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Portfolio of compositions and technical commentary

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PORTFOLIO OF COMPOSITIONS AND TECHNICAL COMMENTARY

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Abstract

This portfolio and technical commentary explore various strategies for the composition of music with underlying narratives. Every piece reflects a preoccupation with lyrical melodic writing, the elaboration of improvisational materials, the use of cyclical or fixed elements, processes of constant variation, the integration and differentiation of musical materials, and an organic approach to form informed by narrativity and techniques and devices drawn from other artistic disciplines.

In *Ricercare* (for six instruments) two different strands, each following its own path of transformation, convey an overlapped dialogue of musical layers. A similar approach is employed in *Perpetuo/Súbito* (for sextet), in which four distinct characters are contrasted and then later coalesce, creating a musical plot. Further examples of music formulated on the premise of characterisation are the *Two Impromptus* (for five players), which explore the narrative possibilities emanating from the interplay of degrees of definition and variety of materials, delineated through the amplification of their characters, and *Soliloquio* (for clarinet), in which contrasting gestures, derived from idiomatic features of the instrument are juxtaposed in order to construct a monologue inspired by rhetorical schemes.

In pieces such as *Cenzontle* (for soprano and piano), *Bagatella* (for string quartet), and *Three Preludes* (for piano), lyrical lines weave a narrative thread, which is enveloped in different textures supporting the affective intention of the melodic content and thus providing lyricism and progression. In *Confabulación* (for five players) the metaphor of spoken dialogue is reflected in the use of two contrasting materials, which engage in a polyphonic conversation in which the relationship between voices is spared in favour of a more differential kind of writing. In the *Three Lyric Pieces on Water Themes* (for piano),

content is generated from this extra-musical influence, via the delineation of musical images and their subsequent transformations, which are additionally inspired by the flowing syntax of literary devices in a stream of consciousness fashion. The orchestral piece *Figuraciones*, synthesises all of these approaches, formulating a musical plot based on the metaphorical transformations of fundamental harmonic, rhythmic and motivic units.

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Introduction

My objective has been to create music capable of engaging emotionally with its audience by making it the embodiment of an underlying narrative or musical plot, a carrier of musical and extra-musical meanings. Through the exploration of the compositional possibilities of the affective and narrative attributes of music, I aimed at creating expressive personal vessels imbued with lyricism and fantasy.

This doctorate started as a reflection on the very concepts of musical meaning and expression and in that sense their relationships, differences, and similarities to other temporal art forms. I have drawn from very different perspectives and fields, ranging from notions of music cognition in the writings of Leonard B. Meyer to more specific case studies on narrativity in music by Eero Tarasti; from studying the baroque doctrine of affections to the writings on aesthetics and musical form of composers such as Witold Lutoslawski and Elliott Carter; from familiarising myself with rhetorical figures, to exploring the techniques and devices of modern literature and their longstanding influence on the practice of composition. Alongside this I have developed the features which would form the framework of my musical language. In that sense, my work has involved a cyclical process of reflection and acquisition of knowledge leading to composition. In this introduction, I shall outline some aspects of the theoretical and practical frameworks which shaped my work, many of which will be expanded in the second part of this commentary.

1. Theoretical and philosophical grounds

1.1. Music as a metaphorical language

From the observation that throughout the ages the technical and stylistic features of music have reflected their broader culture and social context, that musical works have accounted for the emotional or ideological footing of their composers, that numerous musical models have relied on the analogy or equation of music with other arts, and from the awareness that the terms used to describe and analyse music come from objectively distinct fields, it is fairly obvious to conclude that music is both a carrier and a container of metaphorical meanings.

I am committed to the idea that music can function as a metaphorical entity, capable of creating semantic links with other arts and fields of knowledge, while at the same time having the ability to construct meanings within itself by enabling metaphors which can be understood in relation to experience. Music in that sense can be seen as a metaphorical language whose structures can be comparable to those of other narrative art forms. Just as Gregor Samsa is metamorphosed into an insect to tell us a story of alienation, music, by means of the transformations of its subjects, its 'rises and falls', its 'leaps', its 'progressions and stagnations', its 'lightness or heaviness', 'brightness and darkness' (or its variations in register, intervallic successions, changes in harmonic colour, articulation or timbre, if you will), is capable of creating and embedding itself in metaphorical meanings and of referring us to analogous situations in life or in other artistic fields, to tell us stories.

By conceiving and understanding the material of music itself, its substance, as metaphorical, musical events naturally emerge as characters, moods, settings, topics, in ways akin to literature, drama, film or poetry and thus opening a door for the exploration of

their techniques, devices and concepts in music. This theoretical backbone has been assimilated into intuitive creative strategies, which influence every aspect of my work, from the sketching, preparation, and selection of the materials to the formulation of the techniques and the elaboration of a piece.

In the *Three Lyric Pieces on Water Themes*, for instance, the music depicts aquatic imagery, alludes to the poetry on which it is based, and to a tradition of piano repertoire drawing its inspiration from water. In these, the merely musical metaphors of entities being transformed according to the aquatic representations, suggest extra-musical images and sound-worlds, while creating their own sovereign musical/metaphorical relationships. The music, although carrying different layers of meanings and owing its character, formal design and gestural content to them, outshines its external influences becoming the narrative body itself.

In *Cenzontle*, for soprano and piano, the rhythmic richness and haunting lyricism of the song of the Mexican mockingbird is mimicked in the piano writing. While the text, based on a legend describing the beauty of its chant as the genius that inspires the gods to create, engages in a reciprocal process, related but also somewhat distinct to text painting: it is the text which hints at the metaphorical meaning of the music directly derived from the birdsong. The words support the affects that are portrayed through the harmonic and rhythmic transformations of the piano part and the expressive content of the melody. The music does not change or vary according to what is portrayed in the lyrics. Instead, the legend helps construct the musical narrative and evolves in consonance with the purely musical processes, providing an extra layer of meanings. From these paradoxical processes music becomes an agent for suggesting and widening the sphere of the

concepts it reflects, while at the same time unfolding its own purely expressive voice by appealing directly to our sensitivity.

1.2. Narrative Music

From a narrative/rhetorical standpoint musical form can be conceived as a flexible and organic construct designed to engage and persuade the listener. Consequently, a pathway for lyrical expression and experimentation opens up. Musical materials can be presented as characters, settings or actions, whose possibilities of transformation or development are not necessarily determined by purely musical parameters. Instead, by assigning them a specific cast and a function in a narrative form, their qualities can be treated as its particular lyrical constituents. Accordingly, coherence, contrast and even significance within a form, are subservient to the expressive intention.

To make musical events function like narrative elements, I attempted to examine their main characteristics, their function and the conditions to achieve genuine musical equivalents in the context of, mainly, instrumental music. Meyer's theory of musical meaning and emotion, which stems from the expectations that musical events arise, and as a consequence of the awareness of relationships between materials, helped me frame the question from a perceptual angle. Eero Tarasti's theory of narrative 'modalities' in music gave me a comprehensive example of the way in which musical entities and processes can be interpreted as having kinetic qualities, hierarchical relations and expressive modes in a narrative discourse. By reflecting on the concepts proposed in the aforementioned literature and from my own practical experimentation, I came to realise the importance of certain factors which influence the perception of musical events as having

different narrative functions: mainly degrees of stability, motion, directionality and rate of change, which I call the ‘dynamic qualities of a musical event’.

As it is evident in music from the Classical period, in which the main themes, what we could call the characters of a piece, tend to have stable harmonic and textural underpinnings, musical events are more readily apprehended as personae or settings when presented in static contexts. Whereas more unstable parts of a formal design, with a clearer direction or a faster rate of change, create transitions, developments, codas and climaxes. This simple observation facilitated the main categorisation of musical events: static versus dynamic¹. The former being conceived as the equivalents of characters, moods, topics and settings, and the latter corresponding to the actions, the transformations, the processes (read metaphors) which enable a narrative musical form. The next level of categorisation refers to the temporal perception a passage suggests. Both static and dynamic musical events can evoke expectations or memories referring to different points in a piece, thus enabling narrative time. From these categories, I was able to devise compositional models.

Table 1.

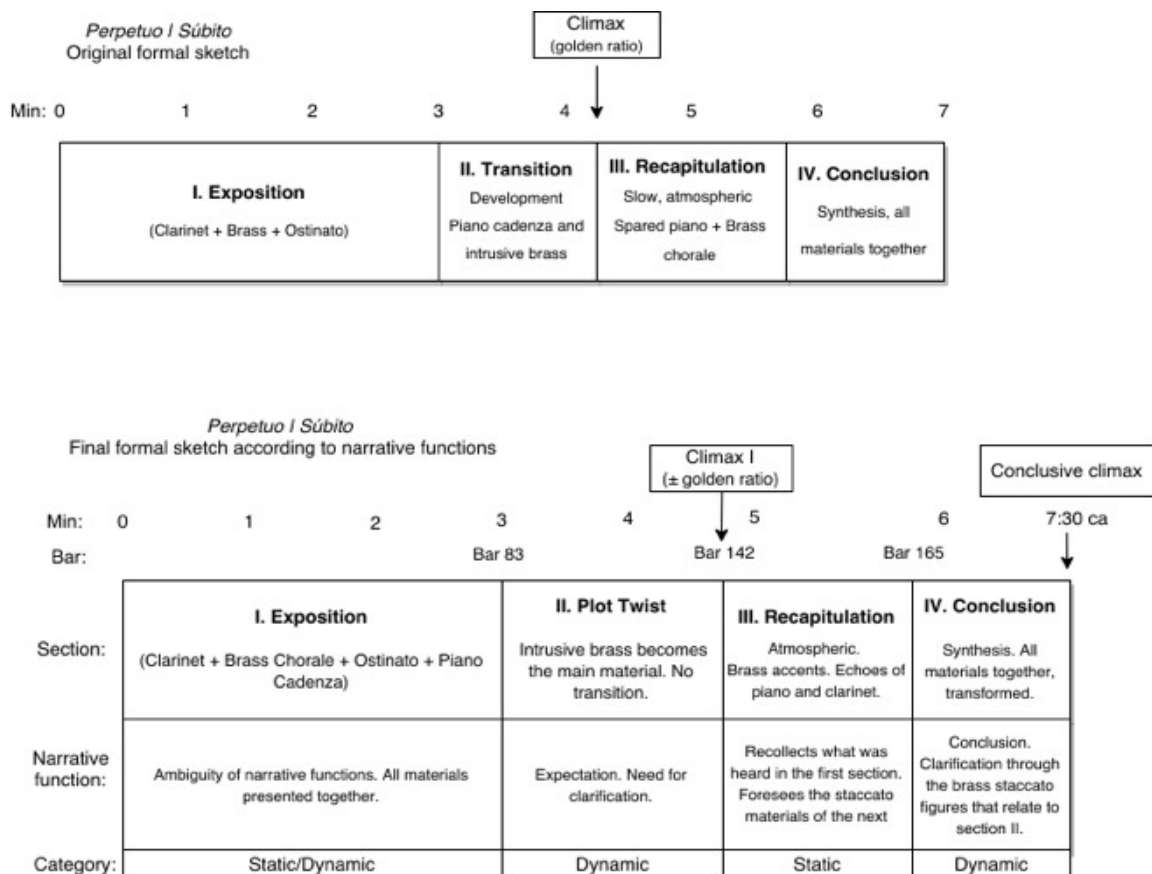
Static		
Narrative function	Type of section	Intended perceptual result
Narrating/Describing	Expositions: characters, settings, moods	Perception is focused on what it is happening at the moment.
Foreseeing	Introductions Static transitional episodes	Expectation. The sense that something different will be listened shortly.
Remembering	Recapitulations, quotations, etc.	Perception is directed towards a musical event in the past.
Concluding	Endings, false endings, cadences	That a process is concluded and/or that nothing else will happen.

¹ This distinction between static and dynamic episodes has been employed by Lutoslawski. It is addressed in the writings of Rust (2010) and Reyland (2007).

Dynamic		
Narrative function	Type of section	Intended perceptual result
Narrative actions, (metaphorical transformations)	Goal oriented processes, developments, transitions and juxtapositions	That music is transforming or has transformed.

Furthermore, notions of ambiguity of definition, of overlaying subjects with different functions, originated as a fruitful mean of moulding engaging musical fictions. For instance, in the opening of *Perpetuo/Súbito*, the static background of a pedal note provides the stability that the presentation of a musical subject would require, while a chord progression contradicts the descriptive nature by granting harmonic motion. A melodic line suggests narration, while the rhapsodic writing in the piano challenges the perception of the opening texture as a static and clear-cut exposition. The following figure (fig. 1) lay out the main considerations behind the formal conception of the piece, from the original design based on the golden ratio to its consolidation as a more engaging musical form.

Fig. 1



Ultimately, musical appreciation is subjective and reliant on multiple factors, ranging from cultural background and literacy to taste. With my work, I have not aspired to create a new musical syntax, but instead to formulate a working method, a compositional strategy centred on the play of tensions, expectations and associations which I believe naturally arise in music. I am also aware that it is not possible or even desirable to predict the ways with which different audiences might approach my work.

1.3. Narrative techniques and literary devices

Reading and writing have ways influenced my practice as a musician. Throughout my career literature has not been only a source of inspiration, but also a resource for structuring musical thought. In this research, literary and rhetorical terms and devices were employed in order to create musical materials, techniques, topics and situations.

For instance, *Soliloquio* (for clarinet), is a metaphor of an interior monologue. Rhetorical figures of opposition such as *antitheton* are central to the piece and responsible for the contrast between long melodic statements and the sudden juxtaposition of faster figurations. On the smaller scale, other rhetorical devices such as *abruptio* (sudden pauses, b. 169) *metabasis* (transitional statements which summarise and/or foresee (bb. 46-49), and *analocuthon* (abrupt discontinuity in the syntax, b. 118) resulted in fruitful tools for invention, directing the writing of each of the melodic phrases and enabling tension, variety, and formal interest. Hence its conception as a soliloquy is beyond an extra musical inspiration, it fundamentally informs the syntax and the argument of the piece.

Other literary concepts, such as multiple viewpoints and focalisation, led me to revive my interest in counterpoint and to conceive complex textures with rich interplay between

musical 'voices', while other techniques, such as juxtaposition, 'frame story' and discontinuity arose as important articulatory and dramatic devices. The latter can be seen in sections in which contrasting characters are put together without transitional segments (*Perpetuo/Súbito* b. 83, *Impromptu No.1*, b. 97, *Confabulación*, b. 99, *Figuraciones*, b. 129). They function as plot twists, and their role in my music is paramount.

Recurrent themes are at the core of many of my works in which cyclical materials endowed with a symbolic meaning provide the conductive thread. In the *Three Lyric Pieces on Water Themes* a basic harmonic embryo is a symbol of water transforming in relation to the imagery of each movement; while in *Figuraciones* (for orchestra), a group of hexachords are the harmonic basis of each of the materials conceived with particular symbolic meanings.

In addition, as a consequence of my fascination with the work of authors such as Knut Hamsun, William Faulkner or Fernando Pessoa, I started pondering about the idea of creating musical 'streams of consciousness'. This reawakened my interest in improvisation and on devising technical resources to write more imaginative melodies and textures.

2. Main features

My preoccupations with musical narrative led to a search for new technical means and to experiment with alternative methods to realise them. Compositional devices had to be created to yield musical materials with different (and sometimes contradicting or ambiguous) functions; parameters, such as timbre or register, had to be reflected upon in order to employ them as aids in the definition or differentiation of musical characters; strategies for intervallic and motivic construction had to be revised and implemented to

deal with the issue of simultaneously achieving cohesion and diversity; the employment of recurring rhythmic figures and other cyclical approaches were revised and adapted to support the different temporalities of a plot; note sequences surfaced as compelling tools to create metaphors based on pitch material, etc.

2.1 Lyrical melodic lines

One of the most important features of my music is its lyrical melodic lines. Melodies have a tendency to be apprehended as leading voices – a faculty probably originating in their association with singing. Their flow and variations in direction and pace, can be easily interpreted as metaphors of physical movement. Their unified yet lyrical and discursive character is in many ways analogous to the continuum of thoughts and emotions in the mind. Melodic lines have the capacity to operate in different temporal dimensions, simultaneously fixing our attention while constantly reminding us of their internal logic and continuously creating expectations. All of these features make them perhaps the most powerful elements of music and the ones which can most straightforwardly operate on a metaphorical level. In my pieces, melodies not only function as narrators, as characters, as carriers of expressive content, but also as binding elements, providing direction, structure, phrasing and many other of the perceptual features crucial to achieve a narrative outcome.

A clear instance of this approach is seen in *Bagatella* (for string quartet), in which a growing and accelerating melodic line leads the piece from beginning to end. Its sense of direction together with its growth in dynamics, rhythmic activity and range, drives the music and allows the texture to transform without causing it to lose focus. On the other hand, the fluidity and pace of the melody holds the other elements together, allowing one to listen

with different perspectives through its organic evolution and the shifting nature of that which envelops it (Example 1).

Ex. 1 *Bagatella* bb. 41-44

2.2. Stream of consciousness and improvisational writing

With my music, I attempt to 'convey this varying, this unknown and uncircumscribed spirit', this 'incessant shower of innumerable atoms perceived by the mind' which Virginia Woolf so beautifully describes in her essay 'Modern Fiction' (1919)², asking us later if the main task of a writer shouldn't be precisely the channelling of them through art. In my work, I have aimed at emulating the freedom, lyricism and fluidity of what in critical theory is defined as 'stream of consciousness style' and which I believe has been a very important topic in music since at least the renaissance, with the surge of improvisational and/or freer musical forms such as the *Fantasia* or the *Ricercare*.

² Woolf, Virginia. "Modern Fiction." In *The Common Reader. First Series*, 88-92. New York: Harcourt Brace Jovanovich, 1980.

My idea of a musical stream of consciousness is informed by Bach's Toccatas and Fantasias, Mozart's concertante style, Chopin's ballades and those poetic works by Debussy which, instead of developing, unfold by merging different moods and images. It is particularly influenced by the late works of Beethoven, in which one can perceive a kind of lyrical/rhetorical construction with digressions and discursive leaps. Perhaps the best example of these can be found in the introduction to the fugue of the *Hammerklavier*, but the first movement of Op. 109 and the last of Op. 131 are also good examples of compositions with 'lyrical parenthesis' which very much inspired my work. Other important models from which I have drawn are the early pieces of Schoenberg (Op. 16, Op. 19), which more than a hundred years ago, very elegantly expressed similar preoccupations:

This multi-coloured, polymorphic, illogical nature of our feelings, and their associations, a rush of blood, reactions in our senses, in our nerves; I must have this in my music. It should be an expression of feeling, as if it really were the feeling, full of unconscious connections, not some perception of 'conscious logic'. (Letter to Busoni, 1909³).

An important and more recent influence is Elliott Carter, whose music I find extremely lyrical, especially in his late works (*Dialogues, Symphonia*). Carter spoke about (paraphrasing) music having to be always surprising but being so by continuing already perceived processes or patterns⁴. I find in his music a sense of drama and fluidity that is rare in much music of our time.

³ Busoni, Ferruccio, and Antony Beaumont. 1987. *Selected Letters*. 1st ed. London: Faber.

⁴ Edwards, A, and Carter E. (1972). *Flawed Words And Stubborn Sounds*. 1st ed. New York: W. W. Norton.

The first of the *Three Preludes* (for piano) attempts to capture these qualities. It aims to create spontaneous, associative leaps between moods and musical gestures with a writing both derived from improvisation, but also resulting from a conscious attempt to create digressions. The descending theme of the opening is instantly interrupted by brighter figurations and later on by extended cadenza like chromatic passages (ex 2). The result is not a mosaicked kind of construction but instead an organic circular discourse that digresses, opening into lyricism. These principles were also paramount in the *Three Lyric Pieces on Water Themes*, the opening of *Perpetuo/Súbito* and *Figuraciones*, and moreover they are the main compositional topic of the *Two Impromptus*.

Beyond leading me towards improvisational practice and methods, mirroring the syntactical and stylistic qualities of the stream of consciousness technique led me to rethink the available resources in approaching the treatment of phrase structure, contrast, motion, punctuation, articulation and, especially, spontaneity and diversity. As it will be exemplified later on, many sections acquired their improvisational character as a consequence of a more careful and thought-through process which relies on juxtaposition, elision, aleatoric procedures, variation techniques, sequential elaboration, filtering, and re-readings of material. The tension between the more defined sections and those written in an unrestrained lyrical and improvisational style also proved to be important elements for articulation.

Ex. 2, Prelude No. 1 bb. 1-10

♩ = 94

Descending theme

somewhat gloomily... *p molto espressivo*

deciso! *mp*

Discursive leap

with melancholy *mf* *f* *p sostenuto*

reluctantly *5* *3*

New Idea

risoluto *5* *5* *mf* *3* *3*

Chromatic digression

fiercely! *f* *f* *f* *3* *3* *3*

2.3. Expectation and memory: fixed, cyclical, permanent vis-à-vis sudden and always varying elements

My interest in employing fixed parameters and recurring materials relates to its compelling potential to provide representations of narrative temporalities, as well as to anchoring elements enabling cohesion, referential points and a backbone to support a more lyrical approach to composition. In pieces such as *Confabulación* (ex. 3) or *Figuraciones*, for example, recurrent rhythmic gestures are employed as formal and discursive devices. Semiquaver figures of varying durations build rhythmic continuums which are uniform and constant due to their fixed rhythmic values, articulations and instrumentations, but are at

the same time put through processes of development or variation, granting ambiguity between novelty and familiarity. These kinds of techniques are indebted to similar approaches found in many works of Messiaen (*Turangalila*, *Quatuor pour la fin du temps*, *Chronochromie*).

Ex. 3

Confabulación: violin and viola, bb. 49-51, rhythmic sequence.

The image shows two staves of musical notation. The first staff is labeled with 'A' and 'B' above it, indicating two distinct rhythmic phrases. The second staff is labeled with 'A'' and 'B' above it, showing a variation of the first staff's phrases. The notation consists of rhythmic patterns on a single line, with notes and rests clearly marked.

Confabulación: violin and viola, bb. 53-55, new period of the rhythmic sequence.

Concurrently, circular chord progressions or recurrent harmonies provide the music with a sense of periodicity. In *Figuraciones* and *Confabulación* much of the material is derived from a set of hexachords from which the music wanders and returns at important points. A similar procedure is seen in the *Two Impromptus*, in which variations of the same chords are employed from beginning to end.

Conversely, disruptive elements support the interplay of expectation and memory. They have been used to generate formal tension through surprise and even a sense of strangeness, therefore generating a perceptual need for conclusions, clarifications and associations. Instances of these in small scale are present in *Ricercare*, with a sudden increase in dynamics (b. 63), *Soliloquio*, in which short staccato figures break the melodic flow (b. 24), *Perpetuo/Súbito*, with bursting brass accents over a subtle pianissimo texture (b. 154); and *Figuraciones*, with pizzicato accents in the opening (b. 6), and later on with brass outbursts over a polyphonic texture (bb. 71, 193). On a larger scale the disruptive elements are used as a mean to create a need for clarification, thus aiding the

engagement with the musical plot. They appear as striking juxtapositions between substantial sections in pieces like *Perpetuo/Súbito* (b. 83), *Figuraciones* (b. 129) and *Confabulación* (b. 99).

2.4. Instrumentation: characterisation and settings

The tension that can arise between fixed elements and varying, more spontaneous ones, lead to the idea of employing instrumentation as a resource to achieve a clearer definition of musical events. In many pieces, individual players or groups are assigned particular materials with the intention of strengthening their distinctiveness, thus enabling a flexible treatment of musical materials. By fixing timbre, freedom to carve other musical elements emerges: melodic lines can afford more diversity and variety, gestures can be presented in veiled or markedly varied ways, as they are easily identifiable through their instrumentation.

Another aspect explored along these lines is the possibility of adding a visual and spatial dimension. The performer with his/her instrument occupying a space on stage also becomes a physical embodiment of a musical subject, creating further metaphorical and narrative layers possessing an obvious relationship with drama or other stage works.

2.5. Layering: counterpoint, multiple focal points and vertical superimpositions

In order to achieve simultaneous narrative actions, I have experimented with the possibilities for integration and differentiation in textures which simultaneously present the different elements of a musical plot. The degree of contrast and/or integration between the different materials, their ways of relating, their level of synergy and/or the extent of their polarity, led me to employ different approaches.

In some works, differentiation is achieved by giving the different elements a very marked character, by assigning them specific vertical fields and/or a distinctive pace. These pieces could be comparable to a collage, onto which dissimilar elements are superimposed, but I am more inclined to think of them as landscapes, in which a variety of disparate objects produce a harmonious whole. In them, the relationships between the materials are not obvious, as the purpose of these textures is to achieve an organic, and fluid whole which shows the tendencies of each of its different elements by contrasting them and/or suggesting ways of associating them to one another; to create different focal points that establish a certain ambiguity of interpretation that elicits tension, through the need for clarification or more straightforward contrasts and/or linkages. This kind of approach is bound mainly to my fascination with the multi-layered passages of Messiaen (*Oiseaux Exotiques, Des Canyons Aux Etoiles*), but with the distinction that I seek to create similar textures but with a less mosaicked outline. Examples of those can be found in works of Dutilleux (*Metaboles*, fifth movement) and Ravel (*Daphnis et Chloé Suite - Lever Du Jour*).

In *Ricercare*, for instance, two different strands follow their own path of transformation, conveying a dialogue of musical layers. In this piece, a slow melodic line and a varying texture of a more motivic profile are overlapped. Both unfold into different materials, proliferating the pitch space until all of them coalesce into a more integrated whole. Their distinction is established mainly through instrumentation and articulation, as the piano and the vibraphone create a harmonic envelope and the other instruments make melodic statements. Harmonically, both materials are linked as they gravitate towards the notes G and F# (ex. 4). These pivotal pitches remain fixed throughout the piece granting a point of harmonic perspective from which both elements are subjected to free harmonic elaboration with the superimposition of chords ranging from major/minor and augmented

triads to sets built with fourths and chromatic clusters. In the denser harmonic context of its middle section a further fixed minor second (C#, D) adds to this effect in the higher registers (ex. 5). The two minor seconds not only frame the harmonic field, but with their regular presentations they also delimit phrases and provide a focal point in the horizontal dimension. This employment of fixed pitches in composite textures is employed and refined in other pieces, for example, in the opening of *Perpetuo/Súbito* or the final sections of *Figuraciones*, in which larger sets of notes are shared among differentiated elements.

Ex. 4

Ricercare, bb. 6-9, occurrences of the pivotal notes G and F#

Ex. 5

Ricercare, bb. 56-65, occurrences of the pivotal notes G, F#, D, C#

In other compositions the materials which coincide in multi-layered textures are enhanced in their definition by being presented in limited registers, on specific instruments, and with a phrase structure which is fairly different from the rest. The result is a composite of an ambiguous quality and shifting nature, but which is nonetheless integrated on a deeper level. Harmonically their concord is achieved primarily through the aforementioned construction based on common notes, fragments of a note sequence, or the use intervallic cells. In that sense, it is the same harmonic elements which facilitate integration and differentiation and it is the degree of common harmonic connection which tilts the balance towards one or the other.

The other approach for composing multi-layered textures is very much bound to traditional counterpoint. It emerged from the need to have materials which are somewhat at odds but gravitate towards the same goal, which present a greater degree of synergy and are placed in proximity to each other in the tessitura. While this approach to counterpoint maintains some of its traditional principles, other aspects of classic polyphony, such as the attainment of coherence and interrelation between voices, are downplayed in favour of a more differentiated writing in which each voice displays disparate rhythmic designs and melodic contours, while nevertheless entering into dialogue and moving towards common objectives. The most evident example of this is present in *Confabulación* and was first used in the middle section of the *Bagatella* (ex. 6). As opposed to the 'landscape' approach, this kind of contrapuntal elaboration grants a more focalised and delineated outlook, it enhances motion and pace with its cadence and shared phrase structure, while still aiming for textural richness and an engaging interplay of musical characters. Both approaches are combined in many instances, enhancing each other's qualities through

contrast and an either gradual or radical shift from one to the other, the best example of this is present in the last sections of *Figuraciones* (ex. 7).

Ex. 6

Bagatella, bb. 33-35, beginning of a contrapuntal section

33

ord. *espressivo*

Vln. *mp* *mf* *mp*

Vln. I *mp* *p* *p*

Vla. *mp* *p* *mp*

Vc. *mp*

Ex. 7

Figuraciones, bb. 186-195 (reduction), multi-layered texture: counterpoint and superimposed disparate lines

(♩=80)

Woodwinds: (ob.) *mf* *mp* (cl.) *mp*

Strings: (vln and vla) *p* (vel.) *p* *mp*

Chapter 2: Technical Outline.

1. *Three Lyric Pieces on Water Themes* (for piano)

In this cycle, I intended to create music evocative of the physical properties and symbolical qualities of water, their poetic exploration in the works of Fernando Pessoa and Octavio Paz and scientific research, which proposes fascinating explanations for its mystical and symbolic attributes. There was almost an element of onomatopoeia in the way the materials were conceived. My aim was to create musical subjects with a very marked identity, in order to establish specific moods for each movement, but with common qualities that would grant the cycle overall cohesiveness, allowing me to treat the music as though it were indeed a substance that flows, dissolves, stagnates, drops, undulates, reflects, waves and whirls; a fluid that could represent itself in many ways without changing its 'chemical composition'. To achieve this I employed harmonic, motivic, rhythmic and gestural cells as the seeds from which all the materials emanate. These cells undergo 'metaphorical transformations' to forge a narrative that encompasses the whole cycle. In this sense, the *Three Lyric Pieces* can be seen as the re-contextualisation and reinterpretation of generative harmonic, motivic and gestural units, hence the relationship between movements is ingrained in its pitch and rhythmic syntaxes, while its overall form is constructed with the succession of episodes with different narrative functions (fig. 2).

