. pp

p

38

43

mf *dim.* *p*

Musical score for measures 43-47. The piece is in 6/8 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes. Dynamics include *mf*, *dim.*, and *p*. A 6/8 time signature change occurs at the end of measure 47.

48

pp

Musical score for measures 48-51. The right hand continues with a melodic line, and the left hand has a bass line. Dynamics include *pp*. The piece concludes with a treble clef change in measure 51.

52

mp *tranquillo* *pp*

Musical score for measures 52-55. The right hand has a melodic line with dotted notes, and the left hand has a bass line with dotted notes. Dynamics include *mp*, *tranquillo*, and *pp*.

56

simile

Musical score for measures 56-58. The right hand has a melodic line with dotted notes, and the left hand has a bass line with dotted notes. The instruction *simile* is present.

59

Musical score for measures 59-61. The right hand has a melodic line with dotted notes, and the left hand has a bass line with dotted notes.

61

p

66

pp

70

cresc. molto

f un poco accel.

74

cresc.

ff

8va

77

dim. molto

80 *poco rit.*

p

senza Ped. *pp*

84 *a tempo*

pp sempre

88

92 *cresc. poco* *a poco* *8va*

cresc. poco *a poco*

96 *f* *dim.*

f *dim.*

101 *loco* *leggero e non legato*

un poco dolce *p*

105

110

114

mf *sub. pp*

117

8va *sub. f* *sub. p cresc.* *Pedal*

121 (8)

f dim.

125

pp cresc.

129

8^{va}

ff

pp cresc.

132

Andante ♩ = ♩ precedente

135

ff

mp

f

138

p *mp*

140

pp *p dolce* *ritardando*

142 **Meno mosso** ♩ = 44 - 48

pp

143

pp dolce

144

5

145 *pp*

146 *un poco meno mosso*
poco rit. *mp brumoso*

148 *dim.*

150 *pp cresc.*

151 *mf claro*

153

poco rinf.

p

155

156

157

pp

158 *bien ritmico*

pp

(molto)

160 *bien ritmico* *accelerando*

(molto) *mf*

162 *molto* *cresc. molto* *ff* *8va*

cresc. molto *ff* *8va*

Allegro ♩ = 152-160
leggero e non legato

163 *sub. p*

sub. p

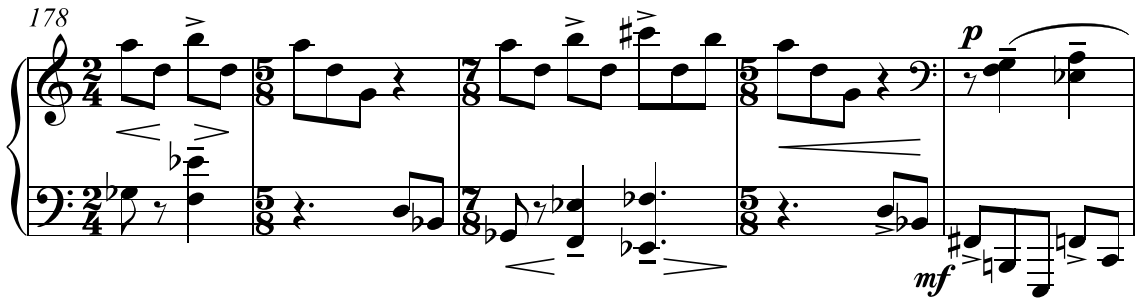
168 *pp* *menos seco* *Pedal poco*

pp *menos seco* *Pedal poco*

173 *pp* *8va*

pp *8va*

178



p
mf

183



mf

188



pp cresc.

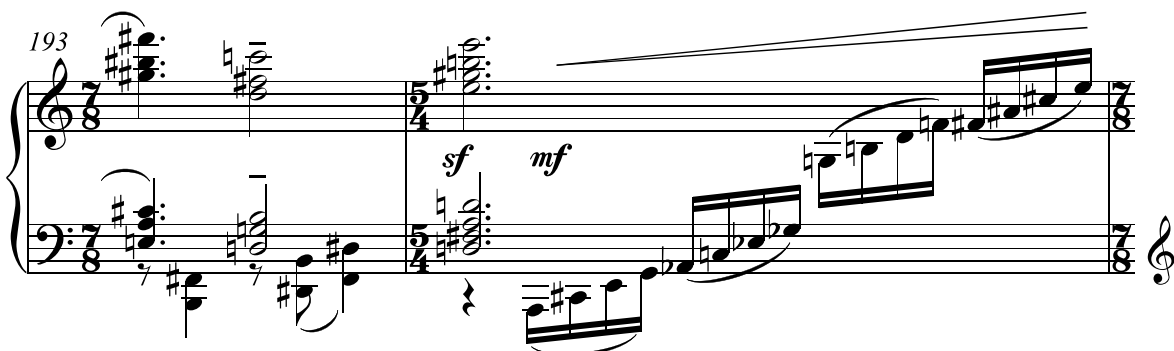
Meno mosso, ancho ♩ = 116-124

190



ff

193



sf *mf*

195 *8va*
ff
accelerando

197 (8) *8va*
sf *p*

Tempo I

199 (8)
f

203 (8)

206 (8)
legato
sub. pp
legato

210

fp

Musical score for measures 210-212. The key signature has one sharp (F#) and one flat (Bb). The music is in a 2/4 time signature. Measure 210 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *fp* (fortissimo piano) is placed above the treble staff in measure 211.

213

Musical score for measures 213-215. The key signature has one sharp (F#) and one flat (Bb). The music is in a 2/4 time signature. Measure 213 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. The music ends with a double bar line and repeat dots.

216

Poco meno mosso, tranquillo ♩ = 134-142

ppp sempre

Pedal

Musical score for measures 216-219. The key signature has one sharp (F#) and one flat (Bb). The music is in a 2/4 time signature. Measure 216 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *ppp sempre* (pianissimo sempre) is placed above the treble staff in measure 216. A *Pedal* marking is placed below the bass staff in measure 216.

220

Musical score for measures 220-223. The key signature has one sharp (F#) and one flat (Bb). The music is in a 2/4 time signature. Measure 220 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment.

224

Musical score for measures 224-226. The key signature has one sharp (F#) and one flat (Bb). The music is in a 2/4 time signature. Measure 224 starts with a treble clef and a bass clef. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a rhythmic accompaniment. The music ends with a double bar line and repeat dots.

227

Musical score for measures 227-229. The piece is in 6/8 time. Measure 227 features a treble clef with a melodic line of eighth notes and a bass clef with a similar line. Measure 228 continues the melodic development. Measure 229 shows a change in the bass line. Dynamics include *mf* and *p*. There are slurs and hairpins throughout.

230

Musical score for measures 230-232. The piece is in 6/8 time. Measure 230 starts with a treble clef and a melodic line, with a dynamic marking of *mf*. Measure 231 continues the melodic line. Measure 232 shows a change in the bass line. Dynamics include *mf* and *p*. There are slurs and hairpins throughout.

233

Musical score for measures 233-235. The piece is in 5/8 time. Measure 233 starts with a treble clef and a melodic line, with a dynamic marking of *p*. Measure 234 continues the melodic line. Measure 235 shows a change in the bass line. Dynamics include *p* and *cresc.*. There are slurs and hairpins throughout.

236

Musical score for measures 236-238. The piece is in 7/8 time. Measure 236 starts with a treble clef and a melodic line, with a dynamic marking of *pp*. Measure 237 continues the melodic line. Measure 238 shows a change in the bass line. Dynamics include *pp* and *cresc.*. There are slurs and hairpins throughout.

239

Musical score for measures 239-241. The piece is in 7/8 time. Measure 239 starts with a treble clef and a melodic line. Measure 240 continues the melodic line. Measure 241 shows a change in the bass line. Dynamics include *pp* and *cresc.*. There are slurs and hairpins throughout.

241

f

Musical score for measures 241-242. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs. The dynamic marking is *f* (forte).

243

ff

Musical score for measures 243-245. The right hand continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note chords and slurs. The dynamic marking is *ff* (fortissimo).

246

dim.

Musical score for measures 246-250. The right hand continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note chords and slurs. The dynamic marking is *dim.* (diminuendo). The time signature changes to 2/4 at the end of measure 249.

249

pp

Musical score for measures 249-250. The right hand continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note chords and slurs. The dynamic marking is *pp* (pianissimo). The time signature changes to 2/4 at the end of measure 249.

ritardando

252

Poco meno mosso ♩ = 116-124

255

mp

pp

Ped.

259

ritardando al fine

8va ----- 1

261

perdendosi

ppp

1.v.

*

for my brother Luis
Sendeiros imaxinarios

I
Claroescuro

Andante tranquilo ♩ = 80

Violin

Andante tranquilo ♩ = 80

8^{va}

pp

Piano

pp

5

sul G

espress.

mp

p

8

*

pochiss. più mosso

f

pochiss. più mosso

mf

mf

11

mf *p*

15 *a tempo* *pizz.*

mf *f* *p* *a tempo* *f dim.* *ppp*

21 *arco*

p *f* *pp* *sf* *mf dim.* *pp* *p*

27 **Pochiss più mosso** ♩ = 88-96

pp espress. **Pochiss più mosso** ♩ = 88-96 *pp*

30

poco cresc.

poco cresc.

33

mp sf pp

mp sf p

sf

36

con sord.

pp dolciss.

pp

39

Pochiss più mosso ♩ = 96-104

ppp poco rit.

poco rit. cresc.

Pochiss più mosso ♩ = 96-104

41 *pp* *8va*

43 (8) *p*

44 *senza sord.*
p dolce rubato

sub. pp *pp* *8va*

46 (8)

48

(8)

5

5

50

pp

pp

5

5

8

53

8

p

p

57

p

p

p

p

Un poco meno mosso ♩ = 84-92

61 *ppp* *poco rit.* *p dolce*

Un poco meno mosso ♩ = 84-92

poco rit. *mf*

63 *accelerando*

accelerando

65 *mp* *cresc.*

67 *agitato e accelerando*

69

f cresc.

f cresc.

Ped.

71

sub. p ————— *ff*

ff

l.v.

** Ped.*

73

Tempo primo

con sord.
col legno battuto

pp

Tempo primo

INSIDE
pizz.

79

86 **Stesso tempo** arco *pp*

Stesso tempo
KEYBOARD *sempre pp*

88

90

ff subito

92 *ff* senza sord. *poco allarg.*

poco allarg.

94 *Sostenuto* *Pochiss. meno mosso* ♩ = 66-72 *p dolce*

Sostenuto *Pochiss. meno mosso* ♩ = 66-72 *p dolce*

96 *con sord.*

pp *ppp* *pp*

con sord.

100 *poco marcato* *pp*

poco marcato *pp*

104 *pp espress.* *ppp*

pp espress. *ppp*

107

107

110 **Tempo primo** *pizz.*

110 **Tempo primo** *pizz.*

Tempo primo

p *pp*

117

117

pp

123

123

INSIDE
pizz.

Ped. *

II Natureza e arquitectura

Allegro agitato (♩ = 80)

Violin

Allegro agitato (♩ = 80)

Piano

pp agitato

5

2

sul tasto

pp agitato

5

3

simile

4

Musical score for measures 4-5. Treble clef: 2/4 time signature, eighth-note patterns with slurs. Bass clef: 2/4 time signature, quarter-note patterns with slurs and accents.

6

Musical score for measures 6-7. Treble clef: 4/4 time signature, eighth-note patterns with slurs and *pp* dynamic. Bass clef: 4/4 time signature, quarter-note patterns with slurs and *pp* dynamic.

7

Musical score for measures 7-8. Treble clef: 6/4 time signature, eighth-note patterns with slurs. Bass clef: 6/4 time signature, quarter-note patterns with slurs and accents.

8

Musical score for measures 8-9. Treble clef: 6/4 time signature, eighth-note patterns with slurs. Bass clef: 6/4 time signature, quarter-note patterns with slurs and accents.

