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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

I

Vivo ♩ = 116-126

mp *leggiero* *p*

poco cresc. *dim.*

8^{va} *poco rit.* *pp*

rubato e accel. *cresc.*

A tempo *f*

15 *8va* *6* *mf cresc.* *8va*

18 *ff* *8va*

20 *6* *6* *6* *6* *6*

21 *6* *6* *6* *6* *dim. molto*

22 *6* *rit.* *pp*

Molto moderato ♩ = 66-72

24

p dolce

29

cresc.

sf

32

sf

dim.

pp

poco più mosso

Red.

37

40

a tempo

mp

ppp

pp

Quasi cadenza ♩ = 76-84

[illegible]

45 **Andante** ♩ = 100-108

45 Andante ♩ = 100-108

p *ppp* *dim.* *rit.* *pp*

51 *a tempo*

f *sf* *p* *rit.*

56 *a tempo*

pp *f* *sf* *mf*

64 *8va* *a tempo*

f *mp* *dolce*

68

mf *p* *pp*

72 *rubato* *a tempo*

pp *f* *p*

74

sf *p* *sf*

76

dim.

Ped. *3* *Ped.*

[illegible][illegible]

86

sf

mf

pp

cresc.

90

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 5/8 time. The key signature has one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a simple accompaniment with eighth and sixteenth notes. The score ends with a double bar line and repeat dots.

92 *allargando molto*

ff

95

96

ff

(*) Hold keys and then release pedal

98 *Molto moderato* ♩ = 66-72

pp *sombrio*

101

cresc. molto

103

ff sempre

106

sf

109

allargando *sf* *a tempo* *p* *pp*

112

mf *dim.*

115

pp *lontano*

119

122

cresc.

f

Poco piú mosso ♩ = 92-100

125

dim.

8va⁻⁻⁻

Ped.

Ped.

8va⁻⁻⁻

*

129

mp

dim.

134

lento e leggiero

sf

pp

Ped.

*

II

Tema: Andantino ♩ = 52-56

Measures 1-4. Treble and bass staves. Treble staff has a melodic line with a slur over measures 1-3. Bass staff has a harmonic accompaniment. Dynamics: *p* (piano) in measure 1.

Measures 5-8. Treble and bass staves. Treble staff has a melodic line with a slur over measures 5-7. Bass staff has a harmonic accompaniment. Dynamics: *f* (forte) in measure 5, *p* (piano) in measure 6, *pp* (pianissimo) in measure 7.

Measures 9-11. Treble and bass staves. Measure 9 is in 4/4 time, measure 10 is in 2/4 time, and measure 11 is in 9/8 time. Dynamics: *libero, pochiss. meno mosso* in measure 9, *rit.* (ritardando) in measure 10, *a tempo* in measure 11.

Measures 12-14. Treble and bass staves. Measure 12 is in 4/4 time, measure 13 is in 2/4 time, and measure 14 is in 6/8 time. Dynamics: *f* (forte) in measure 12, *p* (piano) in measure 13, *f* (forte) in measure 14.

Measures 15-17. Treble and bass staves. Measure 15 is in 4/4 time, measure 16 is in 9/8 time, and measure 17 is in 9/8 time. Dynamics: *pp* (pianissimo) in measure 15, *p* (piano) in measure 16, *rit.* (ritardando) in measure 17.

Var. I: Poco meno mosso ♩. = 42-46

18 *pp*

19

20 *espress.*

21 *mp* *pp* *ppp*

24 *8va*

(8)-----

25

poco rit.

f

sub. pp

27

poco rit.

a tempo

pp

mp

29

30

p

f

sub. pp

8va-----

32

p

pp

34

pp

f

Var. II: Poco allegretto ♩. = 69-76

35

p

ff

37

f

p

ppp

8^{va}

4

5

39

ff

sfz

sfz

sfz

pp

p

7

7

8^{va}

rubato

42

f

p

p

mf

a tempo

libero, pochiss. meno mosso

45 *a tempo*

pp *p*

47 *meno mosso* *a tempo*

pp *noble* *ff*

50 *sf* *meno mosso*

mp rubato

52 *a tempo*

f *poco rit.* *ppp*

Var. III: Allegro molto ♩ = 134-142

53

ff

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

57 *a tempo* *ff* *allargando* *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.*

92 *8va*

ppp un poco vivo

93 (8)

a tempo

pp

95 *8va*

ppp un poco vivo

a tempo

p

III

Rondo. Allegro ♩ = 152-160

p *dim* *pp*
leggero e non legato

mf *sub. pp*

mf *sub. pp*

sub. f *sub. pp* *sf*

cresc. *mf cresc.*

23

8va

f

Pedal

26 (8)

un poco dolce

sub. pp

30

8va

f

34 (8)

un poco dolce

sub. pp

p

38

43

mf *dim.* *p*

48

pp

52

mp *tranquillo* *pp*

56

simile

59

61

p

66

pp

70

cresc. molto

f un poco accel.