Fig. 2

Min.	1:40	4:00	4:20	6:00	7:30	8:00	9:10	9:50	11:00	
Mov:	'It Rains in Silence'		'Nocturnal Sea'			'The Light Sings with the Hum of Water'				
Section:	N/A	Exposition: Melody + Varying ostinato + cadenzas	"First wave" Cadenzas and ostinato merge	Build up to second climatic wave	Coda	Exposition: Bb pedal, two types of luminous arpeggios and quotations from 1st mov.	Variation and development	Meno Mosso	Scherzando	Quasi Cadenza
Narrative Function:	Introductory: presenting the main harmonic and rhythmic cells of the cycle	-Introducing/describing -First metaphorical transformation: "drops" become "tides". -The brighter harmonic profile of the 'cadenza passages' is introduced.	Narrative action/ transitional: The pedal is abandoned. First goal oriented process	1) Recollecting: Integration and synthesis 2) Narrative action: Starting on a pedal note, dynamics grow and texture speeds up until all characters ascend to merge into the coda.		-Introducing/describing -2nd metaphorical transformation: "drops" and "tides" become whirlpools, pedal note emerges as a character.	-Recollecting: the harmonies and quotations of the first movement reappear -Narrative action: they are transformed and developed	Falling action Suspense Digestion	Recollecting + narrative action: Original octachord and/vs harmonies of the cadenza passages	Concluding/ synthesis. All of the different arpeggios emerge as the dominant characters.
Category:	Static	Ambiguous (but essentially static)	Dynamic	Static / dynamic/ static		Static	Dynamic	Static	Ambiguous	Dynamic

The first movement, 'It Rains in Silence...', was inspired on the poem of the same name by Fernando Pessoa and is intended to capture the contemplative and melancholic (but rather peaceful...) mood of the poem and of rain itself. The piece is in a way a microcosm that establishes the essence of the cycle as whole to be expanded in the larger formal designs of the later movements. It expresses all of the generative materials, of which the following are the most important.

Harmony

The piece employs a series of symmetric note aggregates as a metaphor of the reflectivity of water. The first one is a pentachord with an axis on D, which is the basis of the material of the right hand. On the bottom stave, the piece gradually builds larger symmetric harmonic compounds by adding notes to a hexachord (Forte No. 6-37), that later on becomes an octachord (8-7) and finally a symmetric collection of 10 notes (ex. 8). From pitches of this sets, nine different types of chords, built upon thirds, fifths or seconds (ex. 9), form a sequence which unfolds (slightly varied) twice in the first half of the piece, and as an ostinato, employing only the last four chords, towards the end of the movement (table 2). In this sense, the harmonic unfolding of 'It Rains in Silence...' can be interpreted as an additive process in which notes are included into a basic group in order to build increasingly larger symmetric compounds. The same type of harmonic materials and processes are employed in the later movements.

The other fundamental harmonic generative materials are the intervallic cells Forte No. 3-3 and 3-5. Being the basic germ for melodic and gestural writing, they are expressed vertically and horizontally in many ways throughout the three pieces (ex 10-12).

Ex. 8.

5-22 'Persian Pentamirror', right hand

6-Z37

8-7 (b. 2)

<988884> 'Chromatic decamirror' (b. 2) (b. 4)

Ex. 9. Nine chords of the sequence

1 2 3 4 5 6 7 8 9

Table 2. 'It Rains in Silence...', structure of the chord sequence

Bar:	1	2	3	4	5	6
Chord:	1 2 3 4 (1)	5 6 7 8 9	(1) 5 6 7 8	1 2 3 6 7 9 1	3 4 1 6 7 6	5 6 7 8 (5)
Bar:	7	8	9	10	11	12
Chord:	(5) 7 8 5	(5) 6 7 8 5	8 5 6 7		6 7 8 9	

Ex. 10, intervallic cells, 'It Rains in Silence...', bb. 4 and 7

(8)

loco.

3-5 + 3-5 cells

3-3

3-5

Ex. 11, construction from intervallic cells, 'Nocturnal Sea', bb. 1-2 and 5-6

3-3 cell

mp

pp


mp

3-5 cell

Ex. 12, basic intervallic cells, 'The Light Sings...', bb. 14 and 29



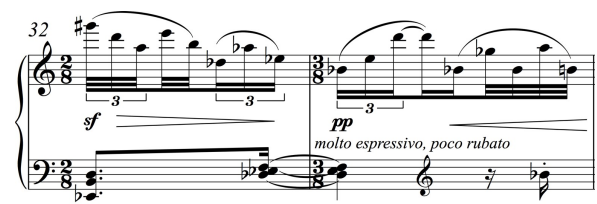
Rhythm

The rhythmic cell  and its variations are prominent throughout the work. This cell is reversed, expanded, rotated, presented vertically as a simple polyrhythm and divided to create rhythmic contrast from its two components. Both rhythmic and harmonic cells are employed to create all of the onomatopoeic gestures, the aquatic musical metaphors (ex. 13-16).

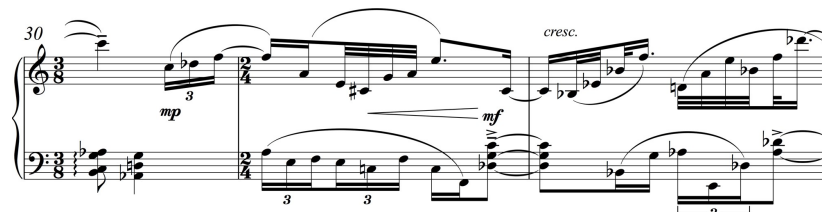
Ex 13. Rhythmic cell, 'It Rains in Silence'... b. 7



Ex 14. Rhythmic cell, 'The Light Sings...' bb. 32-33



Ex 15. Rhythmic cell on both staves, 'Nocturnal Sea', bb. 30-32



Ex 16. Variations and superposition of the rhythmic cell 'The Light Sings...', bb. 51-53



The second movement, 'Nocturnal Sea', emulates the primeval rhythms of the ocean, it portrays the relentless formation and collapsing of the waves, their continuous coming into being and receding into similar formations that are at the same time variform, simple and complex. In this piece, I explored the possibility of representing waves and tides by creating a texture that, while being rhythmic and discernible, is also irregular and to some extent unpredictable. This was achieved by freely elaborating the inversion of the drop like gestures of the first movement in order to forge deep undulating figurations in the bottom register (ex.17, 18).

The opening wavelike gesture establishes the main harmonic field based on the inversion of the original symmetric compounds of the first movement, with a pedal note on F. The result is an oscillation between different inversions and chromatic colourings of the chord FMm7M, and juxtapositions of other chords with different intervallic constructions (ex. 19). These establish a sort of poly-modal context that while being static presents also certain degree of tension, suggesting tonal and atonal frameworks. This harmonic field unfolds as a varying ostinato, on top of which, I freely composed a melodic line that functions as the narrator and gives the fairly static background of the opening a sense of progression and direction.

Ex 17. Notes from the inversion of bb. 1-2 of the 1st mov.
(above, axis on F) create the opening chords of 'Nocturnal Sea' (below).

Musical score for Ex 17. The top system shows a passage in 3/8 time with complex rhythmic patterns and triplets. The bottom system shows the same passage in 4/4 time, where the notes from the top system are used to form chords. Dynamics include *mf espressivo* and *mp*. A 'Ped.' marking is present at the beginning of the bottom system.

Ex 18. inversion of bb. 7-10 of the 1st mov. (above) from bb. 17-20 of 'Nocturnal Sea' (below)

Musical score for Ex 18. The top system shows a passage in 3/8 time. The bottom system shows the same passage in 2/4 time, where the notes from the top system are used to form chords. Dynamics include *mp* and *mf*.

Ex 19A. FMm chord of the opening

Maestoso $\text{♩} = 70$ ca.

Musical score for Ex 19A. The opening of 'Nocturnal Sea' in 4/4 time. It features a triplet in the bass line and a melody in the treble. Dynamics include *mf espressivo* and *mp*. The chord is labeled as $F_{maj/min}^{maj7/maj9}$.

Ex. 19B, bb. 10-11, FMm chord and juxtapositions

Musical score for Ex 19B, measures 10-11 in 3/4 time. It features a triplet in the bass line and a melody in the treble. Dynamics include *mp* and *p*. The chord is labeled as $F_{maj/min}^{maj7maj9}$.

Having the harmonic definition, rhythmic character and phrase structure of the wavelike texture and the melody combined, I juxtaposed freer passages to convey the varying images of waves breaking. These short phrases feature a more virtuosic writing, more grounded and regular rhythms, and contrasting harmonies with a triadic or quartal profile. They interrupt the undulating flow of the accompaniment and have a brighter colour that nevertheless melds organically from and into the previous music. This effect is attained in different ways: by presenting the contrasting materials after a cadence (and/or with a shared bass) (ex. 20), by elision, inserting the contrasting material as an interruption to the beginning of an already heard phrase (ex 21), or directly juxtaposing them in the middle of a phrase from the previous texture (ex. 22).

Ex 20.

Musical score for Ex. 20. The score is in 4/4 time and consists of two systems. The first system, starting at measure 12, features a piano (*p*) cadence in the right hand and a more active bass line. The second system, starting at measure 13, features a 'Lyrical passage' in the right hand marked *brillante*, with dynamics *mp* and *mf*. A dashed line above the right hand indicates an octave extension (*8va*). The bass line continues with a steady accompaniment.

Ex. 21

Musical score for Ex. 21. The score is in 4/4 time and consists of two systems. The first system, starting at measure 15, features a piano (*p*) melody in the right hand and a bass line with triplets. The second system, starting at measure 16, features a 'Lyrical passage' in the right hand marked *Ad. Lib.*, with dynamics *p*, *mf*, and *p*. The bass line continues with triplets. Labels include 'Reference to the opening texture' under the first system, 'Elision' under the second system, and '(M.D.)' under the first system's bass line.

Ex. 22

Juxtaposed luminous passage built with triads and fourths

Wavelike texture (Centre in F)

Wavelike texture (Centre in F)

In the last of these contrasting passages all of the elements merge to create a huge wave, a climatic coda. The melodic line fuses with the fast arpeggios; the rate of harmonic change is increased and the difference between the two harmonic characters is blurred as the whole of the harmonic field is encompassed by the partially chromatic runs. This zone of harmonic ambiguity prepares the introduction of the main element of the following section: faster, lyrical melodic gestures. This process of integration, into which dissimilar elements that originally appear juxtaposed and/or differentiated are later integrated and derived into other materials, has become an important formal and dramatic device in my later works.

This coda is extended from b. 35 onwards to form a short section that is at the same time climatic and transitional. There, the quasi-improvisatory character of the cadenza-like passages takes over to create lyrical lines and present them in a more contrapuntal texture with the fast runs in the low registers and echoes of the wavelike ostinato gradually dissolving into ever longer block chords with a new centre of C by b. 42. This final section features the same elements but restated independently and in a different context, and introduces new melodic figurations. Here more concise and delimited gestures are juxtaposed with the same kind of mosaic writing of the first section and undergo a similar process of integration and synthesis. The lyrical melodic lines become shorter melodic statements that echo the brief cadenzas. In the higher registers, with a homogenous

rhythm in triplets, they foresee the final part of the piece. In b. 60, as if it were dragged by the tide, the whole texture starts to speed up and grows in its dynamics, their utterances are shortened and the music starts an ascent to the conclusive climax of the composition in b. 70: a climatic wave with twice the length and the volume of the previous one, in which all of the materials of the piece finally dilute into an arpeggiated chord leading back to the opening gesture of the piece.

'The Light Sings with the Hum of Water...' draws its inspiration from an almost synesthetic experience while observing the sunlight shimmering on the whirlpools and currents on a meadow. It borrows its title from a line in Octavio Paz's poem *El Cántaro Roto* ('The Broken Jug'), a surrealist text rich in aquatic imagery and allusions to sound, the fragmented, yet flowing syntax of which influence the formal design of the composition. In this piece, I wanted to explore the notions of space, fluidity and light with a piano writing which owes its atmospheric sonority, intricacy, virtuosity and lyrical character to the tradition of water themed music for the instrument: from Chopin ('Raindrop' prelude, 'Waterfall' etude), Debussy (*Reflets dans l'eau*) and Ravel ('Ondine'), to Takemitsu (*Riverrun*). The piece is the most virtuosic of the three and while being fairly contrasted it also functions as a denouement for the cycle. It is divided into four sections which exhibit the different materials employed so far. These are presented in the first bars of the piece:

- 1) Two kinds of luminous arpeggios. The first, originating from the juxtaposed cadenza-like passages of the second movement and built with triplets, is followed by a reciprocal figuration, composed mainly by demisemiquavers, which echoes the main chords of the first piece. It is in fact this slight contrast between them that will constitute the argument of the piece (ex. 23).

2) A Bb pedal is 'animated' in this movement to portray the constant flow of water. If in the other pieces the pedal tone was employed as a harmonic device, here it becomes a musical character in its own right.

3) The literal and modified quotations of melodic gestures from the first movement. They make the music more lyrical, uniting the different appearances of the arpeggios in a more organic, less schematic way. They also provide the overall melodic contours and a backbone to approach certain sections of the piece as the variations of these melodic fragments (ex. 24).

4) The block chords that in this movement will provide the piece with rhythmic interest.

Ex 23. Arpeggio from cadenza passages, b. 2

Presto fluido
♩=130 ca

mp *mf* *pp*

radiante!

leggiero, poco rubato

ppp (with pedal) *p*

Arpeggio from the original sets, bb. 5-6

espressivo

mp *p* *ppp*

Ex 24. 'It rains in Silence...', bb. 7-9

mp *p* *pp*

'The Light sings...' (bb. 21-23)

p *mp dolce* *mf* *p*

All of these elements are presented against the background of the repeating Bb and within a harmonic framework rooted in the chords and intervallic cells of the first movement. They are integrated into an additive texture which features them overlapping and confronting each other. By the end of the first thirty bars the harmonic qualities of the two arpeggios coalesce in figurations presenting qualities from both harmonic origins; the pedal note is transposed and integrated in the accompaniment with the regular rhythm of the beginning becoming increasingly syncopated and lengthened, while the block chords unravel into arpeggios to give way to the following section in b. 31.

This section is perhaps the only one in the three pieces that can be seen as a variation in a more traditional sense. The contours of the more thematic melodic materials are the basis of the section while some of the harmonies are in fact restated in their basic form and developed for as long as twenty-two bars. An example of this kind of treatment can be seen in b. 32, where the pitches of the rain motif provide the contour for the composition of new figurations; and in b. 39, where the opening notes of the first movement create quick arpeggios (ex. 25).

Ex 25. 'It Rains in Silence...', b. 1

Ex 25 'The Light Sings', b. 39

The fluid nature of the two first sections is abruptly halted in the upbeat to b. 54 to give a sense of stagnation and repose which can be seen as another example of juxtaposition. Here, the contrast between materials is amplified by presenting them in isolation and

framed by long pauses. The arpeggios which harmonically refer to the first movement are presented with a different articulation (staccato), with more rhythmic uniformity and are virtually confined to a single register; while the ones related to the cadenza-like passages of the second movement appear in different tessituras, played legato, with other rhythmic figures and in combination with the block chords. Again in a gradual process, the water starts flowing to create a new continuum by b. 86, 'scherzando'. This buoyant passage plays with the idea of stagnation introduced in the previous section. Its more marked rhythmic character gives the impression of movement, contradicted by its harmonic stillness. The paradox is amplified by the harmonic and rhythmic contrast of its juxtaposed elements: while the music featuring demisemiquavers is fixed on a harmony drawn from the original mirrored octachord of the first movement (ex. 26), faster, brighter passages in triplets introduce notes foreign to this collection. This can be seen as yet another representation of the two different harmonic materials and the two components of the most dominant rhythmic cell.

Ex 26.

8-7 symmetric octachord from 'It Rains in Silence...'

8-8 symmetric octachord of scherzando section

one different note

86 Scherzando *pp*

The scherzando section settles with the swirling, faster gestures taking over in bar 112, giving way to the final section, 'quasi cadenza'. Here, the arpeggio, perhaps the most characteristic gesture overall, constitutes the sole material and encompasses the whole range of harmonic colours employed. With an unfettered writing, it displays most of the possible intervallic configurations to create irregular waves of light, which express the two different harmonic sources. Gradually, these waves darken, moving towards the lower register to end the piece in a loud, low Bb, that is not only the first note of the piece, but one of the first notes heard at the beginning of the cycle.

2. Perpetuo/Súbito (for clarinet(s), trumpet, horn, trombone, percussion and piano)

This piece draws its inspiration from symbolic associations of brass instruments: The use of trumpets in connection with cult or ritual in various traditions, the trombone employed as a signifier of death or the supernatural (the 'Chorus of Spirits' in Monteverdi's *Orfeo*, for example), the use of the horn as a representation of the bucolic, etc. Of special interest for me was their use in music associated with certain Tibetan rituals, particularly the *Chöd*, a tantric meditation in which the practitioner 'visualises' offering his flesh to deities and demons in order to cut through 'fear' and dualism. The ritual is often accompanied by a hand-held drum, a bell and the sound of a human thigh bone trumpet.

Influenced by these ideas and the primordial nature of the ritualistic music, my piece became a musical reflection on the apparent dichotomy between the perpetual, the unconditioned, the primal, and the fleeting, sudden, and impermanent qualities inherent to human experience. My wish was to create a plot in which musical subjects were not only confronted, but also one in which I could play, both conceptually and musically, with their oppositions and paradoxes.

The opening section of the piece aims to evoke a solemn and eerie mood. It is constructed from four main characters which perform the storyline of the piece. These are the pedal note (together with the ostinato of the timpani), the brass chorale, the rhapsodic piano, and the melodic line of the clarinet.

With its long notes, the brass chorale symbolises the primordial, the eternal. It provides harmonic support, an aura that establishes the main colours of the section. It works also as an element of articulation on the large scale. It is comprised of a sequence of eleven chords which create an ambiguous harmonic progression oscillating between stark chromaticism and the suggestion of tonal/modal implications with a centre in Bb. Modified versions of this material unfold four times within the section (ex. 27).

Ex 27. Reduction of the brass chorale

b. 3

Chord: I II (III) IV V VI VII VIII IX X XI

Forte No.: 3-5 3-3 (3-4) 3-3 3-7 3-2 3-5 (3-9) 3-7 3-5 3-7

b. 23

I II (III) IV (III) VI VII (VIII) IXb

(3-4) 3-3 (3-4) 3-2 3-5 (3-9) 3-3 (BbMm, maj7)

b. 39
Cadential point:
Start of clarinet melody

b. 44

I II V VIb VIIb VIII

3-3 3-5 3-7 3-7 3-2 3-5 3-5 3-9

b. 63

I II III IV V VI VII (VIII) IXb X XI

3-5 3-3 3-5 3-3 3-7 3-2 3-5 (3-9) 3-3 GbM 3-5 3-7

b. 80

The piano part has a significant role. While its concertante style could suggest a solo, it was conceived more like an envelope, a shimmering stream of music which acts as a portrait of the human consciousness. This is one of my most adventurous experiments with regards to composing music in relation to narrative modes such as stream of consciousness. It consists of two main interlocking sequences, the first is composed of chords (ex. 28), and the second is a succession of ten notes (in combination with its varied retrograde) (ex. 29). Together they build a foundation to which I also juxtapose freer, rhapsodic material (ex. 30).

Ex. 28

Basic form of the first sequence of the piano

Musical notation for Ex. 28, showing two staves of piano chords. The first staff contains a sequence of chords, and the second staff contains a more complex sequence of chords, including some with triplets and slurs.

Ex. 29

Perpetuo/Súbito, two basic 10 note sequences of the piano

Musical notation for Ex. 29, showing two 10-note sequences. The first sequence is labeled '10 note sequence' and the second is labeled 'Altered retrograde'. The notes are numbered 1 through 10, with the second sequence being a retrograde of the first.

Perpetuo/Súbito, Pno. bb. 23-28, left hand, second sequence.

Musical notation for Ex. 29, showing two 10-note sequences. The first sequence is labeled 'Original' and the second is labeled 'Altered retrograde'. The notes are numbered 1 through 10, with the second sequence being a retrograde of the first.

Ex. 30. bb. 23-27, two sequences interlocked

Musical notation for Ex. 30, showing two interlocking sequences. The first sequence is labeled 'First appearance of the second sequence' and the second is labeled 'New cycle of the first sequence'. The notation includes dynamics like *mf* and *mp*, and a triplet marked *espress. 3*.

The clarinet melody is the most clearly defined, as it is the least abstract and represents the individual. With its ascending direction and its lyrical and expansive traits it provides a narrative voice and orientation to the soundscape that accompanies it. This line is comprised of the two main intervallic cells which can be found in every element of the piece (3-3 and 3-5)

Ex. 31

Perpetuo/Súbito, intervallic cells of the clarinet melody (bb. 39-82)

(b. 39)

(b. 82)

Bracket above: Forte No. 3-3
Bracket below: Forte No. 3-5

Due to the multiple materials presented and their heterogeneous sources, the texture of this opening could be construed as a sort of collage, but, while it is true that traces this way of thinking are to some extent present, I took special care in establishing integrative elements which could provide cohesion, namely:

- 1) The employment of the pedal note.
- 2) The use of characteristic intervallic cells.
- 3) The pivotal notes F, Gb, A, Bb, Db, and D, which are predominant in each one of the elements of the texture. On important structural points, notes of this hexachord coincide vertically to form some of the chords that can be built upon them (mainly major/minor chords and/or augmented triads), thus creating ambiguity between tonal and atonal fabrics in the music. In combination with the pedal note, they provide a sense of harmonic perspective in relation to Bb, the effect of tension and release and even cadences, notwithstanding the chromatic harmonic compound (ex. 32).

Ex. 32

Perpetuo | Súbito, bb. 39-45, triadic chords of Bb minor

Musical score for measures 39-45. The score includes parts for Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.), along with a piano accompaniment. The Clarinet part starts at measure 39 with a dynamic of *f* *espressivo* and features a melodic line with various dynamics including *mf* and *mp*. The Horn, C Trumpet, and Trombone parts are primarily sustained notes with dynamics ranging from *pp* to *p*. The piano accompaniment features triadic chords, with *Bbmaj7* indicated for measures 40-41 and *Gbmaj7/Bb* for measures 44-45.

Perpetuo | Súbito, bb. 51- 52, modal cadence to Bb minor

Musical score for measures 51-52. The score includes parts for Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.), along with a piano accompaniment. The Clarinet part features a melodic line with a triplet in measure 51 and dynamics of *mf* and *mp*. The Horn, C Trumpet, and Trombone parts have sustained notes with dynamics of *mp* and *p*. The piano accompaniment includes a triplet in measure 51 and a cadence in measure 52, with *A(b13)* and *Bbmaj7* chords indicated.

Perpetuo | Súbito, bb. 59- 60

Musical score for measures 59-60. The score includes parts for Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.), along with a piano accompaniment. The Clarinet part has sustained notes with dynamics of *mp* and *mf*. The Horn, C Trumpet, and Trombone parts have sustained notes with dynamics of *mp* and *p*. The piano accompaniment features a triplet in measure 59 and a cadence in measure 60, with *Bbmaj7* indicated.

The most striking contrast within the piece is provided by the 'subito' section which starts abruptly at b. 83. Here the sudden juxtaposition of frenzied regular figures creates bewilderment and therefore dramatic tension and a need for clarification. As previously discussed, this idea is borrowed from literary examples in which climatic moments which call for conclusion see the unexpected introduction of a new, contrasting storyline, the aim of which is to create greater suspense. The demonic character of these figures is diametrically contrary to the previous music but, paradoxically, its construction is based on pitch material taken directly from the piano sequences and the intervallic cells (ex 33-35).

Ex. 33

Construction of the ostinato with the intervallic cells b. 83

f subito

Bracket above: Forte No. 3-3
Bracket below: Forte No. 3-5

Ex. 34

Trumpet bb. 100-102

100

3-3 cell

3-3 6 5 4 3 2 1 3-3 flz.

first half of second sequence, retrograde

Ex. 35

Perpetuo/Subito bb. 105-107, sections of the brass chorale arpeggiated

Horn

3-5

chord: VII

Trumpet

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

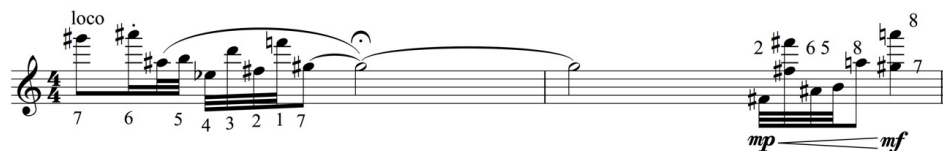
chord: VIII VII VIII VII I VIII I VIII I

The third section, 'Estático', at b. 142 is in dramatic terms the 'falling action'. It gradually grows from the resonance left by the tam-tam, evoking Buddhist teachings on the 'emptiness' of apparent phenomena. It provides a breathing point after the thickness of the

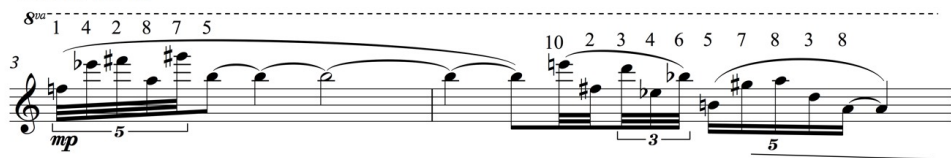
opening and the drive of the previous section. The core of its pitch material was also taken outright from the first part of the piece, but it is hardly recognisable, as it is presented in smaller, self-contained motifs and in a more gestural manner with embellishments and alterations of the sequences of the piano (ex. 36), or as sustained notes in the horn and clarinet. After exploring this atmospheric texture, the music is abruptly interrupted by strong brass accents, reminding us of the harsh juxtaposition of the second section and giving way for the reappearance of the clarinet melody in a more concise version in b.156. At this point a dialogue between clarinet and piano starts, which rises in tension to reach the conclusion of the piece.

Ex. 36

Pno. bb. 151-152 notes of the altered retrograde



Pno. bb. 158-159



The fourth and final section, starting at b. 165, provides the resolution. Here, I intended to change the function or personality of the four characters in relation to the beginning of the piece, to show the dramatic transformation that they have suffered by being opposed, but also equated. The piano part shimmers with a fainter light, it is regular, constrained, it lacks the lyricism which had been its most important feature. Its colour, even in the high register, resembles vaguely the darkness of sections of the brass chorale. Here, the brass is nervous and evokes the drive of the second part. The clarinet, that at the beginning was lyrical and ritualistic, is now insistent, resolute but almost clamorous. It is as though the personalities of all the entities which made up the previous music have been subsumed at

this stage. Without completely losing their innermost qualities, they are now brought together by their common ground (namely, intervallic cells) and share their direction and phrase structure for the first time, concluding with the only rounded climax in the piece.

3. Two Impromptus (for clarinet, horn, piano, violin and viola)

While most of the pieces in this portfolio have extra-musical inspirations, in the *Two Impromptus* I attempted to create purely musical situations exploring the extent to which the characteristics which make music either static or progressive could be exaggerated, contrasted and combined, with the purpose of making musical expression largely reliant on those opposing types. The goal was to find means of achieving diversity, but also consistency. I thus aimed to create variety through a careful underlining and amplification of the musical characters which form my musical plots and to understand how free could I be while remaining coherent. Although the pieces are contrasting in mood, tempi, colour and form, they share the same preoccupations: the use of a recurring harmony, the employment of improvisatory materials, freedom in the use and transformation of its gestures, and melodic invention.

First Movement (Volatile)

The materials employed in the first movement are derived from a series of improvisations. I wanted to create music that could flow with organic and formative freedom, music that would have its elements interacting in ways that are neither constant nor obvious and that would have as its main characteristics variety, continuous progression and always increasing tension. Accordingly, I conceived my materials as loosely defined gestures, but with a very sharp cast. In this way, all the fast melodic lines, the most distinctive materials, become recognisable more for their forthright character, than for the employment of certain

motivic construction. The same is true for the slower melodies that appear always in a very straightforward and open-ended manner, and for the repeated notes and chords in syncopation, that function as the ground of this volatile music.

In order to allow myself such freedom I established certain harmonic and structural foundations. The most important harmonic underpinnings are a group of four pivotal notes (Eb, F, Gb and A), and the periodic succession of two chords constructed over these (ex. 37). The two chords are embellished with the addition of other pitches, elaborated freely with voice leading to derive new harmonies, or filtered in order to underline some of its basic features. Asides from the characteristic notes that each chord presents, they are also distinguished by having a pitch (not rigorously) fixed in the tessitura, for the first chord the note F5, and for the second A5 (ex. 38). To a lesser degree, I also established certain predominant intervallic configurations (p.c. sets 3-3 and 3-5) which would give the melody a unified profile. Structurally, the music comprises a fairly regular phrase construction.

Ex. 37

Impromptu No. 1, basic form of the two main chords

The image shows two chord forms in a grand staff. The first chord is in the right hand, consisting of Eb, F, Gb, and A. The second chord is in the left hand, consisting of Eb, F, Gb, and A. Both chords are labeled 'Characteristic notes'.

Ex. 38

Impromptu No. 1, bb- 34-37, versions of the two main chords

The image shows two versions of the main chords in a grand staff. The first version is labeled 'Chord I' and the second is labeled 'Chord II'. The first version has a 'Fixed F5' and the second has a 'Fixed A5'. The notation includes dynamics like *p* and *mf*, and articulation like *8th*.

Impromptu No. 1, bb- 42-45, versions of the two main chords

The image shows a musical score for measures 42-45 of 'Impromptu No. 1'. It features two staves: Clarinet (Cl.) and Piano (Pno.).

- Clarinet (Cl.) Staff:**
 - Measure 42: Starts with a 'characteristic note' (C) marked with an accent (>) and dynamic *mp*. It includes a grace note and a triplet.
 - Measure 43: Continues with a triplet and dynamic *mf*.
 - Measure 44: Features a note marked with an accent (>) and dynamic *p*.
 - Measure 45: Ends with a note marked with an accent (>) and dynamic *mf*.
- Piano (Pno.) Staff:**
 - Measure 42: Starts with dynamic *mp*.
 - Measure 43: Features a note marked with an accent (>) and dynamic *p*.
 - Measure 44: Includes a 'characteristic note' marked with an accent (>) and dynamic *mp*, with a triplet below it.
 - Measure 45: Ends with dynamic *mf*.
- Annotations:**
 - A box labeled 'C' points to the characteristic note in measure 42.
 - A box labeled 'A' points to a note in measure 43.
 - A box labeled 'F' points to a note in measure 45.
 - Brackets at the bottom identify 'Chord II' (measures 42-44) and 'Chord I' (measures 44-45).

All of these features are displayed in the piano introduction. In it, the two main harmonies are presented (chord I, bb. 1-12, chord II, b. 13) accompanying a simple motif which states the aforementioned predominant intervallic outlines. It also presents the ornamented chords, the grace notes, accents, and syncopations that are characteristic of the movement. The introduction establishes as well the simple phrase structures which are regularly employed at first and eventually transgressed.

On bar 20 the rest of the musical personas are presented together, starting the process of constant generation of two types of melodic lines. The first, the lyrical melody introduced by the clarinet is the most characteristic material of the composition. It was written freely employing chordal pitches, or having these as start and end points (ex. 39). It is accompanied with longer, more measured lines in counterpoint (horn b. 16, viola b. 23) that bind together the different elements of the constantly shifting texture. Both lines unfold becoming increasingly steady and dynamic, the lyrical melody speeding up, lengthening its gestures and dividing into different instruments, and the measured melodies becoming a continuous bass line.