9

ppp cresc

ppp cresc

L. H.

L. H.

3

3

10

ppp cresc

ppp cresc

L. H.

L. H.

simile

3

3

11

ppp cresc

ppp cresc

3

12

ppp cresc

ppp cresc

3

13

mf dim

mf dim.

3

3

14

mf dim.

3

3

15

pp

pp

3

3

3/4

3/4

3/4

16

pizz

f

mp

pp sempre

7

7

17

5 5 5

mp

18

f *mp*

7 7

19

6 6 6

mp

20

poco accel

mf *f* *pp*

3 3 3 3 3 3

21

p *f* *mf*

arco *pp* *gliss.* *gliss.*

22

cresc.

Poco più mosso (♩=86)

23

f *f*

Poco più mosso (♩=86)

25

f

26 *grazioso*

p subito

6

6

6

6

28

sub ff (6)

(6)

f

3

6

6

29

sf

(rit.)

ff dim. molto

rit.

3

3

3

31

p

rit

mp espress.

Andante (♩=92)

p

Andante (♩=92)

34

pp

38

pp

p *espress.*

41

p

sf

sf

44

sul tasto

poco accel

ppp

cresc.

ppp legato

cresc.

47

49 **Un poco più mosso** (♩=104)

Un poco più mosso (♩=104)

mf >

p 5

50

51

mf 3

52

58 *tranne*
mp

sub. p *tranne*

60 *mf*

62 *mp* *pp*

pp

63 *Pochiss meno mosso* ($\text{♩} = 76$) *pp*

Pochiss meno mosso ($\text{♩} = 76$)

65

pp espress.

67

69

p espress.

pp

71

mp

p

73

mf

pp *p*

75

p *pp*

pp

77 *pizz.* *accelerando molto*

p *mf*

p *mf*

78

p *mf* *pp*³

8va

80 **Allegro molto** (♩=120) arco *tr*

mf *pp*

Allegro molto (♩=120)

(8)

mp *leggero*

82 *pizz.* arco *tr* (arco)

mf *pp*

(8)

tr

84 *f*

f

(tr)

f

87

cresc.

cresc.

89

ff

91

f

ff

sul A tr

93 Andante (♩=92)

ff

legato

94

* sul D[#] tr

dim.

dim.

96

* con sord.

pp rit

pp rit.

100

Adagio (♩=50)

pp

ppp

Adagio (♩=50)

pp

105

perdendosi

pp

5

perdendosi

mp



109 senza sord. pizz.

p 5 *rit. molto*

7 *pp* 5

113 sul ponticello

pp accelerando poco a poco poco cresc.

poco cresc.

pp

116

f

f

117 Presto (♩=152) ord. pizz.

p subito ord. pizz.

p subito e leggero

Presto (♩=152)

119

f 2 2 2 2 *f* arco 4

pp 2 2 2 2 2 2 *f subito*

122

4 4 4 4 4 4 8^{va}

127

cresc. 4 4 4 4 *ff* 3

cresc. *ff*

131

3 *p* *f* 8^{va}

p

134 (8) 1

ff rit.

f

ff rit.

Meno mosso (♩=132)

136

f

Meno mosso (♩=132)

mf

137

ff

ff sfz

sfz

ff

for André Cebrián and Bleuenn Le Friec, Dúo Finisterrae

Jakobsland

Cadenza. Molto libero

Flauta

Arpa

p dolce **Cadenza. Molto libero** *f*

accel. *sostenuto*

5 *p* *p* *pp*

8 *lento e accel.* *mf* *rubato* *pp* *3* *fp*

12 *accel.* *b tr*

15 *un poco lento* *f* *3* *p* *accel.*

18 *cresc.* *veloce* *f* *p* *rit.* *# tr*

22 *pp* *ff* *# tr*

25

sempre ff

veloce

ff

accel.

accel.

D#CB/EF#GA#

27

l.v.

29

mp

mp

accel.

accel.

30

ff

ff

31

p

ff

8va

32

mf *p dolce* *pp*

p ord. 6 6 6 6

accel.

33

cresc.

cresc.

34

cresc.

cresc.

35

mf *espress.*

sub. pp *p cresc.*

f

39

poco sostenuto

f

41

p

plaque

mp espress.

42

rit. molto

rit. molto

44 multiphonics

pp *p* *ord.* *p*

47

50

pp cresc.

52 frullato

p cresc. *p cresc.*

DCB/E♭F#GA#

54

8va

f

l.v.

56

ord. *veloce*

f

frullato

ff sempre

veloce

ff

plc.

ff plc.

58

tr.

59

tr.

7

8va
ord.
60 *ff* frullato *accel.*

pellizcado

ff pellizcado accel.

64 *ff* *veloce sempre*

ord. veloce sempre

ord. ff

66 *ord. fr. ord. fr. ord. fr. ord. fr.*

p f p f p f p f

fr.

69 *ff sempre*

70

ff

ord.

8^{va}

ord.

8^{va}

fff

DCB/E#F#GA^b

72

lento

accel.

rit.

lento

p

plaqué

f

ff

pp

74

pp

rit.

ord. *veloce*

ff sub.

D#CB/EF#GA#

76

veloce

frullato

f

79

ord.

ff *sostenuto*

sostenuto

ff

l.v.

82

rit. molto

veloce

rit. molto

ff precipitato

84

rit.

85

lento

mf

rit. molto

m.d.

m.i.

m.d.

m.i.

pp

Adagio ♩ = 44-48

m.i. plaque

rit.

7

8va

8va

6

6

6

6

94

mf *p* *mf* *pp*

96

p *mf* *p* *mf* *pp*

97

mf *p* *pp* *cresc.*

99

pp *mf* *f* *espress.* *plaque*

101

mp *p*

mp *mp* *p*

103

Libero *accel.*

p *pp* *f*

p

Libero

105

più lento

f veloce *pp*

plc. *plc.*

DCB \flat /EF#G#A#

107

veloce

f sub. *plc.*

plc.

108 *rit.* **Con moto** ♩ = 72-80

f dim. *p* *espress.*

rit. **Con moto** ♩ = 72-80

mf dim. *f* *p*

110

mp *mf*

f *p* *plaque* *f*

112 *poco rit.* **Poco meno mosso**

< mp *pp*

ord. *poco rit.* **Poco meno mosso**

p *dolce*

115 *non vibrato*

pp *sempre tranq.*

sempre tranquillo

rit.

118

dim. *ppp*

dim. *pp*

120 (percussion with keys) *Con moto* *ord.*

(*aire*) *mf dolce*

Con moto *mf*

122

mf

p

123

5

f

5

124

f

6

8va

7

7

ff

125

pü mosso

ff

pü mosso

(8)

rit.

pp

Libero

plaque

rit.

mf

Libero

D \flat CB/E \flat FGA

131

poco pü lento

ppp

8va

pp

pp

l.v.

pp

l.v.

D \flat CB/E \flat FGA \flat

133 **Adagio** ♩ = 44-48

ppp

Adagio ♩ = 44-48
p lontano

pp

pp

135 *pp* *frullato*

pp

l.v. *p* *cresc.*

138 *ord.* *f*

mf *f*

141 **Poco meno mosso** ♩ = 60-66

sub. p

Poco meno mosso ♩ = 60-66

ord. *p* *p*

ord. *3*

ord. *3*

Recording 1

143

p

mp

144

dim.

145

più p (non agitato)

l.v. Recording 1

147

Adagio ♩ = 44-48

mp

mf

8va

149

pp *8va* *mf*

pp *mf* *pp rit.*

151

quasi niente

pp *8va*

p

Libero

153

veloce

sff *p* *meno* *accel. e cresc.* *f*

Libero

155

veloce *f*

plc. *p* *pp* *p ma sonore* *plc.* *f*

plc. *Damp strings with left hand* *ord.*

tr

D \flat CB/E \flat FGA \flat **D \flat CB/EFGA \flat**

158 *rit.* Recording 2 *mp*

sf *mf* *p* *rit.* *mp*

3

Andante molto tranquillo ♩ = 52-56

160 *ppp*

Andante molto tranquillo ♩ = 52-56

ord. *plaqué sempre*

mp

3 3 3 3

162 *ppp*

ppp 3 3 3 3

dim. ord.

3 3 3

165 *cresc.*

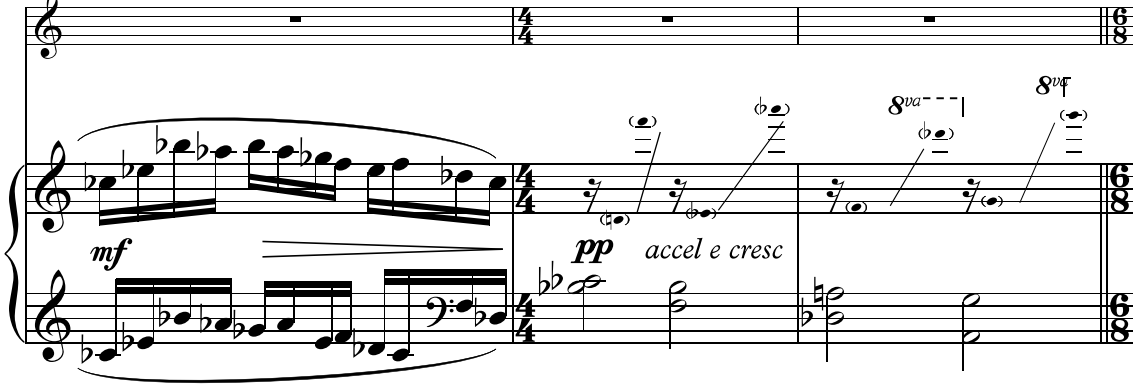
cresc.

3 3 3

167

Recording 2

 mute



mf

pp *accél e cresc*

8va

8va

Allegro molto, quasi Presto ♩ = 126-138

170



f

Allegro molto, quasi Presto ♩ = 126-138

plaque

seco

percussion
on board

173



v.

175



v.

f

178

Musical score for measures 178-179. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 12/8. Measure 178 begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents.

180

Musical score for measures 180-181. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 9/8. The right hand continues the melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment with slurs and accents.

182

Musical score for measures 182-184. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 6/8. Measure 182 begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment with slurs and accents. An 8va marking is present in measure 183.

185

Musical score for measures 185-187. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 6/8. Measure 185 begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment with slurs and accents.

188

190

195

199

205 **Poco meno mosso, pesante** ♩. = 84-92

Poco meno mosso, pesante ♩. = 84-92

plaqué

ff sempre

209

ff

ff

dim.

213

pp

f

mf

217

f

f

220

f *p* *ff*

ff

224

p *cresc.* *ff* *dim.*

l.v. Recording 1

228

p

mute *p.d.l.t.* *pp*

233

238

f *f* ord.

242

pp *pp* p.d.l.t.

244

cresc. *mf* *poco a poco ord.* *cresc.*

Poco meno mosso

247

ff **Poco meno mosso** *f* ord. *ff* (arpegg)

251

Musical score for measures 251-252. The top staff is a single melodic line with a long slur and two triplet markings. The bottom two staves are piano accompaniment with chords and a few notes.

Cadenza, come prima
lento e accel. molto

253

Musical score for measures 253-254. The top staff has a melodic line with slurs and triplet markings, starting with a forte (*fz*) dynamic. The bottom two staves are empty piano accompaniment staves.

255

Musical score for measures 255-256. The top staff has a melodic line with slurs and an *accel.* marking. The bottom two staves have piano accompaniment with slurs and an *accel.* marking. A box contains the chord notation $D\#CB/EF\#GA\#$.

257

Musical score for measures 257-258. The top staff has a melodic line with a slur. The bottom two staves have piano accompaniment with slurs and a first ending (*l.v.*) marking.