74

cresc.

8va

ff

8va

77

dim. molto

8va

80 *poco rit.*

p

senza Ped.

pp

84 *a tempo*

pp sempre

88

92

cresc. poco

a poco

8va

96

f

dim.

(8)

101 *loco* *leggero e non legato*

un poco dolce *p*

105

110

114

mf *sub. pp*

117

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

121 (8)

f dim.

125

pp cresc.

129

8va

ff

pp cresc.

132

ff

pp cresc.

Andante ♩ = ♩ precedente

135

ff

mp

f

138

p *mp*

140

pp *ritardando* *p dolce*

142 **Meno mosso** ♩ = 44 - 48

pp 5

143

pp dolce 5

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*

(molto)

pp

160 *bien ritmico* *accelerando*

(molto) *mf*

162 *cresc. molto* *ff* *molto*

8va

Allegro ♩ = 152-160
leggero e non legato

163 *sub. p*

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

173 *pp* *8va*

178

p

mf

183

mf

188

pp cresc.

Meno mosso, ancho ♩ = 116-124

190

ff

193

sf

mf

195 *ff* *8va*

accelerando

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

sf *p*

Tempo I

199 (8) *f*

f

203 (8)

206 (8) *legato* *sub. pp* *legato*

legato *sub. pp* *legato*

210

fp

213

216

Poco meno mosso, tranquillo ♩ = 134-142

ppp sempre

Pedal

220

224

227

230

mf

233

p

236

pp

cresc.

239

241

f

243

ff

246

dim.

249

pp

ritardando

252

Poco meno mosso ♩ = 116-124

255

mp

pp

Ped.

259

ritardando al fine

8^{va}-----1

261

perdendosi

ppp

l.v.

for my brother Luís
Sendeiros imaxinarios

I
Claroescuro

Andante tranquilo ♩ = 80

Violin

Andante tranquilo ♩ = 80

8^{va}

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. *f* *p*

mf *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.

39

ppp poco rit.

Pochiss più mosso ♩ = 96-104

poco rit.

cresc.

Pochiss più mosso ♩ = 96-104

41 *8va* *pp*

43 (8) *p* *mf*

44 *senza sord.* *p dolce rubato* *sub. pp* *pp* *8va*

46 (8)

48

(8)

5

5

5

5

50

pp

pp

5

5

5

8

8

53

p

8

57

p

Un poco meno mosso ♩ = 84-92

61 *poco rit.*
ppp *p dolce*

Un poco meno mosso ♩ = 84-92

poco rit. *mf*

63 *accelerando*

accelerando

65 *mp* *cresc.*

agitato e accelerando

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 senza sord. *ff* *poco allarg.*

poco allarg.

5/4

5/4

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

p dolce

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

p dolce

3 3

96 *con sord.*

pp *ppp* *pp*

100 *poco marcato*

pp

3 3 3

104

pp espress.

ppp

(poco)

107

Sheet music for 'The Rose Tree' in 3/4 time. The score consists of two systems. The first system features a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system is a grand staff with both treble and bass clefs, maintaining the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and repeat dots.

110 **Tempo primo**

pizz.

Tempo primo

p

pp

117

123

INSIDE
pizz.

40

40

II

Natureza e arquitetura

Allegro agitato (♩ = 80)

Violin

Allegro agitato (♩ = 80)

Piano

pp agitato

5

2

sul tasto

pp agitato

5

3

simile

4

6

7

8

pp

pp

51

9

ppp cresc

L. H.

3

10

L. H.

L. H.

simile

3

11

3

12

3

13

mf dim

mf dim.

3

3

14

3

3

15

pp

pp

3

3

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

16

pizz

f

mp

pp sempre

7

7

17

5 5 5

mp *f*

18

mp *f*

19

mp *f*

20

poco accel

mf *f*

21

p *f* *mf*

gliss.

cresc.

22

arco *gliss.* *gliss.*

pp

Poco più mosso (♩=86)

23

f

f

Poco più mosso (♩=86)

25

f

26 *grazioso*

28

sub *ff* (6) (6)

f 3 6 6

31

p

rit

mp espress.

Andante (♩=92)

p

Andante (♩=92)

p

34

pp

38

pp

p *espress.*

41

p

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*

50

51

mf 3

52

cresc. 3

cresc.

53

poco rubato

f 5

fp 5

54

pp cresc. 5

pp cresc. 5

56

f 5

f 5

58 *tranquillo*

mp

sub. *p* *tranquillo*

60

mf

mf

62

mp

pp

mp

pp

63

pp

Pochiss meno mosso (♩=76)

Pochiss meno mosso (♩=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

p

mf

78

p

mf

pp

8va

63

87

cresc.

cresc.

89

ff

ff

91

f

sul A tr

ff

93 Andante (♩=92)

ff

legato

94

* sul D[#] tr

dim.

dim.

96

* *pp* rit.

con sord.

pp rit.