Ex. 39

Impromptu No. 1, bb- 32-37, melodic line with chordal notes

The musical score consists of two staves. The upper staff is for Clarinet (Cl.) and the lower staff is for Piano (Pno.). The key signature has two flats (B-flat and E-flat) and the time signature is 8/8. Measure 32 is marked with a box containing the letter 'B'. The piano part features a melodic line with dynamics *p* and *mf*. Brackets below the piano staff indicate 'Chord II' and 'Chord I'.

The first section ends at b. 64 with a climatic peak that resolves to the opening chord (ex. 40). From here on the tension between stasis and movement is stressed by contrasting fairly long sustained harmonies, which are broken by outbursts of fast melodic activity. All of a sudden, these characters become more differentiated, and are presented in a more focused way. The restless continuum is now spread out into clearly delimited and self-contained blocks, each of which has its own climatic peak. One of these lesser climaxes (b. 97) functions as a short and abrupt transitional passage which leads to the final section. There, the piano echoes the opening of the piece by presenting again the second chord and figurations heard on b. 21 (ex. 41).

In this last section, the fast melodic gestures appear even more isolated and fragmented on the strings, with echoes on the bass clarinet and the horn (ex. 42). While a motif that was hidden in the piano part throughout the piece, appears now as a much more defined melody in canon in the viola and the clarinet (b. 111), as if it was the missing key of the plot (ex. 43). In a way, the music undergoes the reverse process (from fragmented to flowing) in order to achieve its main climax, its narrative conclusion: the brisk melodies finally taking over (fig. 3).

Ex. 40

Impromptu No. 1, bb- 64-66

D

Pno. *ff* *mp* *poco* *p*

Chord I

Ex. 41

Impromptu No. 1, bb- 100-104

Pno. *mf*

Chord II with a B pedal

Ex. 42

Impromptu No. 1, bb- 104-107, texture with fragmented melodic gestures

B. Cl. *f*

Hn. *f*

Vln. *mp* *f*

Ex. 43

Impromptu No. 1, bb- 27-29, Pno., hidden motif

Pno.

Impromptu No. 1, bb- 89-91, Pno., variations on the hidden motif

Pno. *p* *pp*

Impromptu No. 1, bb- 112-115, melodic line in canon



Fig. 3

Two Impromptus: 'Volatile'



	I. Introduction	II. False Exposition	III. Episode	III. Falling Action	IV. Conclusion
Section:	Piano solo presents the two main harmonies	Melodic lines and piano syncopations	Differentiation between slow and fast melodic lines	Three self contained episodes: long, sustained notes interrupted by 'melodic outbursts'	Clarinet and viola theme built from the piano accompaniment. All previous materials together
Narrative function:	Foreseeing/ Expectation	Describing, yet the material lacks stability and definition	Narrative action: derivation	Ambiguity of functions, expectation: 'Sub plots' are left unresolved.	Recollect and conclude: A theme appears as the missing key of the plot. Fast gestures take over.
Category:	Static	Fairly Dynamic	Dynamic	Static vs Dynamic	Dynamic

Second movement (Undulating)

If the first movement was about energy and drive, the second is static and floating, a much more cohesive, atmospheric and quiet piece which eschews growing, intensifying or aiming. Moreover, it drifts and diverges within a much more integrated and clear texture. In this piece, a slow melodic line wanders accompanied by an undulating *arabesque*, together, they create an atmosphere or musical setting that evolves almost without contrast or development. The two are integrated and share some points of repose, they enhance each other's qualities; equally important, both are constantly changing while preserving its essential features. But at the same time each one has its own internal phraseology, cycles and, at some points, harmonic profiles. My intention was to play with focal points, to make the two distinct layers of the piece work together in a context of rather ambiguous phrase structures which for me echoes the unequal cycles in nature.

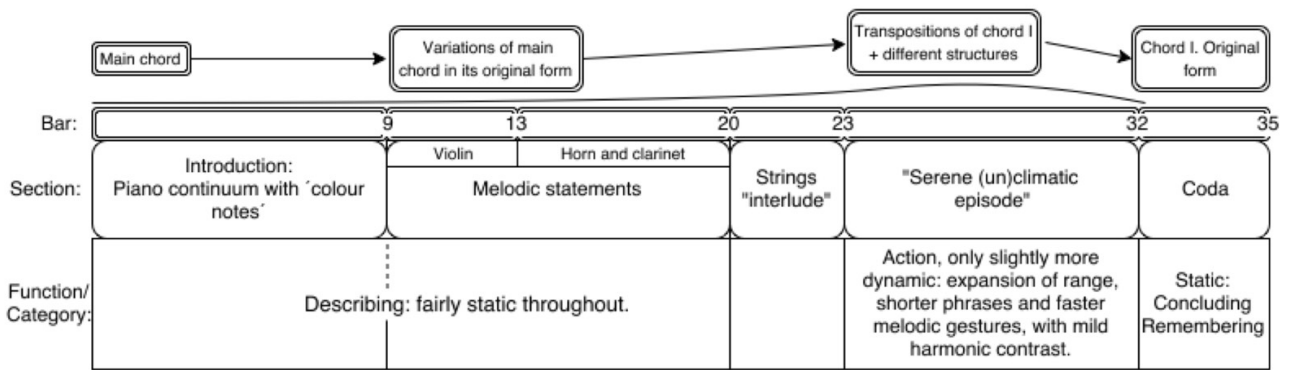
The piano part is the foundation of the piece and has an improvisatory origin. My idea was to compose it as a streaming continuum of music which avoids repetition. Consequently, I allowed myself a great deal of freedom to carve its gestures by establishing a harmonic field for the whole movement. Nearly all of its whirling figurations are composed from the variations and alterations of a single chord (ex. 44) and a five-note bass line (ex. 45).

Different ways of varying and modifying this principal harmony provide the music with a variety of affective qualities and a mild sense of harmonic progression: Rotating the order and/or changing the register of the notes (ex. 46), adding pitches to the same basic structure (ex. 47), and finally replacing notes to create other types of chordal constructions (ex. 48). These subtle and gradual transformations of the harmony are stressed by 'colouring' notes using alluring timbres (*viola sul tasto*, stopped horn, clarinet playing multiphonics), either by doubling one of the pitches of the chord or by underlining the introduction of an added note (ex 49.). The combination of these techniques creates a harmonic narrative curve, which goes from the main chord in its most basic form to its gradual transformation into related chordal structures in its middle section, and a return to the opening harmony in the very last bar (fig. 4).

Rhythmically, this piano *arabesque* aims for an irregular and embellished writing with constantly varying gestures which share basic cells and a tendency to speed up before ending in long sustained notes. The same tendency is present as well on the broader scale, with the phrases becoming more concise, and with its note values being halved just before the end of the movement.

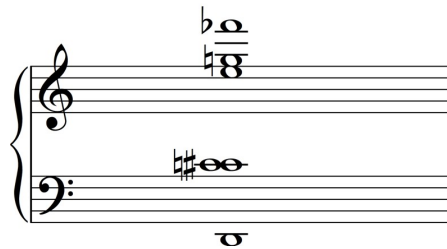
Fig. 4

Impromptu No. 2, formal sketch



Ex. 44

Impromptu No. 2, main chord



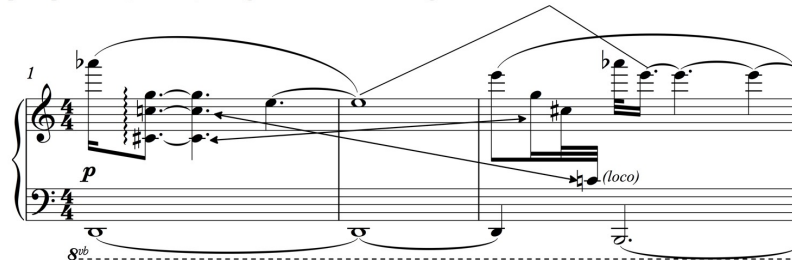
Ex. 45

Impromptu No. 2, unfolding of the 5 note bass line



Ex. 46

Impromptu No. 2, bb. 1-3, changes in the order and register



Ex. 47

Impromptu No. 2, b. 10, modified main chord with added notes

Musical score for Ex. 47, Impromptu No. 2, b. 10. The score is in 3/4 time. The right hand (treble clef) features a melodic line with a triplet of eighth notes (G4, A4, B4) followed by a quintuplet of eighth notes (C5, B4, A4, G4, F4). The left hand (bass clef) has a bass line with a dotted half note G3. A dashed line with a circled 8 is at the bottom. Arrows point to specific notes in the right hand.

Ex. 48

Impromptu No. 2, b. 18, main chord with note substitution

Musical score for Ex. 48, Impromptu No. 2, b. 18. The score is in 5/4 time. The right hand (treble clef) has a melodic line with a dotted half note G4. The left hand (bass clef) has a bass line with a dotted half note G3. A sharp sign is below the bass line. An arrow points to the G4 note in the right hand.

(G is replaced by A)

Ex. 49A

Impromptu No. 2, b. 1, colouring of chordal tone

Musical score for Ex. 49A, Impromptu No. 2, b. 1. The score is in 4/4 time. The top staff is for Horn in F, with dynamics *ppp* and *p*. The bottom staff is for Piano, with dynamics *p* and *ppp*. A pedal point is indicated at the bottom.

Ex. 49B

Impromptu No. 2, b. 5, colouring of an added note

Musical score for Ex. 49B, Impromptu No. 2, b. 5. The score is in 4/4 time. The top staff (treble clef) has a melodic line with a dotted half note G4. The bottom staff (bass clef) has a bass line with a dotted half note G3. Arrows point to the G4 note in the top staff and the G3 note in the bottom staff.

The melodic line was written freely. My intention was to create harmonic ambiguity by employing in it both chordal tones and pitches extrinsic to the harmonic background, in order to create a similar effect of tension and release that the anticipations and suspensions produce in the framework of a tonal language (ex. 50). This melody undergoes intervallic expansion, a diminution of its rhythmic values and, as the piano part, a contraction of its phrases towards the end of the piece. It also creates a sense of conclusion by echoing one of its first statements to end the movement.

Ex. 50A resolution, bb. 13-15

13

Hn.

ord.

Notes not belonging to the chord

Resolution

mp espressivo

pp

Pno.

(8)

Ex. 50B anticipation, bb. 18-19

18

Vln.

Notes of the chord.

Anticipation.

pp eco

mp

Cl

Pno.

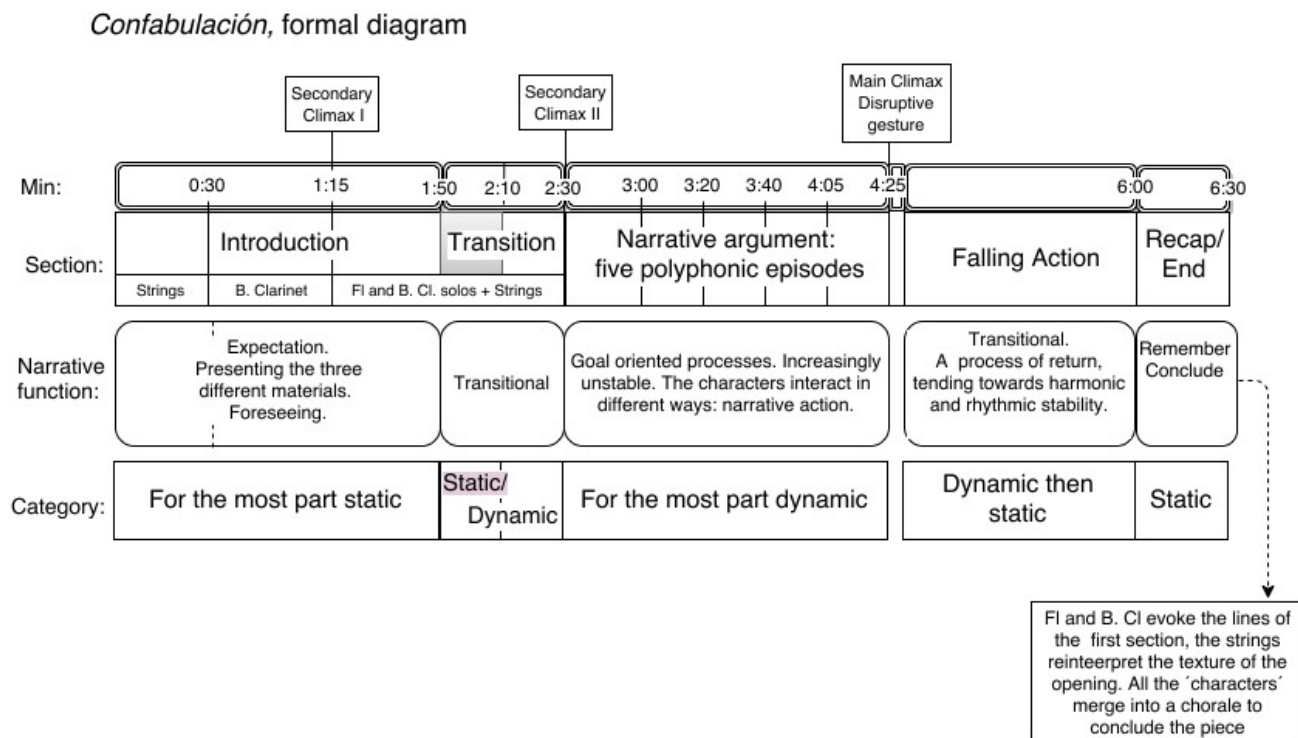
8va

8vb

4. Confabulación (for flute, bass clarinet, violin, viola and violoncello)

In *Confabulación* three types of characters, represented by the flute, the bass clarinet and the string trio, engage in an expansive conversation, which is at times agreeable and at others contentious. The opposition of these elements creates musical situations which resemble a dialogue, a charged “confabulation” which only resolves towards the end when all the participants cease to exert their voices and dissolve instead into a contemplative hymn. Beyond the metaphorical construct, the piece can be seen as a succession of contrapuntal episodes with different narrative functions which present varying levels of polyphonic density and harmonic affiliation: from the spared array of the beginning, to the dense five-voiced texture of its middle section and its dissolution into sustained chords to conclude the piece (fig. 5).

Fig. 5



The three characters of the composition are diametrically different: the lyrical demeanour of the wind instruments, playing arabesque-like melodies, is opposed by the relentless pulse of the strings, with more marked and angular figurations; the rhythmic richness of the wind writing is absent in the strings, composed almost entirely with semiquavers. In opposition to the directionality of the arabesque lines, the pointed figures are more isolated and inconclusive, their fragmented nature contrasts the expansive and continuous flow of the lyrical melodies. Nonetheless, both materials coincide in cadential points, creating space for the other voices to speak even in the most intricate passages, and complement each other harmonically in a rather circumscribed way.

These two contrasting melodic types are related primarily through their intervallic content. They are both composed with the predominant use of the trichords 3-3, 3-5 and, to a lesser extent, 3-4, which are swiftly introduced by the cello in the opening of the piece (ex 51). These trichords emerge from the main hexachords of the composition that include many of their different possible arrangements. As it is seen first in the exposition of the piece in b. 11 (ex. 53), the point of departure of each of the polyphonic episodes is either a 6-Z44 or a 6-Z43 hexachord (sharing a five-note subset) or their Z related sets, 6Z19 and 6-Z17, expressed horizontally and/or vertically (ex. 52). These hexachords are presented on multiple occasions with the combination of two or more different lines which stem from them and evolve freely with their own melodic designs. In that way, the melodies produce more or less divergent vertical and horizontal dispositions of pitches which later return to their more demarcated origin, giving thus a sense of circularity and enabling a lyrical approach to melodic invention.

Ex. 51, Vcl. b. 1, intervallic cells

Risoluto $\text{♩} = 100$

Ex. 52 Two pairs of Z related sets (prime forms)

Ex. 53A, bb. 11-13

A 6-Z44 6-Z19

Ex 53B. bb. 28-33

A 6-Z44 6-Z19

This same process of departure from the main hexachords gives shape to the transitional episode of b. 48 which effectively starts the polyphonic dialogue. From this point onwards, the piece progresses with an increasingly busy texture and gains a more chromatic harmonic compound resulting from the interweaving of the basic trichords (ex. 54). This climatic passage leads to the first appearance of all the characters together in b. 58, where a lyrical development of each of the five melodic voices starts (ex. 55). They will have at first a clear vertical affinity which later gives way to various vertical concurrences and melodic configurations, as the counterpoint explores other conjunctions in order to create further musical colours, with a more unfettered approach.

For instance, in b. 73 there is a cadence into an F# major/minorM7 chord that is briefly extended with an eight-note set which is inspired by Eastern European, Romani scales. This set is derived by adding two notes to the original 6-Z44 hexachord, but in this context it possesses quite a distinct colour, reinforced with the movement of the bass that suggests a tonic-dominant inflection (ex. 56).

Ex. 54

The musical score for Ex. 54 consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The piece begins at measure 48 with a key signature change to E major, indicated by a box labeled 'E'. The Vln. staff features a melodic line with several trichord annotations: 3-5, 3-5, 3-3, 3-4, and 3-5. Dynamic markings include *mp*, *mf*, and *mp*. The Vla. staff also has trichord annotations (3-5, 3-4) and a *mp* dynamic marking. The Vc. staff has dynamic markings of *p espressivo*, *mp*, *mf*, and *mp*. Two 6-Z19 hexachord regions are indicated by brackets at the bottom of the score, covering measures 48-57 and 58-67.

Ex. 55

58 **F** **Molto Ritmico, leggero.**

Fl. *p* 3-5 3-5 3-5 3-4

B. Cl. *mp* *espressivo* *p* *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp* *p*

Ex. 56A (enharmonically)

75 **F# major/ minor M7** **G**

Fl.

B. Cl. *mp* 6-Z44

Vln. *mp*

Vla. *mp*

Vc. *espressivo* *mp*

Ex 56B. octachord based on an 6-Z44 hexachord

6-Z44 Added notes

8 Notes Mirror set "Gypsy Scale" → Forte No. 8-20

Melodically, as well, other types of figurations contrast with the predominantly chromatic context resulting from the interweaving of the basic trichords. These were approached intuitively while composing each of the melodic lines. The result is an enhanced differentiation of the materials which have so far been delineated mainly by their opposing characters and rhythmic features.

In b. 85, for example, the flute plays fast arpeggiated figures that display the six notes of a whole tone scale, followed by the first five notes of a Locrian mode based on G# (ex. 57). This is followed by a bright phrase composed with a 6-34 or 'Scriabin's Mystic Chord' which is prolonged with a succession of perfect fourths (ex. 58). In this way, the main body of the piece, extending from bb. 58 to 98, can be understood as being formed by five different polyphonic episodes which explore various ways of interaction between the two types of materials. In the opening, the different lines have a close harmonic relation and develop with a more extricated kind of association towards the end. This section can be seen as well as a course of constant creation, a continuous derivation of melodic gestures, giving the music a meandering quality, notwithstanding a number of materials which are employed to make cadences, frame the freer contrapuntal episodes, give a sense a progression and therefore enable a narrative reading by creating links with other parts of the piece.

Ex. 57, Fl. bb. 85-86

Ex. 58, Fl., bb. 87-88

The first of those framing episodes could be defined as a refrain. It is formed by an austere theme in the high register of the violin and a comparatively longer succession of semiquavers in the lower strings. Their rhythmic regularity grounds the music, giving a sense of arrival to the wandering lines and the floating rhythms that precede it. This passage is presented first from bb. 65 to 67 and extended in bb. 81 to 98 (ex. 59). The second is a reference to the transitional episode of b. 48. It enacts a change of roles. It is presented in b. 75 with the violin taking the melody in crotchets and extending it in a dialogue with the flute, while the bass clarinet performs pointed, angular gestures (ex. 60). Instead of the climatic nature of its original appearance this diffuses in a sustained harmony. The last of these types of framing or cadential passages is a short repetition of syncopated motifs in violin and violoncello in b. 89. Their iteration ceases the flowing nature of the music, creating a breathing point before the build-up to the climatic point of the composition (ex. 61).

Ex. 59 Refrain I

The musical score for Ex. 59 Refrain I consists of two systems of staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 65-67):

- Measure 65:** Vln. plays a high register chord with *mf* dynamics. Vla. and Vc. play semiquaver patterns with *mf* dynamics.
- Measure 66:** Vln. continues with *mp* dynamics. Vla. and Vc. continue with *f* dynamics, marked *fiercely*.
- Measure 67:** Vln. continues with *mf* dynamics. Vla. and Vc. continue with *f* dynamics, marked *fiercely*.

System 2 (Measures 67-69):

- Measure 67:** Vln. plays a melodic line with *mp* dynamics. Vla. and Vc. play semiquaver patterns with *mf* dynamics.
- Measure 68:** Vln. continues with *mp* dynamics. Vla. and Vc. continue with *p* dynamics.
- Measure 69:** Vln. continues with *mp* dynamics. Vla. and Vc. continue with *mf* dynamics, marked *pizz*.

Ex. 60

75

Fl.

B. Cl.

Vln.

Vla.

Vc.

mp

mp

mp

mp

mp

p

pizz

G

Ex. 61

89

Vln.

Vc.

mp

I

arco

The climax of the piece is prepared with an extension of the first refrain accompanied by the syncopated repeated motifs mentioned earlier, and the flute taking over as a leading voice speeding up in its highest register. Harmonically, this episode returns to its original profile featuring the basic trichords in their elemental form, but having a more chromatic colour, with the employment of parallel writing in violoncello and viola. This climatic build up will disembody in a rather striking rhythmic gesture with repeated notes, a culminating accent that is the antithesis of the shifting and melodically fertile nature of the piece. It is an example of a disruptive element employed as a narrative device, as set forth in the introduction of this commentary (ex. 62).

Ex. 62

The musical score for Ex. 62 consists of five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems. The first system is in 7/8 time, and the second system is in 4/4 time. The Flute part features a trill and a slur. The Bass Clarinet part has triplets and slurs. The Violin part has a slur and a dynamic marking of *ff*. The Viola part has triplets and slurs. The Violoncello part has triplets and slurs. The dynamic markings *ff* and *f* are used throughout the score.

The resolution of this climax extends for ten bars, in which the plethoric polyphony progressively gives way to the more spaced texture of the beginning. The marked semiquaver figures transform into legato lines to signify the metaphor of the dissolution of all the characters into an integrated whole which concludes the composition.

This process starts in b. 111 with the timbre of the string harmonics announcing a return to the original texture, and with the context of two transpositions of one of the main hexachords, 6-Z17, with a common added note (F#) and a suspension (F) (ex. 63).

Alongside these, new melodic phrases in the bass clarinet in bb. 115 and 118, built with the same transpositions of the hexachord 6-Z44 employed in the exposition of the piece (ex. 64), reinforce the sense of a circular narrative discourse with a harmonic centre. From this harmonic compound, the different voices progress slowly, building a fairly static chorale which accompanies the final melodic statements of flute and bass clarinet before they faintly evanesce into the whole and die out.

Ex. 63

J A tempo ♩=76

Fl. ¹¹¹ *6-Z17* *p* *molto espressivo, rubato* *mp*

B. Cl. *mf* *p* *pp* *6-Z17*

Vln. *pp* *6-Z17*

Vla. *pp*

Vc. pizz *mp*

Ex. 64A

Bass Cl. bb. 18-19 *6-Z44*

18 *p* *poco* *p*

B. Cl. *6-Z44* (10th transposition)

Bass Cl. bb. 115-117 *6-Z44*

115 *p* *mfp* *pp* *p*

Ex. 64B

Bass Cl. bb. 14-17 *6-Z44*

14 *pp* *p* *mfp*

B. Cl. *6-Z44* (5th transposition)

Bass Cl. bb. 118-119 *6-Z44*

118 *p* *mfp* *pp*

5. Figuraciones (for orchestra)

The title of this piece is rich in allusions and conveys the many paradoxes which sparked the argument of its narrative, while hinting at the formal means and ideas behind its construction. *Figuraciones*, from the Latin, *figura*, refers to forms and shapes; *figurare* is to 'form or fashion'. In music, figurations are most simply defined as successions of notes. In that regard, the title indicates these to be the protagonists of a composite musical drama. Another derivation from the root, the word 'figurative', implies allegories of representation, and therefore metaphorical treatment.

Most importantly, figures of speech and rhetorical figures can be regarded as the substance of eloquent and expressive communication. These, employed as syntactical and discursive strategies, were imported into the musical domain during the 17th and 18th centuries. Theories such as The Doctrine of Figures (*Figurenlehre*) attempted to catalogue and/or systematise the use of rhetorical devices and principles of oratory from the Classical period as compositional devices and to develop purely musical equivalents. Like the composers who saw those rhetoric principles as fruitful resources for facilitating invention, in *Figuraciones* I employed them as framing tools to discover expressive possibilities for musical materials, to delineate discursive threads, to create musical characters and to allot them with different narrative functions.

The foundational metaphor of the piece is that of evolution and variety stemming from a primordial unity, and of its transformations in accordance with argumentative topics that are very much inspired by the aforementioned figures. Through them, the exploration of different musical situations for each of the materials emerging from that basic substance is adapted to their particular contexts and formal role. In this way, multiple characters, with

very marked and contrasting natures, and defined quite openly, are simultaneously and independently transformed to create a dramatic form, conceived as a succession of episodes with different narrative functions (fig. 8).

The aforementioned elemental musical substance is portrayed by the brass chorale of the opening. This hymn-like chordal figuration is built upon one of the two main hexachords (6-Z17, ex. 64) employed throughout. It foretells the harmonic discourse, establishes the harmonic tone and anticipates the correspondence between the vertical and the horizontal dimensions of the music. The chorale will distance from and return to the 6-Z17 hexachord through voice leading, enabling in that way a harmonic syntax of departure and arrival which will be crucial in establishing points of formal articulation in the piece (ex. 65).

The 6-Z17 hexachord of the chorale and the 6-Z44 hexachord, that is presented later on, constitute the pair of basic pitch-class sets which establish the harmonic argument of the composition. They appear in important structural points to enable harmonic cycles and progression, and generate the intervallic configurations which determine both the vertical dispositions of pitches and the material for melodic invention. Furthermore, by being equally represented by their original form, by their superimpositions, and with their equivalent Z related sets (sets with the same interval vector), they also express the harmonic dimension of the metaphorical argument of the piece (fig. 6 and 7).

This kind of dialectic relation between sets is found in works of, among others, Alban Berg (*Four pieces for Clarinet and Piano Op. 5*) and Elliott Carter (String Quartets No.1 and No.2), but in this case (as with *Confabulación*), far from being employed as a constructive device, their relationship is merely a mean of achieving an ambiguity between harmonic

contrast and affiliation. The employment of such harmonic relationships is more a natural consequence of the exploration of the possibilities of the materials than of the formulation of a strict harmonic outline. They are used as harmonic strategies and are directly derived from materials conceived rather freely.

Ex. 65 reduction of the 6-Z17 hexachord, bb. 4-8

6-Z17 (0,1,2,4,7,8)

Cl & Hp.

Horns. Tbn I, II, III. Tba.

(5-22)

Ex. 66 Reduction of brass chorale bb. 16-19

5-16 (0,1,3,4,7) 6-Z17 (0,1,2,4,7,8) 6-34 (0,1,3,5,7,9)

Piano

Fig. 6 Harmonic materials.

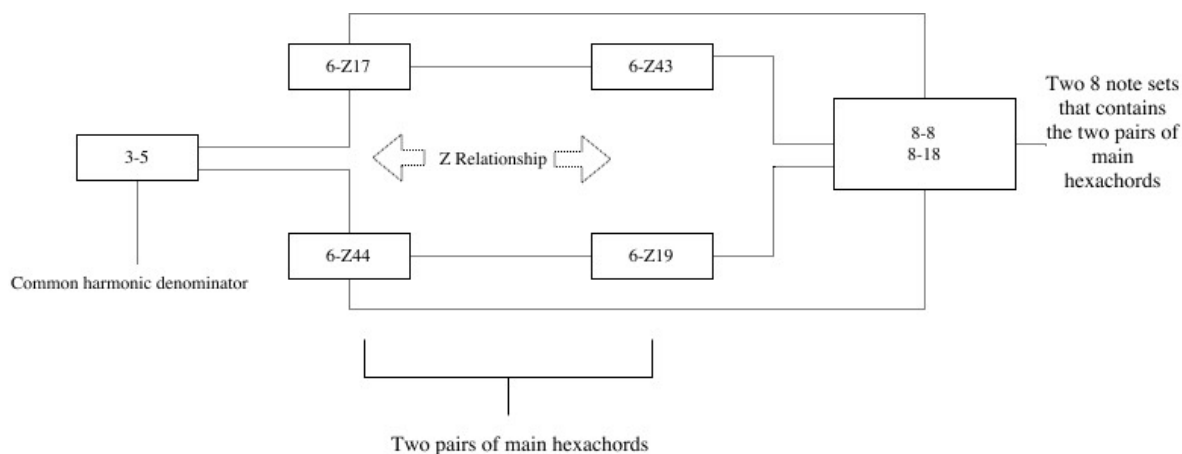


Fig. 7 Form in relation to the main hexachords

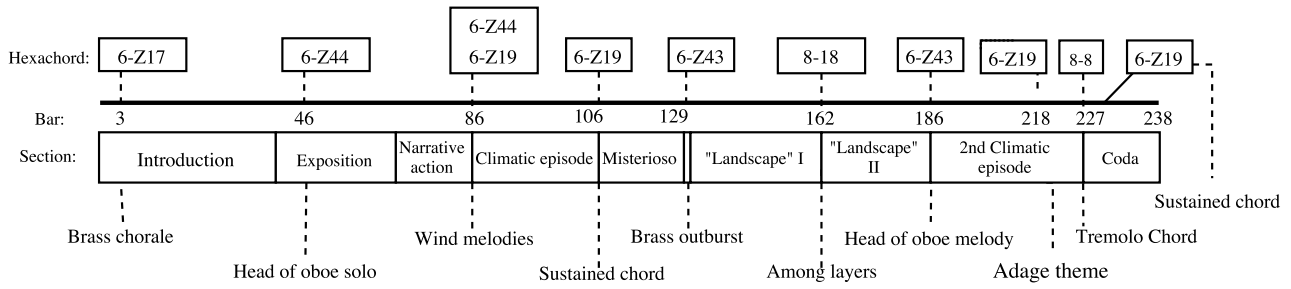
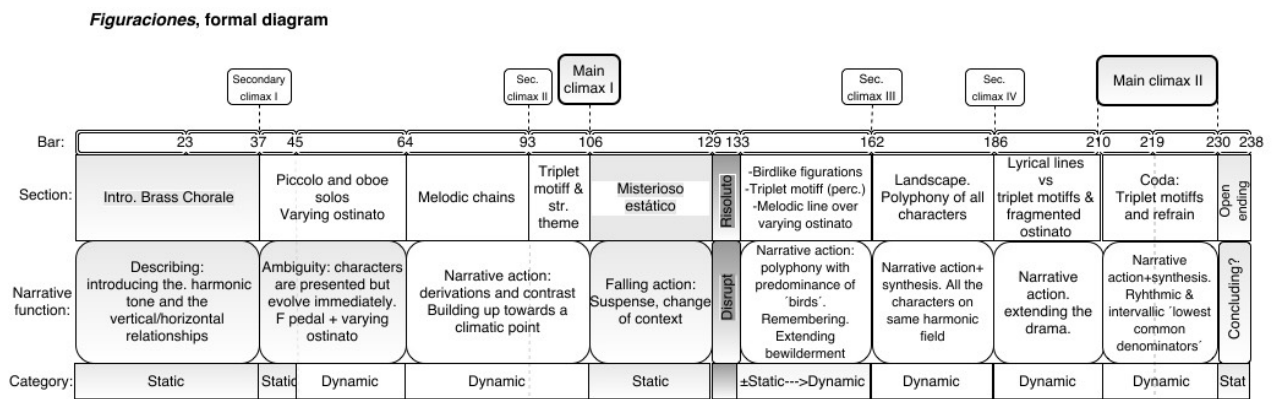


Fig. 8 Form as a succession of narrative categories



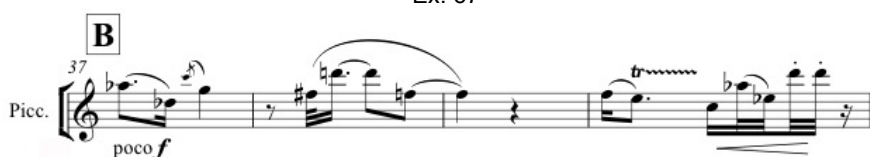
As a musical character, the chorale reappears throughout the piece in myriad ways, although at times it is almost unrecognisable: extremely fragmented, greatly accelerated, etc., but always referring to itself by being a material fixed to the brass section. From it, three distinct subjects, with their own narrative processes and extra-musical associations emerge. All of these can be seen in the exposition at b. 37.