259 *mp* *ff* *accel.*

Musical score for measures 259-260. The right hand starts with a half note chord (F#4, A4) and then plays a sixteenth-note scale starting on G#4. The left hand plays a half note chord (F#3, A3) and then a sixteenth-note scale starting on G#3. Dynamics range from *mp* to *ff*. An *accel.* marking is present above the right hand staff.

261 *p* *8va*

Musical score for measures 261-262. The right hand plays a sixteenth-note scale starting on G#4, marked with a fermata. The left hand plays a half note chord (F#3, A3). A dynamic of *p* is indicated. An *8va* marking is present above the right hand staff.

262 *ff* *8va* *sub. pp*

Musical score for measures 262-263. The right hand plays a sixteenth-note scale starting on G#4, marked with a fermata. The left hand plays a half note chord (F#3, A3). Dynamics range from *ff* to *sub. pp*. An *8va* marking is present above the right hand staff.

264 *espress.* *f*

Musical score for measure 264. The right hand plays a half note chord (F#4, A4) marked with a fermata. The left hand plays a half note chord (F#3, A3). Dynamics range from *espress.* to *f*.

266 *poco sostenuto*

f

p cresc.

f

268

p

plaque

mp espress.

270 *rit. molto*

p

rit. molto

272 *multiphonics*

pp

p

ord.

p

277

pp cresc.

279

frullato

p cresc.

p cresc.

DCB/E \flat F \sharp GA \sharp

281

f

l.v.

284

ord. *veloce*

f

frullato

ff sempre

veloce

ff

plc.

ff plc.

DC \sharp B \flat /E \flat F \sharp GA \sharp

286

tr. #

7

288

8^{va}
ord.

ff

289

frullato

ff

pellizcado

accl.

292

ord.

ord.

Moderato ♩ = 76-84

293 Recording 2 *f*

Moderato ♩ = 76-84

mf *cresc.*

D^bCB^b/E^bFGA^b

295 *ff* 6 6 6 6

ff l.v. Recording 1

297 6 7 7

f

Allegro ♩ = 96-104

298

Allegro ♩ = 96-104

seco ff

299 *molto rit.* *poco a poco accel.*

ff *mf* *cresc.*

301 *f* (vibrato ancho) *ff*

l.v.

303 *a tempo, un poco sostenuto*

a tempo, un poco sostenuto

plectro

DCB♭/E♭FGA♭ damp strings with l.h.

305 *ritardando* *8va*

(open) plc. l.v.

ritardando plc. l.v.

f.n.

Lento ♩ = 54-60

(8) frullato

306

Lento ♩ = 54-60

ord. *ff*

308 *ff* *mf* *accel.*

accel.

309 *ff* *sff* Recording 2 15"-20"

cresc. *sff* Recording 1 15"-20"

$D\flat/CB/EF\sharp/GA\sharp$

for Marta Ramírez and Alicia Griffiths, Dúo Alma

Lembranzas de Jakobsland

Violin **Allegro moderato** ♩ = 76-84

fp *fp cresc.*

Harp **Allegro moderato** ♩ = 76-84

ff plaque

3 **Piú lento** ♩ = 56-60

f *6* *6* *fff rit.* *mp*

Piú lento ♩ = 56-60

f *fff rit.* *p*

5 **Piú lento** ♩ = 56-60

p dolce

plaque *p*

7

pp sempre

l.v.

pp

9

tr

tr

tr

pp

11

Tempo I

mf < < < < *f* *p* *f* *rit.* *p* <

Tempo I

plectro

f < *f* <

rit.

DCBb/EF#G#A#

p.d.l.t.

14

Piú lento ♩ = 56-60

pp > *ppp*

Piú lento ♩ = 56-60

ord.

plaque

ff *p* *ff* *p* *ff* *p*

normal

16

f espress. *p*

arpegg.

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

arpegg.

18

f espress. *p* *f espress.*

mf *pp* *mf*

arpegg.

20

p *f* *espress.*

21

p espress. *pp cresc.*

arpegg.

22 *sul tasto*
> pp

23 *Pochiss. piú mosso* ♩ = 63-69

pp leggiero

f *p* *fsf*

25

f *mf*

26 *anch*
o
espress. *dolce*

27 *calando* *lento*

p *ppp*

pp *pp*

3

DCB \flat /EF \flat GB \flat A \flat

30 **Libero** *pizz.* *randomly, freely*

pp

Libero *ord.* *lento* *accel.*

p *pp*

damp the strings in the marked region with the left hand

31 *arco* *pizz.* *arco*

f *sfz* *dim. e rit.*

dim. *3* *3* *3* *3* *3*

f *l.v.* *ancho*

33 **Con moto** ♩ = 69-76

p *pp*

Con moto ♩ = 69-76

mf *3*

35

mf cálido

36

sub. pp

pizz.
p

p cresc. 3 3 3

f

plaque

38

arco
mf

p p.d.l.t.

40

pizz.
p

arco
mf 3

41

pizz.

p *f* *p*

43

arco

mf *f*

cresc. *mf*

45

rit.

ord. ritardando

pizz. rit.

f *p* p.d.l.t.

47

Meno mosso, molto libero ♩ = 42-46

p

Meno mosso, molto libero ♩ = 42-46

ord. *pp* *8va* ord. *8va*

poco

48

48

49 arco poco a poco veloce

pp

mf

49

sempre pp

ord.

mf

50

f

rit.

p

ord.

f

rit.

l.v.

mf dolce

50

f

rit.

p

ord.

f

rit.

l.v.

mf dolce

51

Adagio ♩ = 60-66

con sord.

p espress.

Adagio ♩ = 60-66

con sord.

p espress.

51

Adagio ♩ = 60-66

p

RECORDING

pp l.v.

52

52

p

53

cresc.

54

mf cresc.

f cresc.

poco accel.

55

ff

poco rit.

56 **Tempo I** *senza sord.* *Cadenza, molto libero* *gliss sul G* *gliss sul D* *# tr* *molto rit.*

Tempo I *8^{va}-7* *mf < ff* *pp < ff* *pp*

fff *l.v.* *f*

DC#B/EbFGAb

58 **Piú lento** ♩ = 56-60 *punta del arco*

mf dolce *ppp*

Piú lento ♩ = 56-60 *sffz* *plaque ff*

60

f

61

f *brisé ff* *ff*

62

ff

ff *ff* *ff* ³

64

lunga *p folkly* *lunga* *ff espress.*

lunga *p*

Andante ♩ = 63-69

67

Andante ♩ = 63-69

Andante plectro *sfz* *sfz*

ffz ord.

mf *cresc.*

DbCbBb/EbFbGbAb

69

(plectro) normal

ff *f.n.* *ff* l.v.

mf

70 *rit.* **Piú lento**

ord. *rit.* **Piú lento** *f* *mp* *3* *8va*

DbCBb/EbFGbAb L.H. plaqué

72 *sul A* *non vib.* *vib.* *non vib.* *vib.* *non vib.*

f *mp* *sub. ff* *3* *8va*

R.H. plaqué

74 *vib.* *p dolce* *

mf *p* *3* *8va*

76 *pp espress.*

3

77

sul pont.

ppp 3

mp 8va-----1

DbCBb/EbFGbAb

78

p

8va-----1

8va-----1

l.v.

80

non vib.

vib.

mf

15"-20"

p

pp

Recording 2

Recording 1

l.v.

for the Fidelio Trio

Un afogado

Andante dramático ♩ = 58-62

Violin

Violoncello

Andante dramático ♩ = 58-62

Piano

Pedal

2

pp — mp

pp — mp

8va⁻ legato ff 3

8va⁻ legato Ped. 3

3

pp *p* *pp*

pp *p* *pp*

p *3*

3

Pedal vibrato

4

circa 4"

pp

circa 4"

pp

circa 4"

*

5

a tempo

p dolce

a tempo

p dolce

a tempo

pp

8^{va}

Pedal poco

7 *rit.*

pp

pp

rit.

p *ppp*

8va

Ped. *

10 *a tempo*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *3* *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *3* *p* *ff*

a tempo

ff *f* *ff*

Pedal

12

pp *mp* *pp* *p*

pp *mp* *pp* *p*

legato *8va* *3*

ff *pp*

8va *3*

Ped. *legato* *Pedal vibrato*

13

circa 4"

pp

circa 4"

pp

circa 4"

pp

f

5

5

5

5

5

5

5

5

5

8va

5

Pedal vibrato

14

a tempo

p dolce

a tempo

p dolce

a tempo

L. H.

R. H.

pp

8va

Pedal poco

16

rit.

f

pp

pp

f

pp

pp

f

3

3

3

3

3

3

3

3

3

3

Pedal vibrato

(8)-1

18 *Meno mosso* ♩ = 48-52

pp espressivo

pp espressivo

Meno mosso ♩ = 48-52

8^{va}

pp

pp

* *Pedal*

22

pp sempre

pp leggero e legato

Ped.

24

pp *f*

pizz ff *arco* *senza vib.*

mf *f*

Ped.

26

ord. pizz arco senza vib.

pp *f* *ff* *p* *mf* *f*

6 6 6 6 6 6 6

Ped. Ped. Ped.

28

pizz arco

pp *p* *f* *ff* *pp* *p*

(0) 6

mp

Ped. Ped. Ped. Ped.

30

arco

p ma sonore

pizz arco

f *ff* *pp*

Ped. Ped.

31 *accelerando*

pp

accelerando

pp

accelerando

pp

5 5 6 5 6 5

Ped. Ped.

32

pp

6 5 6 5

Ped.

33

cresc.

cresc.

6 5 6 5 6 5 6 6

Ped. Ped. Ped.

34 *agitato*

f *ff* *mf* *ff* *p* *pp*

agitato

f *ff* *mf* *ff* *p* *pp*

agitato *8^{va}*

secco *ff*

senza Ped.

35

ff dim. *f* *mf* *p*

ff dim. *f* *mf* *p*

f dim. *pp*

Pedal vibrato *

36

ppp

pp *ppp*

8^{va}

mf *mp* *p* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Espressivo, un poco meno mosso ♩ = 44-48

37

p

p

Espressivo, un poco meno mosso ♩ = 44-48

42

pp

pp

p

Pedal

47

pp sempre

pp sempre

pp

51

dim. poco rit. ppp

dim. poco rit. ppp

INSIDE

mp pizz*

sonore
Led.

* Pizzicato with finger on the strings

55

KEYBOARD

*

Doppio movimento, ma pochissimo più mosso ♩ = 54-60

pizz arco

mp

Doppio movimento, ma pochissimo più mosso ♩ = 54-60

folk-like

mp

Pedal

64 folk-like

mp

arco

pp < (*f*) *pp* (*f*) *pp* < (*f*) *pp* < (*f*) *pp* < (*f*) *pp* < (*f*)

mp secco

senza Pedal

67

pp *p*

folk-like

pp < (*f*) *pp* < (*f*) *p*

pp

pp

3

3

3

Pedal

70

mf

mf

mp

73 *Meno mosso* ♩ = 76-84

pp *morendo*

pp

Meno mosso ♩ = 76-84

rit. *pp*

Ped.

76

mp espress.

mp espress.

Ped. Ped. Ped.

78

mp *p*

* Ped. Ped. Ped. Ped. Ped.

80

pp *f* *ff* *pp* *f*

pizz arco

f *espressivo* 3 3 3 *dim.*

Pedal

83

ff pizz arco *pp*

f *ff* *pp*

3 3 3 *p dim.* 3 3 3

86

poco accelerando

poco accelerando

poco accelerando

pp cresc 3 3 3 3 3 3 3 3 3

89 *ritardando molto*

f 3 3 3 *pp mf* *pp*

ritardando molto

f 3 3 3 *pp mf* *pp*

ritardando molto *Lento*

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

Red.