100

Adagio (♩=50)

pp

ppp

Adagio (♩=50)

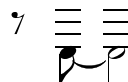
pp

105

perdendosi

pp 5

mp



109 senza sord. pizz.

p *5*

rit. molto

113 sul ponticello

pp *accelerando poco a poco* *poco cresc.*

poco cresc.

pp

116

f

f

117 **Presto** (♩=152) ord. pizz.

p subito

p subito e leggiero

2 *2*

119

f 2 2 2 2

arco 4

pp 2 2 2 2

f subito

122

4 4 4 4

8vb

127

cresc. 4 4 4 4

ff 3

cresc. *ff*

131

3

8va

p *f*

p

134 (8) 1

f

ff rit.

ff rit.

Meno mosso (♩=132)

136

f

mf

Meno mosso (♩=132)

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*

sostenuto

accel.

5

p *p* *pp*

8

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

12

accel. *b tr*

15

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

18

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

22

pp *ff* *# tr*

25

sempre ff

veloce

accel.

ff

D#CB/EF#GA#

27

l.v.

29

mp

accel.

mp

30

ff

ff

31

p

8va

32

ff

8va

33

mf *p dolce* *pp* *accel.*

p ord. 6 6 6 6

34

cresc.

cresc.

35

mf *espress.*

sub. pp *p cresc.*

f

39

f *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

1.v.

56

ord. veloce

ff

ff sempre

frullato

plc.

ff plc.

58

tr.

plc.

ff plc.

59

tr.

plc.

ff plc.

60 ^{8va} ord. *ff* frullato *accel.*

pellizcado

ff pellizcado accel.

64 *ff* *veloce sempre*

ord. *veloce sempre*

ord. *ff*

66 ord. fr. ord. fr. ord. fr. [fr.]

p f p f p f p f p

69 *ff sempre*

70

ff

ord.

8^{va}

ord.

8^{va}

fff

DCB/E#F#GA $\flat$

72

lento

accel.

rit.

lento

p

3

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

ff precipitato

rit. molto

84

rit.

85

lento

mf

rit. molto

m.d.

m.i.

m.d.

m.i.

pp

88

Adagio ♩ = 44-48

Adagio ♩ = 44-48

mp *mf* *pp*

m.i. plaque

8^{va}

90

rit. *pp*

mf *pp* *p*

7

3

8^{va}

92

8^{va}

3

93

mp

pp

6

6

94

mf *p*

mf 6 6 *dim.* 6 6 *pp* 6

96

p

mf *p* *mf* *pp*

97

mf *p* *pp* *cresc.*

99

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

101

mp *p*

3 3 3 3 3 3 3 3

103

Libero *accel.*

p *pp* *f*

3 3

105

più lento

f veloce *pp*

plc. plc.

3

DCBb/EF#G#A#

107

veloce

f sub. plc. *tr*

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* *3* *3* *3* *3*

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

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

(*aire*) *Con moto* *mf*

122 *5* *mf* *p*

123

5

5

f

5

5

3/4

124

f

6

8va

7

7

ff

3/4

125

più mosso

ff

Libero

rit.

pp

più mosso

(8)

plaque

rit.

mf

Libero

D♭CB/E♭FGA

2/4

131

ppp

8va

pp

poco più lento

pp

pp

l.v.

pp

l.v.

D♭CB/E♭FGA♭

2/4

133 **Adagio** ♩ = 44-48

ppp

Adagio ♩ = 44-48
p lontano

pp

pp

135

pp

frullato

5

3

l.v.

p

cresc.

138

ord.

f

mf

3

f

141

Poco meno mosso ♩ = 60-66

sub. *p*

5'-10'

Poco meno mosso ♩ = 60-66

ord.

p

p

ord.

3

Recording 1

143

p

mp

144

dim.

mp

145

più p (non agitato)

mp

147

Adagio ♩ = 44-48

mp

mf

149

pp *mf*

8va-----|

pp *mf* *pp rit.*

3 7 3

151

quasi niente *pp*

8va-----|

p

3

Libero

153 *veloce* *lento* *accel. e cresc.*

sff *p* *aire* *f*

Libero

155

veloce *plc.* *f* *tr*

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

plc. *ord.*

D♭CB/E♭FGA♭

D♭CB/EFGA♭

Damp strings with left hand

158 *rit.* Recording 2 *mp*

sf *mf* *p*

f *p* *rit.*

3

Andante molto tranquillo ♩ = 52-56

160 *ppp*

Andante molto tranquillo ♩ = 52-56

ord. plaqué sempre

mp

3 3 3 3 3

162 *ppp*

dim.

ord.

3 3 3 3 3

165

cresc.

