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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 dynamic[1]. 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.

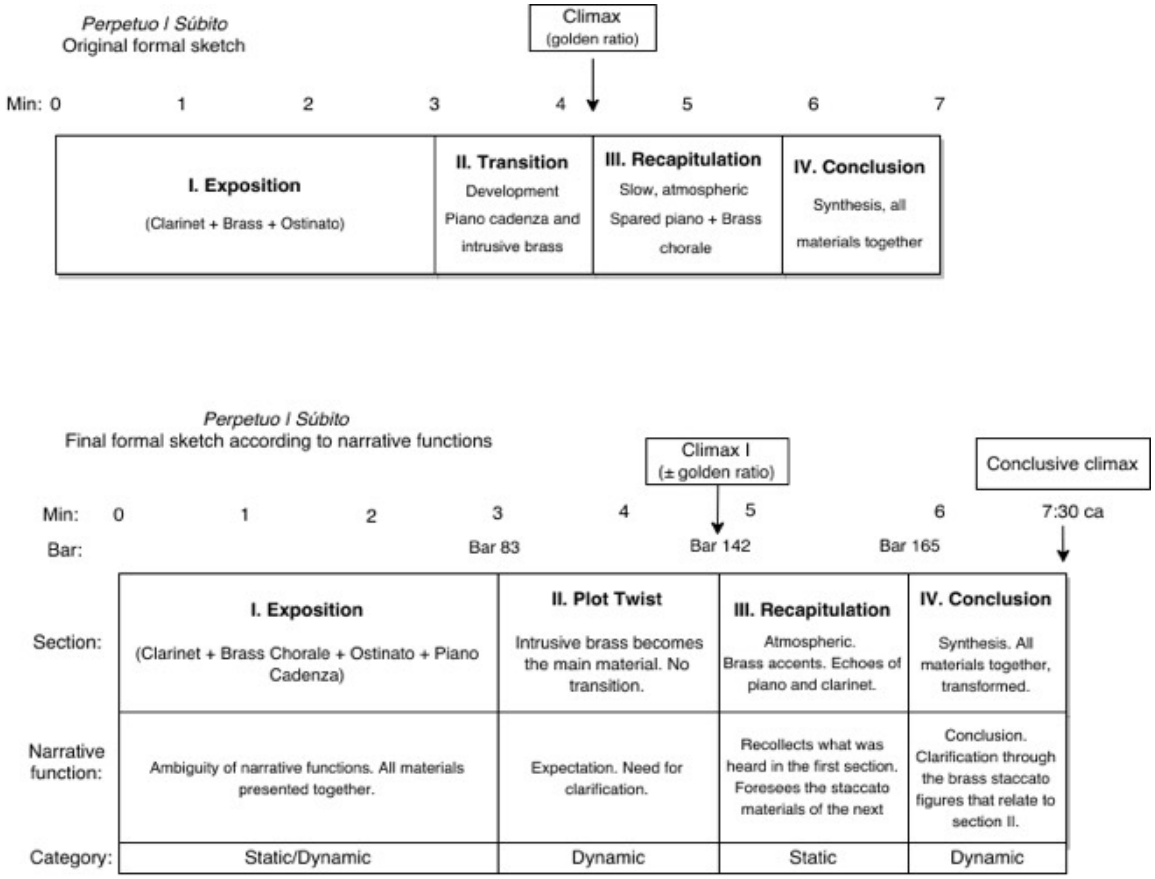
Static		
Narrative function	**Type of section**	**Intended perceptual result**
Narrating/Describing	Expositions: characters, settings, moods	Perception is focused on what it is happening at the moment.
Foreseeing	Introductions Static transitional episodes	Expectation. The sense that something different 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.

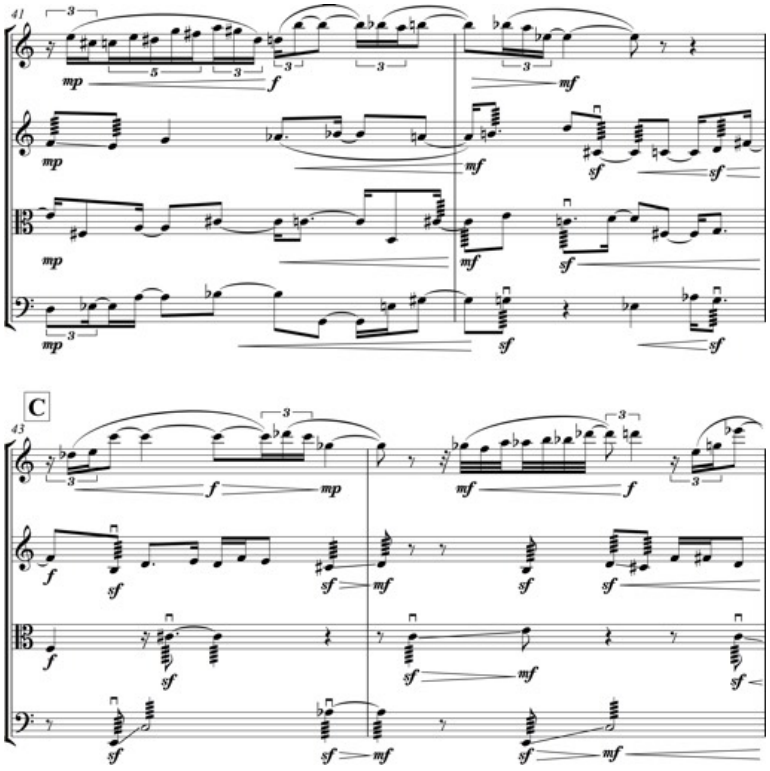
2.1 Lyrical melodic lines

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, 1909[3]).

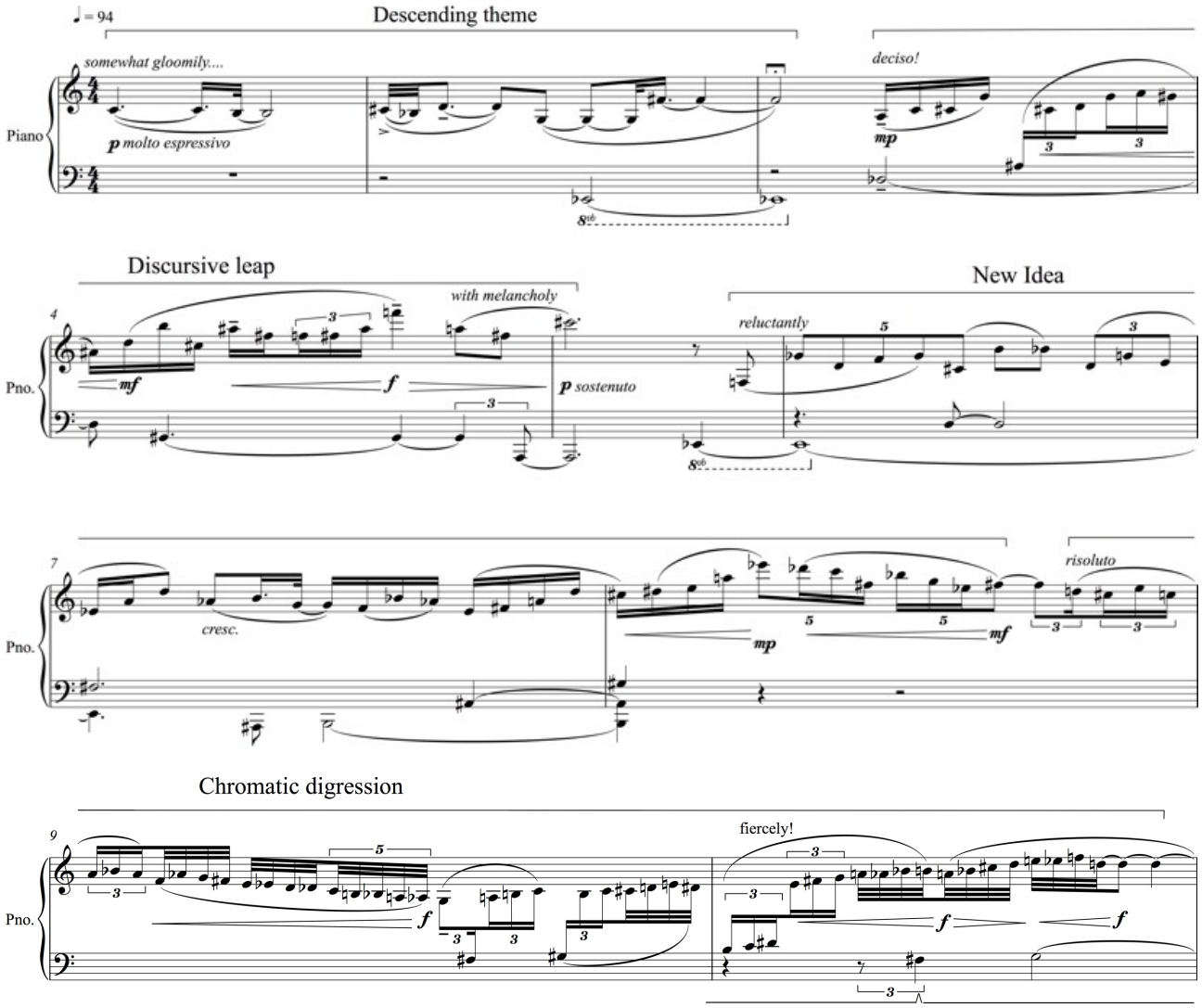
An important and more recent influence is Elliott Carter, whose music I find extremely lyrical, especially in his late w*orks* (*Dialogues, Symphonia*). Carter spoke about (paraphrasing) music having to be always surprising but being so by continuing already perceived processes or patterns[4]. I find 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



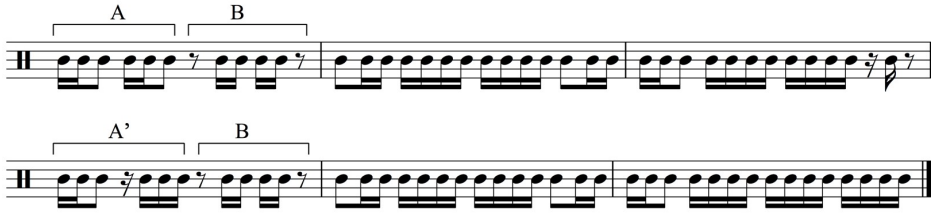
2.3. Expectation and memory: fixed, cyclical, permanent vis-à-vis sudden and always variating elements

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, rythmic sequence.



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

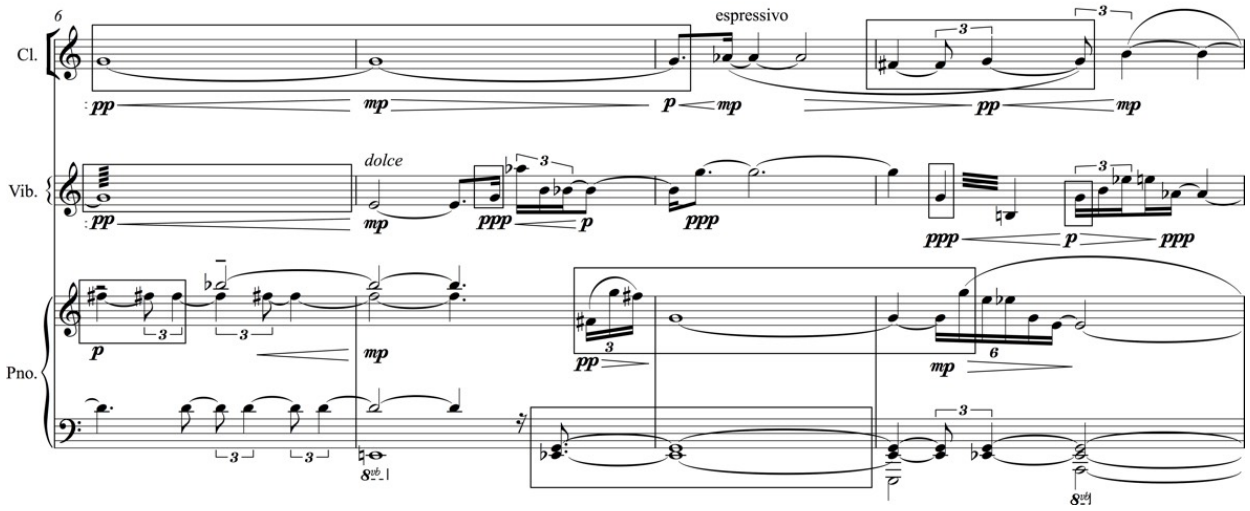
In some works, differentiation is achieved by giving the different elements a very marked character, by assigning them specific vertical fields and/or a distinctive pace. These pieces could be comparable to a collage, onto which dissimilar elements are superimposed, but I am more inclined to think of 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 *PerpetuolSúbito* or the final sections of *Figuraciones,* in which larger sets of notes are shared among differentiated elements.

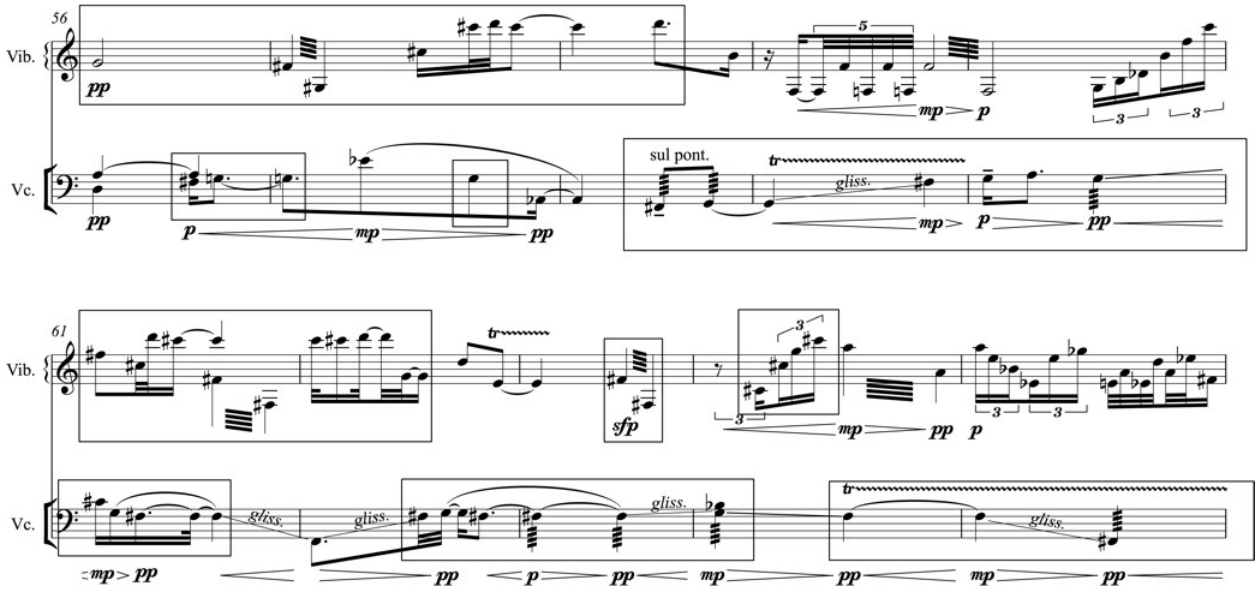
Ex. 4

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



Ex. 5

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



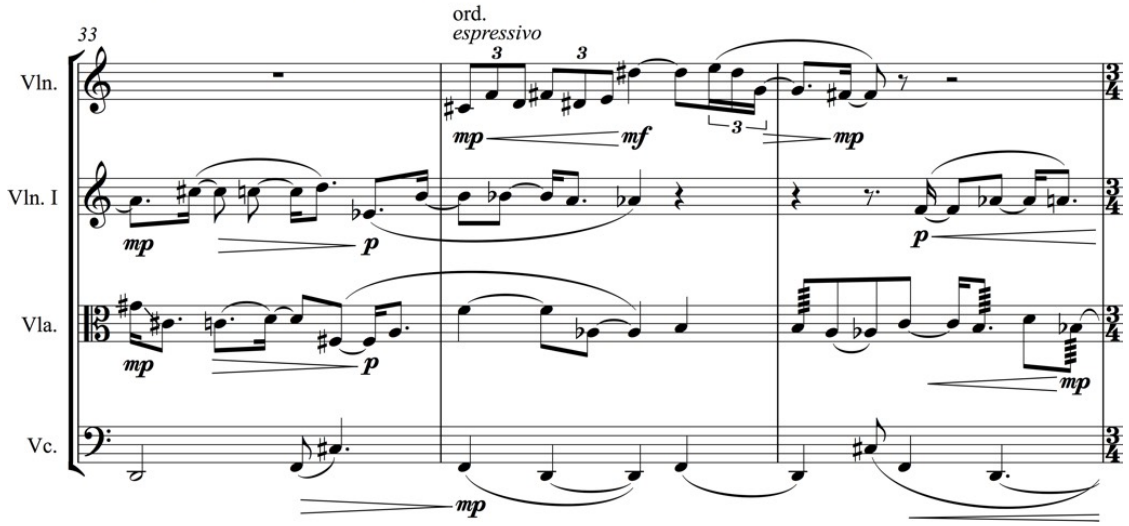
In other compositions the materials which coincide in multi-layered textures are enhanced in their definition by being presented in limited registers, on specific instruments, and with a phrase structure which is fairly different from the rest. The result is a composite of an ambiguous quality and shifting 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).

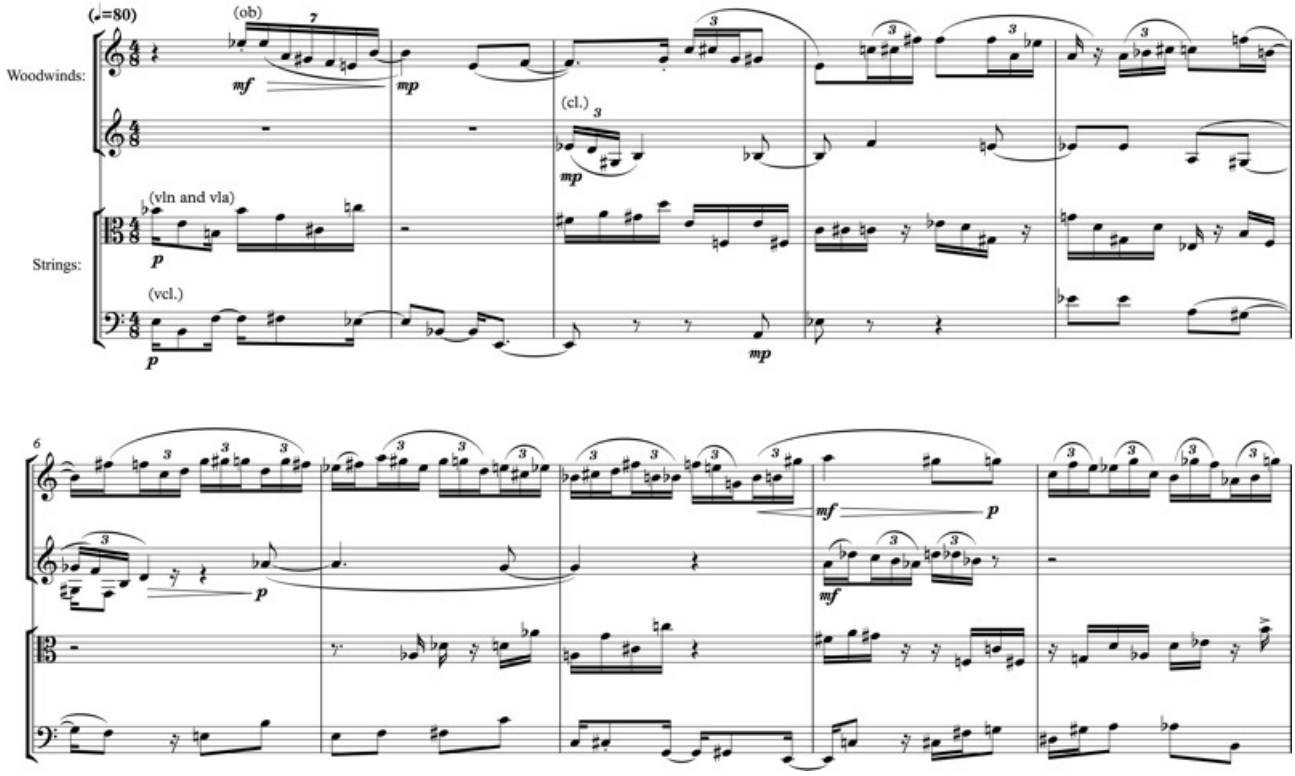
Ex. 6

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



Ex. 7

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

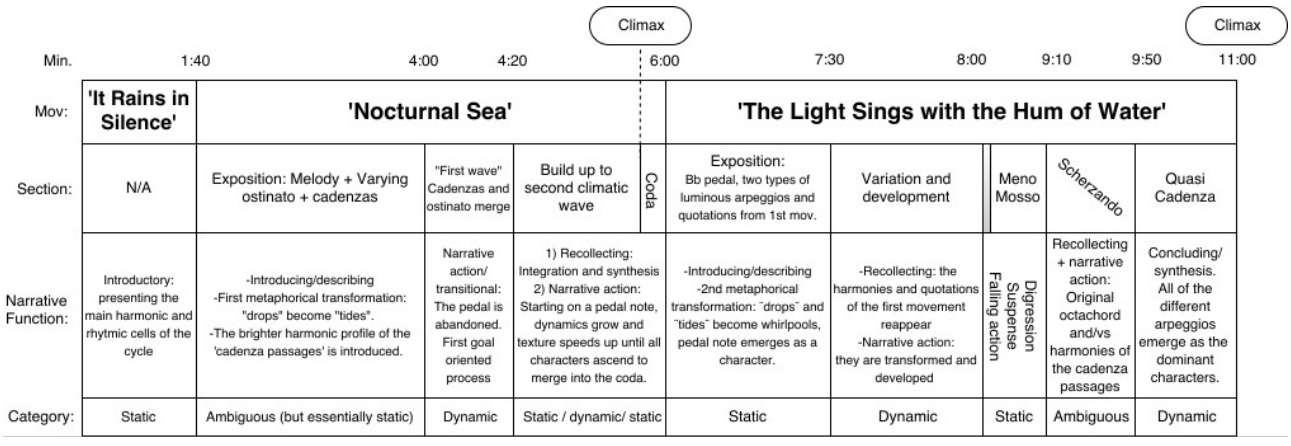


Chapter 2: Technical Outline.

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



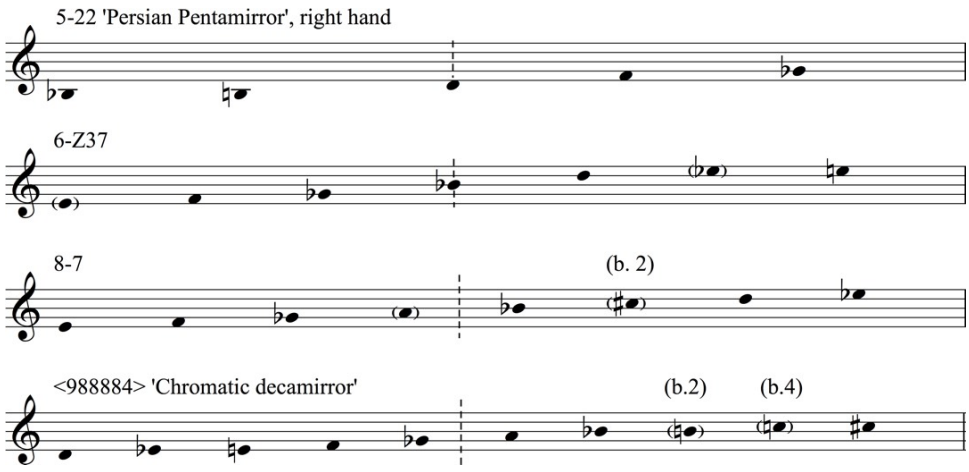
The first movement, *'It Rains in Silence...',* was inspired on the poem of the same name by Fernando Pessoa and is intended to capture the contemplative and melancholic (but rather peaceful...) mood of the poem and of rain itself. The piece is in a way a microcosm that establishes the essence of the 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.



Ex. 9. Nine chords of the sequence

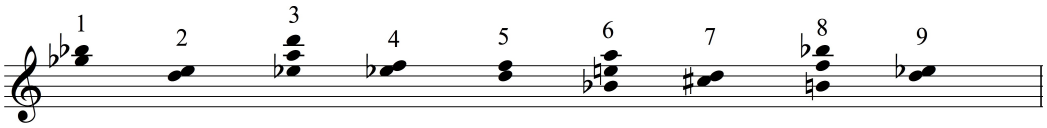
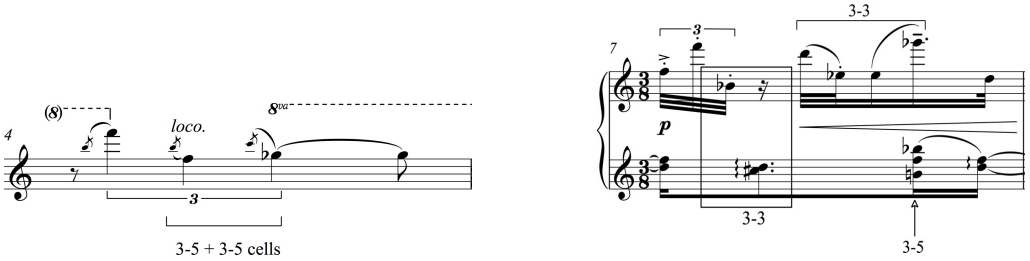


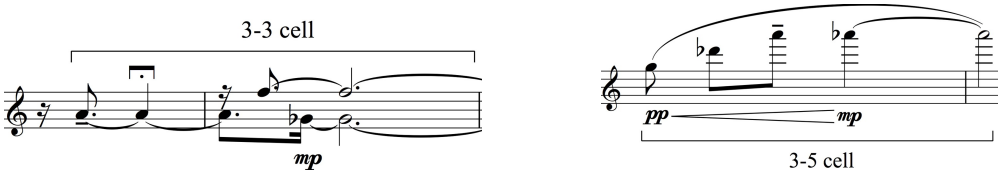
Table 2. 'It Rains in Silence...', structure of the chord sequence

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	

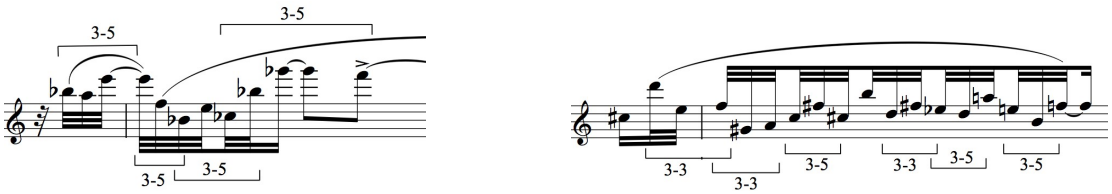
Ex. 10, intervallic cells, 'It Rains in Silence...', bb. 4 and 7



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



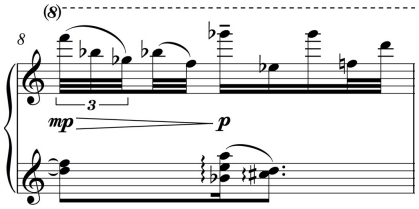
Ex. 12, basic intervallic cells, ‘The Light Sings...’, bb. 14 and 29



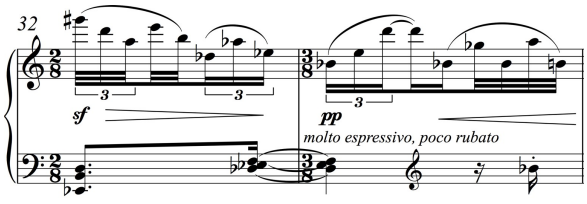
Rhythm

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).

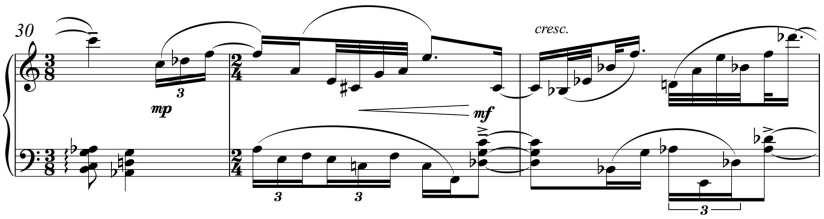
Ex 13. Rhythmic cell, ‘It Rains in Silence’... b. 7



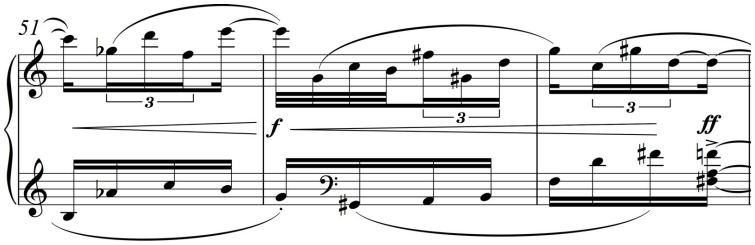
Ex 14. Rhythmic cell, ‘The Light Sings...’ bb. 32-33



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



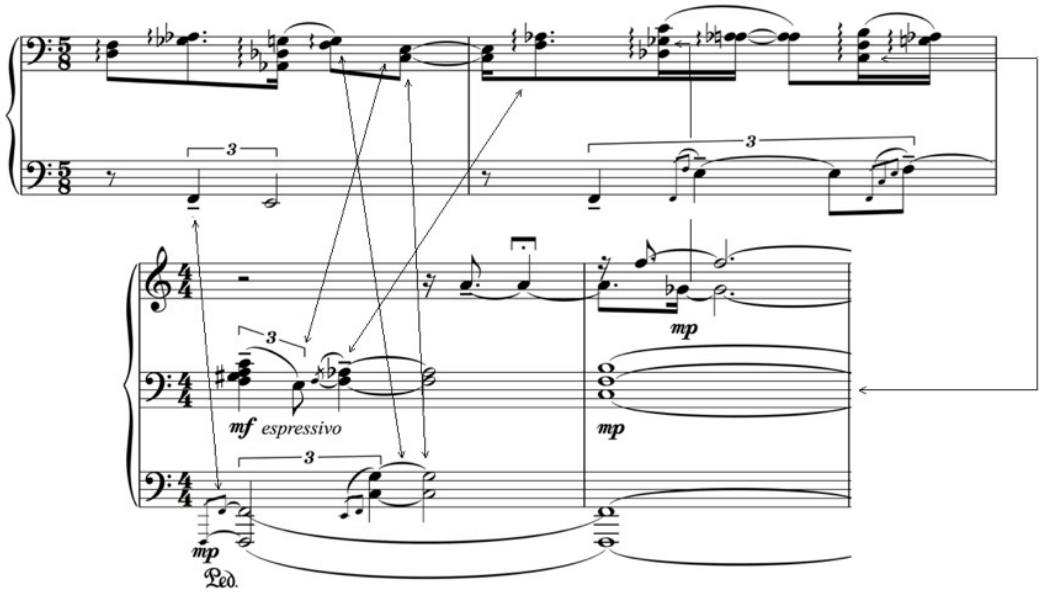
Ex 16. Variations and superposition of the rhythmic cell ‘The Light Sings...’, bb. 51-53



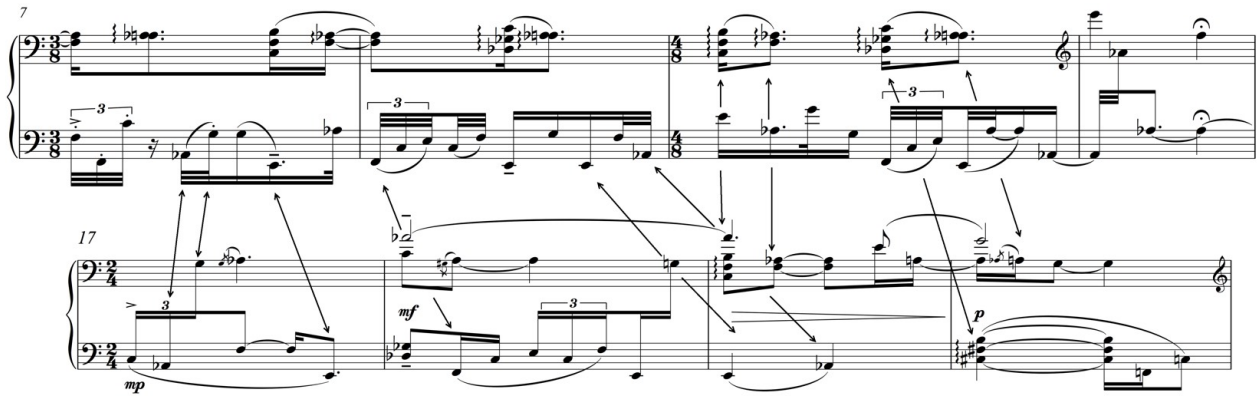
The second movement, *'Nocturnal Sea',* emulates the primeval rhythms of the ocean, it portrays the relentless formation and collapsing of the waves, their continuous coming into being and receding into similar formations that are at the same time variform, simple and complex. In this piece, I explored 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.

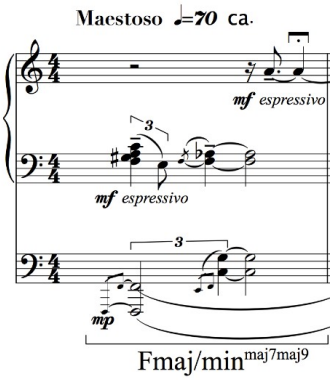
Ex 17. Notes from the inversion of bb. 1-2 of the 1st mov.
(above, axis on F) create the opening chords of 'Nocturnal Sea' (below).



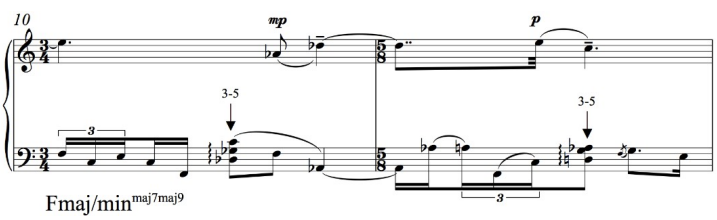
Ex 18. inversion of bb. 7-10 of the 1st mov. (above) form bb. 17-20 of 'Nocturnal Sea' (below)



Ex 19A. FMm chord of the opening

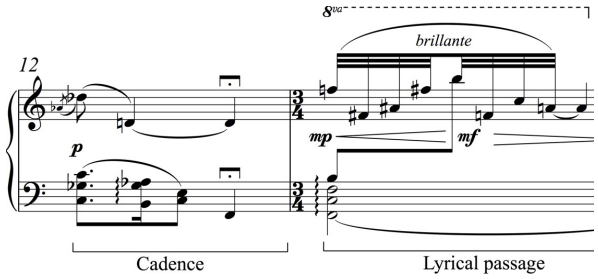


Ex. 19B, bb. 10-11, FMm chord and juxtapositions

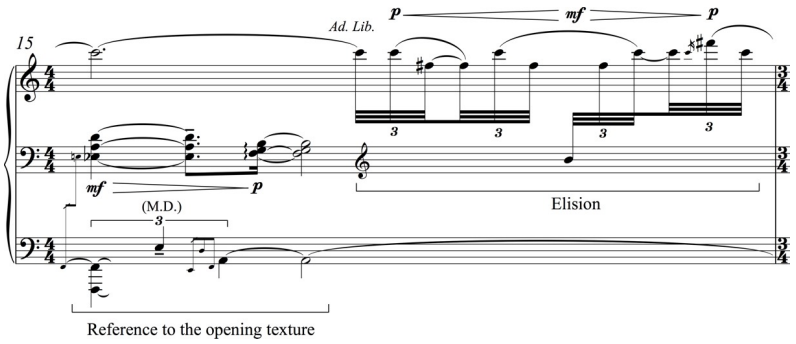


Having the harmonic definition, rhythmic character and phrase structure of the wavelike texture and the melody combined, I juxtaposed freer passages to convey the varying images of waves breaking. These short phrases feature a more virtuosic writing, more grounded and regular rhythms, and contrasting 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).

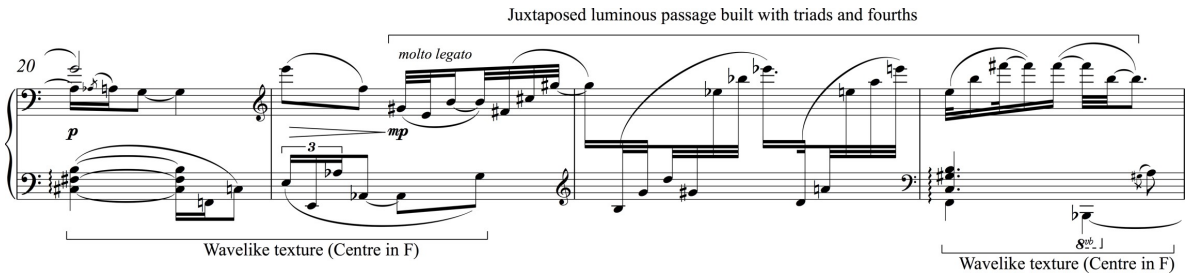
Ex 20.



Ex. 21



Ex. 22



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:

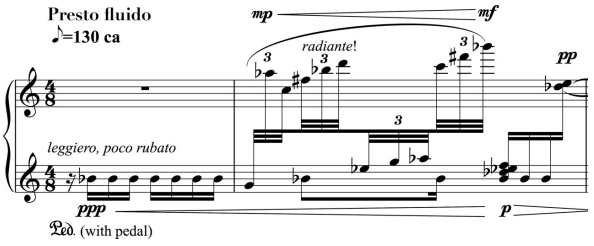
1) Two kinds of luminous arpeggios. The first, originating from the juxtaposed cadenza-like passages of the second movement and built with triplets, is followed by a reciprocal figuration, composed mainly by demisemiquavers, which echoes the main chords of the first piece. It is in fact this slight contrast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

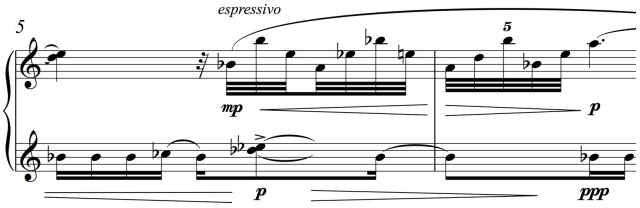
3) The literal and modified quotations of melodic gestures from the first movement. They make the music more lyrical, uniting the different appearances of the arpeggios in a more organic, less schematic way. They also provide the overall melodic contours and a backbone to approach certain sections of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

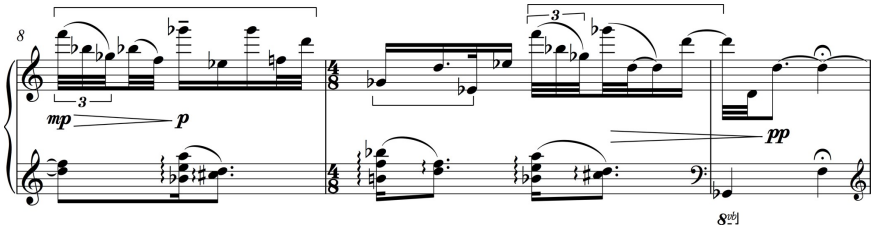
Ex 23. Arpeggio from cadenza passages, b. 2



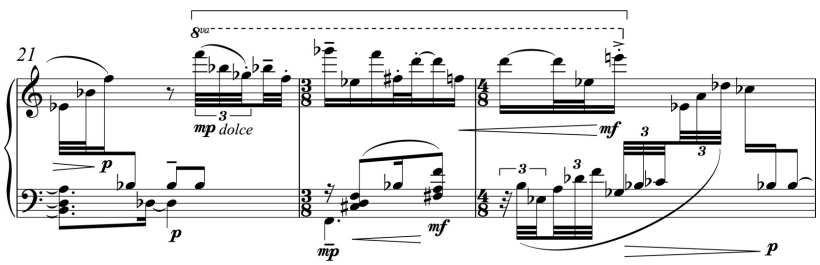
Arpeggio from the original sets, bb. 5-6



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



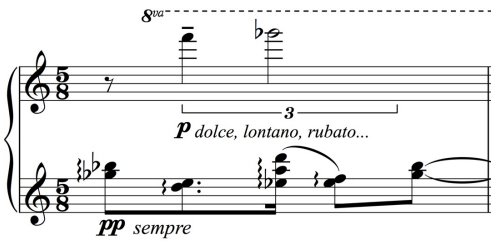
‘The Light sings...’ (bb. 21-23)



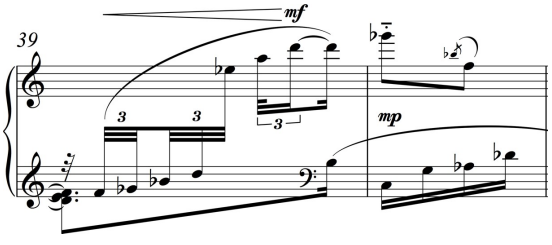
All of these elements are presented against the background of the repeating Bb and within a harmonic framework rooted in the chords and intervallic cells of the first movement. They are integrated into an additive texture which features them overlapping and confronting each other. By the end of the first 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



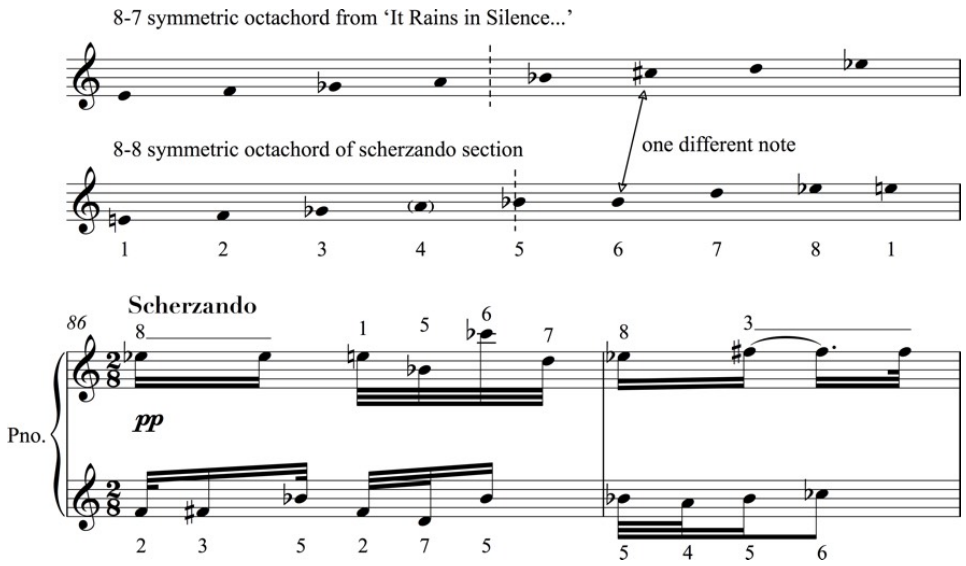
Ex 25 'The Light Sings', b. 39



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.



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)

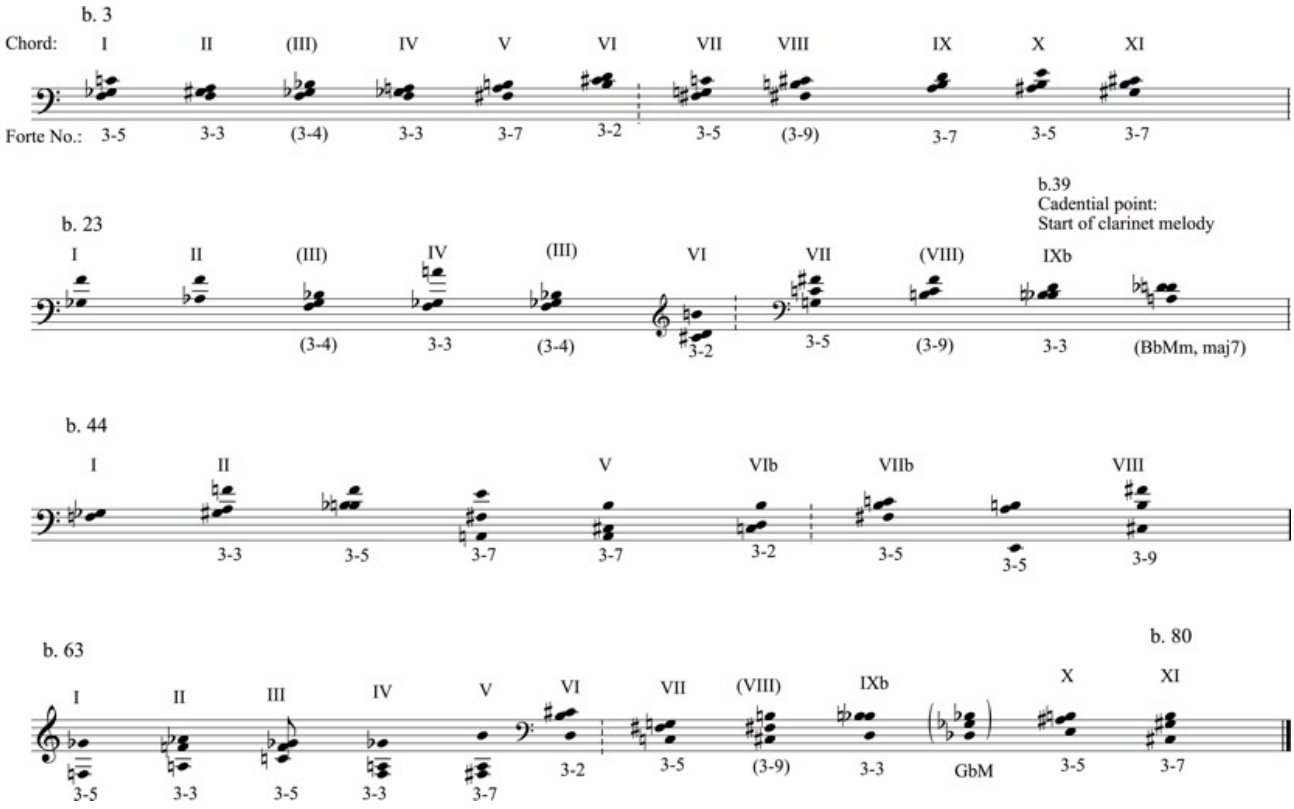
This piece draws its inspiration from symbolic associations of brass instruments: The use of trumpets in connection with cult or ritual in various traditions, the trombone employed as a signifier of death or the supernatural (the 'Chorus of Spirits' in Monteverdi´s *Orfeo*, for example), the use of the 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).

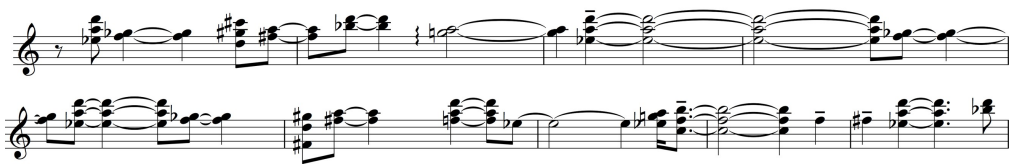
Ex 27. Reduction of the brass chorale



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).

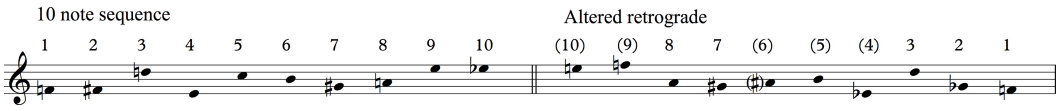
Ex. 28

Basic form of the first sequence of the piano

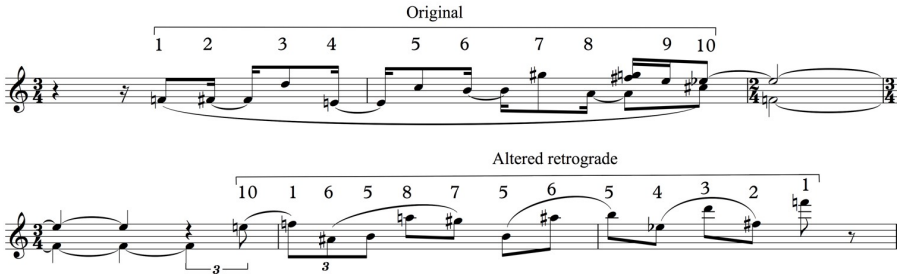


Ex. 29

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

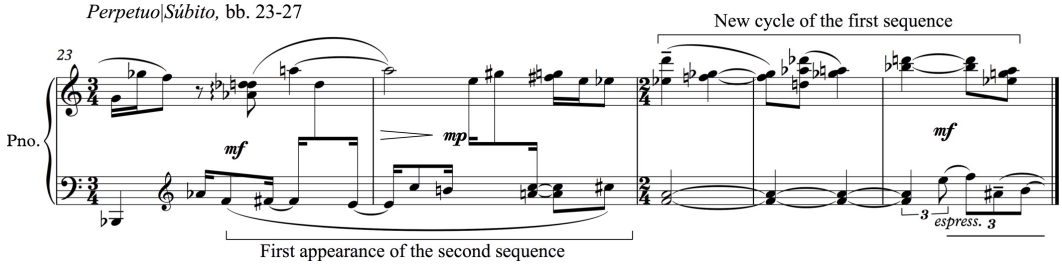


Perpetuo/Súbito, Pno. bb. 23-28, left hand, second sequence.



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

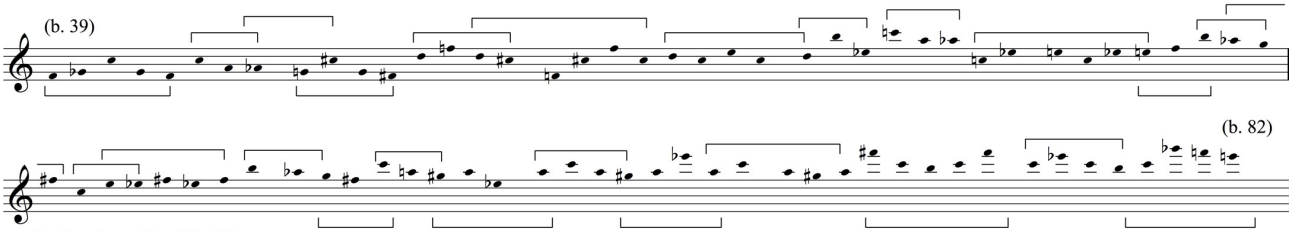
Perpetuo|Súbito, bb. 23-27



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)



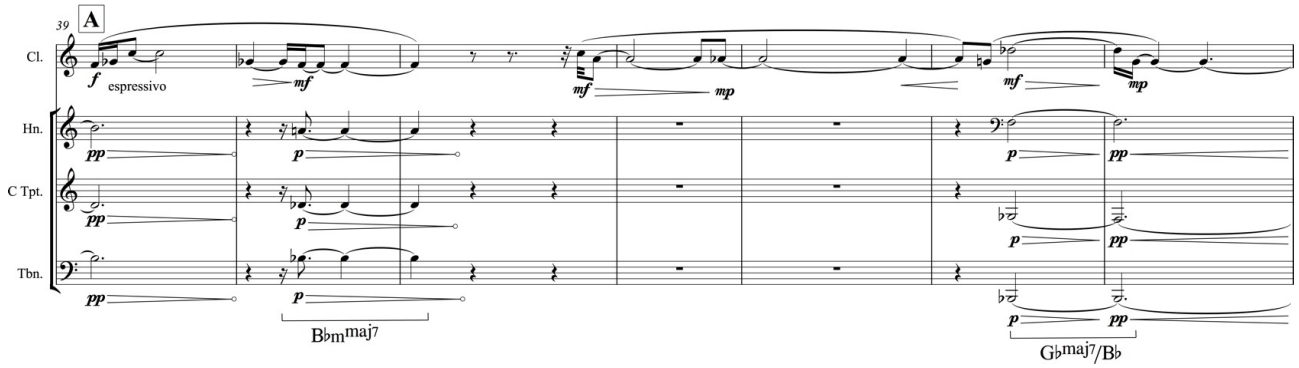
Bracket above: Forte No. 3-3
Bracket below: Forte No. 3-5

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:

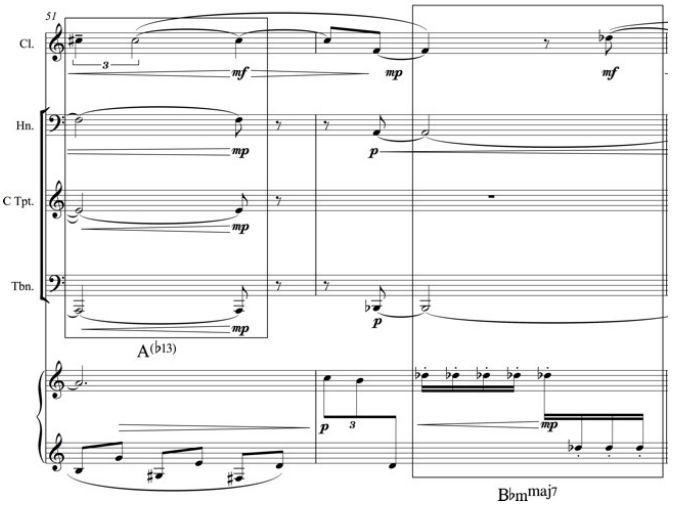
1) The employment of the pedal note.
2) The use of characteristic intervallic cells.
3) The pivotal notes F, Gb, A, Bb, Db, and D, which are predominant in each one of the elements of the texture. On important structural points, notes of this hexachord coincide vertically to form some of the chords that 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

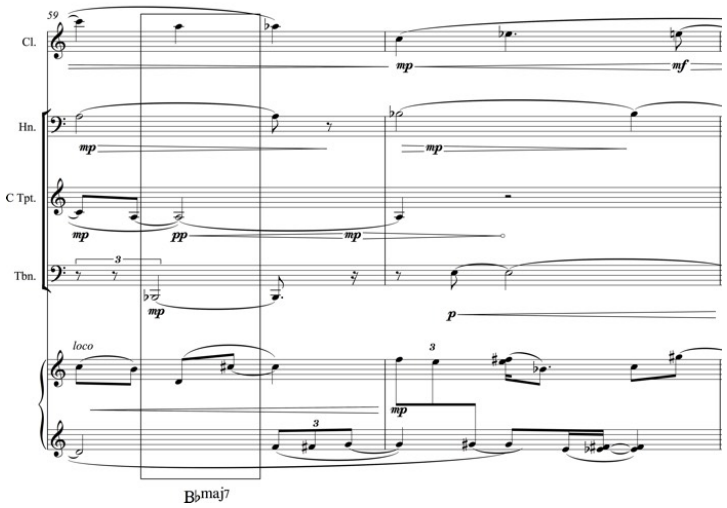
Perpetuo | *Súbito,* bb. 39-45, triadic chords of Bb minor



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

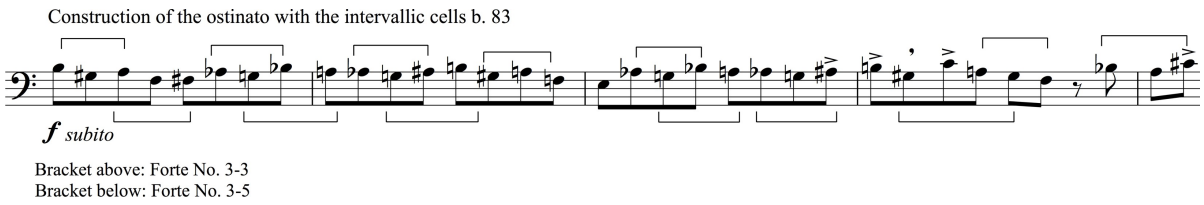


Perpetuo | *Súbito,* bb. 59- 60

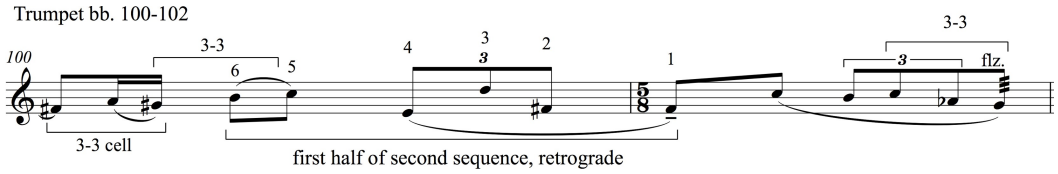


The most striking contrast within the piece is provided by the 'subito' section which starts abruptly at b. 83. Here the sudden juxtaposition of frenzied regular figures creates bewilderment and therefore dramatic tension and a need for clarification. As previously discussed, this idea is borrowed from 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).

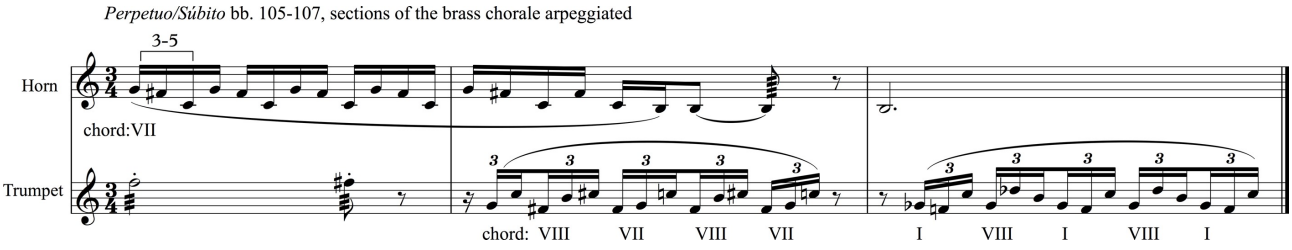
Ex. 33



Ex. 34



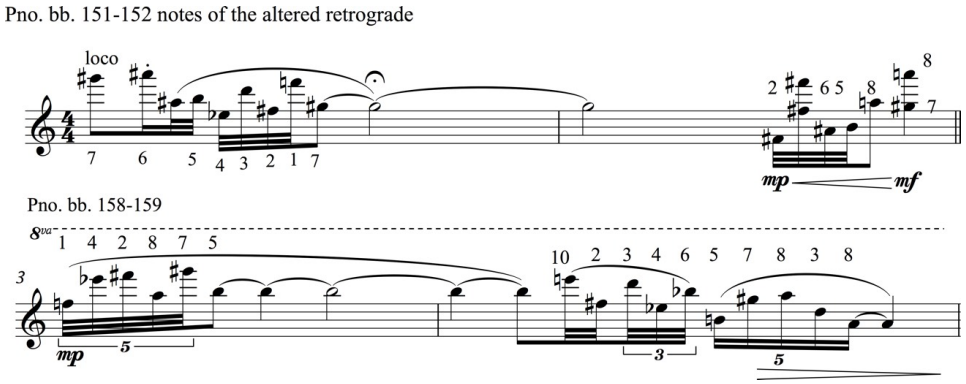
Ex. 35



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



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)

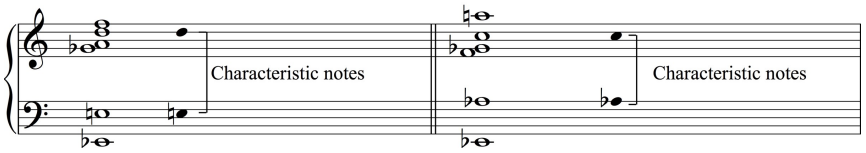
The materials employed in the first movement are derived from a series of improvisations. I wanted to create music that could flow with organic and formative freedom, music that would have its elements interacting in ways that are neither constant nor obvious and that would have as its main characteristics 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.

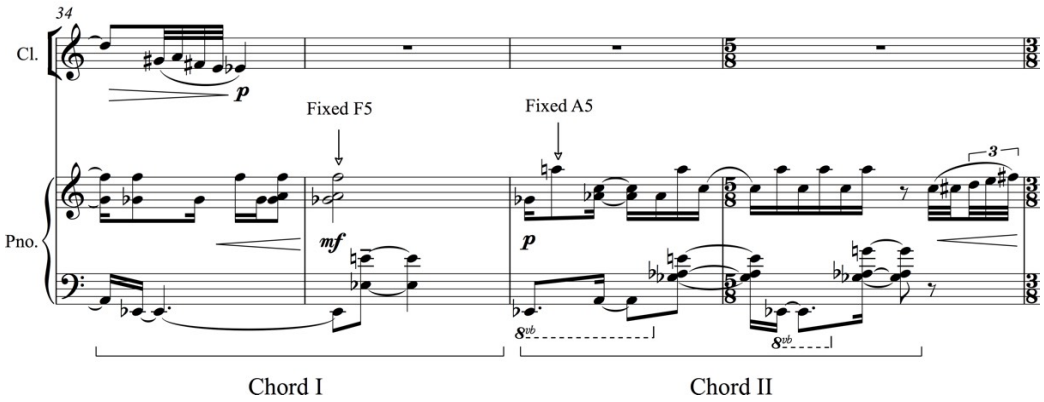
Ex. 37

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

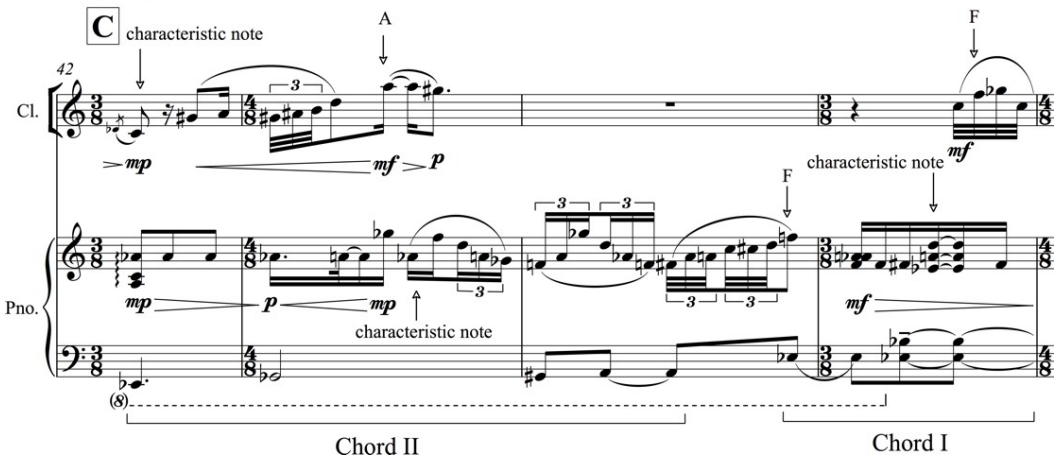


Ex. 38

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



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

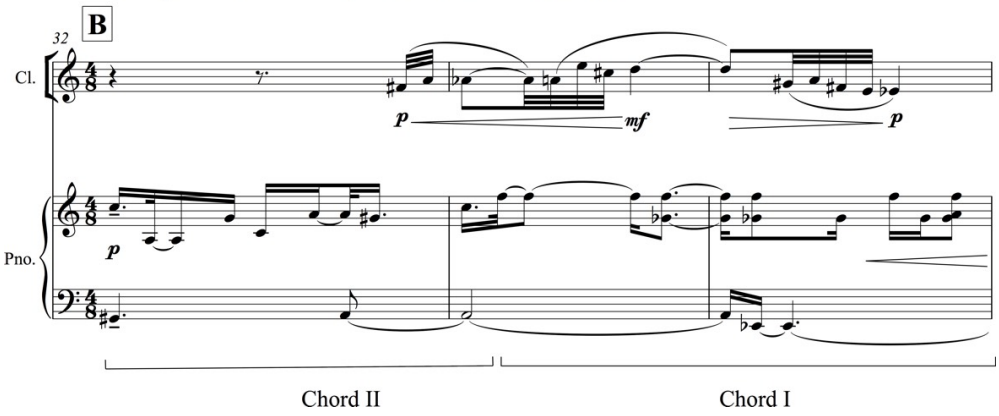


All of these features are displayed in the piano introduction. In it, the two main harmonies are presented (chord I, bb. 1-12, chord II, b. 13) accompanying a simple motif which states the aforementioned predominant intervallic outlines. It also presents the ornamented chords, the grace notes, accents, 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

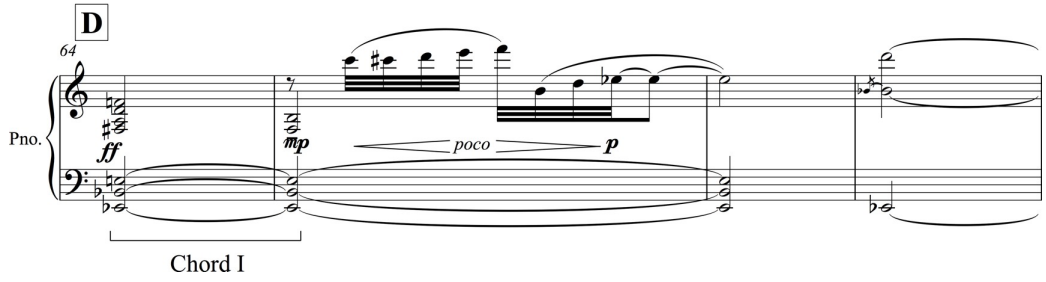


The first section ends at b. 64 with a climatic peak that resolves to the opening chord (ex. 40). From here on the tension between stasis and movement is stressed by contrasting fairly long sustained harmonies, which are broken by outbursts of fast melodic activity. All of a sudden, these characters become more differentiated, and are presented in a more focused way. The restless continuum is now spread out into clearly delimitated 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).

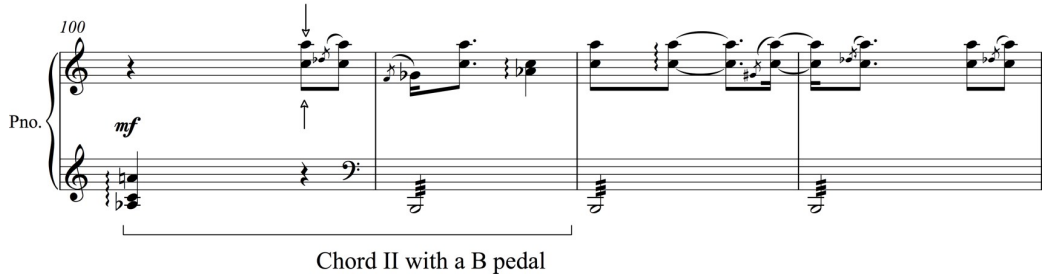
Ex. 40

Impromptu No. 1, bb- 64-66



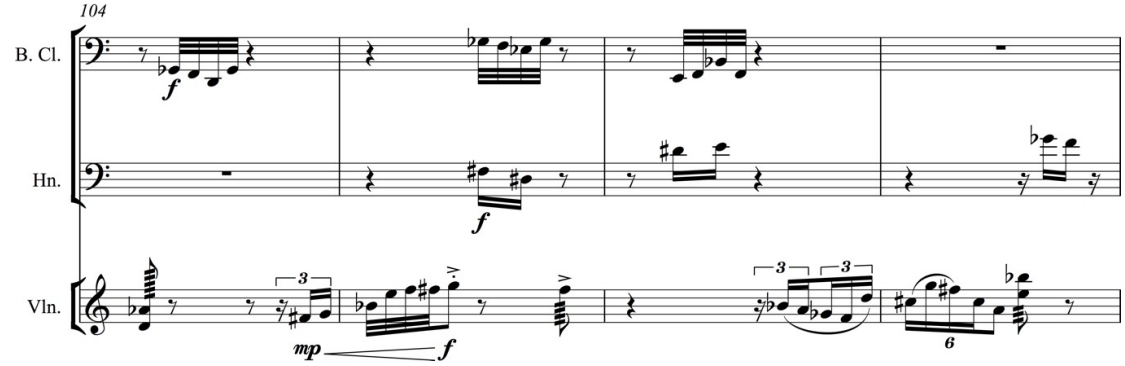
Ex. 41

Impromptu No. 1, bb- 100-104



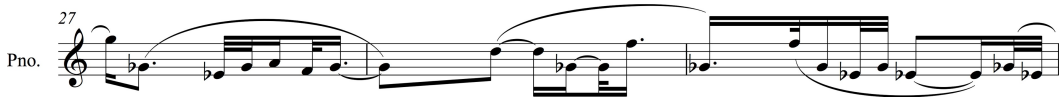
Ex. 42

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

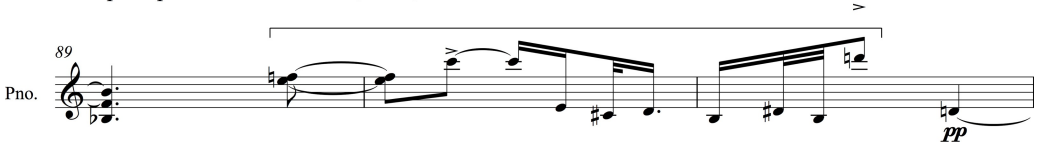


Ex. 43

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



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



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

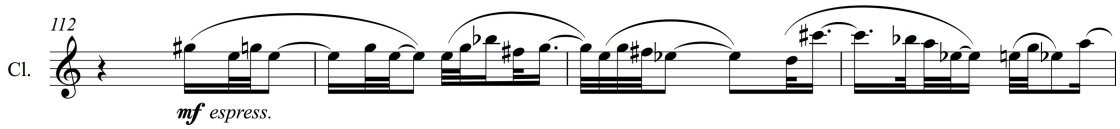


Fig. 3

Two Impromptus: ´Volatile´

	Min: 0:30	0:50	Climax 1:40	2:00	2:15	2:40	3:00	Climatic ending 3:30
Section:	I. Introduction Piano solo presents the two main harmonies	II.False Exposition Melodic lines and piano syncopations	III. Episode Differentiation between slow and fast melodic lines	III. Falling Action Three self contained episodes: long, sustained notes interrupted by 'melodic outbursts'			IV. Conclusion 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)

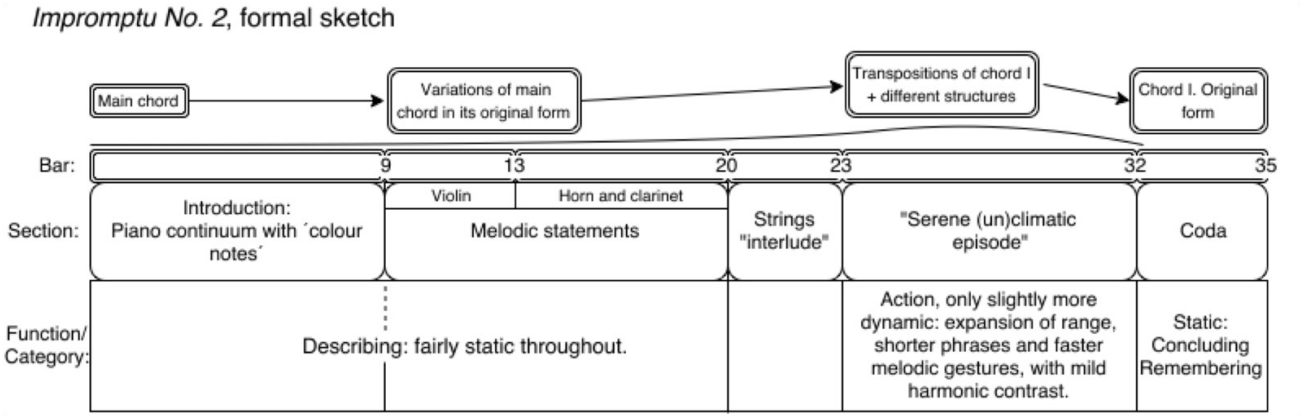
If the first movement was about energy and drive, the second is static and floating, a much more cohesive, atmospheric and quiet piece which eschews growing, intensifying or aiming. Moreover, it drifts and diverges within a much more integrated and clear texture. In this piece, a slow melodic line wanders 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 multi-phonics), 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).