95 *a tempo, freely*

pizz *mp* 3 3 *match timber with piano* 3 3 3 3 3 3 3 3

a tempo, freely

pp sempre **INSIDE** Damp strings with left hand

a tempo *f* *mf*

freely, match timber with violin

* *Red. sempre*

100

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

ff *p* *f*

104

Musical score for measures 104-107. The top staff (treble clef) features a melodic line with triplets. The middle staff (bass clef) contains sustained chords. The bottom staff (grand staff) features a rhythmic accompaniment with dynamic markings *mf*, *f*, *p*, and *f*.

108

Musical score for measures 108-110. The top staff (treble clef) features a melodic line with triplets. The middle staff (bass clef) contains sustained chords. The bottom staff (grand staff) features a rhythmic accompaniment with dynamic markings *p*, *pp cresc.*, and *ff*, along with a "gradually--open" instruction.

*

111

Musical score for measures 111-113. The top staff (treble clef) features a melodic line with slurs. The middle staff (bass clef) features a melodic line with slurs. The bottom staff (grand staff) contains sustained chords.

112 Allegro folclórico ♩ = 116-124

Musical notation for measures 112-113. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. Both staves contain a whole rest followed by a fermata. The dynamic marking *ff* is present in both staves.

Allegro folclórico ♩ = 116-124
folk-like (Polka rhythm)

Musical notation for measures 114-115. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The music is marked *ff*. The top staff features a melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving bass lines.

114

Musical notation for measures 114-115. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. Both staves contain a whole rest followed by a fermata. The time signature changes to 5/4 for the final measure of each staff.

Musical notation for measures 116-117. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The music is marked *sub. p* and *ff*. The top staff features a melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving bass lines.

116 folk-like

Musical notation for measures 116-117. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The music is marked *p*. The top staff features a melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving bass lines. The bottom staff is marked *pizz*.

Musical notation for measures 118-119. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The music is marked *sub. pp* and *pp*. The top staff features a melodic line with slurs and accents, while the bottom staff provides a harmonic accompaniment with chords and moving bass lines.

118 pizz

arco

(pp)

120

arco

p

pizz

f

p

122

cresc.

arco

p cresc.

p cresc.

123

f *p*

f *mf*

126

pizz *arco* "nonchalantly"
sf *p espress.*

pizz *arco*
sf *pp*

8va
pp *pp*

129

mf *mf*

(8)

131

pp

p *Dizz*

"nonchalantly"

p espress.

Pedal

133

f

f *arco*

sub. f

136

quasi sul pont.

ff feroce

ff feroce

ff

8va

138

ff feroce

Meno mosso

140

mf

Meno mosso ♪ = ♪ from the 6-tuplet

dim.

142

p

p dim.

Libero, senza misura

Musical score for measures 143-144. Two staves of music. Measure 143 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *pp*. Measure 144 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *f*. Both measures are marked with *rit.* (ritardando).

Libero, senza misura

Musical score for measures 145-146. Two staves of music. Measure 145 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *pp*. Measure 146 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *f*. Both measures are marked with *rit.* (ritardando). A box above the staff indicates a duration of *cca. 2"*. A triplet of notes is marked with a *3* above it.

Tempo precedente ♩ = 116-124

Musical score for measures 147-148. Two staves of music. Measure 147 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *p*. Measure 148 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *pp*. Both measures are marked with *a tempo*. A triplet of notes is marked with a *3* above it.

Tempo precedente ♩ = 116-124

Musical score for measures 149-150. Two staves of music. Measure 149 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *p*. Measure 150 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *pp*. Both measures are marked with *a tempo*. A triplet of notes is marked with a *3* above it. The word *Pedal* is written below the staff. The dynamic *p non legato* is written below the staff.

Musical score for measures 151-152. Two staves of music. Measure 151 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *ff*. Measure 152 features a series of six upward-pointing arrows above the notes, indicating a tremolo effect. The dynamic is *ff*. Both measures are marked with *molto*. A triplet of notes is marked with a *3* above it. The dynamic *f dim.* is written below the staff. The word *Ped.* is written below the staff. A star symbol *** is written below the staff. The word *simile* is written below the staff.

149

mp

pp sempre

152

pizz

p

mp

155

poco a poco accelerando
simile
cresc. poco a poco

arco
pp
cresc. poco a poco

poco a poco accelerando
non legato
cresc. poco a poco
pp

senza Ped.

157

158

arco

mf

mf

arpeggiato

p

160

ff

mp *ff*

rit.

ff 3

ff *mp* *ff*

rit.

ff 3

Libero, senza misura, ma molto agitato

8va

f

ff *mp* *ff*

rit.

ff 3

Libero, senza misura, ma molto agitato

Ped.

*

Andante dramático ♩ = 58-62

162

p *ff* *p* *ff* *sf* *p*

p *ff* *p* *ff* *sf* *p*

Andante dramático ♩ = 58-62

ff *sempre*

Ped. Ped. Ped. * Pedal

164

f *ff*

f *ff*

f *ff*

Ped. * Ped.

166

agitatissimo *ff*

agitatissimo *ff*

agitatissimo *ff*

Ped. *8va* Ped.

167

l.v.

168

fff

fff

5

8^{va}

5

Pedal *fff*
vibrato

169

*

for M^a Victoria Jericó

Navarra

Terras do Nahar

Lento. Molto libero e rubato ♩ = 55-60

con sord. senza vibrato

Violin

1

3

5

7

9 poco vib. pizz.

12 arco senza vib.

15 mp rubato f sub. pp un poco dolce

18 lento a tempo rit. -----
espress. rubato

Allegro ♩ = 130-140

21 senza sord.
pp cresc. e accel.

23 *mf* *grazioso* *f* *f* *rit.*

26 *pp* cresc. *f*

28 *pp* *f* *ff* *pizz.* *arco*

31 **Cantabile** ♩ = 50-55 **Allegro** ♩ = 130-140
p dolce *mf* *sub. f*

36 *pp* cresc.

39 *f* *sff* *p* *pp* *tr* *rit.*

42 **Cantabile** ♩ = 50-55 *pp* *melancólico, dolci.* *pizz.* *p ma sonore* *arco* *pp*

46 *pizz.* *p ma sonore* *pp*

49 *pizz.*
p ma sonore

51 *arco*
poco f

Tempo I
 53 *sf* *rit.*
p *pp*
pp < mf > pp

Allegro ♩ = 108-112
quasi senza vib., folclórico
 57 *più mosso* (♩ = 130-140)
mp *sf* *pp* *f*

62 *pizz.* *arco* *meno mosso* (♩ = 108-112)
ff *sf* *mp*
più mosso (♩ = 130-140)

67 *sf* *p* *pp sempre*

71 *pizz.*
(pp)

73 *lento e libero*
p lontano

Intenso ♩ = 80-84)
 74 *f* *p* *f* *p* *p* *f* *p*

77 *poco meno mosso*

f *p* *pp dolce* *p* *pizz.*

80 *arco* *pizz.* *arco* *con rabbia*

pp *p* *pp* *f*

Cantabile ♩ = 50-55)

84

sf *pp dolce* *f* *f* *f*

Allegro ♩ = 130-140

89

mf 3 3 3

Sostenuto. Agitato ♩ = 90-100

91 *rit.*

rit. 3 3 3 *f* 3 6 6

93 *energico*

3 6 6 *energico* *ff*

95 *con rabbia*

3 6 6 6 6 6 *con rabbia* *ff*

97

3 6 6 6 6 6 *ff*

99 *energico*

102 **Intenso** ♩ = 80-85

ff disperato

106 *rit.* **poco meno mosso** (♩ = 118-122)

p *pp dolce, espress.* *ppp* *p espress.*

110 *rit.* **Allegro** ♩ = 100-105) *dolente*

ppp (quasi niente) *p grazioso* *pp*

114 *accel.* **Piú Allegro** (♩ = 130-140) *pizz.*

f sempre

118 *arco* *molto rit.*

p *pp*

120 *a tempo* **Tempo I**
come prima
pp *ppp*

123 *pp*

126 *pp*

128 *poco accel.* *poco più mosso* *rit.*
mf *p* *pp*

131 *lento e libero* (♩ = 95-100) (♩ = 80-85) *pizz.*
p dolce *pp*

133 (♩ = 95-100) *arco* *rit.* *perdendosi* *pizz.*
p *pp* *ppp*

for my brother Javier

Encuentro caballeresco

Sostenuto ♩ = 80 - 90

Baritone

Clarinet Bb

molto libero

Sostenuto ♩ = 80 - 90

libero, colla parte

Piano

ff sf sf

cresc. f ffpp

mp cresc. mp

ff ad lib.

INSIDE: Plectro

INSIDE: Hand

7 **Allegro** ♩ = 120 - 130

pp *f* *f*

Allegro ♩ = 120 - 130
non legato

l.v. *f*

*

9 *scherzando*

p

simile

11 *p*

simile

12 *f*

f

14

p cresc.

p cresc.

16

f

fp

f

Tempo I

19

ff

pp

Tempo I

Candenza libero

ff

sfz

trm

sub. p

pp

5

5

8va

NARRATOR:

Imaginemos. Imaginemos. En algún lugar, reservado a los héroes literarios. Un encuentro magnífico. Don Belianís de Grecia. Don Quijote de la Mancha. Caballeros andantes, artífices de famosísimas hazañas. En tal encuentro, hay música. Don Belianís de Grecia, a Don Quijote de la Mancha:

21 **Maestoso** ♩ = 40-44 *ff* **maestoso**

DON BELIANÍS

Rom pí, cor te a bo llé y di je y hi ce más

p

Maestoso ♩ = 40-44
INSIDE: Plectro*

sonore (f)

*Use middle pedal to sustain the appropriate notes and damp the others

23 *mf* *p*

que en el or be ca ba lle ro an dan te fui dies tro fui va lien te fui a rro gan te mil

diminuendo *p*

25 *mf* *pp*

a gra vios ven gué cien mil des hi ce Ha

sonore

27 *p dolce*

za ñas di a la fa ma que e ter ni ce fui

p dolce

KEYBOARD: Damp strings with left hand

Ped.

29 *f* *pp*

co me di do y re ga la do a man te fue e na no pa ra mí to do gi gan te y al

f *p*

IN: Plc. *arpegg. lento*

ff *pp*

31 *mp*

due lo en cual quier pun to sa tis fi ce Tu ve a mis pies pos tra da la For

pp *pp* *p dolce*

sonore KB: Ordinario

34 *mf* *f*

tu na y tra jo del co pe te mi cor du ra a la cal va O ca

ppp

8^{va}

36 *p*

sión al es tri co te

sfp *pp*

IN: Plc. KB

f *ppp*

8^{va}

38 *ff* *f* *no dim.*

Mas aun que so bre el cuer no de la lu na siem pre se vio en cum bra da mi ven

f *pp*

IN: Plc.

ff

40 SOLO
ff

tu ra tus pro e zas en vi dio ¡oh gran Qui jo te!

To Cl. Mib

NARRATOR:

Mucho agradaron a Don Quijote estas palabras. Pero poco duró este agrado. Pues un misterioso personaje aparece. Su patria, desconocida. Su verbo, elocuente. Su nombre: Solisdán.

Presto ♩ = 140 - 150

43 SOLISDÁN: *f*

Ma guer se ñor Don Qui jo te que san de ces

Clarinete en Mib

Presto ♩ = 140 - 150

f *p* *molto rit.*

56 **Presto (Tempo primo)** Falsete *mp burlón*

y so e ces Se

pp *f* *p* *f*

Presto (Tempo primo)

*

58

rán vues tras fa za ñas los joe ces

ff seco *f*

60 **Moderato** ♩ = 60 Ord.

mf pues tuer tos des fa cie en do ha béis an

p *f*

Moderato ♩ = 60

pp *f* *pp*

62 **Piú mosso** ♩ = 100
pp Falsete

da do sien do ve ga das mil a pa le a do

sf *pp*

Piú mosso ♩ = 100

ff

64 **Ord.**
ff pesante

Por fo

ff burlón

ff *ff seco*

8^{va} 8^{va} 8^b

66 *rit.*

llo nes cau ti vos y ra he ces

pp

8^{vb} 8^{vb}

68 **Meno mosso** ♩ = 60

p dolce *più lento*

dolciss. e libero, rubato e senza misura

Y si la vue sa lin da Dul ci

mp *p dolce* *più lento*

Meno mosso ♩ = 60

p *pp* *8va---*

70 **Presto**

ne a de sa gui sa do con tra vos co me te

f *f* *f*

Presto

f *f* *f*

74 **Moderato** ♩ = 60

p dolce *Falsete pp lloroso*

ni a vues tras cui tas mues tra buen ta lan te *flz*

pp *ppp* *ff*

Moderato ♩ = 60

pp *tr* *tr* *tr* *tr* *ff*

77

Presto

Ord.