167 Recording 2  mute

mf *pp* *accel e cresc*

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

Allegro molto, quasi Presto ♩ = 126-138

170

f

plaqué *seco*

percussion
on board

173

f

175

f

178

p

180

182

f

185

f

188

p

190

plaqué

p

sf *sf*

Φ

195

pp *f* *dim.*

f *dim.* *p* l.v.

sf *sf*

Φ

199

p cresc. *f*

Recording 1 *mf* plaqué

Poco meno mosso, pesante ♩. = 84-92

205 *ff* *ff*

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 *ord.*

242

pp *p.d.l.t.*

244

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

247

Poco meno mosso

ff *f* *ord.* *ff* (arpegg)

251

3 3

Cadenza, come prima
lento e accel. molto

253

fz

Cadenza, come prima

3 3

255

sempre ff

veloce

ff

accel.

accel.

D#CB/EF#GA#

257

l.v.

259 *mp* *accel.* *ff*

261 *p* *8va*

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

264 *espress.* *f*

266

poco sostenuto

f

p cresc.

f

268

p

plaque

mp espress.

270

rit. molto

rit. molto

272

multiphonics

pp

p

ord.

p

277

pp cresc.

279

frullato

p cresc.

DCB/E $\flat$ F $\sharp$ GA $\sharp$

281

8va---|

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

288

8va
ord.

ff

289

frullato

accel.

pellizcado

ff pellizcado *accel.*

292

ord.

ord.

Moderato ♩ = 76-84

293 Recording 2 *f*

Moderato ♩ = 76-84

mf *cresc.*

DbCBb/EbFGAb

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.*

molto rit. *poco a poco accel.*

301 *f* (vibrato ancho) *ff*

l.v.

303 *a tempo, un poco sostenuto*

a tempo, un poco sostenuto

plectro

DCBb/EbFGAb damp strings with l.h.

305 *ritardando* *8va*

(open) plc.

ritardando plc. *l.v.* *f.n.*

Lento ♩ = 54-60

(8) frullato

306

Lento ♩ = 54-60

ord.

ff

ord.

308

ff

mf

accel.

309

ff

sf

cresc.

sf

Recording 2

15"-20"

Recording 1

15"-20"

$\text{DbCB/EF\#GA\#}$

for Marta Ramírez and Alicia Griffiths, Dúo Alma

Lembranzas de Jakobsland

Allegro moderato ♩ = 76-84

Violin

fp *fp cresc.*

Allegro moderato ♩ = 76-84

Harp

ff plaque

3

f 6 *fff* rit. *mp*

Piú lento ♩ = 56-60

f *fff* rit. *p*

5

p dolce

plaque *p*

7

pp *sempre*

pp

l.v.

[illegible]

11 **Tempo I**

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

pizz. arco

Tempo I

gtr *f* *f* *rit.*

plectro

♯

DCB♭/EF♯G♯A♯

p.d.l.t.

14

Più lento ♩ = 56-60

punta del arco

pp > *ppp*

Più lento ♩ = 56-60

ord.

plaque

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

normal

16

f espress. *p*

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

arpegg.

arpegg.

18

f espress. *p* *f espress.*

mf *pp* *mf*

3 3

4/4

20

p *f*

3 3 3 3

espress.

4/4

21

p espress. *pp cresc.*

3 3 3 3

4/4

22 *sul tasto*
> pp

23 *Pochiss. più mosso* ♩ = 63-69

pp leggiero

f p fsf

25

f

mf

26 *anch*
o
espress.

dolce

27 *calando* *lento*

p *calando* *ppp*

pp *pp*

3

DCB $\flat$ /EF $\flat$ G $\flat$ A $\flat$

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

pp

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

p *ord.* *pp*

damp the strings in the marked region
with the left hand

31 *arco* *f* *veloce e libero* *pizz.* *arco* *sfz* *dim. e rit.* *ancho*

f *l.v.*

33 **Con moto** ♩ = 69-76 *p* *pp*

Con moto ♩ = 69-76 *mf*

3

35

mf calido

36

sub. pp *pizz.* *p* *plaque* *f*

38

arco *mf* *p* *p.d.l.t.*

40

pizz. *p* *arco* *mf* *3*

41

pizz.

p *f* *p*

43

arco

mf 3 *f* 3 3 3

cresc. *mf*

45

rit.

ord. ritardando

f 3 3

p p.d.l.t.

47

Meno mosso, molto libero ♩ = 42-46

p

Meno mosso, molto libero ♩ = 42-46

ord. 6 6 6 6 6 6

pp

ord. 8va 8va

poco

48

49 *arco poco a poco veloce*

pp

3

5

6

mf

3

sempre pp

ord.

8va

mf

50

3

6

f

3

3

rit.

p

ord.

f

3

3

rit.

l.v.

mf dolce

Adagio ♩ = 60-66

con sord.

6

p espress.

Adagio ♩ = 60-66

p

RECORDING

pp

l.v.