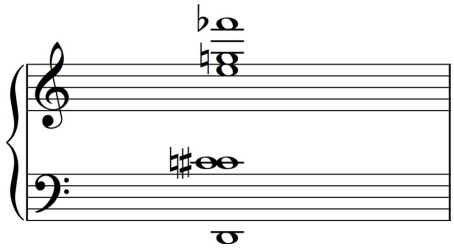
Rhythmically, this piano *arabesque* aims for an irregular and embellished writing with constantly varying gestures which share basic cells and a tendency to speed up before ending in long sustained notes. The same tendency is present as well on the broader scale, with the phrases becoming more concise,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

Fig. 4



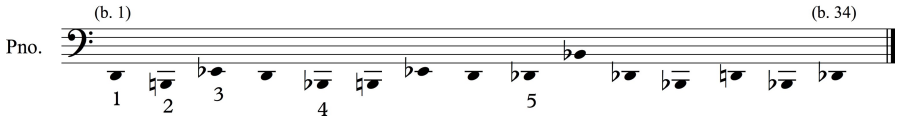
Ex. 44

Impromptu No. 2, main chord



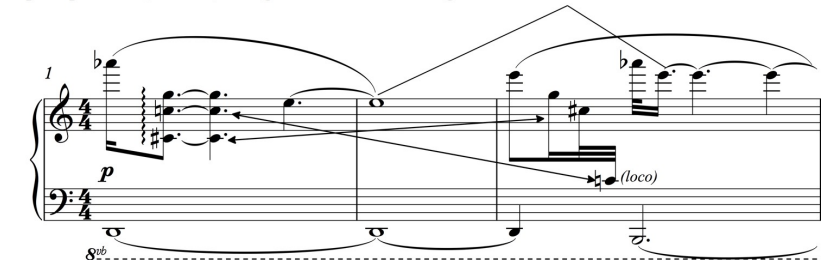
Ex. 45

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



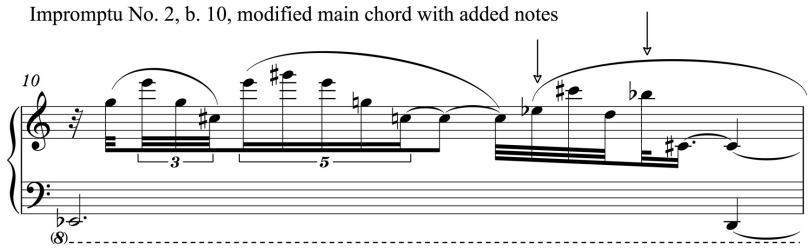
Ex. 46

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



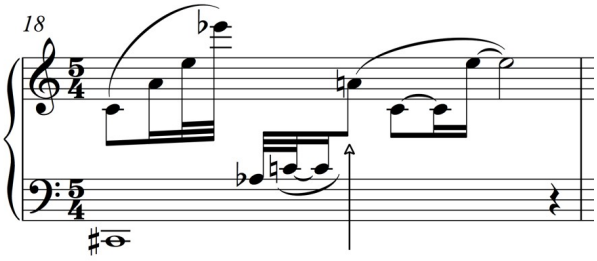
Ex. 47

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



Ex. 48

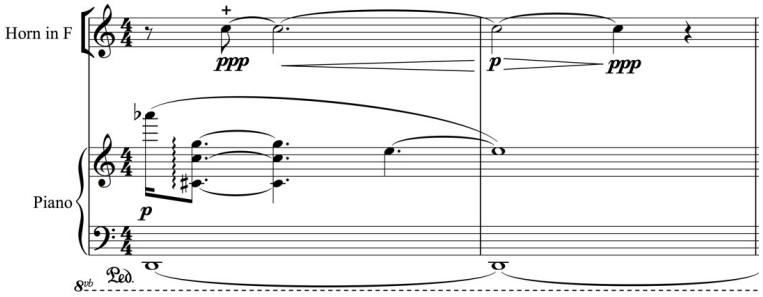
Impromptu No. 2, b. 18, main chord with note substitution



(G is replaced by A)

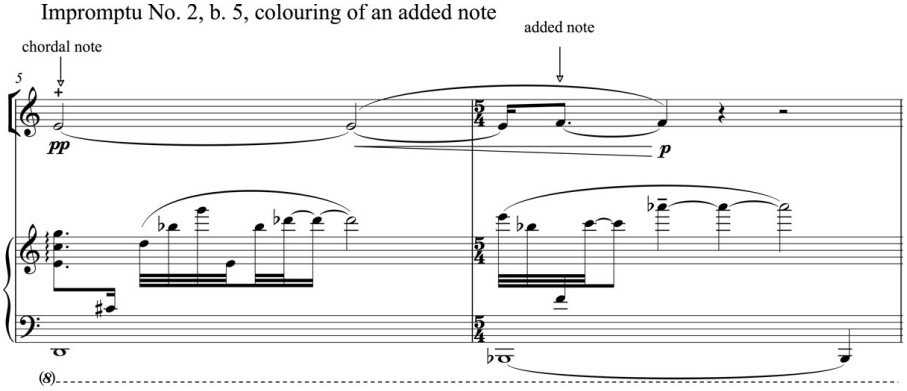
Ex. 49A

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



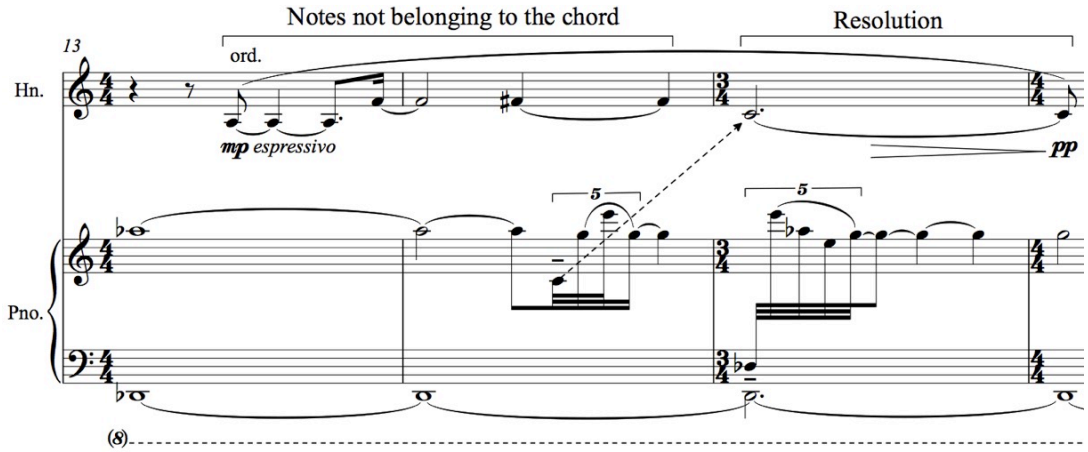
Ex. 49B

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

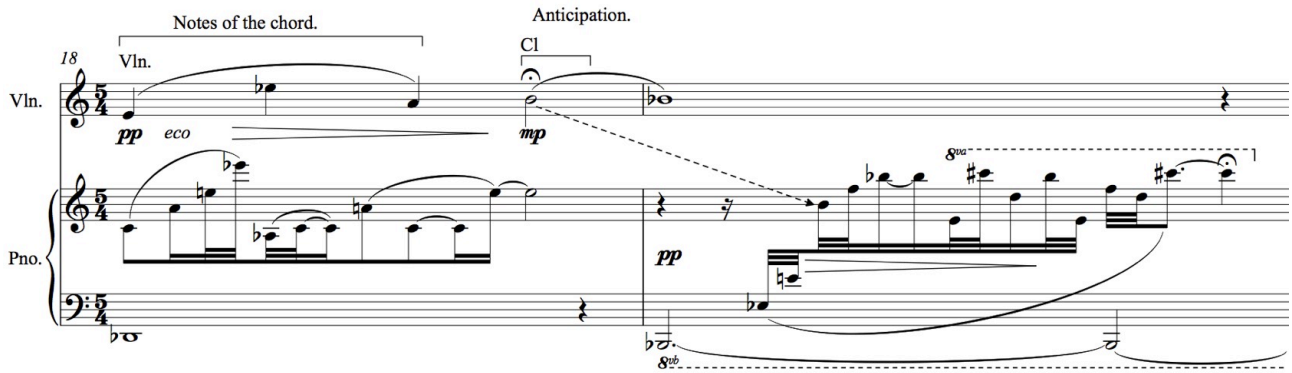


The melodic line was written freely. My intention was to create harmonic ambiguity by employing in it both chordal tones and pitches extrinsic to the harmonic background, in order to create a similar effect of tension and release that the anticipations and suspensions produce in the framework of a tonal 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



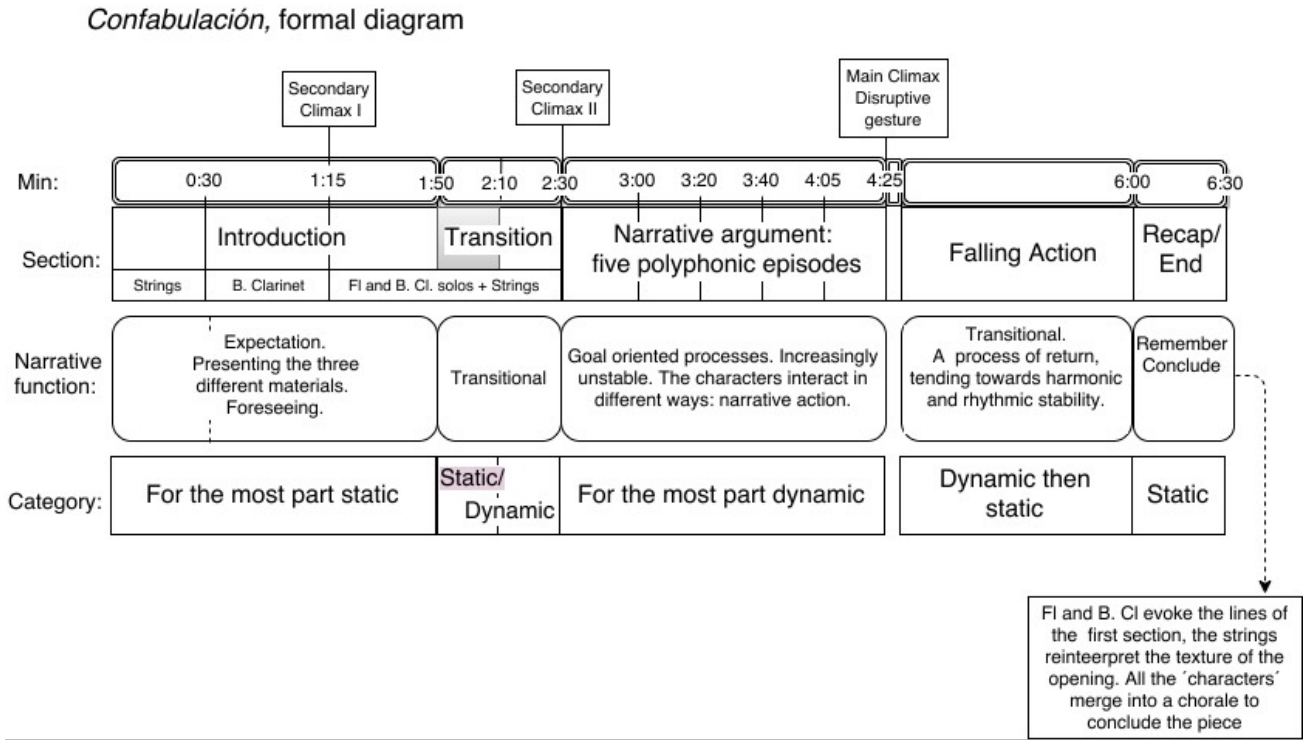
Ex. 50B anticipation, bb. 18-19



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).

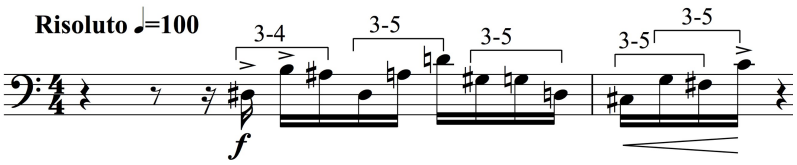
Fig. 5



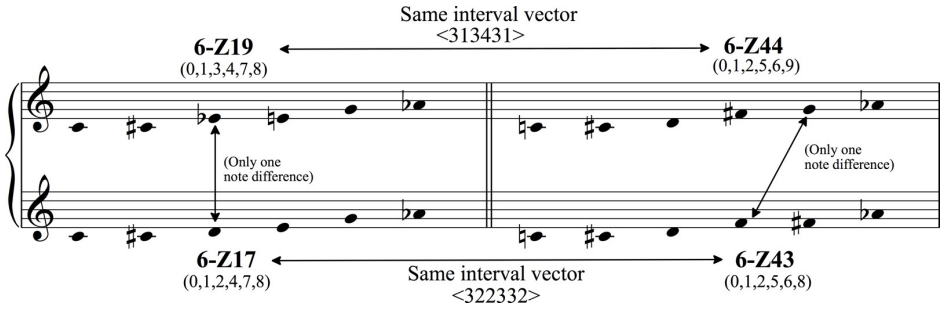
The three characters of the composition are diametrically different: the lyrical demeanour of the wind instruments, playing arabesque-like melodies, is opposed by the relentless pulse of the strings, with more marked and angular figurations; the rhythmic richness of the wind writing is absent in the 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.

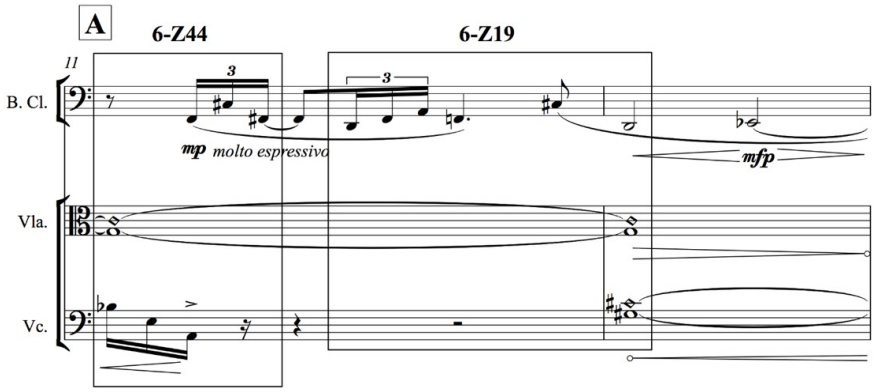
Ex. 51, Vcl. b. 1, intervallic cells



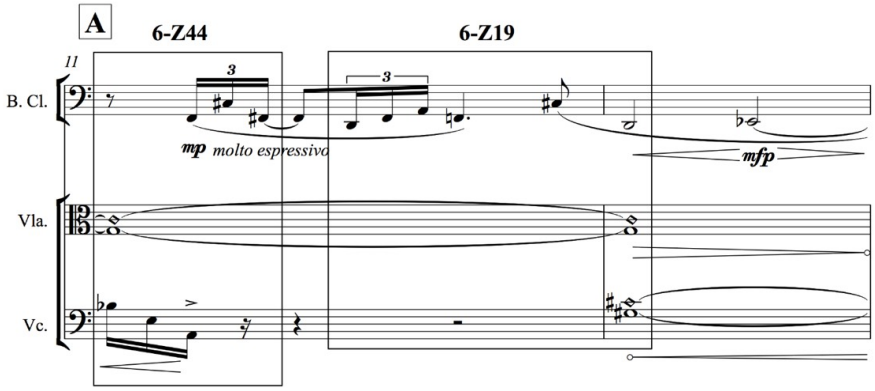
Ex. 52 Two pairs of Z related sets (prime forms)



Ex. 53A, bb. 11-13



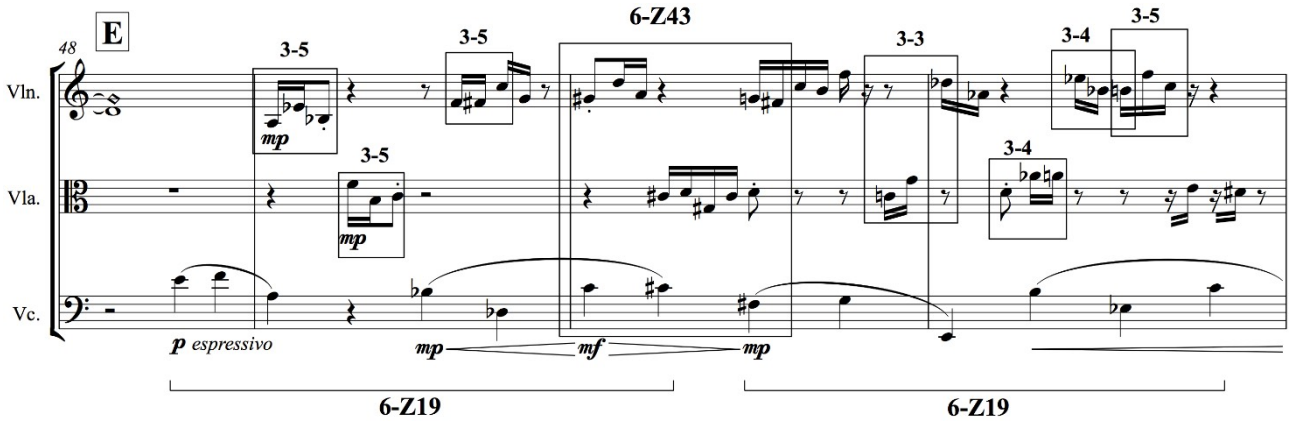
Ex 53B. bb. 28-33



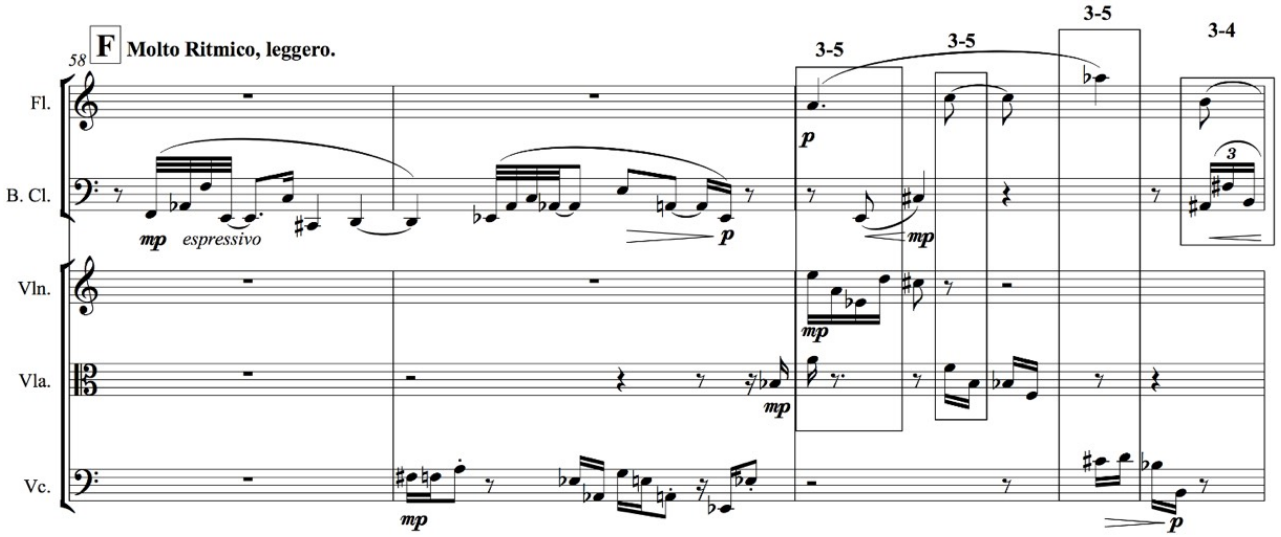
This same process of departure from the main hexachords gives shape to the transitional episode of b. 48 which effectively starts the polyphonic dialogue. From this point onwards, the piece progresses with an increasingly busy texture and gains a more chromatic harmonic compound resulting from the interweaving 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).

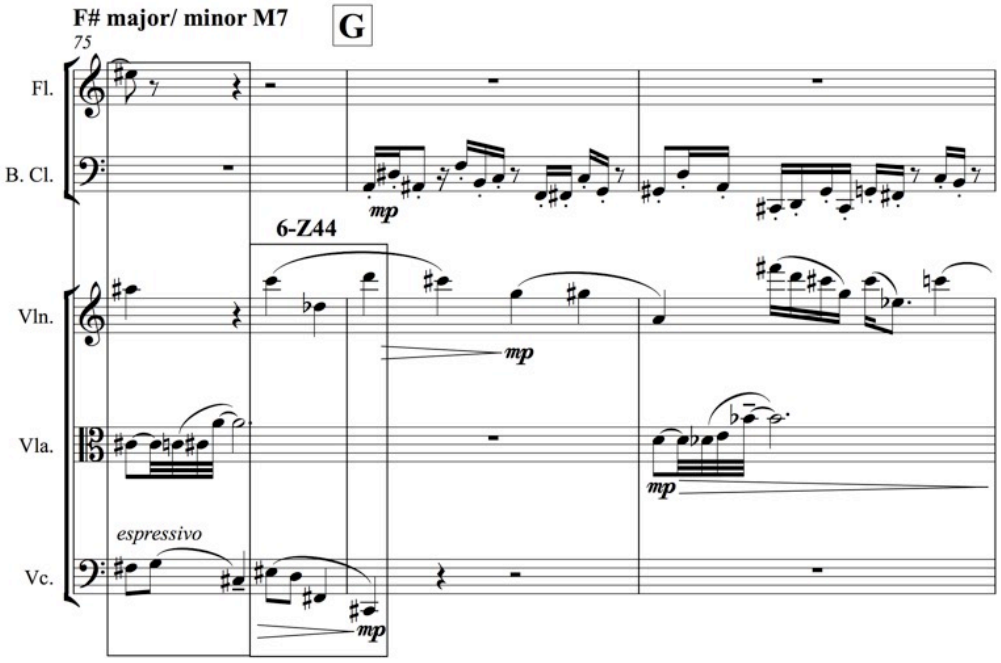
Ex. 54



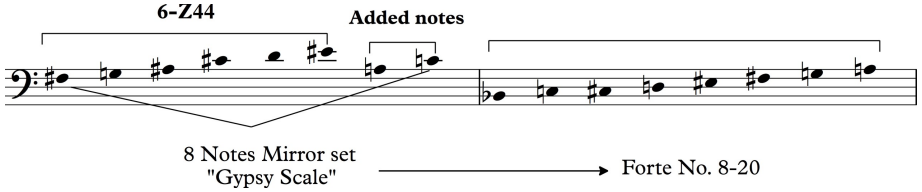
Ex. 55



Ex. 56A (enharmonically)



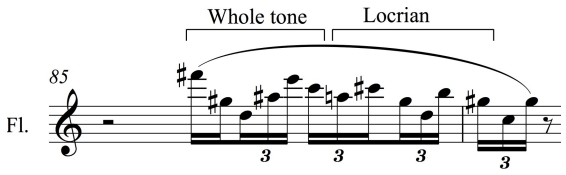
Ex 56B. octachord based on an 6-Z44 hexachord



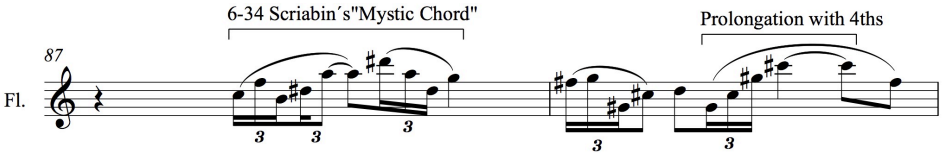
Melodically, as well, other types of figurations contrast with the predominantly chromatic context resulting from the interweaving of the basic trichords. These were approached intuitively while composing each of the melodic lines. The result is an enhanced differentiation of the materials which have 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

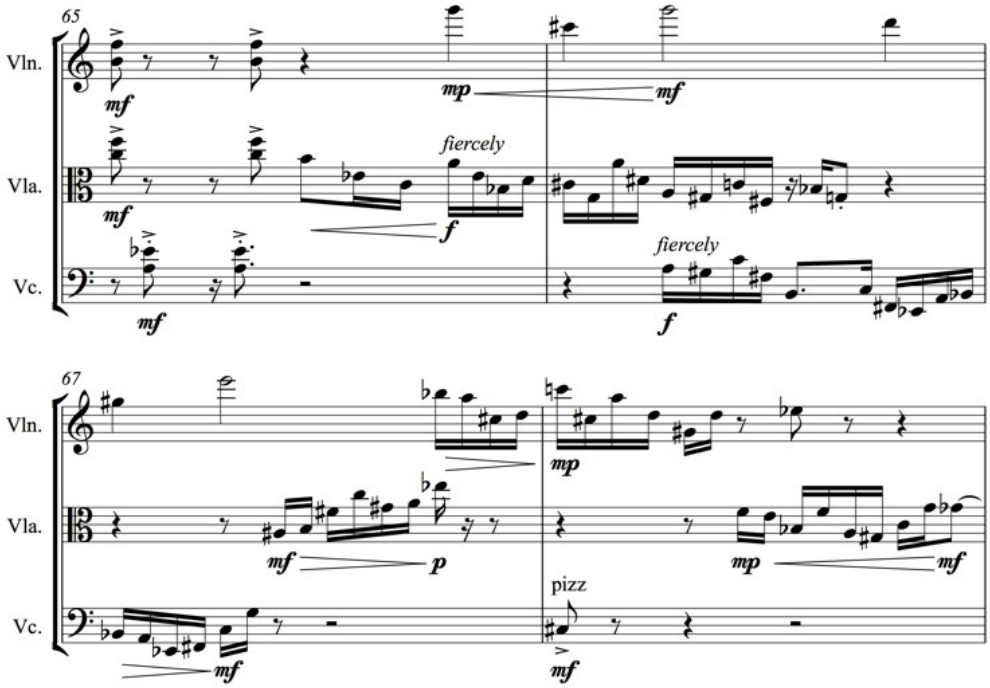


Ex. 58, Fl., bb. 87-88

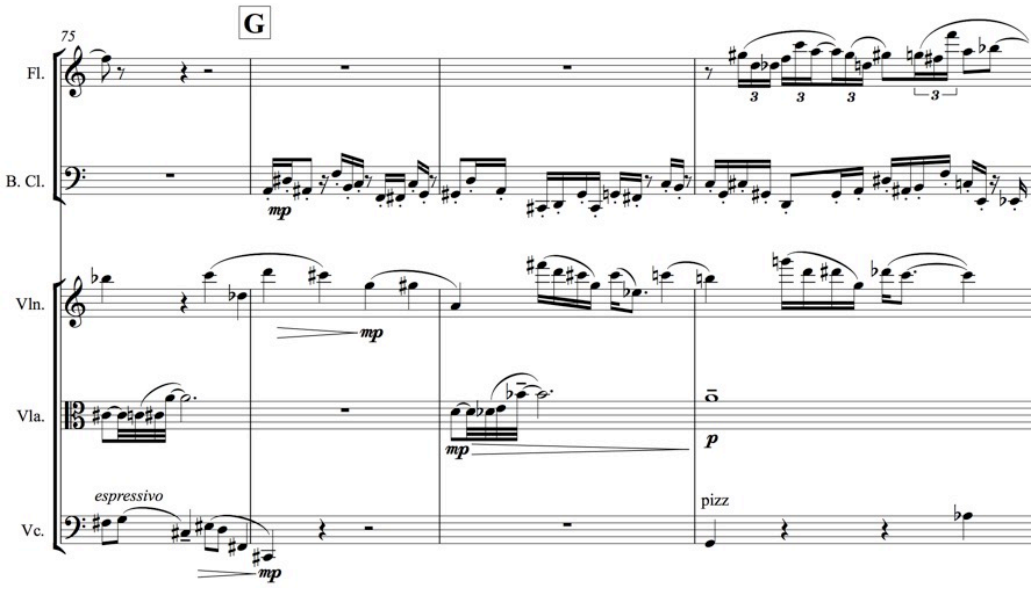


The first of those framing episodes could be defined as a refrain. It is formed by an austere theme in the high register of the violin and a comparatively longer succession of semiquavers in the lower strings. Their rhythmic regularity grounds the music, giving a sense of arrival to the wandering lines 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).

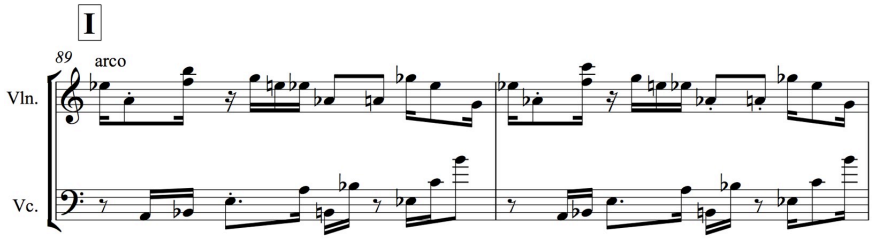
Ex. 59 Refrain I



Ex. 60

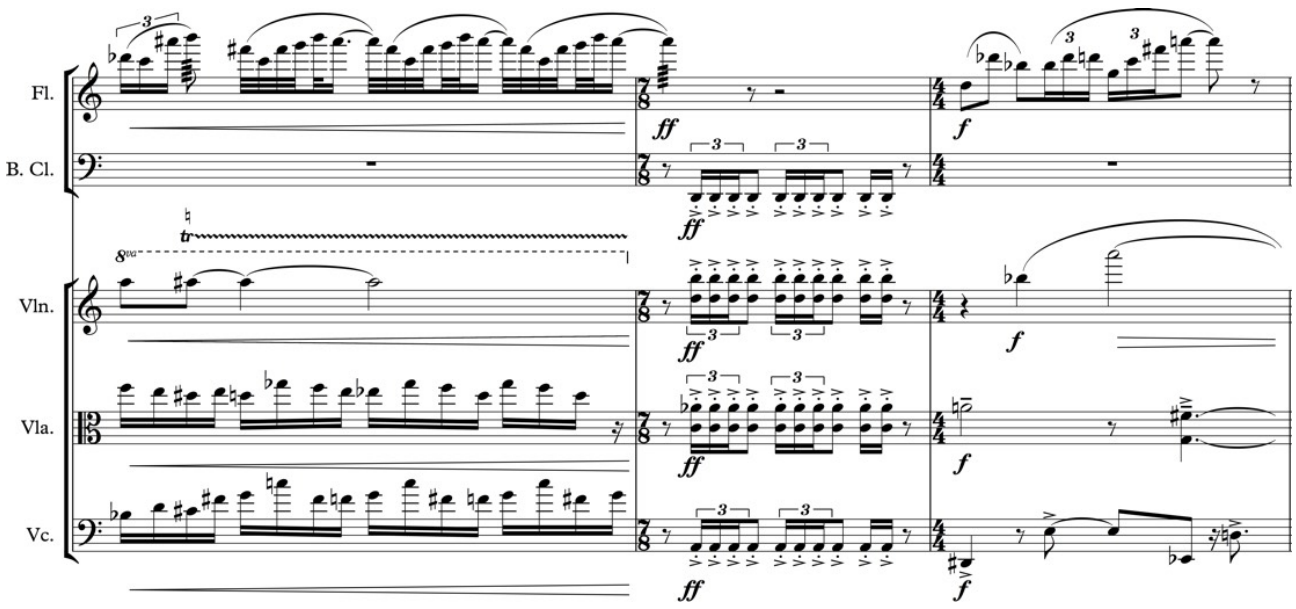


Ex. 61



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 disembogue 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).

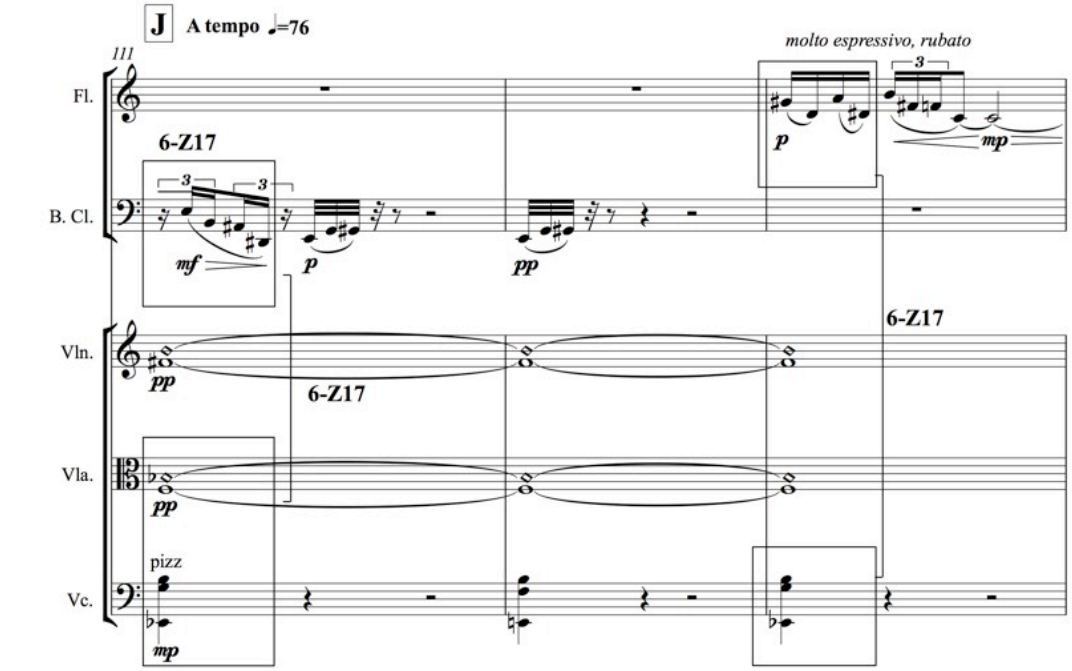
Ex. 62



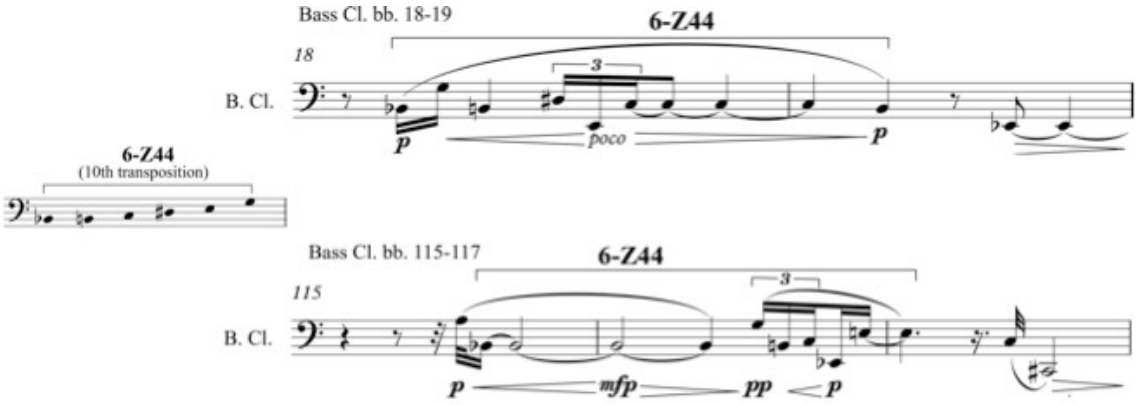
The resolution of this climax extends for ten bars, in which the plethoric polyphony progressively gives way to the more spaced texture of the beginning. The marked semiquaver figures transform into legato lines to signify the metaphor of the dissolution of all the characters into an integrated whole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

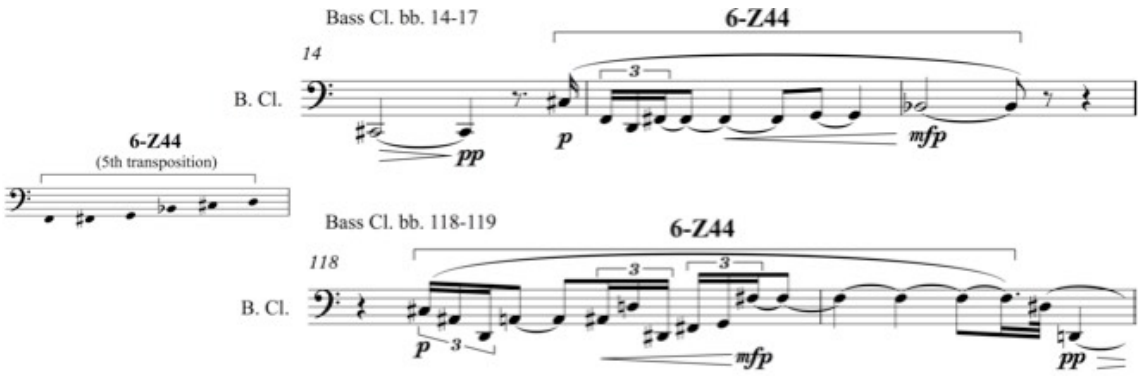
Ex. 63



Ex. 64A



Ex. 64B



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).

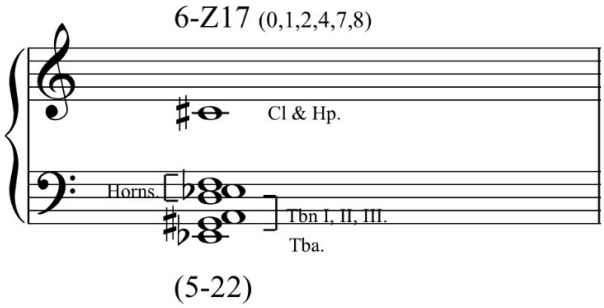
The aforementioned elemental musical substance is portrayed by the brass chorale of the opening. This hymn-like chordal figuration is built upon one of the two main hexachords (6-Z17, ex. 64) employed throughout. It foretells the harmonic discourse, establishes the harmonic tone and anticipates the correspondence 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



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

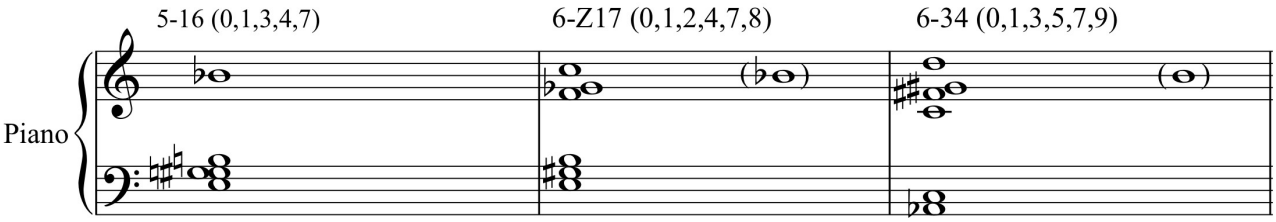


Fig. 6 Harmonic materials.

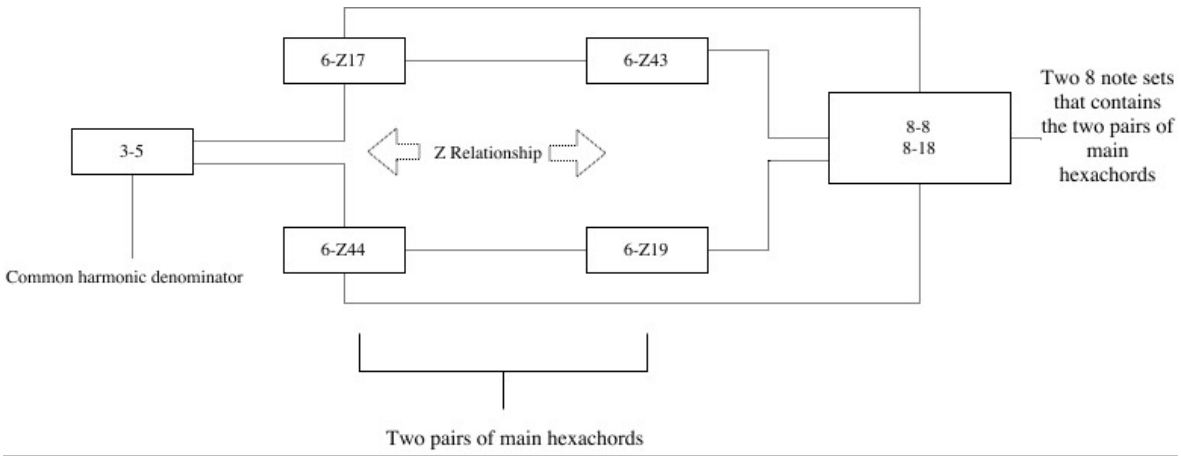


Fig. 7 Form in relation to the main hexachords

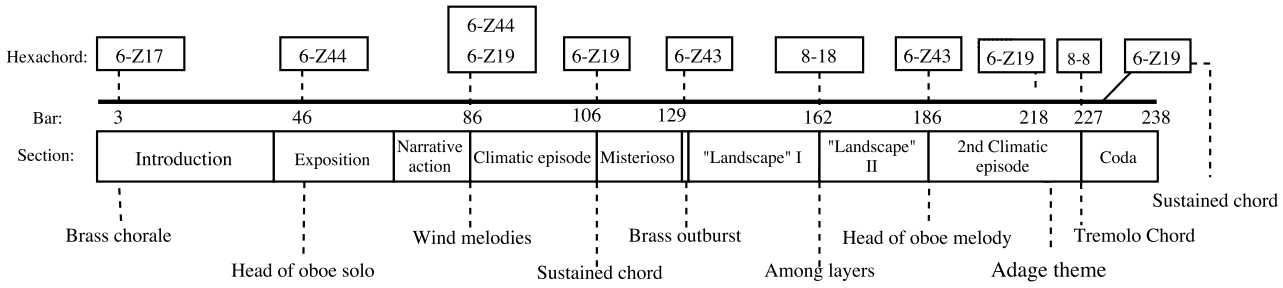
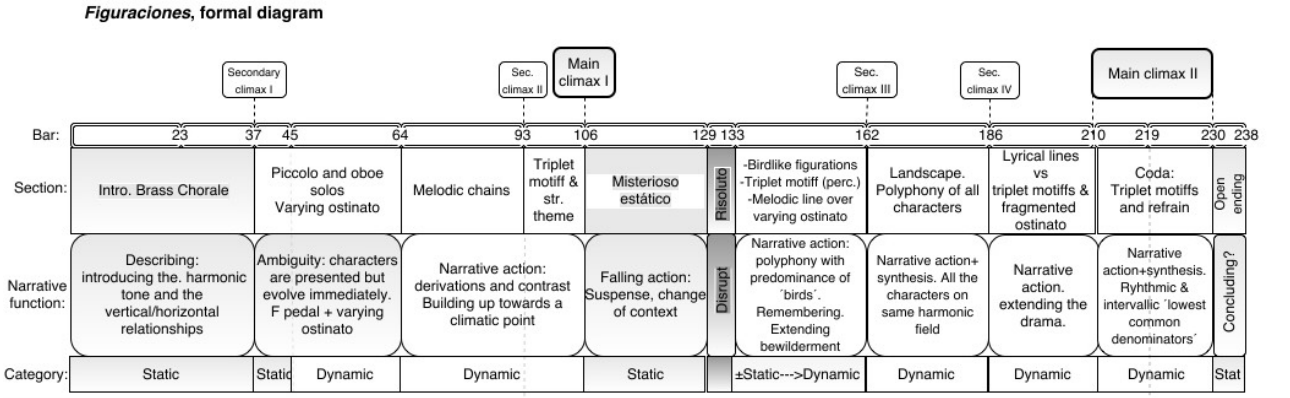


Fig. 8 Form as a succession of narrative categories



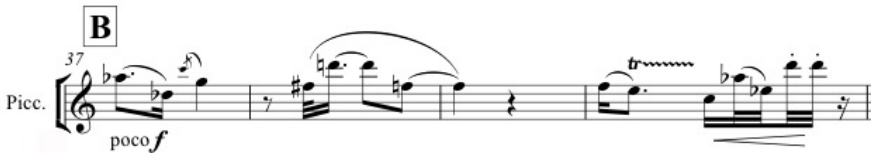
As a musical character, the chorale reappears throughout the piece in myriad ways, although at times it is almost unrecognisable: extremely fragmented, greatly accelerated, etc., but always referring to itself by being a material fixed to the brass section. From it, three distinct subjects, with their 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

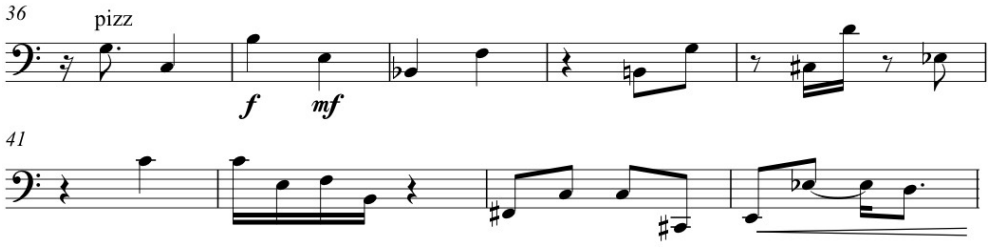
construction is based on rhythmic cells which establish a tension between syncopations and a more grounded rhythmic feel, granting it both consistency and surprise, and hence making it another example of a varying ostinato (ex. 68). The third subject, the solo played by the oboe, was conceived as the 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).

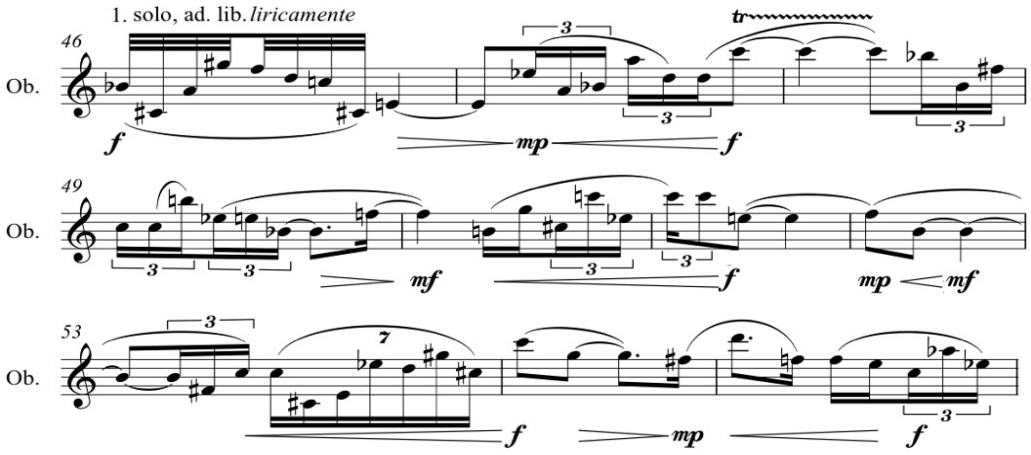
Ex. 67



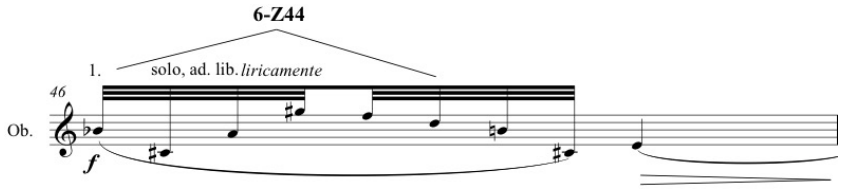
Ex. 68



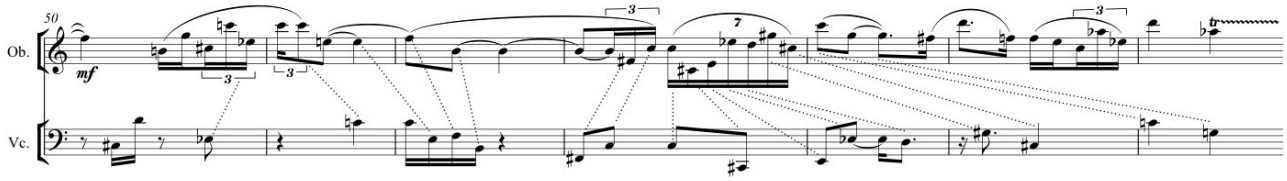
Ex. 69



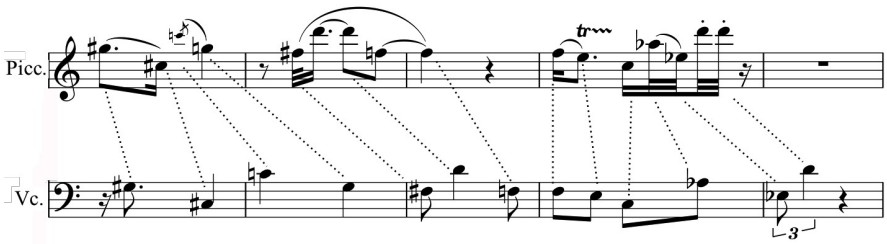
Ex. 70



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



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



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.

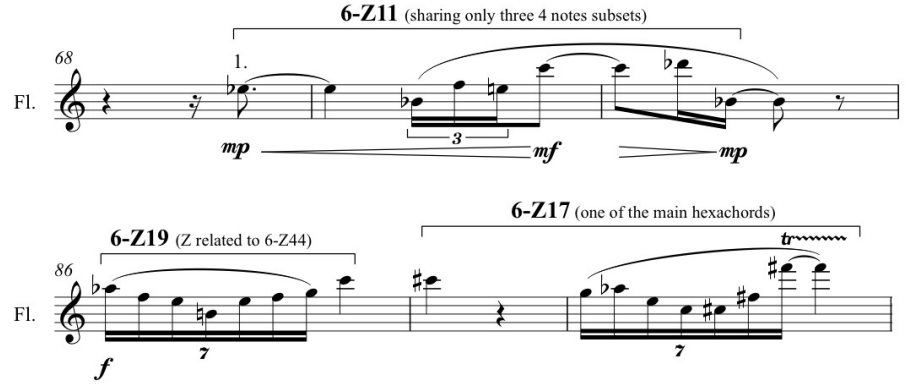
The plot effectively starts in b. 64, with the evanescence of the F pedal and the cadential figurations of the oboe. This section is in essence a stream flowing ever further away from its source and forming chains of related events. Here the notions of variation or development are replaced by the constant 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

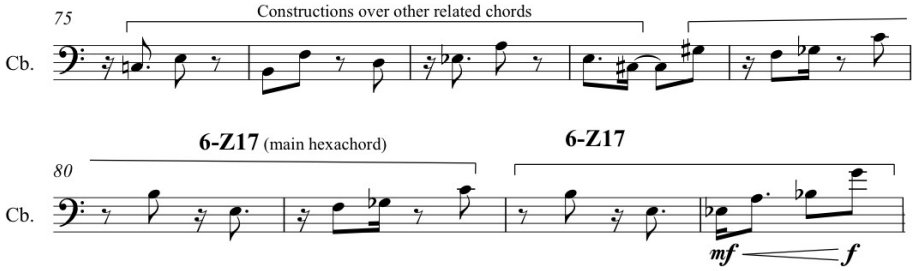
therefore be described, harmonically and melodically, as that of synthesis, fragmentation and/or constraint.

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.

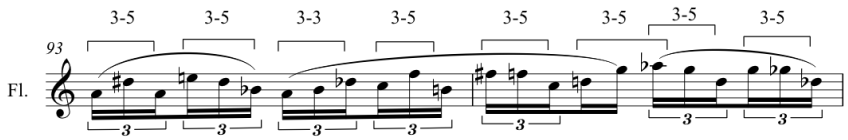
Ex. 72A hexachordal melodies Fl. bb 68-70 and bb. 86-88



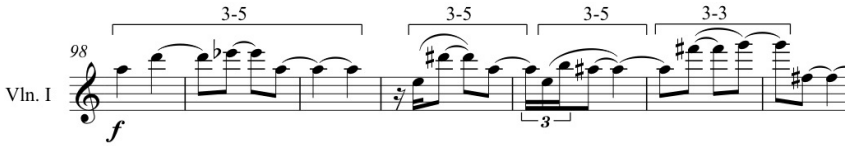
Ex. 72B Bass. bb. 75-83



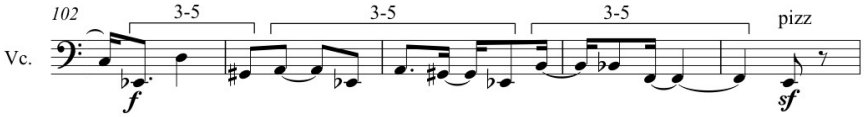
Ex 73A. Triplet motif based on the 3-5 trichords. bb. 93-94



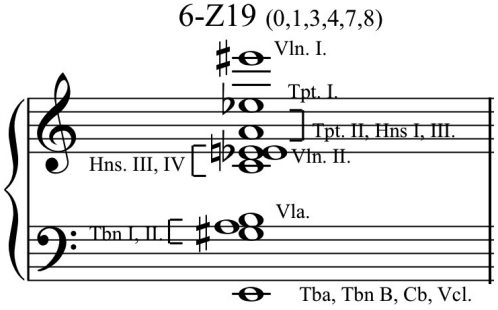
Ex 73B. Vln. bb. 98-102



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



Ex. 74 b. 106

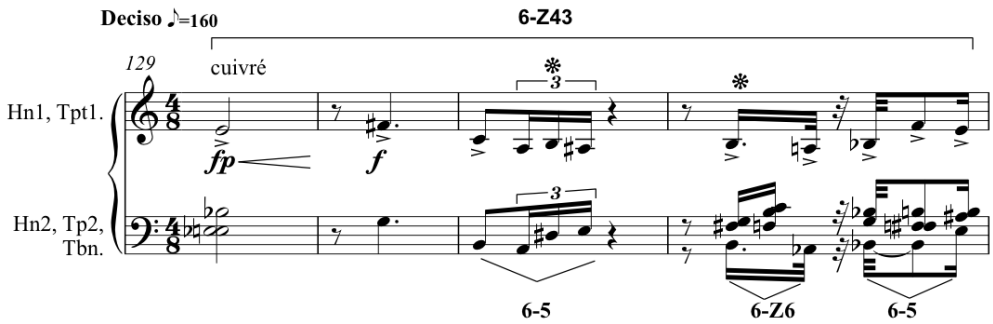


The static and mysterious section that follows in b.109 stops the flow of the music, building dramatic tension through the use of sustained dissonances and the creation of a resonant texture from ringing timbres. This passage functions as a point of arrival; but also, through its ambiguity and reduced 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

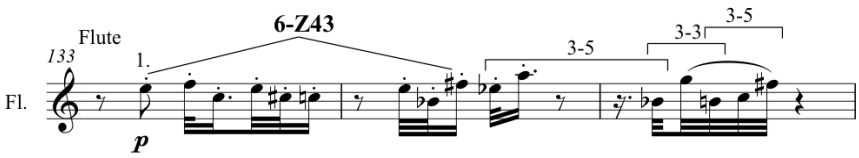


What follows is a prolongation of the bemusement caused by the surge of the brass, creating thus a need for elucidation. In this section (‘Ondulante’, b. 133) the musical figures are absent or unrecognisable. The varying ostinato is presented now in the tuba as a solo; the triplet figures are now devoid 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

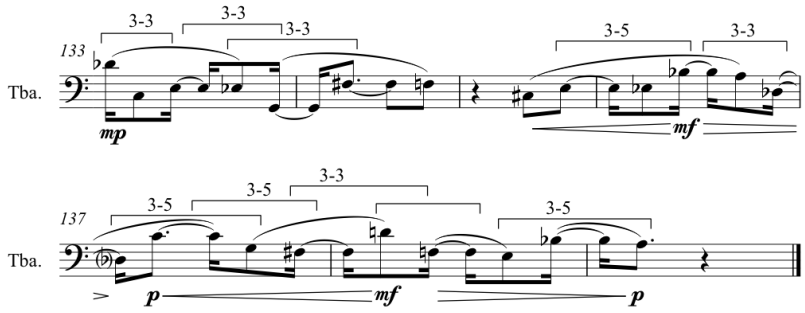
several pages ago, which now become the protagonists. These staccato figures are scattered throughout the whole wind section to gradually build a conglomerate which was conceived as a landscape. They begin to populate the musical space incrementally and establish a disengaged dialogue with the percussion, 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



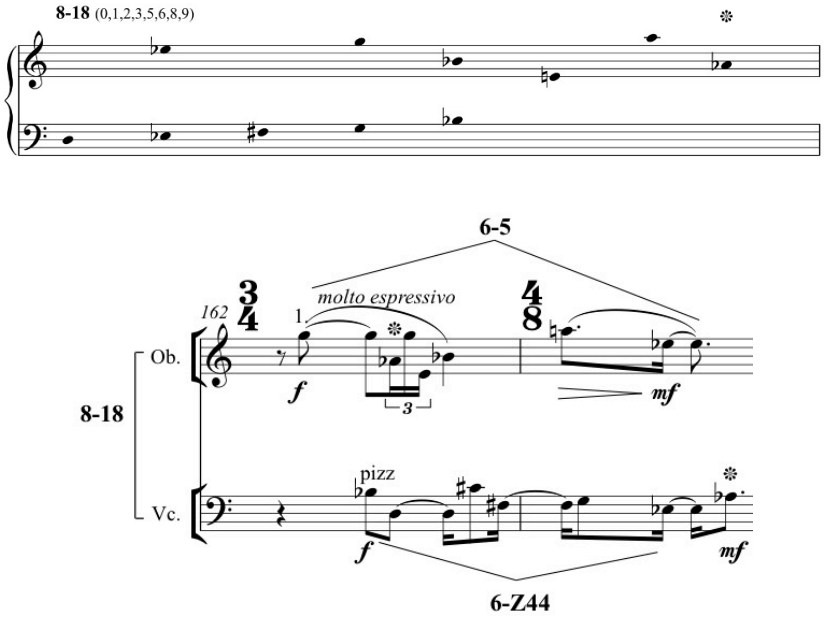
Ex. 77



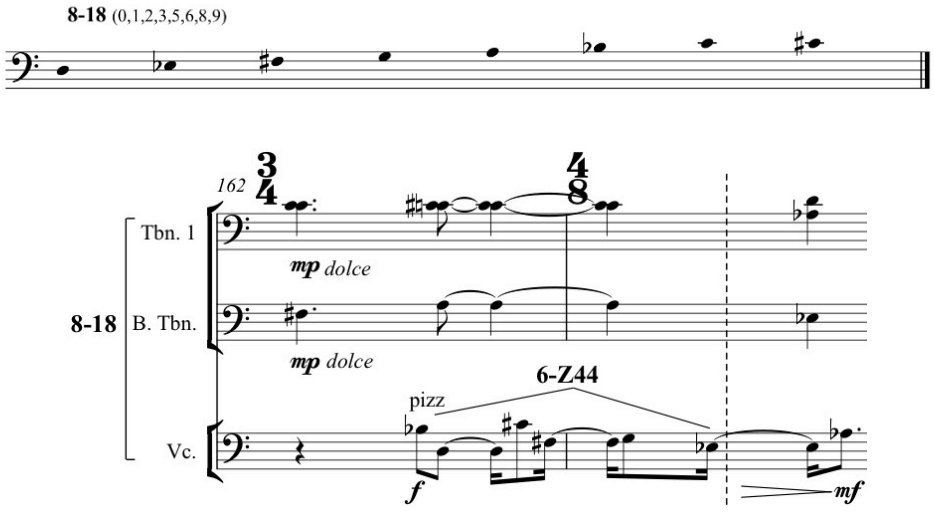
Clarification and resolution finally arrives in b. 162, in which the aleatoric, and desolate quality of the previous landscape merges into one which is more organic, vivid and

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.



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



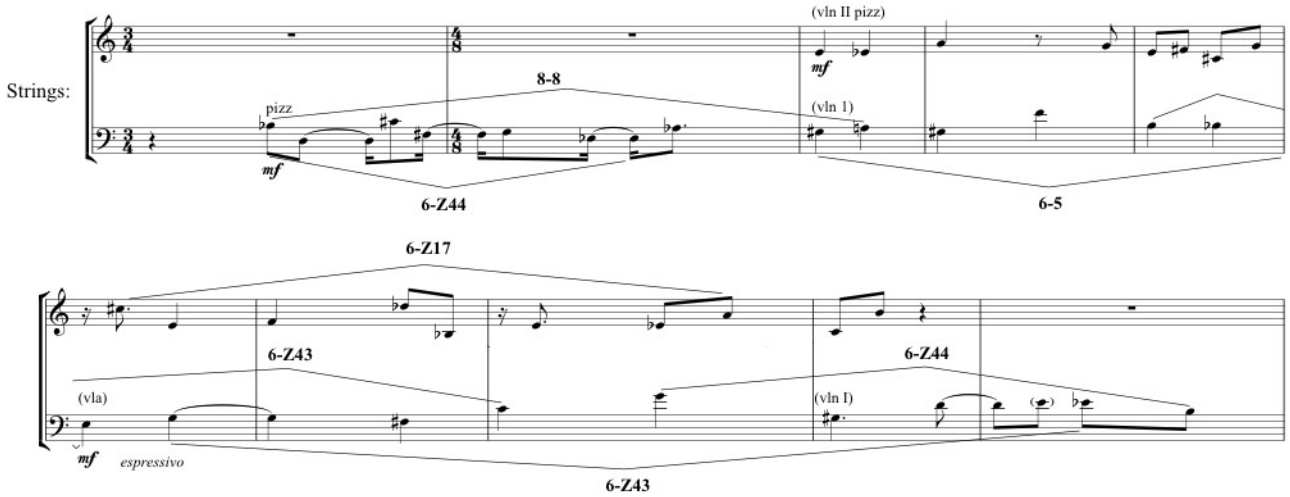
In this section, that works as a recapitulation, the three-voiced polyphony of the exposition is revisited with a richer and more heterogeneous combination of elements. The opening chorale, the bird-like figurations, overlaid fragments of the lyrical lines, and even secondary melodies, not only come 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

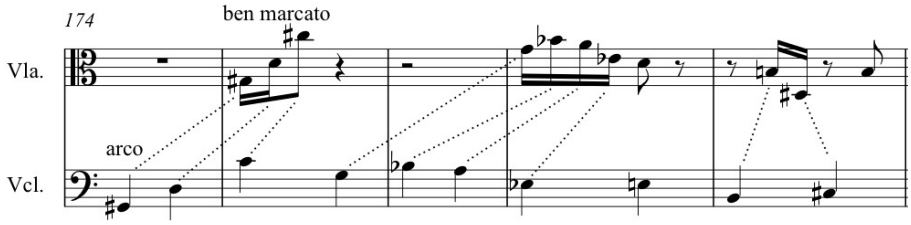
[5] Technique used in his late works (*Variations*, *Agon*) in which a hexachord is rotated and transposed so that each of the transpositions starts with the first note of the original. Consequently, the resultant lines are related by transposition and the intervals of the transpositions are the complements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



Ex. 81 bb. 174-178.



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.

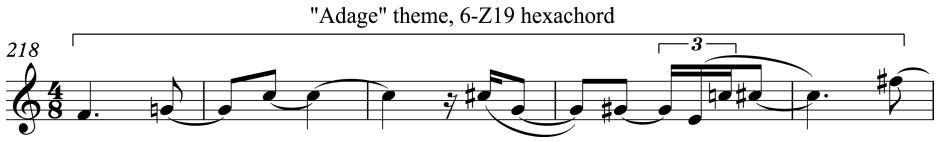
Overall, the passage represents a further synthesis of the metaphorical relationships: the different characters emerging from a single unity, built upon a pair of hexachords, deriving from the same note sequences, employing basic rhythmic cells. But here they are presented in a more oppositional way. 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.

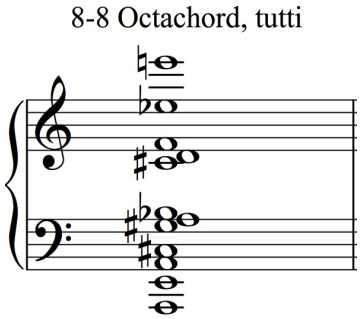
This effect is underlined with the superimposition of all the fundamental motivic elements of the piece in b. 222, and a piercing tremolo chord in tutti in b. 227, which gives the final climatic accent. Aside from its dramatic effect and its reference to the opening tremolos, this chord also reinforces the idea of conclusion, it is the harmonic representation of the resolution of a loose end, as it is 8-8, the other remaining eight note pitch-class set which includes the four main hexachords.

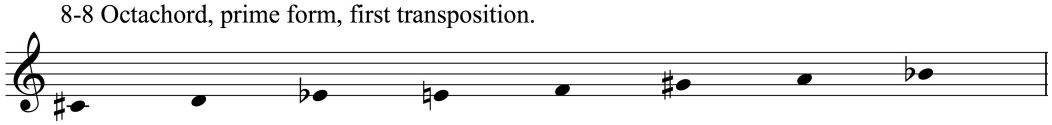
The sudden intrusion of the bass drum, a return to the original, generative chord in the brass and a subtle recapitulation of the lyrical line of b. 109 on the violins, provides a suspenseful, open ending, intended to suggest that the play of metaphoric relationships, associations and transformations which gave form to the piece could continue.

Ex 82. bb. 218-222



Ex 83. b. 227.