The first character is played by the piccolo and consists of short, fragmented and leaping gestures (ex. 67). It is inspired by bird song, with its animated nature it represents the living world. The second, a pizzicato bass line, with its drive, unpredictability and emphatic quality, was conceived as a representation of a natural force or stirring agent. Its

construction is based on rhythmic cells which establish a tension between syncopations and a more grounded rhythmic feel, granting it both consistency and surprise, and hence making it another example of a varying ostinato (ex. 68). The third subject, the solo played by the oboe, was conceived as the voice of something more individual, as a true personification (ex. 69). It is the main carrier of the narrative thread. Its lavish and expansive nature gives the music not only a sense of fantasy, but also one of expectation. This solo is also the material from which the whole composition is drawn and concentrates the germs of the piece.

This melody was written in what I previously referred to as ‘stream of consciousness style’, from a series of improvisations over the hexachord 6Z-44 (the other main pitch class set, ex. 70), but also through a more crafted elaboration based on technical and rhetorical devices such as ornamentations, juxtapositions and mutations into related sets. It came to constitute a rather long note sequence from which melodic, motivic and harmonic materials were derived. Rhythmically, it also contains most of the elements employed (ex. 71).

Ex. 67



Ex. 68



Ex. 69

1. solo, ad. lib. *liricamente*

Ob. 46 *f* *mp* *f*

Ob. 49 *mf* *f* *mp* *mf*

Ob. 53 *f* *mp* *f*

Ex. 70

6-Z44

1. solo, ad. lib. *liricamente*

Ob. 46 *f*

Ex. 71A Oboe solo line used as a note sequence Ob. and Vc., bb. 50-56

Ob. 50 *mf*

Vc.

Ex. 71B Oboe solo line used as a note sequence Picc bb. 37-41 above and Vc. bb. 55-59

Picc.

Vc.

In summary, the exposition of the piece can be defined as a polyphony built from three gradients of the same essential constituent, related mainly through pitch content and, to a lesser degree, common rhythmic features. It achieves contrast by the distribution of its parts along three octaves of the orchestra and its fixed instrumentation but, mainly, by their opposing intrinsic tendencies. In this way, this polyphonic construct gives evidence of a rhetorical approach. Figures such as *antithesis* (an expression of contrasting affects), *enantiosis* (the simultaneous use of opposing or contrary descriptions), and musical/rhetorical topics such as: *locus notationalis*, 'those suggested by musical notation', (rhythmic augmentations, imitations, etc.); were instrumental for conceiving and realising both the materials and the texture.

The plot effectively starts in b. 64, with the evanescence of the F pedal and the cadential figurations of the oboe. This section is in essence a stream flowing ever further away from its source and forming chains of related events. Here the notions of variation or development are replaced by the constant creation of melodic gestures. Harmonically, this is expressed by the tension between the main hexachordal melodic constructions and figurations featuring more distant profiles (ex. 72). Throughout the passage the varying *ostinato* drives the music which grows in intensity and textural density as the different characters follow their own paths of transformation and ramification.

As the section evolves, the melodic gestures gradually become much more compressed and unified in their intervallic and rhythmic content, with motifs constructed entirely of triplets, and emphasising a three notes subset (3-5) of the main harmonies by b. 93 (ex. 73). These trichords are one of the lowest common denominators of the two main pairs of hexachords. They are expressed with the notes Eb, E and Ab in the very opening of the brass chorale. In this passage the narrative action, the process of transformation can

therefore be described, harmonically and melodically, as that of synthesis, fragmentation and/or constraint.

Texturally however the contrary takes place, with the contrapuntal dialogue of the two melodies and the gradual incorporation of the sections of the orchestra doubling and playing secondary lines. This flowing section culminates in the first climax of the work in bar 106: a pinnacle highlighted by one of the main hexachords in the brass and the strings. This sustained chord (6-Z19, ex. 74), having a Z relationship with one of the two main pitch class sets (6-Z44), refers with its timbre to the opening chorale and harmonically to the main pitch collections of the previous sections. In this way, it signals both the closure of a region and the beginning of a new one.

Ex. 72A hexachordal melodies Fl. bb 68-70 and bb. 86-88

68
Fl. *mp* *mf* *mp*

6-Z11 (sharing only three 4 notes subsets)

1.

86
Fl. *f*

6-Z19 (Z related to 6-Z44)

6-Z17 (one of the main hexachords)

Ex. 72B Bass. bb. 75-83

75
Cb. Constructions over other related chords

80
Cb. *mf* *f*

6-Z17 (main hexachord)

6-Z17

Ex 73A. Triplet motif based on the 3-5 trichords. bb. 93-94

Ex 73B. Vln. bb. 98-102

Ex. 73C. Vcl. bb. 102-106

Ex. 74 b. 106

6-Z19 (0,1,3,4,7,8)

The static and mysterious section that follows in b.109 stops the flow of the music, building dramatic tension through the use of sustained dissonances and the creation of a resonant texture from ringing timbres. This passage functions as a point of arrival; but also, through its ambiguity and reduced activity, it aims to generate expectations and suspense. The oddness of the contrabassoon solo (b. 120), playing trenchant gestures reinforces this effect. The resultant expectancy is exploited to prepare the abrupt brass outburst of b. 129. This sudden and superlative contrast is inspired by literary devices such as ‘frame story’ or ‘plot twists’; but also, by rhetorical strategies (*anacoluthon*) which employ unexpected disjunctions of the syntax as means of drawing the attention of the listener.

Beyond its obvious aural differences, it is still a metaphoric design, constructed with augmentations and diminutions of the rhythmic cells, as well as from a group of hexachords which share five vectors with the originals. Its horizontal outline also features one of the main hexachords (with an added note, B) (ex. 75).

At this point it is increasingly noticeable that the brass section is the element framing the parts of the discourse with its commentaries; either long static ones, as in the initial chorale, brief and uncomplicated, as with the long climatic chord, or eruptive, as in this last appearance. It functions as a narrative agent that yields a different perspective. Appearing in important structural points, the brass foresees and recollects, refers to other relevant points in the timeline, and in that sense its function is crucial for achieving a narrative result. In this last presentation, the startling contrast breaks the continuity of tone and texture in a way that compels the listener to interpret with a different lens.

Ex. 75

Deciso ♩=160 **6-Z43**

Hn1, Tpt1. *cuivré* *fp* *f* * 3 *

Hn2, Tp2, Tbn. *6-5* *6-Z6* *6-5*

What follows is a prolongation of the bemusement caused by the surge of the brass, creating thus a need for elucidation. In this section ('Ondulante', b. 133) the musical figures are absent or unrecognisable. The varying ostinato is presented now in the tuba as a solo; the triplet figures are now devoid of pitches in a solo for toms. Both are barely an echo of their originals and it is instead the bird-like flute gestures, which had vanished

several pages ago, which now become the protagonists. These staccato figures are scattered throughout the whole wind section to gradually build a conglomerate which was conceived as a landscape. They begin to populate the musical space incrementally and establish a disengaged dialogue with the percussion, giving the impression of an aleatoric treatment, which intends to portray the arbitrariness of natural scenery.

This texture attempts to generate structural vagueness, but closer examination reveals also an underlying conductive thread in its original intervallic profile and the use of rhythmic cells. It is mainly the diffuse instrumentation which gives the illusion of a more varied treatment. In contrast, the undulating line, presented in first instance on the tuba, follows a goal-oriented journey, an ascent towards another climatic point. It provides the passage with direction and perspective. Its construction is more related to the trichordal designs of the triplet motifs. The combination of the two elements aims to gradually build a feeling of resurgence, and therefore to give the section an operative narrative function.

Ex. 76

Ex. 77

Clarification and resolution finally arrives in b. 162, in which the aleatoric, and desolate quality of the previous landscape merges into one which is more organic, vivid and

focused. In it the antithesis proposed as the main argument of the piece becomes less conflicting. The elementary metaphor of variety emanating from unity is illuminated with the simultaneous reappearance of all of the characters, sharing a more unified harmonic profile. As a further metaphor of synthesis, the point of arrival and departure of this section is a superimposition of two 8-18 chords, one of the only two pitch-class sets of eight notes which include the two main hexachords, plus their two Z-related sets. The following examples (ex. 78, 79) illustrates them in binary arrays.

Ex. 78. 162 ob. and vcl. line build an 8-18 octachord.

8-18 (0,1,2,3,5,6,8,9) *

The score for Ex. 78 consists of two parts. The top part is a piano accompaniment showing an 8-18 octachord in piano, with notes G2, A2, B2, C3, D3, E3, F3, and G3. The bottom part is a binary array for Ob. and Vc. starting at measure 162. The Ob. part is in 3/4 time, marked *f*, and features a *molto espressivo* section with a triplet. The Vc. part is in 4/8 time, marked *f*, and includes a *pizz* (pizzicato) section. Annotations include a bracket labeled '6-5' spanning the first two measures and another labeled '6-Z44' spanning the first three measures. Dynamics range from *f* to *mf*.

Ex. 79. 162 chorale and vcl. line build an 8-18 octachord.

8-18 (0,1,2,3,5,6,8,9)

The score for Ex. 79 consists of two parts. The top part is a piano accompaniment showing an 8-18 octachord in bass clef, with notes G2, A2, B2, C3, D3, E3, F3, and G3. The bottom part is a binary array for Tbn. 1, B. Tbn., and Vc. starting at measure 162. The Tbn. 1 part is in 3/4 time, marked *mp dolce*. The B. Tbn. part is in 4/8 time, marked *mp dolce*. The Vc. part is in 4/8 time, marked *f*, and includes a *pizz* (pizzicato) section. An annotation '6-Z44' is placed above the Vc. part, spanning measures 162-164. A vertical dashed line is present at the end of measure 164. Dynamics range from *f* to *mf*.

In this section, that works as a recapitulation, the three-voiced polyphony of the exposition is revisited with a richer and more heterogeneous combination of elements. The opening chorale, the bird-like figurations, overlaid fragments of the lyrical lines, and even secondary melodies, not only come back, but motifs derived from them are heard throughout the whole orchestra. To construct such a miscellaneous multiplex, it was essential to devise a strategy which would grant unification without renouncing harmonic richness. To achieve this, I opted for a treatment which is in many ways similar to serial procedures, as it employs note sequences, and also to a modal kind of conception, as these sequences are made upon hexachords with a distinctive colour. This working method was inspired by techniques employed by, among others, Alban Berg (many passages of *Wozzeck*) or Dutilleux (*Sur le même accord*) in which transformations or variations of a hexachord build substantial sections or a whole composition.

By taking the main hexachords, rotating, overlapping and transposing them (a technique that borrows from Stravinsky's 'rotational arrays'⁵), a further extensive note sequence was created and established as the principal source for pitch content, granting a sort of modal colour and material that can be construed as a series. In b. 167, for instance, different sections of this sequence emerge from the two 8-18 chords in counterpoint (ex. 80), the sequential origin of these lines is still more evident in b. 174, creating a sort of proportional canon analogous to the exposition of the piece (ex. 81). The sequence is utilised in different ways to construct a harmonic field, a foundation that enables lyricism and freedom. By using the sequence literally, or on the contrary, fragmented, modified and arrayed on opposite sides of the register, it generates diversity on its own while

⁵ Technique used in his late works (*Variations, Agon*) in which a hexachord is rotated and transposed so that each of the transpositions starts with the first note of the original. Consequently, the resultant lines are related by transposition and the intervals of the transpositions are the complements of the original.

establishing harmonic coherence. Horizontally, this approach produces hidden canons and imitations; while vertically, the inadvertent convergence of notes showcase the different components of the pitch aggregate. In this way, the overall result is an integrative harmonic field with a distinctive tone which oscillates between degrees of progression and stillness and which, rotating like a prism, displays its different components.

Ex. 80 note sequence made of basic hexachords bb. 162-171

Strings:

(vln II pizz) *mf*

8-8

6-Z44

6-5

6-Z17

6-Z43

(vln I) *mf*

6-Z44

(vln I) *mf* *espressivo*

6-Z43

Ex. 81 bb. 174-178.

174

Vla. *ben marcato*

Vcl. *arco*

The overflowing polyphonic scene of the recapitulation undergoes yet another cumulative process, developing into the dramatic epitome of the composition starting on b. 186. In it, not only are all of the characters present, but their coalescence and presentation as their more diametric transformations, relaunches the narrative tension to prepare the conclusion of the piece. In this section, the stirring lines of the ostinato are again pointed, now overlaid and spread throughout the entire string section, they have their most menacing

character. Their absence at certain points (bb. 191, 196), will give the profuse texture a pace before pushing the music towards its final climax. In the winds, the melodic line battles itself, the lyricism of its more elaborated designs is subdued by the intrusion of the triplet motifs, none is able to prevail. The brass accents are harsh and looming, adding unpredictability and fluctuation.

Overall, the passage represents a further synthesis of the metaphorical relationships: the different characters emerging from a single unity, built upon a pair of hexachords, deriving from the same note sequences, employing basic rhythmic cells. But here they are presented in a more oppositional way. The chromatic compound of the texture and the apportioned distribution of the materials over different instrumental groups along the tessitura, speaks of a more unstable narrative role, as such it requires a resolution. This comes at bar 209 with the triplet motif decisively overpowering the more varied figurations of the melodic line, and with the brass playing a cutting phrase that signals the beginning of a new region. The idea of unification and contrast is portrayed in a much more dramatic way in this section, featuring some of the characters in their most divergent and distant variations and with the most charged and intensified context, texturally, harmonically and dynamically.

All of the elements of this dense texture converge in a short theme on violins and high winds in b. 218 marking the beginning of the coda. This melody, based on the 6-Z19 hexachord, functions as a kind of adage, it has a much brighter quality than that what surrounds it. Together with the brass, that finally attains rhythmic and motivic features of the varying ostinato, through the semiquavers and, most importantly, of the lyrical melodic line, with both the rhythm and melodic contours of the triplet motif, represent the final coalescence of the different protagonists of the composition.

Further compositions

Ricercare

Ricercare (in Italian 'to search'), was the first attempt to inquire into the possibility of integrating many of the compositional preoccupations which lead me to pursue a doctorate. This piece involves most of the key technical, formal and stylistic concepts addressed in this thesis, namely layering and perspective, degrees of motion and stillness, differentiation and integration of musical elements, synthesis of distinct materials, melodic writing and fixed instrumentation. In terms of musical plot, Ricercare unfolds the course of two different strands of music: a melody made out of long notes and shimmering textures enveloping it. Both follow their own processes of transformation to coalesce later. The piece features some of the technical solutions to achieve many of the goals set in this thesis and lead to the development of a working method.

Bagatella

The Bagatella for String Quartet is a study on melody, dynamism, and texture. In this composition, a melodic line takes the role of narrator, leading the listener through a journey of contrasting 'ambiences', each of them made from different harmonic fields and presenting radical changes in the musical fabric. Throughout the piece it is the directionality, energy and sense of cohesion of the melodic line that allows the music to evolve organically: from the atmospheric texture of its opening, into the four voiced counterpoint of its middle section; from a thick, quasi aleatoric texture in its climax, back to a more austere outline to conclude the composition. Many of the ideas on melody, counterpoint and texture that shaped later works (Confabulación or Figuraciones, f.e.) are a direct result of the experimentation and reflection in this piece.

Cenzontle

The song delves into the concept of musical metaphor and plays with the notion of creating a reciprocal relationship with words, concepts and non-musical images. The principal elements of the piece are the fast, short gestures of the piano part, which laxly emulate the chant of the Mexican mockingbird. This musical symbol of the bird interacts, musically, with the melodic line of the voice and other figurations, which bind formally and harmonically all the elements together. Textually, this musical representation, through its harmonic unfolding and rhythmic permutations, underlines different connotations of the words, while granting them as well affective qualities and more abstract (musical) metaphorical meanings.

Soliloquio

Soliloquio resulted from reflection on the differences and similarities between speech and musical narration. The core idea of the piece was to create music that would allow a narrative reading through a histrionic performance. To achieve these, the piece relies on an idiomatic writing endowed with a good deal of freedom, in order to effectively build a 'musical personality', and a layout based on rhetorical principles, to convey the type of articulation characteristic of soliloquies in theatre plays. Furthermore, the piece takes the paradoxes found in the meanings of discursive (as in digressing, as in fluent and expansive, and as in relating to discourse) to build a purely musical argument of contrasts and oppositions, crafted with the employment of rhetorical figures.

Three Preludes (to stillness...)

The Three Preludes revisit the piano cycle but with a vague relationship between movements. The opening melodic gestures of each piece have somewhat similar contours

and/or rhythmic features. But it is mainly their conspicuous and spare character that allows us to associate them, referring us to other points of the composition and creating thus an overall narrative arch. Each of these languid melodies derives into different storylines to build 'a fiction of divergent narratives', all of which intent to reflect (unsuccessful) attempts to escape from immobility. This same tendency is seen throughout, with the fast lines and arpeggios of the first two pieces dissolving into the static long chords of the third.

Conclusion

The works in this portfolio of compositions aspire to follow from the musical traditions (expressionism, romanticism, f.e.) in which the expressive connotations of music are regarded as the primordial elements of its aesthetics, and which often engage with other art-forms and extrinsic ideas in order to expand the scope of its inherent communicative nature. Drawing from very different (and in some cases opposing) sources of this vast musical heritage, and influenced to a great extent by the realm of literature, my work embodies a syncretic endeavour of assimilation, re-contextualisation and development of many of their philosophical grounds, ideas and techniques. In that sense, this doctorate was a creative inquiry, which aimed at formulating the theoretical foundation from which I could devise the sets of tools and strategies necessary to advance my pursuit of a distinct voice, which encompasses my musical and extra-musical interests.

Starting as a reflection on the very notions of musical meaning and expression, my work unfolds as a creative examination of the traits that constitute my musical language.

Through the study and experimentation on the multiple factors that promote a narrative interpretation of music, I aimed at formulating the means to provide my compositions with greater variety and surprise, an enhanced sense of flow, pacing and formal interest. These were attained through the advancement of a narrative conception of the musical

discourse; one in which the musical objects are interpreted as characters, moods or settings with distinct roles and functions, 'acting' within a form delineated through the succession of dynamic qualities which rule their convincing unfolding and determine their ways of interacting.

Concurrently the speculative inquiry on the theories of metaphor in music lead to the development of the fundamental features that enable my musical plots. Conceiving musical materials and processes as metaphors, provided an animating force to my creative process and was determinant for devising (narrative) formal models. Beyond that, it lead to the development of a harmonic language, an approach to texture and to the employment of gesture, which are crucial for the creation of relationships and distinctions of materials, and for facilitating the kind of transformations that can effectively operate on a metaphorical/narrative level.

Overall, this doctorate resulted in an enhanced understanding of musical meaning and expression, an improved palette of techniques and resources, renewed sets of working methods, the ability to formulate solutions for particular compositional situations, and a deeper awareness of my place as a composer in the context of contemporary practice. Its outcomes are, one hand, a body of work that is original because of its expressive richness, and on the other, a number of fundamental compositional ideas and resources which will shape my work as a composer and academic for the years to come.

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Manuel Torres-Arias

Figuraciones

for orchestra

2016

Figuraciones

Instrumentation:

2 Flutes (2nd doubles piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons (2nd doubles contrabassoon)

4 Horns in F
2 Trumpets in C
2 Trombones
Bass trombone
Tuba

Percussion, 2 players:

Player 1: Vibraphone, xylophone.
Player 2: Bongos, 3 toms, bass drum.

Harp
Piano

Strings

Duration ca. 10 min.

Score in C

Figuraciones

Solenne ♩ = 40-44

Manuel Torres Arias
2016

4/4 3/4 4/4

Piccolo

Flutes 1 & 2

Oboes 1 & 2

Clarinet in Bb 1 & 2

Bassoon 1 & 2

Contrabassoon

1 & 3

Horns in F

2 & 4

Trumpets in C 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

Vibraphone/Xylophone

Bongos
Toms
Bass drum

Harp

Piano

Violins I

Violins II

Violas

Violoncellos

Double Basses

ppp *pp* *pp dolce* *mp* *pp dolce* *pp dolce* *pp dolce* *ppp* *pp* *mf* *p* *pizz* *sf in mp* *pizz* *sf in mp*

Vibraphone: soft mallets. Motor off.

i.v. sempre

* All trills are to the semitone above

8

Hn. 1 *pp dolce* *p* *pp* *mf* *pp* *mp* *p*

Hn. 3 *pp dolce* *p* *pp* *mf* *pp* *mp* *pp*

Hn. 2 *pp* *p* *pp* *mf* *p*

Hn. 4 *p* *pp* *p*

Tpt. 1 *pp dolce* *p* *pp* *mf* *pp* *mp* *p*

Tpt. 2 *p dolce* *pp* *mf* *pp* *mp* *p*

Tbn. 1 *pp* *p* *pp* *mf* *mp* *pp* *p*

Tbn. 2 *pp* *p* *pp* *mf* *mp* *pp* *p*

B. Tbn. *pp* *p* *pp* *mf* *p*

Tba. *pp* *p* *pp* *mf* *p*

Vib. *pp*

Hp. *mp* *mf*

Vla.

Vc. *mp*

Db.

15

Hn. 1
mp *p* *mfp* *pp* *mfpp* *p* *fp*

Hn. 3
p *mfp* *pp* *pp < p* *p* *fp*

Hn. 2
mp > *p* *mp* *p* *pp* *mfpp* *p* *fp*

Hn. 4
mp > *p* *mp* *pp* *mfpp* *p* *fp*

Tpt. 1
mp > *p* *mfp* *pp* *pp* *mfpp* *p* *fp*

Tpt. 2
mp *p* *mfp* *pp* *pp* *mfpp* *p* *fp*

Tbn. 1
mp *pp* *mfp* *pp < mf > pp* *pp < p* *p*

Tbn. 2
mp *pp* *mfp* *pp < mf > pp* *pp < p* *p*

B. Tbn.
mp *p* *mp* *p* *p*

Tba.
mp *pp* *mfpp* *p* *p*

Vib.
p *pp* *con arco*

Hp.
mp

Vla.
pp

Vc.
sf in mp *sf* *mp* *sf* *sf*

Db.

A Andante ♩=80

23

Hn. 1
p < *mp* > *pp* *p* < *mfp* *p* < *mf* > *p*

Hn. 3
p < *mp* > *pp* *p* < *mfp* *p* < *mf* > *p*

Hn. 2
p < *mp* > *pp* *p* < *mfp* *p* < *mf* > *p*

Hn. 4
p < *mp* > *pp* *p* < *mfp* *mf* > *p*

Tpt. 1
pp < *mp* > *pp* *p* < *mf* > *p*

Tpt. 2
pp < *mp* > *pp* *p* < *mf* > *p*

Tbn. 1
pp *pp* *mp* *p* *mf* *p*

Tbn. 2
pp *pp* *mp* *mp* *p*

B. Tbn.
pp < *mp* *p* < *mfp* *mp*

Tba.
pp < *mp* *p* < *mfp*

Vib. ord.

Hp.

Vla.

Vc. *sf in mp* *[3]*

Db. *sf in mp* *[3]*

31

Hn. 1
mf *p* *fmp* *f* *p*

Hn. 3
mf *p* *fmp* *f*

Hn. 2
mf *fmp* *f* *p*

Hn. 4
mf *fmp* *f* *p*

Tpt. 1
p *fmp* *f* *mp* *p* *mf* *mp*

Tpt. 2
p *fmp* *f* *mp* *p* *mf* *mp*

Tbn. 1
mf *p* *fmp* *f* *p*

Tbn. 2
mf *p* *fmp* *f* *mf*

B. Tbn.
mp *fmp* *f* *mf*

Tba.
mp *fmp* *f*

Vib.
-

Hp.
-

Vla.
-

Vc.
mf

Db.
mf

B Andante Spiccato ♩=80

37 solo
poco *f*

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2
fp

Tbn. 1, 2

B. Tbn.

Tuba

Bongos
Toms
G. Cassa

Harp

Piano

Vln. I

Vln. II

Vla.
mf

Vc.
f *mf*

Cb.
f arco *f* *mp*

43

Picc. *mf* *mp* *pp* lontano *p* *pp*

Ob. 1, 2 *f* *mp* *f*

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla. *p* *mp*

Vc. *f* *mf*

Cb. *p*

49

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

mf

f

mp

pp

pp

pp

f

pp

To Fl.

55

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *mf* *f* *mp*

mfp *pp*

C

61

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Bongos

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mf espressivo* *mp* *mf* *p*

pp *p*

pp *pp* *mp*

mf

pp leggero *p* *loco*

EbF#G#A
BbC#D#

67

Fl 1, 2 *espress.*
1. *mp* *mf* *mp* *mf* *p* *mf*

Ob. 1, 2 *mf* *p*

Cl. 1, 2 *espress.*
1. *mp* *mf* *p* *mf* *p* *mf*
2. *mf* *p* *mf*

Bsn. 1, 2 *a2* *sf*

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2 1. *con sord.* *mp* *sf*

B. Tbn. *sf*

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *mp* *sf*

73

Fl 1, 2 *f* 3 *mp* *mf*

Ob. 1, 2 1. *mf* *mp* *mf*

Cl. 1, 2 2. *mf* *mp*

Bsn. 1, 2 a2 *mf espressivo* *mp* *p*

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2 1. *mf* *mp*

Tbn. 1, 2 2. *sf in mf*

B. Tbn.

Tba.

Perc. 2

Pno. 3 *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

79

Fl 1, 2 *f* *mp* *mf* *f* a2

Ob. 1, 2 *f* a2 *f*

Cl. 1, 2 *f* *mf* *f* a2

Bsn. 1, 2 *sf* *mf* *f* a2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2 *f* a2 *f*

Tbn. 1, 2 *sf* *sf* *sf* *mf* *sf* *f* *sf* *sf* 1. senza sord. a2 1.

B. Tbn.

Tba.

Perc. 2

Pno. *mf* *cresc.*

Vln. I *p* *mf* *f*

Vln. II *mf* *f*

Vla.

Vc. *f* arco

Cb. *mf* *f*

91

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

1.

2.

f

pizz

f

99

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

3

3

3

3

3

115

Picc.

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Contrabassoon solo:
p molto espressivo

a2 +

ppp *pp* *p*

ord soft mallets

arco * *Red.* l.v. * *Red.*

mp

(non arpeggio).

* *Red.*

ppp

pizz

pp

121 **5/8** **3/4** **4/4**

Picc.

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E Risoluto ♩=160

127 **4/4** **2/4** **4/8**

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

Hn. 1, 3 *a2 cuivré* *fp* *f* *3*

Hn. 2, 4 *a2 cuivré* *fp* *f* *3* 1.

Tpt 1, 2 *a2* *fp* *f* *3*

Tbn. 1, 2 *fp* *f* *3*

B. Tbn. *fp* *f*

Tba. *p* *f*

Vib. *p* *3* *To Xyl.* *

Harp

Pno. *p* *f* *3* *

Vln. I *pp* *sf* *pizz*

Vln. II *pp* *sf* *pizz*

Vla. *pp* *sf* *pizz*

Vc. *arco* *pp* *sf* *pizz*

Cb. *arco* *pp* *sf* *pizz*

F Ondulante ♩=76

133

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p* 1.

Cl. 1, 2 *p* 1.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba. *mp molto espressivo* solo *p* *mf* *p* *mf*

Vib.

Perc. 2 Toms: *pp lontano*

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

139 $\frac{3}{4}$ $\frac{4}{8}$

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

143 **3/8** **4/8** **3/4**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *p* *p* *mp* *p*

1. *molto espressivo* *p* *mp* *p*

3. *pp* *molto espressivo* *mp* *p*

1. *p*

147 $\frac{3}{4}$ $\frac{4}{8}$

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

151

Picc. *p*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *mf* *mp* *sf*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *mp* *sf*

155

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Cl. 1, 2 *mp*

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mp*

Tbn. 1, 2

B. Tbn.

Tba.

Vib. *To Vib.*

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc. *arco* *p* *mf* *p*

Cb. *p* *mf* *p*

3/4

3/4

159 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Picc. $\frac{3}{4}$

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

f mp f

f mp f

f mp f

E \sharp F \sharp GAb
B C D

gliss.
mf

G Con brio. Lírico y volátil. ♩=80

162 $\frac{3}{4}$ $\frac{4}{8}$

Picc. *mf* *mp*

Fl 1, 2 *mp*

Ob. 1, 2 *f* *mp* *f* *mp* *mf* *molto espress.*

Cl. 1, 2 *f*

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2 *mp dolce* *p* *mp*

B. Tbn. *mp dolce* *p* *mp*

Tba.

Vib.

Harp *ff*

Vln. I *arco* *mf espress.*

Vln. II *pizz* *mf*

Vla. *arco* *mf espress.*

Vc. *pizz* *f* *mf*

Cb.