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.* *5*

mf < ff *pp < ff* *pp*

Tempo I *8va-7* *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* *6* *brisé ff* *ff*

62 *ff* *6* *6* *♩ = ♩*

ff *3*

9/16 6/16

64 *lunga* *p folkly* *lunga* *sul A* *ff espress.*

lunga *p*

6/16 9/16 2/4 4/4

Andante ♩ = 63-69

67 *Andante* ♩ = 63-69 *sfz* *sfz* *

plento *ffz ord.* *cresc.*

mf *DbCbBb/EbFbGbAb*

69 *(plento)* *normal* *6*

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

ff *mf*

77

sul pont.

ppp 3

mp 8va-----|

8va-----|

D $\flat$ CB $\flat$ /E $\flat$ FG $\flat$ A $\flat$

78

p

8va-----|

8va-----|

l.v.

80

non vib.

vib.

mf

Recording 2

15"-20"

p

pp

l.v.

Recording 1

for the Fidelio Trio

Un afogado

Andante dramático ♩ = 58-62

Violin

Violoncello

Piano

ff

Pedal

ff

2

pp *mp*

pp *mp*

8va⁻

legato

ff

3

8va⁻

legato

Ped.

3

pp *p* *pp*

(8) *p* *3*

(8) *3*

Pedal vibrato

4

pp *p* *pp*

circa 4"

circa 4"

circa 4"

*

5

a tempo

p dolce

a tempo

p dolce

a tempo

pp

8^{vb}

Pedal poco

7

rit.

pp

rit.

pp

rit.

p

ppp

8^{va}

Ped.

3

3

3

3

*

10

a tempo

ff

p

ff

p

ff

p

ff

a tempo

ff

p

ff

p

ff

a tempo

ff

f

ff

Pedal

3

12

pp

mp

pp

p

pp

mp

pp

p

legato

ff

pp

8^{va}

3

8^{va}

3

Ped.

legato

Pedal vibrato

18 *Meno mosso* ♩ = 48-52

pp espressivo

pp espressivo

Meno mosso ♩ = 48-52

8^{va}

pp

* Pedal

22

(*pp sempre*)

pp leggero e legato

Red.

24

pp *f* *pizz ff* *arco* *senza vib.* *mf* *f*

Red. Red. Red.

31 *accelerando*

pp

accelerando

pp

accelerando

pp

5 *5* *6* *5* *6* *5*

Ped.

Ped.

32

6 *5* *6* *5*

Ped.

33

cresc.

cresc.

6 *5* *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 *8va*

secco *ff*

senza Ped.

35

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

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

f dim. *pp*

Pedal vibrato

*

36

ppp

pp *ppp*

8va

mf *mp* *p* *pp*

Ped. *

37 **Espressivo, un poco meno mosso** ♩ = 44-48

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*

INSIDE

mp pizz*
sonore
Ped.

* Pizzicato with finger on the strings

55

KEYBOARD

*

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

60

pizz arco

mp

pizz

mp

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

folk-like

mp

Pedal

64 *folk-like*

mp

arco

pp $\leftarrow$ (*f*) *pp* (*f*) *pp* $\leftarrow$ (*f*) *pp* $\leftarrow$ (*f*) *pp* $\leftarrow$ (*f*) *pp* $\leftarrow$ (*f*)

mp secco

senza Pedal

67 *folk-like*

pp *p*

pp $\leftarrow$ (*f*) *pp* $\leftarrow$ (*f*) *p*

folk-like

leggierissimo

pp *p*

Pedal

70

mf *mf*

mp

73

Meno mosso ♩ = 76-84

rit.

pp

morendo

rit.

pp

Meno mosso ♩ = 76-84

rit.

pp

Ped.

76

mp espress.

mp espress.

Ped.

Ped.

Ped.

78

mp

p

Ped.

Ped.

Ped.

Ped.

Ped.

*

104

Musical score for measures 104-107. The top staff features a melodic line with triplets. The middle staff contains sustained chords. The bottom staff shows a piano accompaniment with dynamic markings *mf*, *f*, *p*, and *f*.

108

Musical score for measures 108-110. The top staff features a melodic line with triplets. The middle staff contains sustained chords. The bottom staff shows a piano accompaniment with dynamic markings *p*, *pp cresc.*, and *ff*, and includes a "gradually-open" instruction.

*

111

Musical score for measures 111-113. The top staff features a melodic line with triplets. The middle staff contains sustained chords. The bottom staff shows a piano accompaniment with dynamic markings *ff*.

112 **Allegro folclórico** ♩ = 116-124

Two staves (treble and bass) with a 4/4 time signature. Both staves start with a whole rest. The treble staff has a *ff* dynamic marking. The bass staff also has a *ff* dynamic marking.

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

Two staves (treble and bass) with a 4/4 time signature. The treble staff has a *ff* dynamic marking. The bass staff has a *ff* dynamic marking.

114

Two staves (treble and bass) with a 4/4 time signature. Both staves start with a whole rest. The treble staff has a *sub. p* dynamic marking. The bass staff has a *ff* dynamic marking.

Two staves (treble and bass) with a 4/4 time signature. The treble staff has a *sub. p* dynamic marking. The bass staff has a *ff* dynamic marking.

116

Two staves (treble and bass) with a 4/4 time signature. The treble staff has a *p* dynamic marking. The bass staff has a *pizz* dynamic marking.