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

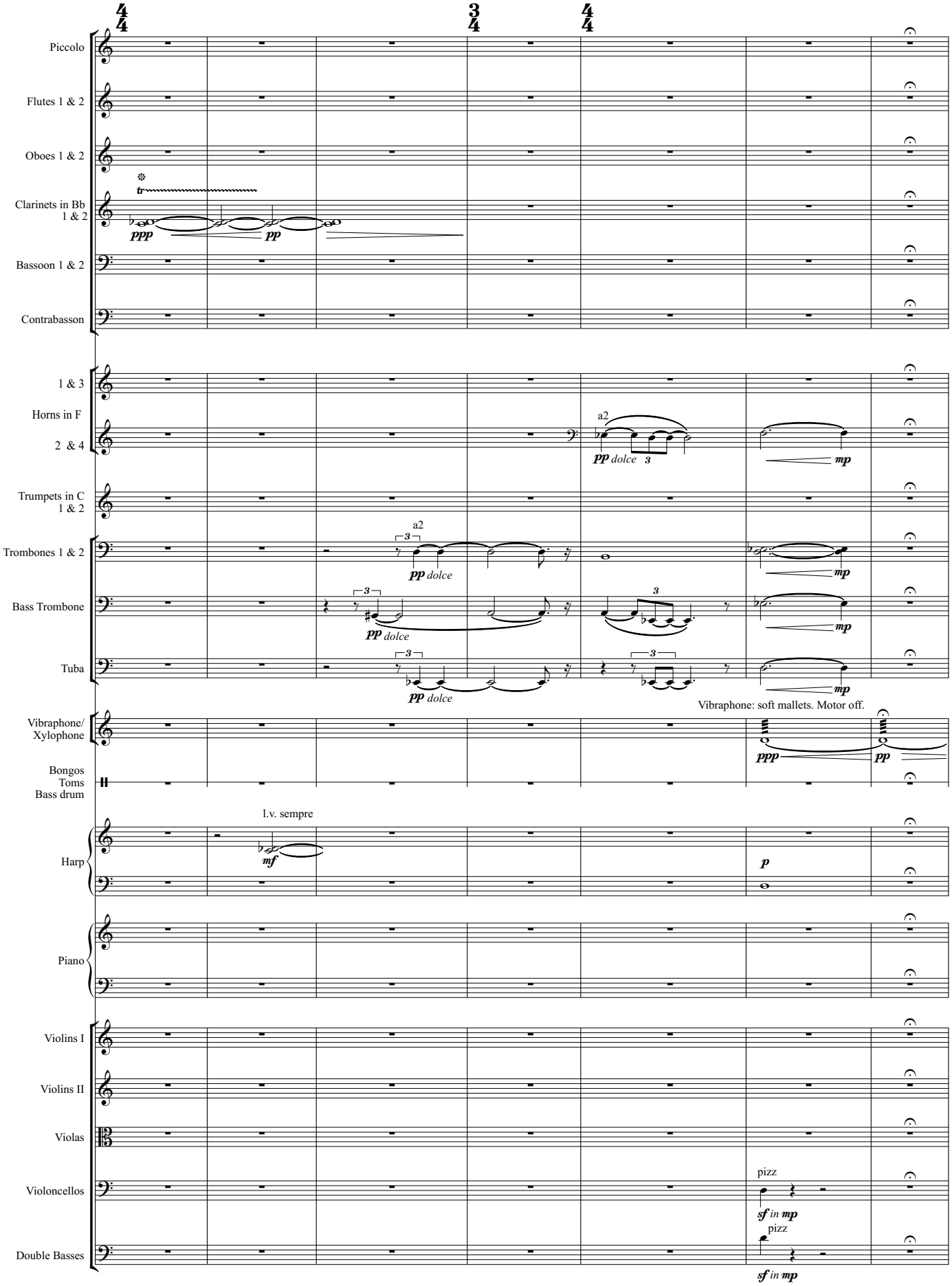
Duration ca. 10 min.

Score in C

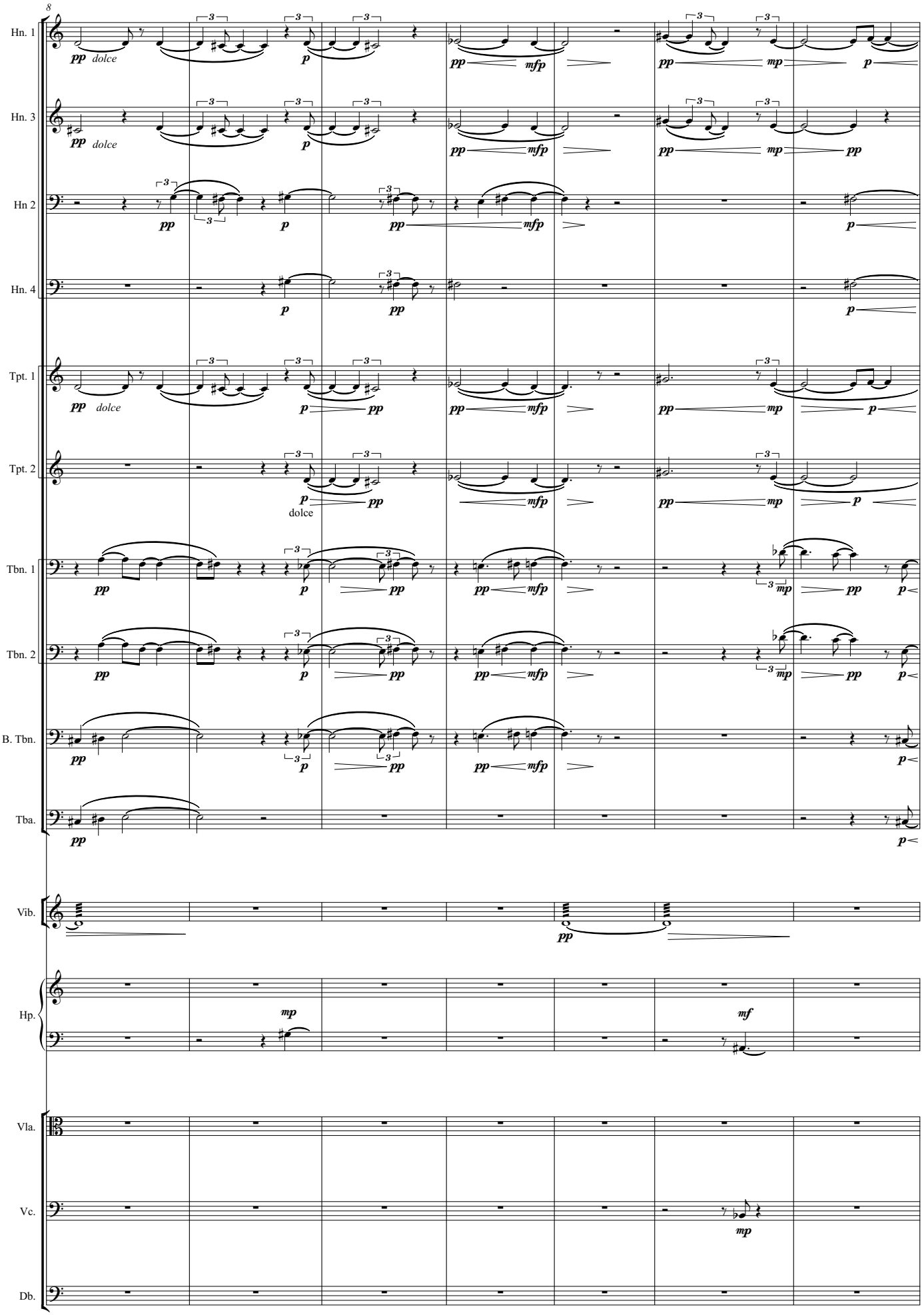
Figuraciones

Manuel Torres Arias
2016

Solenne ♩= 40-44



❄ All trills are to the semitone above


8
Hn. 1
Hn. 3
Hn 2
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vib.
Hp.
Vla.
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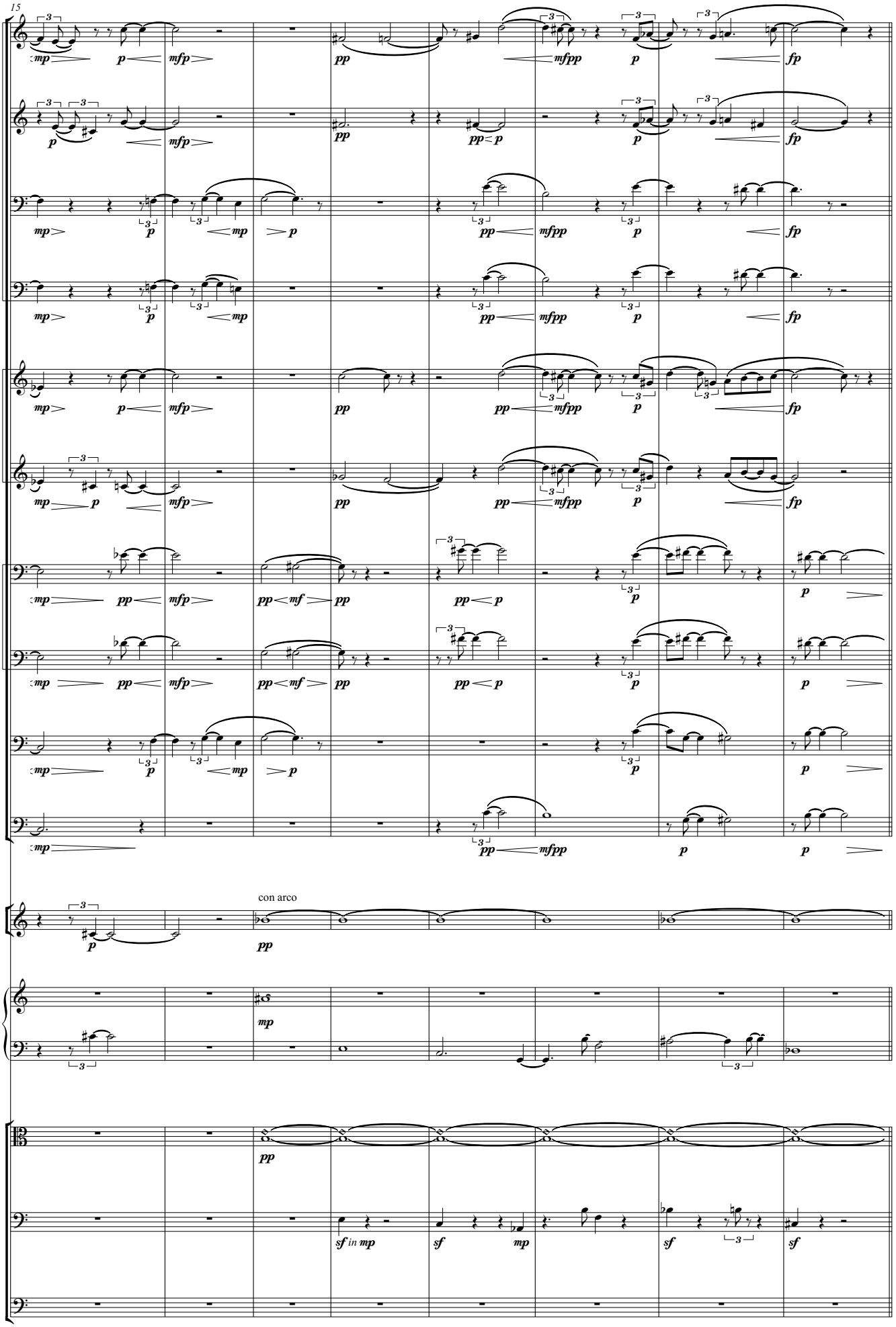
mf
dolce


15
Hn. 1
Hn. 3
Hn 2
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vib.
con arco
Hp.
Vla.
Vc.
Db.

A **Andante ♩=80**

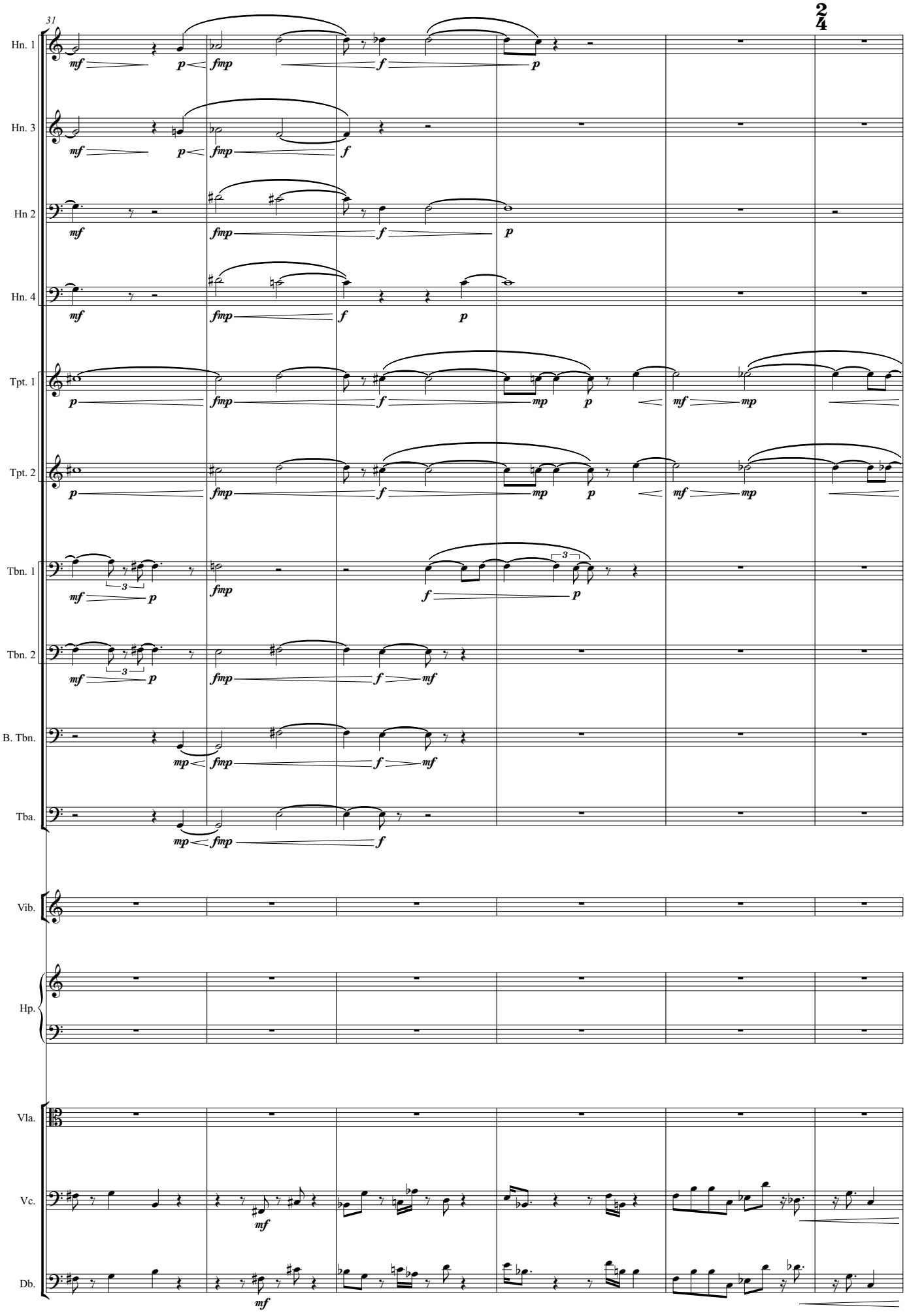
23

Hn. 1
Hn. 3
Hn 2
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vib.
Hp.
Vla.
Vc.
Db.

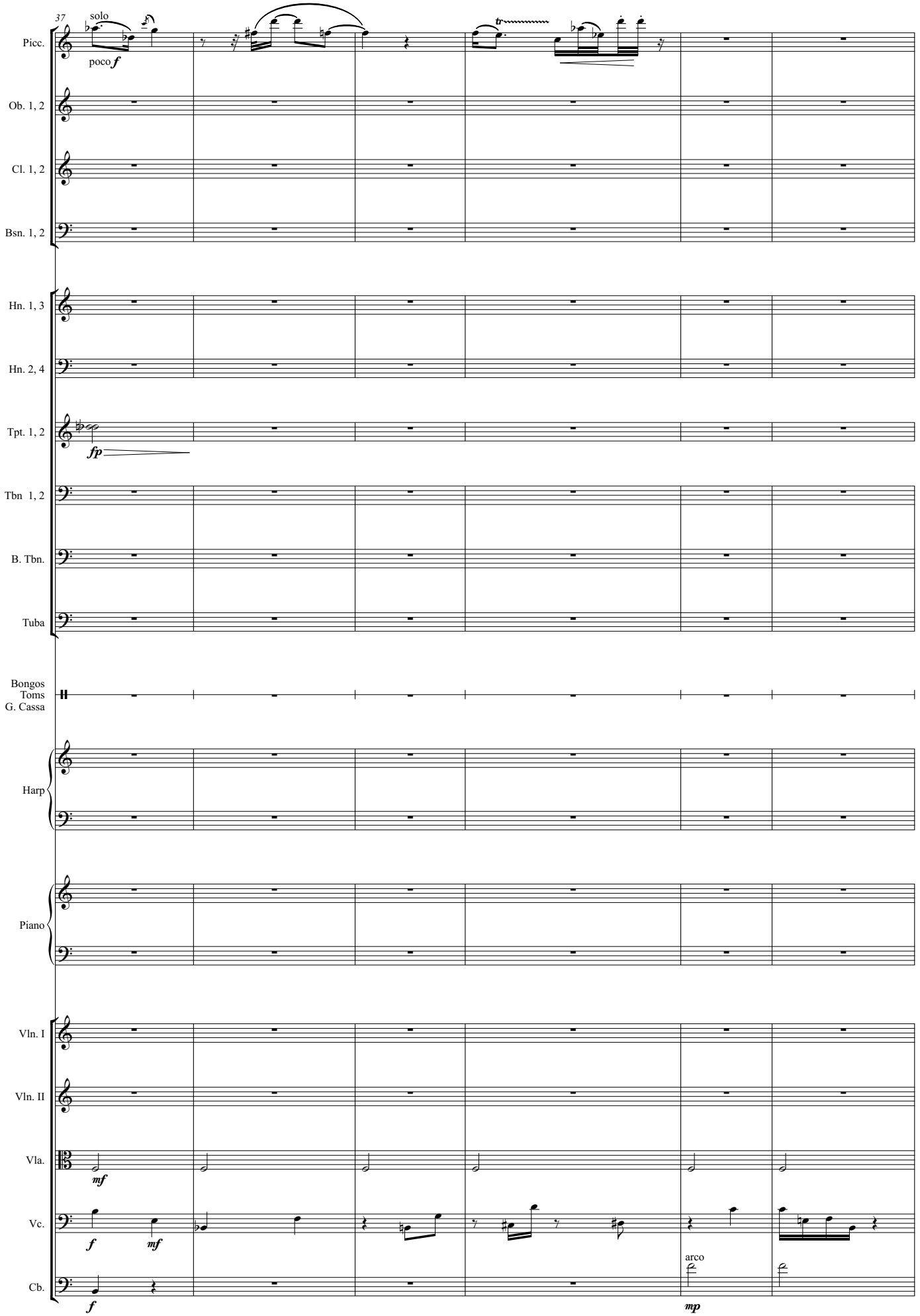
ord.

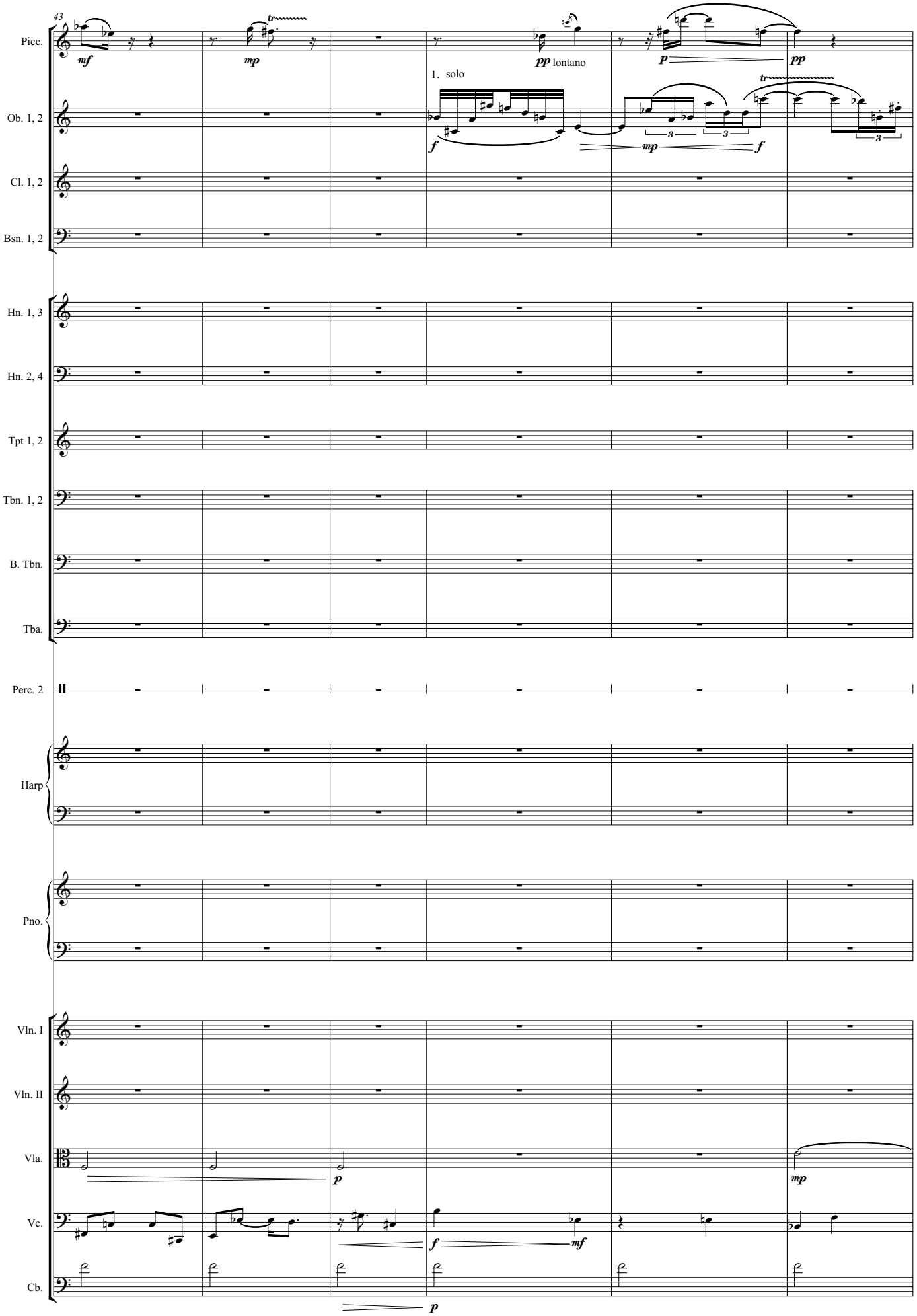
sf in mp

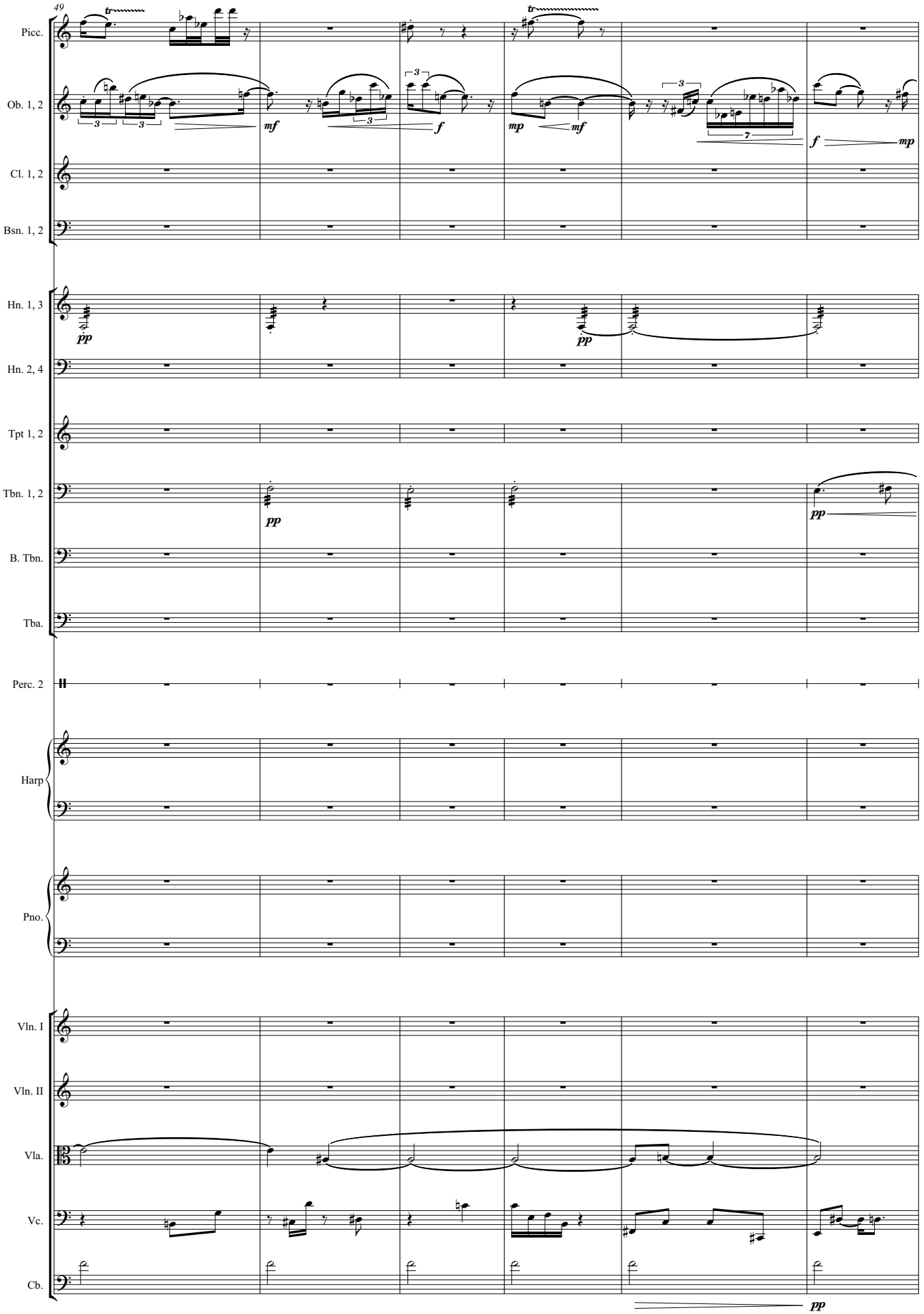
sf in mp

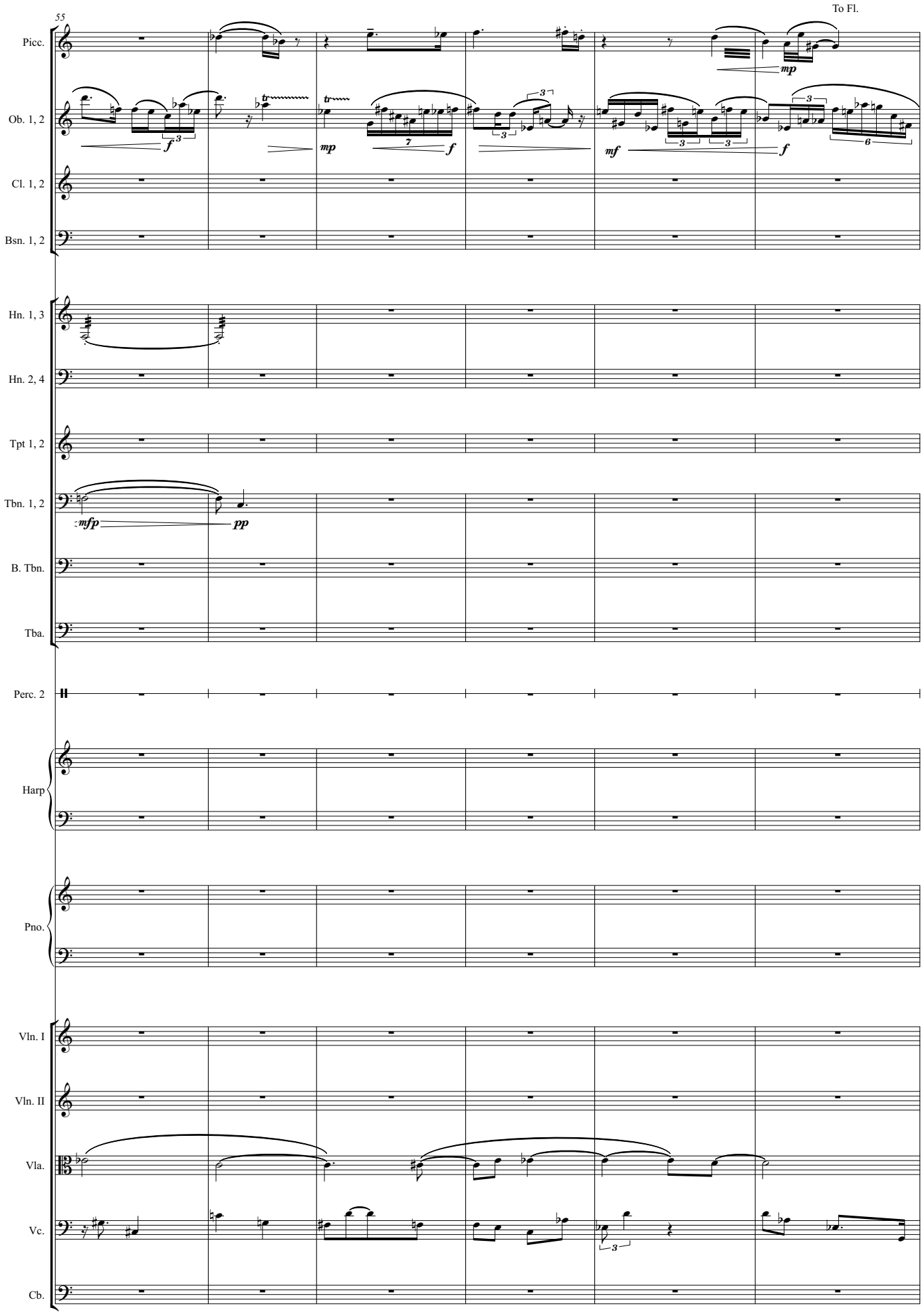

31
2
4
Hn. 1
Hn. 3
Hn 2
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vib.
Hp.
Vla.
Vc.
Db.

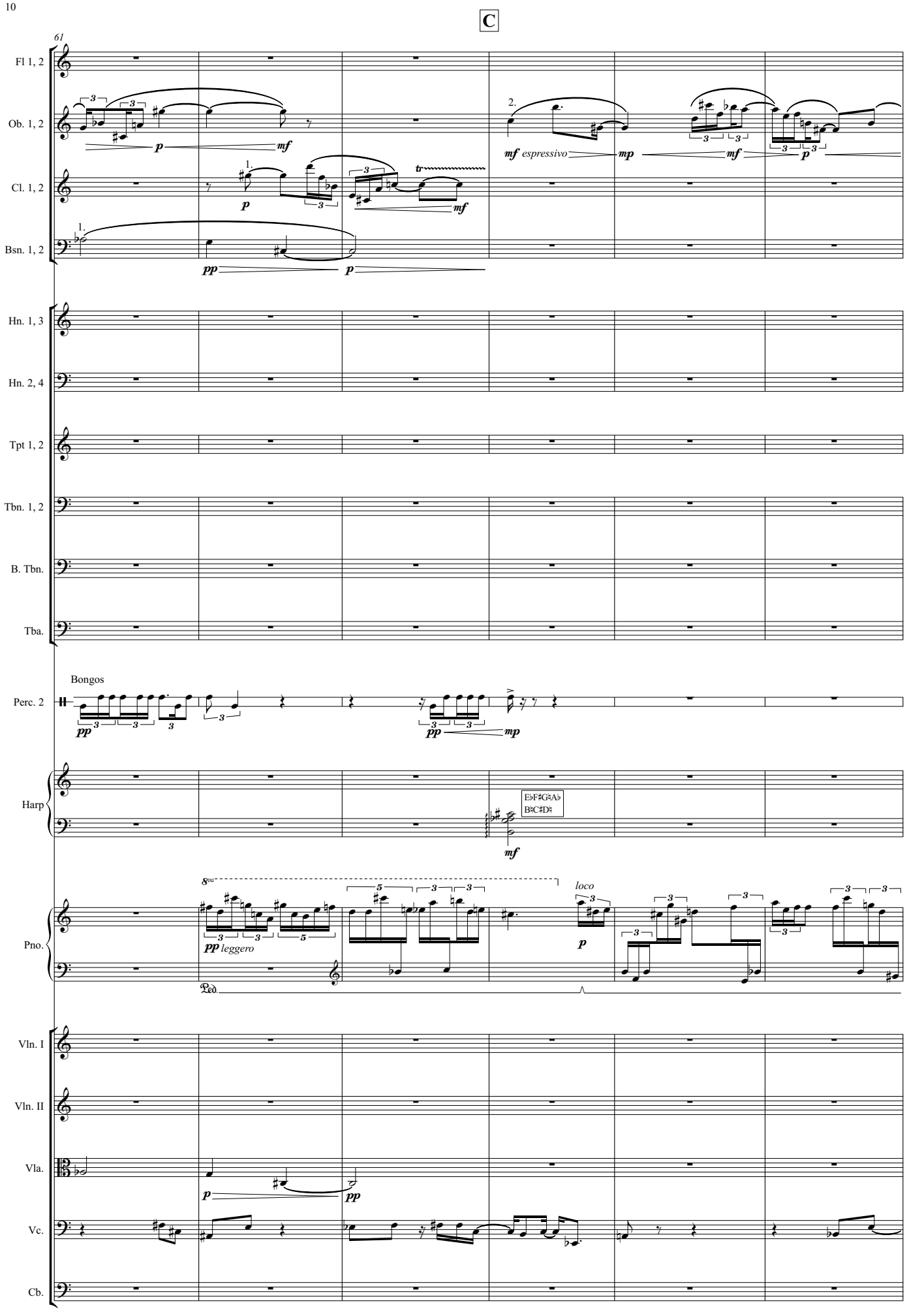
B Andante Spiccato ♩=80

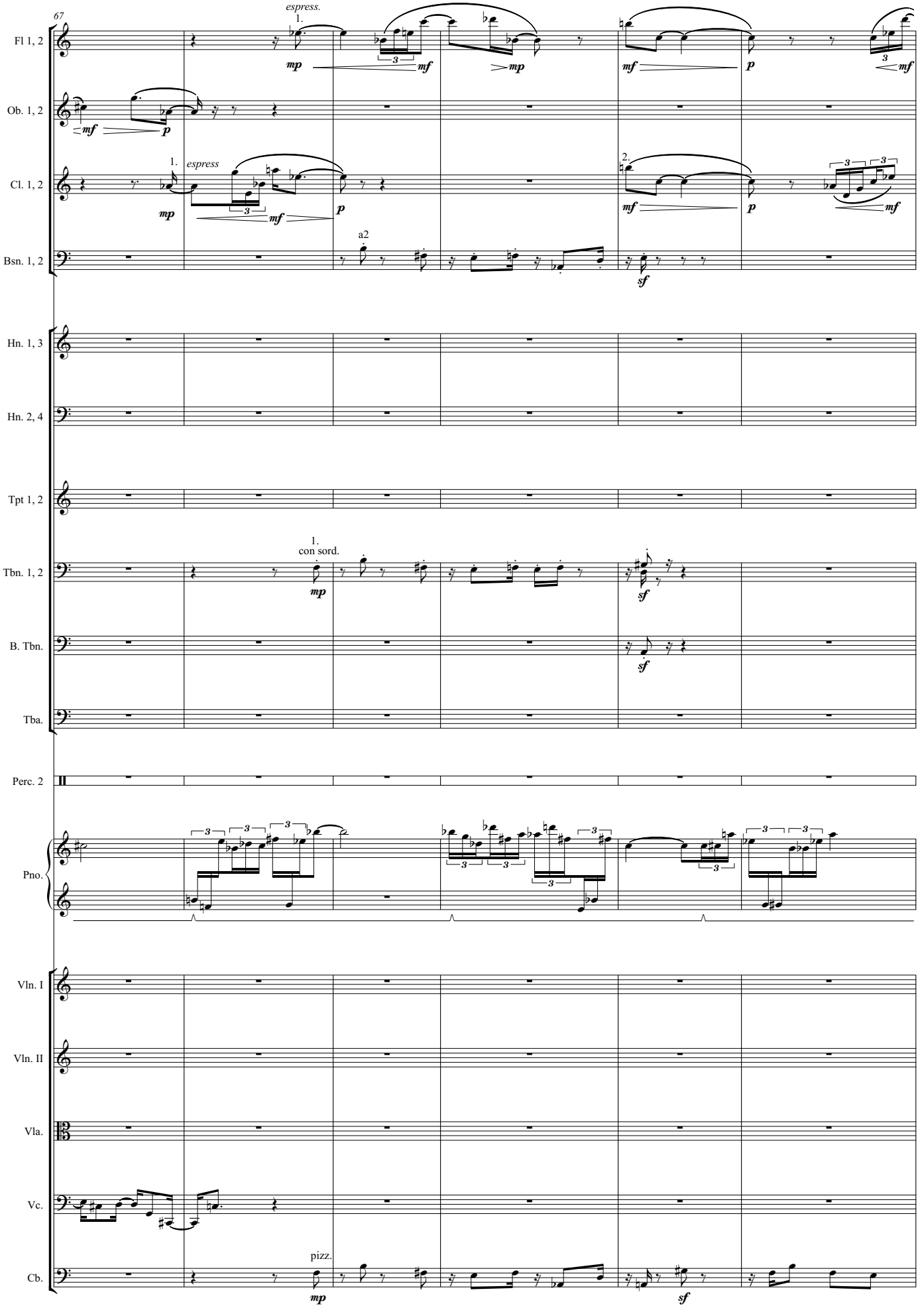


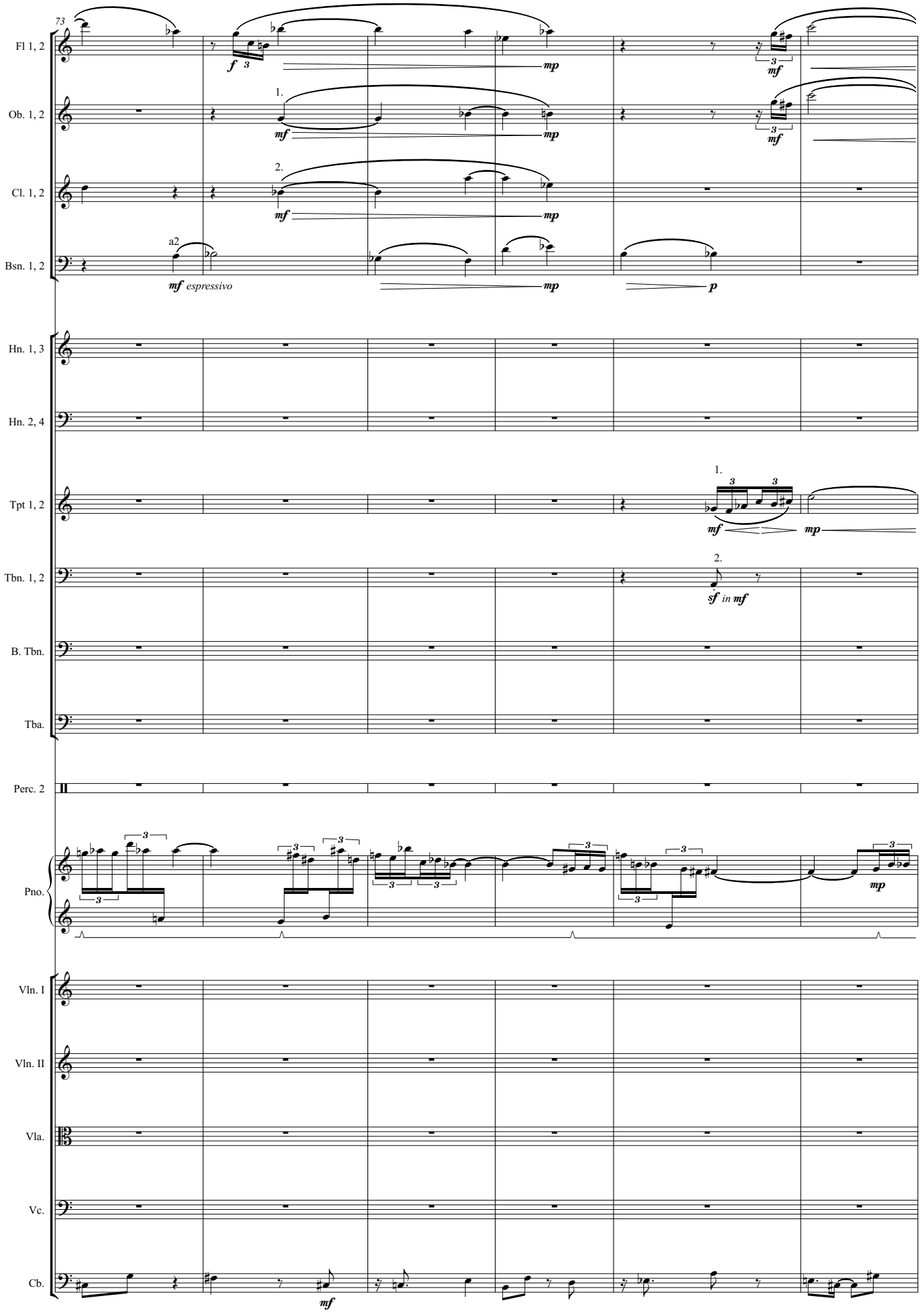

43
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
pp lontano
1. solo
p
pp
f
mp
f
tr
3
3
3
p
f
mf
p
mp
p

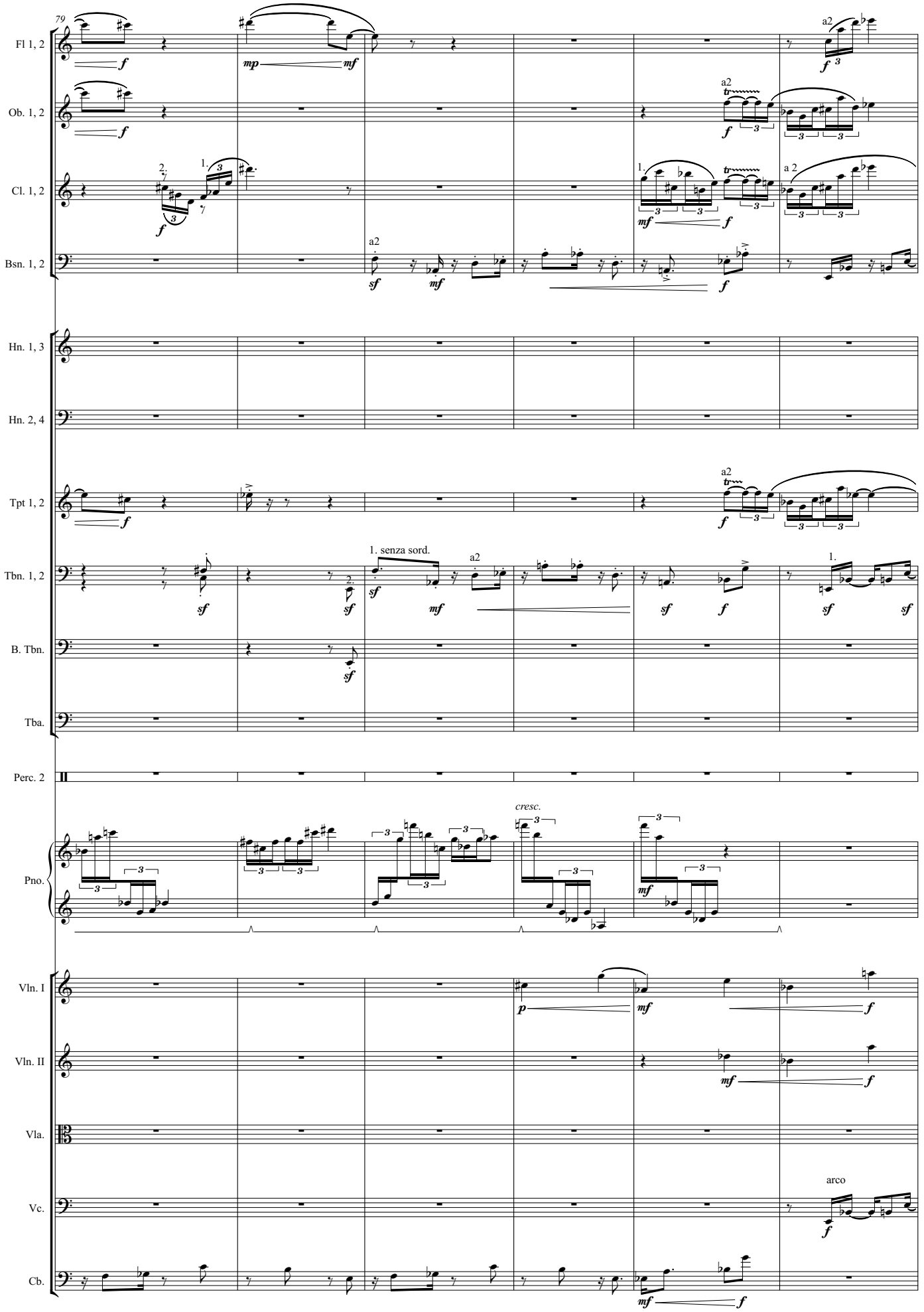

49
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
mf
f
mp
pp

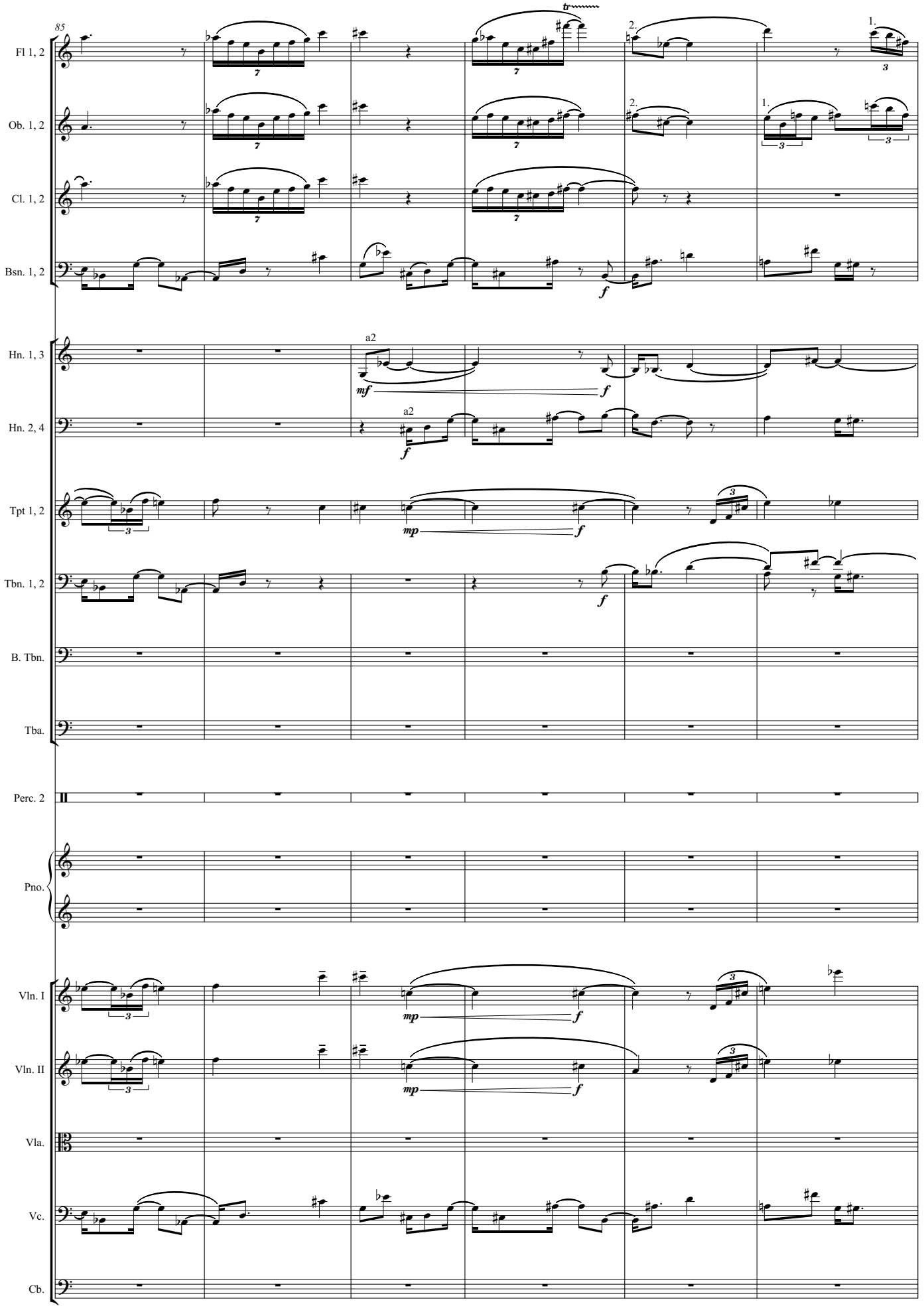

55
To Fl.
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
mf
mfp
pp

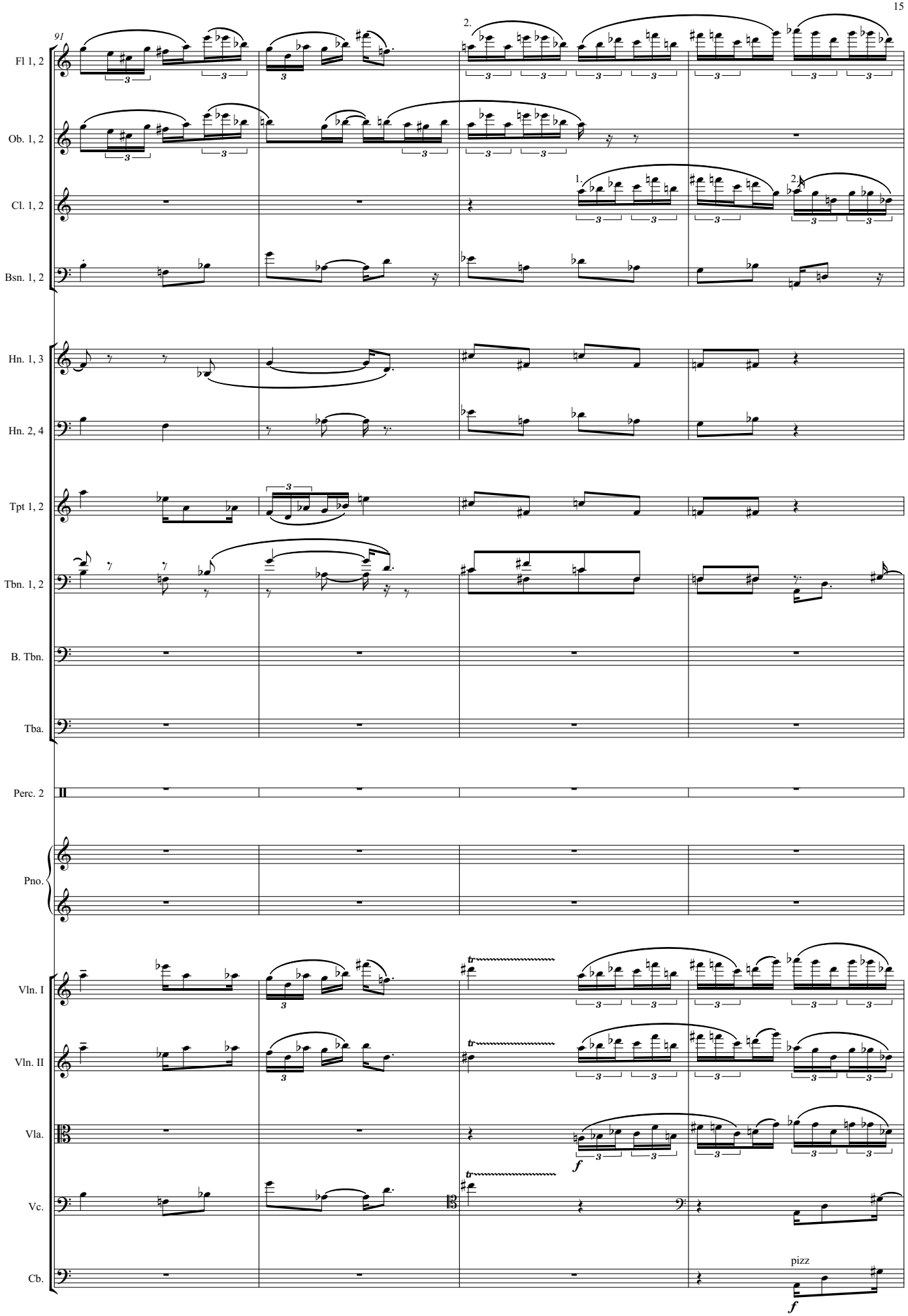

C
61
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Bongos
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf espressivo
leggero
loco
Ped.

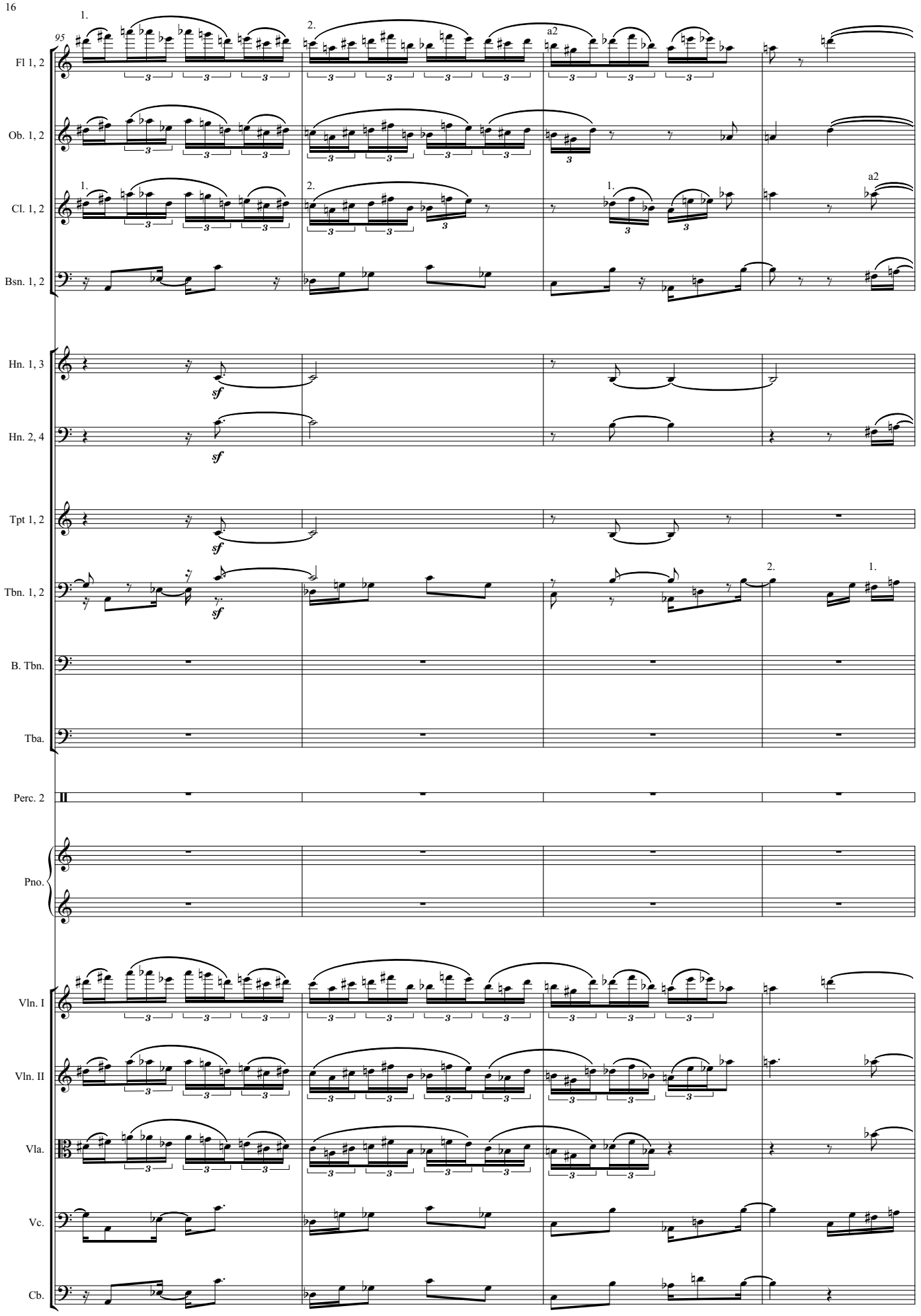

67
espress.
1.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
1.
espress
2.
Bsn. 1, 2
a2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
1.
con sord.
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

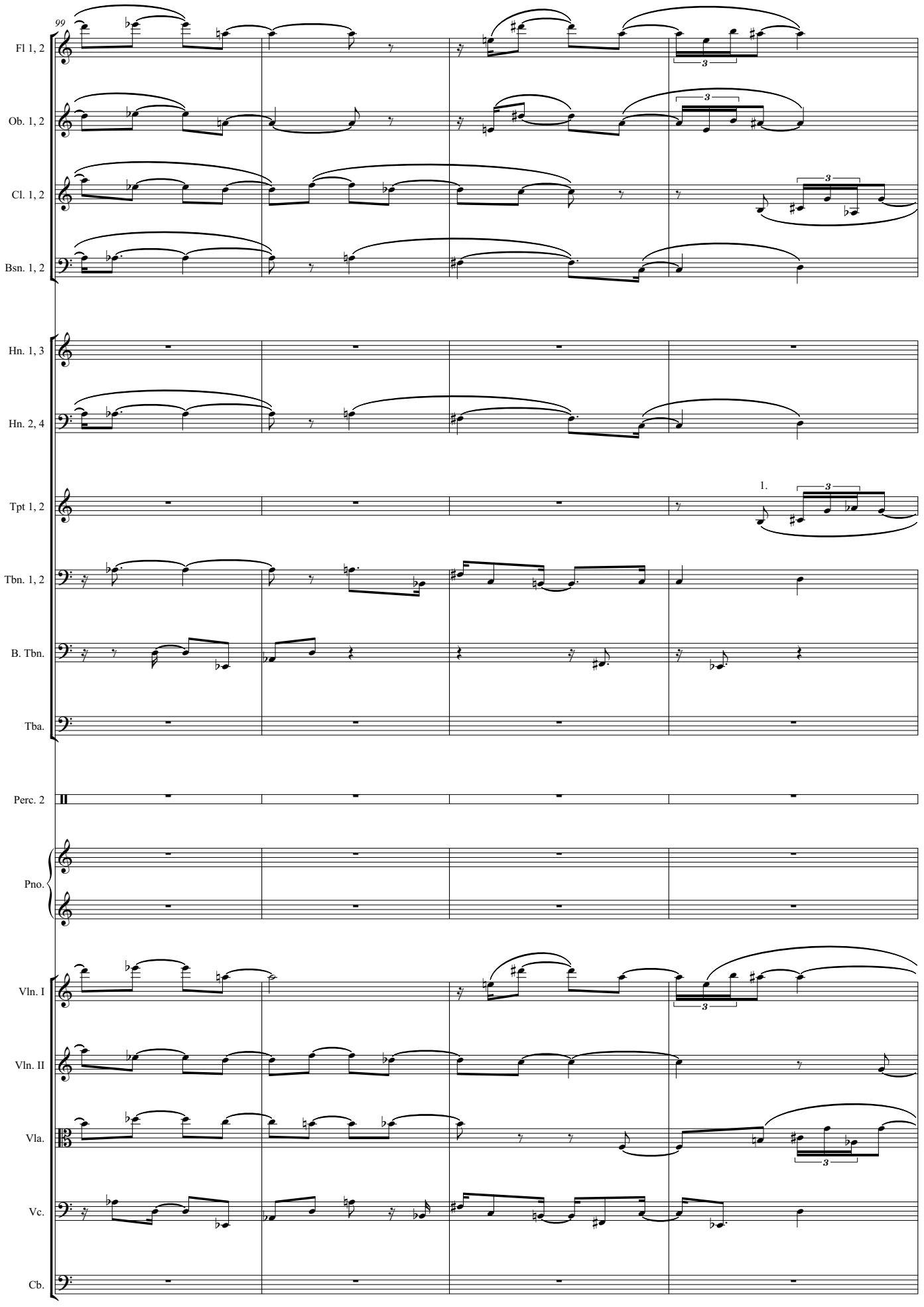

73
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
p
sf in mf
espressivo
a2
1.
2.

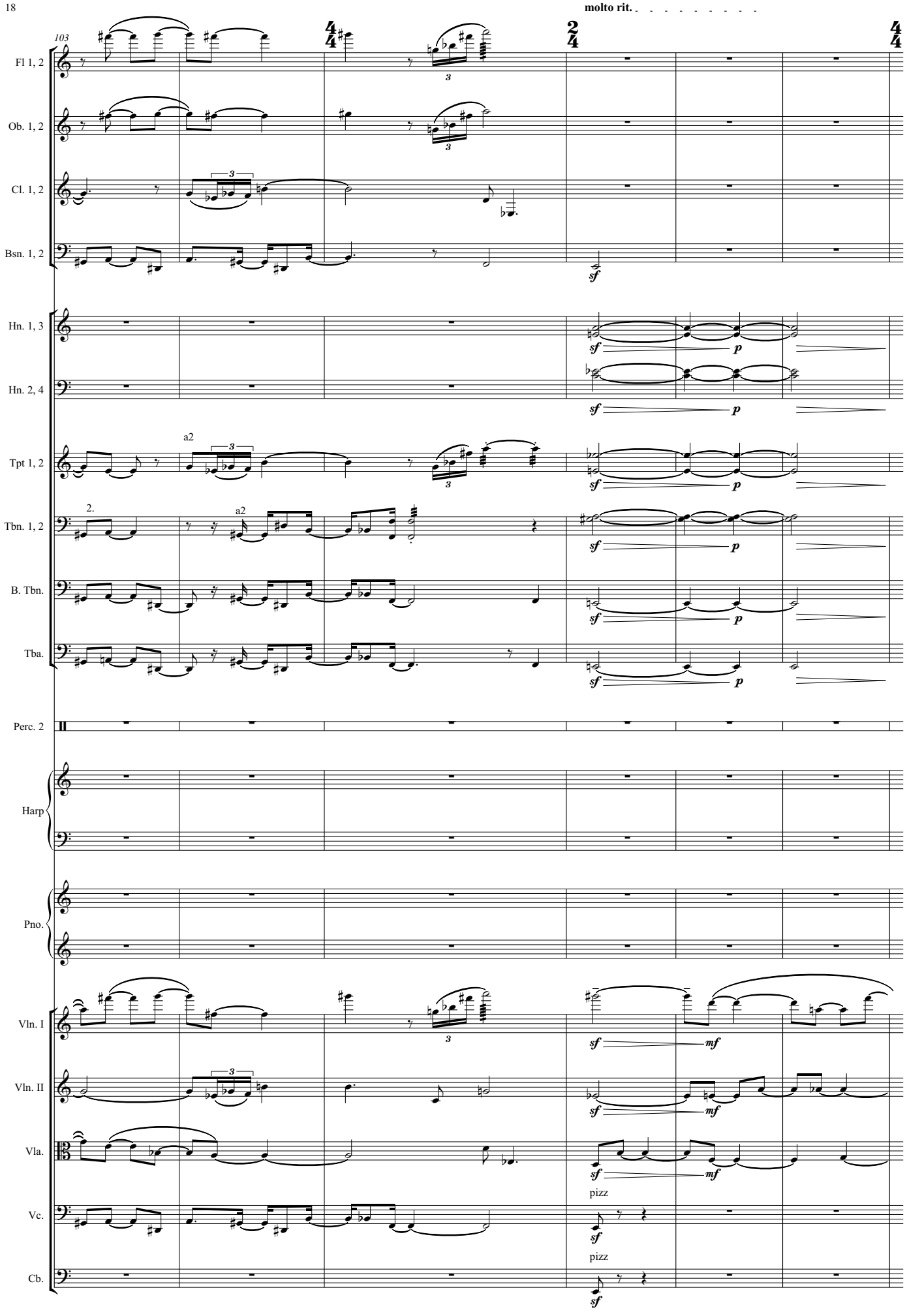

79
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
a 2
1. senza sord.
cresc.
arco


85
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.
tr
a2
mf
mp
f


91
2.
1.
2.
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.
tr
f
pizz
f


95
1.
2.
a2
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.
sf


99
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
1.
Tbn. 1, 2
B. Tbn.
Tba.
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


molto rit.
103
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
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
2.
pizz
pizz

D **Misterioso, estático** ♩=70

109

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.

arco

ppp *p* *pp*

Ped.

l.v.

Cymbals

Perc. 2

ppp

(non cresc.)

Harp

mf

poco rubato

p dolce, legato

Pno.

Ped.

Ped.

Vln. I

mp *pp*

Vln. II

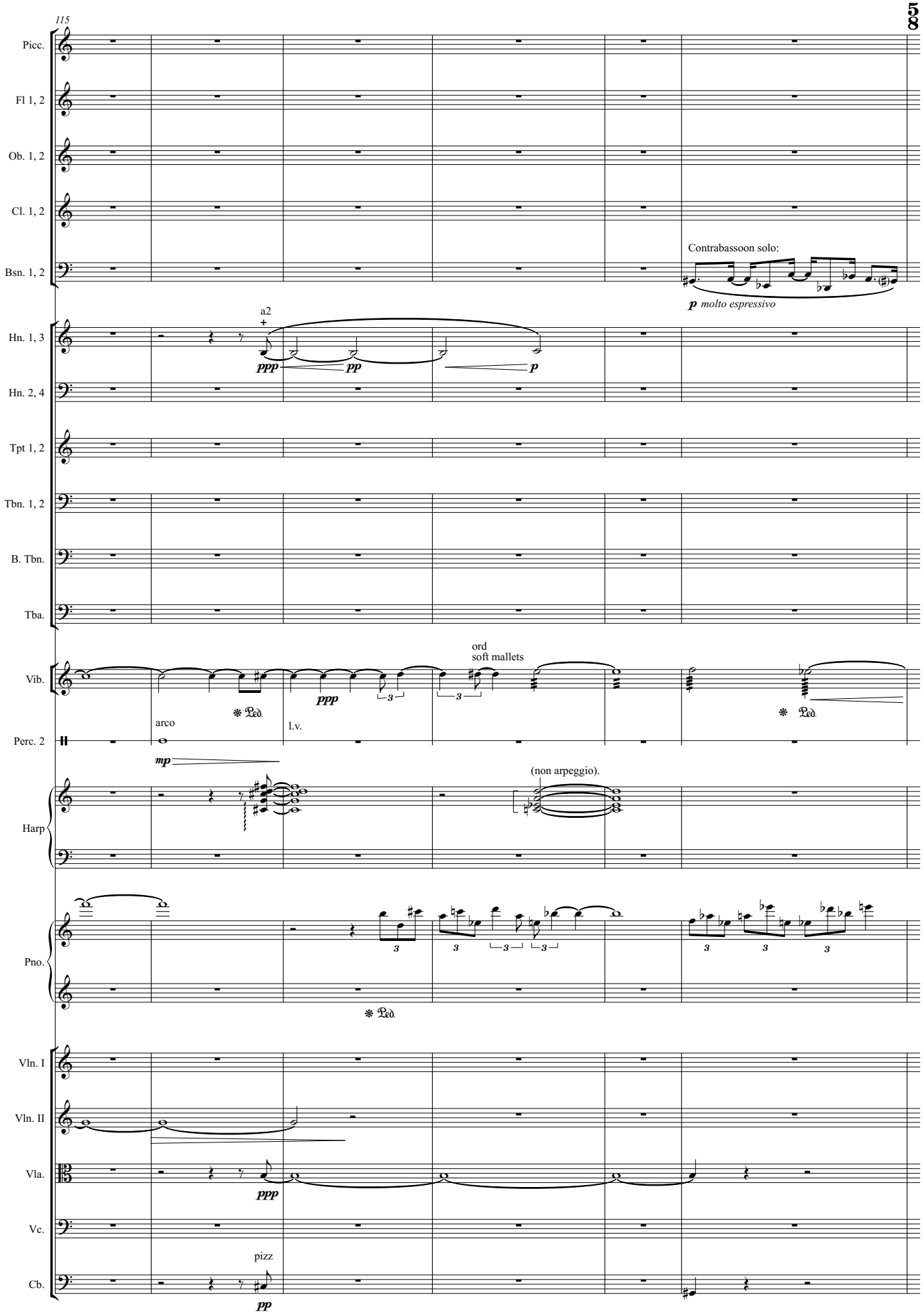
mp molto espressivo *p* *ppp*

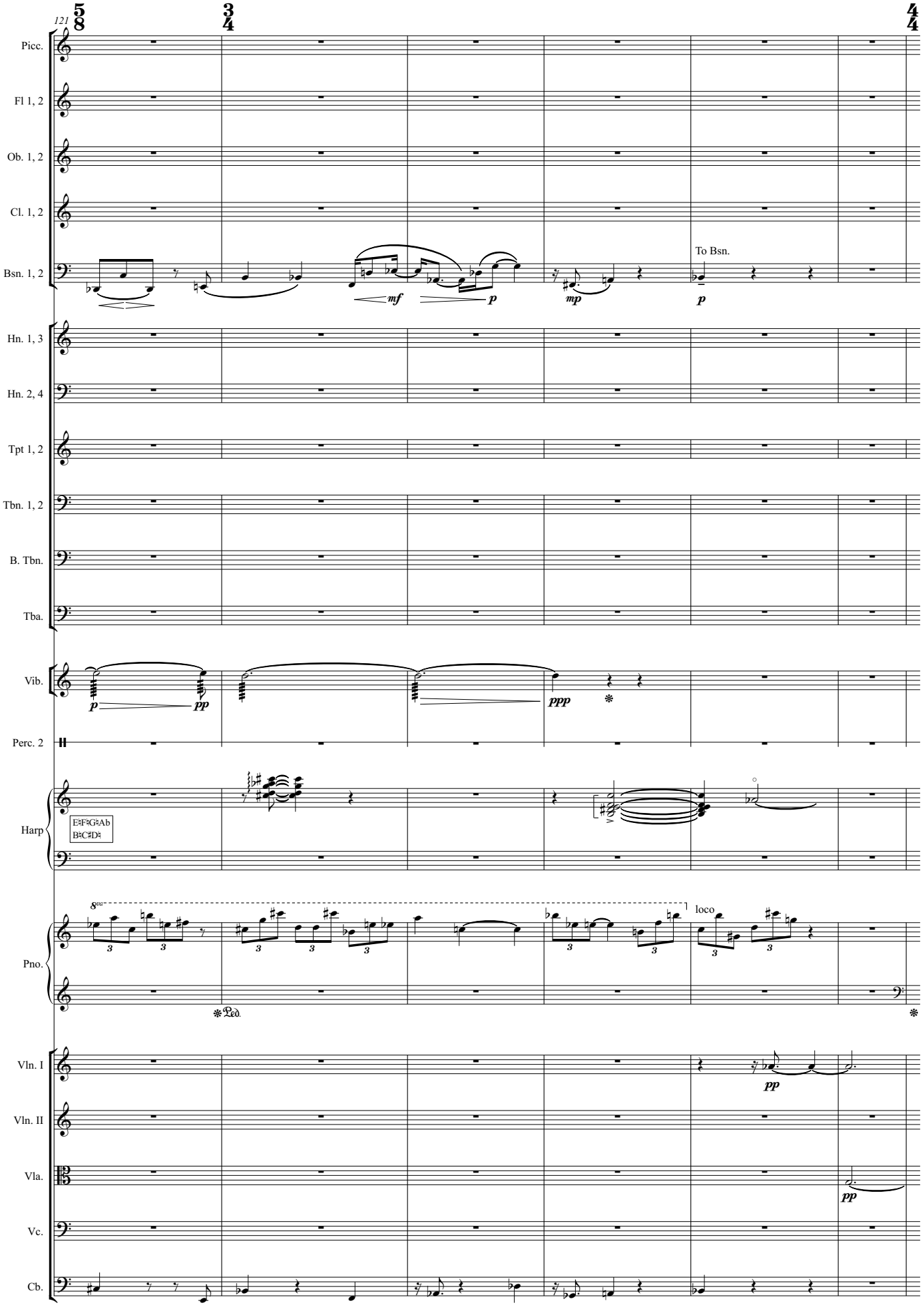
Vla.

pp

Vc.