168

Picc.

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

mf *f*

1. *f* *espressivo*

espress.

1. *mf* 7 3

p *pp* *mp* *p*

p *pp* *mp* *p*

pizz *mf*

Detailed description: This page of a musical score covers measures 168 to 172. The score is for a full orchestra. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3 & 4, Trombones 1 & 2, and Tuba parts are mostly silent. The Clarinet 1 & 2 part features a melodic line with trills and triplets, starting in measure 168 and continuing through measure 172. The Trumpet 1 & 2 part has a short melodic phrase in measure 171. The Trombone 1 & 2 and Baritone Trombone parts play a rhythmic accompaniment with dynamics ranging from *pp* to *p*. The Viola part has a simple harmonic line. The Violin II part has a rhythmic accompaniment. The Cello part has a single note in measure 172. The Double Bass part has a single note in measure 172. The score includes various musical notations such as trills, triplets, and dynamic markings.

174

Picc. *f*

Fl 1, 2 *mf molto espress.* *f* *mf* *f*

Ob. 1, 2

Cl. 1, 2 *fmp* *mf* *f*

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2 1. *mf* *f* a2 con sord.

Tbn. 1, 2 *fp* *mf* (a2)

B. Tbn. *fp* *mf*

Tba. *mf*

Vib.

Vln. I *ben marcato*

Vln. II

Vla. *mf ben marcato*

Vc. arco

Cb. *mf*

180

Picc. *mf*

To Fl. $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{4}$ $\frac{4}{8}$

Fl. 1, 2 *mf* *f* *mp* *f* *mp* *f* *mp* *p*

Ob. 1, 2

Cl. 1, 2 *f* *1.* *3.* *espressivo*

Bsn. 1, 2

Hn. 1, 3 *mf*

Hn. 2, 4

Tpt 1, 2 *mf*

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba.

Vib.

Vln. I *mf* *f* *mp*

Vln. II arco *mf* *p*

Vla.

Vc.

Cb.

H Lírico vs Mecánico

186 $\frac{4}{8}$

Fl. 1, 2
1. mp 3

Ob. 1, 2
1. mf mp 7 mp 3

Cl. 1, 2
 p mp a2 3 p 3

Bsn. 1, 2
a2. mp 3

Hn. 1, 3
 p mp p

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.
 $>p$

Vib.
 p

Vln. I
 p

Vln. II
 p (ben marcato)

Vla.
 $>p$ p (ben marcato)

Vc.
 p pizz mp

Cb.
 p

192 a 2.

Fl 1, 2 *mp* *mf* *mf*

Ob. 1, 2 *mp* *mf* a 2.

Cl. 1, 2 *mf*

Bsn. 1, 2

Hn. 1, 3 *sf* *sf*

Hn. 2, 4 *sf* *sf*

Tpt 1, 2 a2 senza sord. *sf* *sf*

Tbn. 1, 2 a2 *sf* *sf*

B. Tbn. *sf*

Tba. *sf*

Vib. *sf* *sf* *Vibraphone medium mallets*

Vln. I *p marc.*

Vln. II

Vla. *arco*

Vc. *mp* *mf* *mp*

Cb.

197

Fl. 1, 2 *mp* *mf* *mp* *mf* *f*

Ob. 1, 2 *mp* *mf* *mp* *mf* *f*

Cl. 1, 2 *mp* *mf* *mf* *mf* *f*

Bsn. 1, 2 *mf* *f* *mf* *f* *f*

Hn. 1, 3 *sf* *sf* *sf* *sf* *sf*

Hn. 2, 4 *sf* *sf* *sf* *sf* *sf*

Tpt 1, 2 *sf* *sf* *sf* *sf* *sf*

Tbn. 1, 2 *sf* *sf* *sf* *sf* *sf* a2

B. Tbn. *sf* *sf* *sf* *sf* *sf*

Tba. *sf* *sf* *sf* *sf* *sf*

Vib. *sf* *sf* *sf* *sf* *sf*

Vln. I

Vln. II *mf*

Vla. *mp* *mf* *mf* *mf* *mf*

Vc. *mp* *mf* *mf* *mf* *mf*

Cb.

3/8 4/8

218

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Molto stringendo A tempo

227

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Vib.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *ff* *fff*

sf *p* *pp* *p* *ppp*

ff *f* *mp* *pp* *ppp*

arco

iv. G. Cassa

3

7

Detailed description: This page of a musical score, numbered 42, covers measures 227 to 232. The tempo is marked 'Molto stringendo' and 'A tempo'. The score is for a full orchestra and woodwinds. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) has rests in measures 227-230. The brass section (Horns 1, 3 and 2, 4, Trumpets 1, 2, Trombones 1, 2, Baritone Trombone, and Tuba) plays a melodic line starting in measure 231, with dynamics ranging from *sf* to *ppp*. The Percussion 2 part includes a snare drum pattern with dynamics *mf*, *f*, and *ff*, and a cymbal part marked 'iv. G. Cassa' with a *fff* dynamic. The Piano part has chords with a *ff* dynamic. The Violin I part has a melodic line starting in measure 231 with dynamics *f*, *mp*, *pp*, and *ppp*. The Violin II, Viola, and Violoncello parts have chords. The Double Bass part has chords and is marked 'arco'. The score is written in 2/4 time with a key signature of one sharp (F#).

Manuel Torres-Arias

Confabulación

for five players

2016

Confabulación

Manuel Torres Arias
2016

Risoluto ♩=100

Musical score for measures 1-4. The score is in 4/4 time and features five staves: Flute, Bass Clarinet, Violin, Viola, and Violoncello. The Flute part is mostly rests. The Bass Clarinet, Violin, and Viola parts begin with a quarter rest followed by a quarter note on the first beat of measure 1, marked with a forte (*f*) dynamic and an accent (>). The Violin and Viola parts are marked *pizz* (pizzicato). The Viola part then continues with a half note in measure 2, marked *arco* and *pp* (pianissimo). The Violoncello part begins with a quarter rest followed by a quarter note on the first beat of measure 1, marked with a forte (*f*) dynamic and an accent (>), and is marked *marcato*. It continues with a half note in measure 2, also marked *f* and *marcato*.

Musical score for measures 5-8. The score is in 4/4 time and features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part is mostly rests. The Bass Clarinet part begins with a quarter rest followed by a quarter note on the first beat of measure 5, marked with a forte (*f*) dynamic and an accent (>). The Violin part begins with a quarter rest followed by a quarter note on the first beat of measure 5, marked with a forte (*f*) dynamic and an accent (>), and is marked *marcato*. It continues with a half note in measure 6, marked *arco* and *pp* (pianissimo). The Viola part continues with a half note in measure 5, marked *arco* and *pp*. The Violoncello part begins with a quarter rest followed by a quarter note on the first beat of measure 5, marked with a forte (*f*) dynamic and an accent (>), and is marked *pizz*. It continues with a half note in measure 6, marked *arco* and *f*, and then a quarter note on the first beat of measure 7, marked *f* and *marcato*.

A

10

Fl.

B. Cl.

Vln.

Vla.

Vc.

f

mp molto espressivo

mfp

ppp

arco

ppp

13

Fl.

B. Cl.

Vln.

Vla.

Vc.

pp

mp

pp

p

pp

p

pizz

pp

pp

16

Fl. *pp*

B. Cl. *mfp* *p* *mp* *pp* *p* *poco*

Vln. arco *mp* pizz *ppp* arco

Vla. *ppp*

Vc. *p*

Detailed description: This system covers measures 16, 17, and 18. The Flute part is mostly silent, with a final note in measure 18 marked *pp*. The Bass Clarinet part features a melodic line with dynamics *mfp*, *p*, *mp*, *pp*, *p*, and *poco*. It includes a triplet in measure 17. The Violin part starts with *arco* and *mp*, switches to *pizz* in measure 18, and ends with *arco* and *ppp*. The Viola part has a sustained chord in measure 18 marked *ppp*. The Violoncello part has a single note in measure 18 marked *p*.

19

Fl. *p*

B. Cl. *p* *mf* *p* *pp*

Vln. *pp* *pp*

Vla. *pp*

Vc.

Detailed description: This system covers measures 19, 20, and 21. The Flute part has a long note in measure 19 marked *p*. The Bass Clarinet part has a melodic line with dynamics *p*, *mf*, *p*, and *pp*. The Violin part has sustained chords in measures 19 and 20 marked *pp*. The Viola part has sustained chords in measures 19 and 20, with a final note in measure 21 marked *pp*. The Violoncello part is mostly silent, with a single note in measure 20.

22

Fl. *pp* *p* *pp*

B. Cl. *mp* *p* *mp* *mf* *mp*

Vln. *pp*

Vla. *pp*

Vc. *pp* *mp*

25

Fl. *pp* *p* *pp*

B. Cl. *p* *mp* *f*

Vln. *pp* *f*

Vla. *f*

Vc. *pizz.* *p* *arco* *mp* *mf* *f*

28 **B**

Fl. *mp* molto espress. *mf* *p* *mp*

B. Cl.

Vln. *pp*

Vla. *pp*

Vc. pizz *mp* arco *pp*

31 **C**

Fl. *pp* *mp*

B. Cl. *mp*

Vln.

Vla. arco *mf* *sf*

Vc.

35

Fl. *pp* 3 3 3 3 3 3 *mp* *mf* *p* 3 *mp*

B. Cl. *mf* *p* *mf* *pp*

Vln. arco *p*

Vla. *p*

Vc. *mp*

37

Fl. *p* *mf* *pp*

B. Cl. *p* *mf*

Vln. *pp*

Vla. *pp* 3 3 3 3 3 3 *mf*

Vc. *mf*

rubato

39

Fl.

B. Cl.

Vln.

Vla.

Vc.

p

pizz

arco

pp

pp

D

42

Fl.

B. Cl.

Vln.

Vla.

Vc.

mp

mp senza rubato

p

mf

p

mp

p

E

45

Fl. *pp* *p* *pp* *p* *pp* *mf*

B. Cl. *ad. lib.* *mf* *p* *mf* *p* *pp* *mf*

Vln. *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf* *p* *pp* *mf* *p* *espress.*

49

Fl. *mp* *mf* *mp*

B. Cl.

Vln. *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

52

Fl. *mp*

B. Cl.

Vln. *mf*

Vla. *mf*

Vc. *mf* *mfp* *mp*

55

Fl. *mf*

B. Cl.

Vln. *mf* *f* *mf*

Vla. *mf*

Vc. *mf*

57 **F** Molto Ritmico, leggero.

Fl. *f*

B. Cl. *mp espress.*

Vln. *f*

Vla. *f*

Vc. *f*

59

Fl. *p*

B. Cl. *p* *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp* *p*

61

Fl. *mp* *pp* *mp*

B. Cl. *mf* *p* *mp*

Vln. *p* *mp*

Vla. *p*

Vc. *mp*

Detailed description: This system contains measures 61 and 62. The Flute part (Fl.) features a melodic line with a slur over measures 61-62, a trill in measure 61, and a triplet in measure 62. Dynamics range from *mp* to *pp*. The Bass Clarinet (B. Cl.) has a triplet in measure 61 and a slur over measures 61-62. Dynamics range from *mf* to *p*. The Violin (Vln.) part has a slur over measures 61-62 with dynamics *p* and *mp*. The Viola (Vla.) part has a slur over measures 61-62 with dynamic *p*. The Violoncello (Vc.) part has a slur over measures 61-62 with dynamic *mp*.

63

Fl. *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

Vln.

Vla.

Vc.

Detailed description: This system contains measures 63 and 64. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts have slurs over measures 63-64. The Flute part has dynamics *p*, *mp*, and *mf*. The Bass Clarinet part has dynamics *p*, *mp*, and *mf*. The Violin (Vln.) part is mostly silent with a few notes. The Viola (Vla.) part has a slur over measures 63-64. The Violoncello (Vc.) part has a slur over measures 63-64.

65

Fl. *f* *mp*

B. Cl. *f* *mp*

Vln. *mf* *mp* *mf*

Vla. *mf* *f*

Vc. *mf* *f* *fiercely*

67

Fl. *mf* *mp*

B. Cl. *mp* *pp*

Vln. *mp*

Vla. *mf* *p* *mp* *mf*

Vc. *mf* *pizz* *mf*

69

Fl. *p* *mp* *mf* *mp*

B. Cl. *mf* *p* *mp*

Vln. *mp* *p* *mp*

Vla. *p* *mp*

Vc. arco *mf* pizz *mp* arco

Detailed description: This system contains measures 69 and 70. The Flute part starts with a whole note, followed by a triplet of eighth notes (p), then a half note (mp), and ends with a quarter note (mf) and a quarter note (mp). The Bass Clarinet part has a whole rest, followed by a triplet of eighth notes (mf), a half note (p), and a whole note (mp). The Violin part has a quarter rest, followed by a quarter note (mp), a half note (p), and a quarter note (mp). The Viola part has a quarter rest, followed by a quarter note (p), a half note (mp), and a quarter note. The Violoncello part has a quarter note (arco, mf), a quarter rest, a quarter note (pizz, mp), a quarter rest, and a quarter note (arco).

71

Fl. *mf* *mp* *mfp*

B. Cl. *mf* *mp* *mfp*

Vln. pizz arco

Vla.

Vc.

Detailed description: This system contains measures 71 and 72. The Flute part has a quarter note (mf), a quarter rest, a quarter note (mp), a quarter rest, a quarter note (mfp), and a quarter rest. The Bass Clarinet part has a quarter note (mf), a quarter rest, a quarter note (mp), a quarter rest, a quarter note (mfp), and a quarter rest. The Violin part has a quarter note (pizz), a quarter rest, a quarter note, a quarter rest, and a quarter note (arco). The Viola part has a whole rest, a quarter rest, a quarter note, a quarter rest, and a quarter note. The Violoncello part has a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note.

Musical score for measures 73-74, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 73: Flute (Fl.) and Bass Clarinet (B. Cl.) play a melodic line with dynamics *mf* and *pp*. Violin (Vln.) and Viola (Vla.) play a harmonic accompaniment with dynamics *mf* and *mf espressivo*. Violoncello (Vc.) plays a rhythmic accompaniment with dynamics *mf*.

Measure 74: Flute (Fl.) and Bass Clarinet (B. Cl.) continue their melodic line with dynamics *mf*. Violin (Vln.) and Viola (Vla.) continue their harmonic accompaniment with dynamics *mf* and *mf espressivo*. Violoncello (Vc.) continues its rhythmic accompaniment with dynamics *mf*.

G

Musical score for measures 75-77, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 75: Flute (Fl.) is silent. Bass Clarinet (B. Cl.) plays a melodic line with dynamics *mp*. Violin (Vln.) and Viola (Vla.) play a harmonic accompaniment with dynamics *mp*. Violoncello (Vc.) plays a rhythmic accompaniment with dynamics *mp* and *espressivo*.

Measure 76: Flute (Fl.) is silent. Bass Clarinet (B. Cl.) continues its melodic line with dynamics *mp*. Violin (Vln.) and Viola (Vla.) continue their harmonic accompaniment with dynamics *mp*. Violoncello (Vc.) continues its rhythmic accompaniment with dynamics *mp* and *espressivo*.

Measure 77: Flute (Fl.) is silent. Bass Clarinet (B. Cl.) continues its melodic line with dynamics *mp*. Violin (Vln.) and Viola (Vla.) continue their harmonic accompaniment with dynamics *mp*. Violoncello (Vc.) continues its rhythmic accompaniment with dynamics *mp* and *espressivo*.

78 *ad. lib.*

Fl. *mp molto espress.*

B. Cl.

Vln. *p*

Vla. *p*
pizz

Vc. *mp*

H

80

Fl. *p* *mp*

B. Cl. *p* *pp*

Vln. *mp* *pp* *p*

Vla. *p* *pp*

Vc. *p* *p* *mp*

84

Fl.

B. Cl.

Vln.

Vla.

Vc.

mf

mf

mf

mf

mf

pizz

arco

pizz

arco

86

Fl.

B. Cl.

Vln.

Vla.

Vc.

mf

mf

mf

mf

mf

arco

arco

88 I

Fl.

B. Cl.

Vln.

Vla.

Vc.

90

Fl.

B. Cl.

Vln.

Vla.

Vc.

mf

fiercely

mf

92

Fl. *mf*

B. Cl.

Vln. *mf*

Vla.

Vc. *fiercely*

94

Fl.

B. Cl.

Vln.

Vla.

Vc.

96

Fl.

B. Cl.

Vln.

Vla.

Vc.

f

mf

98

Fl.

B. Cl.

Vln.

Vla.

Vc.

ff

tr

8va

ff

ff

ff

J

100

Fl. *f* *mf*

B. Cl.

Vln. *f* *mf*

Vla. *f*

Vc. *f* *mf*

102

Fl. *mp* *mf*

B. Cl. *mf* *mp* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

104

Fl. *mf* *p*

B. Cl.

Vln. *mp* *mf* *p* *mp*

Vla. *mf* *mp*

Vc. *mp*

pizz

poco rall.

106

Fl. *mp* *mp*

B. Cl. *mp* *p* *mf*

Vln. *mf* *mp*

Vla. *arco* *p*

Vc. *pizz* *mp*

108 -

Fl.

B. Cl.

Vln.

Vla.

Vc.

espress.

p

p

K A tempo ♩=76

111

Fl.

B. Cl.

Vln.

Vla.

Vc.

molto espressivo, rubato

p

mp

mf

p

pp

pp

pp

pizz

mp

114

Fl. *pp*

B. Cl. *p* *mfp* *pp* *p*

Vln. *pp*

Vla. *pp*

Vc. *pp* arco

rit.

117

Fl.

B. Cl. *pp* *p* *mfp*

Vln. *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp*

L Molto Calmo ♩=60

120 *poco rubato*

Fl. *p* 3 3 *mp* *p*

B. Cl. *pp* *ppp* *mp* *pp* *p*

Vln. *pp*

Vla. IV *pp*

Vc.

123

Fl. *p molto espress.* *pp*

B. Cl. *mp* *pp* *mp* *pp* *mf*

Vln.

Vla.

Vc.

126

Fl. *pp*

B. Cl. *pp* *p* *pp* *mp* *pp* *p*

Vln.

Vla.

Vc.

130

Fl. *p* *mpp*

B. Cl. *pp* *p* *mpp*

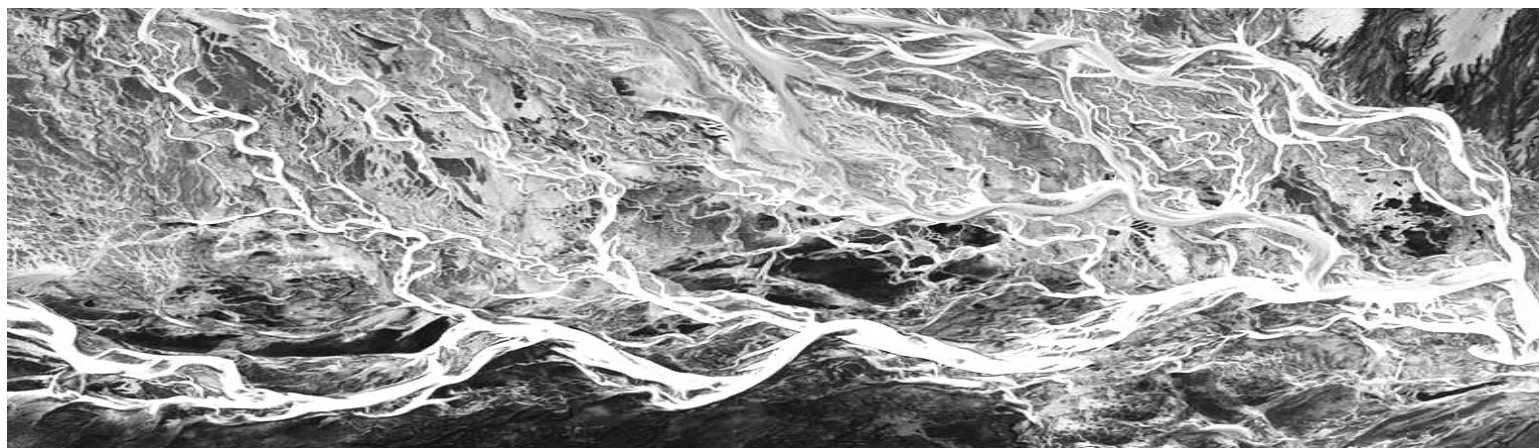
Vln.

Vla.

Vc. *pp*

Manuel Torres Arias

Three Lyric Pieces on Water Themes



for piano

2014

Three Lyric Pieces on Water Themes

I. It Rains in Silence...	1
II. Nocturnal Sea	3
III. The Light Sings With the Hum of water	11

8 min. ca.

Three Lyric Pieces on Water Themes

Performance notes:

-All the grace notes are to be played lightly, as fast as possible, before the beat and without any accentuation.

Notes on the pedalling:

-The music asks for special care on achieving the proper balance between a smooth legato among each of its sonorities and a wide, deep and clear sound. In a general sense, the music should be treated from the sonorous, harmonic and resonance standpoints: all runs and arpeggios should be interpreted as waves of sound, blurred, and connected to each other with the pedal.

-Therefore the pieces should be performed with pedal from beginning to end. The performer shall find the most appropriate places to lift the pedal rapidly (or vary the amount of pedalling) to avoid saturating the sonorities, considering what is implicit in the writing and the acoustic properties of, both, the instrument and the performance space.

-Solutions for achieving the desired sound may include: using half pedalling and/or a light vibration or oscillatory movement of the foot over the pedal to sustain notes in the low registers through the changes of harmony. The performer is encouraged as well to experiment with the soft pedal and devise creative solutions to produce a "rich, watery" sound.

I. It Rains in Silence...

Manuel Torres-Arias

Molto calmo ♩=60

Piano

pp sempre
Ped.

P dolce, lontano, rubato...

8va-

3 (8)-1 loco.

loco.

8va-

8va-

8^{va}.1

8^{va}.]

5 (8)

mp

7 (8)

p

mp

p

(8)

9

pp

8^{vb}

Detailed description: This system contains measures 9 and 10. Measure 9 features a treble clef with a 4/8 time signature. The right hand has a melodic line with a triplet of eighth notes (Bb, Bb, Bb) and a half note (A). The left hand has a bass line with a half note (Bb) and a half note (A). Measure 10 continues the melodic line in the right hand with a half note (A) and a half note (G). The left hand has a half note (Bb) and a half note (A). The dynamic marking 'pp' is placed above the right hand in measure 10. An 8^{vb} marking is at the bottom right.

11

pppp

8^{va}

8^{vb}

*

Detailed description: This system contains measures 11 and 12. Measure 11 features a treble clef with a 5/8 time signature. The right hand has a melodic line with a triplet of eighth notes (Bb, Bb, Bb) and a half note (A). The left hand has a bass line with a half note (Bb) and a half note (A). Measure 12 continues the melodic line in the right hand with a half note (A) and a half note (G). The left hand has a half note (Bb) and a half note (A). The dynamic marking 'pppp' is placed above the right hand in measure 12. An 8^{va} marking is at the top right, and an 8^{vb} marking is at the bottom left. An asterisk is at the bottom right.

II. Nocturnal Sea

Manuel Torres-Arias

Maestoso $\text{♩} = 70$ ca.

Musical score for measures 1-3. The piece is in 4/4 time and marked *Maestoso* with a tempo of approximately 70 beats per minute. The score consists of three systems. The first system (measures 1-3) features a right-hand melody with a triplet in measure 3 and dynamics *mp* and *p*. The left hand has a triplet in measure 1 and dynamics *mf* *espressivo* and *mp*. A *con Ped.* marking is present at the bottom left.

Musical score for measures 4-6. The key signature changes to one flat (B-flat major/D minor). The time signature changes to 3/4. The right hand has dynamics *mf*, *pp*, and *mp*. The left hand has dynamics *mf* and *pp*. Triplet markings are present in measures 5 and 6.

Musical score for measures 7-9. The time signature changes to 3/4. The right hand has dynamics *p*, *mp*, *p*, *mf*, *p*, *mp*, and *p*. The left hand has dynamics *p* and *mp*. Triplet markings are present in measures 8 and 9.

Musical score for measures 10-12. The time signature changes to 3/4. The right hand has dynamics *mp*, *pp*, and *p*. The left hand has dynamics *mp* and *pp*. Triplet markings are present in measures 10 and 11.

8va-----|

13 *brillante* *loco* *mp* *mf* *mp* *p* (M.D.) *mp*

15 *ad. lib.* *p* *mf* *p*

16 *mf* *p* **A Tempo**

18 *mf* *p*

molto legato, luminoso.

21

mp

3

Detailed description: This system contains measures 21 and 22. Measure 21 features a treble clef with a melodic line of eighth notes and a bass clef with a triplet of eighth notes. Measure 22 continues the melodic line in the treble and has a bass clef with a single eighth note. Dynamics include *mp* in the treble of measure 21 and *mp* in the bass of measure 22. A triplet bracket is present in the bass of measure 21.

23

f

mf

8^{vb}

Detailed description: This system contains measures 23 and 24. Measure 23 has a treble clef with a melodic line and a bass clef with a chord. Measure 24 has a treble clef with a melodic line and a bass clef with a chord. Dynamics include *f* in the bass of measure 23 and *mf* in the treble of measure 24. An *8^{vb}* marking is in the bass of measure 23. A triplet bracket is in the treble of measure 24.

25

mp

p

mp

p

mp

3

Detailed description: This system contains measures 25 and 26. Measure 25 has a treble clef with a melodic line and a bass clef with a chord. Measure 26 has a treble clef with a melodic line and a bass clef with a chord. Dynamics include *mp* in the treble of measure 25, *p* in the bass of measure 25, *mp* in the treble of measure 26, *p* in the bass of measure 26, and *mp* in the bass of measure 26. A triplet bracket is in the treble of measure 26.

28

mf

3

3

Detailed description: This system contains measures 28 and 29. Measure 28 has a bass clef with a chord and a treble clef with a single note. Measure 29 has a bass clef with a chord and a treble clef with a melodic line. Dynamics include *mf* in the bass of measure 28. Triplet brackets are in the bass of measure 28 and the treble of measure 29.

30

mp

mf

3

3

Detailed description: This system contains measures 30 and 31. Measure 30 has a treble clef with a melodic line and a bass clef with a chord. Measure 31 has a treble clef with a melodic line and a bass clef with a chord. Dynamics include *mp* in the treble of measure 30 and *mf* in the treble of measure 31. Triplet brackets are in the treble of measure 30 and the bass of measure 31.

Allargando

32 *cresc.*

3/16 3/16

Ritenuato ♩=64 ca.

34

3/16 3/16

36

3/16 3/16

38

3/16 3/16

40

2/4 2/4

Poco meno mosso
Calmo e misterioso

Calando

42

Measures 42-44. Treble clef, key signature of one sharp (F#). Measure 42 has a 3/4 time signature, measure 43 has a 3/4 time signature, and measure 44 has a 2/4 time signature. Dynamics include *p*, *mp*, *pp*, and *ppp*. There are triplets in measures 42 and 43. The bass line is mostly sustained notes with some chords in measures 43 and 44.

45

Measures 45-47. Treble clef, key signature of one sharp (F#). Measure 45 has a 3/4 time signature, measure 46 has a 3/4 time signature, and measure 47 has a 2/4 time signature. Dynamics include *p espressivo*, *pp*, *pp*, *p*, and *mp*. There are triplets in measures 46 and 47. The bass line has some chords in measure 46.

48

Measures 48-50. Treble clef, key signature of one sharp (F#). Measure 48 has a 3/4 time signature, measure 49 has a 3/4 time signature, and measure 50 has a 2/4 time signature. Dynamics include *ppp*, *pp*, *mp*, *p*, *mp*, and *p*. There are triplets in measure 48. The bass line has some chords in measures 49 and 50.

51

Measures 51-52. Bass clef, key signature of one sharp (F#). Measure 51 has a 2/4 time signature, and measure 52 has a 3/4 time signature. Dynamics include *pp*. The bass line consists of eighth-note patterns.

53

Measures 53-54. Bass clef, key signature of one sharp (F#). Measure 53 has a 3/4 time signature, and measure 54 has a 3/4 time signature. Dynamics include *p molto espressivo, rubato*. There are triplets in measure 53. The bass line consists of eighth-note patterns.

55

p

sf

57

pp *mp* *p* *ppp*

sf in mp

ppp

lontano

59

p *ppp*

pp

poco accel.

61

molto espressivo, rubato...

p *mf* *pp*

sf in mf

lontano

63

p *ppp* *p*

ppp

66 *animato!*

mp *f* *p*

68

mp *f* *mf* *f* *mf*

stringendo

70

sf *fieramente!* *f* *ff* *f*

A tempo

72 *precipitato, risoluto.*

sff *mf*

74

mp f

Detailed description: This system contains measures 74, 75, and 76. The music is written for piano in a 4/4 time signature. Measure 74 features a melodic line in the right hand with a slur and a sharp sign, and a bass line with a sharp sign. Measure 75 includes a triplet in the right hand. Measure 76 continues the melodic and bass lines. Dynamics are marked as mezzo-piano (mp) at the start and forte (f) at the end.

77

mf

Detailed description: This system contains measures 77, 78, and 79. The music continues with slurred melodic lines in the right hand and bass lines in the left hand. The dynamic is marked mezzo-forte (mf).

80

, rilassato...

f mf mp p

Detailed description: This system contains measures 80, 81, and 82. The music is marked with the instruction "rilassato...". The dynamics are marked as forte (f), mezzo-forte (mf), mezzo-piano (mp), and piano (p) across the measures.

83

poco rall.

mp

Detailed description: This system contains measures 83, 84, and 85. The music is marked "poco rall.". The dynamic is marked mezzo-piano (mp). The system ends with a double bar line.

86

mp p mf

Detailed description: This system contains measures 86, 87, and 88. Measures 86 and 87 are marked mezzo-piano (mp) and piano (p). Measure 88 is marked mezzo-forte (mf) and includes a triplet in the right hand. The system ends with a double bar line.

III. The Light Sings With the Hum of Water

Manuel Torres-Arias

Presto fluido
♩=130 ca

mp ————— mf
radiante!
pp
leggero, poco rubato
ppp p pp poco
con Ped.

Measures 1-3: The right hand features a melodic line with triplets and a dynamic range from *mp* to *mf*. The left hand provides a rhythmic accompaniment with a *ppp* dynamic. Performance instructions include *leggero, poco rubato* and *con Ped.*

espressivo
p pp mp p ppp

Measures 4-6: The right hand continues with expressive phrasing, including a quintuplet. Dynamics range from *p* to *ppp*. The left hand maintains a steady accompaniment.

p pp p ppp p pp ppp
8^{vb} p

Measures 7-10: This section includes a key signature change to three flats. The right hand has a *p* dynamic, while the left hand features a *ppp* accompaniment. A *8^{vb}* marking is present in the bass line.

mp p mp p pp ppp
8^{vb} p

Measures 11-14: The right hand features a *mp* melodic line with a septuplet. The left hand accompaniment includes a *ppp* section. A *8^{vb}* marking is present in the bass line.