Two staves (treble and bass) with a 4/4 time signature. The treble staff has a *sub. pp* dynamic marking. The bass staff has a *pp* dynamic marking.

118 pizz

arco

(pp)

120

arco

pizz

p

f

p

122

cresc.

arco

p cresc.

p cresc.

123

f *p*

f *p*

f *mf*

126

pizz

arco "nonchalantly"

sf

p espress.

pizz

arco

sf

pp

8va

pp

pp

[illegible]

131

pp

p *pizz*

"nonchalantly"

p espress.

Pedal

133

f

f *arco*

sub. f

136

quasi sul pont.

ff feroce

ff feroce

ff *8va*

138

ff feroce

140

Meno mosso

mf

Meno mosso ♪=♪ from the 6-tuplet

dim.

6

6

142

p

p dim.

3

3

Libero, senza misura

143

pp *f* *rit.* *6/4*

Libero, senza misura

cca. 2'''

rit. *3* *6/4*

3 *6/4*

Tempo precedente ♩ = 116-124

144

p *pp* *a tempo* *6* *6/4*

p *pp* *6* *6/4*

Tempo precedente ♩ = 116-124

p *6/4*

p non legato *3* *6/4*

Pedal

146

molto *ff* *3* *2/4*

ff *2/4*

(non tremolando)

molto *f dim.* *2/4*

Ped. * *simile*

149

mp

mp

pp sempre

152

pizz

p

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.

Andante dramático ♩ = 58-62

162

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

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

Andante dramático ♩ = 58-62

ff *sempre*

ff

Ped. Ped. Ped. * Pedal

164

f *ff*

f *ff*

f *ff*

Ped. * Ped.

166

ff *agitatissimo*

ff *agitatissimo*

ff *agitatissimo*

Ped. 8^{va} Ped.

167

l.v.

168

fff

fff

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

The musical score for Violin is written in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Lento. Molto libero e rubato' with a quarter note equal to 55-60 beats per minute. The performance instructions include 'con sord.' (con sordina) and 'senza vibrato'. The score is divided into measures, with measure numbers 1, 3, 5, 7, 9, 12, 15, and 18 indicated. Dynamics range from *ppp* (pianississimo) to *f* (forte). Articulations include triplets, slurs, and accents. Performance markings include 'arco' (arco), 'pizz.' (pizzicato), 'rubato', 'espress. rubato', 'rit.' (ritardando), and 'un poco dolce'. The score concludes with a final measure in 4/4 time.

1 *ppp* 3 *ppp*

3 *ppp*

5 *pp* 3 *pp* 3

7 *pp*

9 poco vib. *mp* 3 *mf* 3 *f* pizz.

12 arco 6 3 senza vib. *pp* 3

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 grazioso
mf 3 *f* *f* rit.

26 a tempo
pp cresc. *f* 3 3 3

28 pizz. arco
pp *f* *ff* 3

31 **Cantabile** ♩ = 50-55 **Allegro** ♩ = 130-140
p dolce *mf* sub. *f* 3

36 *pp* cresc. 3 3 3 3 3

39 *f* *fff* *p* *pp* 3 3 rit. ---

42 **Cantabile** ♩ = 50-55
pp melancólico, dolciss. (♩=♩) pizz. arco
p ma sonore *pp* 3

46 pizz.
p ma sonore *pp*

49 *pizz.*
p ma sonore

51 *arco*

poco f

Tempo I

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



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

mp *sf* *pp* *f* 3

67 

71 *pizz.* *(pp)* *3*

73 *lento e libero*

p *lontano*

74 **Intenso** ♩ = 80-84)

f *p* *f* *p* *p* *f* *p*

77 *poco meno mosso*

f *p* *pp dolce* *p*

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

pp *p* *pp* *f*

84 **Cantabile** ♩ = 50-55)

sf *pp dolce* *f* *f*

89 **Allegro** ♩ = 130-140

mf *f*

91 **Sostenuto. Agitato** ♩ = 90-100

f

93 *energico*

ff

95 *con rabbia*

con rabbia

97

con rabbia

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*

a tempo **Tempo I** *come prima*

120 *pp* *ppp*

123 *pp*

126

poco accel. *poco più mosso* *rit.*

128 *mf* *p* *pp*

lento e libero ($\text{♩} = 95-100$) ($\text{♩} = 80-85$) *pizz.*

131 *p dolce* *pp*

arco *rit.* *perdendosi* *pizz.*

133 *p* *pp* *ppp*

Encuentro caballeresco

146

7 **Allegro** ♩ = 120 - 130

pp *f* *f*

Allegro ♩ = 120 - 130
non legato

l.v.

f

*

9 *scherzando*

3

p

simile

11 *p*

3

12 *f*

3

f

14

p cresc.

p cresc.