Cb.


115
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Contrabassoon solo:
p molto espressivo
Hn. 1, 3
a2
ppp
pp
p
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
ord
soft mallets
ppp
Ped.
Perc. 2
arco
l.v.
mp
Harp
(non arpeggio).
Pno.
Ped.
Vln. I
Vln. II
Vla.
ppp
Vc.
pizz
Cb.
pp


121
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
To Bsn.
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Harp
Pno.
loco
Vln. I
Vln. II
Vla.
Vc.
Cb.

E **Risoluto** ♪=160

127

Picc.

Fl 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 3 — a2 cuivré

Hn. 2, 4 — a2 cuivré

Tpt 1, 2 — a2

Tbn. 1, 2

B. Tbn.

Tba.

Vib. — To Xyl.

Harp

Pno.

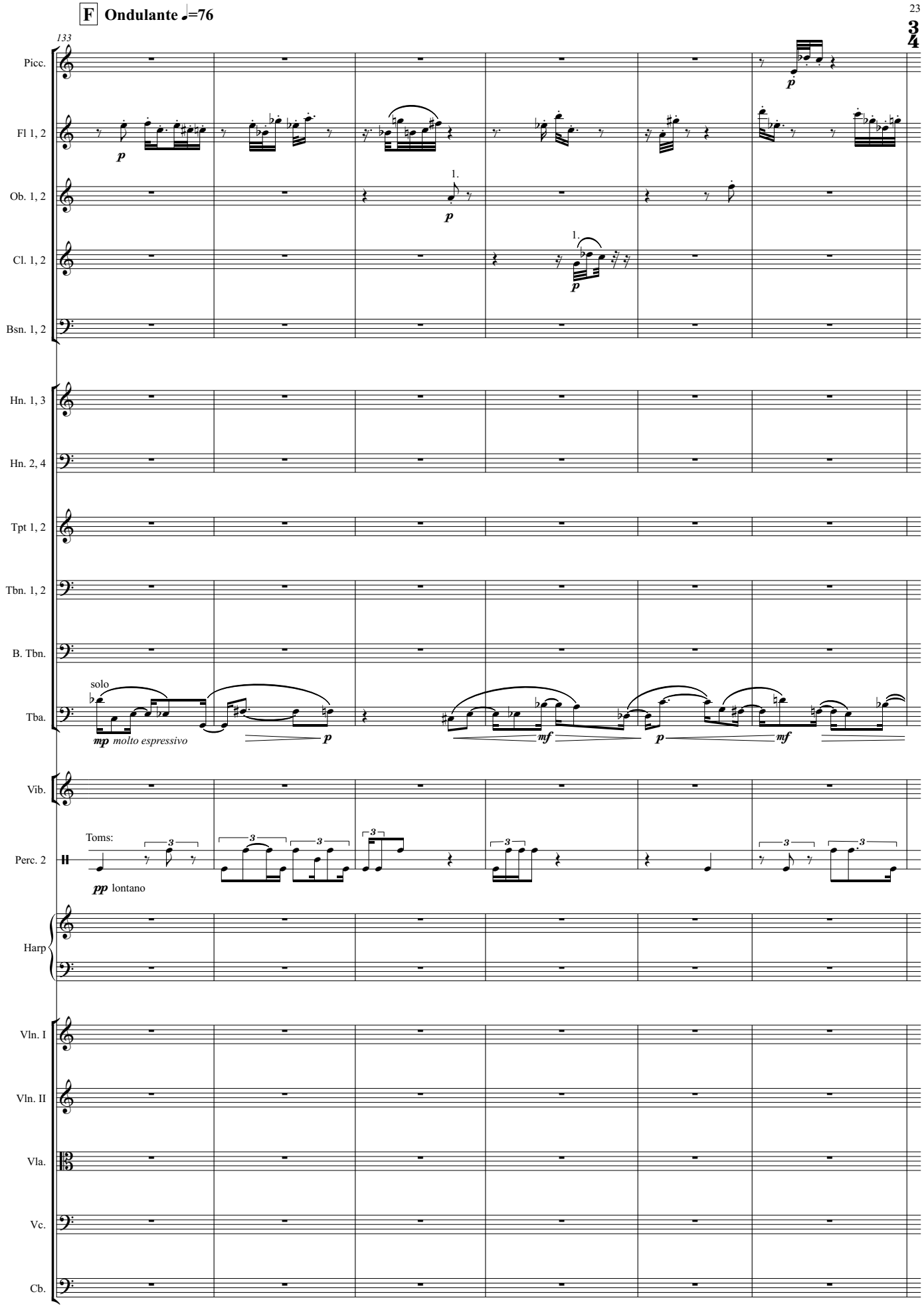
Vln. I — pizz

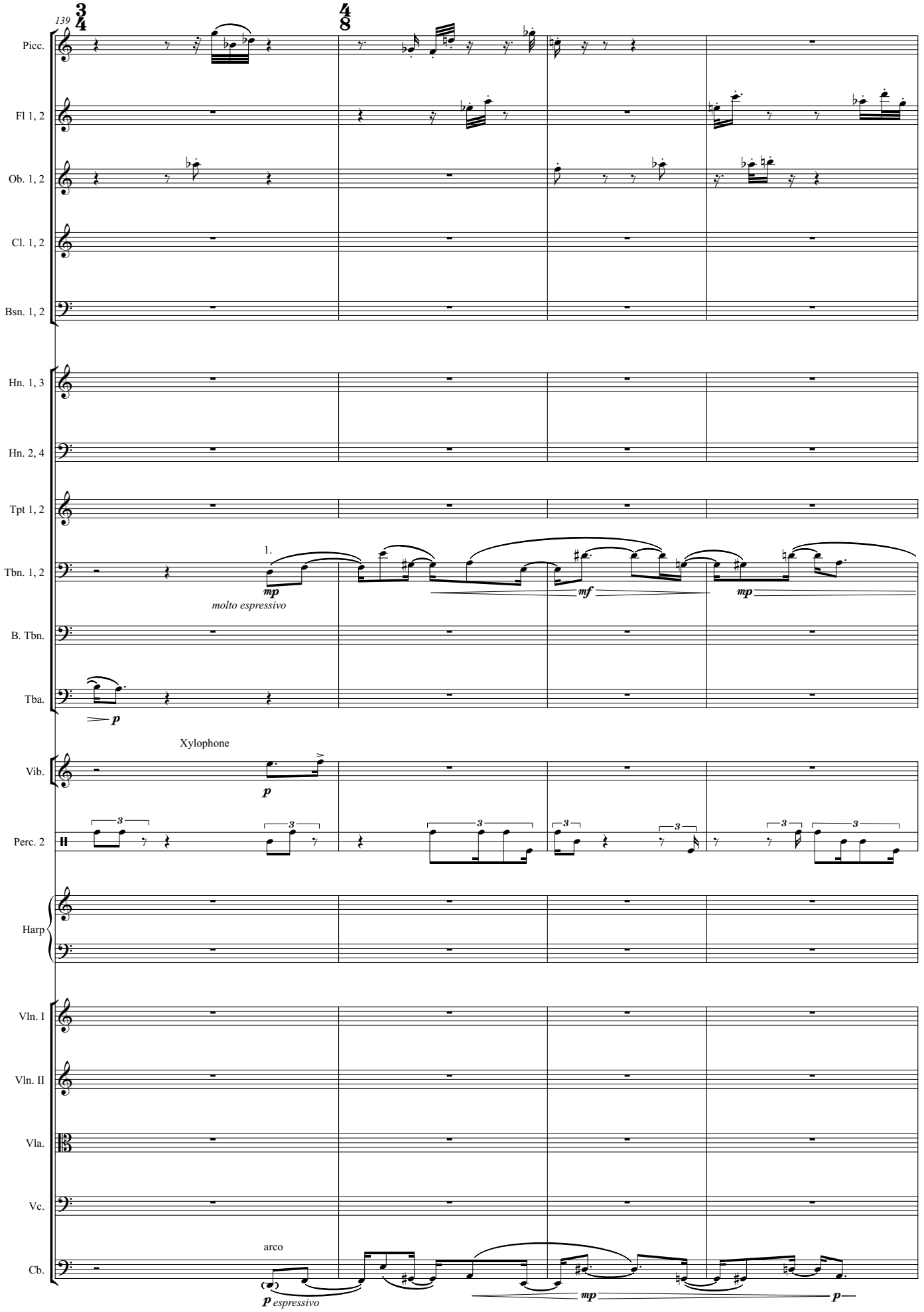
Vln. II — pizz

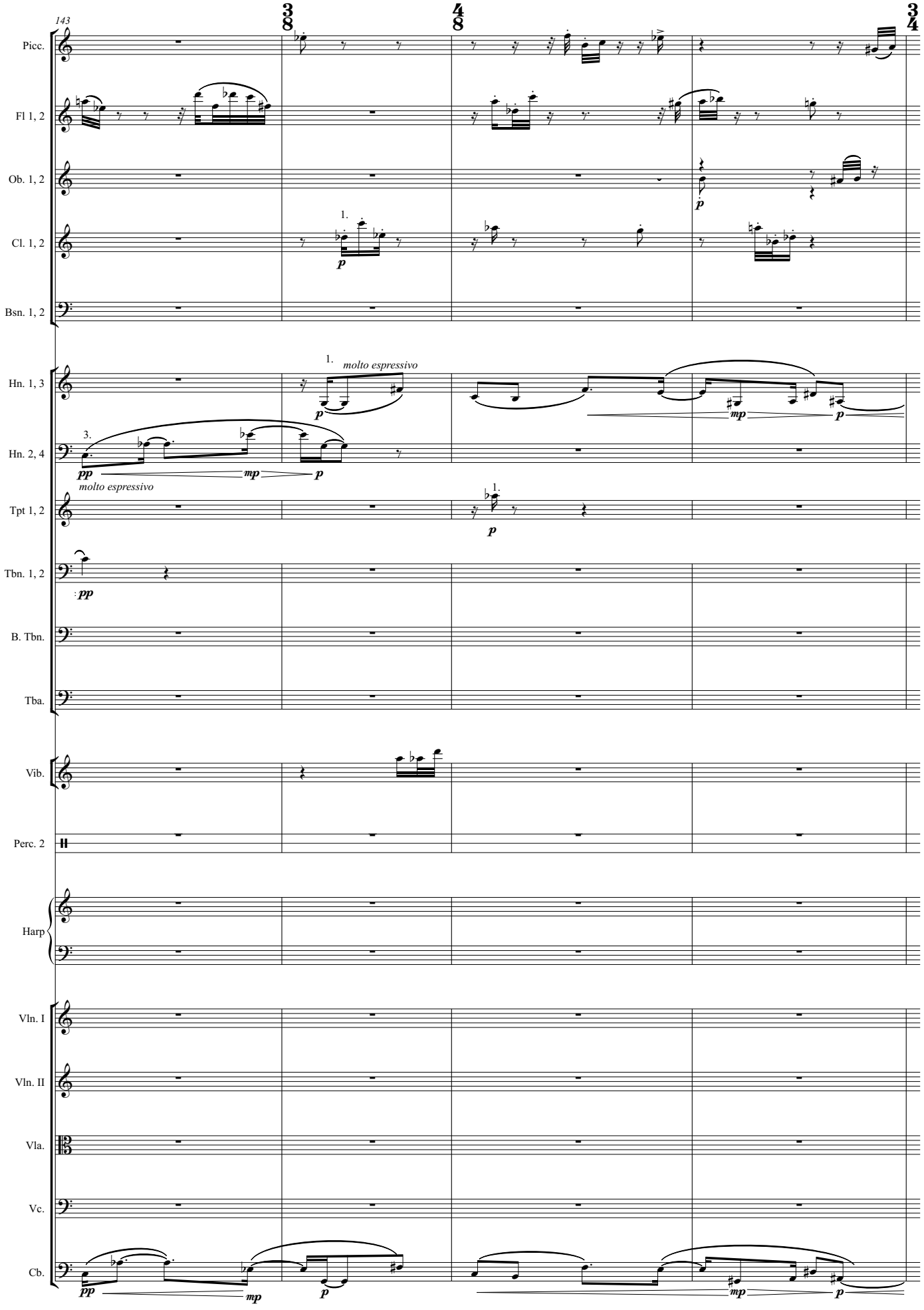
Vla. — pizz

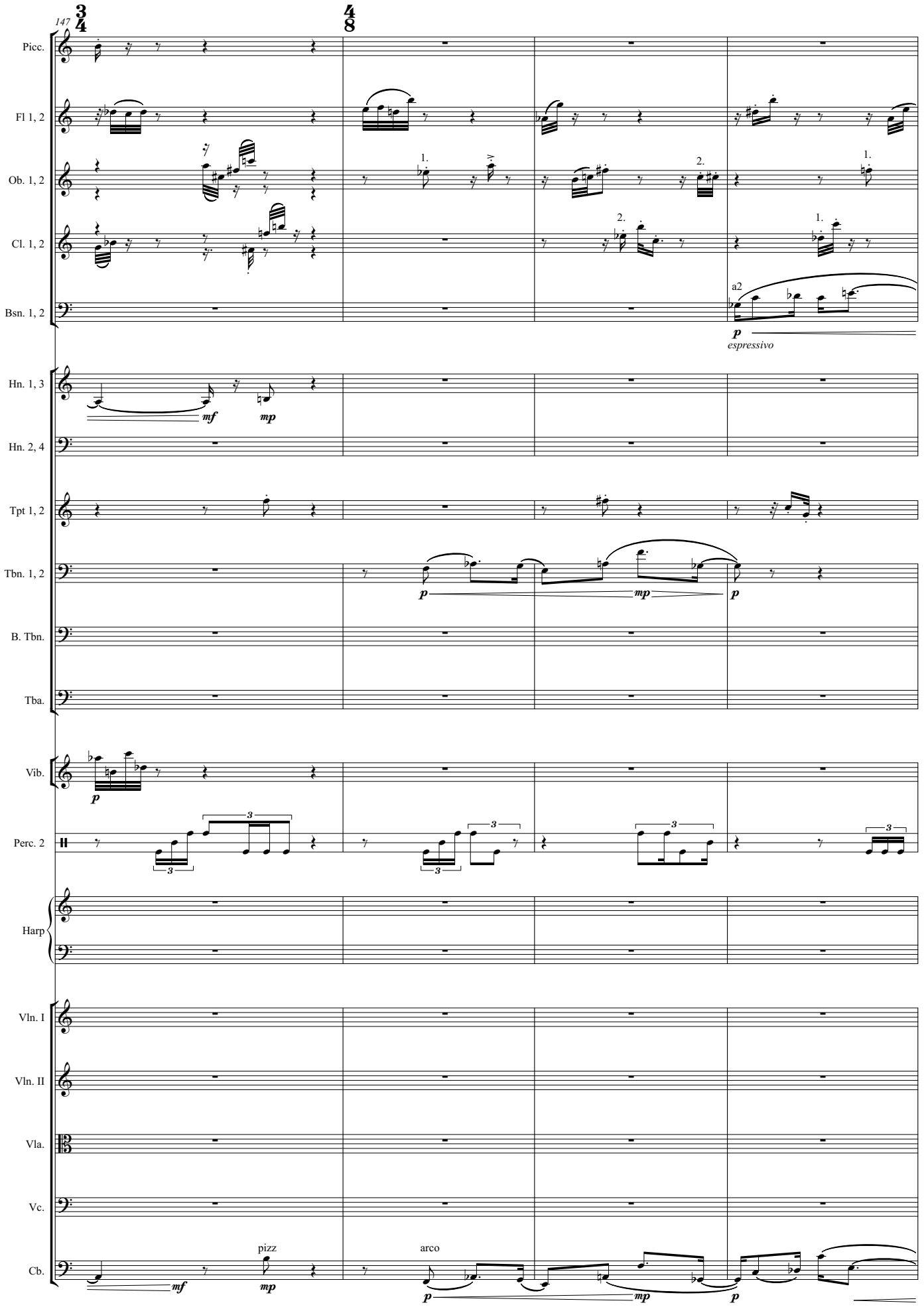
Vc. — arco — pizz

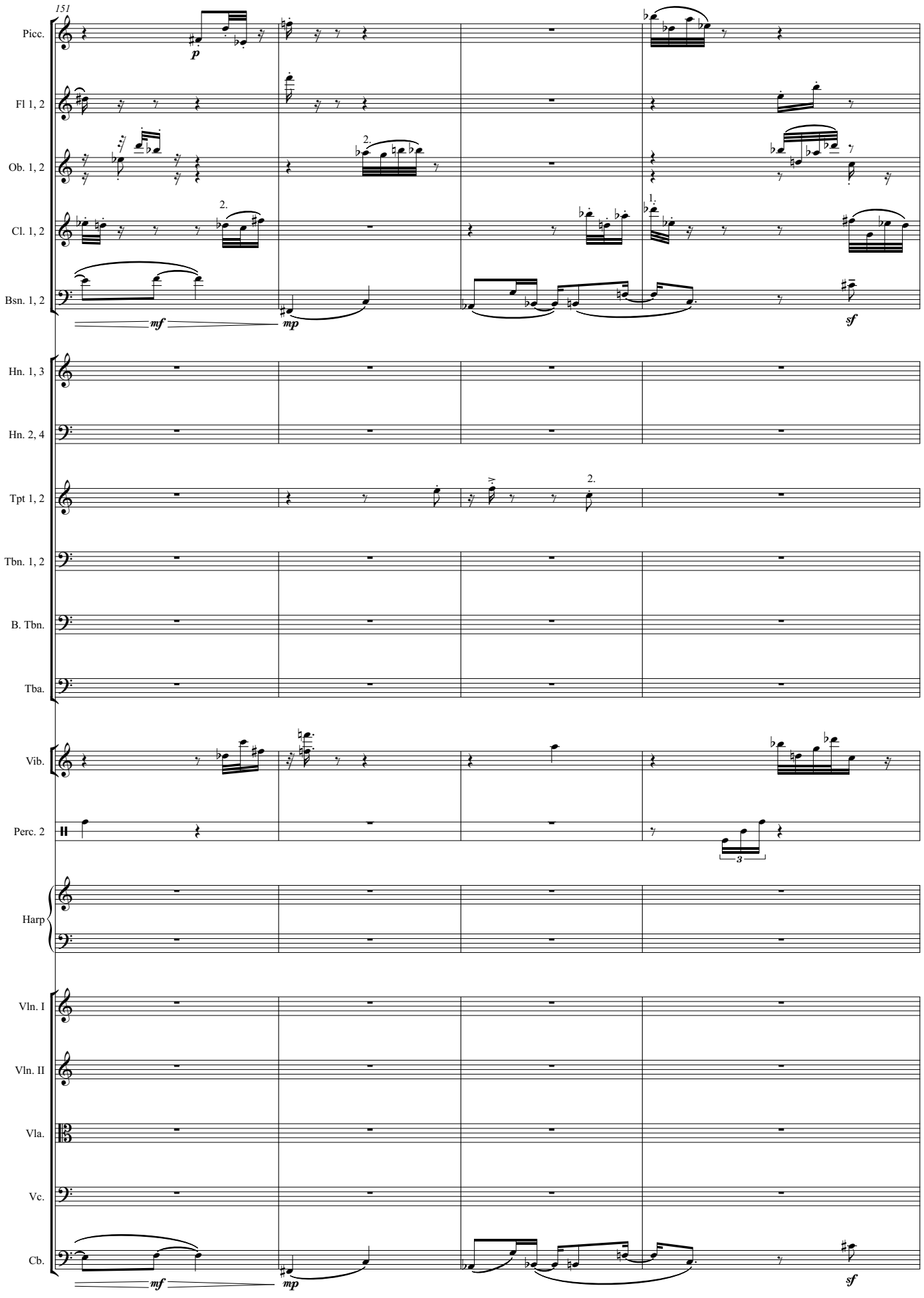
Cb. — arco — pizz

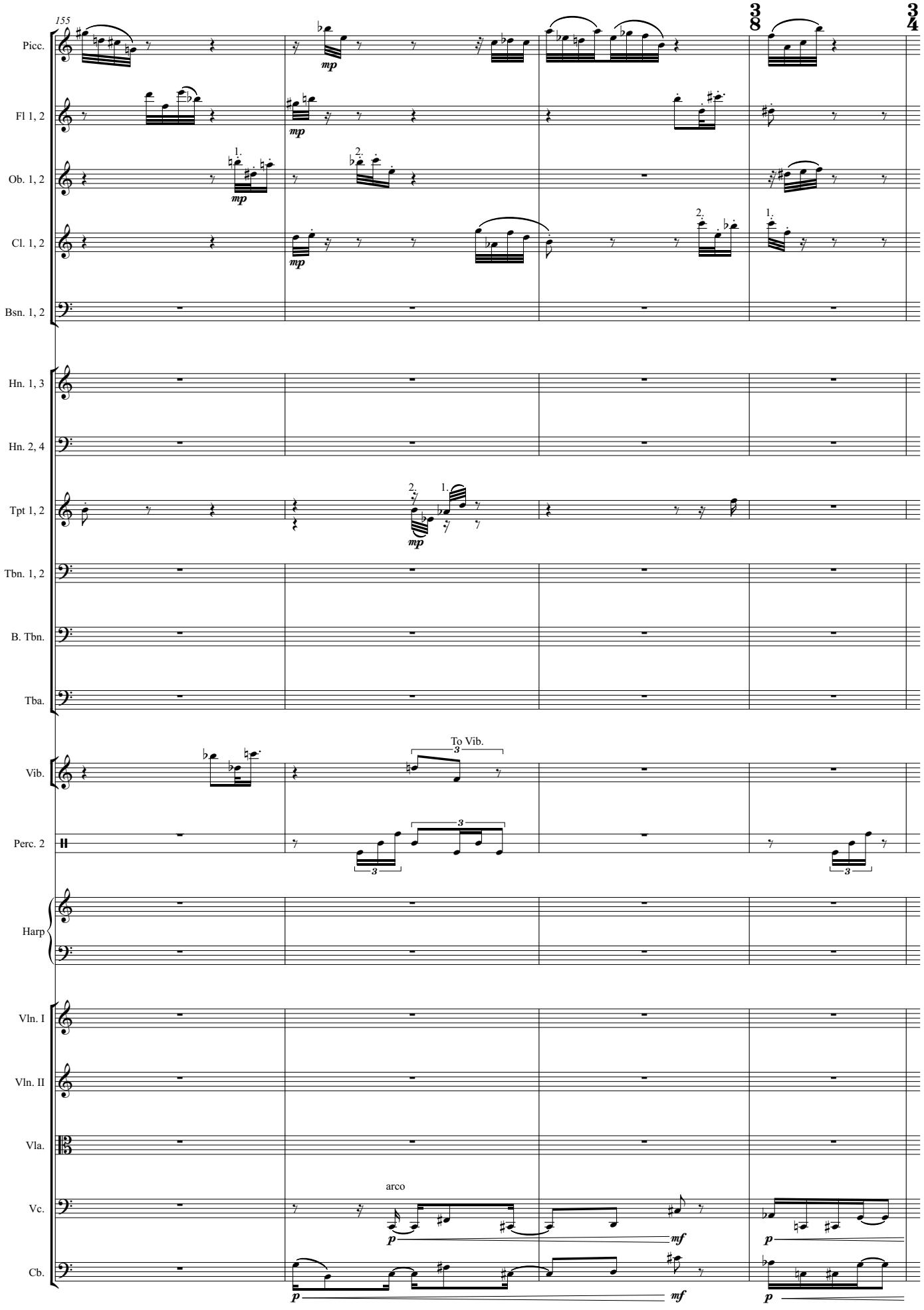

F Ondulante ♩=76
133
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
solo
mp molto espressivo
Vib.
Perc. 2
Toms:
pp lontano
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.

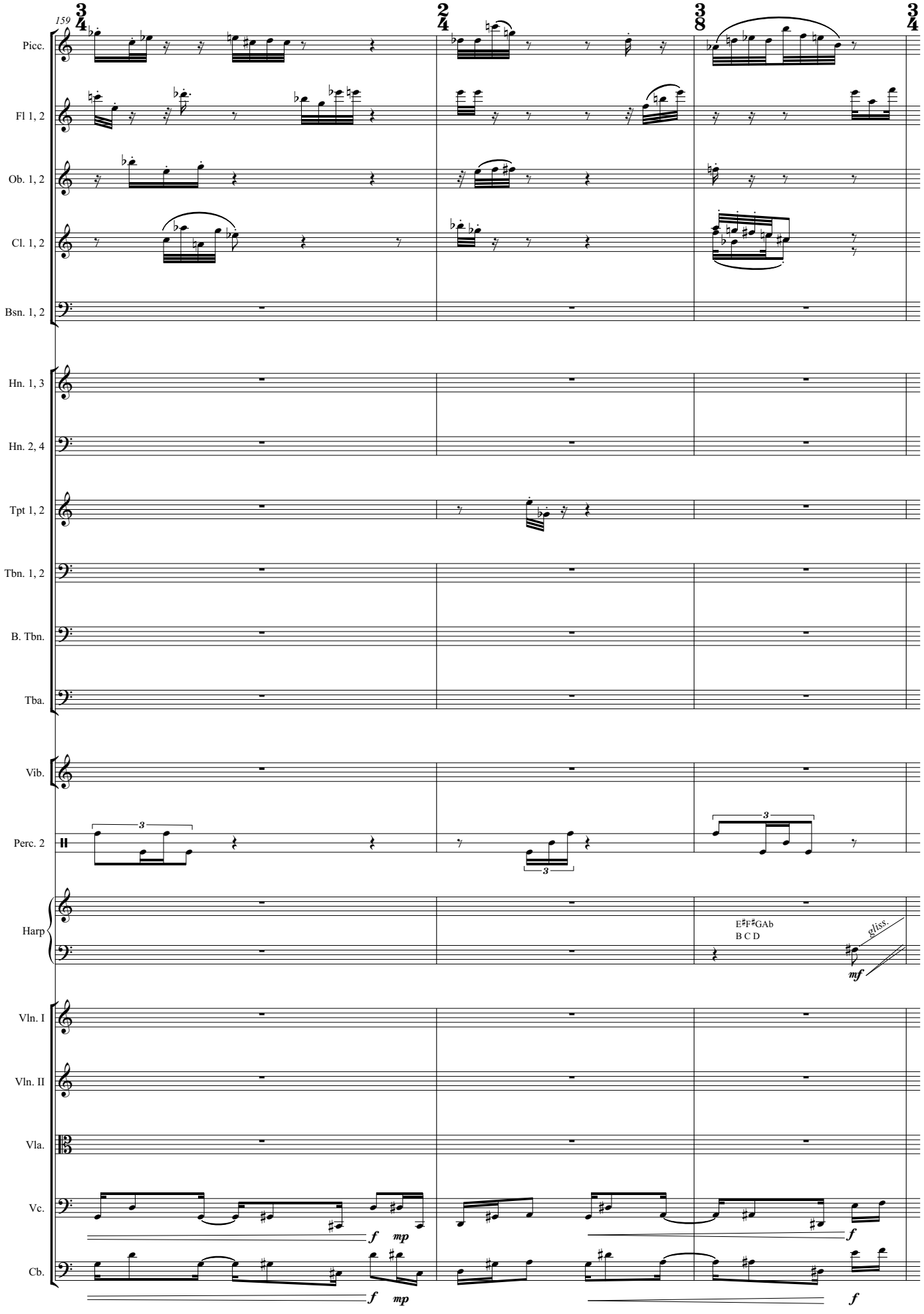

139
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
1.
mp
molto espressivo
mf
mp
B. Tbn.
Tba.
p
Xylophone
Vib.
p
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p espressivo
mp
p


143
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.
molto espressivo
molto espressivo

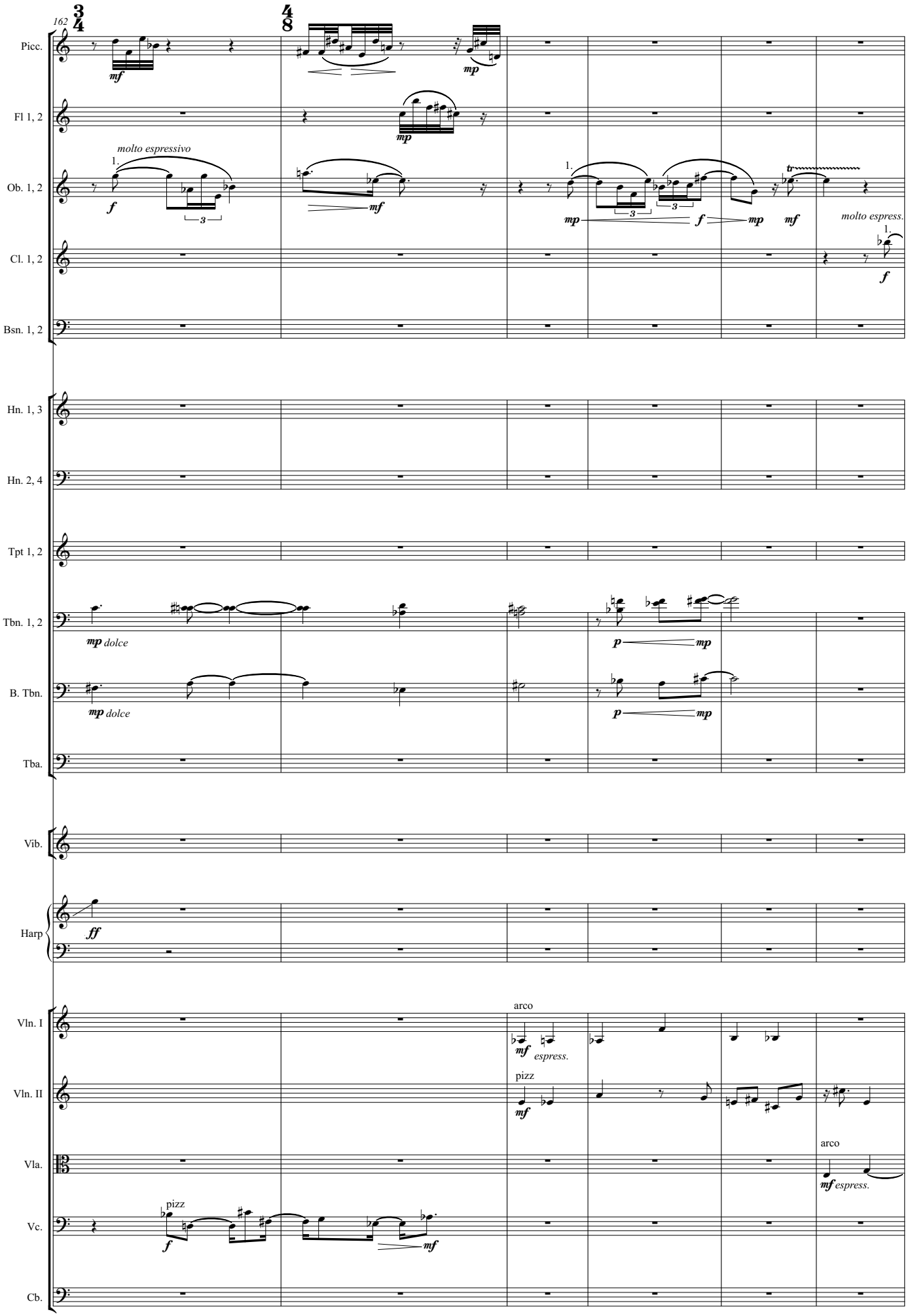

147
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
a2
espressivo
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
arco

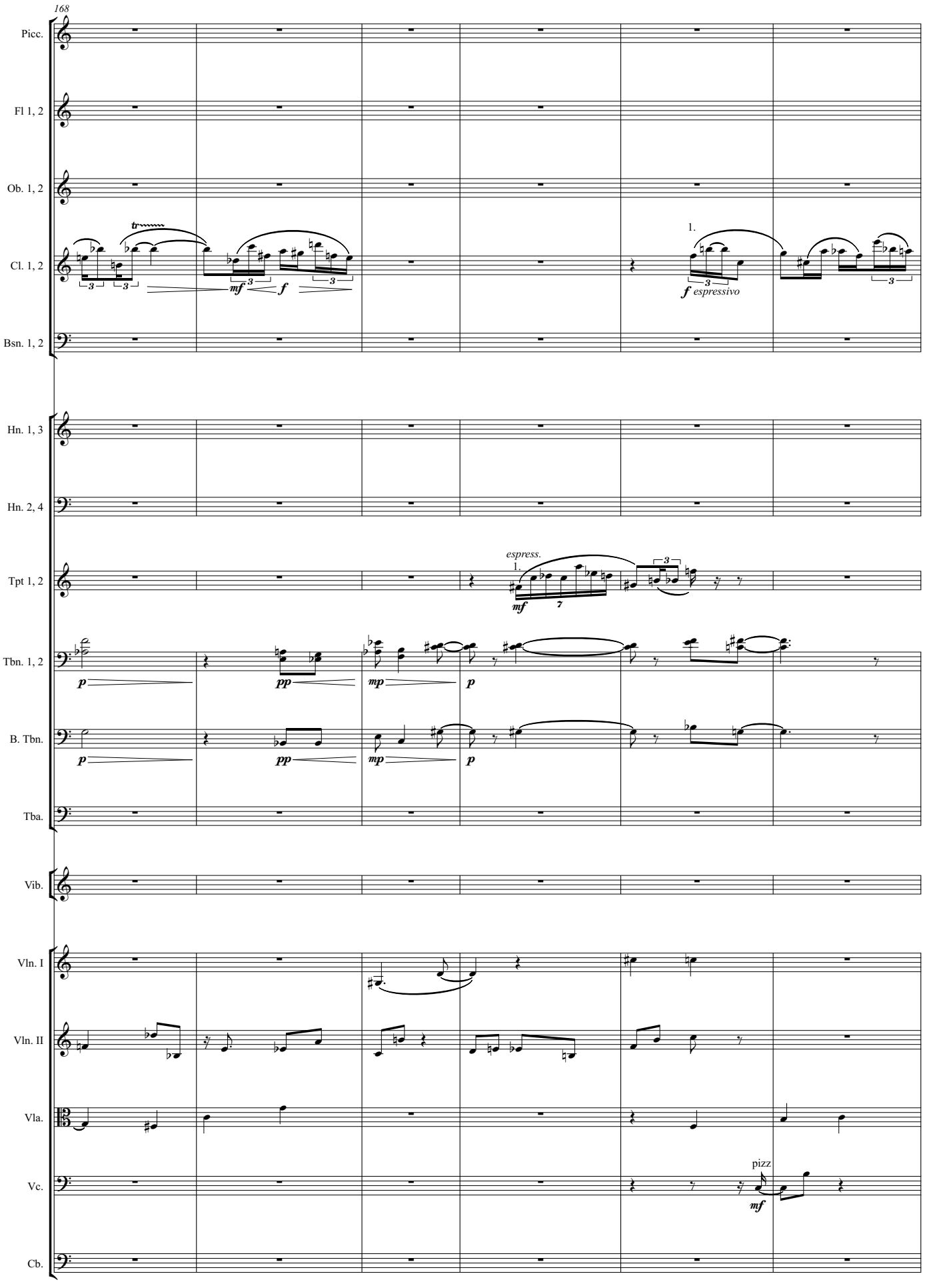

151
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
mp
sf
1.
2.
3

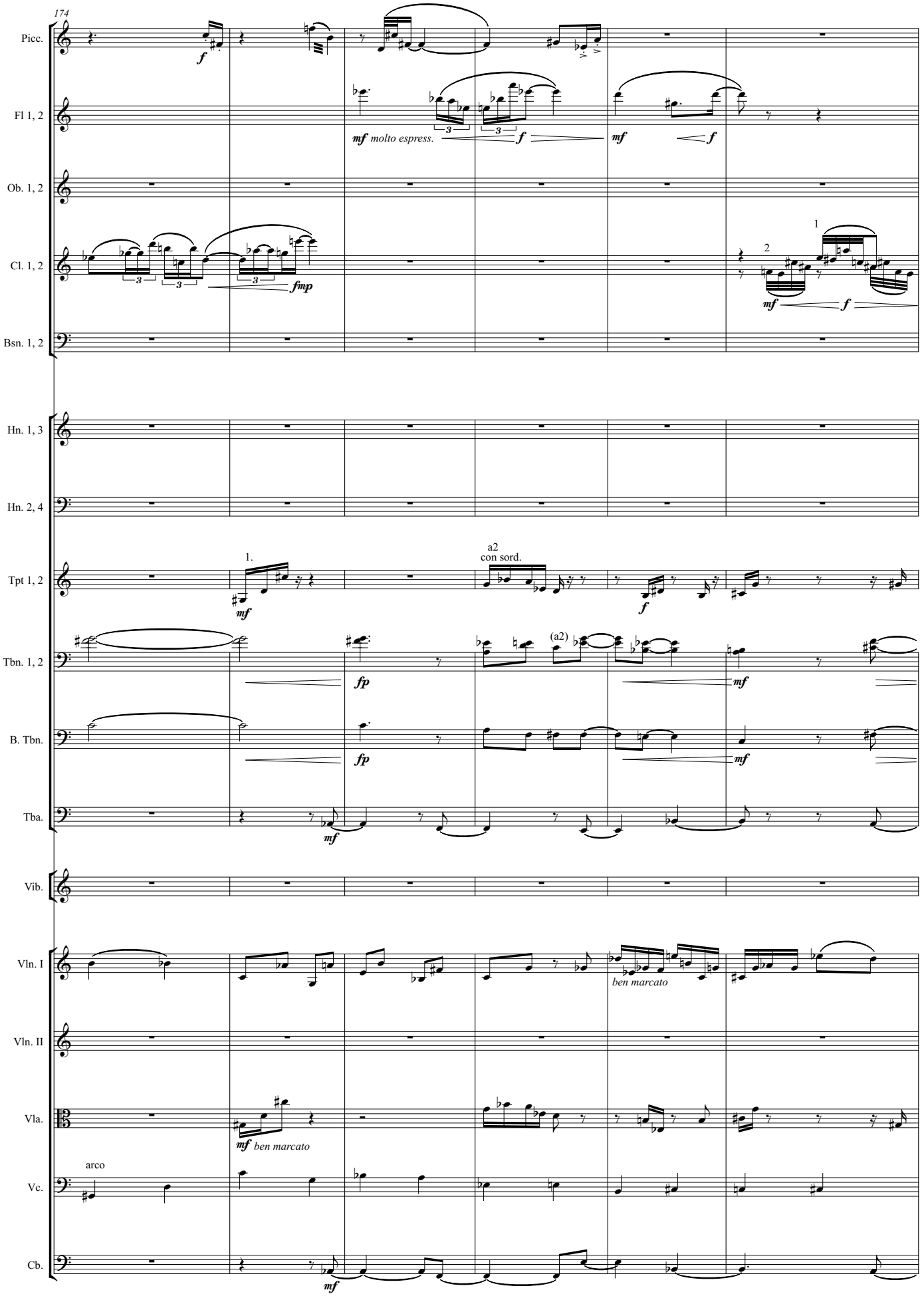

155
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
3/8
3/4
mp
To Vib.
arco
p
mf

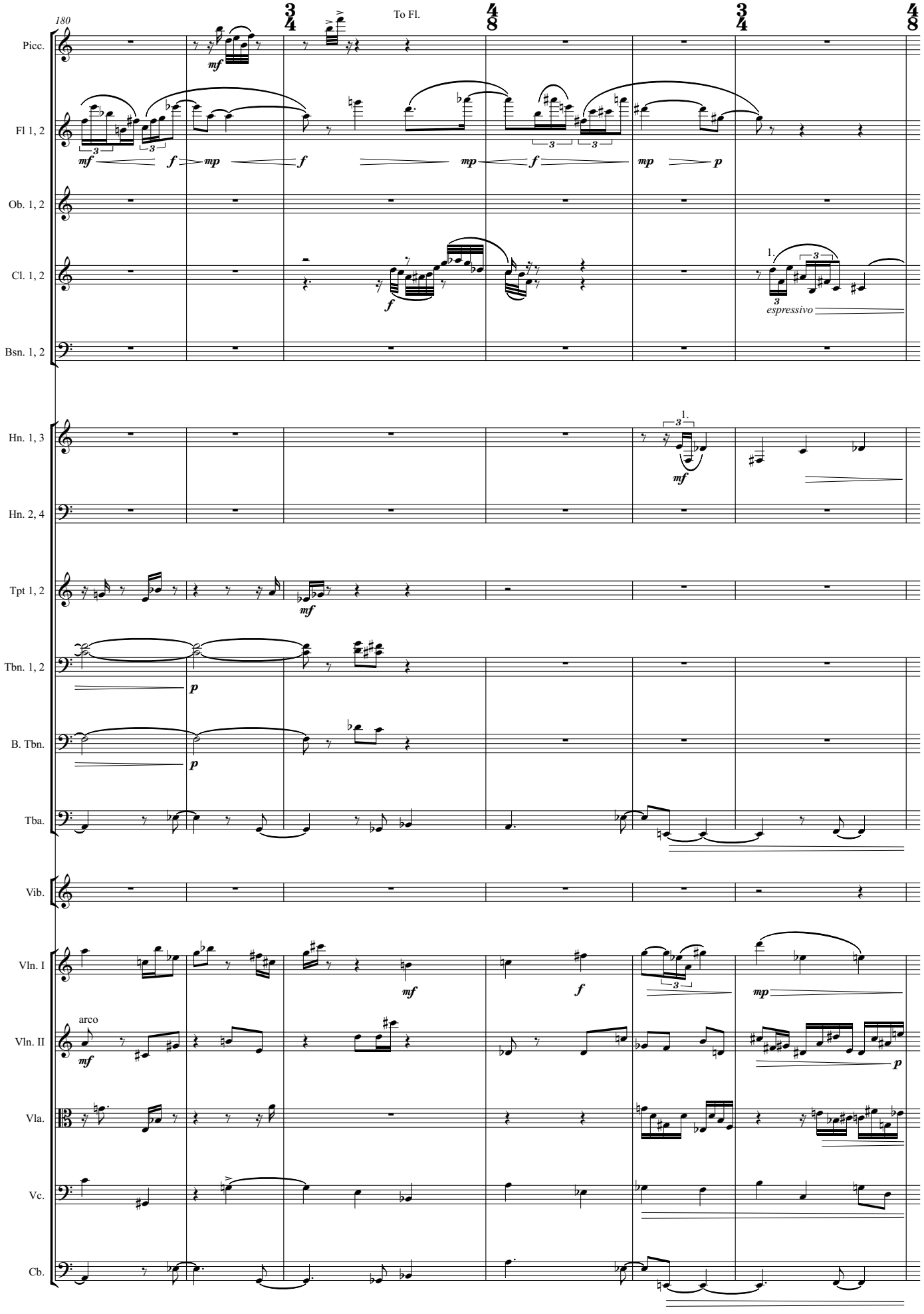

159
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Harp
E♯F♯GAb
B C D
gliss.
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp
f
f
mp
f

G Con brio. Lírico y volátil. ♩=80

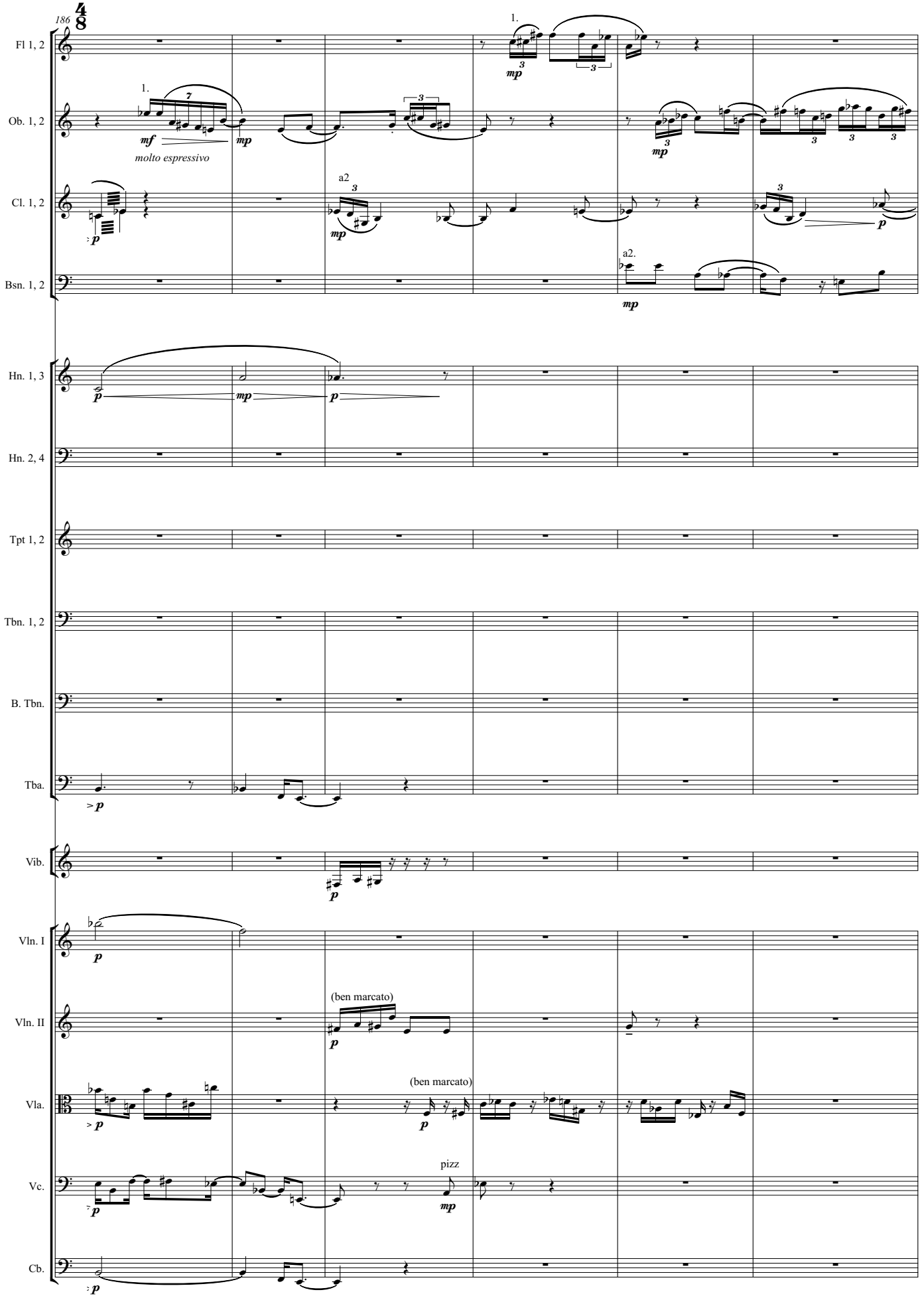


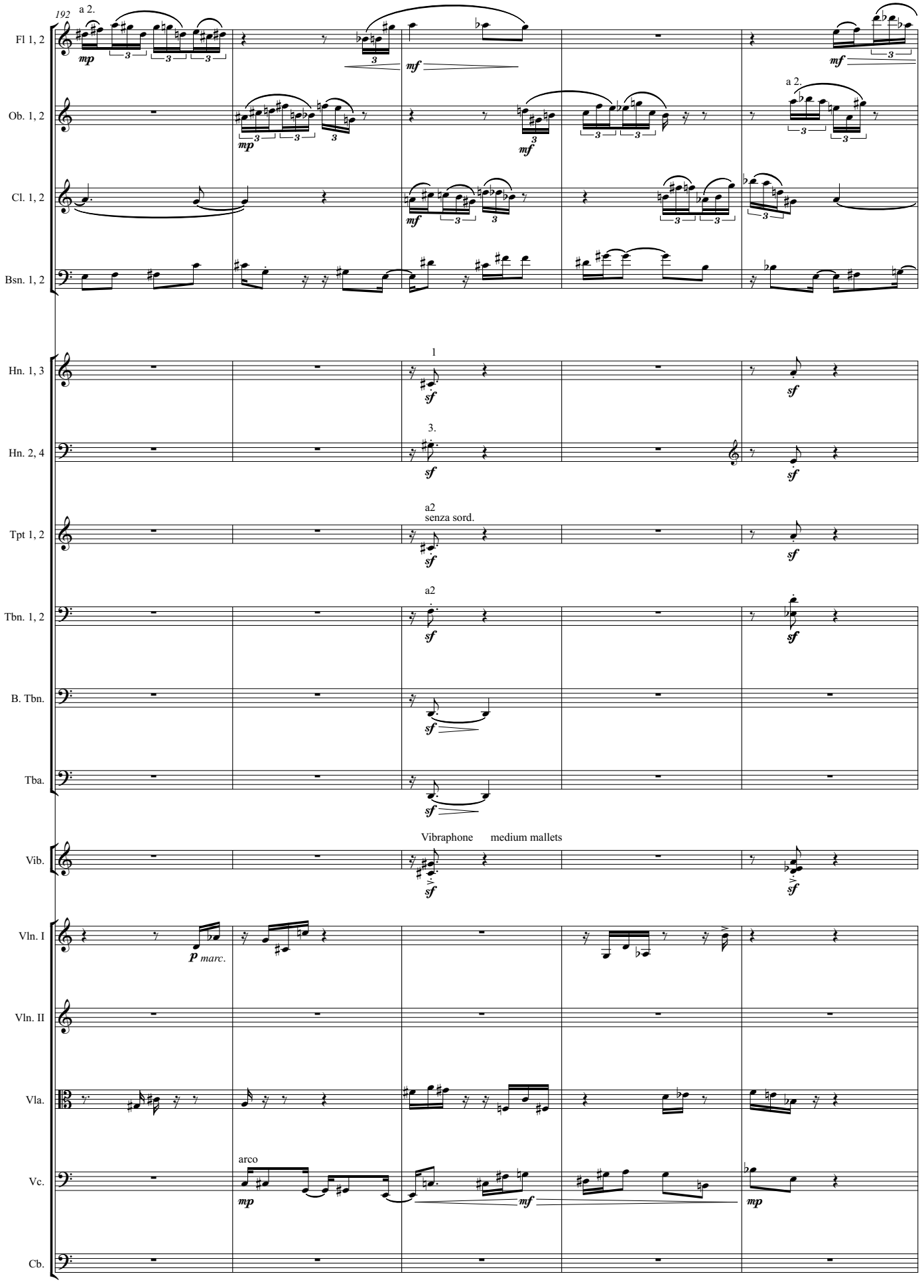

168
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
mf
f
1.
f espressivo
espress.
mf
p
pp
mp
pizz
mf

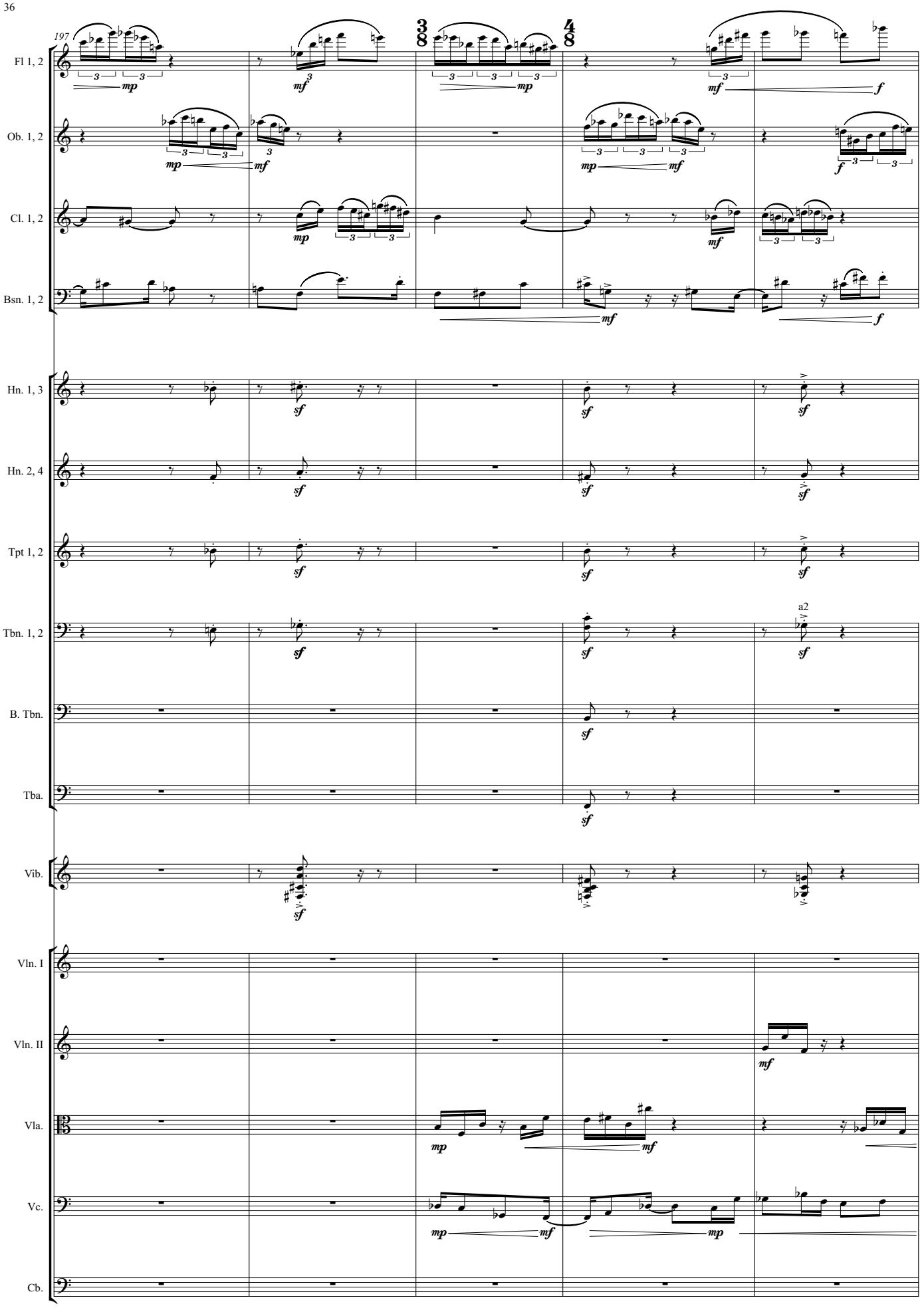

174
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf molto espress.
fmp
1.
2
a2
con sord.
(a2)
fp
ben marcato
arco

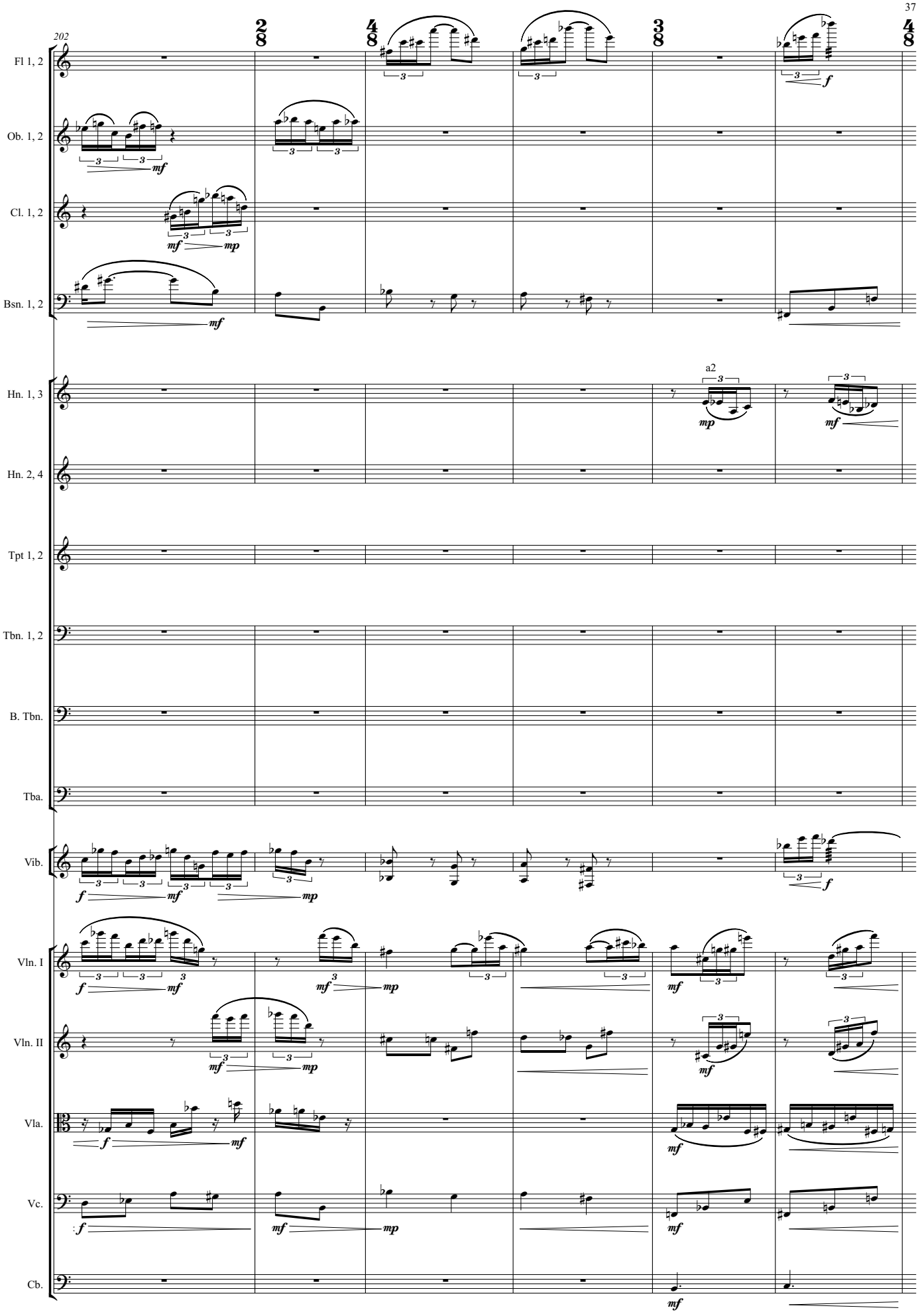

180
To Fl.
Picc.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
espressivo
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.

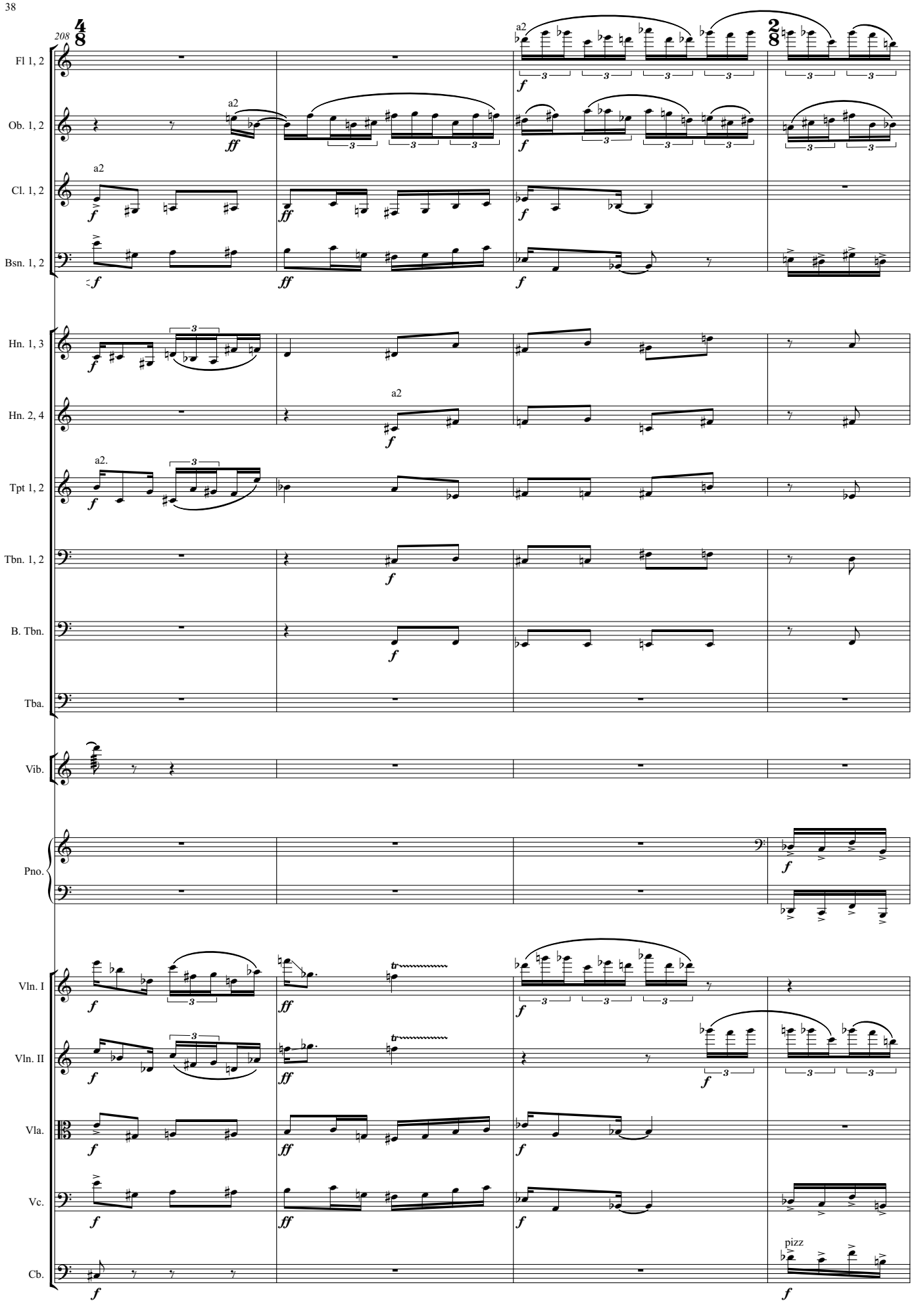
H Lírico vs Mecánico

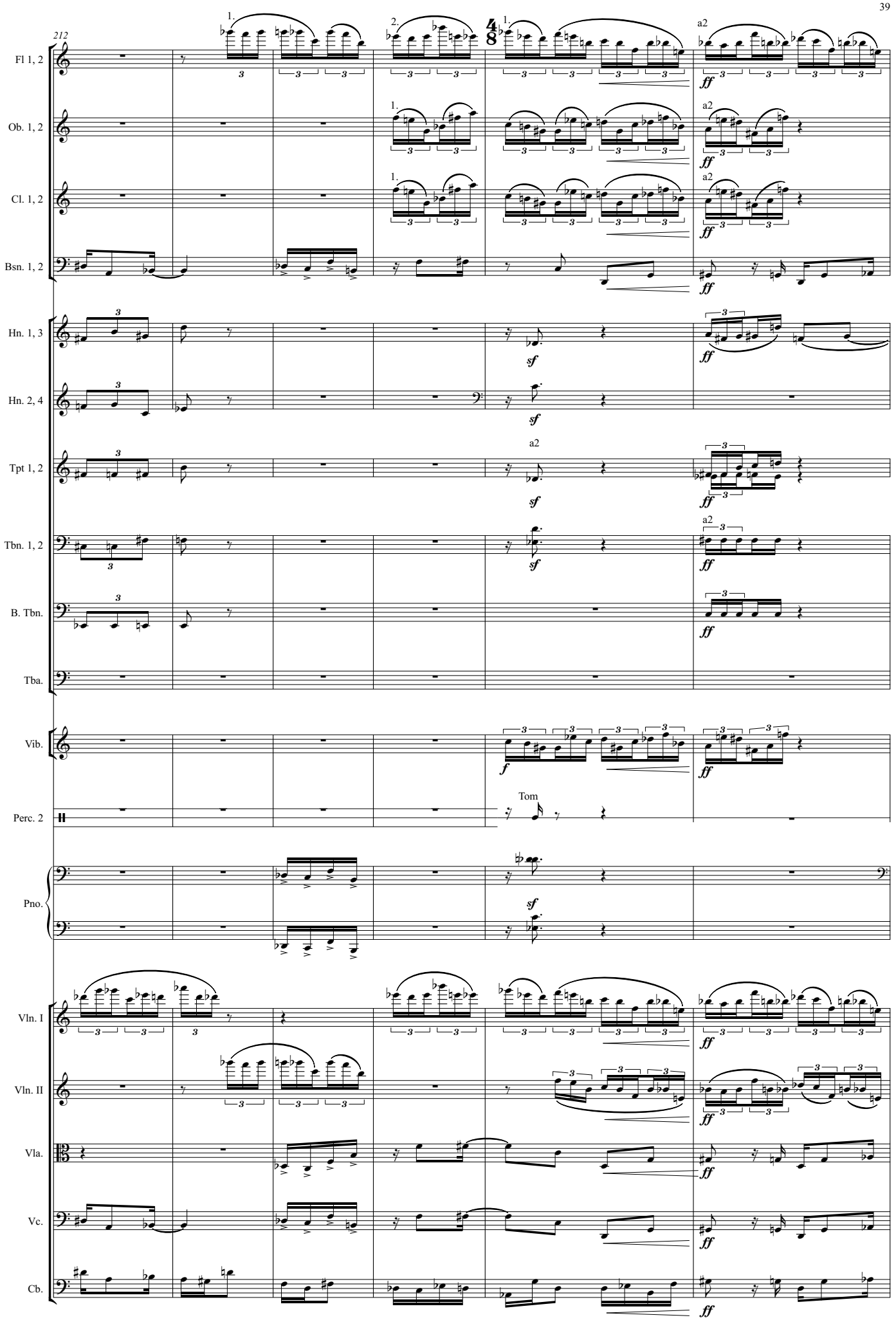


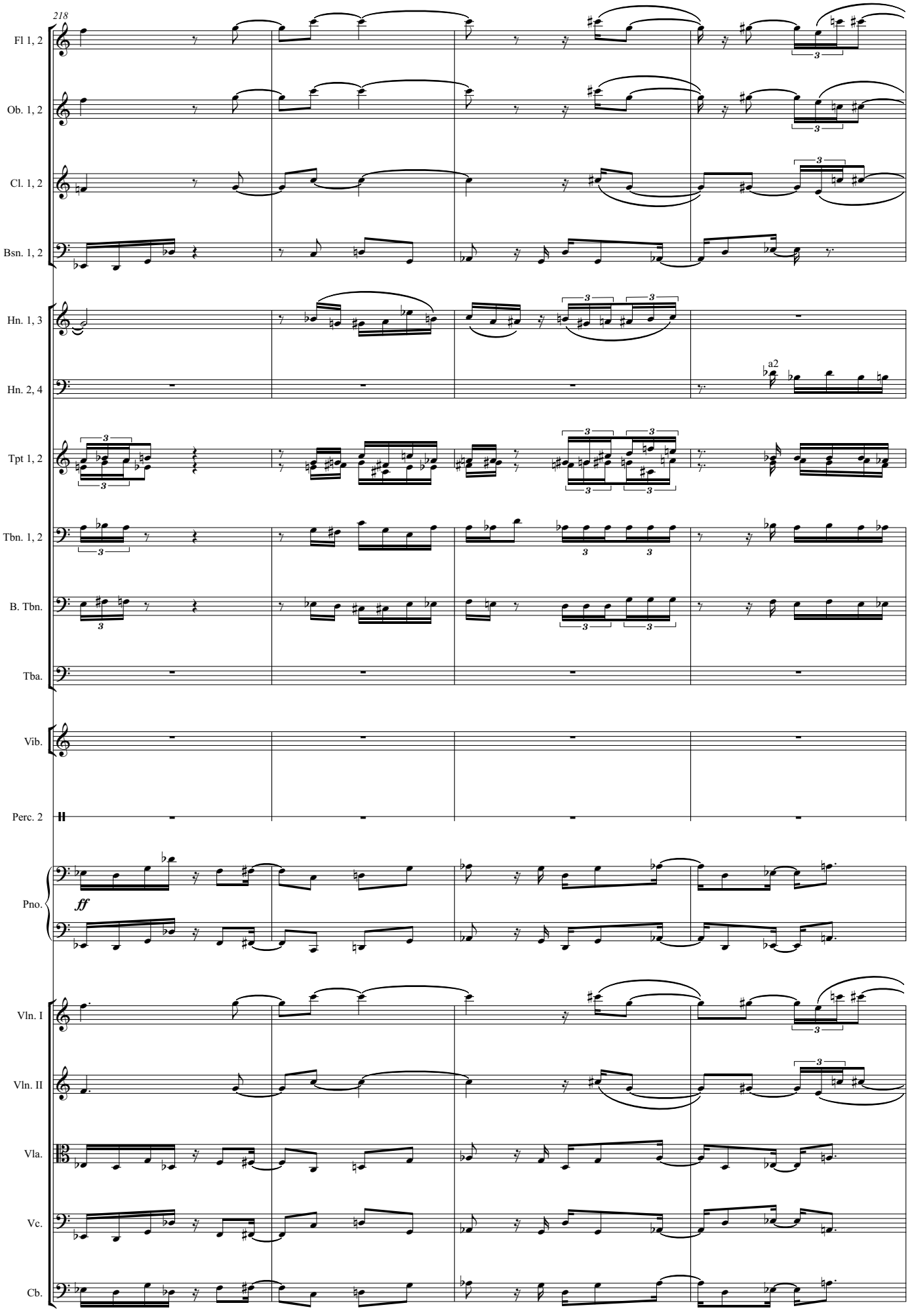

192
a 2.
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1
3.
a2
senza sord.
Vibraphone medium mallets
arco
mp
mf
sf
p marc.