Musical score for measures 14-16. The system includes a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. Measure 14 starts with a treble clef staff marked *mp*. Measure 15 features a treble clef staff marked *p* and a grand staff marked *mf*. Measure 16 has a treble clef staff marked *mf* and a grand staff marked *mf*. A dashed line labeled *8^{va}* is positioned below the grand staff.

Musical score for measures 17-19. The system includes a treble clef staff, a grand staff, and a bass clef staff. Measure 17 starts with a treble clef staff marked *mp*. Measure 18 features a treble clef staff marked *mp* with the instruction *dolce, misterioso.* and a grand staff marked *ppp sotto voce*. Measure 19 has a treble clef staff marked *pp* and a grand staff marked *pp*. A dashed line labeled *8^{va}* is positioned above the treble clef staff. A circled number (8) is located below the bass clef staff.

Musical score for measures 20-21. The system includes a treble clef staff, a grand staff, and a bass clef staff. Measure 20 starts with a treble clef staff marked *mp* and a grand staff marked *mf*. Measure 21 features a treble clef staff marked *mp dolce* and a grand staff marked *p*. The instruction *loco (m.s)* is placed above the treble clef staff. A circled number (8) is located above the treble clef staff.

Musical score for measures 22-24. The system includes a treble clef staff, a grand staff, and a bass clef staff. Measure 22 starts with a treble clef staff marked *mf* and a grand staff marked *mp*. Measure 23 features a treble clef staff marked *mf* and a grand staff marked *mf*. Measure 24 has a treble clef staff marked *p* and a grand staff marked *p*. A circled number (8) is located above the treble clef staff.

24 *8va*

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

27 *8va*

p *mp* *p* *p*

30

mf *f* *p* *5* *sf* *3* *3*

molto espressivo, poco rubato

33

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

36

pp *mp* *mf* *mp* *mf* *mp* *pp* *mp*

39 *mf*

3 3 3 *mp* 5/16 3 *mf*

This system contains measures 39, 40, and 41. Measure 39 features a treble clef with a melodic line starting on G4, marked *mf*, and a bass clef with a bass line starting on G2, marked *mp*. Both parts contain triplet eighth notes. Measure 40 continues the melodic and bass lines. Measure 41 shows a change in the bass clef to 5/16 time, with a triplet of eighth notes in the treble and a melodic line in the bass, both marked *mf*.

42 *mp* *mf* *mp*

3 3 3

This system contains measures 42, 43, and 44. Measure 42 has a treble clef with a melodic line marked *mp* and a bass clef with a bass line marked *mp*. Measure 43 continues the lines, with the treble marked *mf* and the bass marked *mp*. Measure 44 shows the treble marked *mp* and the bass marked *mp*. Triplet markings are present in the treble of all three measures.

45 *mf*

3 6 3

This system contains measures 45, 46, and 47. Measure 45 has a treble clef with a melodic line marked *mf* and a bass clef with a bass line marked *mf*. Measure 46 features a treble clef with a melodic line marked *mf* and a bass clef with a bass line marked *mf*. Measure 47 shows a treble clef with a melodic line marked *mf* and a bass clef with a bass line marked *mf*. Triplet markings are present in the treble of all three measures.

48 *f* *p* *mf*

3 3 3 3

This system contains measures 48, 49, and 50. Measure 48 has a treble clef with a melodic line marked *f* and a bass clef with a bass line marked *f*. Measure 49 features a treble clef with a melodic line marked *p* and a bass clef with a bass line marked *p*. Measure 50 shows a treble clef with a melodic line marked *mf* and a bass clef with a bass line marked *mf*. Triplet markings are present in the treble of all three measures.

51 *f* *ff*

3 3 3

This system contains measures 51, 52, and 53. Measure 51 has a treble clef with a melodic line marked *f* and a bass clef with a bass line marked *f*. Measure 52 features a treble clef with a melodic line marked *f* and a bass clef with a bass line marked *f*. Measure 53 shows a treble clef with a melodic line marked *ff* and a bass clef with a bass line marked *ff*. Triplet markings are present in the treble of all three measures.

Poco meno mosso

55

pp subito *ppp*

8^{vb}

59

pp *mp* *ppp*

(8)-1 *pp* *ppp*

l.v. sempre

62

p *mp* *p* *p* *pp*

p *pp*

p

8^{vb}

66

p *mp* *p* *pp*

pp

8^{vb}

70

mp *mf* *pp* *ppp*

(8)-1 (loco)

73 *molto espressivo e rubato*

mp mf p f

8^{va} 8^{va}

Detailed description: This system contains measures 73 to 76. The right hand features a melodic line with a trill in measure 74 and a triplet in measure 75. The left hand provides harmonic support with chords and moving lines. Dynamics range from mezzo-piano (mp) to fortissimo (f). The instruction 'molto espressivo e rubato' is written above the staff.

77

ppp pp p

(8)-1

Detailed description: This system contains measures 77 to 81. The right hand has a melodic line with a trill in measure 78 and a triplet in measure 80. The left hand has a steady accompaniment. Dynamics range from pianissimo (ppp) to piano (p). A fingering instruction '(8)-1' is present below the first measure.

82 *legatissimo*

pp mp p mf

Detailed description: This system contains measures 82 to 84. The right hand has a melodic line with a triplet in measure 82 and a slur over measures 83-84. The left hand has a steady accompaniment. Dynamics range from pianissimo (pp) to mezzo-forte (mf). The instruction 'legatissimo' is written above the staff.

85 *Scherzando*

pp

Detailed description: This system contains measures 85 to 87. The right hand has a melodic line with a slur over measures 85-87. The left hand has a steady accompaniment. Dynamics range from pianissimo (pp). The instruction 'Scherzando' is written above the staff.

88

Detailed description: This system contains measures 88 to 91. The right hand has a melodic line with a slur over measures 88-91. The left hand has a steady accompaniment.

91

p *pp*

Musical score for measures 91-93. The piece is in a key with two flats (B-flat and E-flat). Measure 91 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Measure 92 continues the melodic development. Measure 93 concludes with a piano-pianissimo (*pp*) dynamic and a fermata over the final notes.

94

mp *pp* *p*

Musical score for measures 94-96. Measure 94 begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes in the right hand. Measure 95 shows a dynamic shift to piano-pianissimo (*pp*) and then to piano (*p*). Measure 96 continues with the piano (*p*) dynamic. The right hand has a more active melodic line with triplets, while the left hand remains accompanimental.

97

mp *ppp dolce...*

Musical score for measures 97-99. Measure 97 starts with a mezzo-piano (*mp*) dynamic. Measure 98 transitions to piano-pianissimo (*ppp*) with the instruction *dolce...*. Measure 99 continues with the *ppp dolce...* dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

100

p *pp*

Musical score for measures 100-102. Measure 100 begins with a piano (*p*) dynamic. Measure 101 continues with the piano (*p*) dynamic. Measure 102 concludes with a piano-pianissimo (*pp*) dynamic and a fermata over the final notes. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

103

mp *pp*

Musical score for measures 103-105. Measure 103 starts with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes in the right hand. Measure 104 shows a dynamic shift to piano-pianissimo (*pp*) and includes another triplet. Measure 105 concludes with the piano-pianissimo (*pp*) dynamic and a fermata over the final notes. The right hand has a melodic line with triplets, and the left hand provides a steady accompaniment.

106

Musical score for measures 106-108. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. Measure 106 starts with a treble clef and a key signature of one sharp (F#).

109

rit.

Musical score for measures 109-111. The right hand continues with melodic lines, including triplets and slurs. The left hand has a steady accompaniment. A 'rit.' (ritardando) marking is indicated above the staff. Measure 109 starts with a treble clef and a key signature of one flat (Bb).

Poco più mosso, quasi cadenza

112

f *mp* *pp*

legatissimo...

Musical score for measures 112-114. The right hand features a melodic line with a sextuplet and a quintuplet, marked 'legatissimo...'. The left hand has a bass line with a quintuplet. Dynamics include *f*, *mp*, and *pp*. Measure 112 starts with a treble clef and a key signature of one flat (Bb).

115

mf *p* *mf* *p*

Musical score for measures 115-117. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with triplets and a quintuplet. Dynamics include *mf* and *p*. Measure 115 starts with a treble clef and a key signature of one flat (Bb).

118

mf *p*

Musical score for measures 118-120. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with a quintuplet. Dynamics include *mf* and *p*. Measure 118 starts with a treble clef and a key signature of one flat (Bb).

121 *mf* *mp* *p* *ppp cresc.*

dolce *8^{va}* (8^{va}-7)

(8)

124 *p* *mp* *mf* *mp*

loco

127 *p* *mf*

130 *mp* *mf* *mp*

133 *f* *mp* *mf*

stringendo

136

f

Musical notation for measures 136-138. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 136 begins with a forte (*f*) dynamic. The music features a melodic line in the treble clef and a bass line in the bass clef, both with long, sweeping phrases. The key signature has two flats.

139

ff

8^{va}

Musical notation for measures 139-141. The system consists of a grand staff with a bass clef on the upper staff and a bass clef on the lower staff. Measure 139 begins with a fortissimo (*ff*) dynamic. The music features a melodic line in the upper bass staff and a bass line in the lower bass staff. The key signature has two flats. A dashed line labeled *8^{va}* is positioned below the lower staff.

142

fff

secco

Musical notation for measures 142-144. The system consists of a grand staff with a bass clef on the upper staff and a bass clef on the lower staff. Measure 142 begins with a fortissimo (*fff*) dynamic. The music features a melodic line in the upper bass staff and a bass line in the lower bass staff. The key signature has two flats. A dashed line labeled (8) is positioned below the lower staff. The word *secco* is written above the final measure. A star symbol (***) is located below the final measure.

Manuel Torres Arias

Soliloquio

for Bb Clarinet

2017

Duration ca. 9 min

Score in C

Soliloquio

Manuel Torres-Arias
2017

Liberamente ♩=68-72

p molto espressivo *p* *p*

pp *p* *pp* *p* *ppp*

mp *ppp* *p* *ppp* *pp* *mp* *pp*

mp *pp* *mf* *mp* *pp* *mp* *pp*

p *pp* *ppp* *mp* *ppp*

p *f* *mp* *p* *pp* *mp*

pp *mf* *mp* *p*

28

pp *mp* *pp* *mfp* *mp* *pp*

31

mp *pp* *mp* *pp < mp*

B

35

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

38

p *mf* *p* *mf* *fp* *mf* *p*

42

mf *mp* *p* *mf* *sf* *fp*

46

mf *mp* *pp* *f* *p*

49

rit. **C** rall.

pp *mp* *pp < mp* *pp* *p > pp*

52

$\text{♩} = 56$ accel.

p *ppp* *mp* *ppp*

D

A tempo

56 *mf* *f* *p* *mf*

58 *p* *pp* *f* *p* *mp* *p* *mf* rit.

E

A tempo

63 *p* *mf* *p* *mf* *p*

69 *mp* *pp* *mp* *pp* *mf* *mp*

72 *mp* *p* *mf*

75 *mp* *mf* *mp* *mf*

78 *mp* *mf* *pp* *p* *mf*

81 *p* *mf* *mp* *mf* *mf* *mp*

F

84 *mf* *p* *mf* *p* *mf*

87 *pp* *mp* *f* *p* *mf*

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

92 *ff* *p* *mf* *mp*

G

94 *p* *mp* *ff* *ff*

97 *f* *f* *f*

100 *p* *mf* *f* *p* *mf*

H

102 *p* *f* *mf*

104

Musical notation for measures 104-105. The piece is in 3/4 time. Measure 104 starts with a mezzo-piano (*mp*) dynamic. Measure 105 features a piano (*pp*) dynamic followed by a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes with various accidentals.

106

Musical notation for measures 106-107. Measure 106 begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*), piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and finally forte (*f*) in measure 107. The melody is characterized by slurs and ties.

108

Musical notation for measures 108-109. Measure 108 starts with piano (*p*) and mezzo-forte (*mf*). Measure 109 features fortissimo (*fff*) and fortissimo (*ff*) dynamics. It includes a five-fingered scale run (*5*) and a trill (*tr*) with a flat (*b*).

I

Musical notation for measures 110-111. Measure 110 starts with fortissimo (*sf*), followed by mezzo-forte (*mf*), forte (*f*), piano (*p*), and mezzo-piano (*mp*). The melody is marked with slurs and ties.

112

Musical notation for measures 112-113. Measure 112 begins with mezzo-forte (*mf*) and forte (*f*). Measure 113 features mezzo-forte (*mf*) dynamics and includes a five-fingered scale run (*5*).

J

Musical notation for measures 114-115. Measure 114 is marked fortissimo (*fff*). Measure 115 features forte (*f*) dynamics and includes a trill (*tr*) with a flat (*b*) and an accent (*>*).

116

Musical notation for measures 116-117. Measure 116 starts with fortissimo (*ff*), followed by forte (*f*), piano (*p*), forte (*f*), and piano (*p*). The melody is marked with slurs and ties.

118

Musical notation for measures 118-119. Measure 118 begins with mezzo-piano (*mp*) and piano (*p*). The melody consists of eighth and sixteenth notes.

121

pp p

126

K

pp p mp

131

p pp p

134

p pp mp pp mp pp

137

p mp p p pp pp mf p

L

140

mf pp p mp pp mp pp p mf p

M

144

mfp mf pp mf p pp

same notes, ad. lib.

148

p pp mp p

rall. . . . A tempo

, mournfully...

151 (tr) *pp* < *p* *ppp* *mp*

155 *ppp* *pp* *mp* *pp* *ppp*

158 *mp* *ppp* *p* *pp* *p* *ppp*

161 *mfp* *mp* *pp*

163 *pp* *ppp* *pp*

166 *p* *p* *pp* *mp* *pp*

169 *p* *ppp*

Duration ca. 9 min.

Manuel Torres Arias

Two Impromptus

for five instruments

2015

Two Impromptus

For:

Clarinet in Bb (doubles bass clarinet)

Horn in F

Piano

Violin

Viola

Duration ca. 7 min.

Score in C

Volatile ♩=90

B♭ Clarinet/
Bass Clarinet

Horn in F

Piano

Violin

Viola

9

Cl.

Hn.

Pno.

Vln.

Vla.

A

16

Cl. *mp*

Hn. *pp espress.* *mp*

Pno. *pp* *p* *pp* *mp* *pp*

Ped. *8^{sub}*

Vln.

Vla.

21

Cl. *mf* *p* *mp* *mf* *p* *mp*

Hn. *p*

Pno. *p* *pp*

Vln.

Vla. *pizz* *mp* *arco* *p* *mp* *pp*

26

Cl. *mf mp mf p*

Hn.

Pno. *8^{vb}*

Vln. *mp p*

Vla. *p mp p*

30

B

Cl. *mf p p mf*

Hn. *mp p*

Pno. *p*

Vln. *poco sul pont. mfp ord. mp p*

Vla. *pizz p*

34

Cl. *p*

Hn.

Pno. *mp* *p* *8^{vb}*

Vln. *pizz* *mf* *mp*

Vla. *arco* *mf* *mp* *p* *tr*

Detailed description: This system covers measures 34 to 37. The Clarinet (Cl.) plays a melodic line starting at measure 34 with a piano (*p*) dynamic. The Horn (Hn.) provides a bass line. The Piano (Pno.) has a complex accompaniment with dynamics ranging from mezzo-piano (*mp*) to piano (*p*), including an octave bass line (*8^{vb}*) in the left hand. The Violin (Vln.) and Viola (Vla.) play in unison, with the Vln. using *pizzicato* (*pizz*) and *arco* techniques. The Viola part includes a trill (*tr*) in measure 36. Dynamics for the strings are *mf*, *mp*, and *p*.

38

Cl. *mf* *mp*

Hn. *mf* *mp* *p*

Pno. *mf* *mp* *p* *8^{vb}*

Vln. *arco* *mf* *mp* *p*

Vla. *mf* *p*

Detailed description: This system covers measures 38 to 41. The Clarinet (Cl.) has a melodic line with dynamics *mf* and *mp*. The Horn (Hn.) continues the bass line with dynamics *mf*, *mp*, and *p*. The Piano (Pno.) accompaniment features dynamics *mf*, *mp*, and *p*, with an octave bass line (*8^{vb}*) in the left hand. The Violin (Vln.) and Viola (Vla.) play in unison, with the Vln. using *arco* technique. Dynamics for the strings are *mf* and *p*.

C

41

Cl. *f* *mf* *tr* *mp* *mf* *p*

Hn. *fmp* *mf* *mp*

Pno. *mp* *p* *mp*

Vln. *pizz* *mp* *arco*

Vla. *pp* *mp*

44

Cl. *mf*

Hn. *mf*

Pno. *p* *mf* *p* *mp* *p*

Vln. *mf*

Vla. *mf*

47

Cl. *p* *mf*

Hn. *mf*

Pno. *8^{vb}*

Vln. *pizz* *mf* *arco*

Vla. *pizz* *f* *mf*

Detailed description: This system covers measures 47, 48, and 49. The Clarinet (Cl.) part begins in measure 47 with a piano (*p*) dynamic, playing a melodic line with trills and triplets, transitioning to mezzo-forte (*mf*) in measure 48. The Horn (Hn.) part starts in measure 47 with a mezzo-forte (*mf*) dynamic, playing a steady eighth-note accompaniment. The Piano (Pno.) part features a low register in measure 47, marked *8^{vb}*, and continues with chords and triplets in measures 48 and 49. The Violin (Vln.) part is pizzicato (*pizz*) in measure 47 (*mf*) and switches to arco in measure 48. The Viola (Vla.) part is pizzicato (*pizz*) in measure 47 and plays a single note in measure 48 (*f*), followed by a note in measure 49 (*mf*).

50

Cl.

Hn.

Pno. *p* *mp*

Vln. *arco*

Vla.

Detailed description: This system covers measures 50, 51, and 52. The Clarinet (Cl.) part begins in measure 50 with a melodic line. The Horn (Hn.) part plays a steady eighth-note accompaniment. The Piano (Pno.) part features triplets in measure 50, then a piano (*p*) dynamic in measure 51, and mezzo-piano (*mp*) in measure 52. The Violin (Vln.) part is arco in measure 50 and plays a melodic line with triplets in measure 51. The Viola (Vla.) part is arco in measure 50 and plays a melodic line with triplets in measure 51.

53

Cl. *mf* 3 3

Hn.

Pno. *mp* *p* 3 3

Vln. *mf* 3

Vla. *mf* 3 3

Detailed description: This system contains measures 53 through 56. The Clarinet part begins with a melodic line of eighth notes, marked *mf*, with two triplet markings. The Horn part provides a rhythmic accompaniment. The Piano part features chords and a melodic line with a triplet. The Violin and Viola parts enter in measure 55 with a melodic line marked *mf* and a triplet. The Viola part has a triplet marking in measure 56.

57

Cl. 3 3

Hn. 2/4

Pno. 3 3 3 3 3

Vln. 3 3 3

Vla. *mf* 3 3

Detailed description: This system contains measures 57 through 60. The Clarinet part continues with eighth notes, marked with two triplet markings. The Horn part has a 2/4 time signature change and plays a simple rhythmic pattern. The Piano part features a complex rhythmic pattern with four triplet markings in the first measure and another triplet in the second measure. The Violin and Viola parts continue with their melodic lines, marked with triplet markings. The Viola part is marked *mf* and has two triplet markings.

60

Cl. *f*

Hn. *f*

Pno. *f*

Vln. *f*

Vla. *mf*

gliss. *f* *gliss.* *mf*

D

63

Cl. *ff*

Hn. *ffmp* *p*

Pno. *f* *ff* *mp* *poco* *p*

Vln. *ffmp* *p*

Vla. *ff* *mp* *p*

To B. Cl.

67

B. Cl.

Hn.

Pno.

Vln.

Vla.

pp

pp

pp

ppp

ppp

s.p.

s.p.

73 **E**

slap tongue

B. Cl.

Hn.

Pno.

Vln.

Vla.

f

f

f

mf

f

pizz

sf

76

B. Cl.

Hn.

Pno.

Vln.

Vla.

F

80

B. Cl.

Hn.

Pno.

Vln.

Vla.

85 **G**

B. Cl. *f* *mf*

Hn. *f* *mf*

Pno. *f* *mf* *mp*

Vln. *f* *mf* pizz

Vla. *mp* *f* *mf*

88

B. Cl.

Hn.

Pno. *8vb*

Vln. arco

Vla. arco

91

B. Cl.

Hn.

Pno.

Vln.

Vla.

pp

p

pp

p

pp

(8) - |

8^{vb}

96

B. Cl.

Hn.

Pno.

Vln.

Vla.

H

*

p

mf

p

mf

mf subito

f

legatissimo...

pizz

f

pizz

f

100 slap tongue

B. Cl. *p* *f*

Hn.

Pno. *mf* *mp*

Vln. *arco* *f*

Vla. *arco* *f* 3 3

104

B. Cl. *f*

Hn. *f*

Pno.

Vln. *mp* *f* 3 3 6

Vla.

To Cl.

108

B. Cl.

Hn.

Pno.

Vln.

Vla.

mp

arco

mf espress.

112

Cl.

Hn.

Pno.

Vln.

Vla.

mf espress.

116

Cl.

Hn.

Pno.

Vln.

Vla.

f

mf

f

mf

f

marcato

118

Cl.

Hn.

Pno.

Vln.

Vla.

f espress.

f

f

trm

120

Cl.

Hn.

Pno.

Vln.

Vla.

122

Cl.

Hn.

Pno.

Vln.

Vla.

ff

ff

ff

ff

8^{va}

II

Largo, Undulating ♩=50

Manuel Torres-Arias

Clarinet in Bb

Horn in F

Piano

Violin

Viola

ppp *p* *ppp* *p* *pp*

ped. *8^{vb}*

sul tasto, senza vibrato

Detailed description: This block contains the first system of the musical score. It features five staves: Clarinet in Bb, Horn in F, Piano (Grand Staff), Violin, and Viola. The Clarinet part has a long note with a dynamic marking from *ppp* to *p*. The Horn part has a melodic line with dynamics *ppp*, *p*, and *ppp*. The Piano part includes a *ped.* marking and an *8^{vb}* octave transposition. The Viola part has a *pp* dynamic and the instruction 'sul tasto, senza vibrato'. The system concludes with a 7-measure rest for the Clarinet.

4

pp *p* *pp* *p* *ppp*

pp

(loco)

5/4

5/4

5/4

5/4

5/4

5/4

Detailed description: This block contains the second system of the musical score. It features five staves: Clarinet in Bb, Horn in F, Piano (Grand Staff), Violin, and Viola. The Clarinet part has dynamics *pp*, *p*, *pp*, *p*, and *ppp*. The Horn part has a *pp* dynamic. The Piano part includes a *(loco)* marking. The system concludes with a 5/4 time signature change for all parts.

7

ppp pp pp p pp

mp P dim. pp

(8)

9

A

pp pp pp

p p p p

espressivo. p mp

(8)

11

p

ord.
mp espressivo

p

pp

⑧

14

mp espressivo

pp

p

⑧

17

3/4 5/4 4/4

p *p* *pp*

ppp

pp *ppp*

8^{va}

8^{vb}

pp *ppp*

3/4 5/4 4/4

pp *ppp*

3/4 5/4 4/4

20 **B**

4/4

p

(8) *pizz*

pp *dim.* *p* *arco* *molto espress.*

p espressivo *mp* *pp* *p*

3 3 3

23

3/4 4/4

p

8va

mf

3

mp

26

3 3

p mp pp

3

p mp p mp p

(8) loco

mp

mf

3

29

Musical score for measures 29-31. The score is written for a grand piano with four staves. The first two staves are empty. The third staff (treble clef) contains the main melodic line with triplets and dynamic markings: *mf*, *p*, and *pp dolce*. The fourth staff (bass clef) contains a supporting line with dynamic markings: *mf*, *p*, *pp*, and *p*. The key signature is one sharp (F#).

32

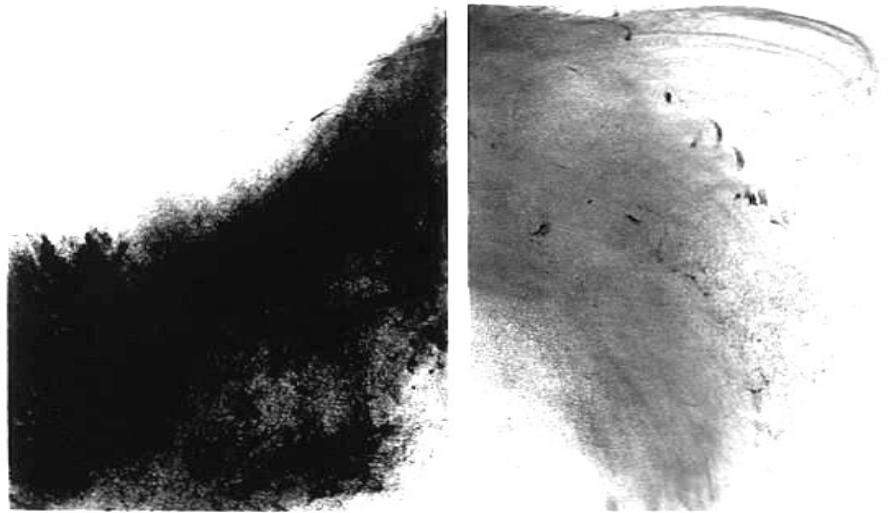
Musical score for measures 32-34. The score is written for a grand piano with four staves. The first staff (treble clef) contains a melodic line with dynamic markings: *pp*, *p molto espress.*, *mp*, and *pp*. The second staff (treble clef) contains a melodic line with dynamic markings: *ppp* and *5*. The third staff (bass clef) contains a melodic line with dynamic markings: *ppp* and *5*. The fourth staff (bass clef) contains a melodic line with dynamic markings: *p* and the instruction *sul tasto*. The key signature is one sharp (F#).

Manuel Torres Arias

Perpetuo|Súbito

for six players

2013



Perpetuo|Súbito

Instrumentation:

Clarinet in Bb/ Bass clarinet in Bb

French Horn

Trumpet in C

Trombone

1 Percussionist:

-Timpani (26 & 29inches)

-Crash cymbal

-China cymbal

-Crotales (lower octave)

Piano

Duration: ca. 7:30 min.

Score in C

Perpetuo|Súbito

Manuel Torres Arias
2013

Andante maestoso e solenne $\text{♩} = 84$



The score is written for a full orchestra and includes the following parts:

- Bass Clarinet/ Bb clarinet:** Rests throughout the piece.
- French Horn:** Enters in the 5th measure with a half note, then continues with a melodic line in 3/4, 2/4, and 3/4 time signatures. Dynamics range from *mp* to *p*.
- Trumpet in C:** Enters in the 5th measure with a half note, then continues with a melodic line in 3/4, 2/4, and 3/4 time signatures. Dynamics range from *mp* to *ppp*.
- Trombone:** Enters in the 5th measure with a half note, then continues with a melodic line in 3/4, 2/4, and 3/4 time signatures. Dynamics range from *sfp* to *pp*.
- Timpani:** Features a rhythmic pattern in 3/4, 5/8, 3/4, 2/4, and 3/4 time signatures. Dynamics range from *mf* to *pp*.
- Tam-tam/ Crotales:** Features a rhythmic pattern in 3/4, 5/8, 3/4, 2/4, and 3/4 time signatures. Dynamics range from *mf* to *p*. Includes markings for *l.v.* and *To T.-t.*
- Piano:** Features a rhythmic pattern in 3/4, 5/8, 3/4, 2/4, and 3/4 time signatures. Dynamics range from *f* to *p dolce*. Includes markings for *espressivo ma non rubato*.

9

B. Cl. *ppp* *p* *p* *pp* *p*

Hn. *pp* *pp* *p* *mp* *pp*

C Tpt. *pp* *p* *pp* *pp* *mp* *pp*

Tbn. *pp* *p* *pp* *mp* *pp* *mp*

Timp. 3 3

T.t. Tam-tam *pp* Crotales *mp* l.v. sempre l.v.

Pno. *mf* *mp*

vibrato ord

3

2/4 3/4 2/4 3/4 2/4 3/4

Detailed description: This page of a musical score, numbered 2, contains staves for B. Cl., Hn., C Tpt., Tbn., Timp., T.t., and Pno. The B. Cl. part features a triplet of eighth notes marked with an asterisk and 'vibrato', followed by a melodic line with dynamics *ppp*, *p*, *p*, *pp*, and *p*. The Hn. part begins with an accent on a *pp* note, followed by *pp*, *p*, *mp*, and *pp*. The C Tpt. part has *pp*, *p*, *pp*, *pp*, *mp*, and *pp*. The Tbn. part has *pp*, *p*, *pp*, *mp*, *pp*, and *mp*. The Timp. part has triplet markings. The T.t. part includes Tam-tam and Crotales with dynamics *pp* and *mp*, and 'l.v.' markings. The Pno. part has *mf* and *mp* dynamics. The score is divided into measures with time signatures 2/4 and 3/4.

15

B. Cl.

Musical staff for B. Cl. (Bass Clef). The staff contains a melodic line with dynamics *pp*, *mp*, *ppp*, *pp*, and *mp*. It includes a triplet of eighth notes and a slur over a phrase.

Hn.

Musical staff for Hn. (Treble Clef). The staff contains a melodic line with dynamics *mp*, *pp*, *pp*, *mp*, and *pp*. It includes a slur over a phrase.

C Tpt.

Musical staff for C Tpt. (Treble Clef). The staff contains a melodic line with dynamics *mp*, *pp*, *mp*, *pp*, *pp*, and *mp*. It includes a slur over a phrase.

Tbn.

Musical staff for Tbn. (Bass Clef). The staff contains a melodic line with dynamics *p*, *mp*, *pp*, *mp*, and *pp*. It includes a slur over a phrase.

Timp.

Musical staff for Timp. (Bass Clef). The staff contains a rhythmic line with triplets of eighth notes.

Crot.

Musical staff for Crot. (Treble Clef). The staff contains a rhythmic line with eighth notes.

Pno.

Musical staff for Pno. (Grand Staff). The staff contains a piano accompaniment with dynamics *mf*. It includes a slur over a phrase.

20

B. Cl. *p mp pp pp mp*

Hn. *p p mp p pp pp*

C Tpt. *ppp mp pp p mp pp pp*

Tbn. *mp p*

Timp. *3 3 3 3*

Crot. *mp* Tam-tam l.v. Crotales *3 3*

Pno. *p mf mp mf* *8^{ub}* *espressivo, cantabile*

B. Cl. *pp* *mfp*

Hn. *mp* *pp* *mp* *p* *mp*

C Tpt. *pp* *mp* *pp* *p* *mfp*

Tbn. *pp* *p* *p* *mfp*

Timp.