8^{va} *fff* *p* *ff* *flz.*

Presto

(8) *ff seco* *ff*

A tempo, risoluto (Presto)

79 **En tal demán, vuestro conorte sea** *f* *ff* *ff*

f *acusando, burlón* que San cho Pan za fue mal al ca

10" **A tempo, risoluto (Presto)**

ff seco *R.H.*

Ped. *

82 hue te ne cio él

8^{va} *p* *ff seco* *p*

Meno mosso ♩ = 76-84

fff

du ra e lla y vos no a man te

flz.
fff p < fff

Meno mosso ♩ = 76-84

ff seco *p* *ff*

Ped. *8^{vb}*

To Bass Cl.

90

precipitato

R.H. *L.H.*

precipitato *R.H. 5*

l. v.

*

92

Sostenuto e pesante ♩ = 58-64

Sostenuto e pesante ♩ = 58-64

f *pp cresc.*

L.H. *Pedal* *poco a poco*

rit. *8^{vb}*

96

Bass Clarinet

Musical score for Bass Clarinet and piano accompaniment, measures 96-99. The Bass Clarinet part (top staff) begins with a whole note chord of G2, Bb2, and D3, followed by a half note G#2 and a whole note G2. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p cresc. poco a poco* for the Bass Clarinet and *mf cresc.* for the piano.

100

Musical score for Bass Clarinet and piano accompaniment, measures 100-101. The Bass Clarinet part (top staff) has a whole note chord of G2, Bb2, and D3, followed by a half note G#2 and a whole note G2. The piano accompaniment (middle and bottom staves) continues with eighth-note bass lines and chords. Dynamics include *flz.* for the Bass Clarinet.

102

Musical score for Bass Clarinet and piano accompaniment, measures 102-105. The Bass Clarinet part (top staff) starts with a half note G#2, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The piano accompaniment (middle and bottom staves) features eighth-note bass lines and chords. Dynamics include *ff* for the Bass Clarinet and *ff cresc.* and *fff* for the piano. Performance markings include *allargando* and *flz.* for the Bass Clarinet, and *8va--1*, *8va-1*, *8va-1*, and *8va1* for the piano.

DON QUIJOTE

104

ff

Có mo o sa_____is! de sai rar me de tal gui *flz.* sa a

INSIDE: Plectro

107

mi! al fa mo so Don Qui jo te de la

KEYBOARD

109

Man cha! ca ba lle ro j lus tri_____ si

113

mo ho no ra bi lí si mo

116

a man tí si mo

118

su frid!

119 *cresc.*

su frid!

cresc. *ff*

8va 8va

120 *ff*

su fri d! el cas ti go de mi es

tr

122 *mp* *p* **Allegro** ♩ = 120-130

pa da scherzando

f

Allegro ♩ = 120-130
non legato

f

124

dim.

dim.

126

p

p

128

pp

ffz

pp

ffz

Far

A Far un día ircí, madre,
se vos prouguer
rogar se verría meu amigo,
que mi ben quer
e direilh'eu entón
a coita do meu corazón.

Johan de Requeixo

Lento $\text{♩} = 44 - 48$

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Trombone 3
Timpani
Percussion*
Harp
Celesta
Violin I
Violin II
Viola
Violoncello
Double Bass

*Percussion (3): Snare drum, Bass drum, Suspended cymbal, Guiro, Tambourine, Whip, Tam/tam, Wood blocks (5), Rain stick, Cowbell tree, Tibetan bowl, Crotales, Vibraphone, Marimba, Tubular bells, Glockenspiel, Xylophone, Wind machine.

16

Fl. 1
Fltn.
Ob. 1
Ob. 2
Cl. 1
Bass Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc.
Perc.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

p senza rigore

ppp mp ppp mp ppp mp ppp

p lontano

pp

19

Fl. 1
Flut.
Ob. 1
Ob. 2
Cl. 1
Bass Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc.
Perc.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Dynamic markings: *mp*, *pp*, *ppp*, *p*, *mf*, *pp*.

Performance instructions: *To Cor. i.*

Page number: 168

Fl. 1

Fl. 2

Ob. 1

Ob. 2
Cor anglais

Cl. 1

Bass Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1
(senza sord.)
con sord.
p senza rigore

Tpt. 2
con sord.
p senza rigore

Tbn. 1
(senza sord.)
f con sord.

Tbn. 2
f

Tbn. 3

Timp.

Perc.
Whip
f

Mar.
p

Vib.
p

Hp.
plectro
mp
gliss.
*damp this register with left hand

Vln. I
atrilles 1,4,7 con sord.
sul tasto
ppp *mp* *ppp*

Vln. II
atrilles 1,3,5 con sord.
sul tasto
ppp *mp* *ppp*

Vla.
atrilles 1,3 con sord.
sul tasto
ppp *mp* *ppp*

Vc.
2 últimos atriles
ppp *p*

Db.
2 atriles pizz.
mp

25

Fl. 1

Fltn.

Ob. 1

Cor. a.

Cl. 1

Bass Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc.

Mar.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *pp* *pp* *f* *pp*

mp *ppp* *ppp* *mp* *ppp*

pp *f* *pp* *pp* *f* *pp*

ppp *mp* *ppp* *ppp* *mp* *ppp*

tr *pp* *pp* *pp* *pp*

tr *pp* *pp* *pp* *pp*

tr *pp* *pp* *pp* *pp*

gliss. *gliss.* *gliss.* *gliss.*

ppp *mp* *ppp* *ppp* *mp* *ppp*

ppp *mp* *ppp*

ppp *mp* *ppp*

ppp *p* *ppp* *p* *ppp* *p*

ariles 2,3
con sord.

arco

pp

Poco più mosso

27 Poco accel

Fl. 1 *mp* *f espressivo* *p* To Fl.

Fltn. *mp* *f espressivo* *p*

Ob. 1 *mp* *f espressivo* *p*

Cor. a. *mp* *f espressivo* *p*

Cl. 1 *mp* *f espressivo* *p* To Cl.

Bass Cl. *mp* *f espressivo* *p*

Bsn. 1 *mp* *f* *p*

Bsn. 2 *f* *p*

Hn. 1 *open* *mp* *f espressivo* *p*

Hn. 2 *senza sord.* *mp* *f espressivo* *p*

Hn. 3 *open* *mp* *f espressivo* *p*

Hn. 4 *senza sord.* *mp* *f espressivo* *p*

Tpt. 1 *p dolce* *pp*

Tpt. 2 *p dolce* *pp*

Tbn. 1 *p dolce* *pp*

Tbn. 2 *p dolce* *pp*

Tbn. 3 *p dolce* *pp*

Timp. *f*

Perc. Bass Drum *pp* *f*

Mar. 1 *f*

Hp.

Vln. I *tutti* *f* + a triles 1,4

Vln. II *a metade* *tutti* *f*

Vla. *a metade* *tutti* *f*

Vc. *mp* *f*

Db. *f* arco *p*

34

Fl. 1 *pp*

Fltn.

Ob. 1 *pp* SOLO *p dolce* *ritardando*

Cor. a.

Cl. 1 *pp*

Bass Cl.

Bsn. 1 *pp*

Bsn. 2

Hn. 1 *p espress*

Hn. 2 *p dolce* *pp*

Hn. 3 *p espress*

Hn. 4 *p dolce*

Tpt. 1

Tpt. 2

Tbn. 1 *p dolce*

Tbn. 2 *p dolce* senza sord.

Tbn. 3 *pp*

Timp. *pp* *mp* *pp*

Camp. tub. *pp lontano*

Vib.

Hp. *mf* *p*

Vln. I *Tempo I* *ppp*

Vln. II *pp*

Vla. *mp espress*

Vc. *pp* *ppp* *ppp* *ppp* *ppp*

Db. *pp* *ppp*

Fl. 1
Fltn.
Ob. 1
Cor. a.
Cl. 1
Bass Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Camp. tub.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp
pp
pp
pp
pp
lv.
motor on
poco rit
p
poco rit
G
D#
E#

47 Andante con moto ♩ = 70 - 74

Musical score for woodwinds and strings. The score includes parts for Flute 1 and 2, Oboe 1, Cor Anglais, Clarinet 1 and 2 (B flat), Bassoon 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1-3, and Timpani. The woodwind parts are mostly silent, with a SOLO for Cor Anglais starting at measure 47. The string parts are also mostly silent, with some dynamics like *pp* and *ppp* indicated.

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The string parts are active, with dynamics like *p espress.*, *pp*, and *ppp* indicated. The text "senza sord" is written above the string parts.

57

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p espress.*

Cor. a. *pp*

Cl. 1 *pp* *p espress.*

Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *SOLO*
mp espress.

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp. *Lv.*

Vln. I *pp*

Vln. II *pp* *3* *div.*

Vla. *p espress.* *pp*

Vc. *p espress.* *pp* *div.*

Db. *pp*

66

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mf* *pp* *p*

Cor. a. *mp dolce* To Ob.

Cl. 1

Cl. 2

Bsn. 1 *mf* *pp*

Bsn. 2

Hn. 1 *mp dolce*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 (sord) *pp* preciso *mf*

Tpt. 2 (sord) *pp* preciso *mf*

Tbn. 1 *mp dolce*

Tbn. 2

Tbn. 3

Timp.

Hp. *f* *p*

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

72

Fl. 1

Fl. 2

Ob. 1

Cor. a.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Xil.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

preciso

mf

Oboe

preciso

mf

mf

mf

f

mf

f

p

mp

p

mp

senza sord

p

mp

Xylophone

dead stroke

ff

ff secco

fp

fp

fp

pp

mf

mf

f

div.

fp

div.

fp

div.

pp

mf

f

div.

fp

77

Fl. 1 *p*

Fl. 2 *p* Picc. To Fl.

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *mf* *f* senza sord.

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *pp* *mp* *pp* *mp* *pp* gliss. gliss.

Cymb. *pp* *f* *p* *f* *p* Susp. cymb. (soft marimba mallets)

Xil.

Vib. *p* motor off

Hp.

Vln. I *pp* *f* *intenso* *pp* *mf* a metade tutti

Vln. II *pp* *f* *intenso* *pp* *mf* a metade tutti

Vla. *f* *pp* *mf* pizz. arco

Vc. *pp* *f* *intenso* *pp* *mf* a metade tutti

Db. *pp* *f* *intenso* *pp* *mf* a metade

Fl. 1 *mp* *f* Flute

Picc.

Ob. 1 *mp* *f*

Ob. 2 *f*

Cl. 1 *mp* *f*

Cl. 2 *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Hn. 1 *con sord.* *mp* *f*

Hn. 2 *con sord.* *mp* *f*

Hn. 3 *con sord.* *mp* *f*

Hn. 4 *con sord.* *mp* *f*

Tpt. 1 *pp*

Tpt. 2 (sord) *pp* *mf*

Tbn. 1 *p dolce* *mf* *pp* *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Timp. *gliss.* *gliss.* *p* *mf* *p*

Perc. (Susp. cymb.) *pp* *f* *p* *ff*

Cymb. *f* *pp*

Xil. *ord.* *p* *f*

Vib. *p*

Hp. *p*

Cel.