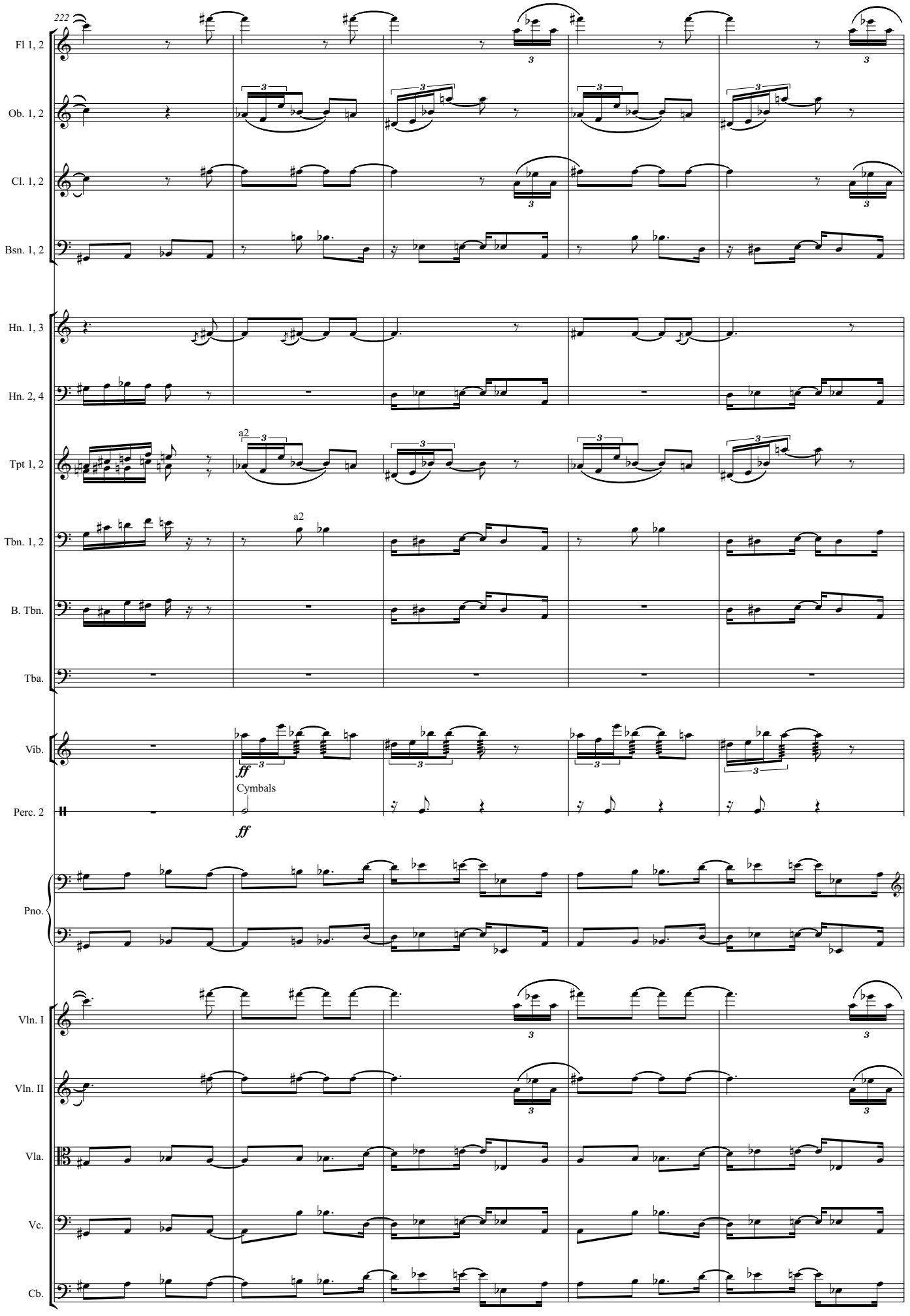

197
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
a2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

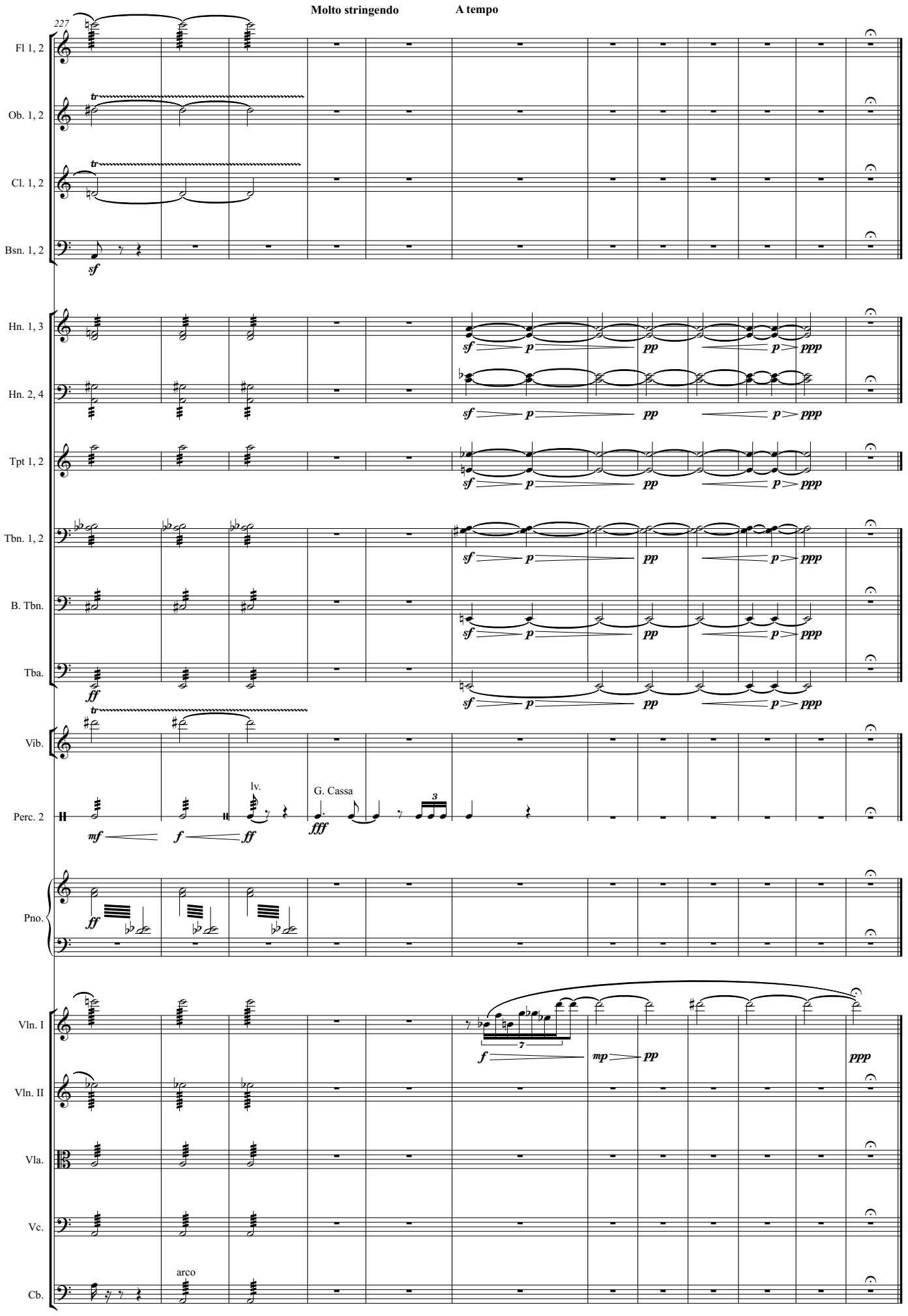

202
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2


208
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.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
a2.
pizz


212
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
Tom
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
2.
a2
ff
sf
f


218
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
a2
Tpt 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Vib.
Perc. 2
Pno.
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.


222
Fl 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt 1, 2
a2
Tbn. 1, 2
a2
B. Tbn.
Tba.
Vib.
ff
Cymbals
Perc. 2
ff
Pno.
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
lv.
G. Cassa
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

Manuel Torres-Arias

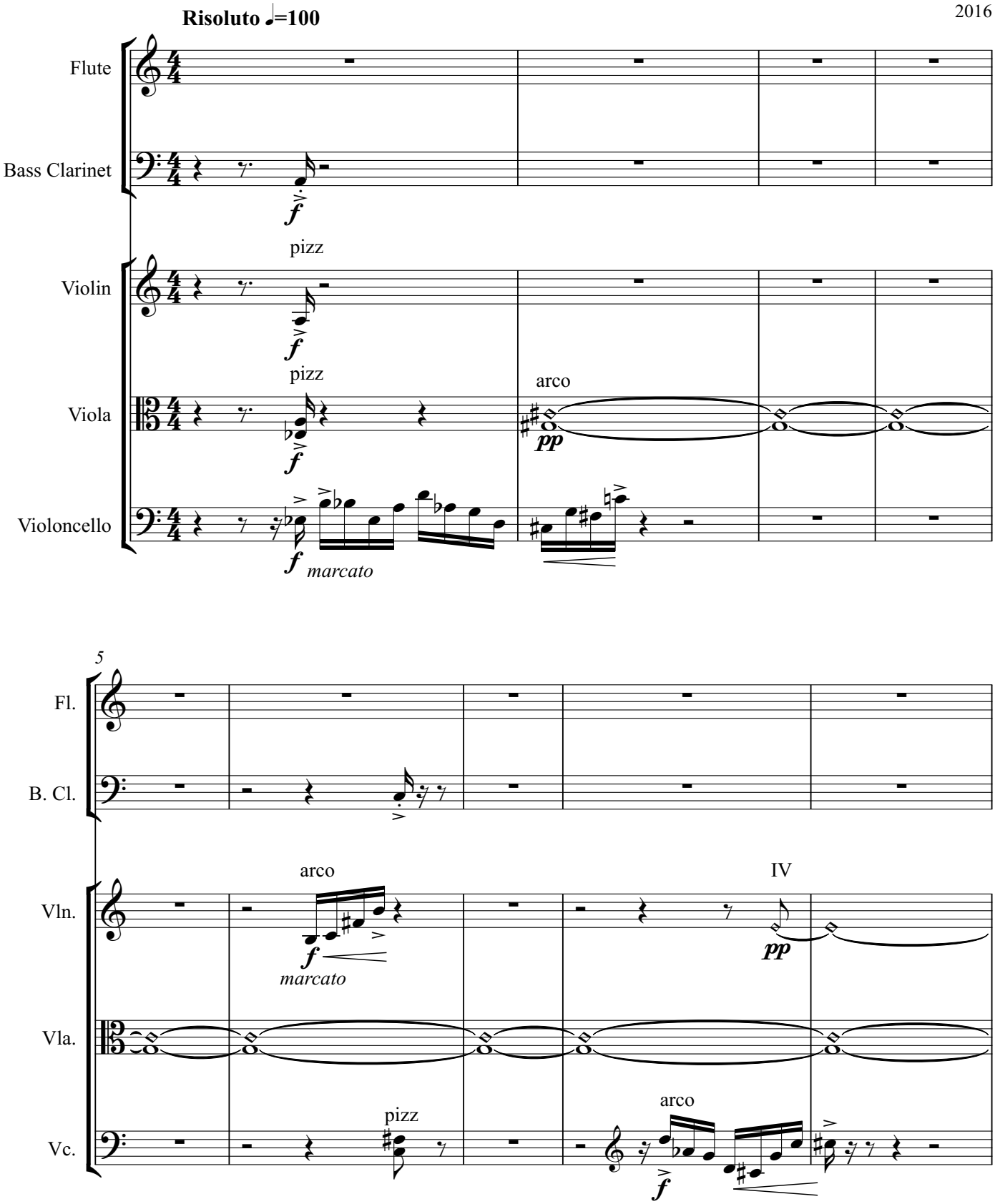
Confabulación

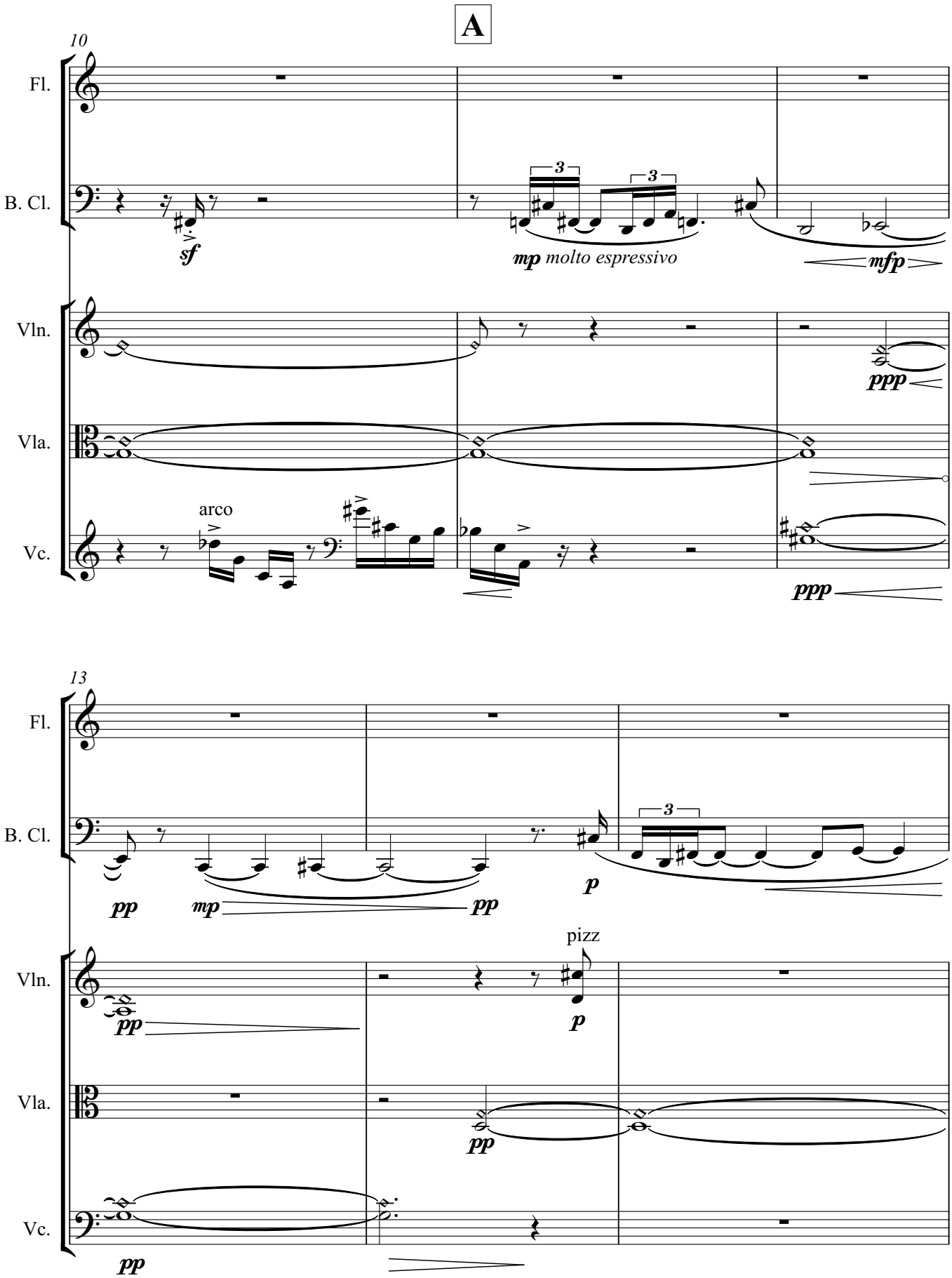
for five players

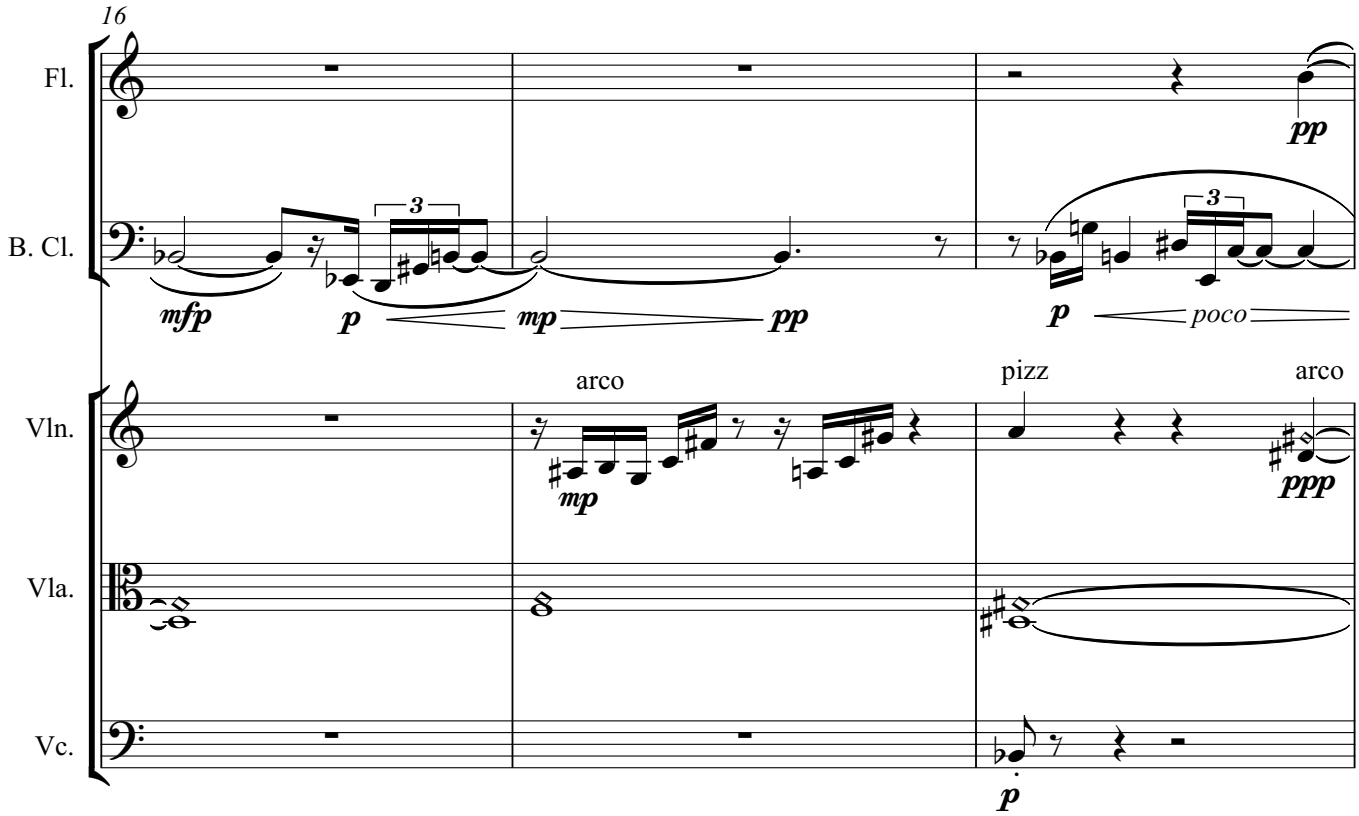
2016

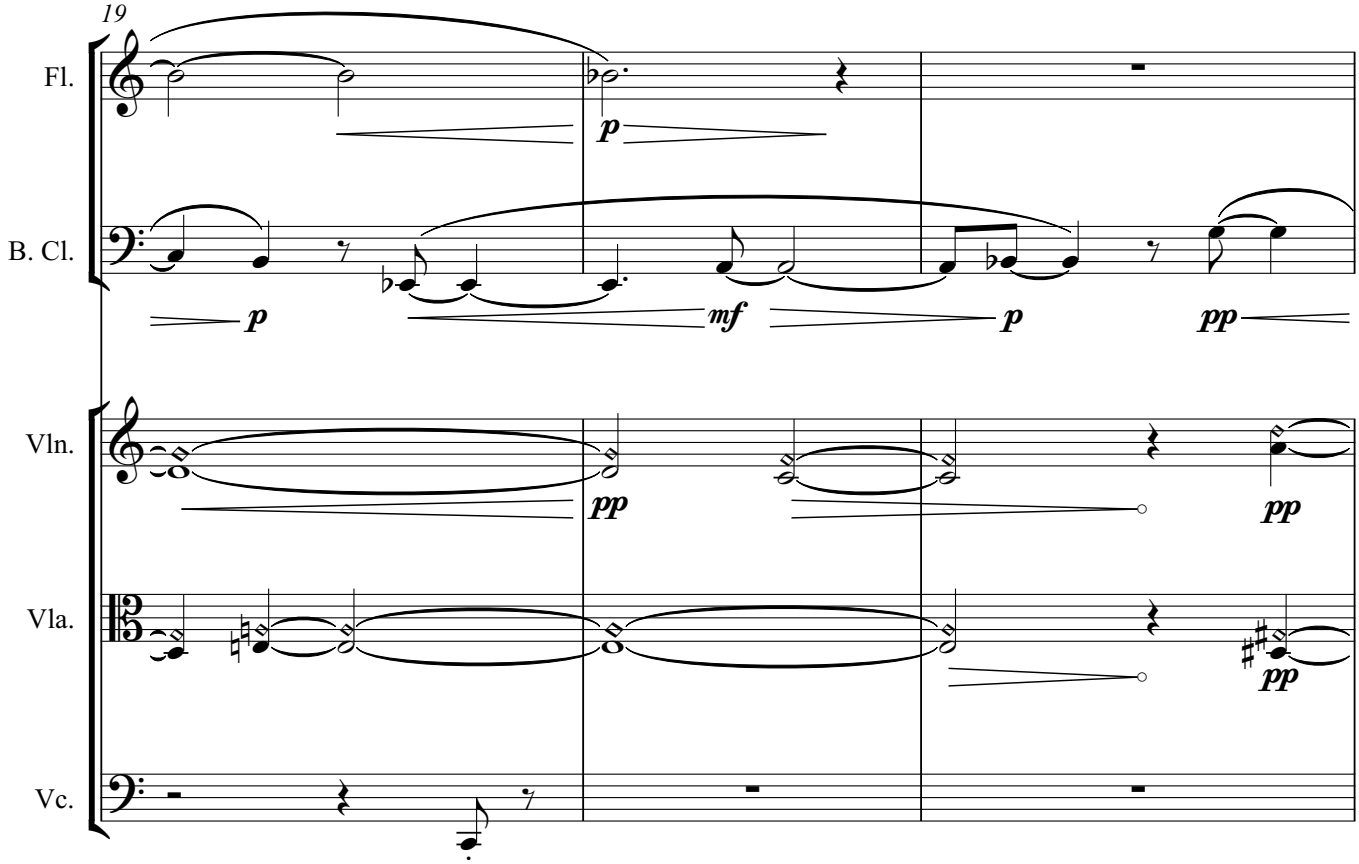
Confabulación

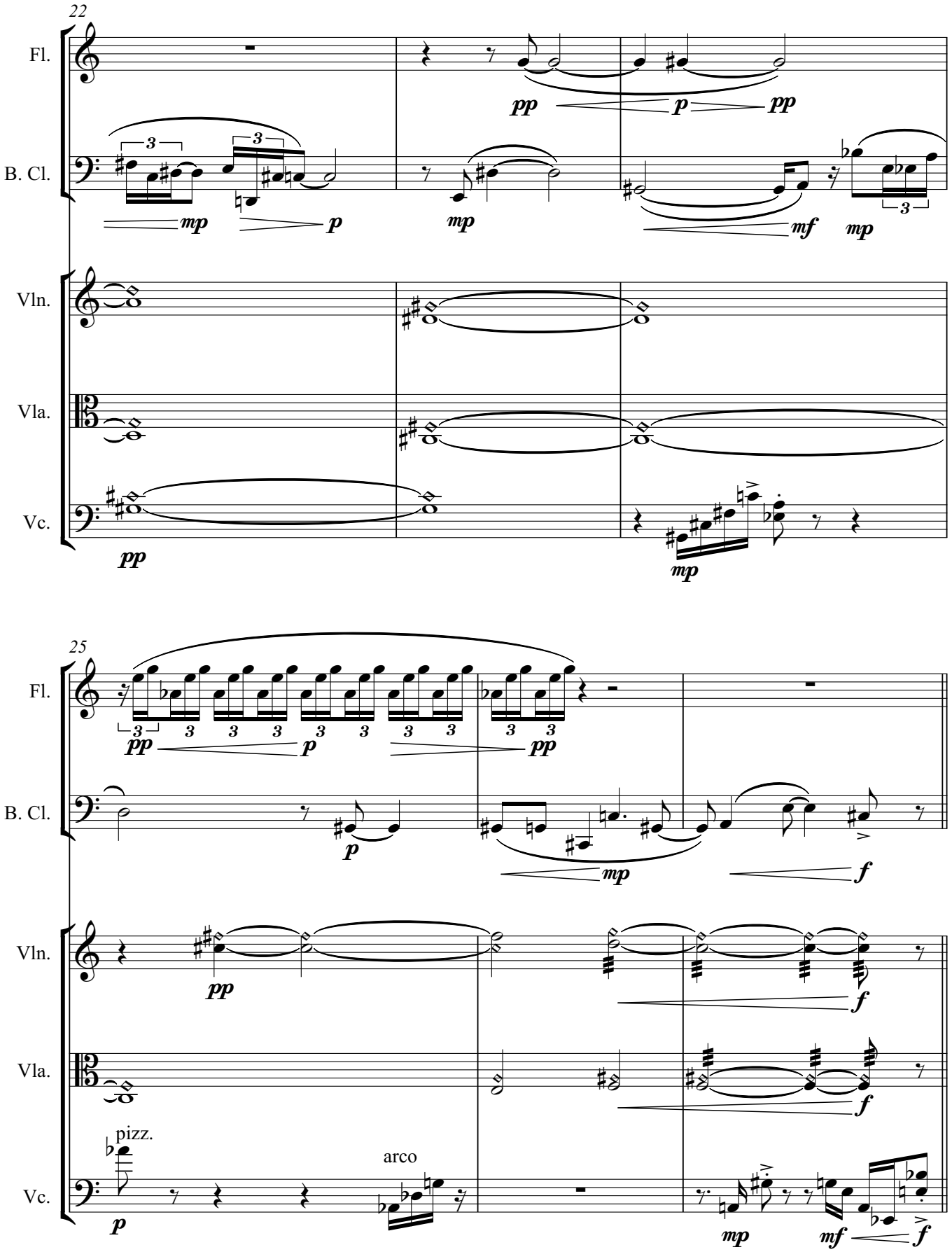
Manuel Torres Arias
2016

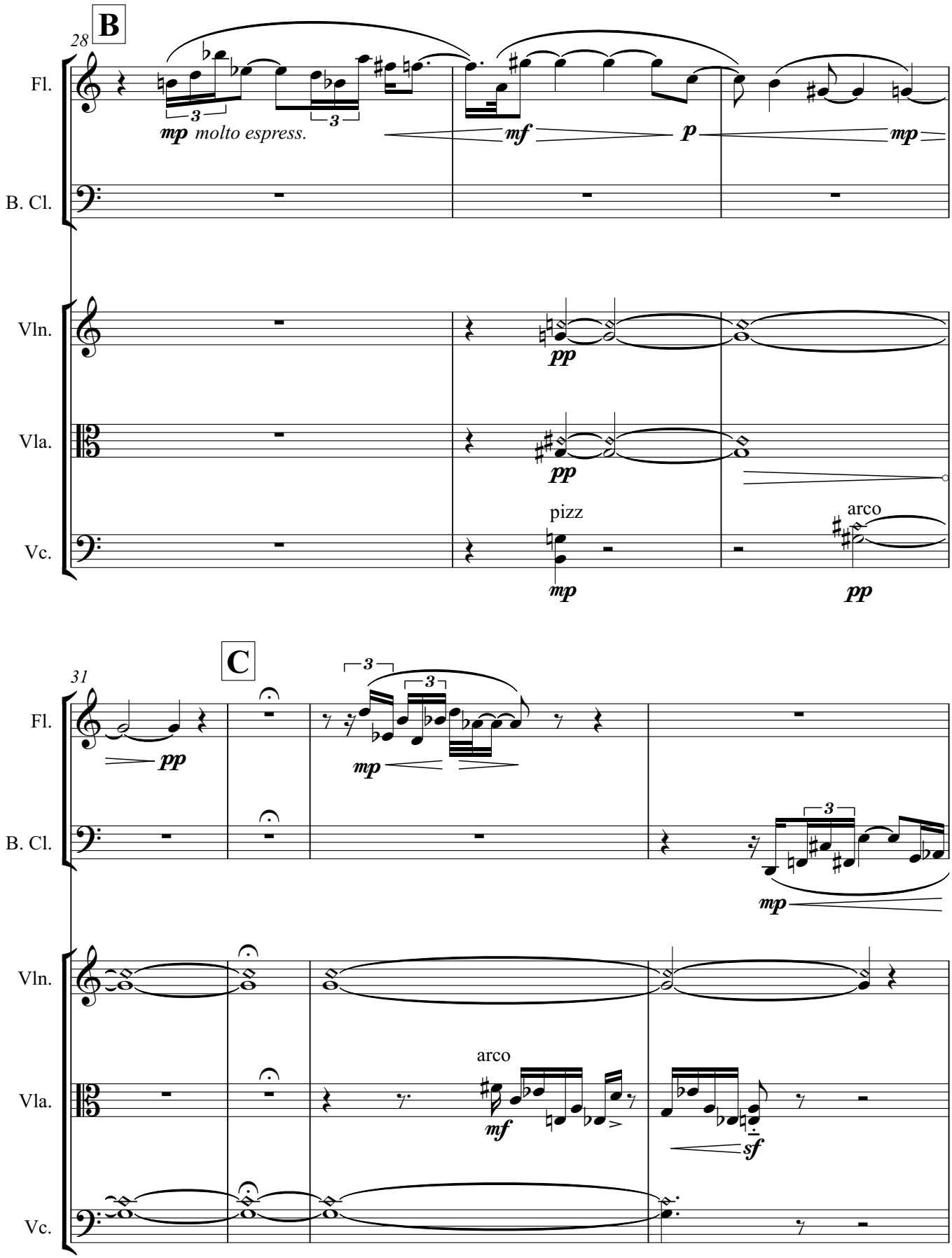


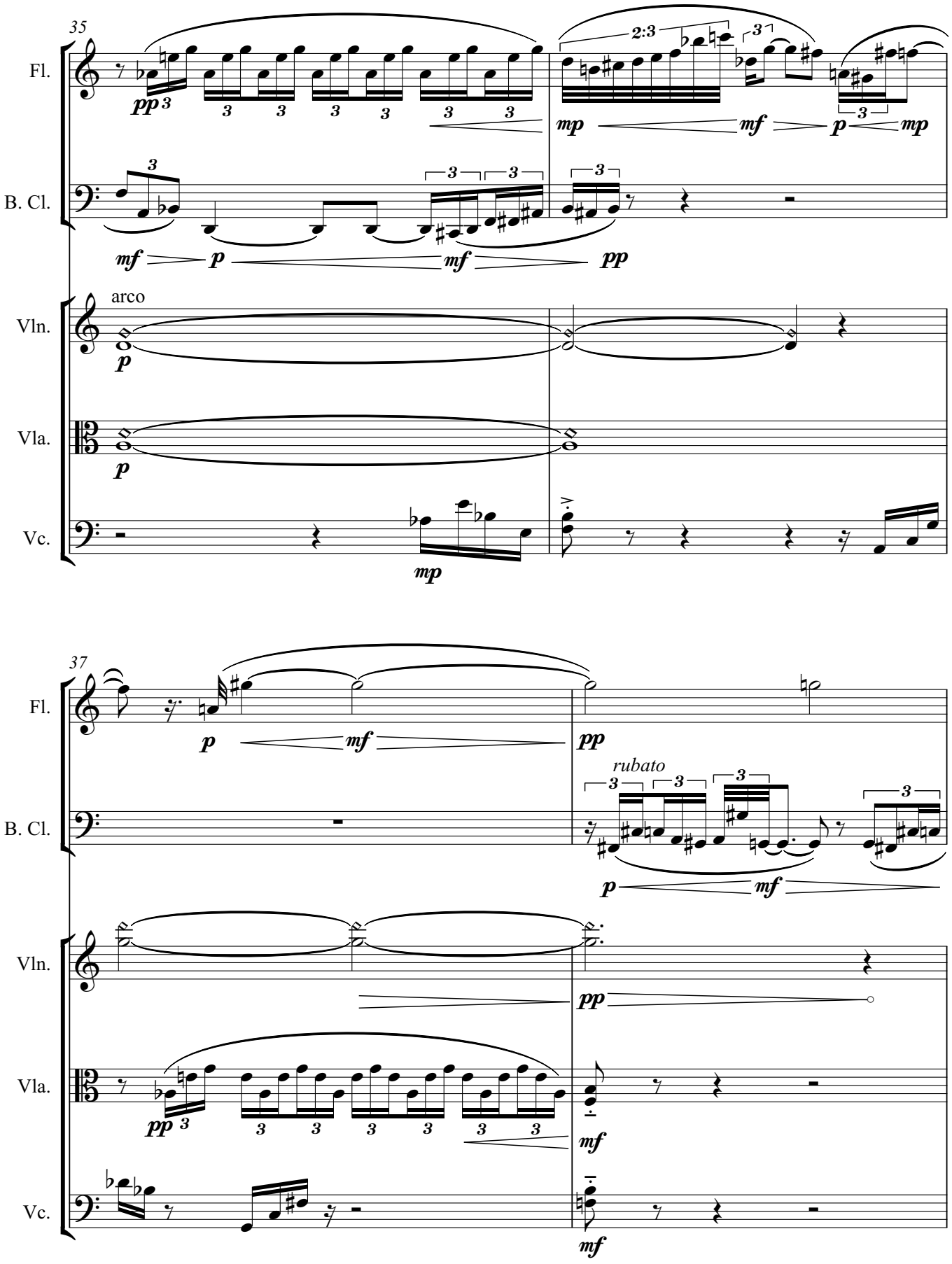

A
10
Fl.
B. Cl.
Vln.
Vla.
Vc.
sf
mp molto espressivo
mfp
ppp
arco
ppp
13
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
mp
pp
p
pizz
p
pp
pp
pp

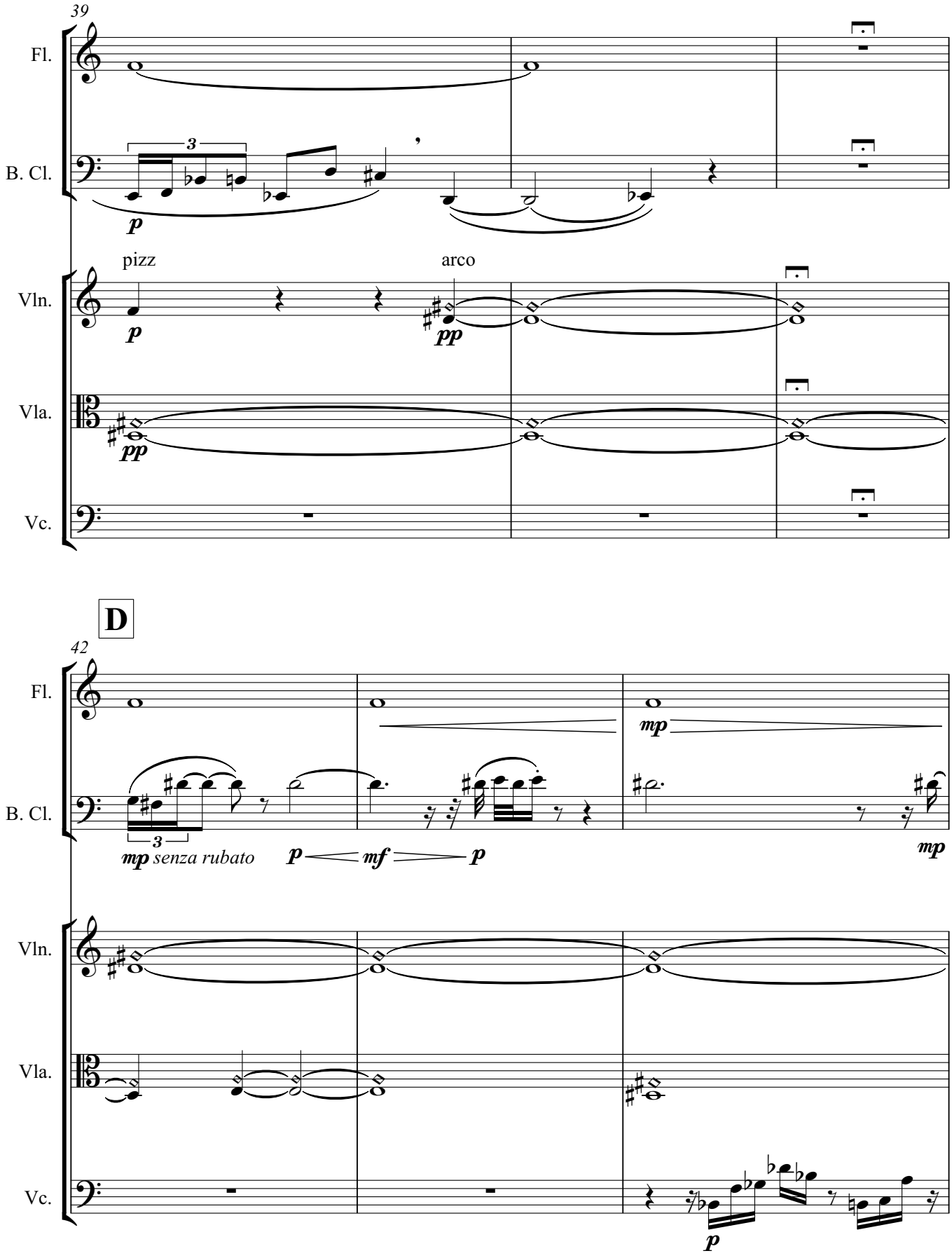

16
Fl.
B. Cl.
Vln.
Vla.
Vc.
arco
pizz
arco
poco

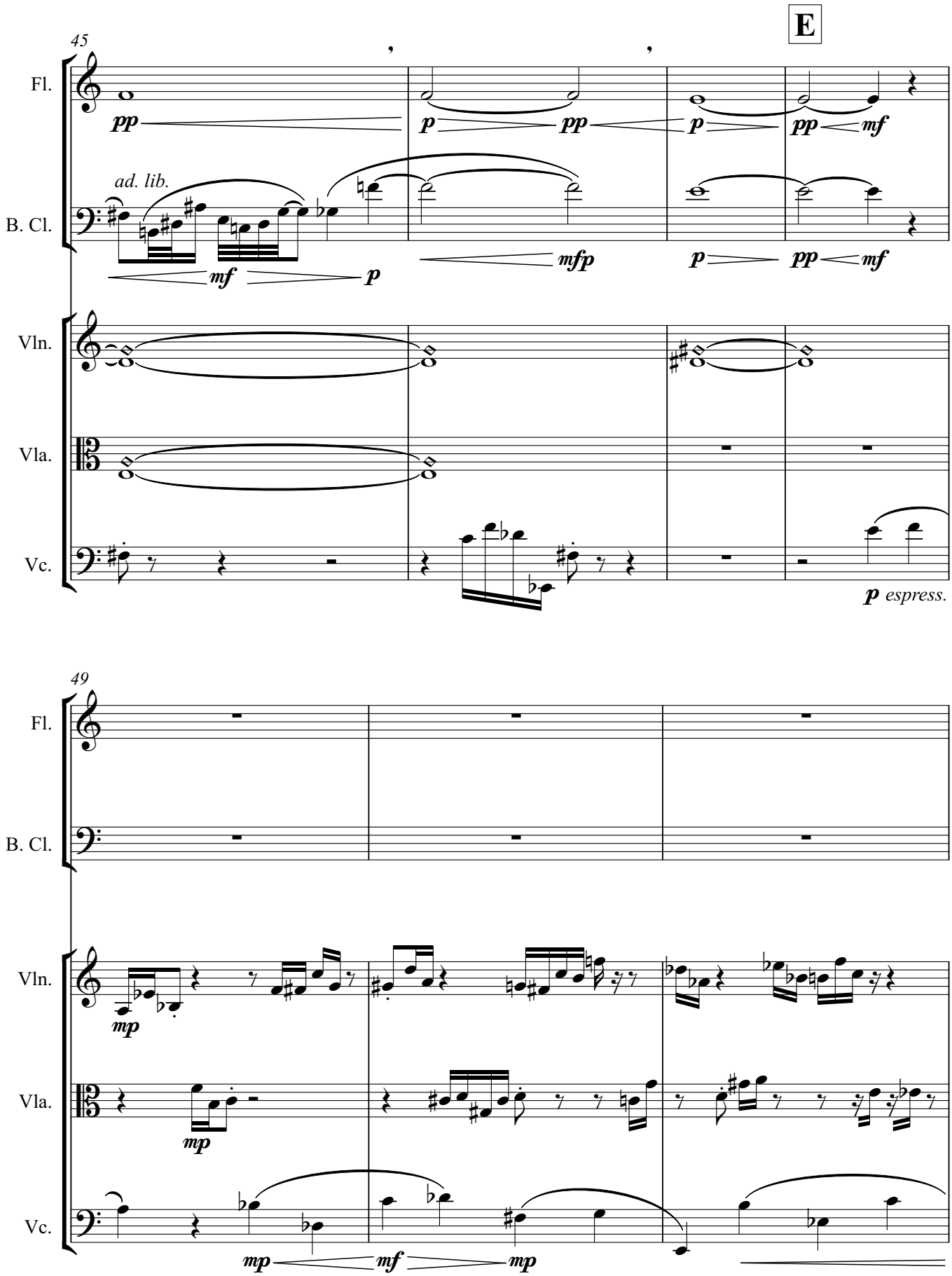

19
Fl.
B. Cl.
Vln.
Vla.
Vc.

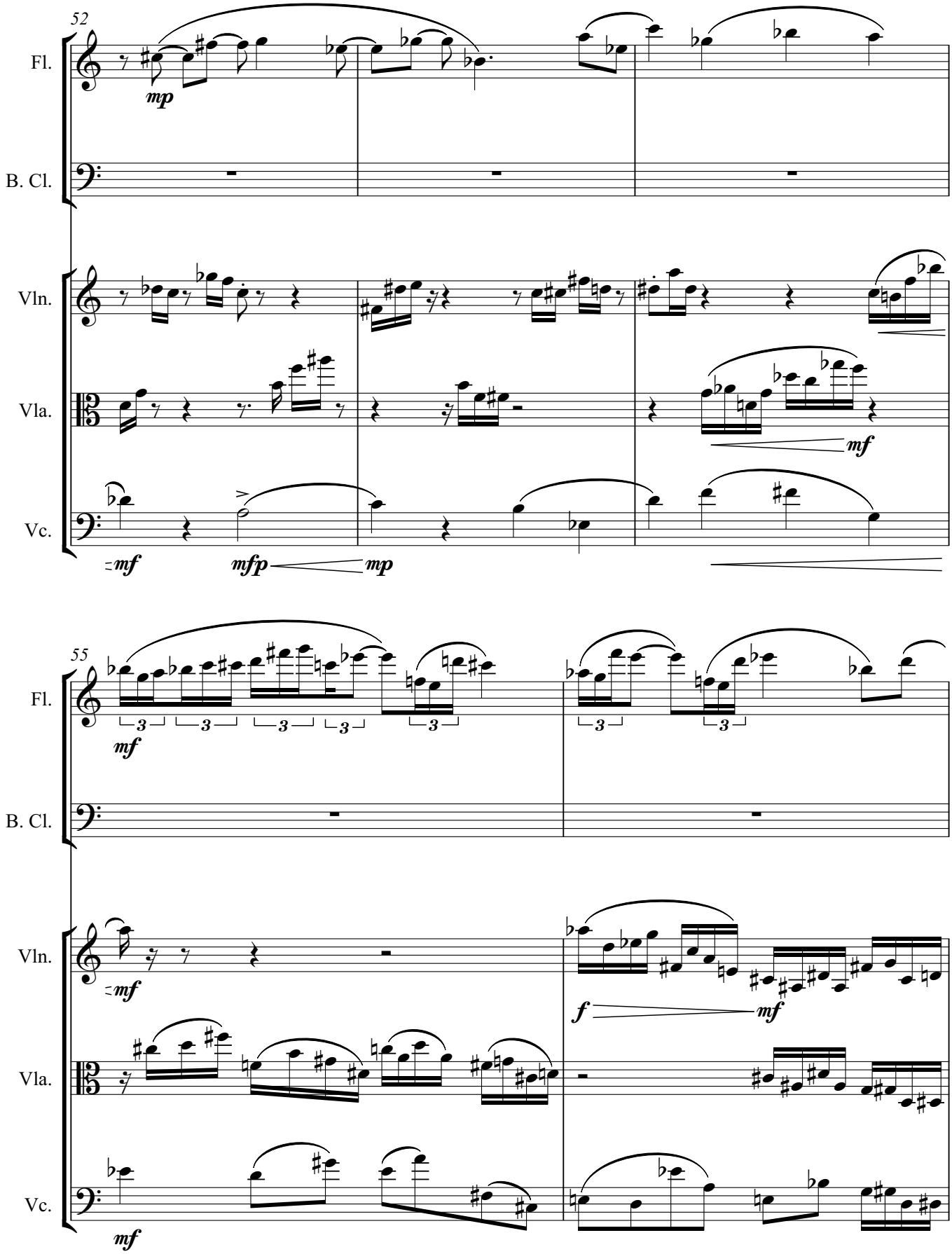

22
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
p
pp
mp
p
mp
mf
mp
pp
mp
25
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
p
pp
p
mp
f
pp
f
f
pizz.
arco
p
mp
mf
f

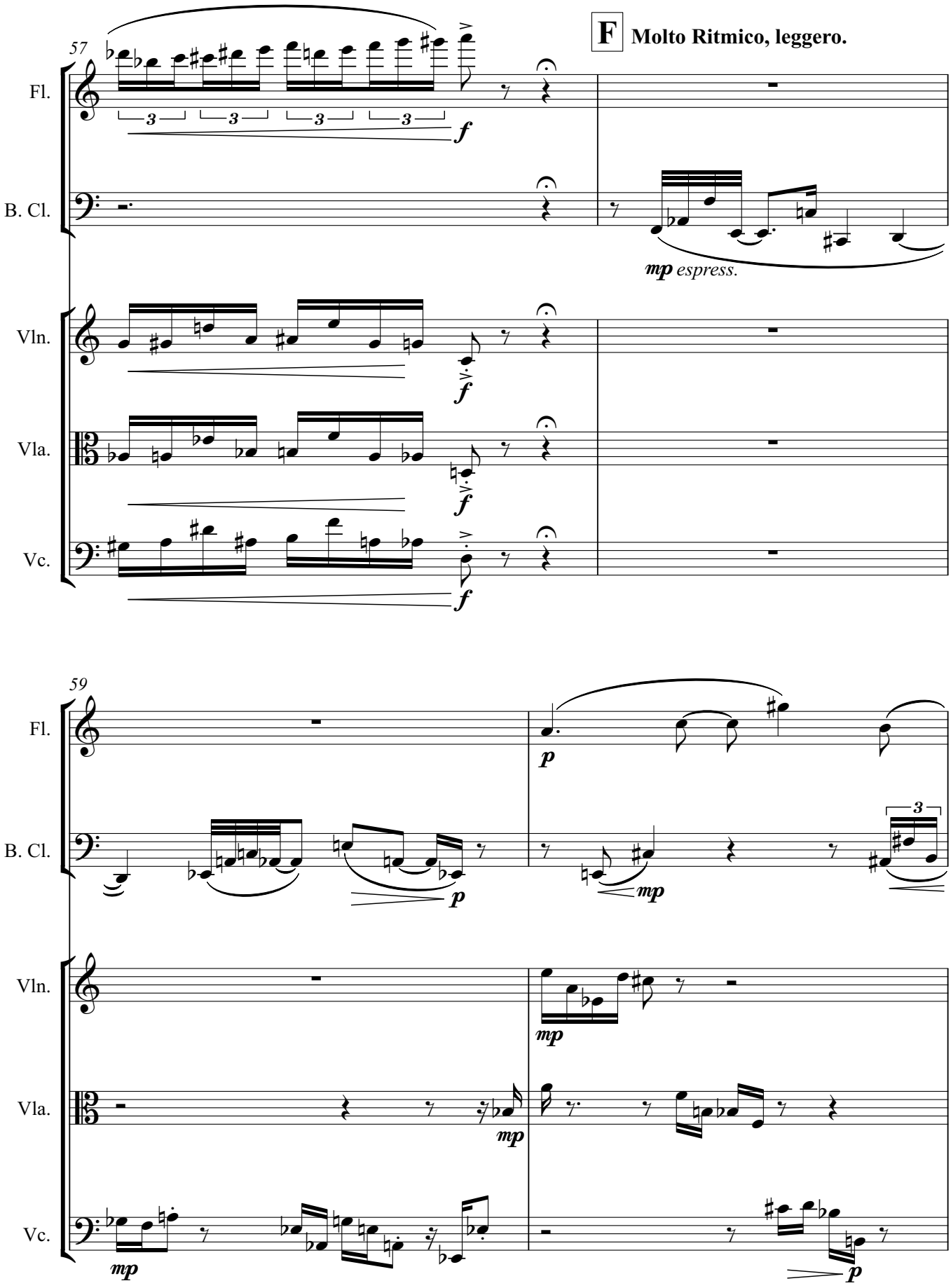

B
28
Fl.
B. Cl.
Vln.
Vla.
Vc.
mp molto espress.
mf
p
mp
pp
pp
pizz
mp
arco
pp
C
31
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
mp
mp
arco
mf
sf

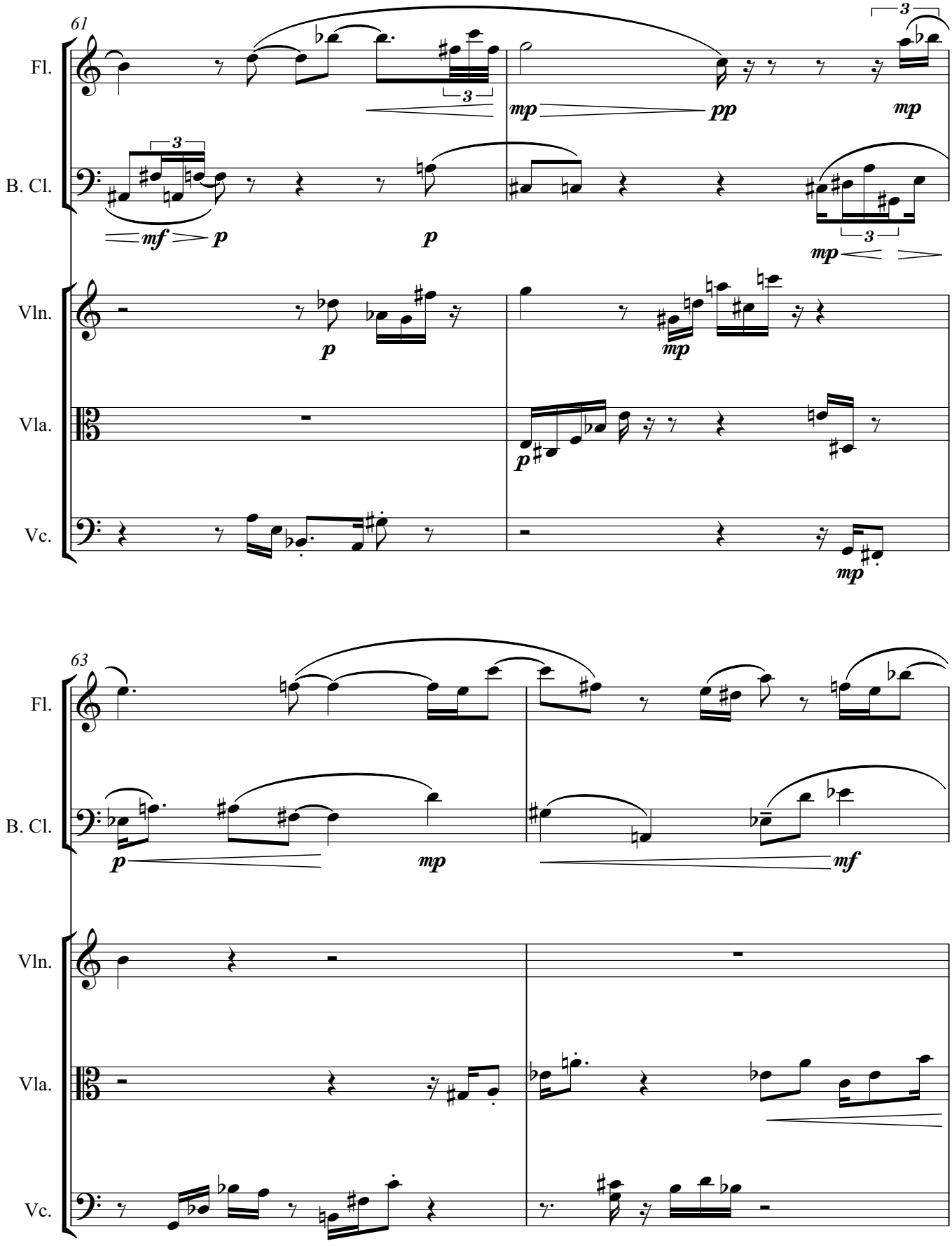

35
Fl.
B. Cl.
Vln.
arco
Vla.
Vc.
37
rubato

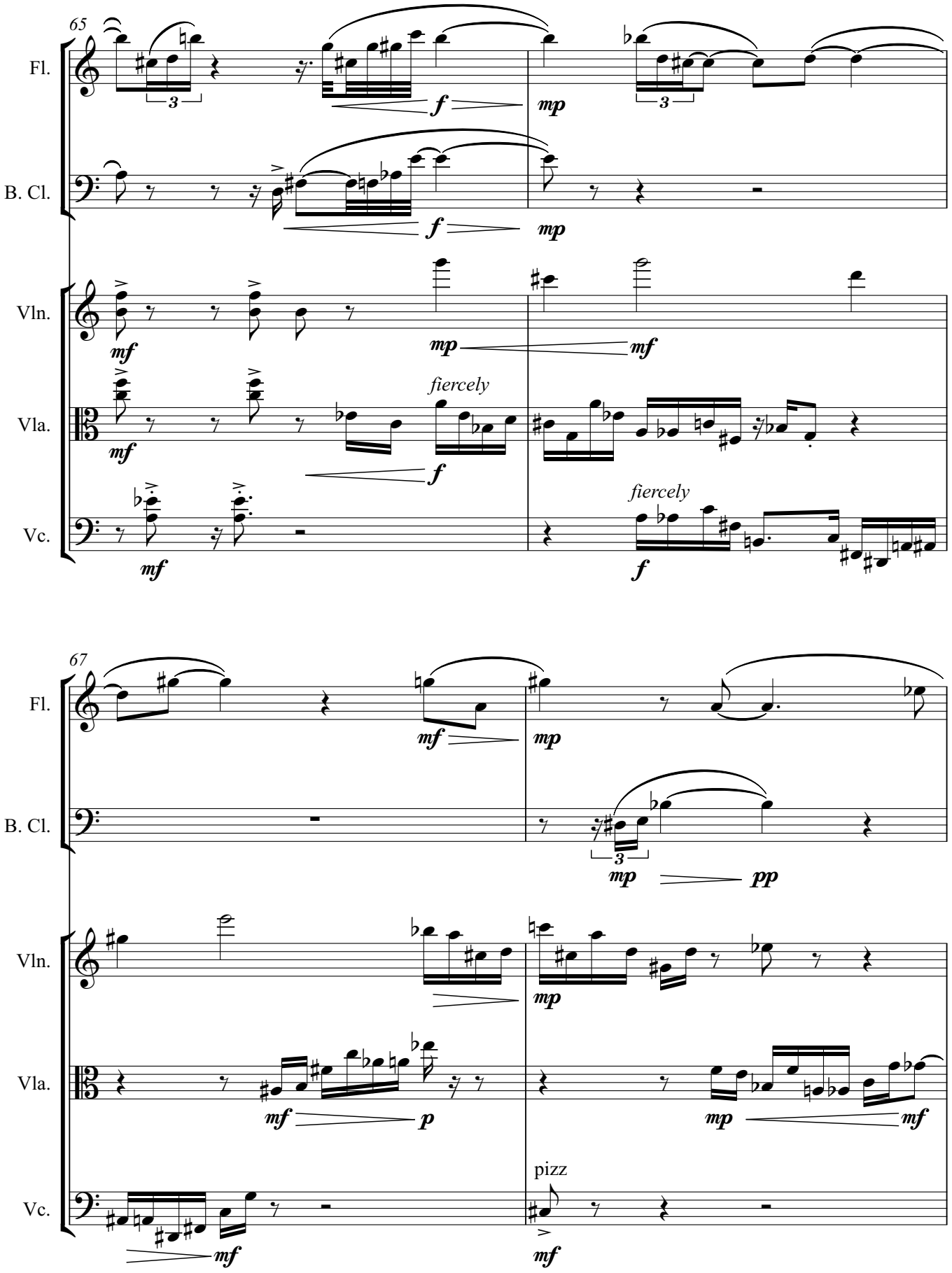

39
Fl.
B. Cl.
p
pizz
arco
Vln.
p
pp
Vla.
pp
Vc.
D
42
Fl.
mp
B. Cl.
3
mp senza rubato
p
mf
p
mp
Vln.
Vla.
Vc.
p

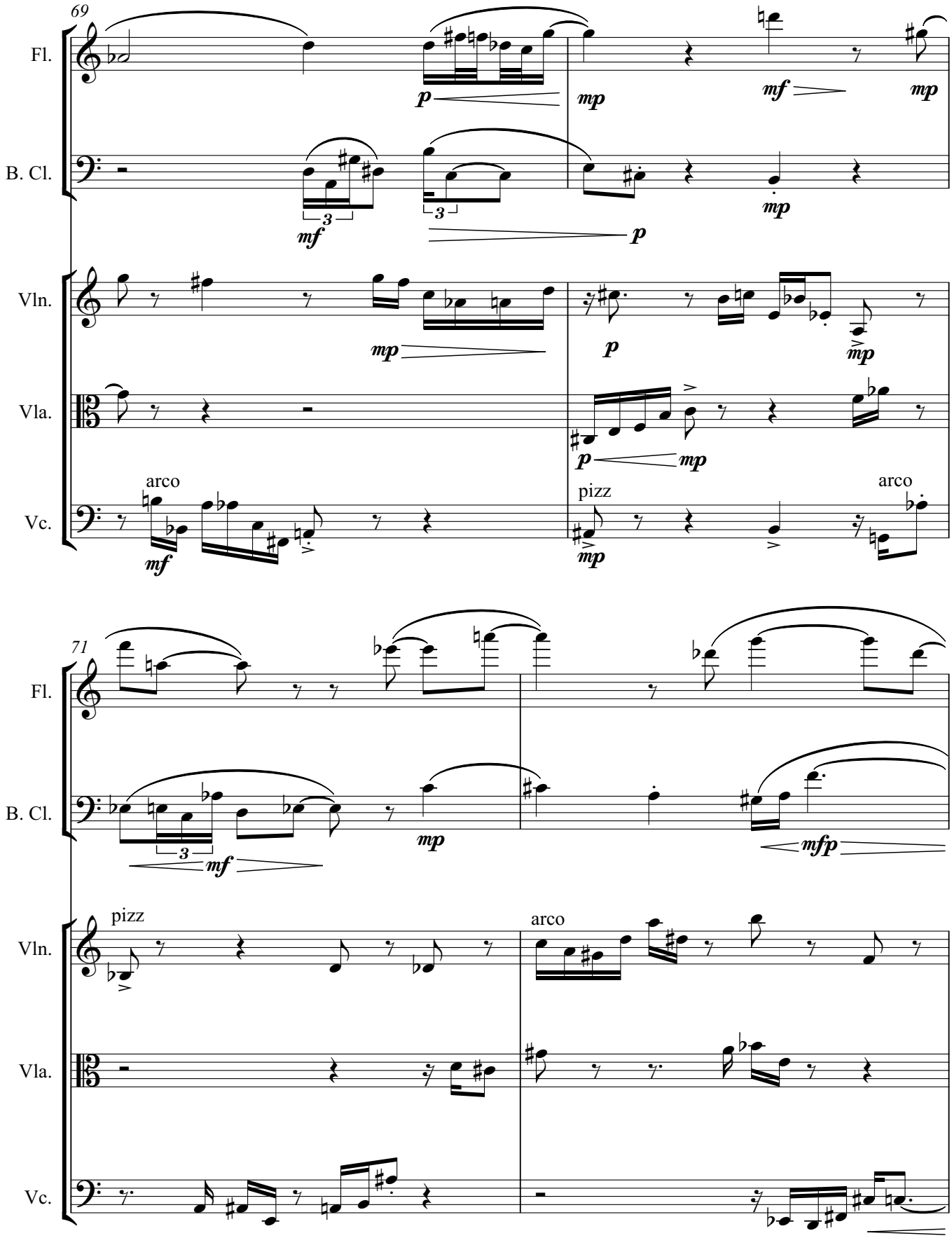

E
45
Fl.
B. Cl.
Vln.
Vla.
Vc.
ad. lib.
pp
p
pp
p
pp
mf
mf
p
mfp
p
pp
mf
p espress.
49
Fl.
B. Cl.
Vln.
Vla.
Vc.
mp
mp
mp
mf
mp