16

f

fp

f

Tempo I

19

ff

pp

Tempo I

Cadenza libero

ff

sfz

trm

sub. p

pp

8^{va}

5

5

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 *pp* *p dolce*

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

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

8va

36 *p*

sión al es tri co te

sfp *pp*

IN: Plc. KB

f *ppp*

8va

8va

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 *p*

IN: Plc.

ff *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:

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

Clarinete en Mib

molto rit.

Presto ♩ = 140 - 150

molto rit.

f

p

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 *8va* *seco*

8va

8vb

66 *rit.*

llo nes cau ti vos y ra he ces

pp

8vb

8vb

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* *8va---*

Meno mosso ♩ = 60

p *pp*

70 **Presto**

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

f *3* *3* *3* *3*

Presto

f *3* *3* *3* *3*

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

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

77 **Presto** Ord.

8va

fff *p* *ff* *flz.*

Presto

(8)

ff seco *ff*

79 **A tempo, risoluto (Presto)**

En tal demán, vuestro conorte sea

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

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

ff *ff seco*

R.H.

Ped. *

82

hue te ne cio él

8va

p *ff seco* *p*

3

86 **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. *8vb*

90 *precipitato*

To Bass Cl.

l. v.

R.H. *precipitato* L.H.

R.H. 5

*

92 **Sostenuto e pesante** ♩ = 58-64

Sostenuto e pesante ♩ = 58-64

f

L.H.

pp cresc.

Pedal

poco a poco

rit.

8vb

96 Bass Clarinet

p cresc. poco a poco

mf cresc.

100

flz.

102

ff

allargando

flz.

flz.

flz.

8va⁻

ff cresc.

fff

8va⁻

8va⁻

DON QUIJOTE

104 *ff*

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

f *3* *<ff*

INSIDE: Plectro

ff

107

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

ff seco

KEYBOARD

8vb *8vb*

109

Man cha! ca ba lle ro i lus trí_____ si

mf *3* *pp* *pp cresc. poco a poco*

pp cresc. Pedal *poco a poco*

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♭ 1
Clarinet in B♭ 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*

- Suspended cymbal
- Wind machine
- Tibetan bowl
- mf* sustain

*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.

Lento $\text{♩} = 44 - 48$

165

166

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

p lontano

pp

ppp

mp

p

tr

acc

sfz

sf

19

Fl. 1 *mp* *pp* *mp* *ppp* *mp* *ppp*

Fltn. *ppp* *mp* *ppp* *mp* *ppp*

Ob. 1 *ppp* *mp* *ppp* *mp* *ppp*

Ob. 2 *ppp* *mp* *ppp* *mp* *ppp* To Cor. i.

Cl. 1 *ppp* *mp* *ppp* *mp* *ppp*

Bass Cl. *ppp* *mp* *ppp* *mp* *ppp*

Bsn. 1 *ppp* *mp* *ppp* *mp* *ppp*

Bsn. 2 *ppp* *mp* *ppp* *mp* *ppp*

Hn. 1 *mf* *ppp*

Hn. 2 *mf* *ppp*

Hn. 3 *mf* *ppp*

Hn. 4 *mf* *ppp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *p* *pp*

Perc.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

169

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* *tr* *pp* *pp*

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

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

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

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

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

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

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

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 *pp*

Tbn. 3 *pp*

Timp. *f*

Perc. *Bass Drum* *pp* *f*

Mar. 1

Hp.

Vln. I *tutti* *f*

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

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

Vc. *mp* *f*

Db. *arco* *f* *p*

3/4 Tempo 1

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 *ppp*

Vln. II *pp*

Vla. *mp espress*

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

Db. *pp* *ppp*

Tempo 1

47 Andante con moto ♩ = 70 - 74

Fl. 1

Fl. 2 Flauta

Ob. 1

Cor. a.

Cl. 1

Cl. 2 B flat Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp.

Andante con moto ♩ = 70 - 74

Vln. I senza sord *p espress.* *pp* *ppp*

Vln. II senza sord *p espress.* *pp* *p espress.* *pp* *ppp*

Vla. senza sord *p espress.* *sub. ppp*

Vc. senza sord

Db. senza sord

SOLO
3
p espress.

57

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p* *express.*

Cor. a. *pp*

Cl. 1 *pp* *p* *express.*

Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 SOLO *mp* *express.*

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* *express.* *pp*

Vc. *p* *express.* *pp* *div.*

Db. *pp*

72

Fl. 1 *a*

Fl. 2 *a*

Ob. 1 *tr*

Cor. a.

Cl. 1 *a*

Cl. 2 *a*

Bsn. 1 *tr* *mf* *< sf* *f*

Bsn. 2 *mf* *< sf* *f*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *tr*

Hn. 4 *tr*

Tpt. 1 *preciso* *mf*

Tpt. 2 *preciso* *mf*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *senza sord* *p* *mp*

Timp.

Xil. *Xylophone dead stroke* *ff*

Hp. *ff seco*

Vln. I *fp* *div.* *fp*

Vln. II *fp* *div.* *fp*

Vla. *div.* *pp*

Vc. *mf* *< sf* *f*

Db. *div.*

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 *senza sord.* *p* *mf* *f*

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

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

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

Xil.