Vln. I *half* *pp sub.* *half* *tutti* *p* *mp*

Vln. II *half* *pp sub.* *half* *tutti* *pp* *mp*

Vla. *half* *pp sub.* *half* *tutti* *pp* *f*

Vc. *half* *pp sub.* *pp* *tutti* *pp* *mp*

Db. *pp sub.* *pizz.* *p dolce* *mp arco* *mf*

87

Fl. 1 *f* *dim.* *pp* *pp espress*

Fl. 2 *f* *dim.* *pp* *pp espress*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *pp espress.*

Cl. 2 *pp* *pp espress.*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *mf* *pp*

Perc.

Perc. C

Vib. *f*

Hp. *f* *dim.* *f* *lx.*

Cel. *f* *dim.*

Vln. I *pp*

Vln. II *pp*

Vla. *tutti* *dim.* *pp* *pp*

Vc. *pp*

Db. *pp*

div. a 3

This page of a musical score, numbered 101, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both silent).
- Oboes:** Ob. 1 and Ob. 2 (both silent).
- Clarinets:** Cl. 1 and Cl. 2 (playing a melodic line).
- Bassoons:** Bsn. 1 and Bsn. 2 (playing a harmonic accompaniment).
- Horns:** Hn. 1, 2, 3, and 4 (playing a melodic line).
- Trumpets:** Tpt. 1 and Tpt. 2 (playing a melodic line).
- Trombones:** Tbn. 1, 2, and 3 (playing a melodic line).
- Timpani:** Timp. (playing a rhythmic pattern).
- Percussion:** Perc. C (silent).
- Harp:** Hp. (silent).
- Violins:** Vln. I and Vln. II (playing a melodic line with *gliss.* and *div.* markings).
- Viola:** Vla. (playing a melodic line with *gliss.* and *div.* markings).
- Violoncello:** Vc. (playing a melodic line with *gliss.* and *div.* markings).
- Double Bass:** Db. (playing a melodic line with *gliss.* and *div.* markings).

The score includes various musical notations such as dynamics (*mf*, *f*), articulation (*gliss.*), and performance instructions (*div. a 3*, *div. a 6*, *div. a 10*, *div. a 5*, *div. a 4*, *div. a 8*).

107

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc.

Cymb.

Vib. 1

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Fl.

mf cresc.

f

ff

2 last stands

div.

motor on

Triangle

Lv.

Marcia: Andante

112

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf secco*

Ob. 2 *mf secco*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *p secco*

Bsn. 2 *p secco*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. *p*

Perc. *mf* güiro

*) drumstick on the wooden edge

f p f p f p f p f p f p f p f p f

p

Marcia: Andante

Vln. I

Vln. II

Vla.

Vc.

Db.

122 Poco rit A tempo

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *mf* *pp*

Cl. 2 *f* *mf* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *p* con sord.

Hn. 2 *p* con sord.

Hn. 3 *p*

Hn. 4

Tpt. 1 *p* *p* *f* con sord.

Tpt. 2 *p* *p* *f* con sord.

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. *p* *f* *p* *f* *p*

Perc.

Cymb. Susp. Cym. *p*

Crót.

Glock. 1 *p*

Hp. *F#* *A#*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

Poco rit A tempo

Fl. 1 *f* *p* *f*

Fl. 2 *f* *p* *f*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Bsn. 1 *mf* *mf secco*

Bsn. 2 *mf* *mf secco*

Hn. 1 *f* senza sord.

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *f* senza sord.

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. Snare drum *mf* *p*

Cymb.

Glock.

Hp.

Vln. I arco *f* col legno battuto

Vln. II col legno battuto

Vla. col legno battuto

Vc. arco *f*

Db. col legno battuto *f*

In tempo, ma ben sostenuto

132

Fl. 1 *p dolce* *f* *ff*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Cl. 1 *p dolce* *f* *ff*

Cl. 2 *p dolce* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *non dim.* *ff*

Hn. 2 *ff* senza sord.

Hn. 3 *ff* (con sord.)

Hn. 4 *ff* (con sord.)

Tpt. 1 *non dim.* *ff* senza sord.

Tpt. 2 *ff*

Tbn. 1 *p dolce* *f* *ff*

Tbn. 2 *p dolce* *p* *f* *ff*

Tbn. 3 *p dolce* *f* *ff*

Timp. *f*

Perc. *f* *p* *f* Snare drum *f* *pp* *f*

Glock. *f*

Xil. *ff*

Hp. *ff* *ff*

Vln. I *p sub. dolce* *f* *ff* arco quasi sul pont.

Vln. II *ff* arco quasi sul pont.

Vla. *ff*

Vc. *p sub. dolce* *f* *ff* arco quasi sul pont.

Db. *ff*

137

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *ff* *f*

Bsn. 2 *ff* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 con sord. *ff* senza sord. *mf*

Tpt. 2 con sord. *ff* senza sord. *mf*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Tbn. 3 *f* *mp*

Timp.

Perc. *f* *pp* *f* *f* *pp* *f* *mf* *pp* *mf*

Xil. *f*

Hp. *f. dim.*

Vln. I *p* *ff* *p* *ff* *p* *ff* *p* *f*

Vln. II *f. dim.*

Vla. *f. dim.*

Vc. *p* *ff* *p* *ff* *p* *ff* *p* *f*

Db. *f. dim.*

Fl. 1 *p*

Fl. 2 *p* To Picc. Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 con sord. *p*

Tbn. 2 con sord. *p*

Tbn. 3 con sord. *p*

Timp.

Perc. *mf* *pp* *mf* *p* *pp*

Xil. *p* *pp*

Hp. *p*

Vln. I *p* *mp* *pp* pizz. *p*

Vln. II ord. *p* pizz. *p*

Vla. ord. *p* pizz. *p*

Vc. *mp* *pp* pizz. *p*

Db. ord. pizz. *p* 2 last stands

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.

Hp.

Vln. I
Vln. II
Vla.
Vc.
Db.

(A Fa ro-un di a-i rei, ma dre, se vos prou guer, ro gar se ve rri a-o meu a mi go

SOLO con sord. arco
dim. pp mp molto espressivo f p
2 last stands
dim. ppp
SOLO con sord. arco
dim. pp p molto espressivo mf p sf
div. dim. pp p molto espressivo mf p sf
2 last stands
ppp
SOLO con sord. arco
dim. pp p molto espressivo mf p sf
2 last stands
ppp

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc.
Perc. C
Xil.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

que mi ben quer, e di rei lh'eu en tón a coi ta do meu co ra çón.)

Allegro molto
tutti
tutti
tutti
pizz.
f dim.
p
f dim.
p
pizz.
f dim.
p

Snare drum
p

This page of a musical score contains measures 164 through 173. The instruments and their parts are as follows:

- Picc. 1 & 2:** Piccolo parts with dynamics *p* and *f*.
- Ob. 1 & 2:** Oboe parts with dynamics *p* and *f*.
- Cl. 1 & 2:** Clarinet parts with dynamics *f*, *p*, and *sf*.
- Bsn. 1 & 2:** Bassoon parts with dynamics *f*.
- Hn. 1-4:** Horn parts, mostly silent.
- Tpt. 1 & 2:** Trumpet parts, mostly silent.
- Tbn. 1-3:** Trombone parts, mostly silent.
- Timp.:** Timpani part with dynamics *p*.
- Perc.:** Percussion part including Bass Drum with dynamics *f* and *p*.
- Perc. C:** Cymbals part with dynamics *f* and wood-blocks.
- Xil.:** Xylophone part with dynamics *p*.
- Hp.:** Harp part.
- Vln. I & II:** Violin parts with *pizz.* (pizzicato) and dynamics *pp*.
- Vla.:** Viola part with dynamics *mf* and *f*.
- Vc.:** Violoncello part with *div.* (divisi) and dynamics *pp*, *mf*, and *f*.
- Db.:** Double Bass part, mostly silent.

Picc. *p* *ff* *f* *f*

Ob. 1 *p* *ff* *pp* *f* *pp* *pp* *f* *pp*

Ob. 2 *p* *ff* *pp* *f* *pp* *pp* *f* *pp*

Cl. 1 *f* *ff* *pp* *f* *pp* *pp* *f* *pp*

Cl. 2 *f* *ff* *pp* *f* *pp* *pp* *f* *pp*

Bsn. 1 *pp* *f* *pp* *pp* *f* *pp*

Bsn. 2 *pp* *f* *pp* *pp* *f* *pp*

Hn. 1 *f*
senza sord.

Hn. 2 *f*
senza sord.

Hn. 3 *f*
senza sord.

Hn. 4 *f*
senza sord.

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*
senza sord.

Tbn. 2 *f*
senza sord.

Tbn. 3 *f*
senza sord.

Timp. *p* *f* *p* *f* *p*

Perc. *f* *p* *f* *p*

Perc. C *p* *ff*

Xyl. *p* *f*

Hp. *f*

Cel. *f*

Vln. I *f* *arco* *f*

Vln. II *f* *arco* *f*

Vla. *f*

Vc. *f* *unis.*

Db. *mf* *f*

Picc. *f* *pp* *f* *pp* *p* *pp*

Ob. 1 *pp* *f* *pp* *pp* *p* *pp* To Cor. i.

Ob. 2 *pp* *f* *pp* *pp* *p* *pp*

Cl. 1 *pp* *f* *pp* *pp* *p* *pp* To Cl. bajo
To Cl. bajo

Cl. 2 *pp* *f* *pp* *pp* *p* *pp*

Bsn. 1 *pp* *f* *pp* *pp* *p* *pp*

Bsn. 2 *pp* *f* *pp* *pp* *p* *pp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Timp. *f* *p sub.*

Perc. *f* *p* *pp*

Xil.

Vib. *p* motor: fast

Hp. *f*

Cel.

Vln. I *f* *mf* *pp* 2 first stands mute con sord. 2 first stands sul pont.

Vln. II *f* *pp* 2 first stands con sord. 2 first stands arco *pp*

Vla. *p* *pp* con sord. *pp*

Vc. *p*

Db. *p sub.*

Picc. 1
Picc. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2 (Bass Clarinet)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. (Drum no snares, wood)
Mar.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc. (pizz.)

Dynamic markings: *f*, *f secco*, *pp*, *p*, *mf*, *f*, *p*, *ff*, *cresc.*, *mf*, *ff*, *p*.

Performance instructions: *f*, *f secco*, *pp*, *p*, *mf*, *f*, *f*, *ff*, *cresc.*, *mf*, *ff*, *p*.

Picc. 1
Picc. 2
Ob. 1
Ob. 2
Cl. 1
Cl. bajo
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Db.

f seco
Corno inglés
f seco
f seco
pp
pp
pp
f
f
p
f
f
arco
div.

196

Pic. *p*

Pic. *p*

Ob. 1 *p*

Cor. 1 *p*

Cl. 1 *p*

Cl. bajo *p*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Timp. *pp* *mf* *pp* *mf* *pp*

Perc.

Perc. C Wood-Blocks *p*

Mar. 1

Hp. *p*

Cel. *p*

Vln. I *mf* SOLO

Vln. II *mf* SOLO

Vla. *mf* SOLO

Ve. *mf* SOLO

Db. *p*

To Fl.

To Ob.
To Ob.

To Cl.

E_b
B_b

Picc.

Picc.

Ob. 1

Cor. i.