Crot.

Pno. *mp* *p* *mf* *mp* *mf* *espress.*

Detailed description: This page of a musical score, numbered 29, features seven staves. The B. Cl. staff (bass clef) has rests for the first three measures and a melodic phrase in the fourth measure, marked *pp* and *mfp*. The Hn. staff (treble clef) plays a melodic line with dynamics *mp*, *pp*, *mp*, *p*, and *mp*. The C Tpt. staff (treble clef) has a melodic line with dynamics *pp*, *mp*, *pp*, *p*, and *mfp*. The Tbn. staff (bass clef) has rests for the first three measures and a melodic phrase in the fourth measure, marked *pp*, *p*, *p*, and *mfp*. The Timp. and Crot. staves play rhythmic patterns with triplets. The Pno. staff (grand staff) features a complex melodic and harmonic texture with dynamics *mp*, *p*, *mf*, *mp*, and *mf*, including an *espress.* marking and triplet figures.

34

to clarinet

B. Cl. *mf*

Hn. *mf* *mp* *p* *pp* *mp* *p* *mf*

C Tpt. *pp* *mp* *p* *mf*

Tbn. *mp* *pp* *mp* *p* *mf*

Timp. *mf*

Crot.

Pno. *mp* *p* *mf* *f*

8va

Detailed description: This page of a musical score, numbered 34, features seven staves. The top staff is for Bass Clarinet (B. Cl.), which is mostly silent with a few notes at the beginning. The Horn (Hn.) and Trumpet (C Tpt.) staves have melodic lines with dynamic markings ranging from *mf* to *pp*. The Trombone (Tbn.) staff has a similar melodic line with dynamics from *mp* to *mf*. The Timpani (Timp.) staff plays a rhythmic pattern of eighth notes with triplets, marked *mf*. The Crotales (Crot.) staff has a few notes. The Piano (Pno.) staff is the most active, with a complex texture of chords and moving lines, marked with dynamics from *mp* to *f*. An 8va marking is present above the piano staff in the third measure.

A

39 Clarinet in B \flat

This musical score page features six staves. The Clarinet in B \flat staff (top) begins with a dynamic of *f* *espressivo* and includes crescendos to *mf* and *mp*. The Horn, C Trumpet, and Tuba staves show dynamics of *pp*, *p*, and *mp*. The Timpani staff features a triplet of eighth notes with a *pp* dynamic. The Piano staff includes triplets and dynamics of *mp*, *p*, and *mp*. The score is marked with various dynamics and articulations throughout.

47

Cl. *mf* *f* *mp* *mf* *p* *mf* *mp*

Hn. *mp* *pp* *mp* *pp* *pp* *mp* *p*

C Tpt. *pp* *mp* *pp* *pp* *mp*

Tbn. *pp* *mp* *p* *mp* *p*

Timp. *p* *mf* *p* *mp* *p* *mp*

Pno. *p* *mf* *p* *mp* *p* *mp*

Detailed description: This page of a musical score, numbered 47, features six staves. The Clarinet (Cl.) staff is in treble clef and contains a melodic line with dynamic markings *mf*, *f*, *mp*, *mf*, *p*, *mf*, and *mp*. The Horn (Hn.) staff is in bass clef, starting with *mp* and *pp*, then *mp*, *pp*, *pp*, *mp*, and *p*. The C Trumpet (C Tpt.) and Trombone (Tbn.) staves are in treble and bass clefs respectively, with dynamics *pp*, *mp*, *pp*, *pp*, *mp* and *pp*, *mp*, *p*, *mp*, *p*. The Timpani (Timp.) staff is in bass clef with dynamics *p*, *mf*, *p*, *mp*, *p*, and *mp*. The Piano (Pno.) staff is in grand staff with dynamics *p*, *mf*, *p*, *mp*, *p*, and *mp*. The score includes various articulations such as slurs, accents, and triplets.

53

Cl. *f mp f mp f mf f*

Hn. *mp pp p mp p mp pp mp p mfp*

C Tpt. *pp*

Tbn. *mp p*

Timp. *mp pp mp*

Pno. *mf p mp mf p mp*

8^{va}

Detailed description: This page of a musical score, numbered 10, contains measures 53 through 60. The score is for a full orchestra and piano. The instruments and their parts are: Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The Clarinet part features melodic lines with triplets and dynamic markings of *f*, *mp*, *f*, *mp*, *f*, *mf*, and *f*. The Horn part has a more active role with dynamics ranging from *mp* to *pp* and *mfp*. The Trumpet and Trombone parts are mostly silent, with the Trombone playing a few notes in the final measures. The Timpani part provides a rhythmic accompaniment with triplets and dynamics of *mp* and *pp*. The Piano part is highly textured, featuring numerous triplets in both hands, with dynamics of *mf*, *p*, *mp*, and *mf*. An *8^{va}* marking indicates an octave transposition for the piano in the final measures.

59

Cl. *mp* *mf* *mp* *mf* *f* *mp*

Hn. *mp* *p* *mp* *p* *mp* *pp* *mp* *p*

C Tpt. *mp* *pp* *mp* *pp* *p* *pp* *mp* *pp*

Tbn. *mp* *p* *mp* *mp* *pp* *p* *mp*

Timp. *pp* *mp* *p* *mp*

Pno. *loco* *p* *mp* *mf* *p* *mp* *p* *mf* *p*

Detailed description: This page of a musical score, numbered 59, features six staves. The Clarinet (Cl.) staff is in treble clef and contains a melodic line with slurs and a triplet of eighth notes. The Horn (Hn.) staff is in bass clef with a similar melodic line. The C Trumpet (C Tpt.) staff is in treble clef and has a more rhythmic, eighth-note pattern. The Trombone (Tbn.) staff is in bass clef with a melodic line. The Timpani (Timp.) staff is in bass clef and plays a rhythmic pattern of eighth notes with triplet markings. The Piano (Pno.) staff is in grand staff (treble and bass clefs) and features a complex accompaniment with slurs, triplets, and a 'loco' marking. Dynamic markings such as *mp*, *mf*, *f*, *pp*, and *p* are used throughout to indicate volume changes. Articulation marks like accents and slurs are also present.

65

Cl. *mf* *mp* *mf* *mp* *mf* *f* *ff*

Hn. *mp* *ppp* *p* *mp* *p* *mf* *p* *mfp*

C Tpt. *mp* *pp* *mp* *pp* *mf* *pp* *mfp*

Tbn. *p* *mp* *mf* *p* *mfp*

Timp. *p* with hands, roll with fingers

Pno. *mp* *f* *mp* *p* *mf* *mp* *mf* *f*

Detailed description: This page of a musical score covers measures 65 to 70. It features six staves: Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The Clarinet part begins with a triplet of eighth notes and features a dynamic range from mezzo-forte (mf) to fortissimo (ff). The Horn part starts with a triplet of eighth notes and includes dynamics from pianissimo (ppp) to mezzo-forte (mf). The C Trumpet and Trombone parts also feature triplet markings and dynamics ranging from pianissimo (pp) to mezzo-forte (mf). The Timpani part is marked with a piano (p) dynamic and includes the instruction 'with hands, roll with fingers' above the staff. The Piano part is complex, with dynamics ranging from mezzo-piano (mp) to fortissimo (f), and includes several triplet markings in both hands.

stringendo

To B. Cl.

The musical score consists of six staves. The top staff is for Clarinet (Cl.), starting at measure 76. It features a melodic line with dynamic markings of *f*, *mf*, and *f*. The second staff is for Horn (Hn.), with dynamics ranging from *mf* to *pp* and *p* to *f*. The third staff is for Cornet Trumpet (C Tpt.), with dynamics of *mf*, *pp*, *p*, and *f*. The fourth staff is for Trombone (Tbn.), with dynamics of *mf*, *mp*, *p*, *mf*, *p*, and *f*. The fifth staff is for Timpani (Timp.), showing a rhythmic pattern. The bottom staff is for Piano (Pno.), featuring complex textures with triplets, slurs, and dynamics from *p* to *sf*. The score concludes with a double bar line and repeat dots.

B Energico ♩=90

83

B. Cl.

Hn.

C Tpt.

Tbn.

T.-t.

Pno.

f

lip vibrato

f *mp*

simile

f *p* *f*

marcato, in rilievo

f

Tam-tam

f

l.v.

(white keys cluster)

secco

89

This musical score page contains six staves for measures 89 through 94. The instruments are B. Cl., Hn., C Tpt., Tbn., T.-t., and Pno. The score is divided into two systems of three measures each, with a key signature change from B-flat major to B major at the start of the second system. The B. Cl. part begins in measure 89 with a whole rest, then enters in measure 90 with a half note G2 (marked *mp*), followed by a half note A2 (marked *f*) in measure 91. The Hn. part features a melodic line with slurs and accents, starting in measure 89. The C Tpt. part plays a rhythmic eighth-note pattern, with dynamics ranging from *f* to *mp*. The Tbn. part plays a simple melodic line with accents. The T.-t. part is silent throughout. The Pno. part has a sparse accompaniment with chords in the bass clef, marked *mf* and *mp*.

B. Cl. *mp* *f*

Hn.

C Tpt. *f* *mp* *mf* *f* *mf*

Tbn.

T.-t.

Pno. *mf* *mp*

95

B. Cl. *f* *mf* *ff* *f* *tr* *slap tongue*

Hn. *f*

C Tpt. *f* *ff* *f*

Tbn. *ff*

T.-t. *mf* *mp*

Pno.

Detailed description: This page of a musical score, numbered 95, features six staves. The B. Cl. staff begins with a sixteenth-note sixteenth-note sixteenth-note triplet marked *f*, followed by a sixteenth-note sixteenth-note sixteenth-note triplet marked *mf*, and then a sixteenth-note sixteenth-note sixteenth-note triplet marked *ff*. A trill is indicated above a note, and a 'slap tongue' instruction is written above the staff. The Hn. staff has a sixteenth-note sixteenth-note sixteenth-note triplet marked *f*. The C Tpt. staff has a sixteenth-note sixteenth-note sixteenth-note triplet marked *f*, followed by a sixteenth-note sixteenth-note sixteenth-note triplet marked *ff*, and then a sixteenth-note sixteenth-note sixteenth-note triplet marked *f*. The Tbn. staff has a sixteenth-note sixteenth-note sixteenth-note triplet marked *ff*. The T.-t. staff has a sixteenth-note sixteenth-note sixteenth-note triplet marked *mf*, followed by a sixteenth-note sixteenth-note sixteenth-note triplet marked *mp*. The Pno. staff is empty.

101

B. Cl.

Hn.

C Tpt.

Tbn.

T.-t.

Pno.

ff — *mf* *f* *mp* *f* *p* — *mf*

mf *f* *mf*

mf *f* *mf*

sf *mp* — *f* — *mf* *f* *p* — *mf*

3 flz.

3 3 3 3 3 3 3

107

B. Cl. *mp* *mf* *p* *f subito* *tr* *3*

Hn. *mp* *p* *f subito* *3* *3* *3* *3* *3*

C Tpt. *mp* *p* *f subito* *tr* *3*

Tbn. *mp* *p* *f subito*

T.-t. *mp*

Pno.

The score consists of six staves. The B. Cl. staff starts with a measure of 8/8, followed by 5/8, 3/4, 2/4, and 5/8. The Hn. staff starts with a measure of 8/8, followed by 5/8, 3/4, 2/4, and 5/8. The C Tpt. staff starts with a measure of 7/8, followed by 5/8, 3/4, 2/4, and 5/8. The Tbn. staff starts with a measure of 8/8, followed by 5/8, 3/4, 2/4, and 5/8. The T.-t. staff has rests in the first three measures, followed by a note in the fourth measure (2/4) and a note in the fifth measure (5/8). The Pno. staff has rests in all measures.

119

B. Cl.

Hn.

C Tpt.

Tbn.

T.-t.

Pno.

lip vibrato

simile...

p

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. The score is in 4/8 time and consists of six staves. The instruments are B. Cl. (Bass Clarinet), Hn. (Horn), C Tpt. (C Trumpet), Tbn. (Tuba), T.-t. (Timpani), and Pno. (Piano). The B. Cl., Hn., and Tbn. parts feature a melodic line with various articulations such as accents and slurs. The C Tpt. part is characterized by a rhythmic pattern of eighth notes, with the instruction 'lip vibrato' in the first measure and 'simile...' in the fourth. The T.-t. part is mostly silent, with a single note in the sixth measure marked with a dynamic of *p*. The Pno. part is also silent throughout the page.

125

B. Cl. *mf* *sf* *mp*

Hn. *mf* 3 3 3

C Tpt. *mf* *cresc.* 3 3

Tbn. *mf* *cresc.*

T.-t. *mp*

Pno.

Detailed description: This page of a musical score begins at measure 125. It features six staves: B. Cl. (Bass Clarinet), Hn. (Horn), C Tpt. (C Trumpet), Tbn. (Tuba), T.-t. (Timpani), and Pno. (Piano). The B. Cl. part starts with a dynamic of *mf* and includes accents (*v*) and a crescendo leading to *sf* and then *mp*. The Hn. part features a melodic line with slurs and triplets, starting at *mf*. The C Tpt. part has a rhythmic pattern of eighth notes, starting at *mf* and including a *cresc.* marking. The Tbn. part mirrors the B. Cl. part with accents and a *cresc.* marking. The T.-t. part has a simple rhythmic pattern starting at *mp*. The Pno. part is currently silent. The score includes various time signatures: 2/4, 3/4, 6/8, and 7/8.

131

To Cl.

B. Cl. *f* *mp* *mf* *f*

Hn. *f* *mf* *f*

C Tpt. *f* *mf* *f* *mf* *f*

Tbn. *f*

T.-t. *p*

Pno.

The score consists of six staves. The B. Cl. staff has a dynamic range from *f* to *mp* and *mf* to *f*. The Hn. staff features triplets and dynamics from *f* to *mf*. The C Tpt. staff includes triplets and dynamics from *f* to *mf*. The Tbn. staff has a dynamic of *f*. The T.-t. staff has a dynamic of *p* and includes a trill. The Pno. staff is mostly silent with some rests.

137

Molto stringendo

Aprox 8- 12 sec *

B. Cl.

Hn.

C Tpt.

Tbn.

T.-t.

Pno.

ff

ff

ff

mf

f

f

8^{vb}

Ped.

Sufficient time shall be given for the percussionist to prepare and grab the bow. The sound of the bowed cymbal must blend with the resonance of the Tam-Tam with a *P* dynamic

C Estático ♩=60

Clarinet in B \flat

142

B. Cl. *ppp*

Hn. *ppp*

C Tpt.

Tbn.

Crash cymbal con arco over Timpani I l.v. Move pedal up and down (gliss. ad lib.) l.v. simile... (l.v.) (do not damp)

pp <

pp <

pp <

pp <

Crotales: soft stick l.v.

dolce, molto espress.

pp

p

loco

mp > pp

p

8va

loco

8vb

Red.

152

Cl. *pp* *p* **6** **6** *stringendo*

Hn. *sf* *pp* *sf*

C Tpt. *pp* **6**

Tbn. *sf* *pp* *sf*

Timp. (l.v.) *pp* *mp* to timpani II w. China cymbal

arco *pp*

Pno. *mp* *mf* *mp* *sf* *deciso!* *mf* *sf*

D A Tempo

156 *molto espressivo*

Cl. *mp* *mf* *p* *pp* *non espressivo* *mp* *p* *3*

Hn.

C Tpt.

Tbn.

Timp. China cymbal over Timpani II *pp* *mp* simile. ad. lib *pp* *mp*

Pno. *mp* *5* *3* *5*

8va
8vb
Ped.

Detailed description: This page of a musical score, numbered 156, is titled 'D A Tempo'. It features six staves: Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The Clarinet part begins with a *molto espressivo* instruction and a dynamic of *mp*. It contains several triplet figures and a dynamic crescendo from *mf* to *pp*. A *non espressivo* section follows with a dynamic of *mp* and triplet figures, ending with a *p* dynamic. The Horn, C Trumpet, and Trombone parts are mostly rests, with some time signature changes from 3/4 to 4/4. The Timpani part includes 'China cymbal over Timpani II' with dynamics *pp* and *mp*, and a 'simile. ad. lib' section with dynamics *pp* and *mp*. The Piano part features a *mp* dynamic and includes a quintuplet (*5*) and a triplet (*3*) in the right hand, and a quintuplet (*5*) in the left hand. Pedal markings (8va, 8vb, Ped.) are present at the bottom.

160 *molto espress* **Stringendo** $\text{♩} = \text{♩}$

Cl. *mp* *mf* *sfp* *mp* *p* *mp* *f*

Hn. *pp* *sf*

C Tpt. *pp* *sf*

Tbn. *pp* *sf*

Timp. *pp* l.v. (l.v. no gliss) remove cymbals.

Pno. *pp* *mp* *mf* *f*

E Vivo ♩=120

165

Cl.

Hn. *mf*

C Tpt.

Tbn.

Timp.

Pno. *mf* *p* *mf* *p*

Detailed description: This page of a musical score is for measures 165-167. It features six staves: Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The key signature is E major (one sharp) and the time signature is 4/4. The tempo is marked 'Vivo' with a quarter note equal to 120 beats per minute. The Clarinet, C Trumpet, and Trombone parts are mostly silent, indicated by rests. The Horn part has a few notes in measure 165. The Timpani part has rests. The Piano part is the most active, featuring a complex melodic line with many slurs and ties. The piano part starts with a *mf* dynamic and has dynamic markings of *p* and *mf* throughout. The piano part is written in a grand staff (treble and bass clefs).

168

Cl.

molto espressivo
p *mf* *mp*

Hn.

mp *p*

C Tpt.

con sord
sfmf *mp*

Tbn.

Timp.

Pno.

mp

175

Cl. *mf* *mp*

Hn.

C Tpt. *mp* *p*

Tbn. *p* *pp*

Timp.

Pno. *mp* *p* *mp*

Detailed description: This page of a musical score covers measures 175 to 178. It features six staves: Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The music begins in 3/4 time at measure 175. At measure 176, the time signature changes to 4/4. The Clarinet part starts with a melodic line marked *mf* in measure 175, which continues into measure 176 and then changes to *mp* in measure 177. The Horn part provides harmonic support with sustained chords. The C Trumpet and Trombone parts enter in measure 177 with a rhythmic pattern marked *mp*, which then softens to *p* in measure 178. The Trombone part features a triplet in measure 178 marked *pp*. The Piano part has a melodic line in measure 175 marked *mp*, which then moves to *p* in measure 177 and *mp* in measure 178. The Timpani part is silent throughout. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

179

Cl. *mf* *p* *mp* *mf* 3

Hn. *ppp* *P sempre*

C Tpt.

Tbn. *p*

Timp.

Pno. *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 179 to 184. The score is for a full orchestra and piano. The key signature is one sharp (F#), and the time signature is 4/4. The Clarinet (Cl.) part begins in measure 179 with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. Dynamics range from *mf* to *p*. In measure 180, there is a quarter rest, followed by a quarter note C5, a quarter note D5, and a quarter note E5, all beamed together. Dynamics range from *mp* to *mf*. Measure 181 features a quarter note F#5, a quarter note G5, and a quarter note A5, also beamed together. A triplet of eighth notes (B5, C6, D6) follows. Dynamics range from *mp* to *mf*. Measure 182 has a quarter note B5, a quarter note C6, and a quarter note D6, beamed together. Dynamics range from *mf* to *pp*. The Horn (Hn.) part is silent in measures 179 and 180, then plays a half note G4 in measure 181. The Trumpet (C Tpt.) part is silent throughout. The Trombone (Tbn.) part plays a half note G2 in measure 179, followed by a half note G2 in measure 180, and a half note G2 in measure 181. Dynamics range from *p* to *ppm*. The Timpani (Timp.) part is silent throughout. The Piano (Pno.) part has a complex accompaniment. In measure 179, the right hand plays a half note G4, a quarter note A4, and a quarter note B4, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *pp* to *p*. In measure 180, the right hand plays a half note C5, a quarter note D5, and a quarter note E5, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *p* to *pp*. In measure 181, the right hand plays a half note F#5, a quarter note G5, and a quarter note A5, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *p* to *pp*. In measure 182, the right hand plays a half note B5, a quarter note C6, and a quarter note D6, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *p* to *pp*. In measure 183, the right hand plays a half note C6, a quarter note D6, and a quarter note E6, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *p* to *pp*. In measure 184, the right hand plays a half note F#6, a quarter note G6, and a quarter note A6, beamed together. The left hand plays a half note G2, a quarter note A2, and a quarter note B2, beamed together. Dynamics range from *p* to *pp*.

183

Cl. *p* *mf* *mp* *mf* *mp* *mf* *mp*

Hn.

C Tpt. *p* con sord.

Tbn. *p*

Timp.

Pno. *p* *pp* *mp* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 183 to 186. The music is in 4/4 time. The Clarinet (Cl.) part features a melodic line with triplets and dynamic markings of *p*, *mf*, *mp*, and *mf*. The Horn (Hn.) part is mostly silent, with a few notes in measure 184. The Trumpet (C Tpt.) part starts in measure 184 with a *p* dynamic and includes the instruction "con sord.". The Trombone (Tbn.) part has a melodic line with triplets and a *p* dynamic. The Timpani (Timp.) part is silent throughout. The Piano (Pno.) part has a complex accompaniment with dynamic markings of *p*, *pp*, *mp*, *pp*, *p*, and *pp*. The score includes various musical notations such as slurs, triplets, and dynamic hairpins.

187

Cl. *mf* *p* *mp* *p* *mf* *mp*

Hn.

C Tpt.

Tbn.

Timp.

Pno. *p* *pp* *p* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 187 to 190. The score is arranged in a grand staff with six parts: Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The Clarinet part features a melodic line with a triplet in measure 187, a slur over measures 188-190, and a dynamic range from *mf* to *mp*. The Horn part provides harmonic support with chords and rests. The Trumpet and Trombone parts have sparse entries, including a triplet in the trumpet in measure 190. The Piano part has a complex texture with multiple slurs and a dynamic range from *pp* to *p*. The score includes various time signatures: 2/4, 3/4, and 4/4.

190

Cl. *mf* *f* *mp* *mf* *mp* *f* *p*

Hn.

C Tpt.

Tbn.

Timp.

Pno. *p* *mp* *p* *mp* *p*

Detailed description: This page of a musical score covers measures 190 to 193. The music is in 3/4 time and features a key signature of one flat (B-flat). The instruments and their parts are: Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), and Piano (Pno.). The Clarinet part is the most complex, starting with a half note B-flat in measure 190, followed by a melodic line with slurs and triplets. Dynamics range from mezzo-forte (mf) to piano (p). The Horn part consists of block chords in measures 190 and 191, followed by a melodic line in measures 192 and 193. The Trumpet and Trombone parts have sparse rhythmic figures and block chords. The Piano part features a melodic line with slurs and a steady accompaniment in the left hand. Dynamics for the piano range from piano (p) to mezzo-piano (mp).

194

Cl. *mf* *p* *mf* *f* *ff*

Hn. *mf* *cuivré*

C Tpt. *mf*

Tbn. *mf*

Timp. Timpani *mp* *sf*

Pno. *mp* *mf*

198

Cl. *f* *ff* *f* *ff*

Hn. *=sf* *f* *f* *ff* *cuivré*

C Tpt. *=sf* *f* *ff*

Tbn. *=sf* *mf* *flz.* *f* *ff*

Timp. *=sf* *mf* *sf* *sf* *ff*

Pno. *=sf* *mf* *f*

tr *b* take out mute senza sord

ghss.

203

Cl.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

sf

ff

mf

fff

sfmp

ff

mf

fff

sfmp

ff

mf

fff

tr

f

mf

mp

fff

8vb

sf

Manuel Torres-Arias



For soprano and piano

2016

Cenzontle ('the one with the 400 voices') is the Mexican mockingbird. According to a legend of the Purépecha people of south west Mexico, his song was the genius that inspired the gods to "paint everything that exists". His chant was so cherished by humankind that they started caging the bird in order to possess his mystic song, leading to the anger of the gods and the ensuing debacle.

The text was composed by the composer by freely adapting some passages of the legend from the public domain.

M.T.

<i>Canto de la tierra, de los árboles,</i>	<i>Song of the earth of the trees</i>
<i>Al alba el color es el sonido,</i>	<i>At dawn the color is the sound,</i>
<i>La voz del cosmos que se pinta</i>	<i>The voice of the cosmos that is being painted</i>
<i>Con tu canto enjaulado</i>	<i>With your caged song</i>
<i>El sonido se encierra, se expande</i>	<i>The sound encloses, expels</i>
<i>Cautivo tu canto,</i>	<i>Captive your song,</i>
<i>Hasta las nubes</i>	<i>Up to the clouds</i>
<i>La música detrás de las barras</i>	<i>The music behind the bars</i>
<i>Somos jaulas</i>	<i>We are cages</i>



This piece was composed with the generous support of the Mexican National Fund for Culture and the Arts (FONCA)

Duration ca. 5 min.



Cenzontle

Manuel Torres Arias
2016

Misterioso $\text{♩} = 64-72$

Soprano

Piano

pp dolce *p* *pp* *p* *loco*

8^{va} *ca. 8-10''* *ca. 8-10''*

Red. sempre *ppp* *8^{vb}*

5

S.

Pno.

pp *p* *pp*

8^{va}

9

S.

Pno.

pp *p* *pp* *leggero*

8^{va}

14

S.

Pno.

(8)

pp *cresc.* *mp*

18

A

S.

Pno.

pp *mp* *p*

ca 3 nto

loco *pp* *mp* *pp*

3

3

3

8^{va}

21

S.

Pno.

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

de la tie rra de los ar

3

3

3

3

3

3

8^{va}

24

S. *pp*
boles

Pno. *pp* *p* *ppp* *loco*

B

27

S. *mp*
alal -

Pno. *pp* *leggiere* *poco*

30

S. *p* *mp* *p* *mp* *p* *mp*
ba el co lor co lo or

Pno. *pp* *p* *pp* *p*

8^{vb}

34 *ppp* *mp* *pp* *mp*

S. *es el so ni*

Pno. *pp*

(8) *8va* *8vb*

37 *p* *mp* *p* *mp*

S. *do la vo z*

Pno. *p*

(8)

41 *pp* *mp* *p* *mf*

S. *del co*

Pno. *mp* *pp* *mp* *p*

(8)

C

44 *> pp*

S. *p* *mp*

smos que se pi nta

Pno. *(8)* *loco* *mp* *p* *mp* *pp*

(8)

D

47 *p* *mf* *p cresc.*

S. tu

Pno. *mp* *p* *cresc.*

(8)

stringendo

Poco più mosso

50 *mf* *p* *f* *mf* *f*

S. voz co n tu can

Pno. *mp* *mf* *f*

53

S.

mf *f* *mf*

to en jau la do

Pno.

mf

56

S.

f

can to en jau la

Pno.

59

S.

mf *mp*

do el

Pno.

mp

E

62 *mf* *p* *mf* *p* *f*

S. so ni do se en cie rra

Pno.

F

65 *mf* *mp* *mf* *f*

S. se e x pa nde cauti

Pno.

69

S. vo tu can_

Pno.

73

S.

Pno.

(8)

Ritenuito

77

S.

Pno.

(8)

molto espress.

8^{vb}

Tempo primo

81

S.

Pno.

(8)

86 *f* *mf* *mp* *p*

S. *mú* *si* *ca* *de*

Pno. *mf* *mp* *p* 8^{va} (8)

91

S. *tras* *de* *las* *ba*

Pno. 3

96

S. *rras*

Pno. 3

G

100 *pp* *p*

S. so mos jau

ad. lib. leggiero...
8^{va}

Pno. *pp*

(con Ped. al fine.)

104 *pp*

S. la

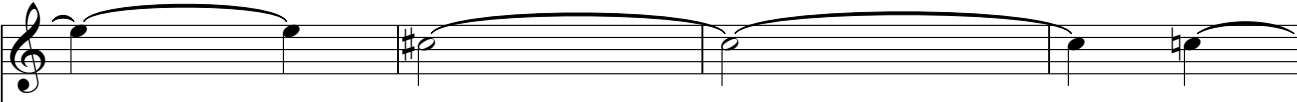
Pno. (8)

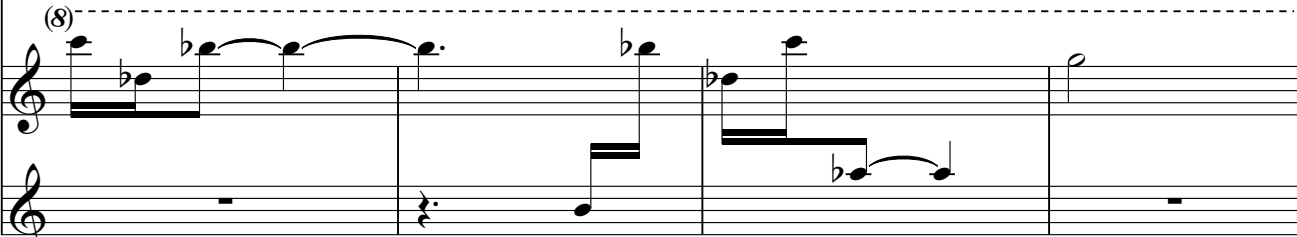
108

S. so mos

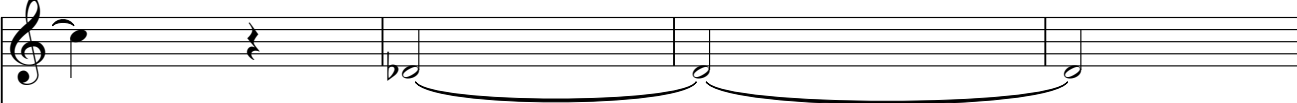
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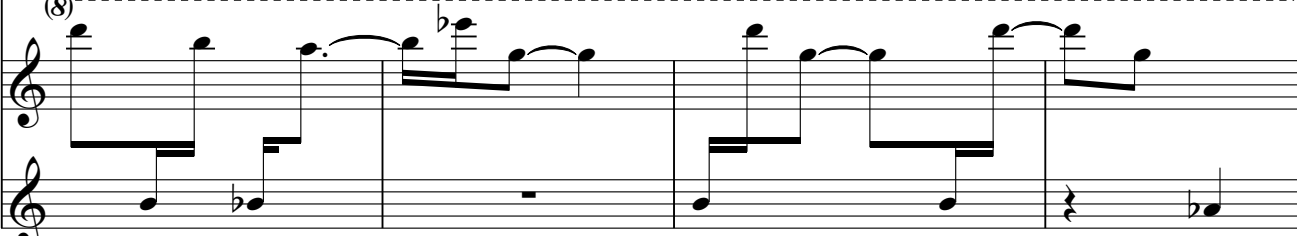
111

S. 
jau la

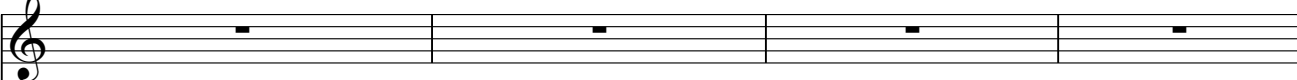
Pno. 