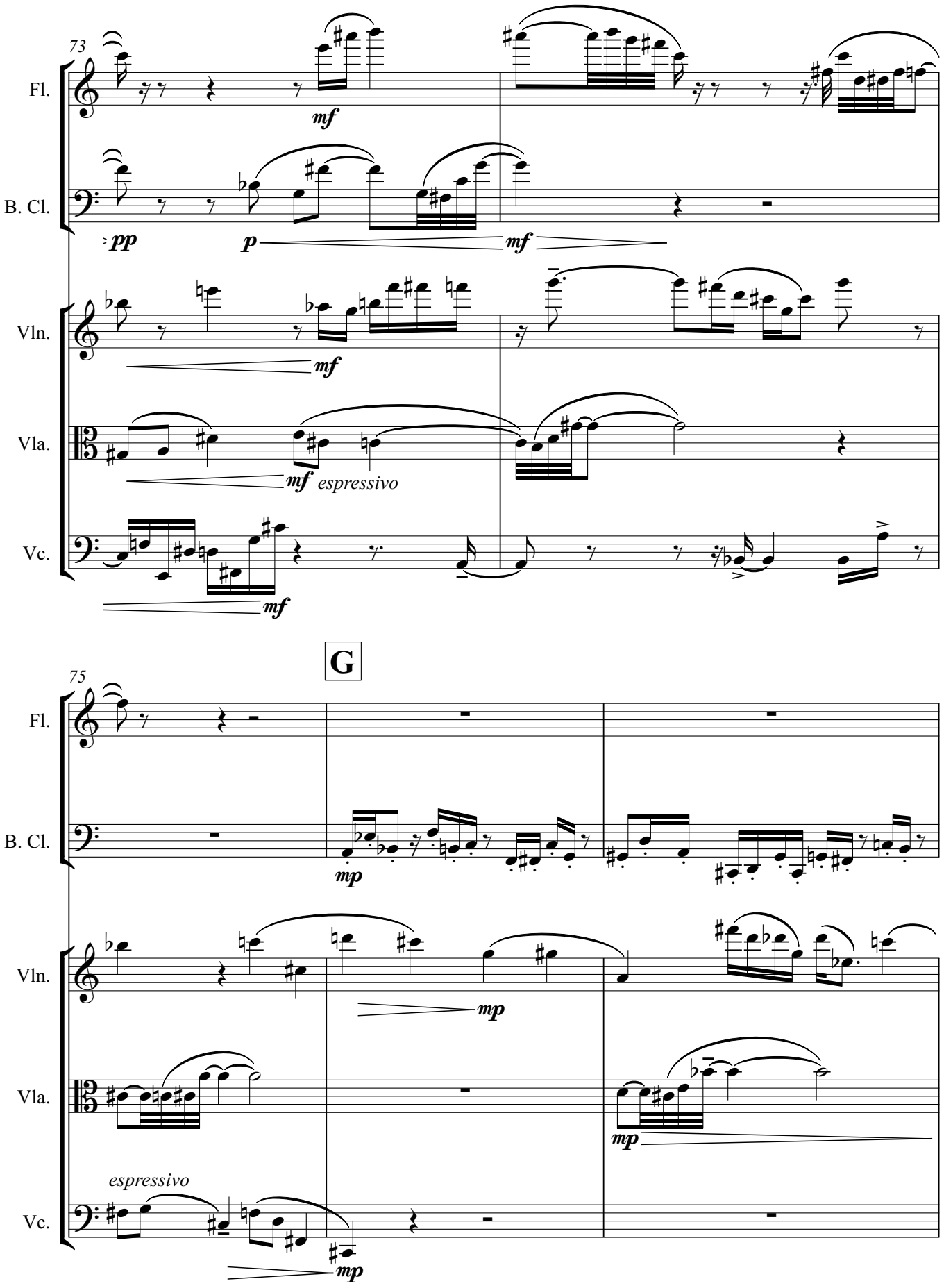

52
Fl.
B. Cl.
Vln.
Vla.
Vc.
mp
mf
mfp
mp
mf
55
Fl.
B. Cl.
Vln.
Vla.
Vc.
mf
mf
f
mf
mf

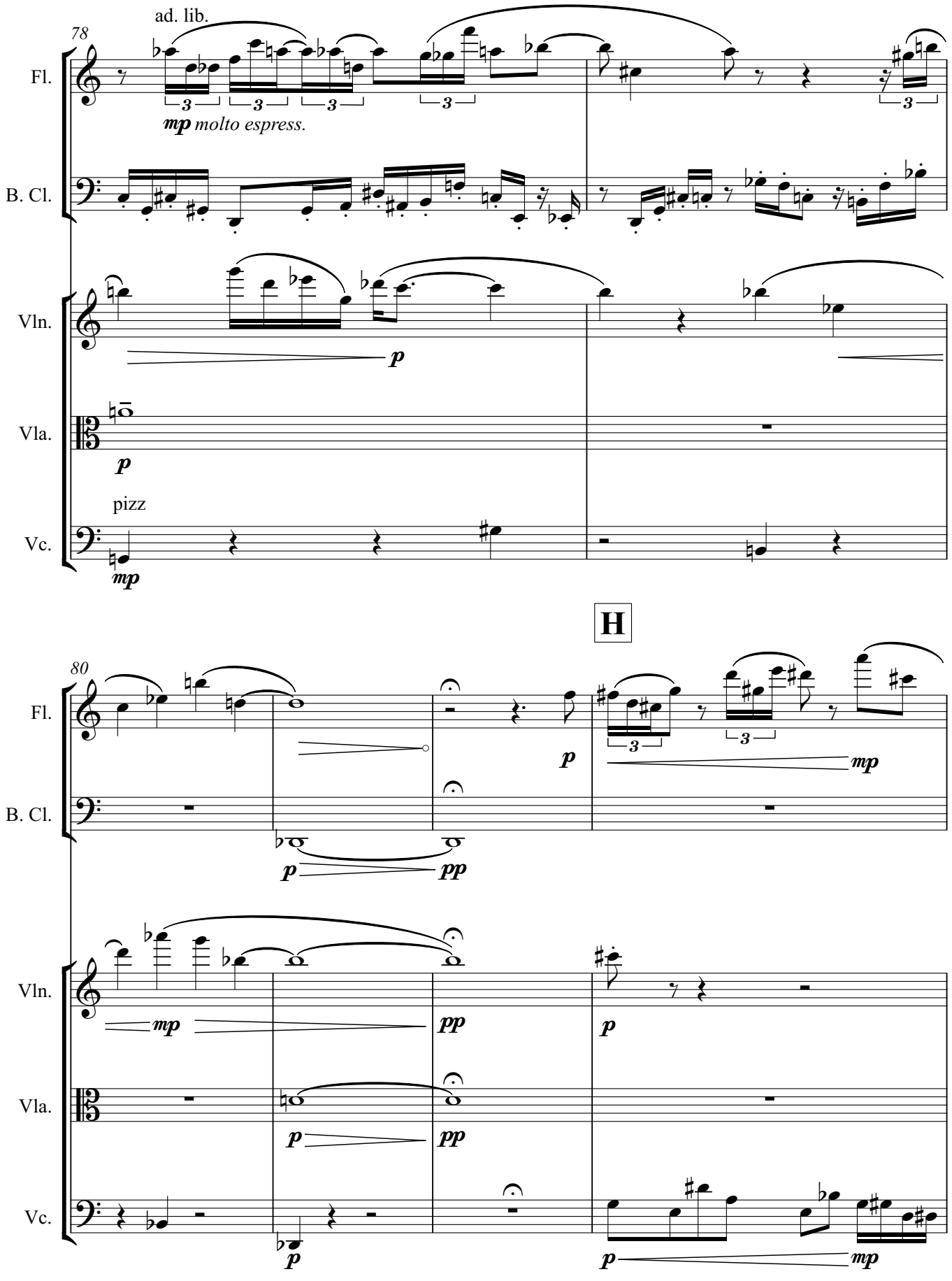

57
F
Molto Ritmico, leggero.
Fl.
B. Cl.
Vln.
Vla.
Vc.
f
mp espress.
59
p
mp

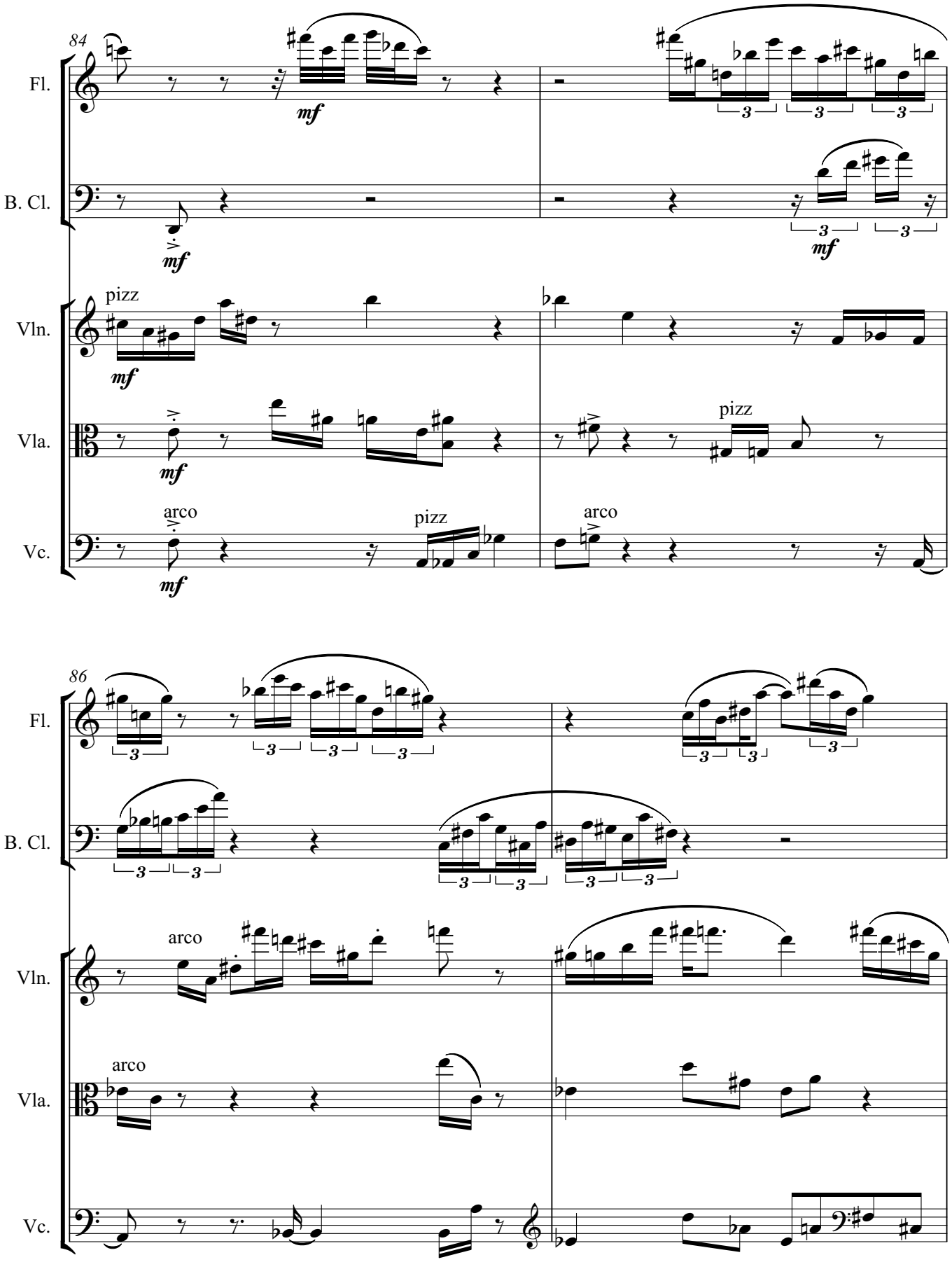

61
Fl.
B. Cl.
Vln.
Vla.
Vc.
63
Fl.
B. Cl.
Vln.
Vla.
Vc.

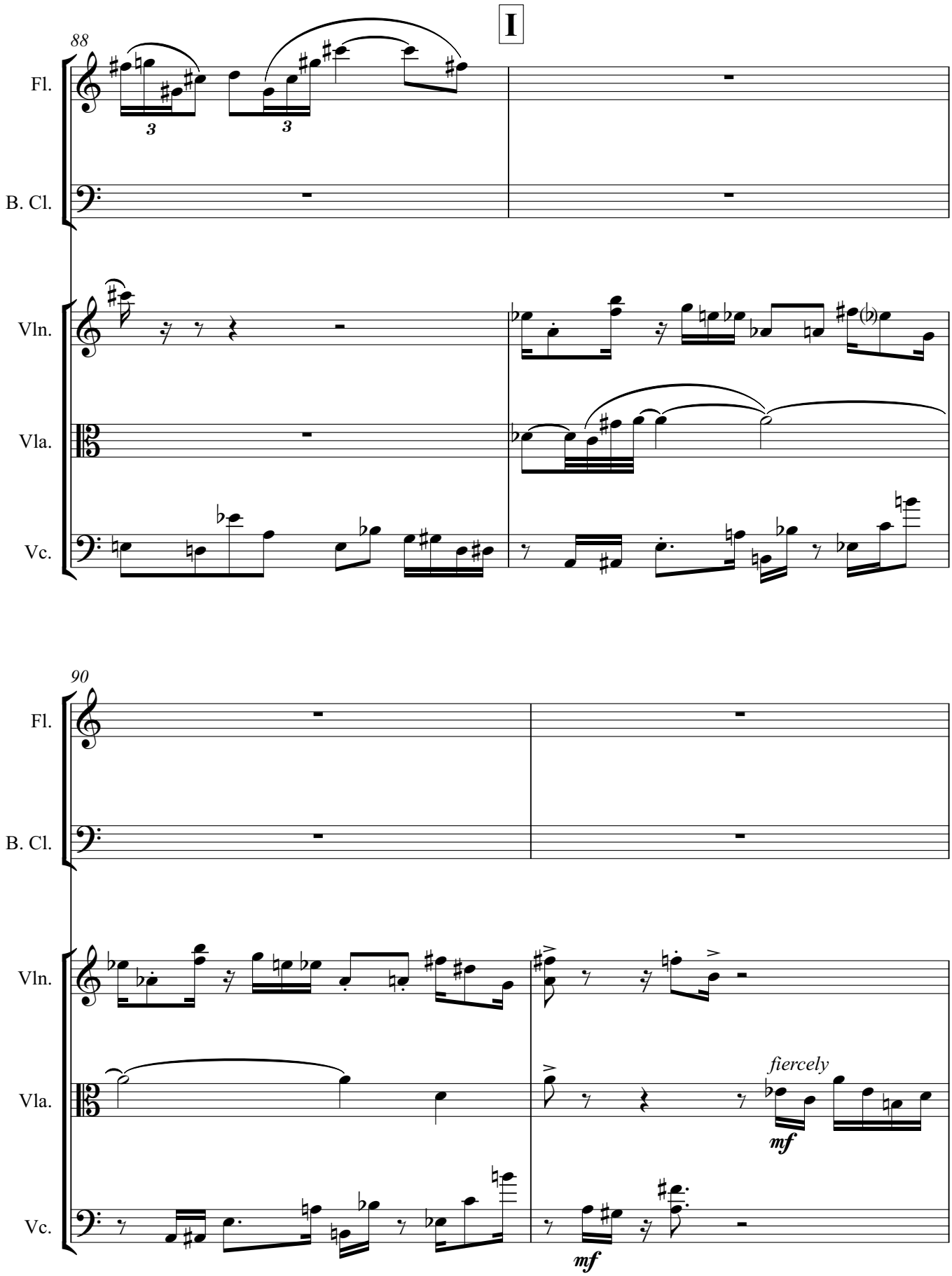

65
Fl.
B. Cl.
Vln.
Vla.
Vc.
fiercely
fiercely
67
Fl.
B. Cl.
Vln.
Vla.
Vc.
pizz

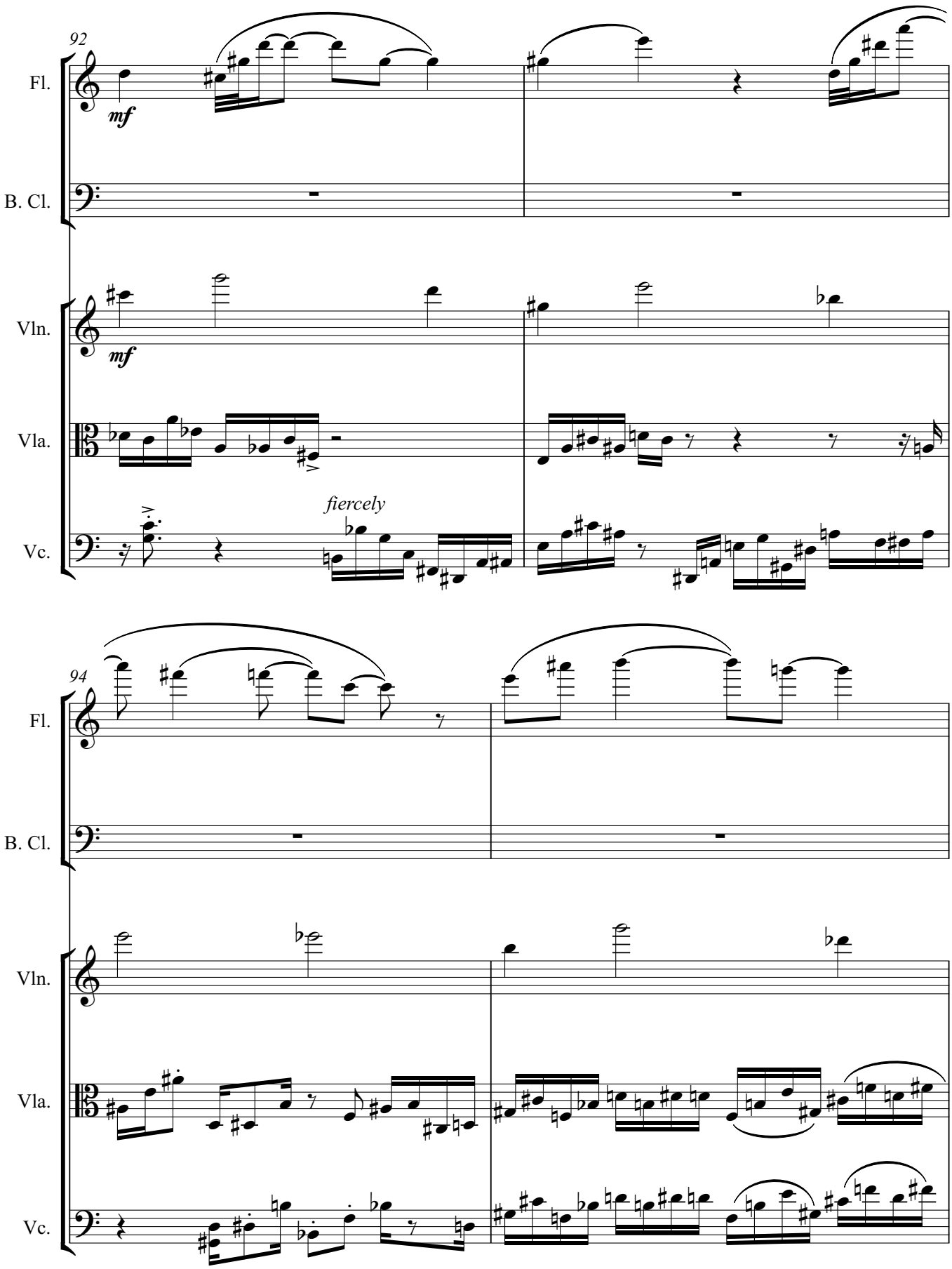

69
Fl.
B. Cl.
Vln.
Vla.
Vc.
arco
pizz
arco
71
Fl.
B. Cl.
Vln.
Vla.
Vc.
pizz
arco

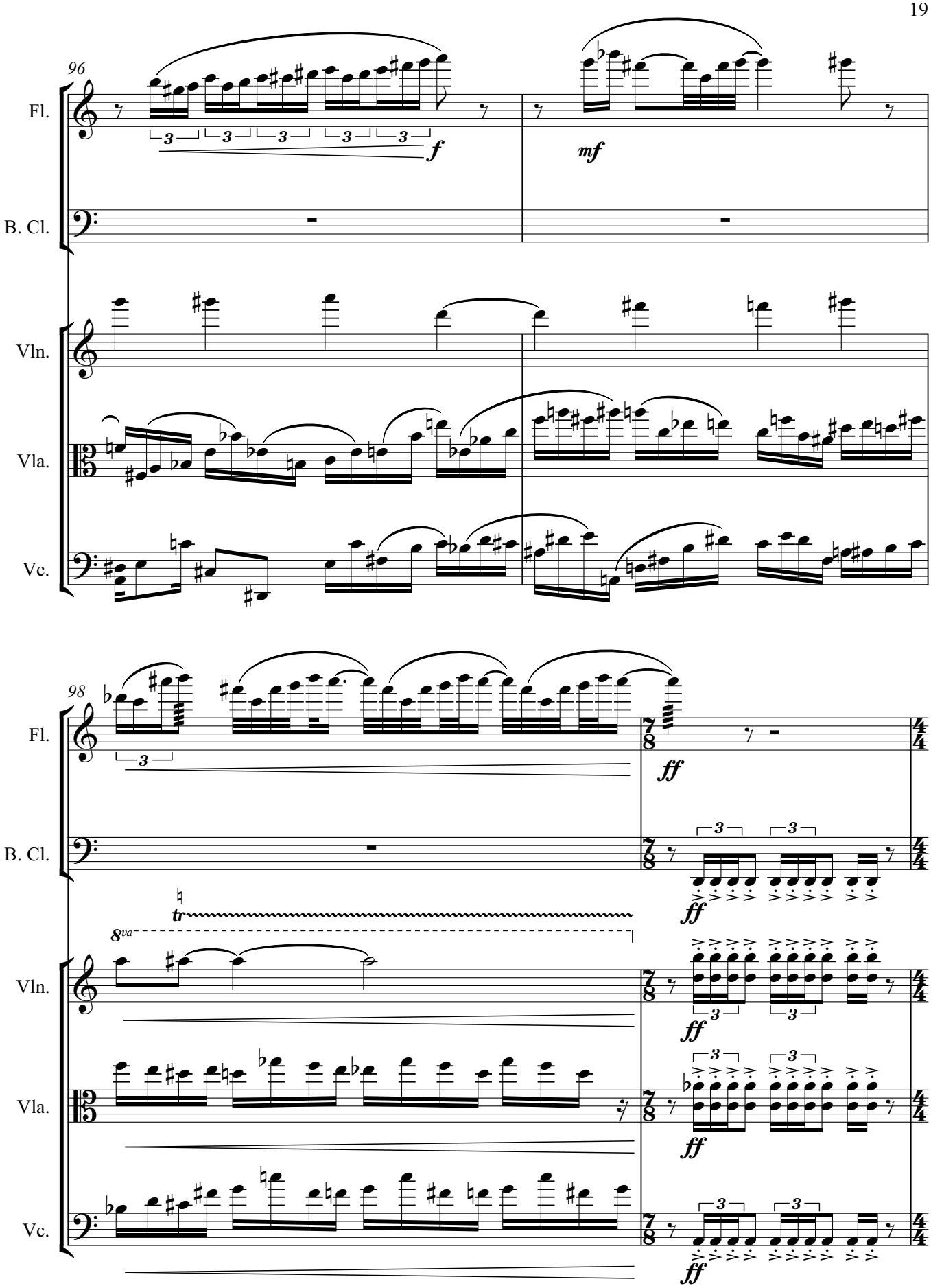

73
Fl.
B. Cl.
Vln.
Vla.
Vc.
mf
pp
p
mf
mf
mf
espressivo
mf
G
75
Fl.
B. Cl.
Vln.
Vla.
Vc.
mp
mp
mp
espressivo
mp

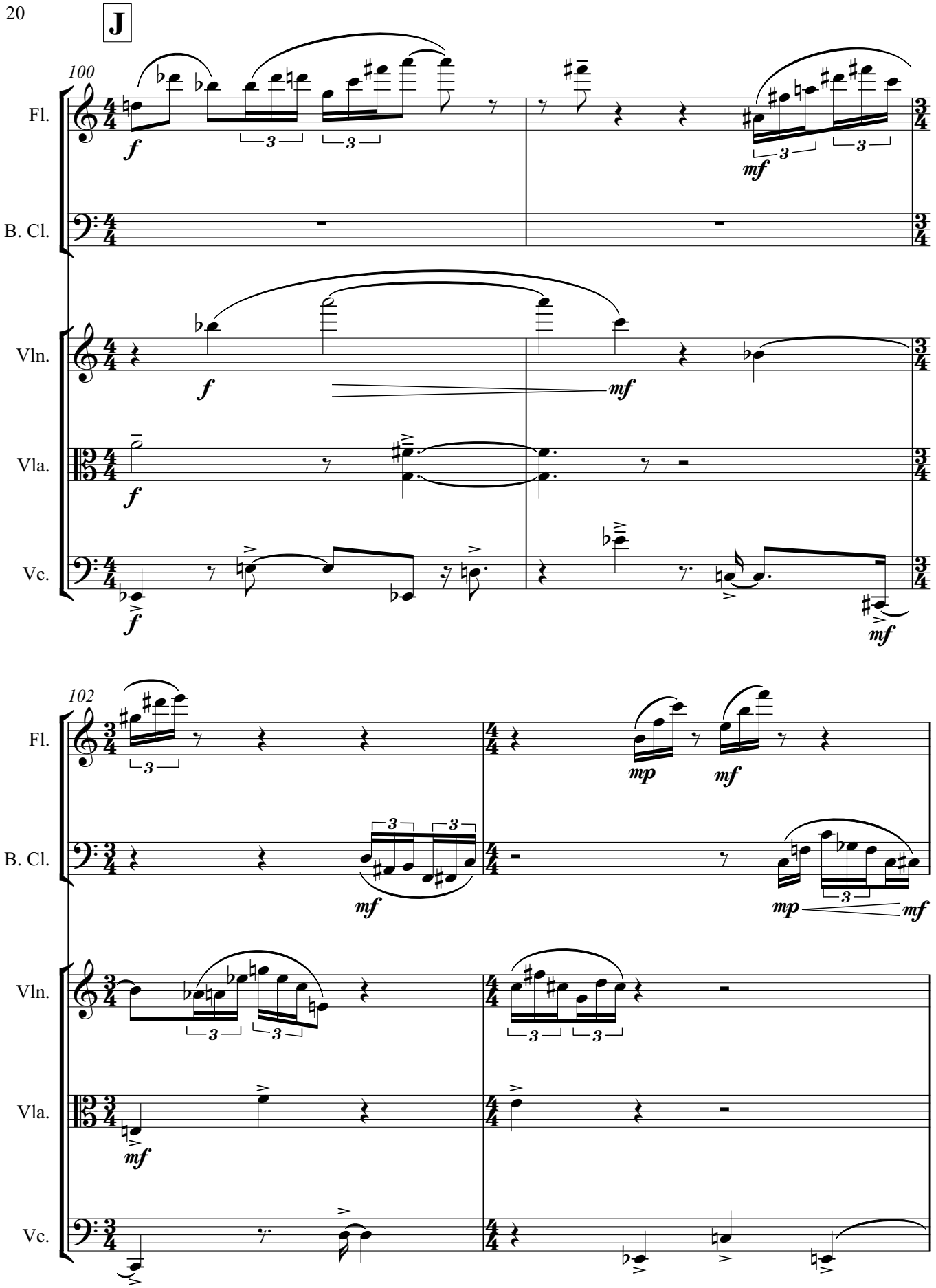

78
ad. lib.
Fl.
mp molto espress.
B. Cl.
Vln.
p
Vla.
p
pizz
Vc.
mp
H
80
Fl.
p
mp
B. Cl.
p
pp
Vln.
mp
pp
p
Vla.
p
pp
Vc.
p
p
mp

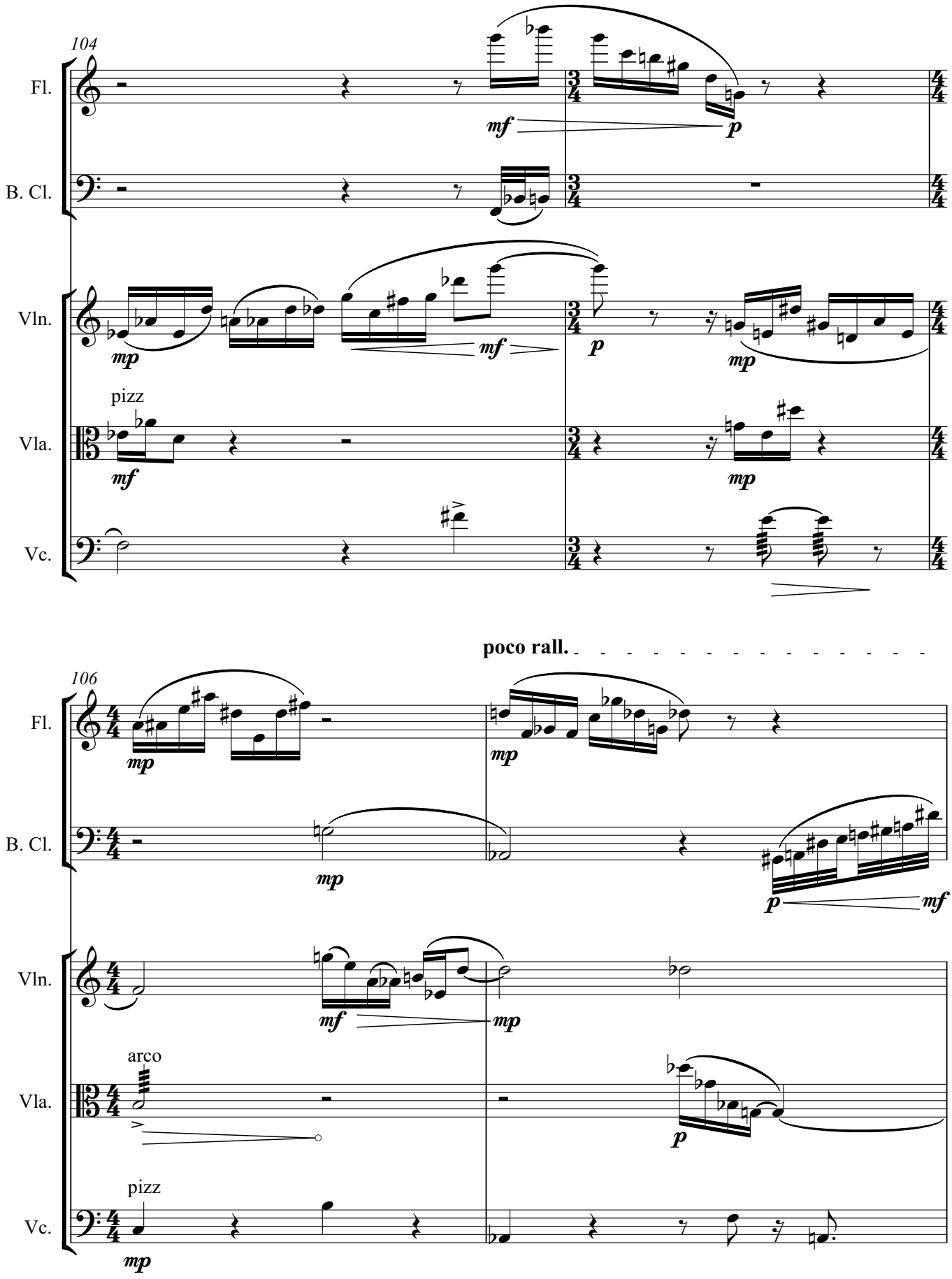

84
Fl.
B. Cl.
Vln.
Vla.
Vc.
mf
pizz
arco
86

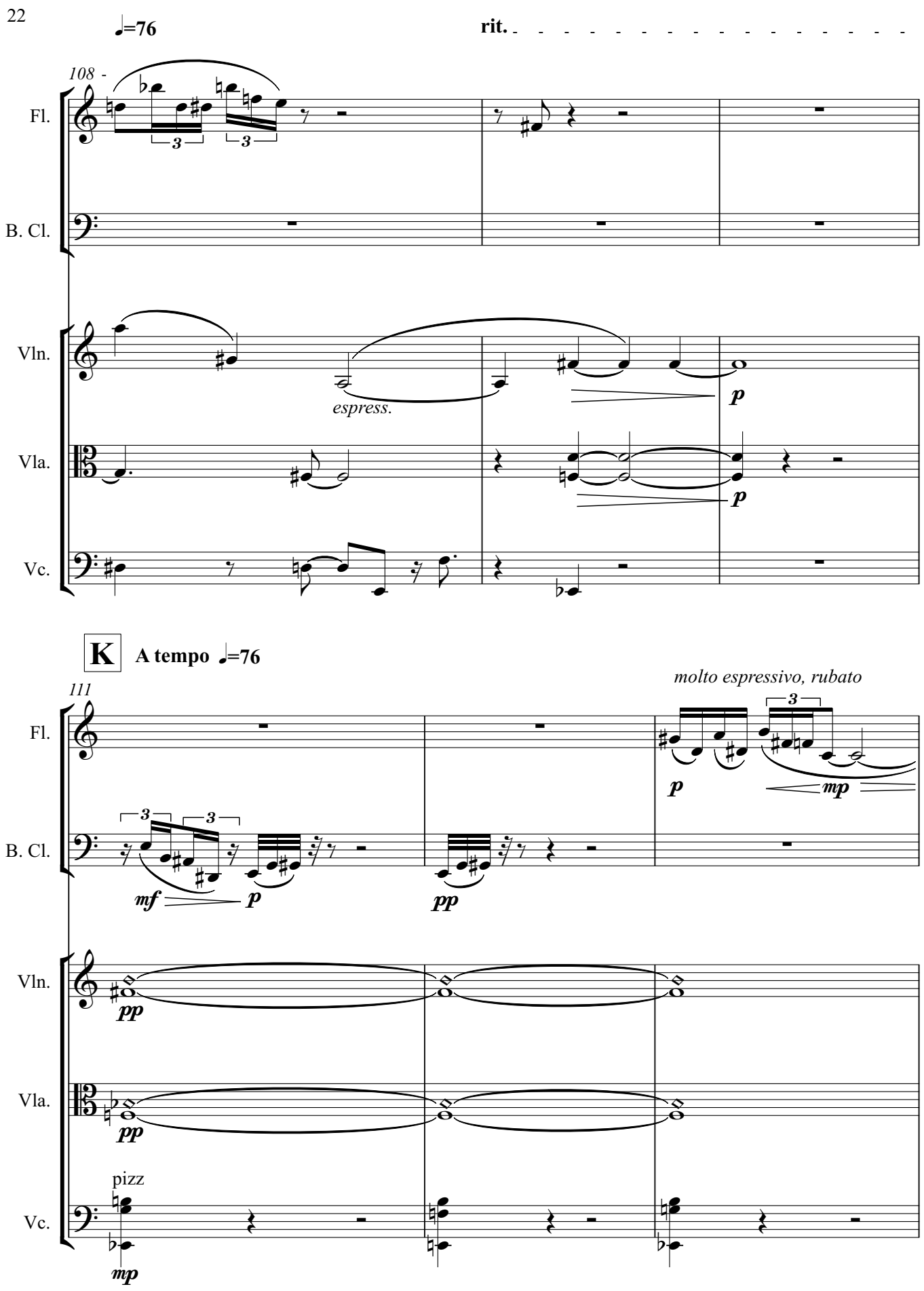

I
88
Fl.
B. Cl.
Vln.
Vla.
Vc.
90
Fl.
B. Cl.
Vln.
Vla.
Vc.
fiercely
mf
mf

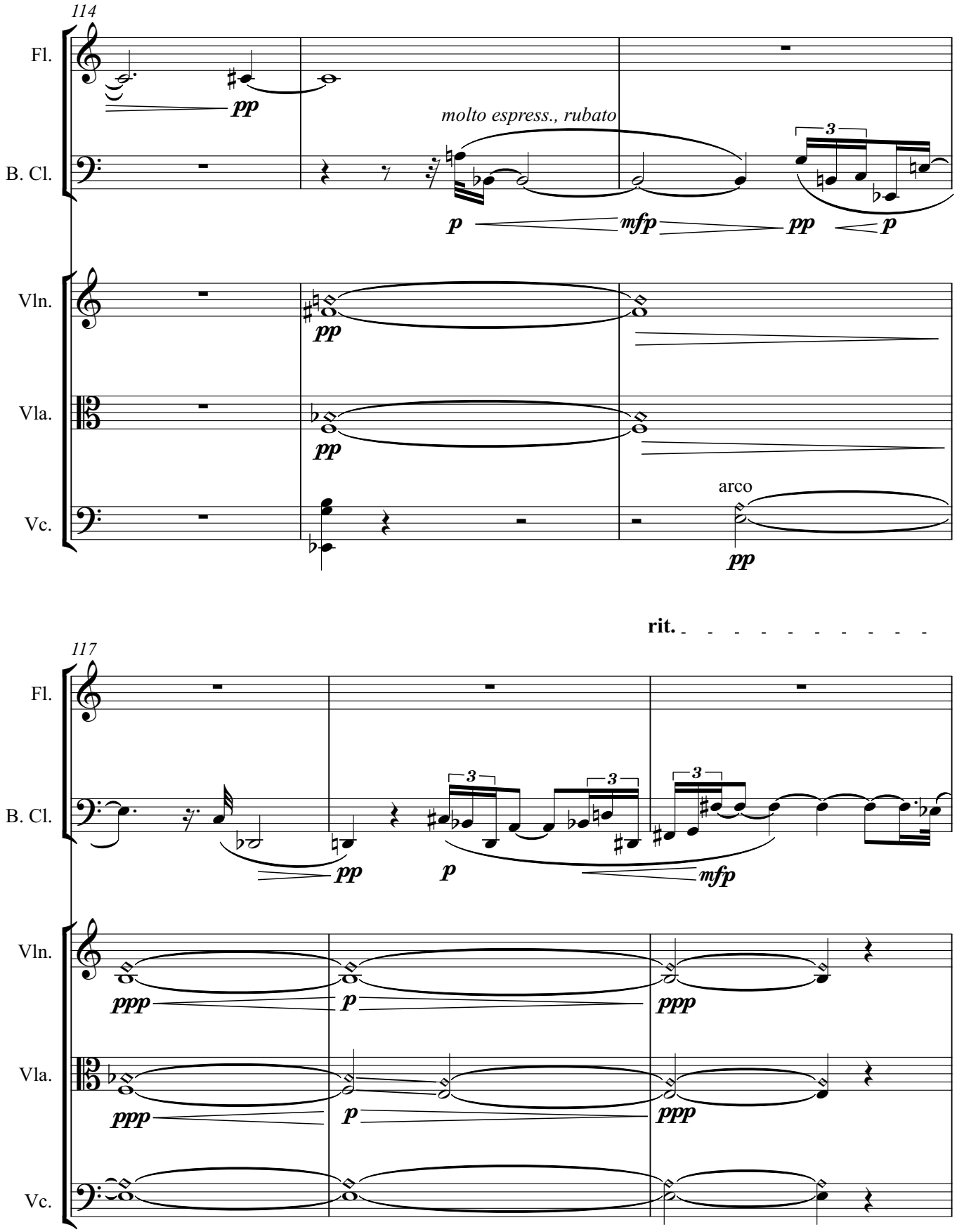

92
Fl.
mf
B. Cl.
Vln.
mf
Vla.
fiercely
Vc.
94
Fl.
B. Cl.
Vln.
Vla.
Vc.


96
Fl.
B. Cl.
Vln.
Vla.
Vc.
f
mf
98
ff
tr
8va

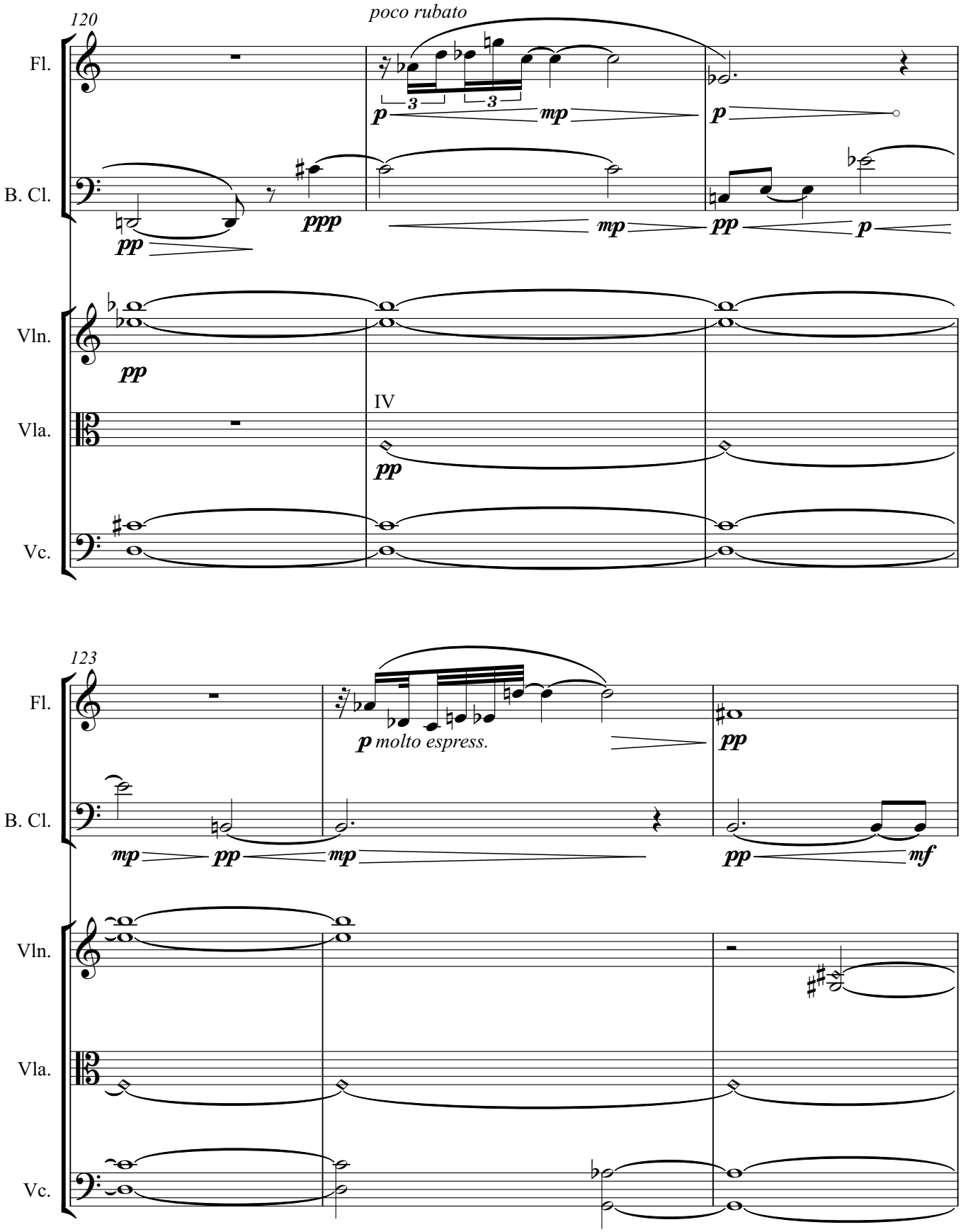

J
100
Fl.
B. Cl.
Vln.
Vla.
Vc.
102
Fl.
B. Cl.
Vln.
Vla.
Vc.

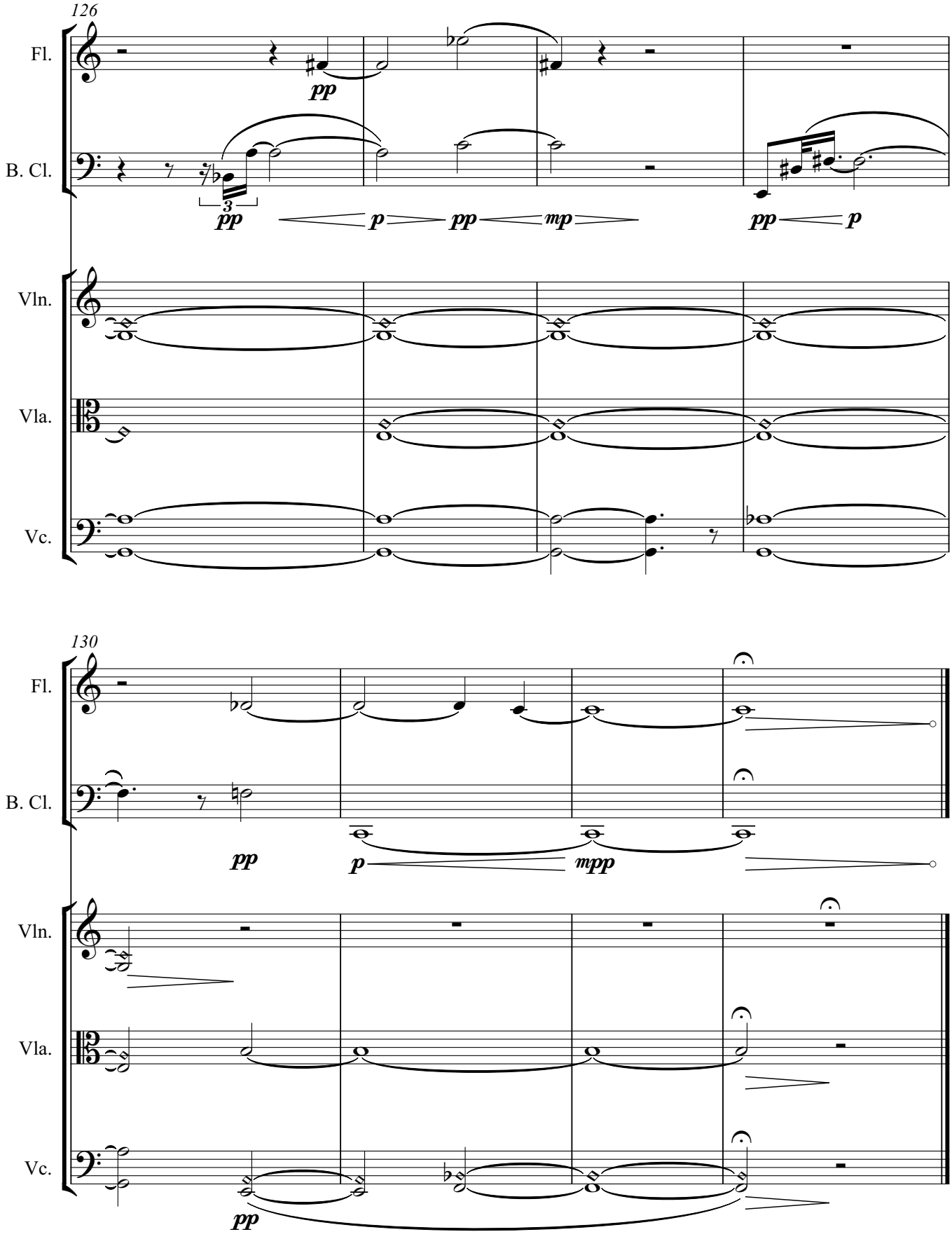

104
Fl.
B. Cl.
Vln.
Vla.
Vc.
pizz
arco
pizz
poco rall.
106


♩=76
rit.
108 -
Fl.
B. Cl.
Vln.
Vla.
Vc.
espress.
p
p
K
A tempo ♩=76
111
molto espressivo, rubato
Fl.
B. Cl.
Vln.
Vla.
Vc.
mf
p
pp
p
mp
pp
pp
pizz
mp


114
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
molto espress., rubato
3
p
mfp
pp
p
arco
pp
rit.
117
Fl.
B. Cl.
Vln.
Vla.
Vc.
3
pp
p
mfp
ppp
p
ppp
ppp
p
ppp

L **Molto Calmo** ♩=60




126
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
3
pp
p
pp
mp
pp
p
130
Fl.
B. Cl.
Vln.
Vla.
Vc.
pp
p
mpp
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:

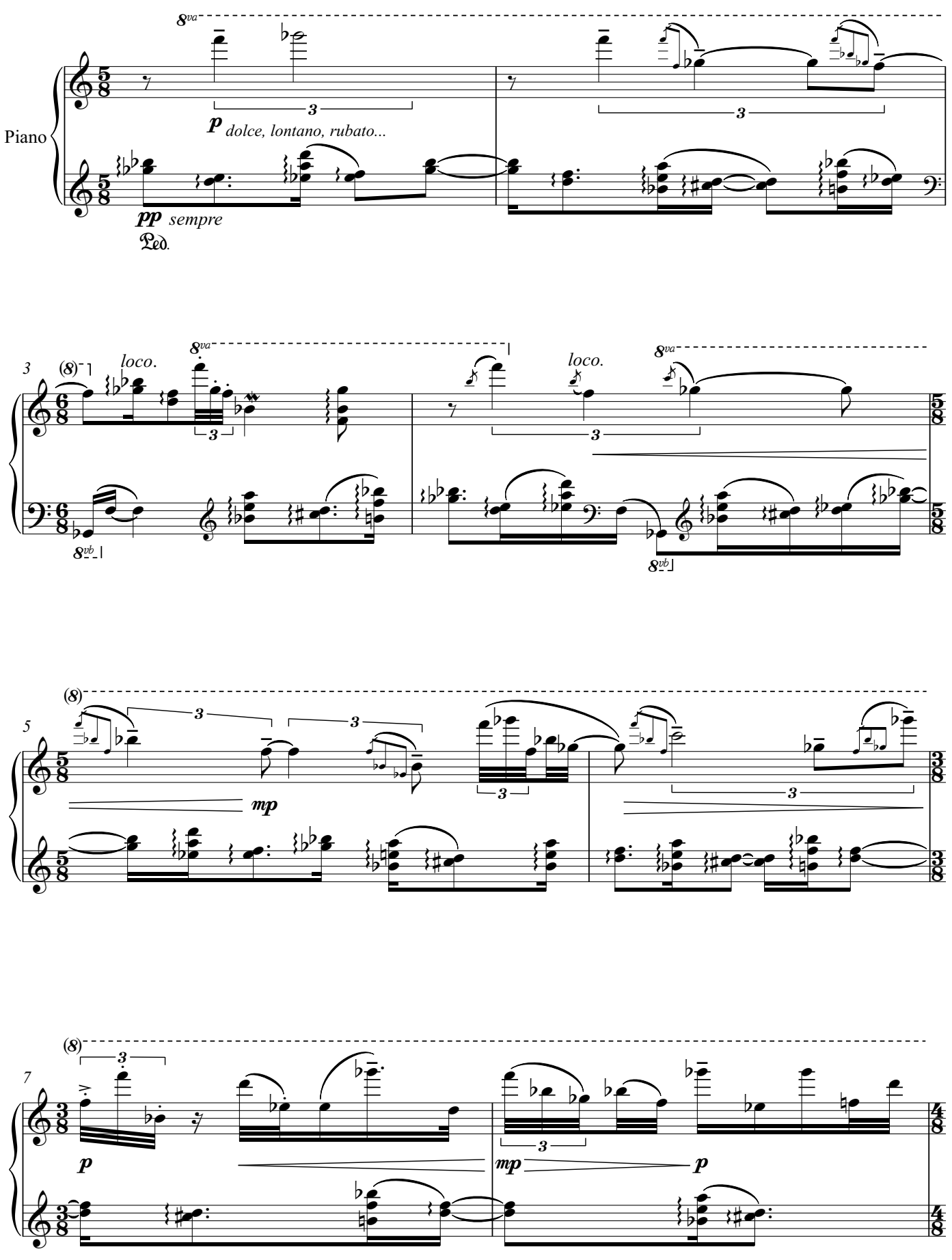
-The music asks for special care on achieving the proper balance between a smooth legato among each of its sonorities and a wide, deep and clear sound. In a general sense, the music should be treated from the sonorous, harmonic and resonance standpoints: all runs and arpeggios should be interpreted as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

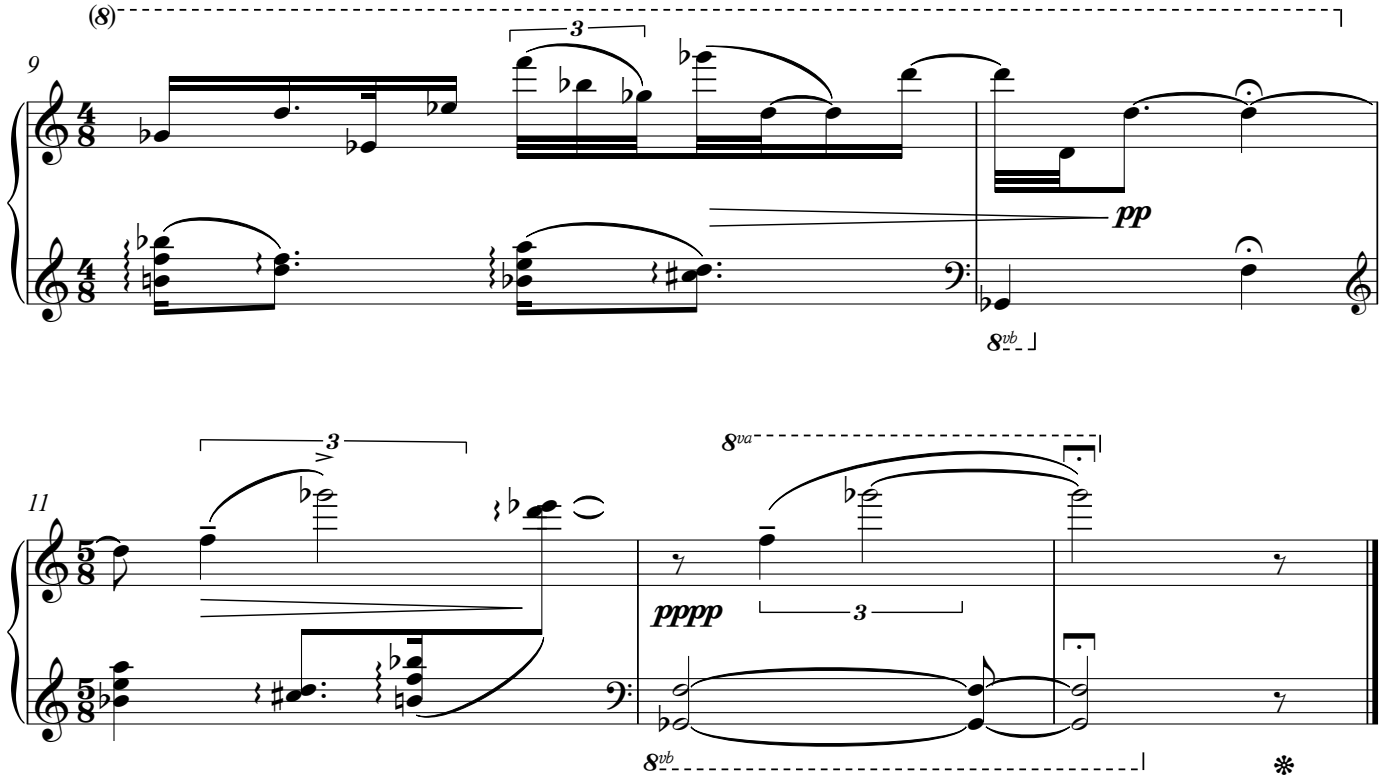
-Therefore the pieces should be performed with pedal from beginning to end. The performer shall find the most appropiate places to lift the pedal rapidly (or vary the ammount of pedalling) to avoid saturating the sonorities, considering what is implicit in the writing and the acoustic properties of,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

-Solutions for achieving the desired sound may include: using half pedalling and/or a light vibration or oscilatory 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...

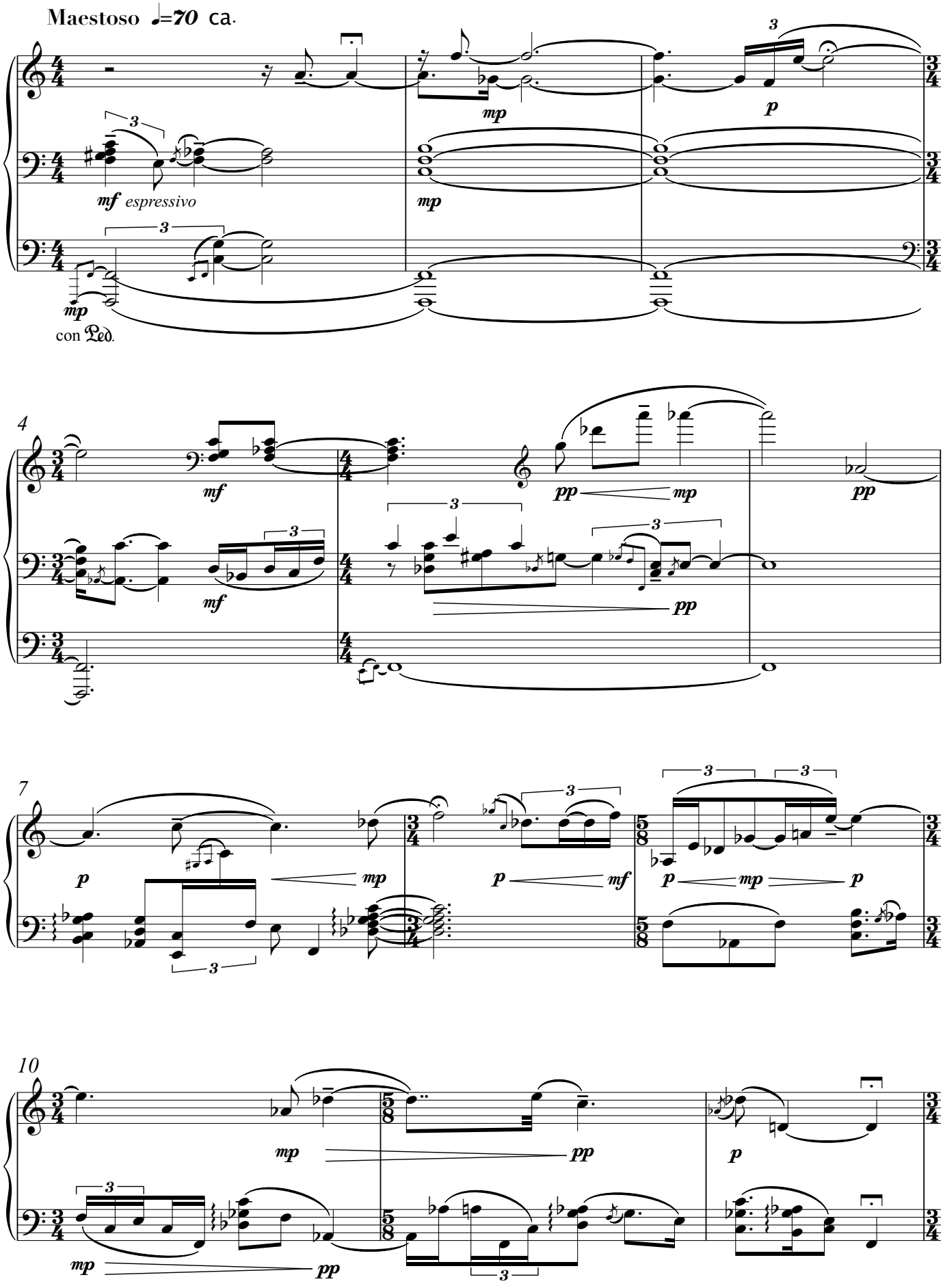
Manuel Torres-Arias

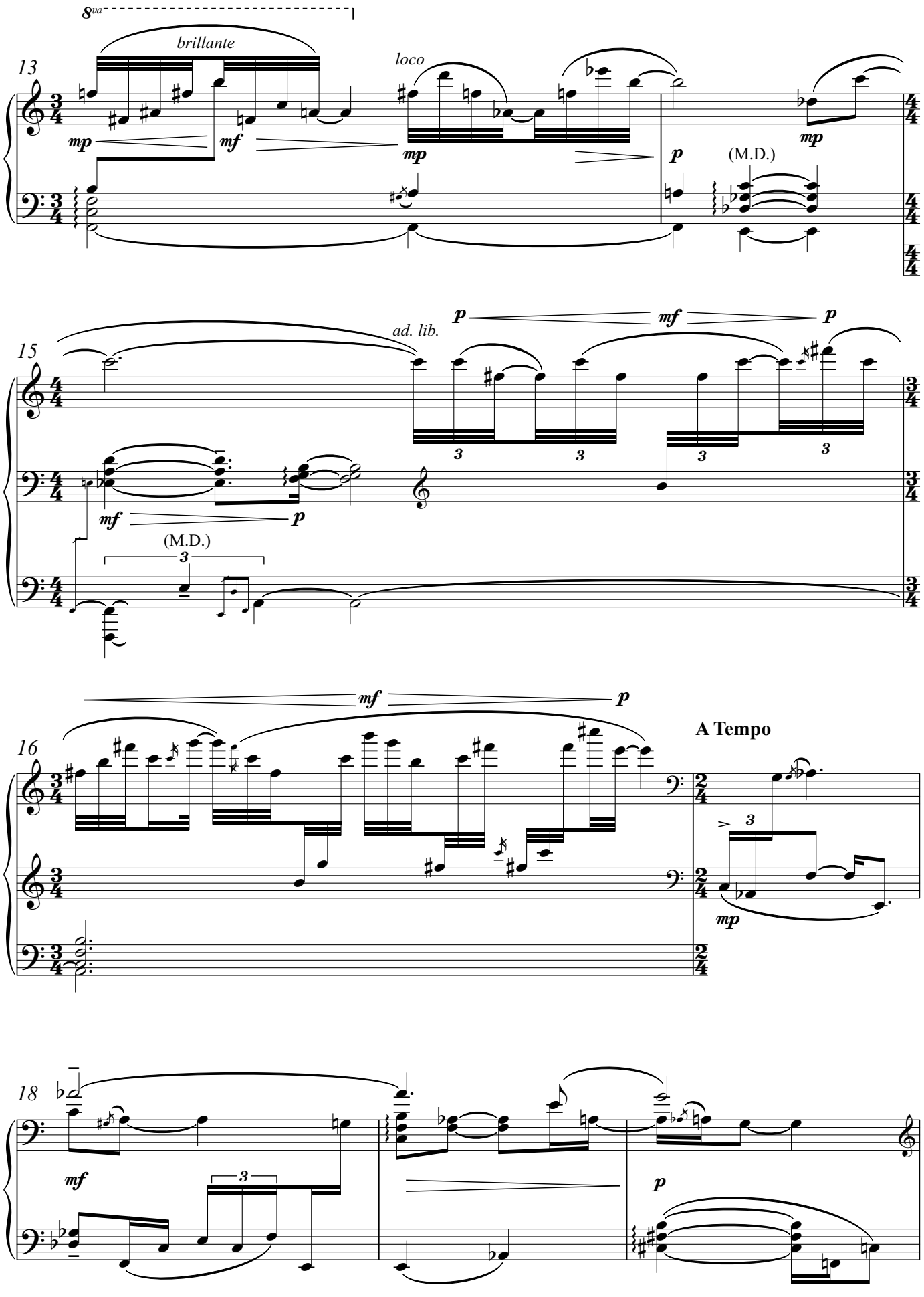


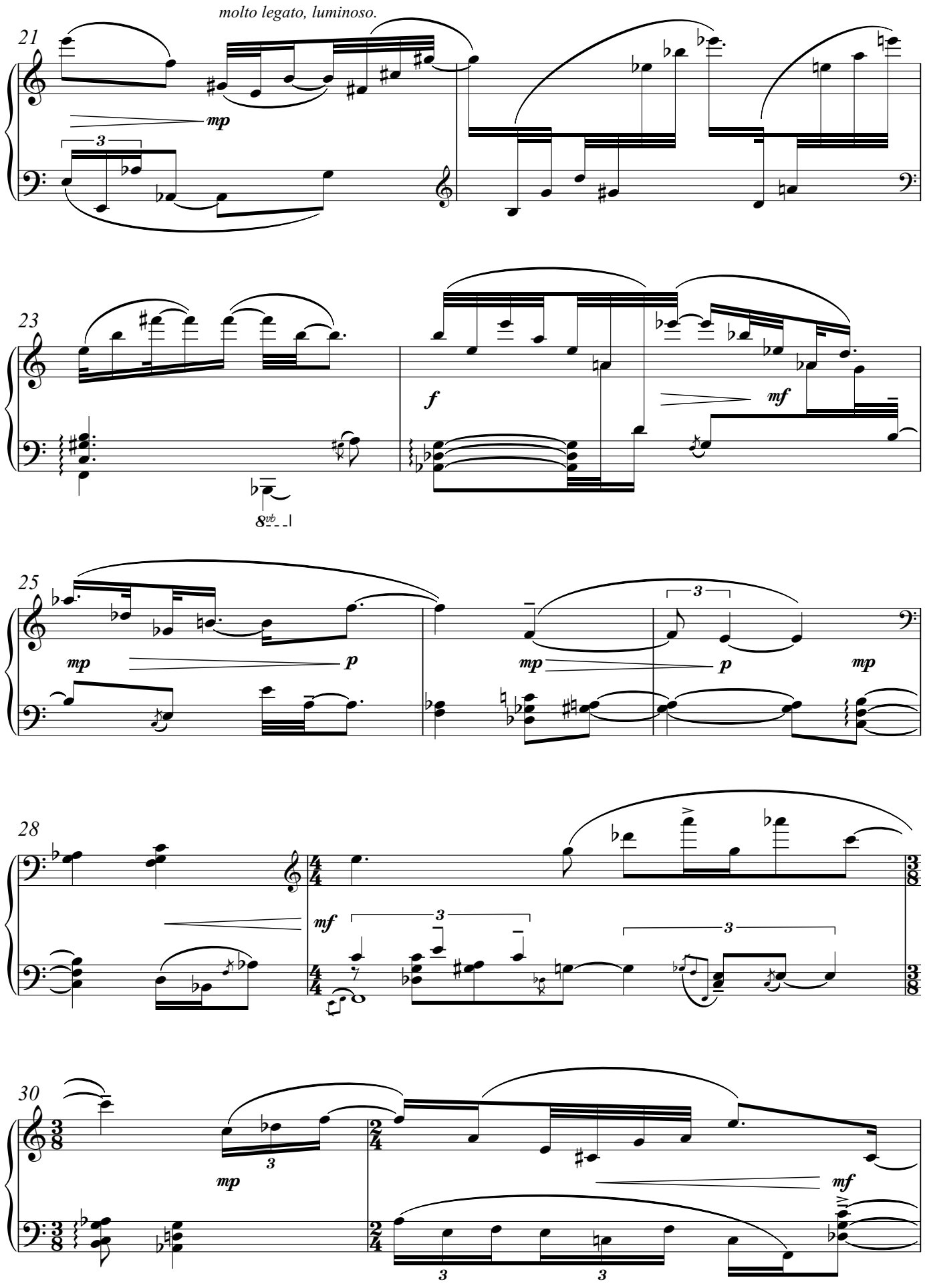

(8)
9
3
pp
8vb
3
11
8va
pppp
3
8vb

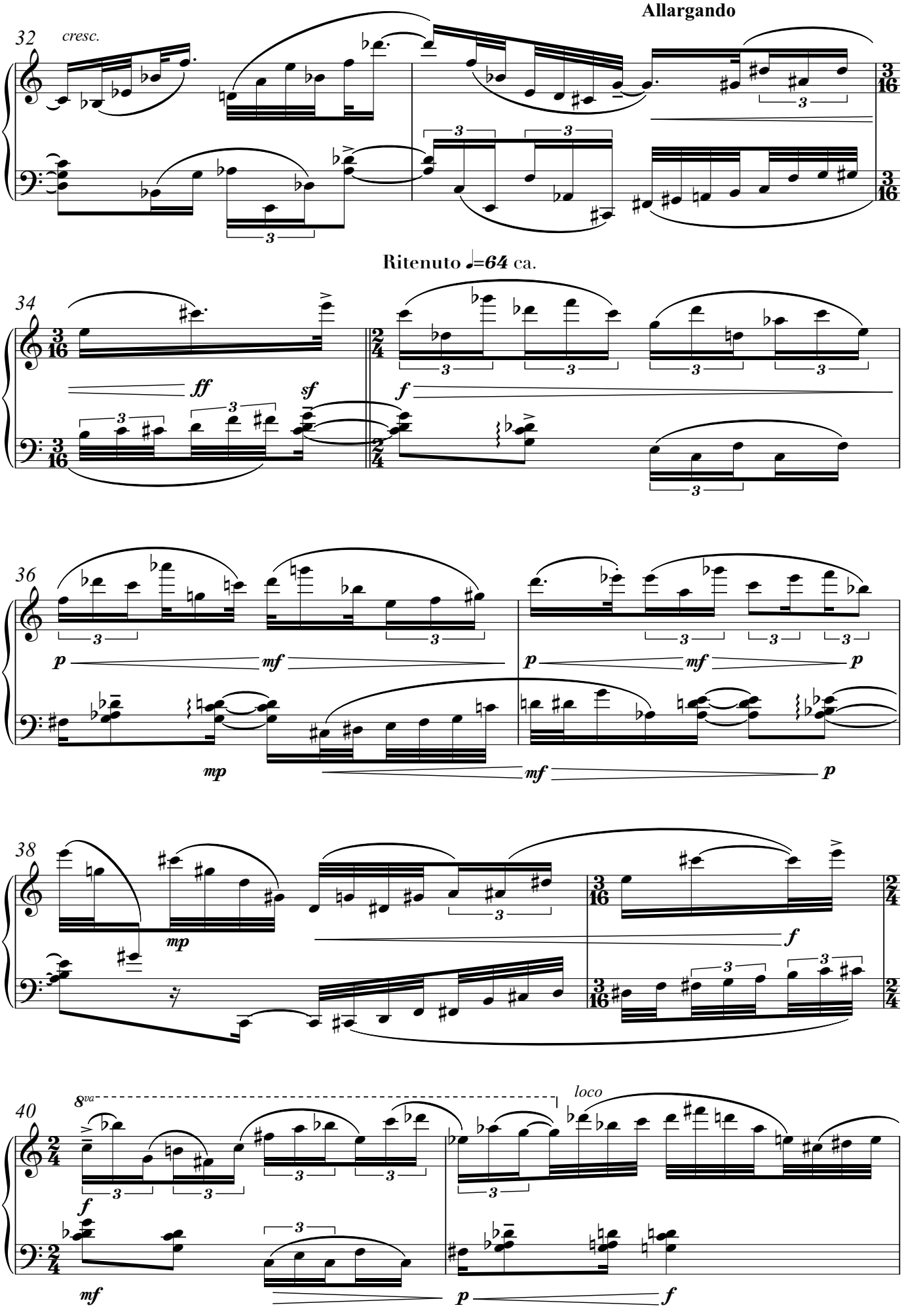
II. Nocturnal Sea

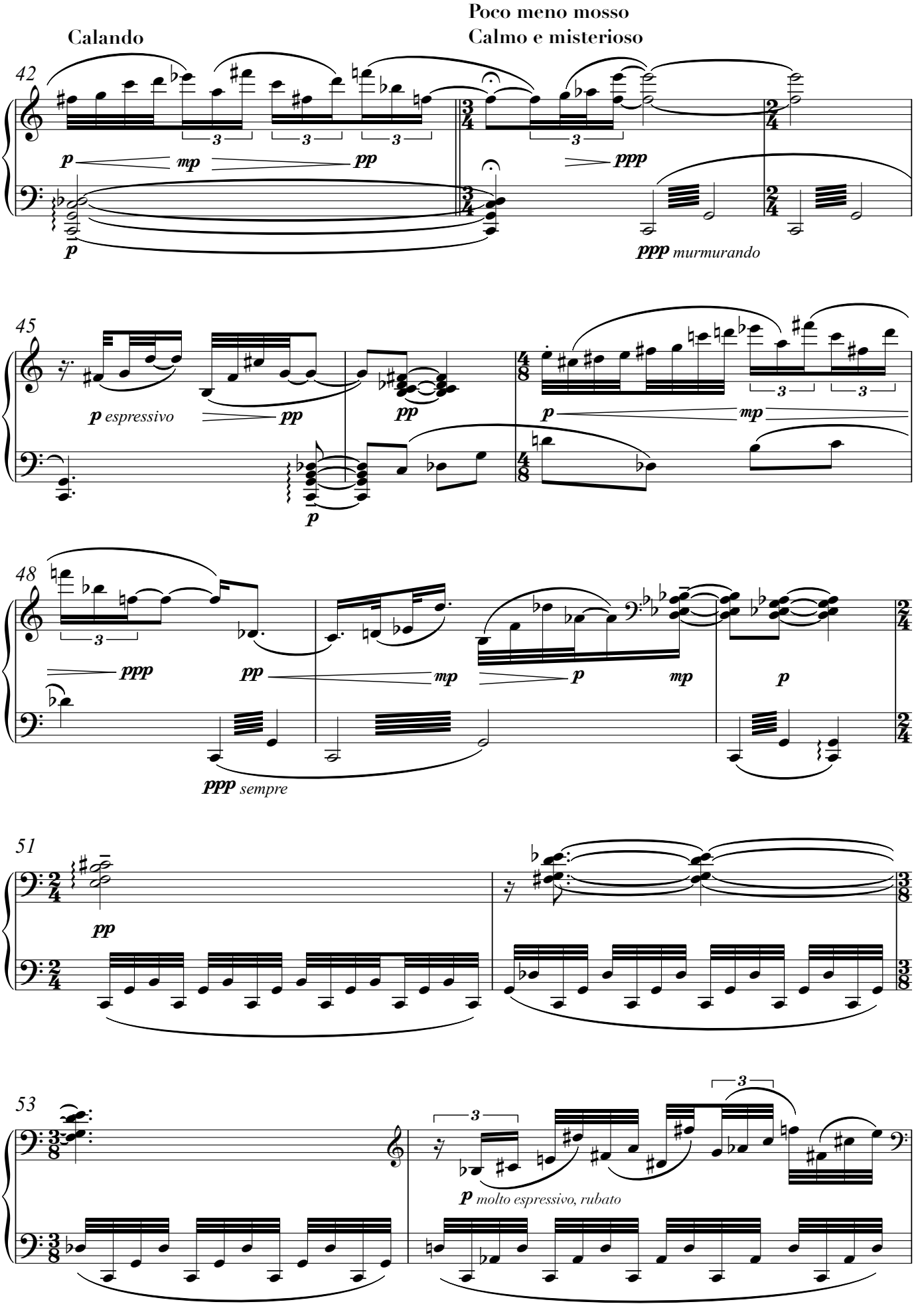
Manuel Torres-Arias

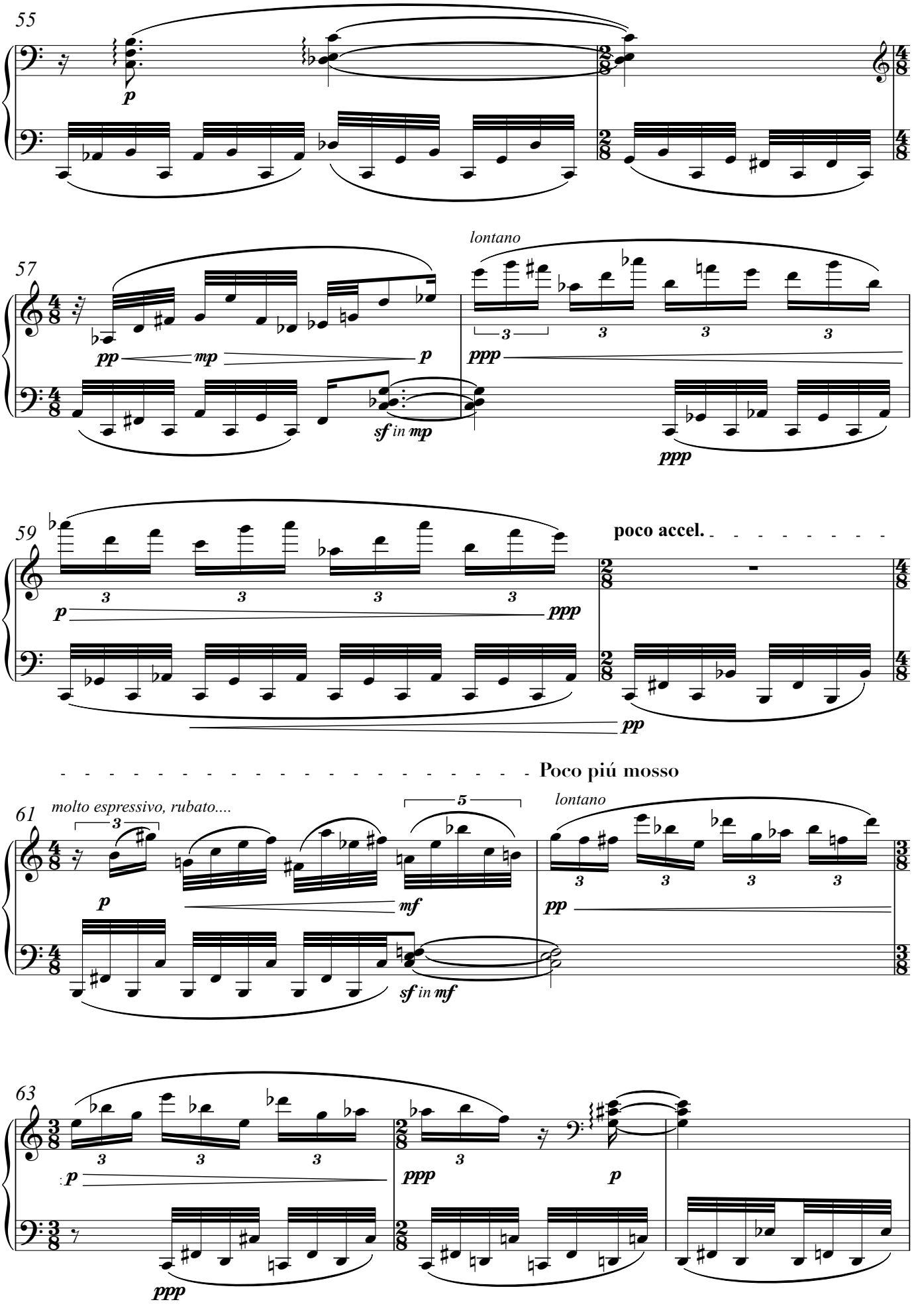


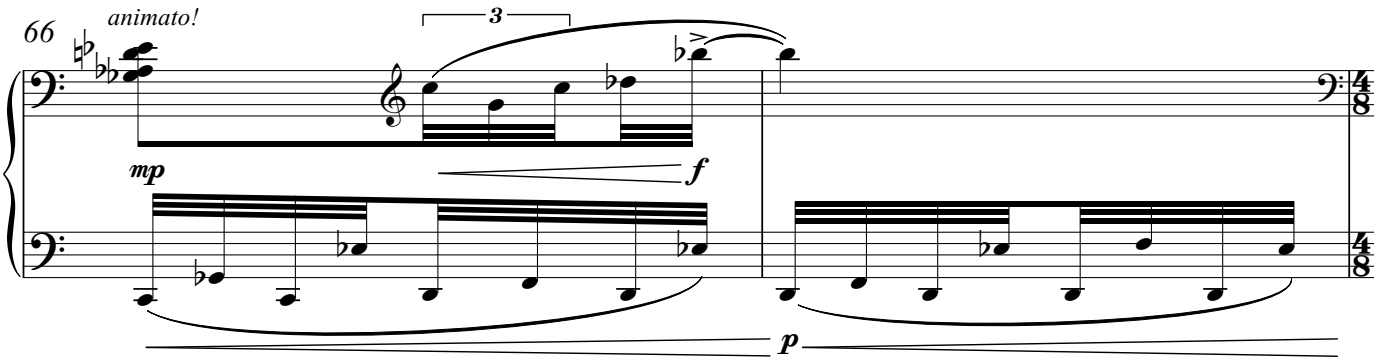

8va
brillante
13
mp
mf
loco
mp
p
(M.D.)
mp
ad. lib.
15
p
mf
p
3
3
3
3
mf
p
(M.D.)
3
mf
p
16
A Tempo
3
mp
18
mf
3
p