Cl. 1

Cl. bajo

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc. C

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

Oboe

pp

p

Clarinete en Si \flat

p

Tambourine

thumb trill

p

ff

Al
Cs

TUTTI
arco
con
sord.

pp

TUTTI
arco
con
sord.

pp

TUTTI
arco
con
sord.

pp

TUTTI
arco
con
sord.

pp

This page of a musical score contains the following parts and markings:

- Flute:** Two parts, both with dynamics *p*, *f*, *mf*, and *f*.
- Ob. 1:** Oboe 1, dynamics *p*, *f*, *mf*, and *f*.
- Ob.:** Oboe, dynamics *p*, *f*, *mf*, and *f*.
- Cl. 1:** Clarinet 1, dynamics *p*, *f*, *mf*, and *f*.
- Cl.:** Clarinet, dynamics *p*, *f*, *mf*, and *f*.
- Bsn. 1:** Bassoon 1, dynamics *p*, *f*, *mf*, and *f*.
- Bsn. 2:** Bassoon 2, dynamics *p*, *f*, *mf*, and *f*.
- Hn. 1-4:** Horns 1-4, dynamics *pp*, *sub. pp*, *p*, *sub. p*, and *sub. p*.
- Tpt. 1-2:** Trumpets 1-2, dynamics *pp*, *sub. pp*, *p*, *sub. p*, and *sub. p*. Includes marking *pp sord.*
- Tbn. 1-3:** Trombones 1-3, dynamics *pp*, *p*, *sub. p*, and *sub. p*.
- Timp.:** Timpani, dynamics *p*.
- Perc.:** Percussion.
- Perc. C:** Percussion C.
- Camp. tub.:** Campana tuba.
- Mar. 1:** Maracas 1, dynamics *p*.
- Hp.:** Harp, dynamics *ff*.
- Vln. I:** Violin I, dynamics *p*, marking *unis.*
- Vln. II:** Violin II, dynamics *p*, marking *unis.*
- Vla.:** Viola, dynamics *p*, marking *unis.*
- Vc.:** Violoncello, dynamics *p*, marking *unis.*
- Db.:** Double Bass, dynamics *pp*, *pp*, and *pp*.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *f*

Perc. C

Camp. tub. *mf*

Mar. *ff*

Hp. *ff*

Vln. I *f*

Vln. II *f*

Vla. *ff* senza sord.

Vc. *ff*

Db. *ff*

219

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. *ff*

Cl. 1 *ff* *violento*

Cl. *ff* *violento*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* senza sord.

Tpt. 2 *ff* (con sord.)

Tbn. 1 *ff* senza sord.

Tbn. 2 *ff* con sord.

Tbn. 3 *ff* con sord.

Timp. *f* III *gliss.* *gliss.* *gliss.* *gliss.* I

Perc. C *ff* W-Blocks

Camp. tub. *f*

Mar. *f*

Hp. *ff* A₁ F₄

Vln. I *ff* senza sord.

Vln. II *ff* senza sord.

Vla. non div.

Vc. senza sord. non div.

Db. *f* *gliss.* *gliss.* *gliss.* *gliss.*

223

Fl. 1 *agitato*
p

Fl. 2 *agitato*
p

Ob. 1 *agitato*
p

Ob. *agitato*
p

Cl. 1 *agitato*
p

Cl. *agitato*
p

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *mp* (senza sord.)

Tpt. 2 *mp* (con sord.)

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. Tam-Tam

Perc. *p*

Camp. tub. *p*

Hp. *sub. p*

Vln. I *sub. p*

Vln. II *sub. p*

Vla.

Vc.

Db. *sub. pp*

sub. pp

sub. pp

225

Fl. 1

Fl. 2

Ob. 1

Ob.

Cl. 1

Cl.

Bsn. 1

agitato
p

Bsn. 2

agitato
p

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc.

Camp. tub.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Snare Drum

p

230

8 - 10'' 5'' 5'' 5'' Andante, quasi Adagio

Fl. 1

Fl. 2

Ob. 1

Ob.

Cl. 1

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc. lv.

Perc. lv.

Camp. tub. lv.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Andante, quasi Adagio

tutti

tutti con sord. *pp*

tutti con sord. *pp*

p *pp*

Fl. 1 *pp* Picc. To Fl.

Fl. 2 *pp espress.*

Ob. 1 *pp espress.*

Ob. *pp*

Cl. 1 *pp*

Cl.

Bsn. 1 *p espress.* *< sf >*

Bsn. 2

Hn. 1 *p* *poco sostenuto* *espress. ma p* *pp* *a tempo*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 *p* *poco sostenuto* *p espress.* *a tempo*

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc.

Hp.

Vln. I *con sord.* *pp* *ppp* *ppp sempre* *Poco allargando*

Vln. II *con sord.* *pp* *ppp* *ppp sempre* *div.* *div.*

Vla. *ppp* *ppp sempre*

Vc. *ppp* *ppp sempre* *div.* *div.*

Db. *ppp* *ppp sempre* *div.* *div.*

Un poco più mosso (Quasi andante)

247

A tempo

Fl. 1

Picc.

Ob. 1

Ob.

Cl. 1

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Perc.

Glock.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

sf

pp

ppp

mf

motor slow

p

mp *espress.*

p

pp (tutti)

pp

sul pont.

A tempo

Un poco più mosso (Quasi andante)

Fl. 1
Picc.
Ob. 1
Ob.
Cl. 1
Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3

Timp.
Perc.
Perc.
Glock.
Hp.

pp
Bass Drum *) drumstick on the wooden edge
pp
Triangle
pp
p

Andante (come Marcia) SOLO senza sord. 8va sul pont.
pp

Vln. I
Vln. II
Vla.
Vc.
Db.

2 last stands senza sord.
pp
senza sord.
SOLO sul pont.
pp
senza sord.
SOLO sul pont.
pp
senza sord.
SOLO sul pont.
pp
senza sord.
pp
ritardando

Programme notes

Piano sonata no.1 “Formas e simetrías”

I. Vivo; II. Tema: Andantino; III. Rondo. Allegro

The initial impulse for the composition of this work developed from an idea of interdisciplinary connection between musical form and architectural form, focusing particularly upon connections between classical music and neoclassical architecture. A reflection upon the possible links between the layout of sonata structure (Exposition – Development – Recapitulation) and the volumetric layout of a neoclassical building façade (symmetrical, with a central body that functions as a hinge between two equal outer bodies) inspired the creation of a piano sonata that unfolded in a very balanced and clear structure. The formal idea emerged from the reflection described above, combined with an exploration of possible imaginary connections between spatial perceptions (that occurred when travelling around architectural spaces) and sensorial sonic perceptions (that occurred when listening to music). Imagined spatial perceptions provided a framework of emotions, images and movements that affected compositional choices. Qualities from an imagined spatial experience, such as stability/instability, speed of motion, intensity of light, shape and texture of surfaces, narrowness/broadness of spaces, and more, have been a matter of reflection, inspiring the creative process.

The first movement, *Vivo*, unfolds in a well-proportioned sonata form. The first and second subjects are genuine examples of opposition between stability and instability. A sense of anxiety, velocity and unsteadiness is conveyed by the rapid figurations and irregular time signatures of the opening theme. This idea contrasts with the second subject, which presents less angularities and more wavy lines, a stable time signature and a contemplative character and pace of motion. The second movement comprises a theme and four variations. The theme draws the listener into a dark and mysterious space which is travelled in an exploratory manner. Every detail is important, as each will have its homologue moment in every variation. Each variation represents a different way of travelling through the initial imagined space, therefore various imagined moods, kinaesthetic perceptions and visual images map a variety of musical outputs. Sonic scenarios vary from the chaotic and stumbling second variation, to the dreamy and airy mood of the fourth variation. Finally, the third movement presents a clear rondo-sonata structure, which opposes a sparkling and rhythmic exposition/recapitulation (sections A-B-A' and A''-B'-A''') with an evocative and lyrical middle section (C). Again, an aim for proportions in structure led to a well-balanced rondo-sonata form. *A moto perpetuo* of constant quavers evokes fast and unstoppable forward motion. Further, this constant pace has many edges, bumps, angles, lifts and falls due to several changes in time signature and accentuation. Section B contrasts with this feeling, as the 6/8 time signature conveys a much steadier and calmer sense of motion. Section C brings the listener into a new world, with warm tonal harmonies enveloping a more *dolce* version of the melody presented in section B.

Sendeiros imaxinarios

I. Claroscuro; II. Natureza e arquitectura

Divided into two contrasting movements, this work for violin and piano was inspired by two imaginary journeys, hence its title (Imaginary Paths). The first movement, *Claroscuro* (light and dark), unfolds in a very peaceful and calm tempo, and the main source of musical transformation is the harmony. A sense of stillness and infinity of time influenced the temporal behaviour. The slow pace that opens the piece barely changes, with other very smooth accelerations and decelerations that bring plasticity to the music. The texture is characterized by long melodic lines, lyrical, poetic and reflective. As mentioned above, harmony is the main source of musical development in *Claroscuro*. The evolution of chords is inspired in imaginary transitions between different light intensities and shades of colour. The contrast between dark and bright light intensities is metaphorically associated with the contrast between two groups of chords: bright (based on the intervals of perfect 5th and 4th) and dark (based on the intervals of major/minor 3rd). The title of the piece comes precisely from this opposition of harmonies that are metaphorically linked with light intensities.

The second movement, *Natureza e arquitectura*, is very contrasting with the first one. However, some compositional processes are approached in similar ways. Again, this movement is inspired by an imaginary journey through a natural space dominated by a wild and dense forest. At a certain point, the imaginary traveller comes out of the forest to face a broad, open landscape, only altered by a piece of architecture. The architecture is imagined as being resonant with the landscape in terms of form and is therefore presented by wavy lines and surfaces. The aforementioned programme affects the structure of the music: The first section conveys anxiety, darkness and velocity. The main theme played by the violin metaphorically represents the piece of architecture, while other musical elements such as tempo and texture induce broadness, solidity and stability. The two ‘characters’ described above (nature and architecture) influence each other in a process of interpenetration and musical symbiosis that is inspired by an image of architecture formally matching its natural environment. *Natureza e arquitectura* ends in a bustling and stormy coda that recollects the different musical ideas appeared during the piece.

The imagery inspiring the second movement differs completely from the one inspiring the first movement. However, harmonic processes involving metaphorical connections with light intensities and colour remain the same. The contrast between harmonies happening at the beginning of the second movement (conceived as submerged into the darkness of a dense forest) and the chords accompanying the violin theme (embedded into an image of sudden openness, broadness and brightness) is representative of the harmonic process undertaken when composing this work.

Jakobsland

Between the 10th and 12th Centuries, six Viking attacks happened in Galicia (northwest Spain). Some years before these invasion attempts, the remains of St. James had been discovered in Santiago de Compostela, and its magnificent new cathedral held a substantial amount of gold and treasures. The Vikings referred to the Galician territory as 'Jakobsland' (land of St. James). Even today, the name 'Jakobsland' is used in Scandinavian countries as part of colloquial expressions.

This work was inspired by an imaginary walk through the cathedral of Santiago de Compostela (Galicia) and the urban spaces around it. This imaginary journey was pre-planned and directly affected the structure of the composition. The characteristics of the different urban spaces travelled during the journey led to a piece which presents a variety of musical scenarios. The piece unfolds in three contrasting sections, plus a recapitulation of the first section and a final coda. The imaginary journey starts from the narrow, medieval streets surrounding the cathedral. These are characterized by stone-made buildings and pavements, uneven surfaces, narrow and winding streets, small and dark squares and a general irregular and chaotic shape. The music aims to translate many of these characteristics. It presents a remarkable degree of temporal instability, conveyed through the release of time signature and the flexibility of tempo and rhythm. The flute and harp go on an imaginary wild chase, performing fast runs and gestures that generally depict rounded shapes. This initial section must transmit a sense of restlessness and urgency. On the contrary, the following section (marked *Adagio*) presents a musical scenario that resembles stillness, stability and tranquillity, influenced by an image of the broad symmetrical square in front of the cathedral. Repetitive motifs and rhythmic gestures create a cyclical chain of similar sonic events that draw the listener to a meditative mood. The following section of *Jakobsland* is very energetic and includes rhythmic and melodic elements taken from the Galician folklore. A wave of optimism and happiness lifts the music to its peak of emotional intensity. Finally, the imagined travel comes back into the narrow streets. Finally, the first section of the piece is recapitulated and leads to a majestic coda that closes the work.