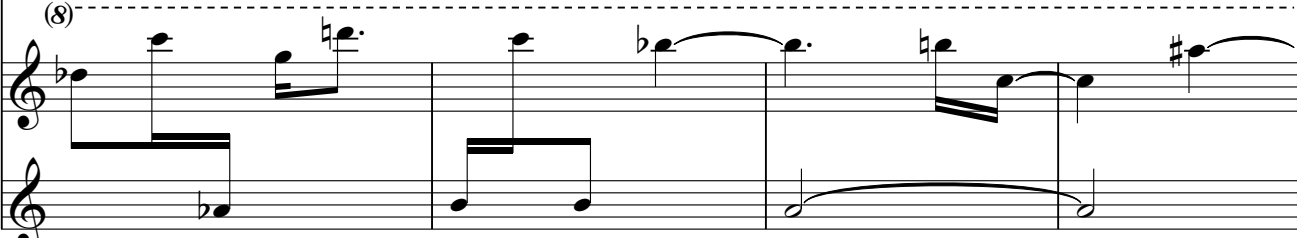
115

S. 
mmm...

Pno. 

119

S. 

Pno. 

123

S.

Pno.

127

S.

Pno.

poco rall.

131

S.

Pno.

*

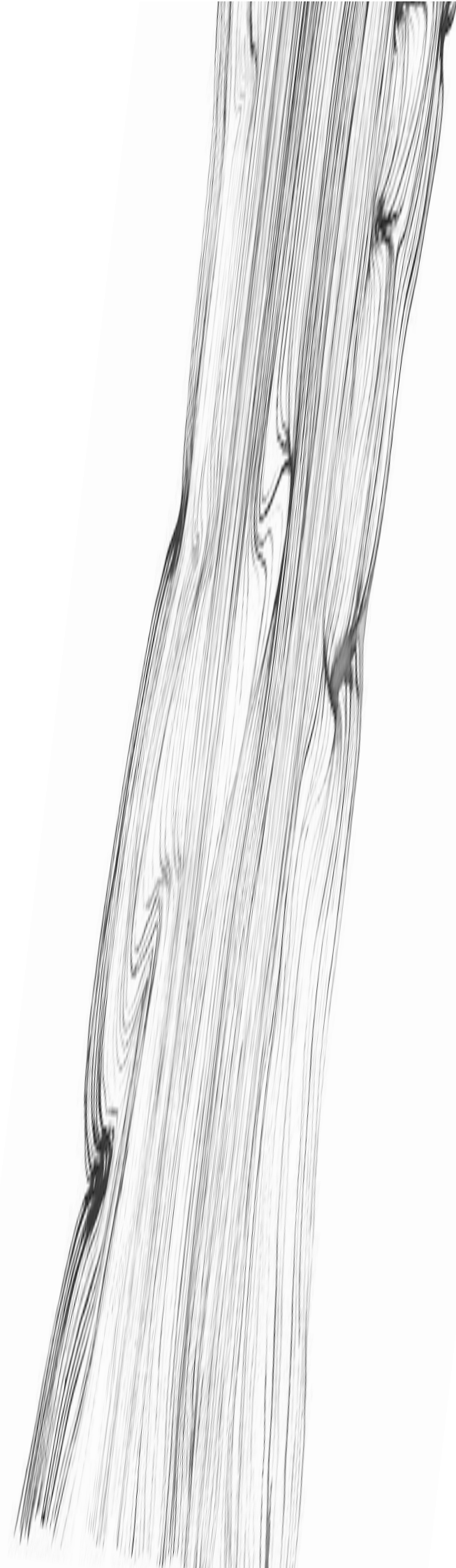
Manuel Torres Arias

Ricercare

for six instruments

2013

Score in C



Ricercare

For:

Flute

Clarinet in Bb

Vibraphone

Piano

Violin

Violoncello

Score in C

Duration ca. 5 min.

Ricercare

Manuel Torres Arias
2013

Misterioso $\text{♩} = 56$

(air only)

Flute *pp*

Clarinet in B \flat *ppp*

Vibraphone Soft mallets *ppp*

Piano

Violin

Violoncello *ppp* sul pont. *tr*

Detailed description: This system contains the first four measures of the piece. The Flute part begins with a *pp* dynamic and a long note. The Clarinet in B-flat part has a *ppp* dynamic and a long note. The Vibraphone part uses soft mallets and has a *ppp* dynamic with a long note. The Piano part is silent. The Violin part is silent. The Violoncello part has a *ppp* dynamic and a long note, with a *tr* (trill) marking above the staff.

A

Fl. *p* *mp*

Cl. *pp* *mp* *p* *mp* *molto espressivo*

Vib. *pp* *mp* *ppp* *p* *ppp* *dolce*

Pno. *pp dolce* *p* *mp* *p* *con Ped.* *8va.*

Vln.

Vc. *pp* *p* *mp* *mf*

Detailed description: This system contains measures 5 through 8. The Flute part has dynamics *p* and *mp*. The Clarinet part has dynamics *pp*, *mp*, *p*, and *mp*, with a *molto espressivo* marking. The Vibraphone part has dynamics *pp*, *mp*, *ppp*, *p*, and *ppp*, with a *dolce* marking. The Piano part has dynamics *pp dolce*, *p*, and *mp*, with triplets and a *con Ped.* marking. The Violin part is silent. The Violoncello part has dynamics *pp*, *p*, *mp*, and *mf*.

9

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

pp *mp* *p* *mp* *p*

p *ppp* *p* *ppp* *pp*

mp *pp* *pp*

s.p.

pp

B

12

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

ppp *p*

ppp *mf* *pp* *mp*

ppp *p* *pp* *p* *ppp*

pp *p* *p* *pp*

(loco)

sul pont

p *ppp*

sul tasto

pp *p*

15

Fl. *pp* (breath tone) *ppp*

Cl. *mf* *p* *pp*

Vib. *p* *pp* *ppp* *p* *pp*

Pno. *p* *ppp* *p* *pp*

Vln. *pp* *s.p.* *tr*

Vc. *ppp* *ord.* *ppp* *p*

18

Fl. *p*

Cl. *mp* *mf* *p* *mf* *p*

Vib. *ppp* *p* *pp* *p*

Pno. *p* *ppp*

Vln. *8^{va}*

Vc. *8^{va}*

21

Fl. *pp*

Cl. *mp* *p* *mp* *pp*

Vib. *ppp* *mp* *ppp*

Pno. *pp* *mp* *pp* *mp*

Vln. *pp*

Vc. *pp*

8va

loco

24

Fl. *fmp* *p*

Cl. *fmp* *p*

Vib. *pp* *mp* *pp*

Pno. *p* *pp* *mp*

Vln. *mp* *p*

Vc. *mp* *p* *pp*

col. legno

ord. IV.

27

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

mp *mf* *p*

mp *pp*

pp *mp*

p *mp* *pp*

30

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

p *ppp*

mp *mf* *fp*

mp *pp*

pp *p* *ppp*

col legno *p*

col legno *p*

33

Fl. *pp* *p* *pp*

Cl. *mp* *pp* *espress.* 7 *mp*

Vib. *p* *pp* *ppp* *mp* *pp* 3

Pno. *pp* *p* *pp*

loco 8^{ub}

Vln. *col legno* *p* 3

Vc. *col legno* *p* 3

D ♩ = 60

36

Fl. *p* *ppp*

Cl. *mp* *pp* *mp* *mfp* 3

Vib. *ppp* *p*

Pno. *pp*

Vln. *ord.* *pp*

Vc. *ord.* *pp* *p* *pp* *mp* *pp*

39

espressivo

Fl. *sfp* *mp* *pp* *p* *ppp*

Cl. *mp* *sfp* *pp* *pp* *p*

Vib. *p* *sfp* *pp* *pp* *p*

Pno. *mp* *pp*

Vln. *p* *pp* *pp* *p*

Vc. *p* *pp* *p* *pp* *ord.*

poco sul pont. *ord*

42

Fl. *p* *pp* *p* *pp*

Cl.

Vib. *pp* *p* *pp*

Pno. *p* *pp*

Vln. *pp* *poco sul pont.* *ord*

Vc. *p* *pp*

45

Fl. *p* *pp* *mp* *pp* *p*

Cl. *pp* *p*

Vib.

Pno. *p* *pp*

Vln. *mp* *pp* poco sul pont.

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

48

Fl. *p* *mp* *p* *mp* *pp* *mp* *pp*

Cl. *pp* *mp* *pp* *mp* *poco*

Vib. *mp* *pp* *mp* *pp*

Pno. *pp* sempre

Vln. ord *p* *pp* gliss. poco sul pont.

Vc. *p* *pp* *p* *pp*

F

51

Fl. *p* *pp*

Cl. *tr* *pp* *mp* *pp*

Vib.

Pno.

Vln. ord. *ppp* *p* *pp* *mp* *p espress.* *pp*

Vc. *pp* *mp* *pp*

Detailed description: This system contains measures 51, 52, and 53. The Flute part begins with a *p* dynamic and a long slur, transitioning to *pp* in measure 53. The Clarinet part features a trill in measure 52, followed by a melodic line with dynamics *pp*, *mp*, and *pp*. The Violin part starts with *ppp* and moves through *p*, *pp*, *mp*, *p espress.*, and *pp*. The Violoncello part has dynamics *pp*, *mp*, and *pp*. The Piano part provides harmonic support with various textures.

54

Fl. *tr* *mp* *p* *mf*

Cl. *mp* *pp* *mp*

Vib. *mp* *pp*

Pno.

Vln. *p espress.* *pp* *p*

Vc. *p* *pp*

Detailed description: This system contains measures 54, 55, and 56. The Flute part has a trill in measure 54, followed by dynamics *mp*, *p*, and *mf*. The Clarinet part has dynamics *mp*, *pp*, and *mp*, with a triplet in measure 55. The Violin part features a triplet in measure 54 and dynamics *p espress.*, *pp*, and *p*. The Violoncello part has dynamics *p* and *pp*. The Piano part continues with its accompaniment.

G

57

Fl. *mf* *p* *pp* *tr*

Cl. *pp* *mp* *pp* *tr*

Vib. *pp* *mp* *5*

Pno. *p* *pp* *mp* *pp* *8va* *b*

Vln. *pp* *p* *tr*

Vc. *mp* *pp* *sul pont.* *gliss.* *mp* *tr*

60

Fl. *p* *pp* *p* *3*

Cl. *(tr)* *p* *pp* *p* *3*

Vib. *p* *pp* *tr* *3*

Pno. *p* *pp* *p* *pp* *3*

Vln. *mp* *pp* *p* *pp*

Vc. *ord* *p* *pp* *p* *pp* *gliss.* *gliss.*

H

63

Fl. *sf* *f* *mp*

Cl. *sf* *f* *mp*

Vib. *sf* *f* *mp* *f*

Pno. *mp* *sf* *f* *mf*

Vln. *mf* *f* *mp* *f*

Vc. *p* *sf* *mf* *p* *f* *mp*

gliss. *poco sul pont.* *gliss.*

s.p. *ord* *s.p.*

66

Fl. *f* *mp* *f* *mp*

Cl. *f* *mf* *f*

Vib. *mp* *f*

Pno. *f* *mp* *f*

Vln. *mp* *f* *mf*

Vc. *f* *mp* *f* *p* *f* *p*

ord. *pizz* *arco* *ord.*

Musical score for measures 69-71. The score includes parts for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measure 69: *f* (triple), *p*. Measure 70: *mf*, *f* (trill). Measure 71: *f*.
- Cl.:** Measure 69: *mp*, *f*. Measure 70: *mf*, *f*. Measure 71: *mf*.
- Vib.:** Measure 69: *p*. Measure 70: *p*. Measure 71: *p* (l.v.).
- Pno.:** Measure 69: *f*. Measure 70: *mp*, *f*. Measure 71: *f*.
- Vln.:** Measure 69: *f*. Measure 70: *mp*, *f*. Measure 71: *f*.
- Vc.:** Measure 69: *f*. Measure 70: *mp*, *f*. Measure 71: *f*.

Musical score for measures 72-74. The score includes parts for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measure 72: *f* (triple), *mp*. Measure 73: *f*, *mp*, *f*. Measure 74: *f*. Includes instruction: **I** tongue pizz.
- Cl.:** Measure 72: *f*. Measure 73: *f*. Measure 74: *f*. Includes instruction: slap tongue.
- Vib.:** Measure 72: *mf*. Measure 73: *f*. Measure 74: *f*.
- Pno.:** Measure 72: *f*. Measure 73: *mp*. Measure 74: *f*.
- Vln.:** Measure 72: *mp*. Measure 73: *mp*. Measure 74: *mp*. Includes instruction: pizz.
- Vc.:** Measure 72: *mp*, *f*. Measure 73: *p*. Measure 74: *f*, *p*.

J

Musical score for measures 75-80, featuring Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Vibraphone (Vib.).

Measure 75: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), marked *sf*. Piano plays a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4), also marked *sf*. Violin and Viola play a half note (G3) marked *mf*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

Measure 76: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (C5, B4, A4) followed by a quarter note (G4), marked *sf*. Piano plays a triplet of eighth notes (C4, B3, A3) followed by a quarter note (G3), marked *sf*. Violin and Viola play a half note (G3) marked *f*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

Measure 77: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), marked *sf*. Piano plays a triplet of eighth notes (F3, E3, D3) followed by a quarter note (C3), marked *sf*. Violin and Viola play a half note (G3) marked *f*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

Measure 78: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (E4, D4, C4) followed by a quarter note (B3), marked *sf*. Piano plays a triplet of eighth notes (E3, D3, C3) followed by a quarter note (B2), marked *sf*. Violin and Viola play a half note (G3) marked *f*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

Measure 79: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (D4, C4, B3) followed by a quarter note (A3), marked *sf*. Piano plays a triplet of eighth notes (D3, C3, B2) followed by a quarter note (A2), marked *sf*. Violin and Viola play a half note (G3) marked *f*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

Measure 80: Flute, Clarinet, and Vibraphone play a triplet of eighth notes (C4, B3, A3) followed by a quarter note (G3), marked *sf*. Piano plays a triplet of eighth notes (C3, B2, A2) followed by a quarter note (G2), marked *sf*. Violin and Viola play a half note (G3) marked *f*, with the instruction "arco" above and "poco s.p." below. The Viola part is marked *f*.

rall.

81

Fl. *mf* *tr*

Cl.

Vib. *mp* *p*

Pno. *mf* *mp* *p*

Vln. *>mf*

Vc. *>mf* *mp* *p* *ord.*

K ♩=52

84

Fl. *mp* *mf* *p* *pp* *espressivo*

Cl. *p*

Vib. *p*

Pno. *p*

Vln.

Vc. *ppp*

L

87

Fl. *tr*
pp

Cl. *pp*

Vib. *p* *pp* 3

Pno. *pp* *morendo*

Vln. *pp*

Vc. *tr* *sul pont.* *p* *pp*

90 *rit.*

Fl.

Cl.

Vib. *ad lib. senza misura* *morendo* *ppp*

Pno. *8^{va}*

Vln.

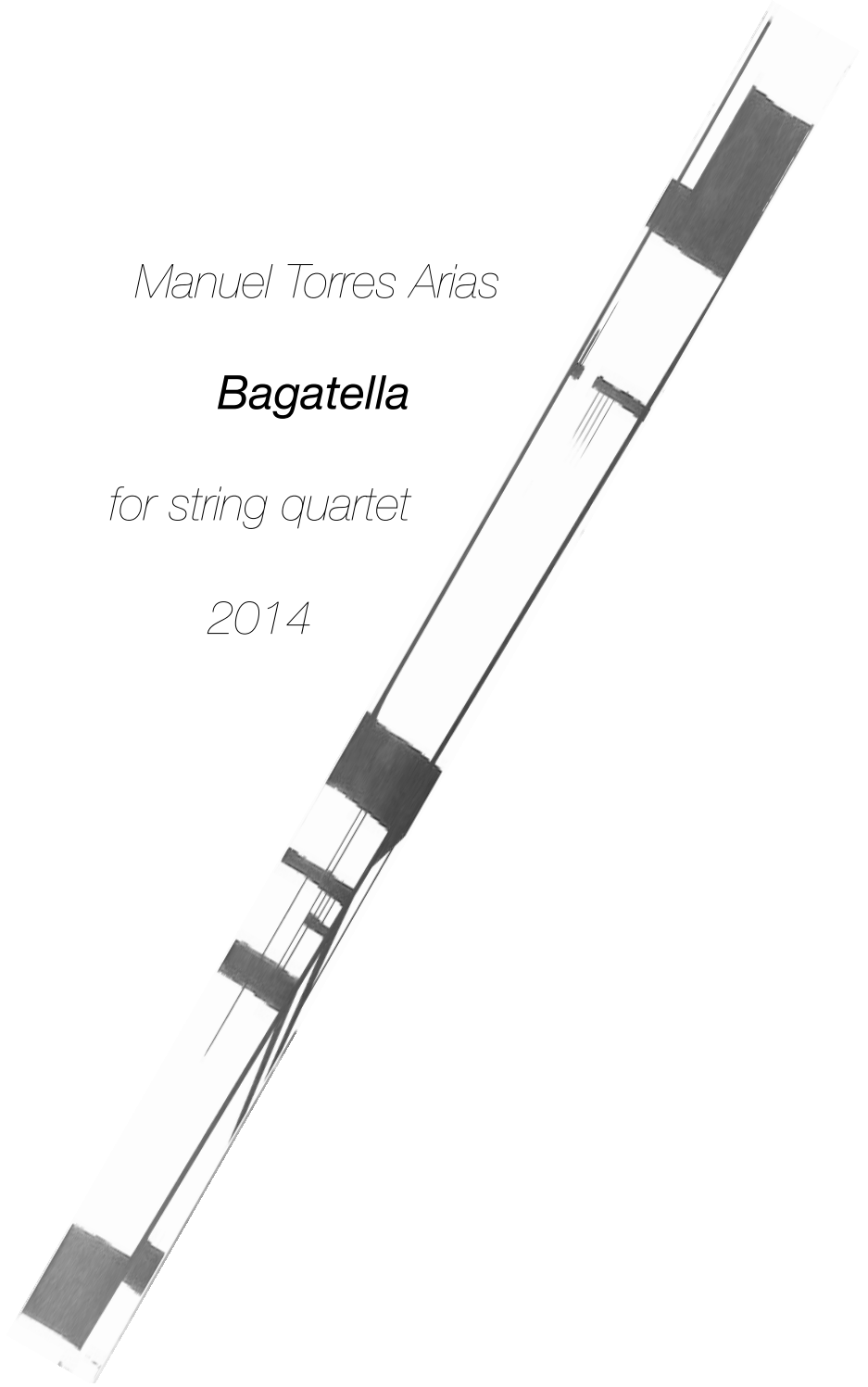
Vc. *(tr)* *mp*

Manuel Torres Arias

Bagatella

for string quartet

2014



Bagatella

Manuel Torres Arias
2014

Calmo ♩=70

senza vibrato

ppp

senza vibrato

ppp

Violin

Violin II

Viola

Violoncello

4

pp

p

p

pp

A

7

pp

ppp

pp

pp

ppp

pp

sul tasto
punta d'arco

III

IV

ppp

mp

IV simile

p

10

poco vibrato
p
poco vibrato
p
ppp
ppp
ppp

13

ppp — *pp*
ppp — *pp*
molto espressivo, malinconico
p — *mp*
p — *mp*
pp — *p*
poco s.p.
ord.

16

p — *pp*
p — *pp*
ppp
p — *mp*

19

p *pp* *p* *pp* *p*

p *pp* *ppp* *pp*

p *ppp* *p* *ppp*

sul tasto punta d'arco

ppp *p* *ppp*

22

pp *p*

mp molto espress. *mf*

p

25

mp *p* *mp* *p*

p *mp* *mf*

pp *p*

mp molto espress.

28

mf
p
mf
mp

31

f
mp
f
mf
f
mp
f
mf
f
mf
f

sul pont

B 33

mp
p
mp
p
mp
mp
mf
mf

ord.
espressivo

35

Musical score for measures 35-36. The score is in 4/4 time and consists of four staves. Measure 35 features a melody in the first staff starting with a half note G4, marked *mp*. The second staff has a half rest, followed by a half note G4 in measure 36, marked *p*. The third staff has a half note G4 in measure 35, marked *mp*, and a half note G4 in measure 36, marked *mp*. The fourth staff has a half note G4 in measure 35, marked *mp*, and a half note G4 in measure 36, marked *mp*. Measure 36 features a melody in the first staff starting with a half note G4, marked *mf*. The second staff has a half note G4, marked *mp*. The third staff has a half note G4, marked *mp*. The fourth staff has a half note G4, marked *mp*.

37

Musical score for measures 37-38. The score is in 4/4 time and consists of four staves. Measure 37 features a melody in the first staff starting with a half note G4, marked *p*. The second staff has a half note G4, marked *p*. The third staff has a half note G4, marked *p*. The fourth staff has a half note G4, marked *p*. Measure 38 features a melody in the first staff starting with a half note G4, marked *mf*. The second staff has a half note G4, marked *mf*. The third staff has a half note G4, marked *mf*. The fourth staff has a half note G4, marked *mf*. A *poco* marking is present above the first staff, and a *mf* marking is present below the first staff.

39

Musical score for measures 39-40. The score is in 4/4 time and consists of four staves. Measure 39 features a melody in the first staff starting with a half note G4, marked *f*. The second staff has a half note G4, marked *mf*. The third staff has a half note G4, marked *mf*. The fourth staff has a half note G4, marked *mf*. Measure 40 features a melody in the first staff starting with a half note G4, marked *mf*. The second staff has a half note G4, marked *mf*. The third staff has a half note G4, marked *mf*. The fourth staff has a half note G4, marked *mf*.

41

Musical score for measures 41-42. The system consists of four staves. The top staff (treble clef) features a complex melodic line with triplets and a quintuplet, marked with dynamics *mp*, *f*, and *mf*. The second staff (treble clef) has a rhythmic accompaniment with dynamics *mp*, *mf*, *sf*, and *sf*. The third staff (bass clef) provides a harmonic base with dynamics *mp*, *mf*, and *sf*. The bottom staff (bass clef) has a melodic line with dynamics *mp*, *sf*, and *sf*.

C
43

Musical score for measures 43-44, marked with a 'C' in a box. The system consists of four staves. The top staff (treble clef) has a melodic line with triplets and dynamics *f*, *mp*, *mf*, and *f*. The second staff (treble clef) has a rhythmic accompaniment with dynamics *f*, *sf*, *sf*, *mf*, *sf*, and *sf*. The third staff (bass clef) has a rhythmic accompaniment with dynamics *f*, *sf*, *sf*, and *mf*. The bottom staff (bass clef) has a melodic line with dynamics *sf*, *sf*, and *mf*.

sempre cresc.
45

Musical score for measures 45-46, marked with the instruction *sempre cresc.* The system consists of four staves. The top staff (treble clef) features a melodic line with triplets and dynamics *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The second staff (treble clef) has a rhythmic accompaniment with dynamics *sf*, *sf*, *sf*, *sf*, and *sf*. The third staff (bass clef) has a rhythmic accompaniment with dynamics *sf*, *sf*, *mf*, *sf*, *mf*, and *sf*. The bottom staff (bass clef) has a melodic line with dynamics *sf*, *sf*, *sf*, *sf*, and *sf*.

Musical score for measures 47 and 48, featuring four staves (treble and bass clefs). The music includes various dynamics such as *sf*, *sff*, *mf*, and *sf*, along with slurs and accents. The notation includes chords and melodic lines with dynamic markings like *mf* and *sf* in the bass clef.

Musical score for measures 49, 50, and 51. Measure 49 is marked with a **D** in a box. The score features dynamics such as *mf*, *pp*, and *p*. The instruction "sul tasto punta d'arco" is present in the bass clef. The notation includes slurs and dynamic markings like *pp* sempre and *p* sempre.

Musical score for measures 52, 53, and 54. The notation includes slurs and dynamic markings like *mf* in the bass clef. The music consists of melodic lines in the treble clef and sustained chords in the bass clef.

55

espressivo

mp

espressivo

mp

sul tasto → ord. →

58

p espress.

pp

p

pp

ppp

s.t. → s.p.

61

pp

sul pont.

ppp

p

sul tasto

sul tasto

sul pont.

ppp

p

mp



Manuel Torres Arias

Three Preludes (to stillness...)

for piano

2015-2016

Three Preludes *(to stillness...)*

<i>I. Liberamente</i>	<i>1</i>
<i>II. Tranquilo ma con moto</i>	<i>3</i>
<i>III. Contemplativo</i>	<i>8</i>

Duration ca. 10 min

I

Liberamente ♩ = 94

Manuel Torres-Arias

somewhat gloomily... *deciso!*

Piano

p molto espressivo *mp*

Ped. *8vb*

with melancholy

Pno.

mf *poco f* *p*

8vb

reluctantly *nervously*

Pno.

cresc.

(8)...

risoluto

Pno.

mp *mf*

Pno.

f *mf*

10 *fiercely!*

Pno.

f *ff*

rit. Molto calmo ♩=64

12

Pno.

p *pp* *ppp*

molto espress. *lontano...*

8^{va}

Tempo I

15

Pno.

pp *mp*

ironically...

(8)

secco

17

Pno.

f subito *risoluto* *loco*

8^{va}

18

Pno.

mf *mp*

II.

Manuel Torres Arias

Tranquillo, ma con moto ♩=86-90

Piano

pp dolce

Ped.

Pno.

pp dolce

Pno.

pp dolce

Pno.

p pp loco

19

Pno.

3 5 4

p

5 3

21

Pno.

ppp *p* *ppp* *pp*

3 5 3

23

Pno.

p *pp* *mp*

3 5 5 5 3 3 3 3

25

Pno.

pp *p* *mp* *pp* *p* *ppp*

5 3 3 5

28

Pno.

p *mp* *p* *ppp*

8^{va} 7 5 3 5

31 Rhapsodic ♩=92

Piano score for measures 31-33. The piece is in 2/4 time with a tempo of ♩=92. Measure 31 starts with a *pp* dynamic. Measure 32 features an *8va* marking above the staff and a *p* dynamic. Measure 33 has a *pp* dynamic. Measure 34 begins with a *mp* dynamic. The score includes various articulations such as slurs, ties, and fingerings (5).

Piano score for measures 34-36. Measure 34 starts with a *pp* dynamic. Measure 35 has a *p* dynamic and a triplet of eighth notes. Measure 36 has a *mp* dynamic. The score includes slurs, ties, and fingerings (3).

Piano score for measures 37-38. Measure 37 starts with a *pp* dynamic. Measure 38 has a *mf* dynamic. The score includes slurs, ties, and fingerings (3, 5).

Piano score for measures 39-41. Measure 39 starts with a *p* dynamic. Measure 40 has a *mp* dynamic. Measure 41 has a *mf* dynamic. The score includes slurs, ties, and fingerings (3).

Piano score for measures 42-43. Measure 42 starts with a *p* dynamic. Measure 43 has a *mf* dynamic. The score includes slurs, ties, and fingerings (3).

Pno.

45 *mf p* *mf* 5 *pp*

Pno.

48 *mp* *p* *mf* *mp*

Pno.

51 *mp* *p* *mp*

Pno.

54 *mf* *f* *p*

Pno.

57 *pp* *p* *p*

60

Pno.

f *pp subito*

Measures 60-62: Treble and bass staves. Treble clef, 5/8 time signature. Measure 60 has a forte (*f*) dynamic. Measure 61 has a piano-piano (*pp*) dynamic with the instruction *subito*. Measure 62 has a piano (*p*) dynamic. A slur covers measures 60-62. A fermata is placed over the final note of measure 62.

63

Pno.

p

Measures 63-65: Treble and bass staves. Treble clef, 2/4 time signature. Measure 63 has a piano (*p*) dynamic. A slur covers measures 63-65. A fermata is placed over the final note of measure 65.

66

Pno.

mf *pp* *mp*

Measures 66-68: Treble and bass staves. Treble clef, 2/4 time signature. Measure 66 has a mezzo-forte (*mf*) dynamic. Measure 67 has a piano-piano (*pp*) dynamic. Measure 68 has a mezzo-piano (*mp*) dynamic. A slur covers measures 66-68. A fermata is placed over the final note of measure 68.

69

Pno.

ppp *mf* *mp* *p*

5 *5* *8va* *8vb*

Measures 69-71: Treble and bass staves. Treble clef, 3/4 time signature. Measure 69 has a pianissimo (*ppp*) dynamic. Measure 70 has a mezzo-forte (*mf*) dynamic. Measure 71 has a mezzo-piano (*mp*) dynamic. A slur covers measures 69-71. Fingerings of 5 are indicated for the right hand in measures 69 and 70. An *8va* marking is above measure 70 and an *8vb* marking is below measure 71. A fermata is placed over the final note of measure 71.

72

Pno.

p *loco* *ppp*

5 *5* *8va* *8vb*

Measures 72-74: Treble and bass staves. Treble clef, 2/4 time signature. Measure 72 has a piano (*p*) dynamic. Measure 73 has a *loco* marking. Measure 74 has a pianissimo (*ppp*) dynamic. A slur covers measures 72-74. Fingerings of 5 are indicated for the right hand in measures 72 and 73. An *8va* marking is above measure 73 and an *8vb* marking is below measure 74. A fermata is placed over the final note of measure 74.

III.

Manuel Torres Arias

Contemplativo ♩=110

Piano

pp dolce *ppp* *pp* *ppp*

Ped. *8va*

Pno.

pp *ppp*

8va

Pno.

mf subito *p* *ppp*

8va

Pno.

pp sost.

8va

Pno.

8va

32

Pno.

p *pp* *p*

40

Pno.

ppp *p* *8va*

44

Pno.

mp *p* *pp* *8va*

48

Pno.

p *8vb*

52

Pno.

p (8)- 3 3

56

Pno.

61

Pno.

poco rit.

65

Pno.

A tempo

dolcissimo...

pp

68

Pno.

71

Pno.

74 *8va*

Pno.

8vb

78 *8va*

Pno.

82 *rit.* *8va* ♩ = 84 ca.

Pno.

87 *8va*

Pno.

91 *rit.* *8va* *ppp* *lunga...*

Pno.

*