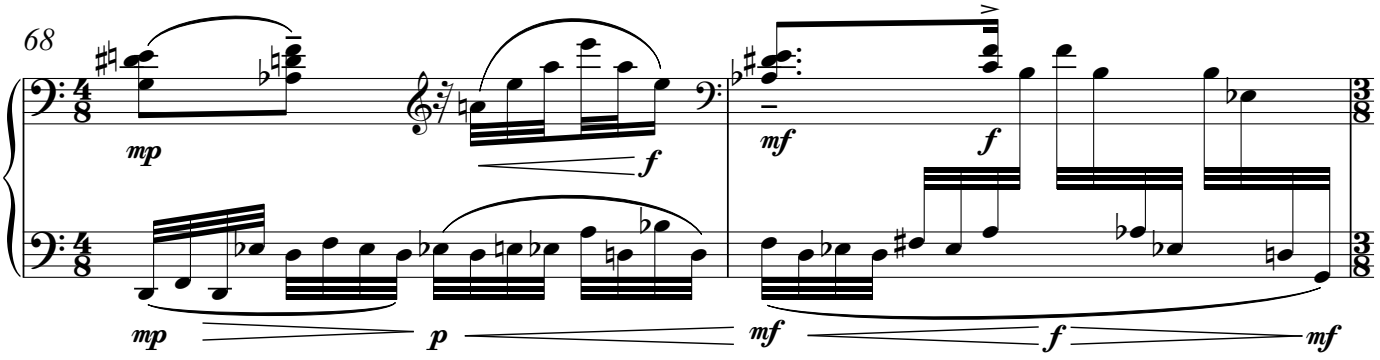

molto legato, luminoso.
21
mp
3
23
f
mf
8vb
25
mp
p
mp
p
3
mp
28
mf
3
3
30
mp
3
mf
3
3


Allargando
32
cresc.
Ritenuto ♩=64 ca.
34
ff
sf
f
36
p
mf
mp
38
40
8va
loco

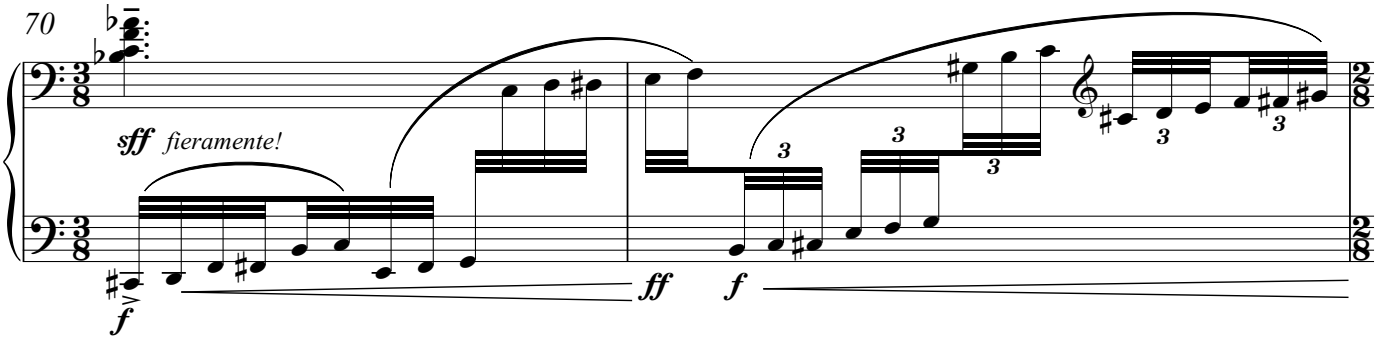

Calando
Poco meno mosso
Calmo e misterioso
42
p
mp
pp
ppp
ppp murmurando
45
p espressivo
pp
p
mp
48
ppp
pp
mp
p
mp
p
ppp sempre
51
pp
53
p molto espressivo, rubato


55
p
57
pp
mp
p
sf in mp
lontano
ppp
ppp
59
p
ppp
poco accel.
pp
Poco piú mosso
61
molto espressivo, rubato....
p
mf
sf in mf
lontano
pp
63
p
ppp
ppp
p

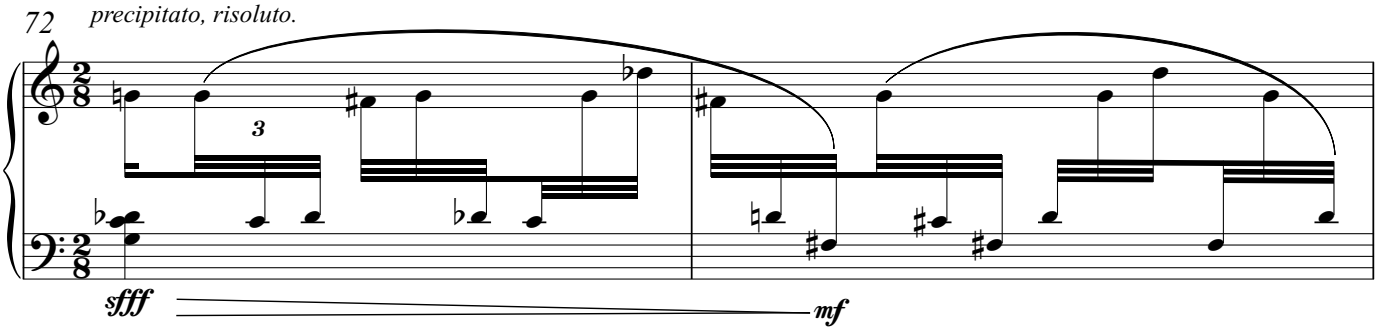


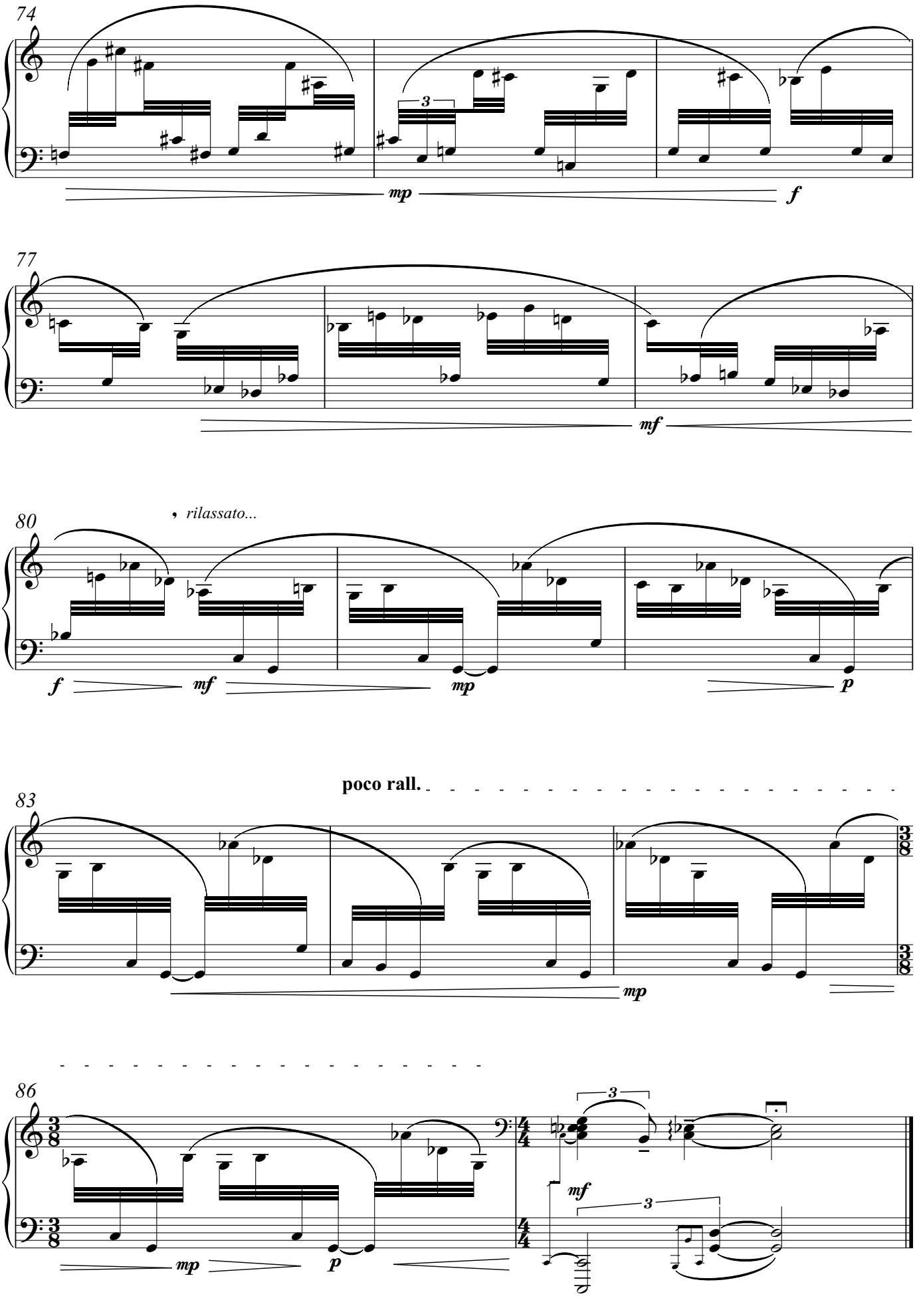


stringendo



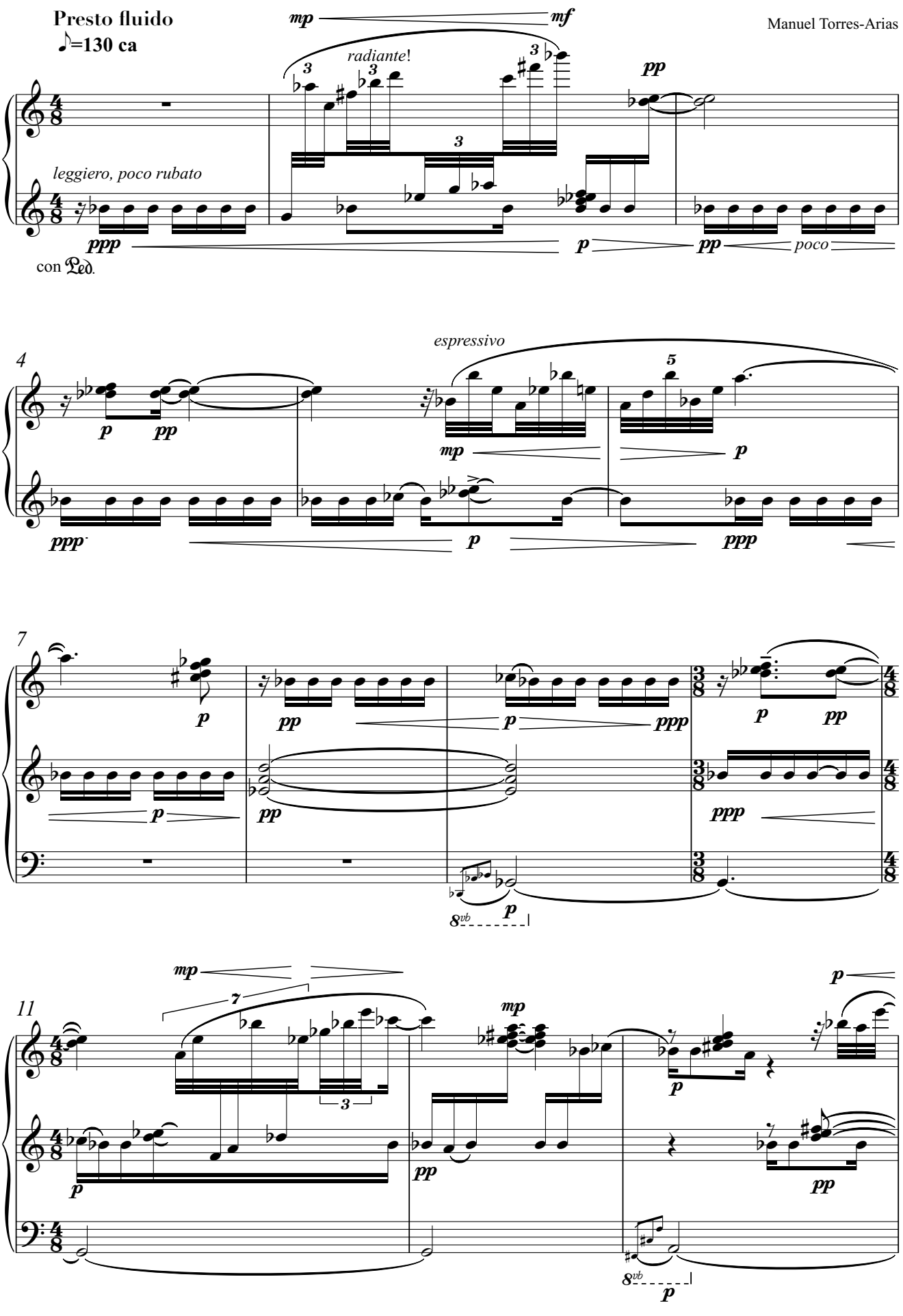
A tempo

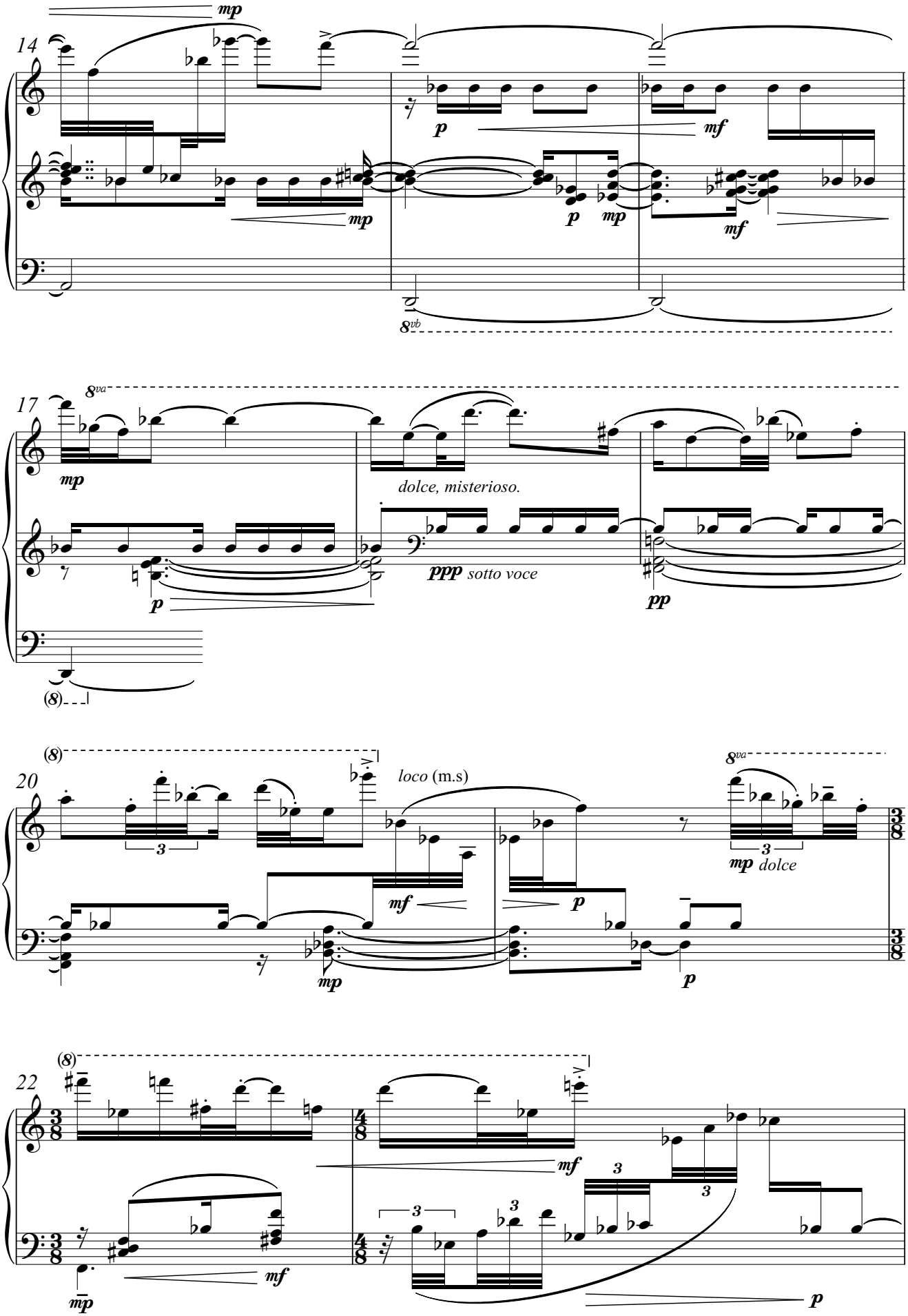


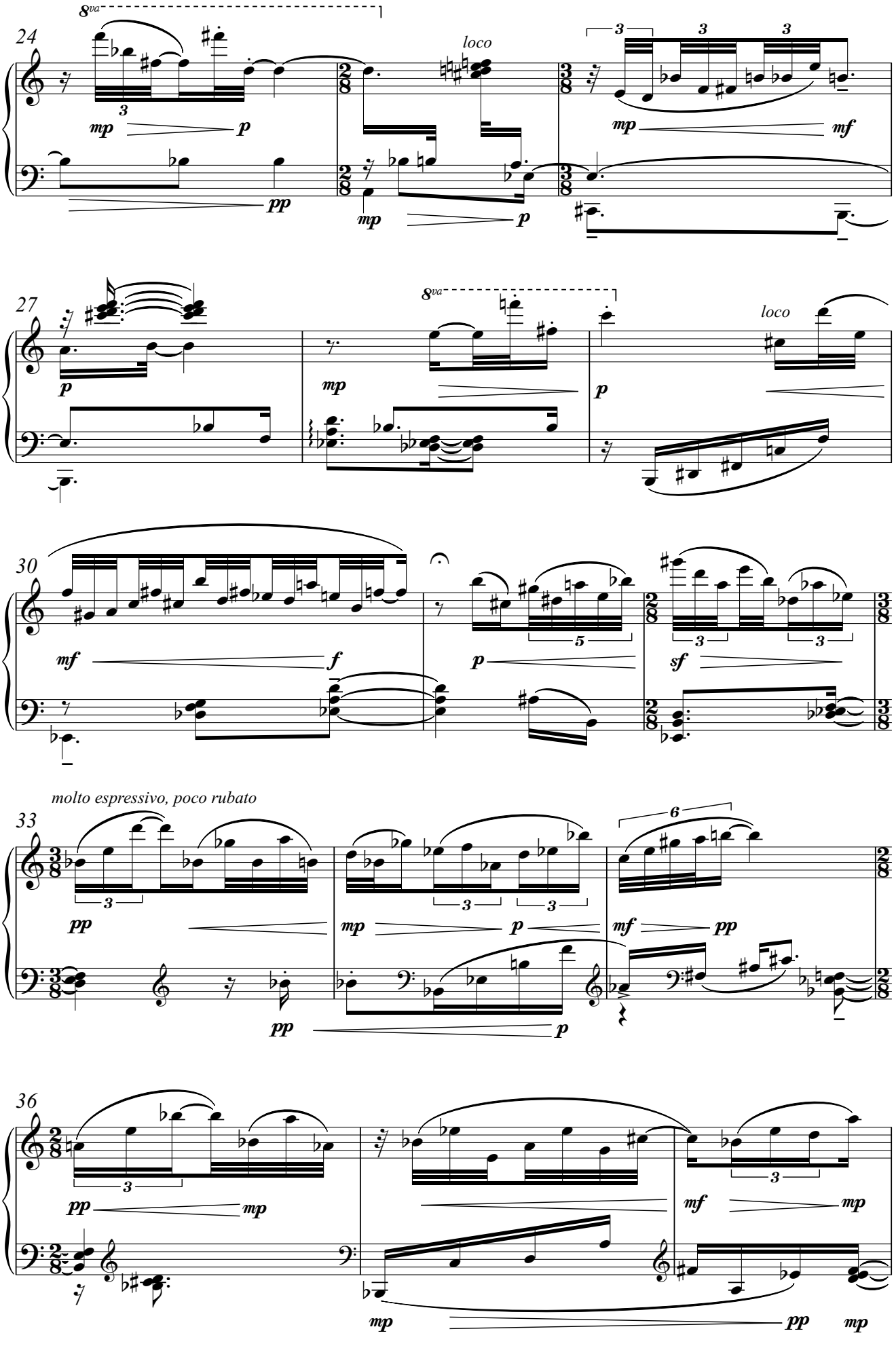

74
3
mp
f
77
mf
80
rilassato...
f
mf
mp
p
poco rall.
83
mp
86
3
mf
3
mp
p

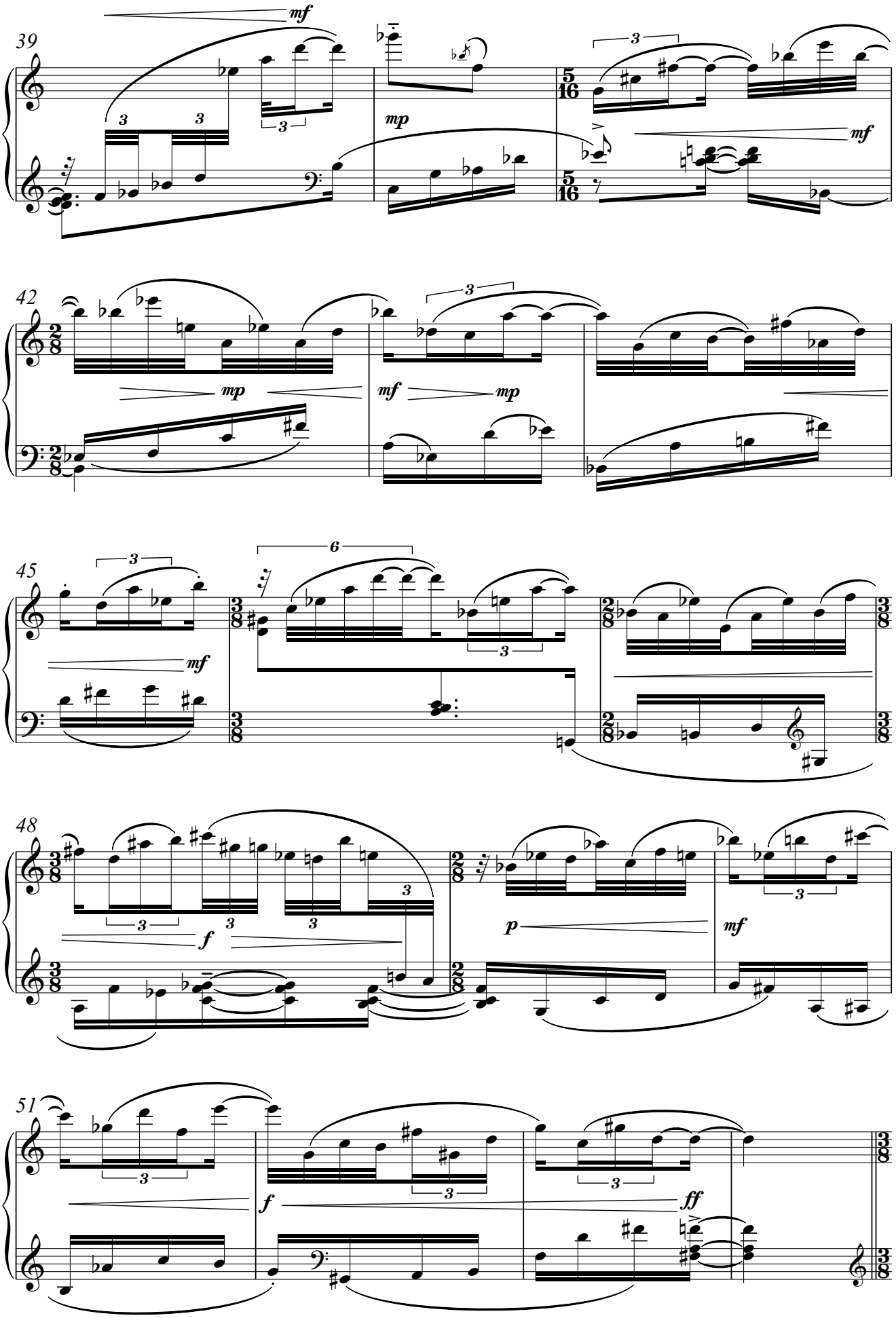
III. The Light Sings With the Hum of Water

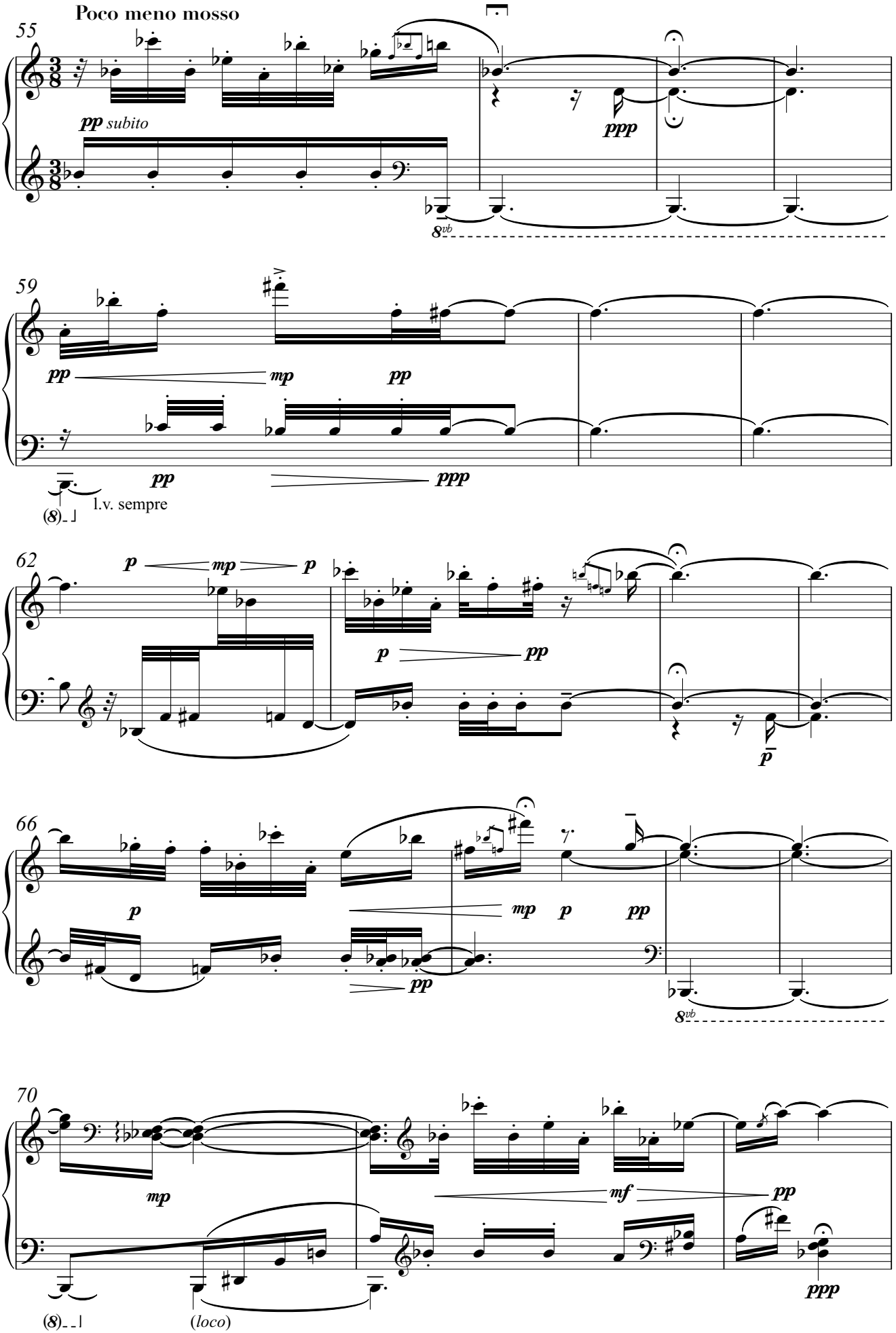
Manuel Torres-Arias

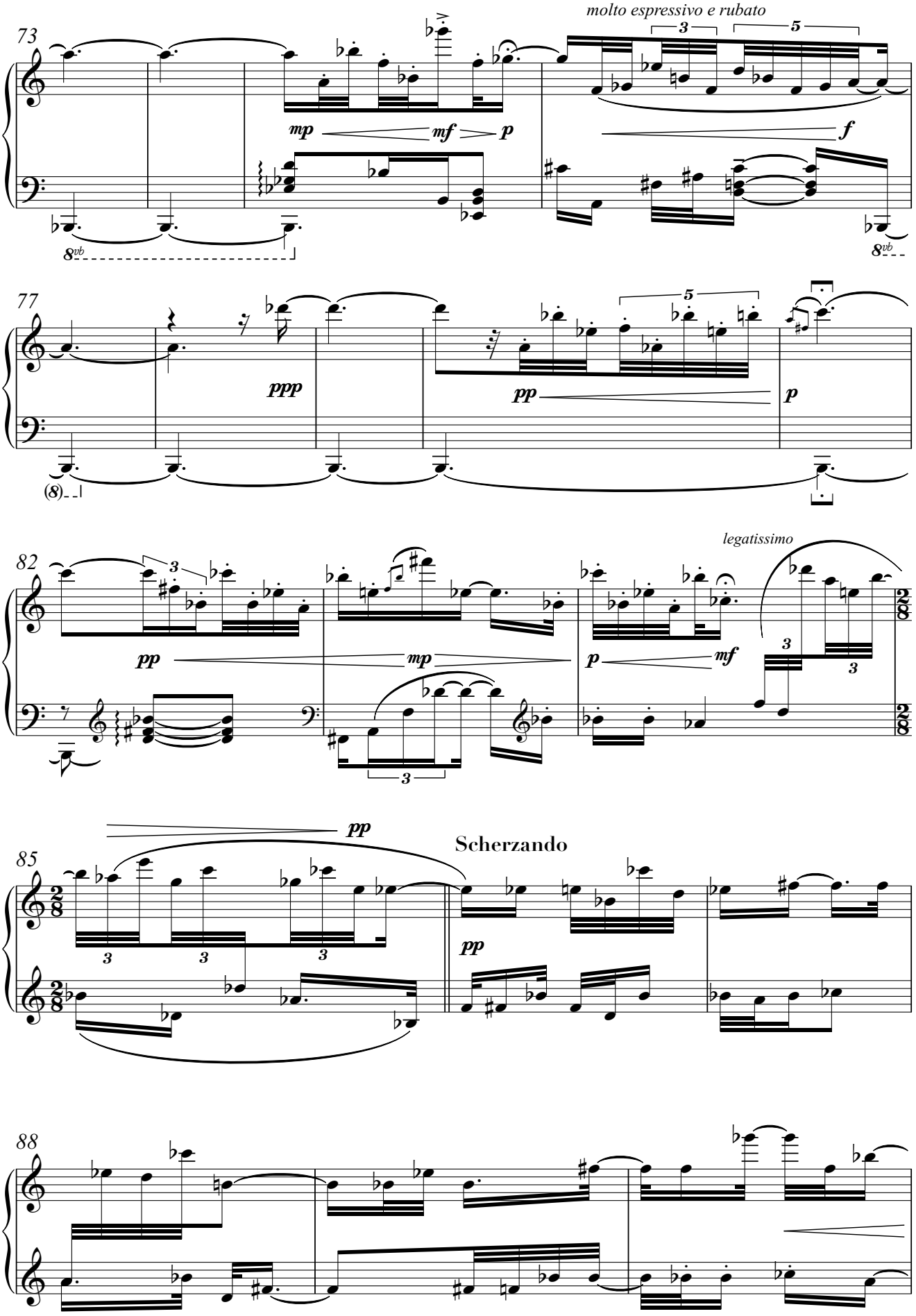


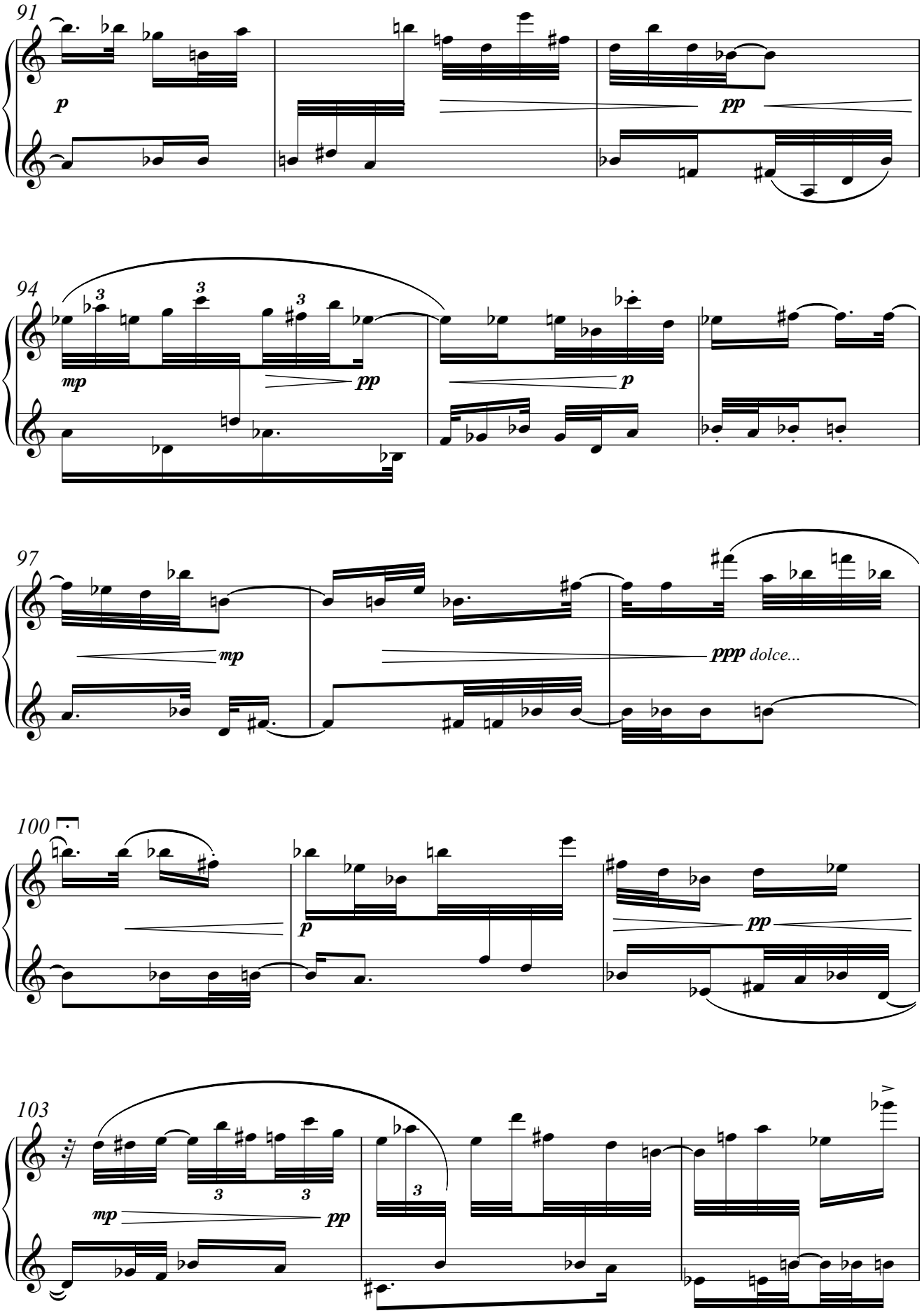

14
mp
p
mf
mp
p
mp
mf
8vb
17
8va
mp
dolce, misterioso.
ppp sotto voce
p
pp
(8)
20
(8)
loco (m.s)
8va
mf
p
mp
mp dolce
p
22
(8)
mf
mp
mf
p

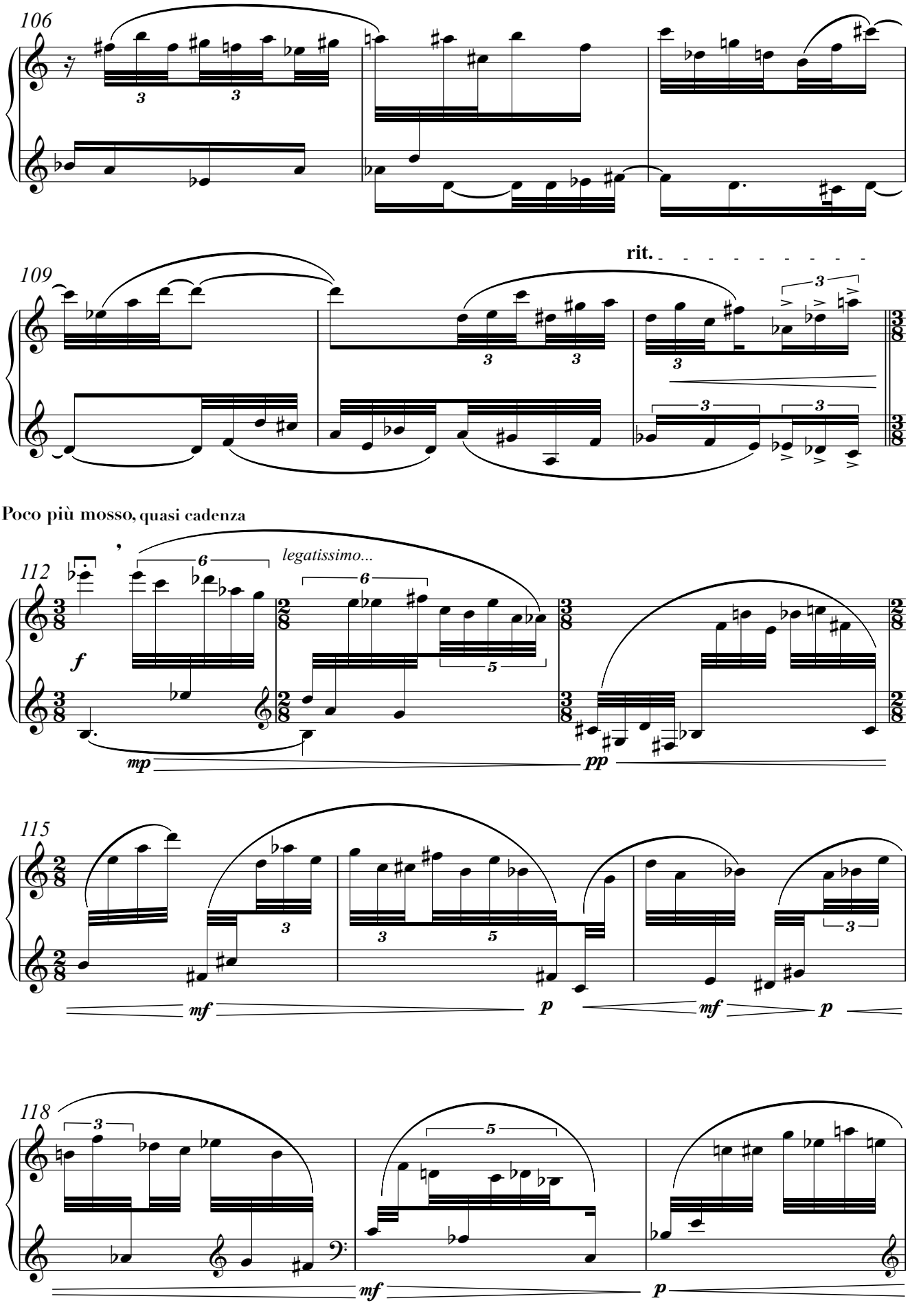

24
8va
loco
mp
p
pp
mp
p
3
3
3
mp
mf
27
p
8va
mp
p
loco
30
mf
f
p
5
sf
3
3
molto espressivo, poco rubato
33
3
pp
mp
p
6
mf
pp
pp
p
36
3
pp
mp
mf
3
mp
mp
pp
mp

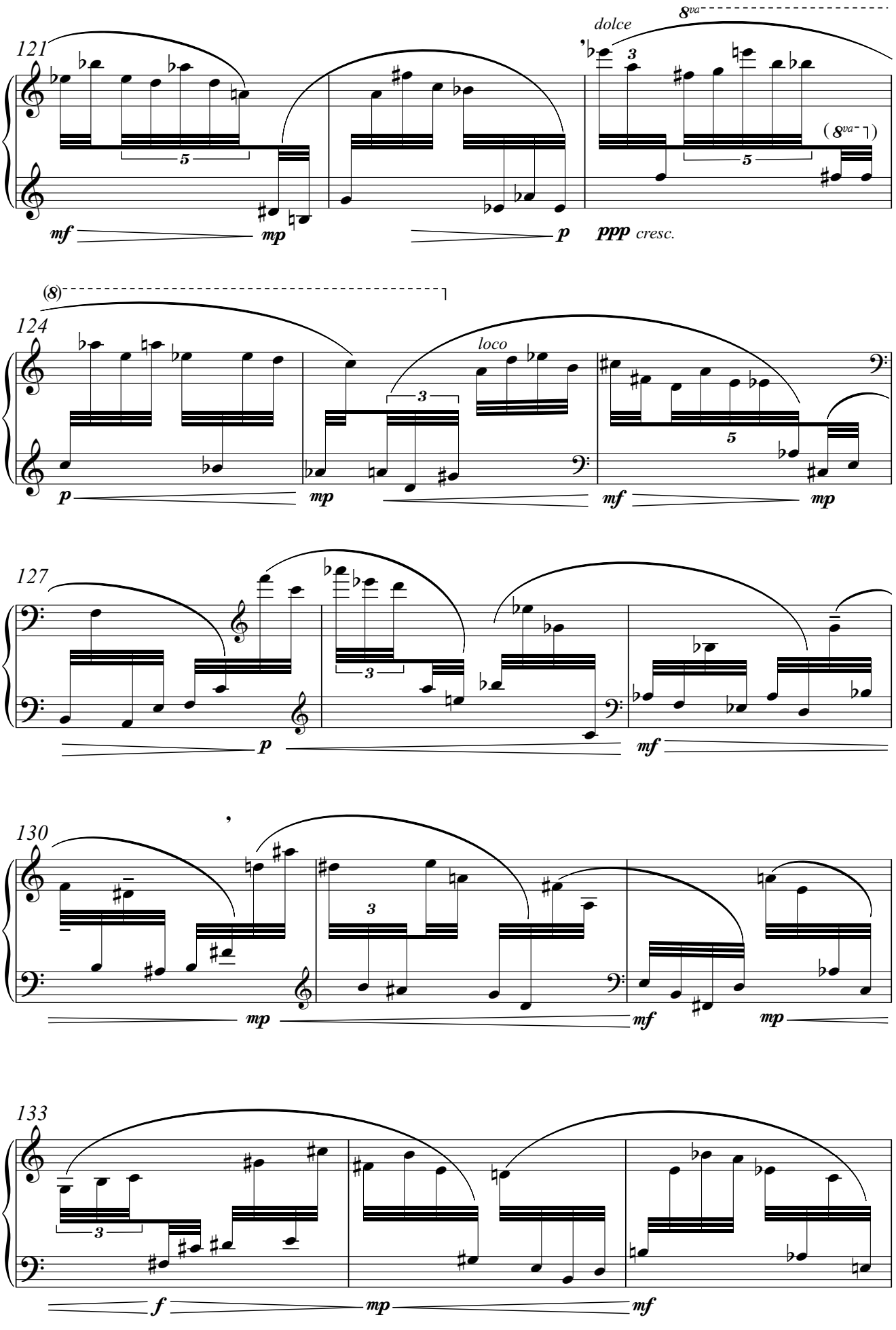

39
mf
mp
mf
42
mp
mf
mp
45
mf
6
48
f
p
mf
51
f
ff

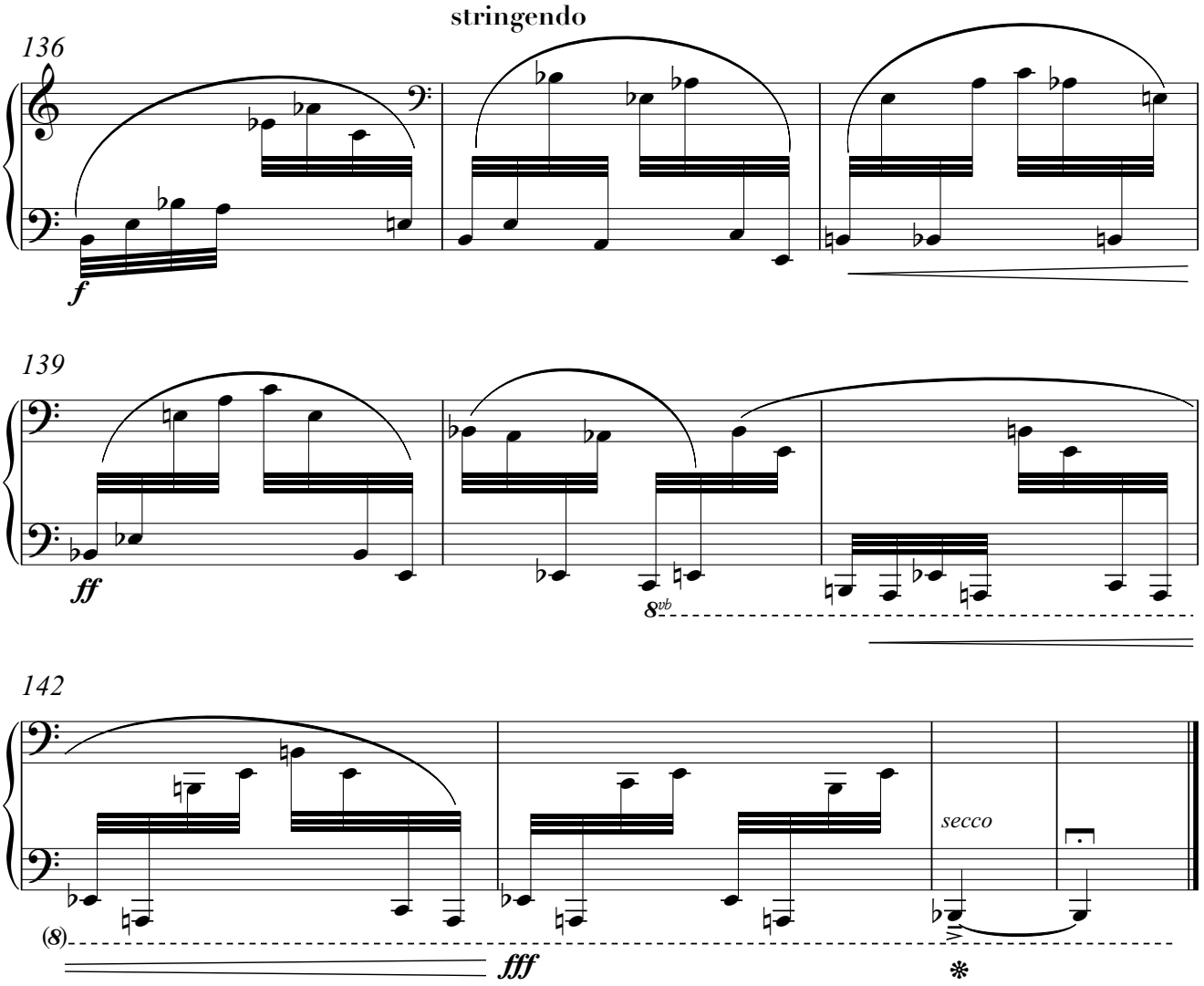

Poco meno mosso
55
pp subito
ppp
8vb
59
pp
mp
pp
pp
ppp
(8)
l.v. sempre
62
p
mp
p
p
pp
p
66
p
mp
p
pp
pp
8vb
70
mp
mf
pp
ppp
(8)
(loco)


molto espressivo e rubato
73
mp
mf
p
f
8vb
77
ppp
pp
p
(8)
82
legatissimo
pp
mp
p
mf
85
pp
Scherzando
pp
88


91
p
pp
94
mp
pp
p
97
mp
ppp dolce...
100
p
pp
103
mp
pp


106
109
rit.
Poco più mosso, quasi cadenza
112
legatissimo...
115
118


121
dolce
8va
(8va)
mf
mp
p
ppp cresc.
124
(8)
loco
p
mp
mf
mp
127
p
mf
130
mp
mf
mp
133
f
mp
mf