The acoustic sound of flute and harp is accompanied at times by two pre-recorded soundtracks featuring music played by a Galician bagpipe and a hurdy-gurdy. These are not only instruments pertaining to the Galician folklore, but are also part of the imaginary journey described above: bagpipe players use to play at present times in the streets and hurdy-gurdies are featured in some of the stone-made sculptures from the famous *Pórtico de la Gloria*, the Romanesque entrance of the cathedral. The manipulation of pre-recorded sound by the flautist and harpist adds a theatrical component to the performance of the piece.

Lembranzas de Jakobsland

The title of this piece, “Memories from Jakobsland”, points directly to its thematic idea: a musical translation of a set of memories from my previous composition *Jakobsland*, for flute and harp. During the composition of *Lembranzas de Jakobsland*, I let myself be permeated by memories from the flute and harp piece, which had been finished just a few months before. No pre-compositional plan was attempted; therefore this resulted in a very flexible and almost unpredictable piece in terms of form and development. Emotionally, the work is imagined as if it happened in a vague dream. This image led to a set of abrupt changes of mood that take place without apparent structural reason. In terms of performance, this unstable framework of moods should not be hidden, but on the contrary should be brought out with conviction and bravery. The opening of the piece illustrates the mood-shifting character of the piece: very fast and nervous gestures from the violin, which move upwards in the manner of sound gushes, interlock with moments of stillness that seem to be directionless and fuzzy.

Several motifs and themes from *Jakobsland* are used in the piece, but slightly transformed. The motivation for this transformation comes directly from the image of the piece being a vague dream featuring memories of *Jakobsland*. Memories and dreams do not convey exact replicas of the reality; hence the thematic transformations intend to metaphorically translate this idea into music. As the work moves forward, the blurred atmosphere gradually clears out and the melodies and harmonies become more solid. This becomes noticeable in the middle section of the piece, when harp and flute perform a dialog using melodic cells under a stable tempo and a clear harmonic progression that leads to a climax. After the climax, the music starts to vanish and the vaporous atmosphere dominates the texture again. The sound of the enormous bell hanging at the top of Compostela cathedral, commonly known as Berenguela, is metaphorically quoted twice during the piece through a series of repeated chords played by the harp in a *fortissimo* dynamic.

In a similar way to *Jakobsland*, two tracks of pre-recorded sound played by a Galician bagpipe and a hurdy-gurdy interact with the two acoustic instruments. Bagpipes and hurdy-gurdies are frequently used in folkloric music from Galicia, therefore the intervention of these instruments reinforces the connection of this piece with *Jakobsland*, both musically and in terms of mental imagery.

Un afogado

Inspired by a short narration by the Galician writer Alfonso Rodríguez Castelao (1886-1950), this work for piano trio explores a broad palette of emotions and moods derived from the story. Castelao's narration describes a scene in which a villager from a seafaring town has disappeared in the sea. The evolution of feelings experienced by the rest of his neighbours is conveyed with a beautiful poetic style, portraying their anxiety full of hope at the beginning, their despair and extreme sadness when the dead body is found, and finally the return to the bustling and energetic normal life after the burial.

The clearly defined structure of the story induced a plan for the musical form: the trio is divided into three defined and closed sections or episodes. The first one comprises abrupt and violent shifts of expression and mood, enhanced by the use of rapid crescendos and *subito pianos* that set up a framework of emotions dominated by anguish and despair. Piercing musical gestures coexist with more rounded and wavy motifs that metaphorically represent the bouncing of a boat on the sea surface. The second episode of this work musically describes the burial of the villager. A polyphonic funeral march opens the section, which later adds folk-style melodic lines and quotes from a genuine Galician folk tune. The music gradually fades away into a timeless, airy and reflective passage that is sharply broken by the last episode of the trio. The final section conveys vitality and energy. Two folk rhythms (*polka* and *muiñeira*) provide the base for a bustling outburst of renewed life.

Narration by Castelao (From his book *Things*):

There was a drowned man in the sea and the seafaring town had sunk into silence and sadness.

The wind had died down, the sea had become still, the sun had triumphed in the heavens. And the town was not waking up or warming up, as if it were still night, as if the seafaring people were rejecting God's gifts. Daylight obscured by the anguish of tragedy.

On the calm sea boats were coming and going in search of Ramón's body. In the church a woman and a little boy were weeping before the miracle-working Christ.

A week went by in silence and sadness.

And one morning the boat carrying Ramón's body moored at the quay.

The town wept dreadful tears, and with deep grief they buried the drowned man's body in the churchyard.

And once Ramón had been left in the company of all the parish dead, the town took a deep breath, it revived in hope, and the people started singing again as they went about their daily work.

The earth does not want to lose the body it lends us and fishermen too obey its laws, because they too are of the earth. If it were not so, what better bed for a seafarer than the bottom of the sea!

Alfonso Daniel Rodríguez Castelao, *Things*.

Navarra, Terras do Nahar

The commission of this piece was made from Victoria Jericó, a violinist from Navarre, a northern region of Spain. Navarre has a rich folklore, very diverse, ranging from the *zortzico* (typical from the North) to the *jota* (typical from the South). The only given that I had when the commission was made was to include a very particular piece of folklore, a Navarrese jota entitled *Mirando el mapa lloró* ('He cried when seeing the map'). Sections from this jota are quoted during the piece, but featuring different characters and moods achieved by the use of a variety of violin techniques. The first quote appears in pizzicato, in the manner of a *lontano* chant. Shortly afterwards, a longer quote of the folk tune is given in a much faster tempo and with a dance-like rhythm, including some double-stops in order to reinforce the folk-like sonority. Finally, the ending tune of the jota is quoted using artificial harmonics, which intend to resemble a distant whistle sound.

But the use of a pre-existing folk tune was not the only source of inspiration that affected the composition of this piece. The main source of inspiration was the personality of the violinist that commissioned the piece: a series of moods and emotions, inspired by Victoria Jericó, were imagined in the first place. These were then internalized and mentally absorbed in order to affect my compositional decisions and therefore condition musical outcomes. The result was a piece that unfolds in the manner of a fantasy, with several motivic and thematic ideas that shift from one to the other in a flexible way. An image of Victoria Jericó remembering her homeland, Navarra, catalysed the flow of musical ideas. These memories induce a series of emotional states and moods that are used in order to plan a mapping of musical moods in the composition.

The piece starts from a very subtle, inexpressive melody that conveys a sense of nostalgic remembrance. This opening sets up an attitude of dreaminess that remains for the rest of the work. Imagined qualities such as tenderness, happiness, despair, optimism/pessimism and home-sickness are metaphorically translated into music. The several musical ideas developed from each kind of imagery feature very different characteristics: Angularity, instability and urgency in order to refer to despair; lightness, dance-like rhythm to refer to happiness; *cantabile* lines and clear tonal harmonies to describe tenderness. The piece was conceived as flexible and fluent, in connection with the flexibility and fluency of memories and emotions. It should be played aiming for great contrasts of mood and with a general freedom of pulse, conveying a flexible sound body that is able to expand, shrink and flow with great plasticity.

Encuentro Caballeresco

This work, written for baritone, clarinets (B flat, E flat & Bass) and piano, was commissioned by the Cervantes Institute in Budapest (Hungary) to be premiered at a concert celebrating the 400th anniversary of the publication of *Don Quijote de la Mancha*. The commission implied a pre-compositional condition: to base the piece on a fragment of the Spanish novel. The fragment chosen pertains to the prologue, a section of the novel in which a set of poems (mostly sonnets) praises the figures of different characters of the novel. These poems talk about very serious matters and use a noble language; however most of them are tremendously ironic. They are satirical poems that make fun of both the characters of the novel and the common tendency of writing serious prologues like these in the novels of that time. The fragment chosen as a pre-compositional given for this piece comprises two sonnets. The first is fictitiously put in mouth of Don Belianís from Greece, a popular hero from the romances of that time, and praises with intensity the figure of Don Quixote. The second sonnet is fictitiously recited by a character that even today remains to be a mystery: Solisdán. It is the only sonnet that does not praise Don Quixote's adventures but tells realistically what readers think: Don Quixote is completely mad and his adventures are not glorious but ridiculous.

Using these two sonnets, the work offers a semi-theatrical performance in which the baritone represents three characters at the same time: In order of appearance, Don Belianís of Greece, Solisdán and Don Quixote. An imaginary encounter between Don Belianís and Don Quixote propitiates the words that Don Belianis dedicates to Don Quixote (first sonnet). Suddenly, Solisdán bounces into the scene and tells Don Quixote what he thinks (second sonnet). After such an affront, Don Quixote gets furious, blames Solisdán and tries to attack him without success. The work opens with an instrumental prologue that sets up the ironic character by using glissandi and acciaccatura in the clarinet while the piano provides a bustling polytonal accompaniment. The first song is musically archaic, as the accompaniment from piano and clarinet intends to imitate the medieval lute and hornpipe. Harmony is mostly consonant but includes some semitone clashes in the manner of piercing shocks. Solisdán's song contrasts enormously with the mood of the first song, as it presents an ironic and mocking character. The E-flat clarinet, with its much more shrilling sound, helps to create a delirious and frantic sonic world. The music is now much more edgy, piercing and angular, full of sudden changes of dynamic, mood and articulation. The end of the piece features a final shift of character from the baritone: Don Quixote appears on the scene furious and aiming for revenge. The bass clarinet provides a dark atmosphere, building up tension from its low register up to a climax that leans on several big chords from the piano. The singing line from Don Quixote is emphatic and violent, representing an emotional state close to madness.

Far

This work for symphony orchestra was inspired by a very old traditional celebration that takes place every 8th of September at the small village of Chantada, in Galicia. During the celebration, people from the village walk together, from the early hours of the morning, to the top of a mountain nearby: mount Faro. The festivity has a religious significance. The last 500 metres of the climb are done in procession, and several religious services are offered to the public throughout the morning. At the top of the mountain people also gather together and celebrate with food and folk music. The title of this work refers to the name of the mountain (Faro) as it appears written in some medieval poems: “Far”.

When composing this piece, inspiration was found in imagining that I was taking part in the celebrations mentioned above. The imaginary journey towards the top of mount Faro affects the structure of the piece, leading to a five-section form. Each section has its own emotional framework, which is conditioned by imagery. The first section conveys a nascent and rising brightness and an incipient energy that gradually builds up, inspired by the image of dawn and expectation for the events to come. Music then moves into a heavily polyphonic and winding section, full of new thematic materials that feature mostly undulated melodic shapes. The choice of polyphony and undulated melodic lines was influenced by an image of multiple winding trails and paths that cross each other. Intensity and tension dramatically increase leading to the first big climax of the work, which immediately dissolves into a processional march, with its typical accompaniment from wind band and percussion. A rhythmical base from the percussion section of the orchestra holds the homophonic texture, with the woodwinds playing a more edgy and angular version of the previous themes. After the bombastic processional march, the piece enters a much more reflective, calm and meditative episode featuring a string quartet. The melody played by the first violin was composed by putting music to a stanza by the medieval poet Johan de Requeixo, which is shown below. The poem from which the stanza is taken makes reference to the celebrations of mount Faro during medieval times. Finally, the piece explodes with a final section of bustling energy, influenced by images of folkloric feast, dancing and cheering. At the end, the piece gradually vanishes and finally disappears into complete silence. This ending stands as a metaphor of the party gradually calming down and finishing.

A Faro un día irei, madre,
se vos prouguer,
rogar se verría meu amigo,
que mi ben quer,
e direilh'eu entón
a coita do meu coraçón.

Johan de Requeixo (s. XIII)

To Faro one day I'll go, mother,
if you please,
to pray for the return of my friend,
who loves me much,
and then I'll tell him,
the grief of my heart.

Johan de Requeixo (13th Century)