Vib. *motor off* *p*

Hp.

Vln. I *a metade* *pp* *f* *intenso* *3* *pp* *mf*

Vln. II *a metade* *pp* *f* *intenso* *3* *pp* *mf*

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

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

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

179

87

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

Fl. *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* *l.v.*

Cel. *f*

Vln. I *pp*

Vln. II *pp*

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

Vc. *pp*

Db. *pp*

div. a 3

97 *ff* Senza misura Andante con moto

Fl. 1 To Fltn.

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. C Cowbell tree *p*

Hp.

Vln. I div. a 3 *gliss.* *div. a 6* *Andante con moto*

Vln. II div. a 3 *gliss.* *div. a 6*

Vla. div. a 5 *gliss.* *div. a 10*

Vc. div. a 4 *gliss.* *div. a 8*

Db. div. a 3 *gliss.*

185

Marcia: Andante

112

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.

Crót.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf secco

mf secco

mf

mf

mp

mp

p secco

p secco

sempre p

sempre p

p

f

p

f

p

f

p

f

p

f

güiro

mf

p

**) drumstick on the wooden edge*

Marcia: Andante

122. Poco rit A tempo

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 con sord. *p*

Hn. 2 con sord. *p*

Hn. 3

Hn. 4

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

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

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

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

Perc.

Cymb. Susp. Cym. *p*

Crót.

Glock. *p*

Hp. *F#* *A#*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

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 *senza sord.* *ff*

Hn. 3 *(con sord.)* *ff*

Hn. 4 *(con sord.)* *ff*

Tpt. 1 *non dim.* *ff*

Tpt. 2 *senza sord.* *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.* *ff*

Vln. II *ff* *arco quasi sul pont.* *ff*

Vla. *ff* *arco quasi sul pont.* *ff*

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

Db. *ff* *arco quasi sul pont.* *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.*

141

Fl. 1

Fl. 2

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.

Xil.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Pic.

Picc.

con sord.

pizz.

ord.

2 last stands pizz.

p

mp

pp

mf

pp

148

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

2 last stands

Vln. II

2 last stands

Vla.

2 last stands

Vc.

2 last stands

Db.

dim.

pp

ppp

SOLO con sord. arco

mp molto espressivo

f

p

mf

sf

3

(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

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

dim.

pp

ppp

SOLO con sord. arco

p molto espressivo

mf

p

sf

156 Allegro molto Picc.

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.

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

Vln. I

Vln. II

Vla.

Vc.

Db.

Allegro molto

tutti

tutti

tutti pizz.

tutti pizz.

pizz.

164

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

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

Ob. 1 *p* *f* *p* *f* *p* *f* *p* *f*

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

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

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

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *p*

Perc. *f* Bass Drum *p*

Perc. C Wood-blocks *f*

Xil. *p* *p* *p*

Hp.

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *mf* *f*

Vc. *div.* *pp* *mf* *pp* *f* *pp*

Db.

185

Picc.

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.

Mar.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Bass Clarinet

Drum no snares

wood

pp *p* *mf* *f*

p *ff*

cresc. *mf* *ff* *(pizz.)*

p

191

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.

Db.

Db.

col legno bat.

f

f seco

Corno inglés

f seco

pp

ord.

arco

div.

arco

196

Pic. *p* *To Fl.*

Pic. *p*

Ob. 1 *p*

Cor. 1 *p* *To Ob.*
To Ob.

Cl. 1 *p*

Cl. bajo *p* *To Cl.*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3

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

Perc.

Perc. C *Wood-Blocks* *p*

Mar. 1

Hp. *p*

Cel. *E♭*
B♭

Vln. I *SOLO* *mf*

Vln. II *SOLO* *mf*

Vla. *SOLO* *mf*

Vc. *SOLO* *mf*

Db. *p*

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* *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.* *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 (con sord.)
mp

Tpt. 2 (con sord.)
mp (echo)

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

Bsn. 2

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.

agitato

p

agitato

p

senza sord.

senza sord.

senza sord.

p

Snare Drum

p

206

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*

237 Poco allargando

Fl. 1 *pp* Picc. To Fl.

Fl. 2 *pp* espress.

Ob. 1 *pp* espress.

Ob. *pp*

Cl. 1 *pp*

Cl. *pp*

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

Bsn. 2

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

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

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

Tbn. 2

Tbn. 3

Timp.

Perc.

Perc.

Hp.

Vln. I con sord. *pp* *con sord.* *ppp* div. punta del arco *ppp sempre* Poco allargando

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

Vla. *ppp* *ppp sempre*

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

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

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

As

sul pont.

sf

ppp

mp espress.

p

pp (tutti)

pp

[illegible]

266

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. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Flute

pp

pp

pp

Wind machine

pp

white noise*

4 last stands

6 last stands

tutti

tutti

tutti

tutti

212

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)