stringendo
136
f
139
ff
8vb
142
secco
(8)
fff

Manuel Torres Arias

Soliloquio

for Bb Clarinet

2017

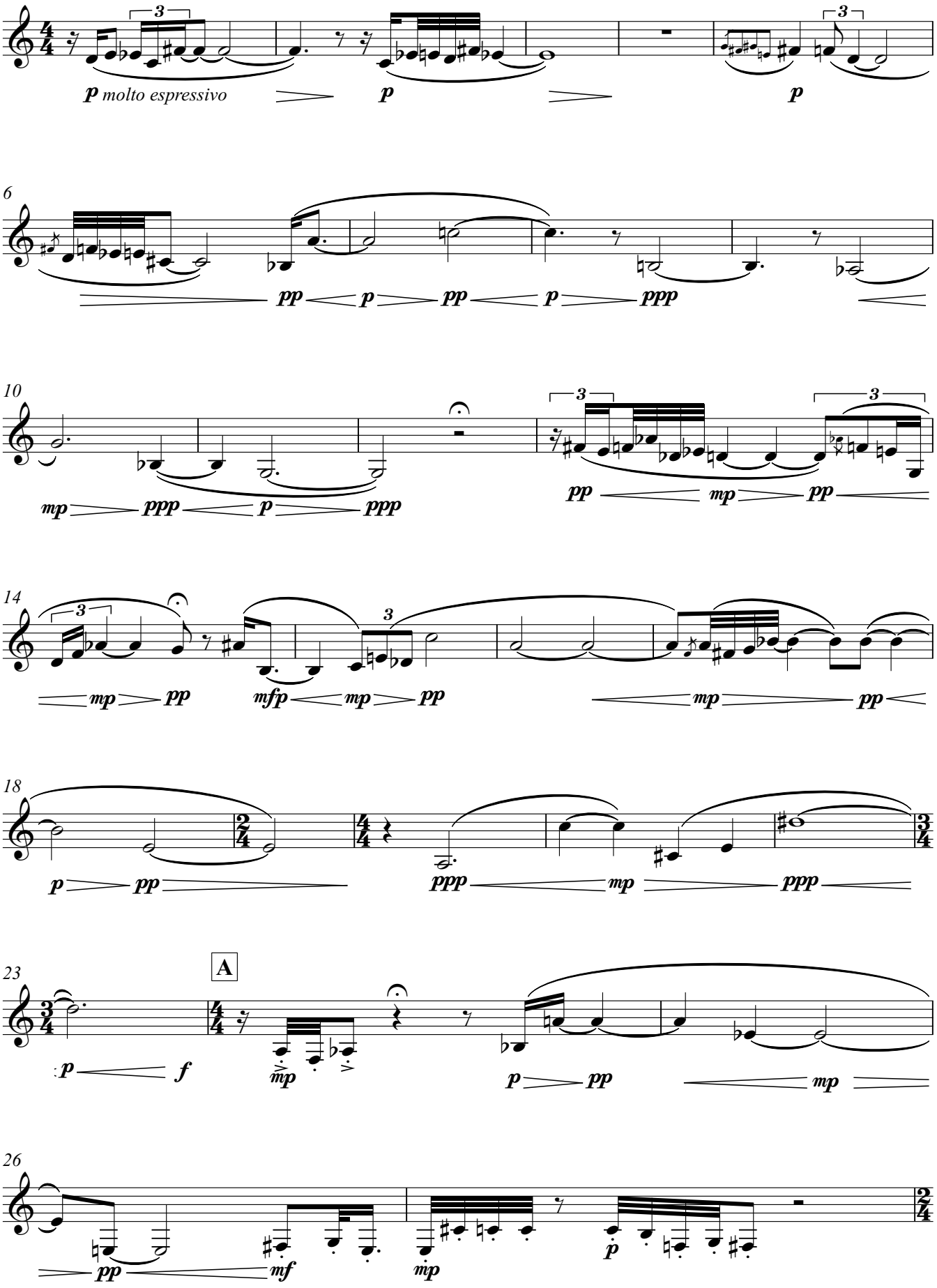
Duration ca. 9 min

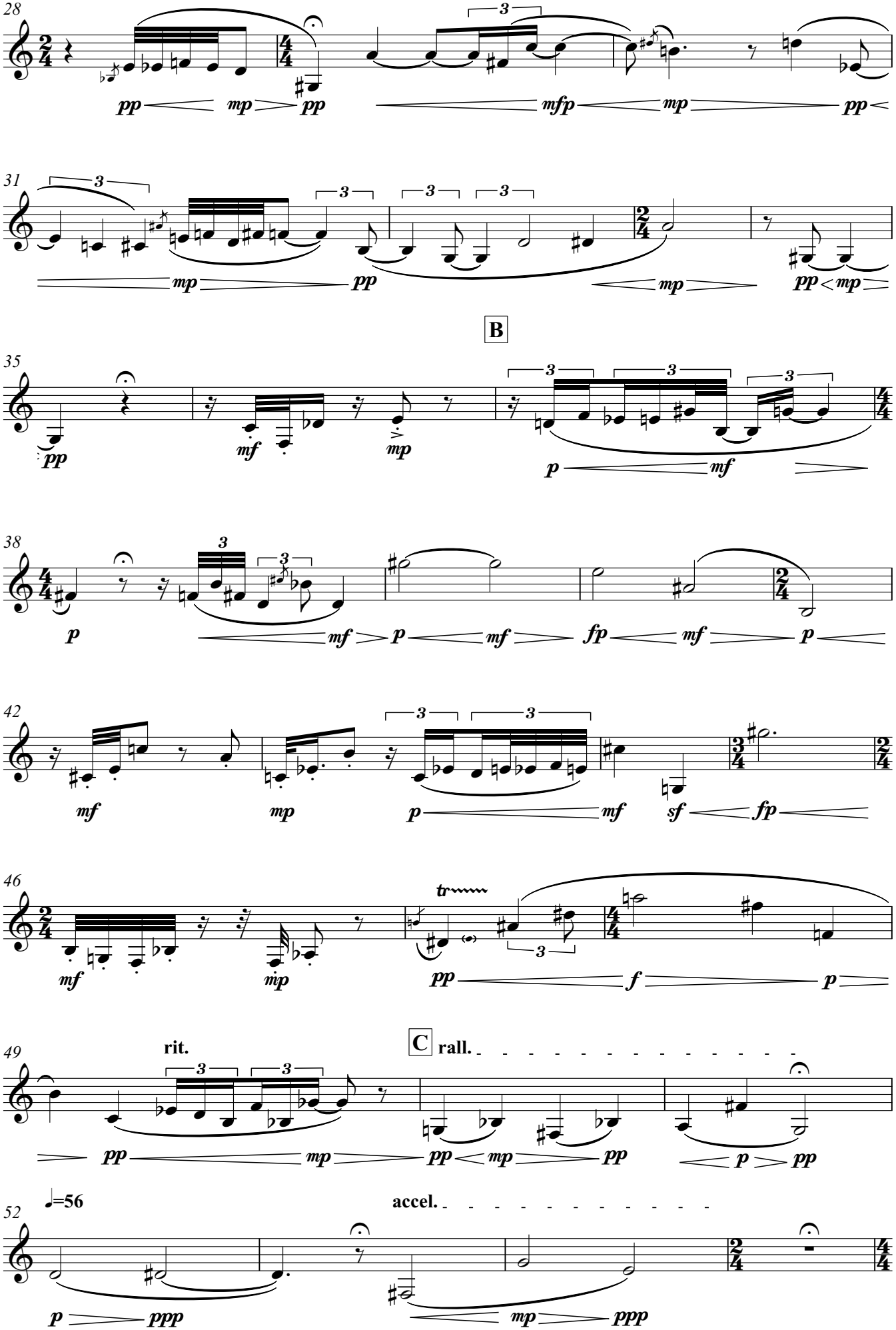
Score in C

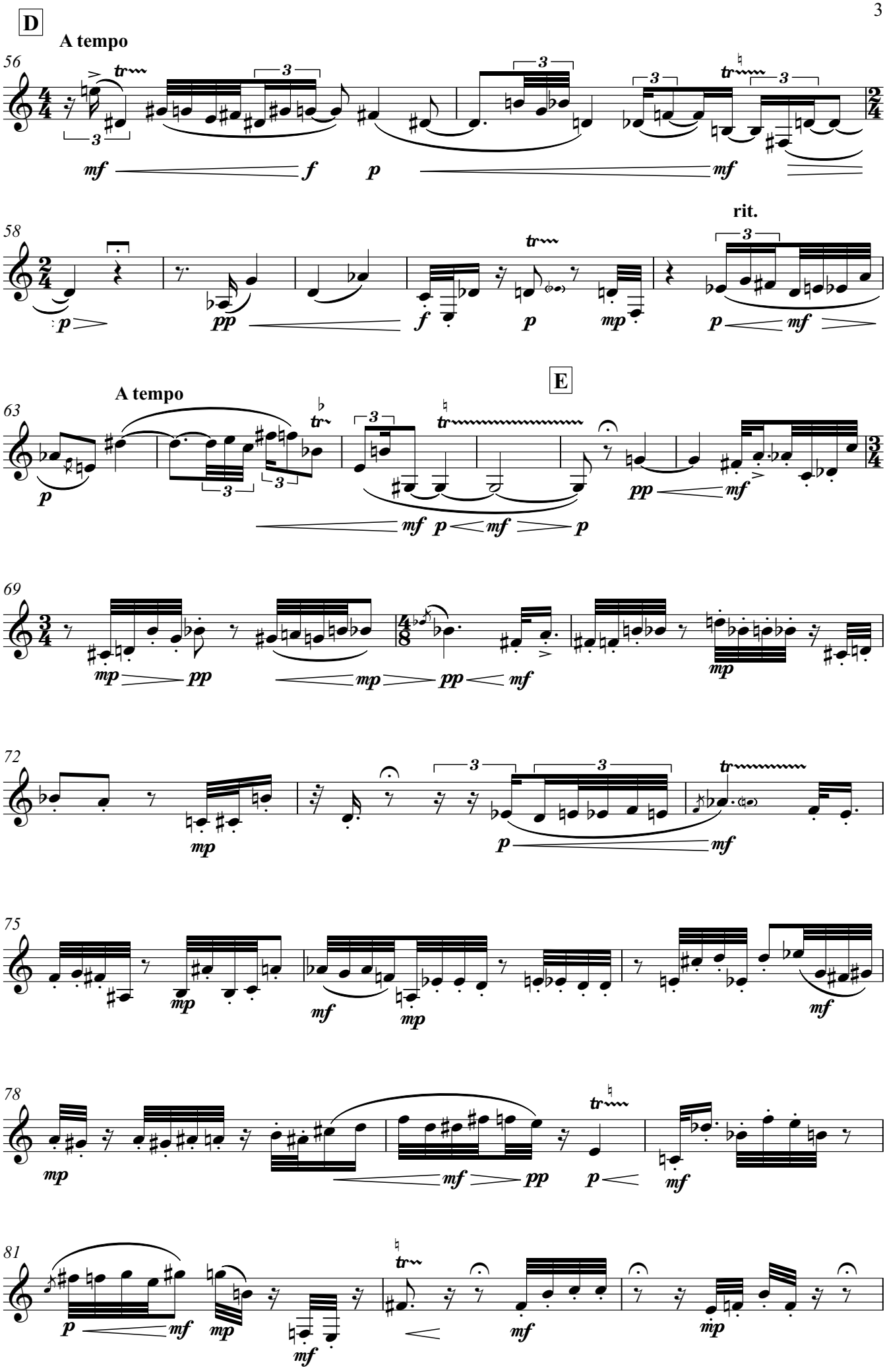
Soliloquio

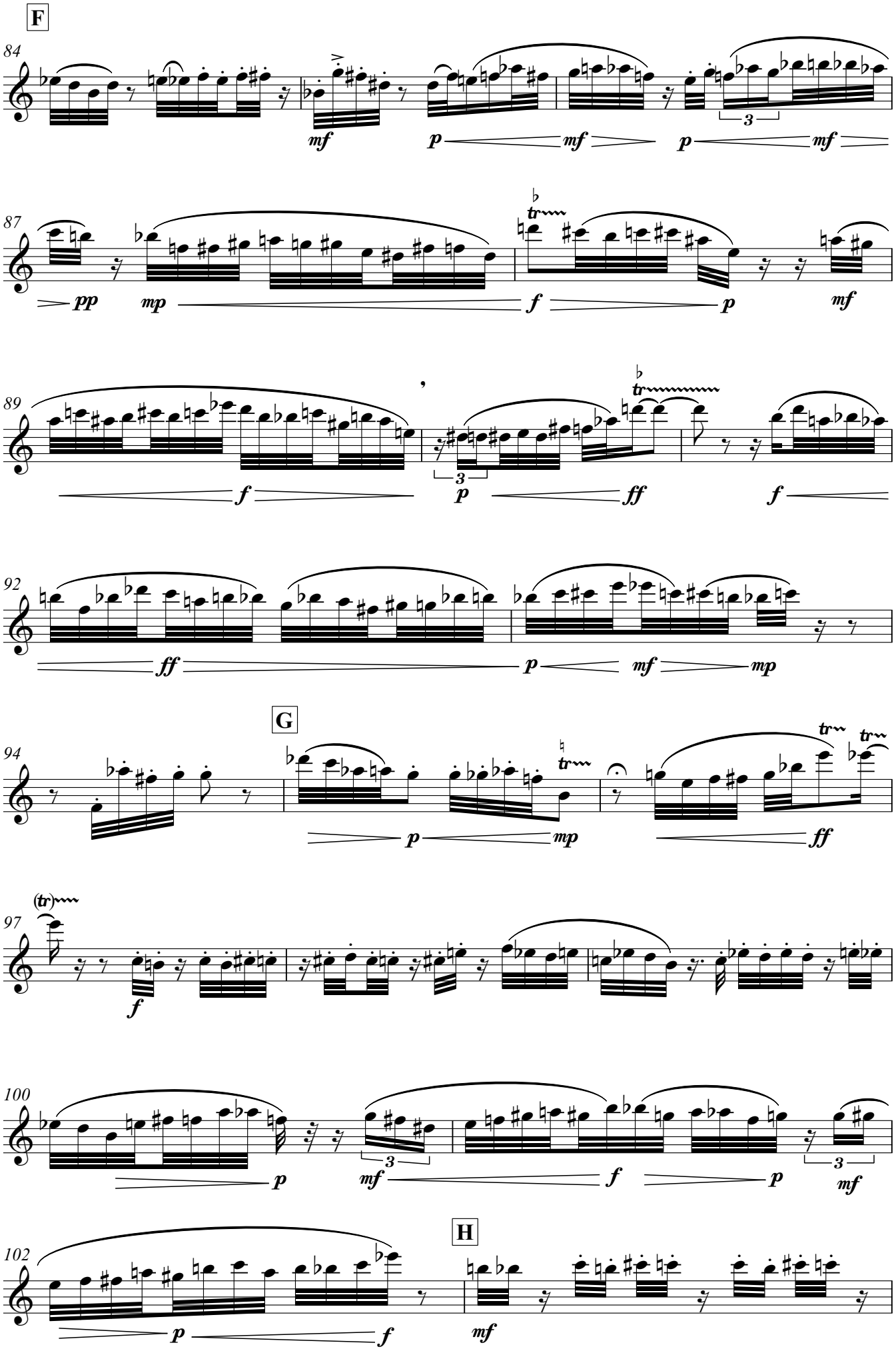
Manuel Torres-Arias
2017

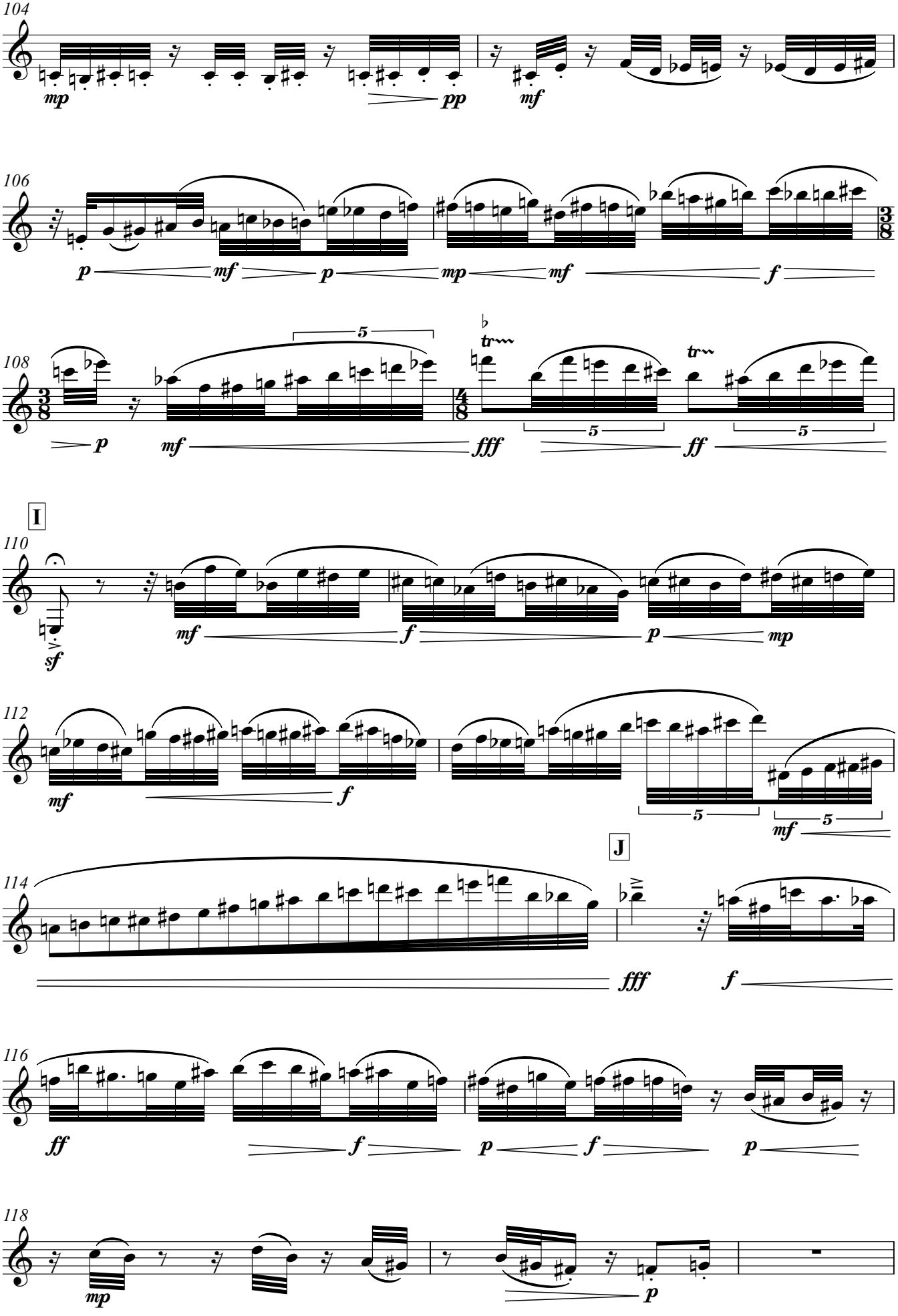
Liberamente ♩=68-72

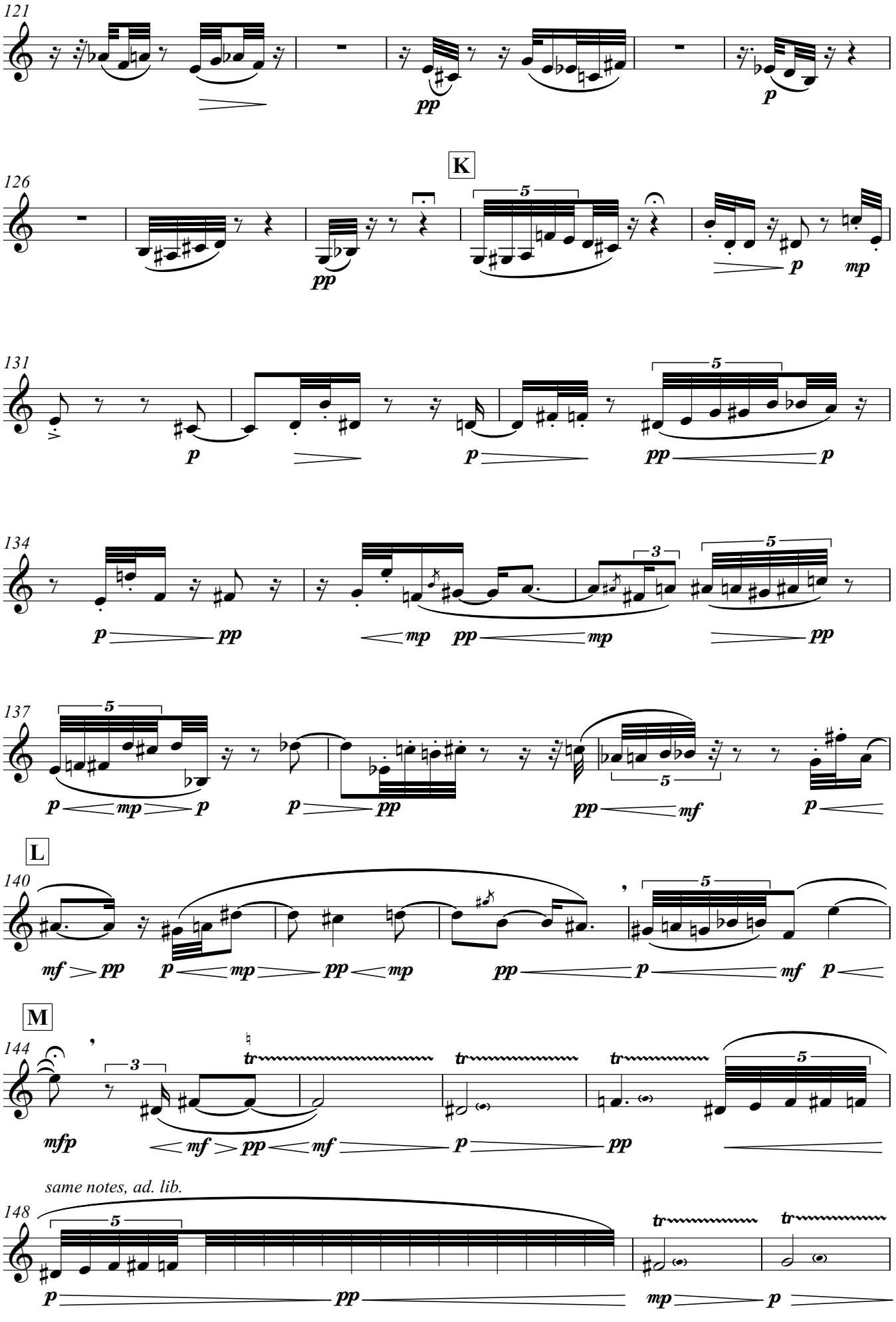


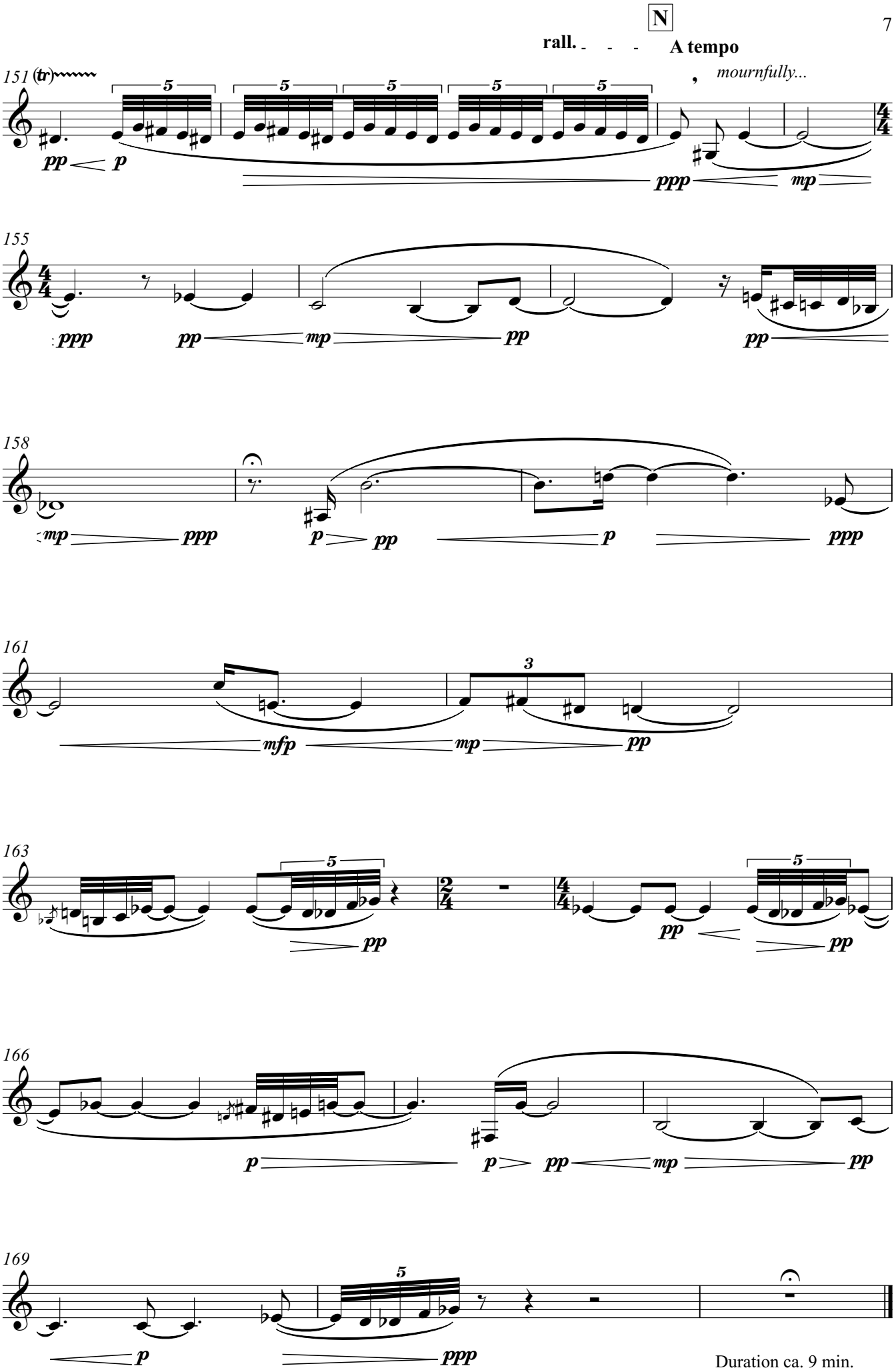

28
pp mp pp
mfp mp pp
31
mp pp
mp
pp mp
B
35
pp
mf
mp
p mf
38
p
mf p mf
fp mf p
42
mf
mp
p mf
sf fp
46
mf
mp
tr
pp f p
49
rit.
C rall.
pp mp pp mp pp
p pp
52
♩=56
accel.
p ppp
mp ppp


D
A tempo
56
rit.
58
E
A tempo
63
69
72
75
78
81


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
97
f
100
p
mf
f
p
mf
H
102
p
f
mf


104
106
108
I
110
112
J
114
116
118


121
pp
p
126
K
pp
p
mp
131
p
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



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

Score in C

I

Manuel Torres Arias
2015

Volatile ♩=90

B♭ Clarinet/
Bass Clarinet

Horn in F

solo

mp

Piano

con Ped.

Violin

Viola

9

Cl.

Hn.

lontano...

espress.

mf *p*

pp

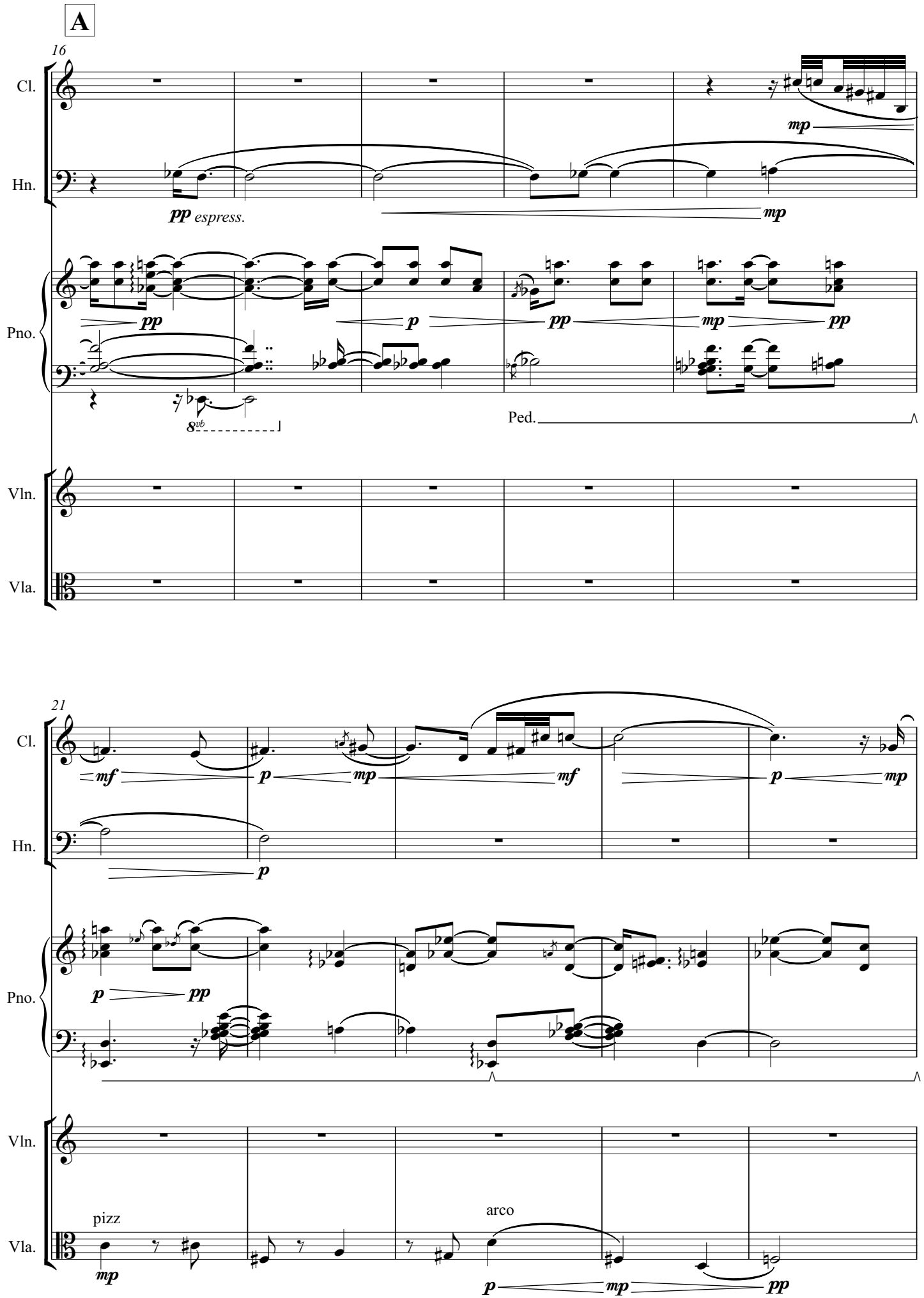
ppp

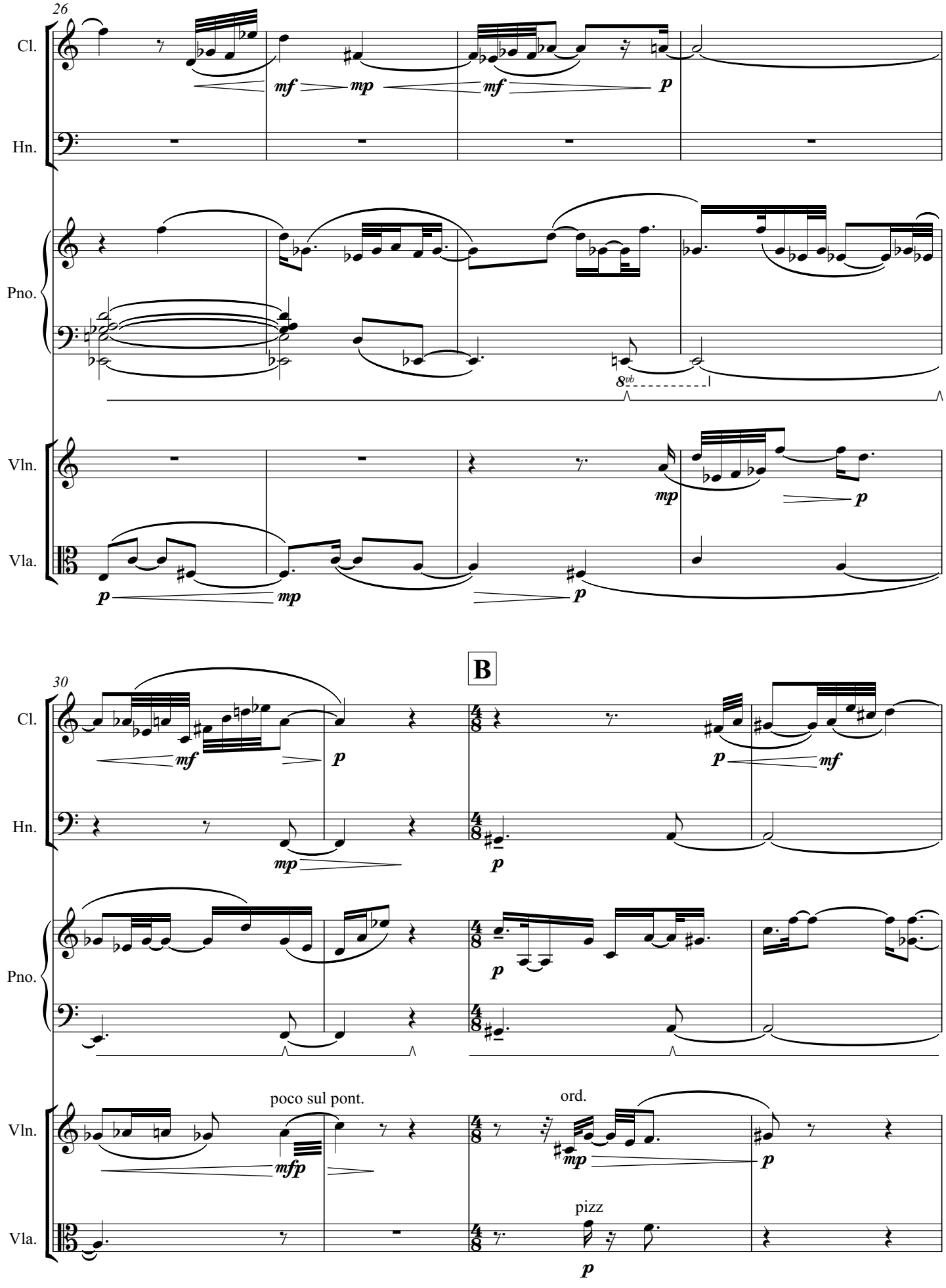
mp

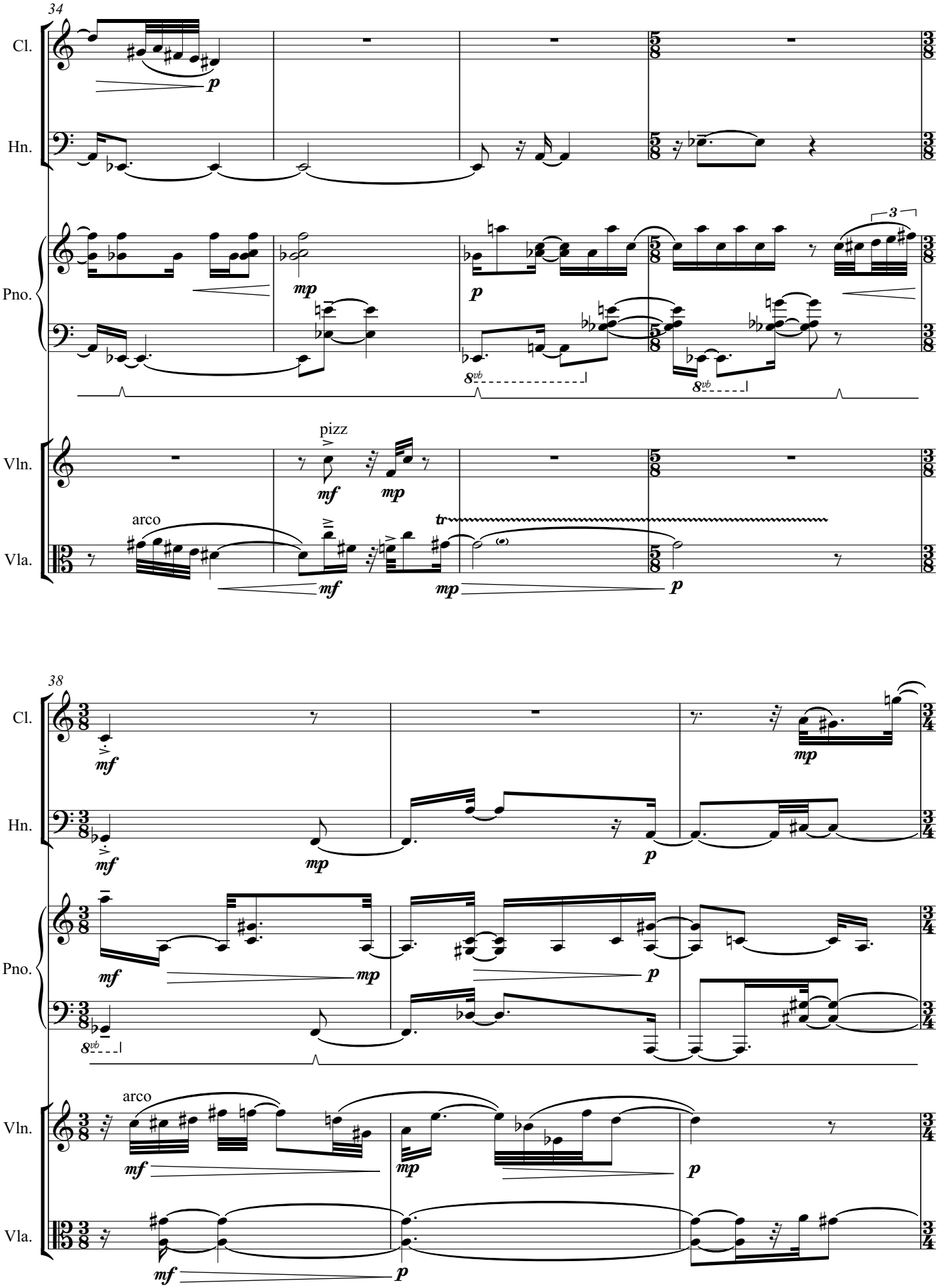
Pno.

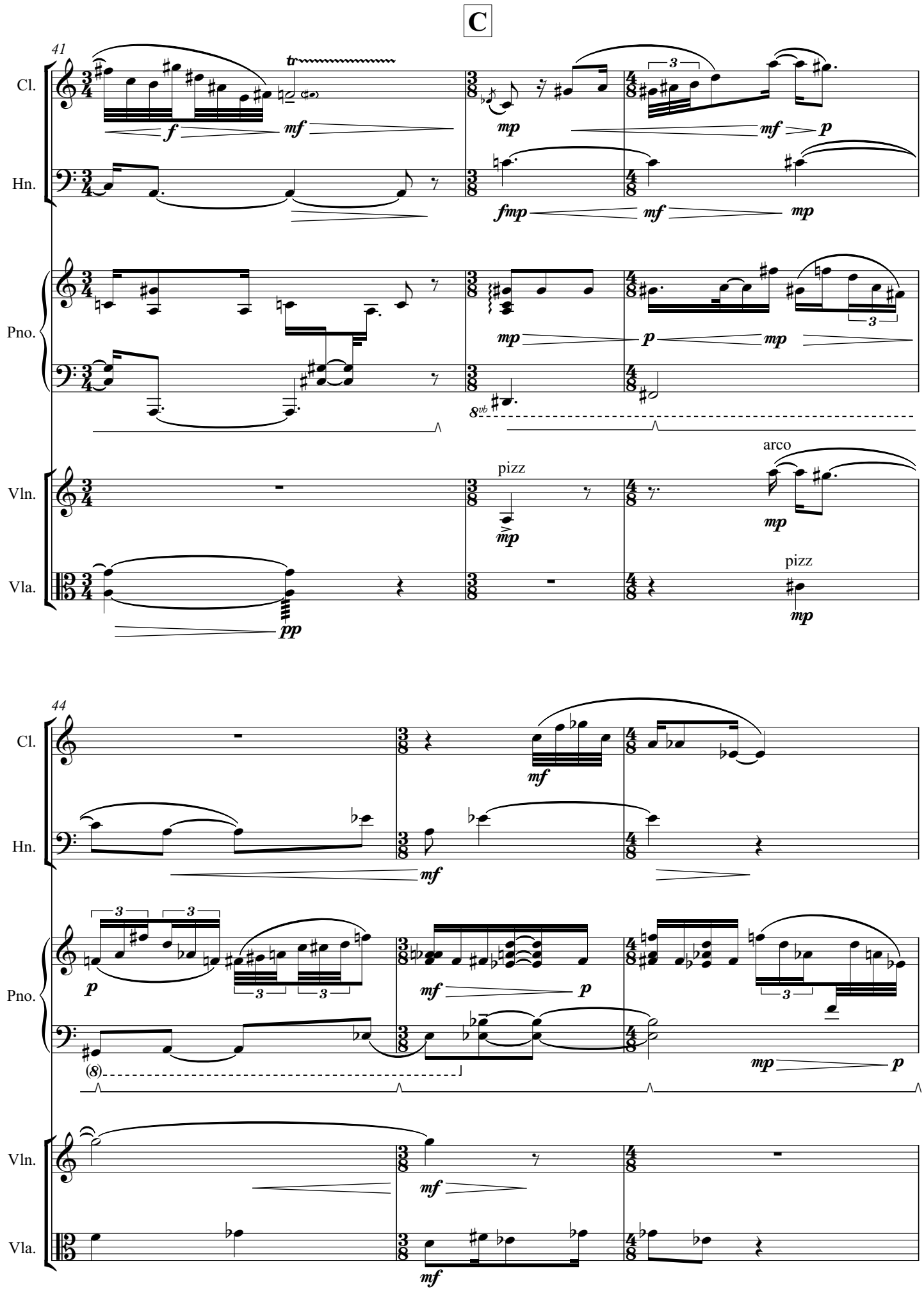
Vln.

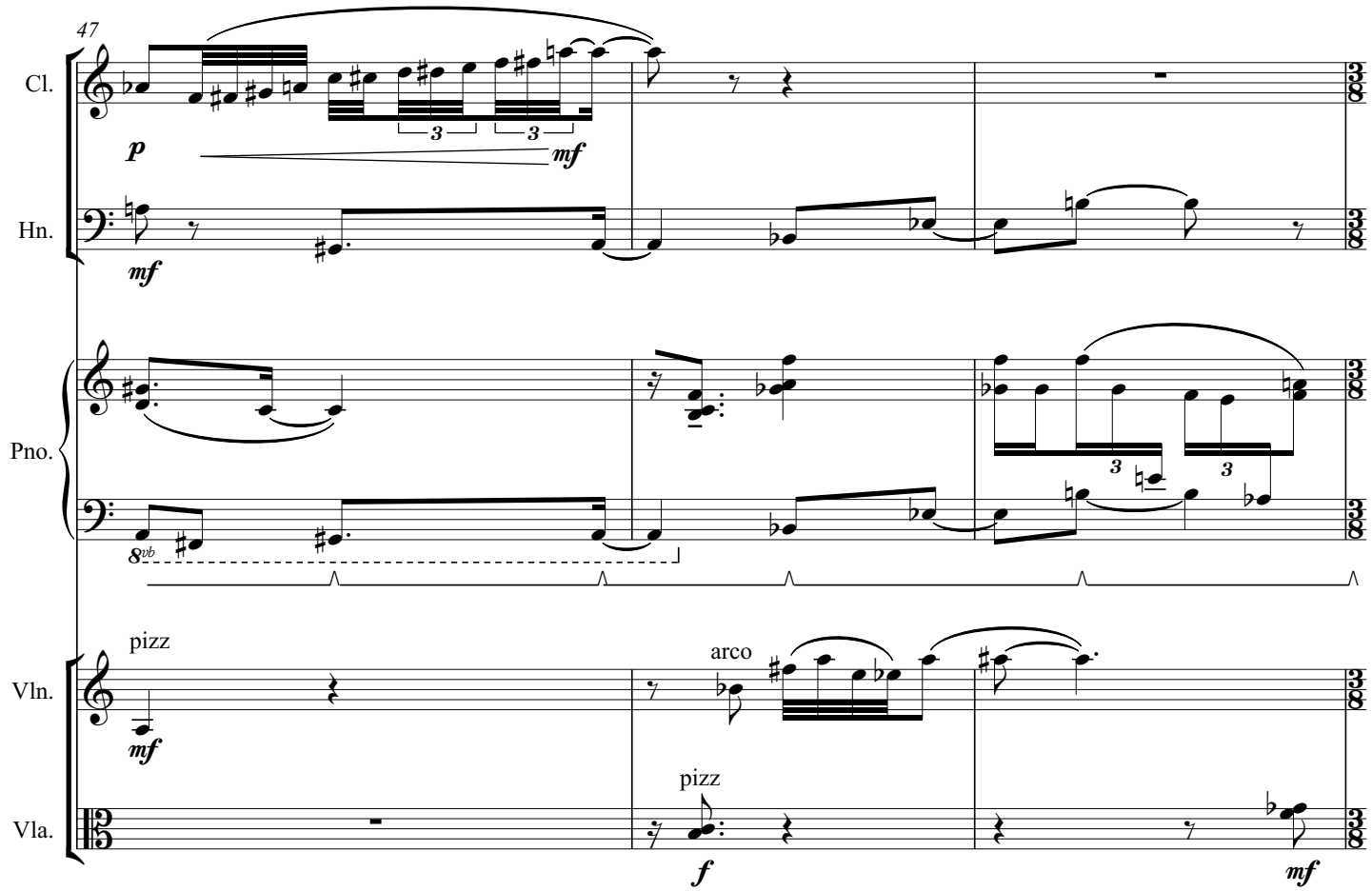
Vla.

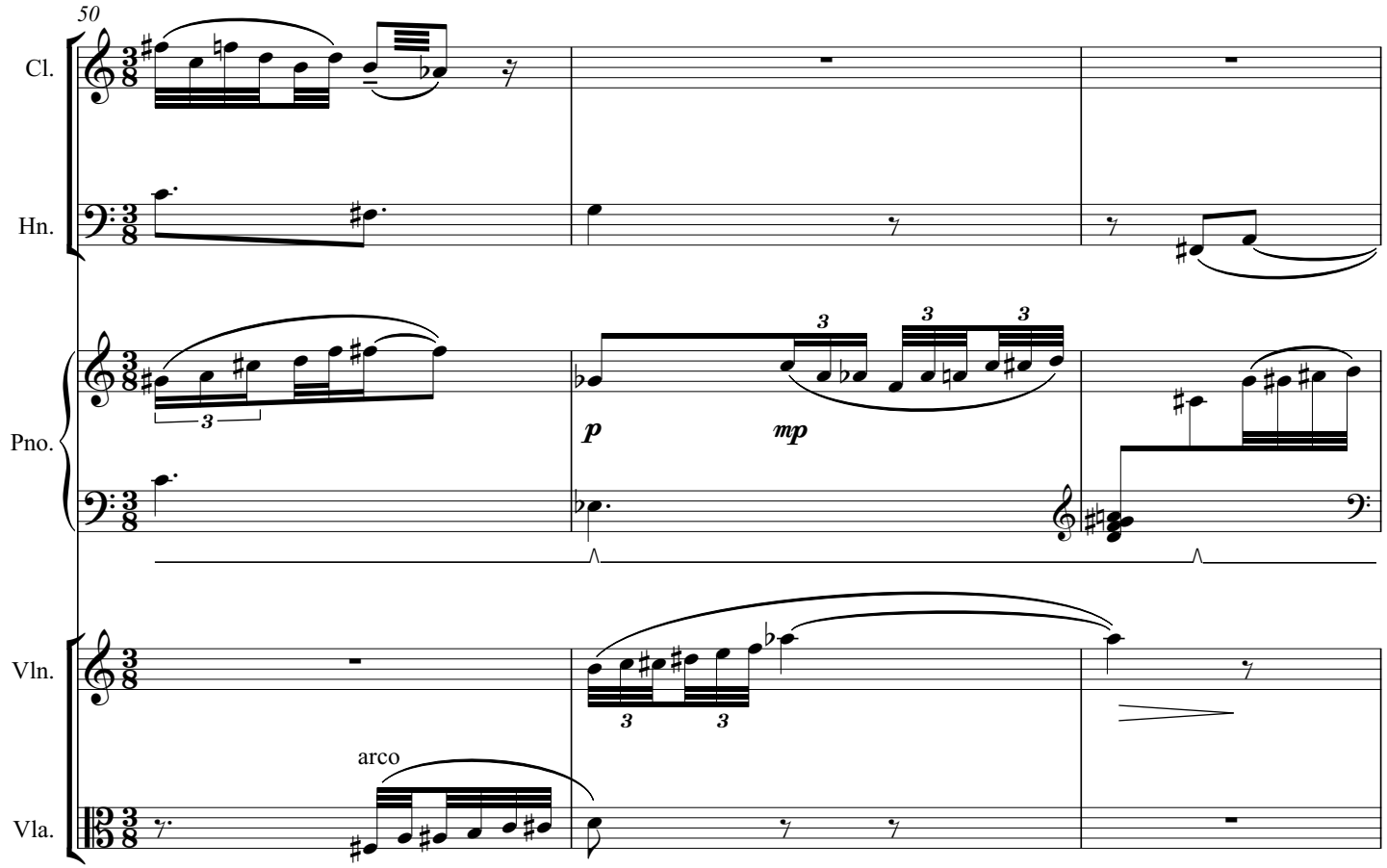

A
16
Cl.
Hn.
pp espress.
mp
Pno.
pp
p
pp
mp
pp
8vb
Ped.
Vln.
Vla.
21
Cl.
mf
p
mp
mf
p
mp
Hn.
p
Pno.
p
pp
Vln.
Vla.
pizz
mp
arco
p
mp
pp

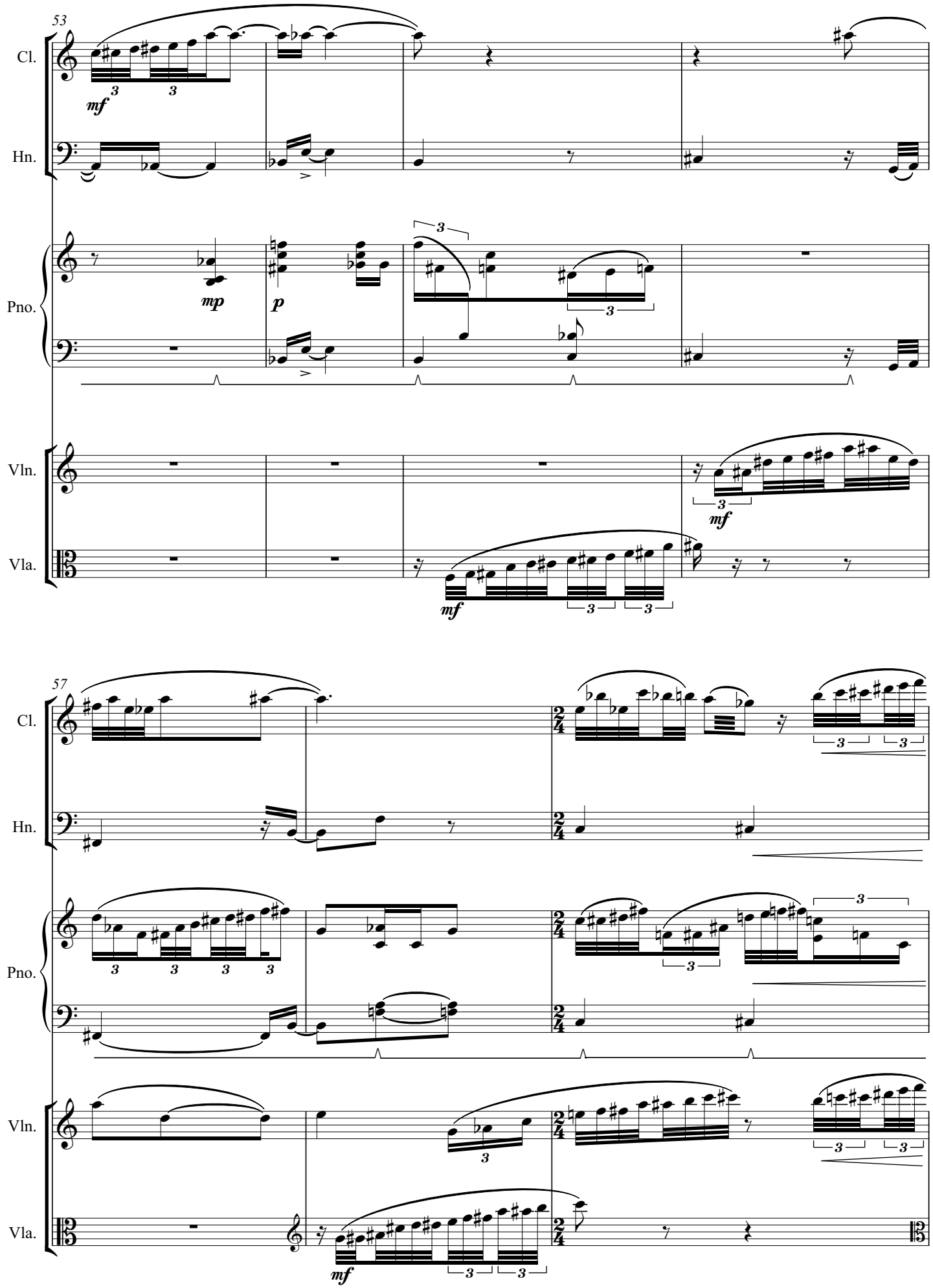

26
Cl.
Hn.
Pno.
Vln.
Vla.
mf
mp
mf
p
8vb
mp
p
p
mp
p
B
30
Cl.
Hn.
Pno.
Vln.
Vla.
mf
p
mp
p
p
mf
poco sul pont.
mfp
ord.
mp
p
pizz
p

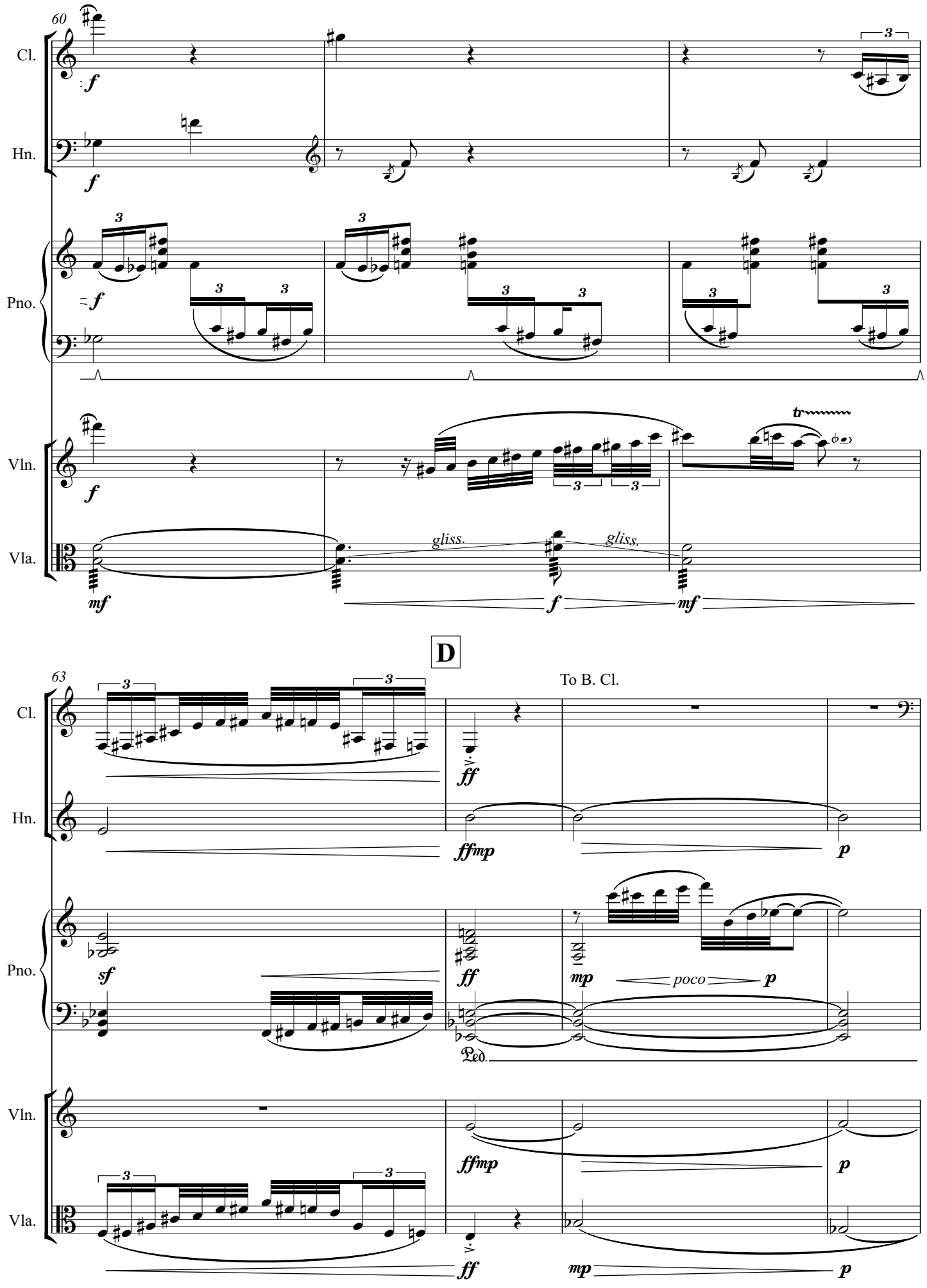

34
Cl.
Hn.
Pno.
Vln.
Vla.
pizz
arco
38
Cl.
Hn.
Pno.
Vln.
Vla.
arco

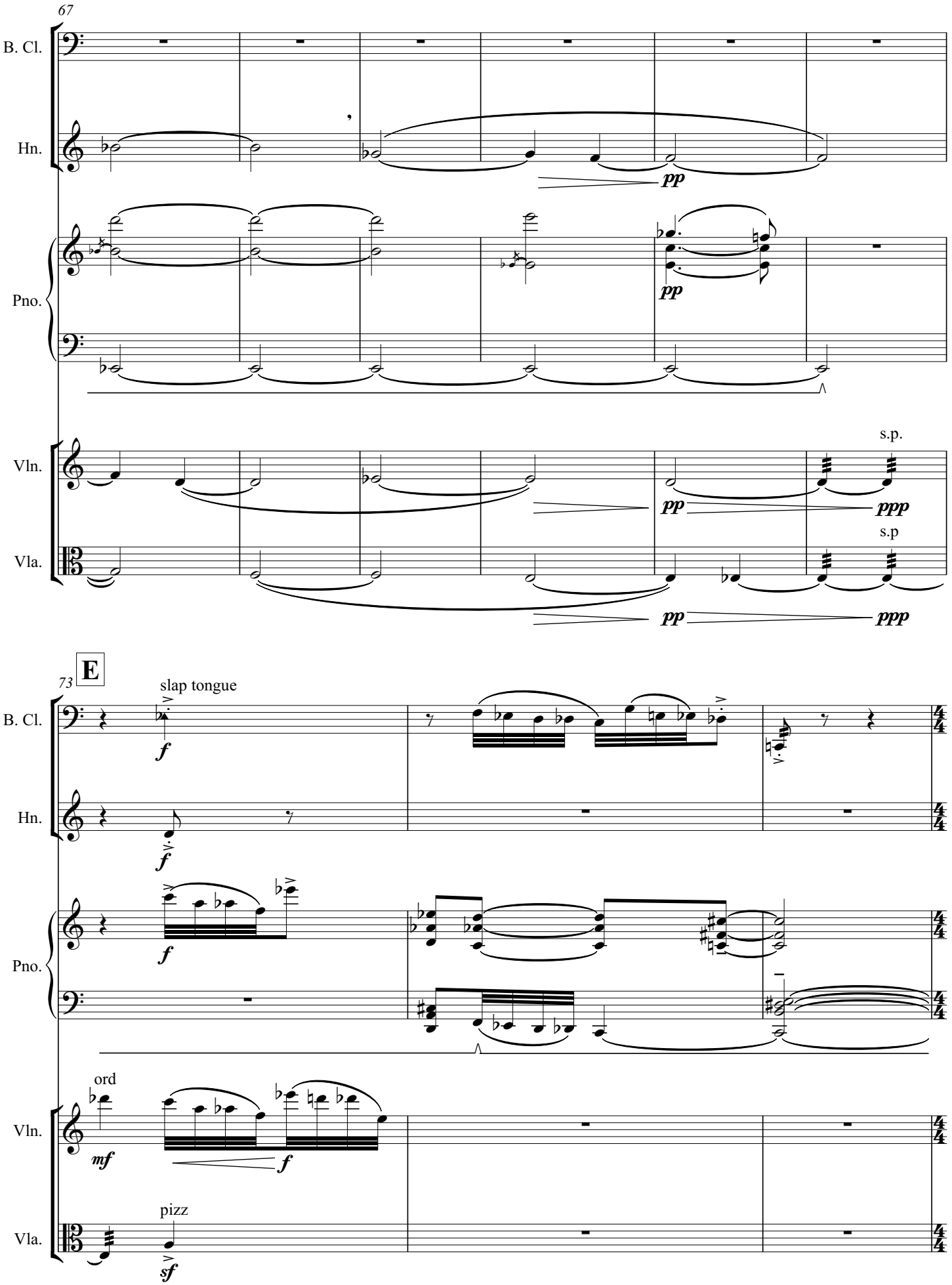

C
41
Cl.
Hn.
Pno.
Vln.
Vla.
tr
f
mf
mp
fmp
p
pizz
arco
pp
8vb
44
(8)

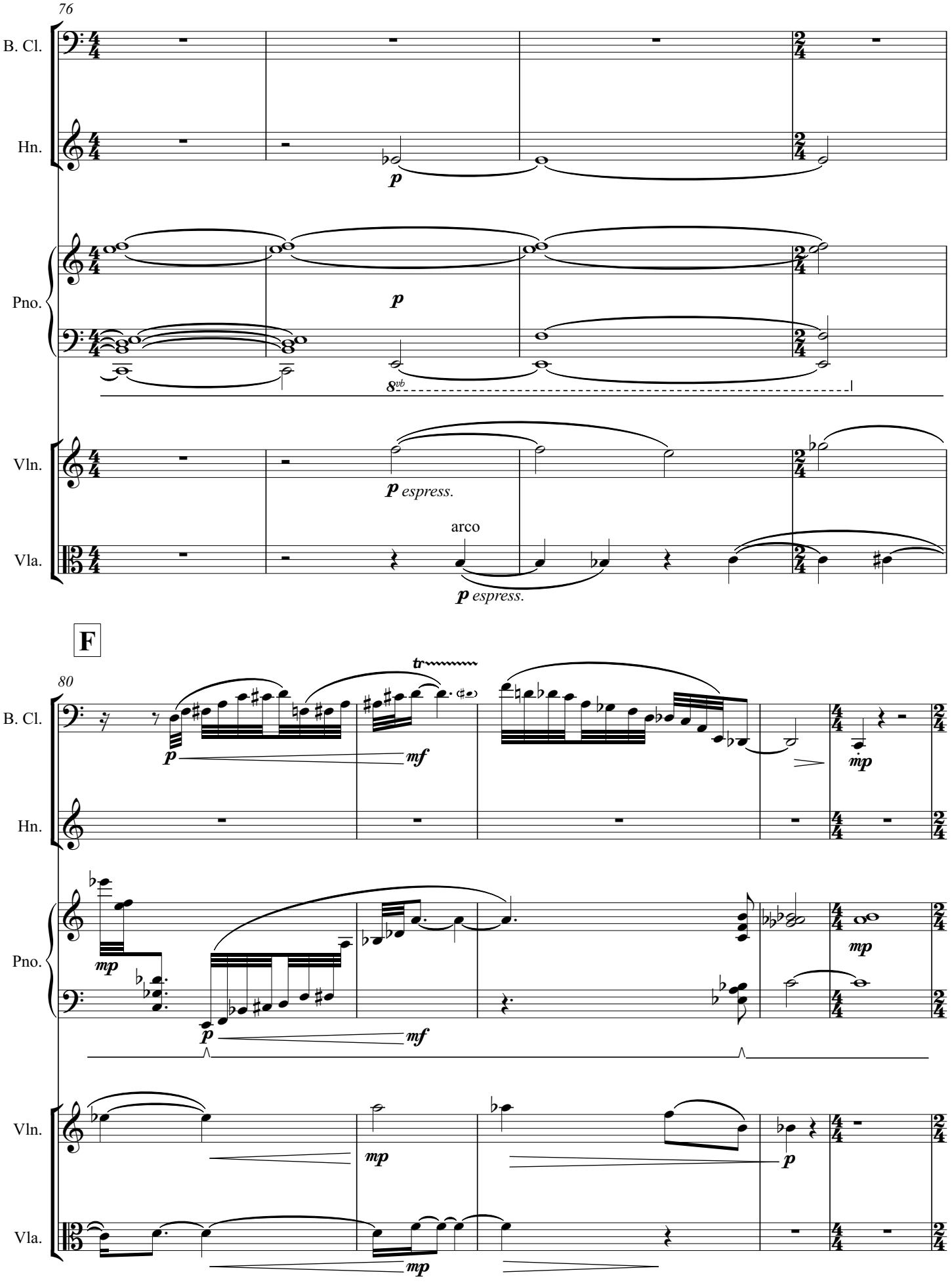

47
Cl.
Hn.
Pno.
Vln.
Vla.
p
mf
mf
8vb
pizz
arco
pizz
f
mf

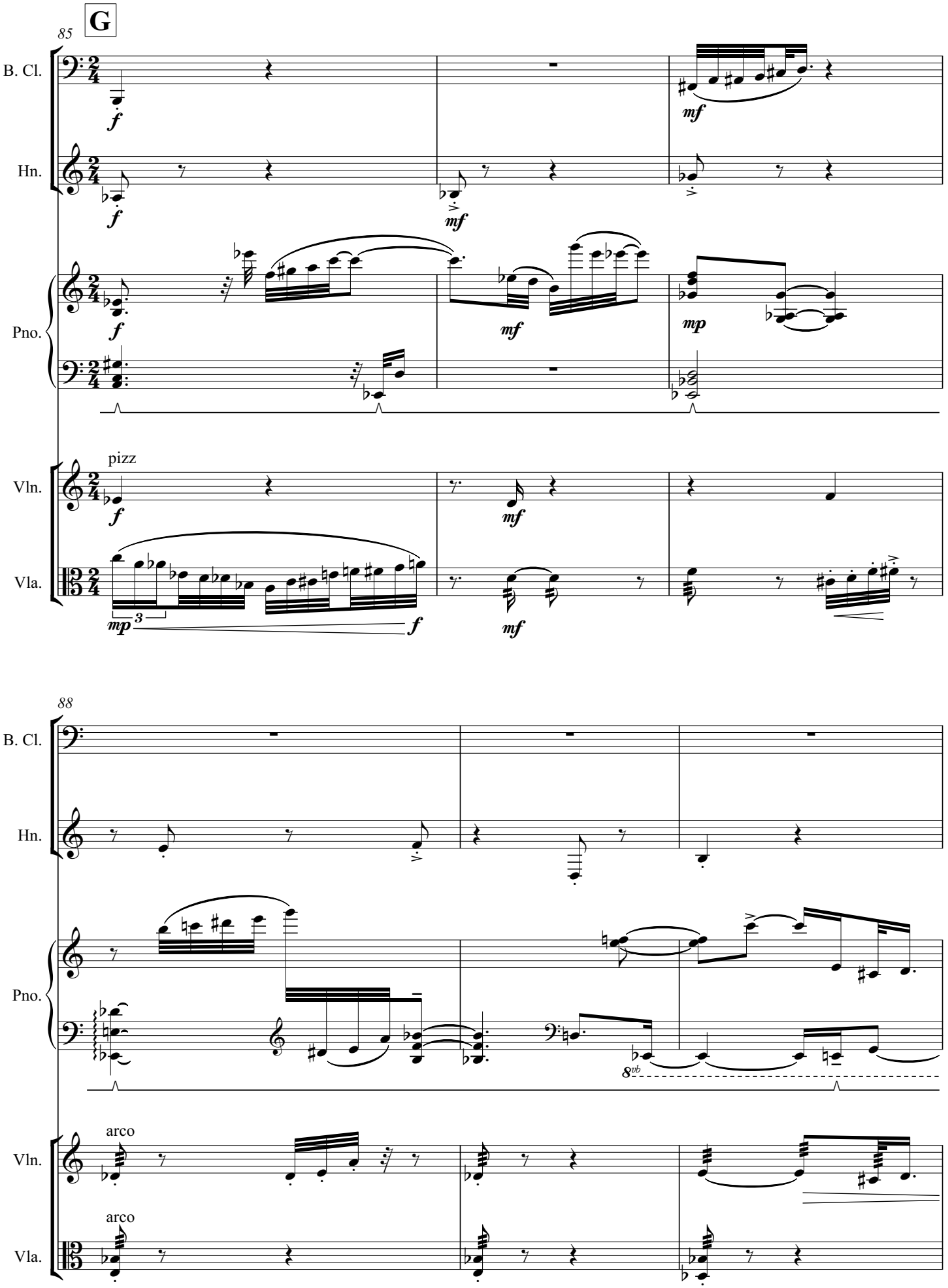

50
Cl.
Hn.
Pno.
Vln.
Vla.
p
mp
arco

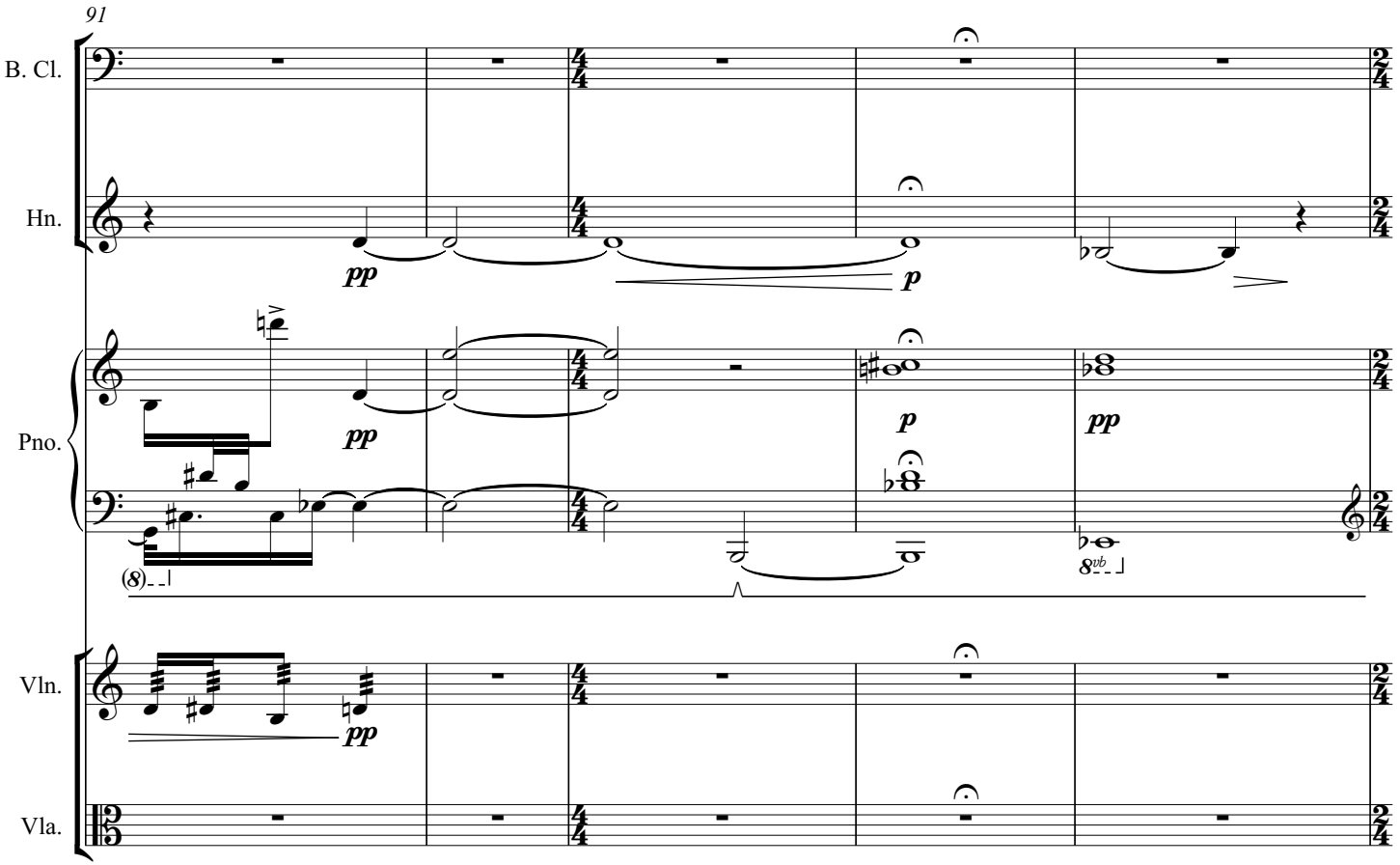

53
Cl.
Hn.
Pno.
Vln.
Vla.
mf
mp
p
mf
mf
57
Cl.
Hn.
Pno.
Vln.
Vla.
mf

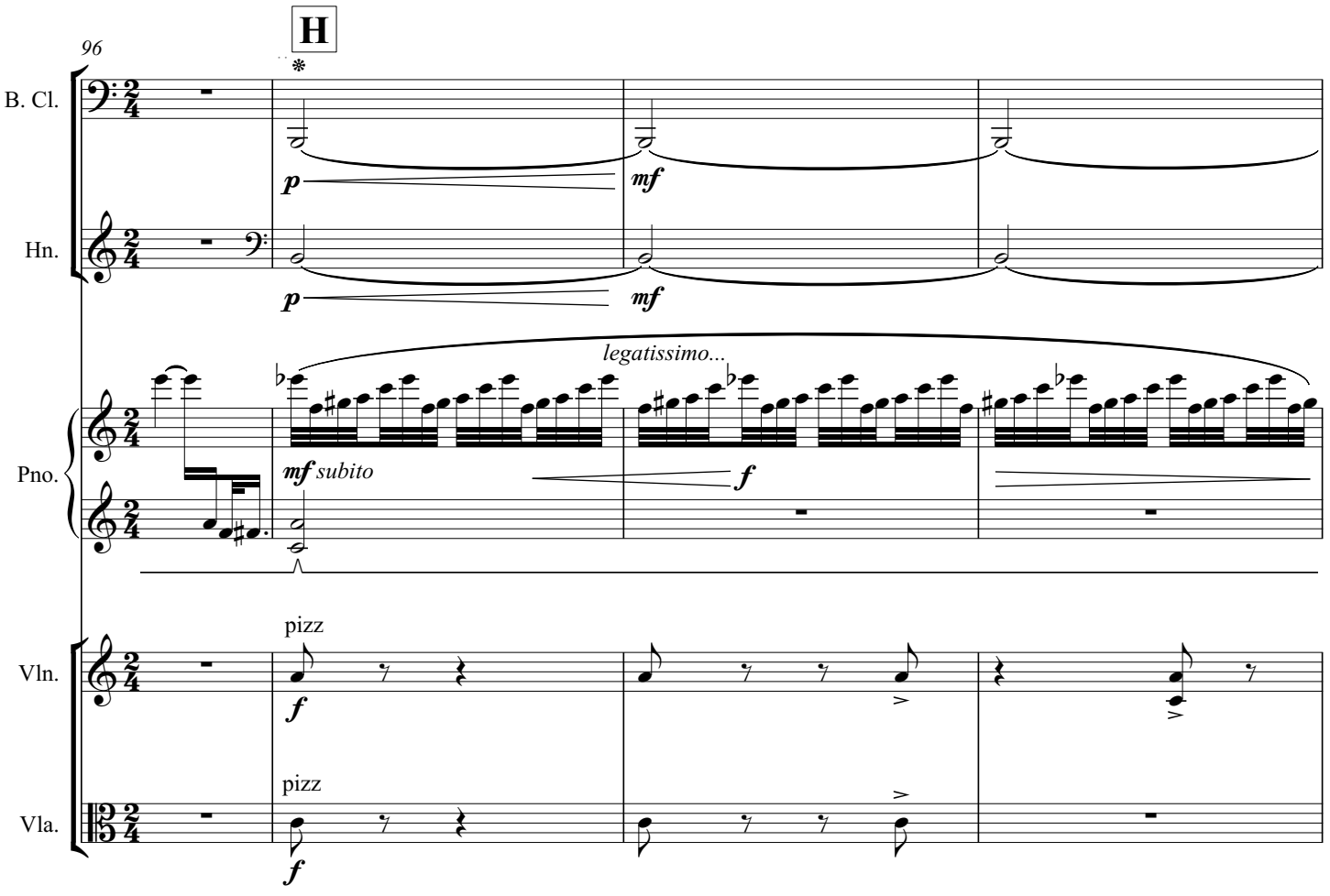

60
Cl.
Hn.
Pno.
Vln.
Vla.
gliss.
gliss.
D
63
To B. Cl.
poco
Ped.


67
B. Cl.
Hn.
Pno.
Vln.
Vla.
pp
s.p.
ppp
s.p
E
73
slap tongue
f
ord
mf
pizz
sf

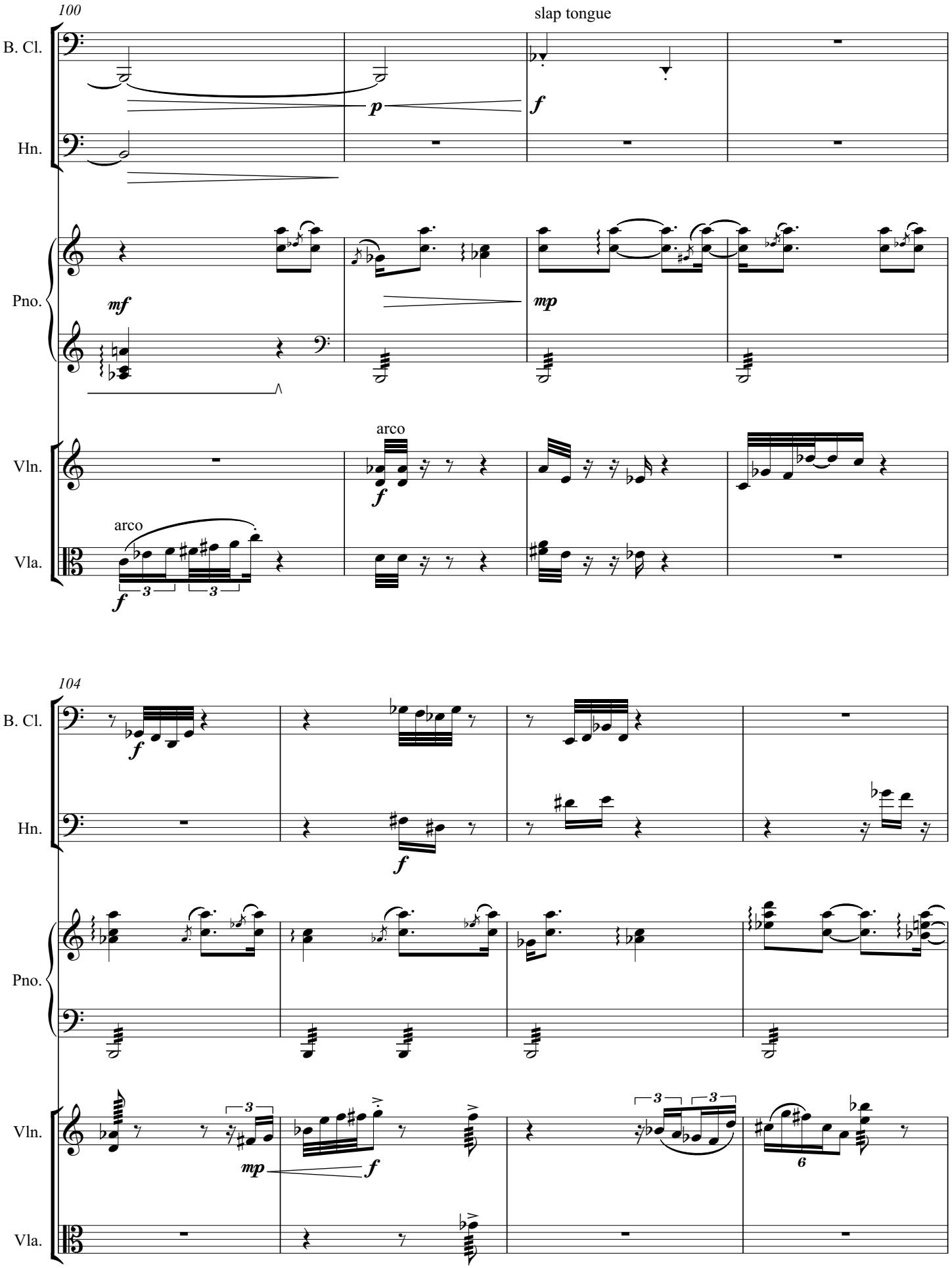

76
B. Cl.
Hn.
Pno.
Vln.
Vla.
p
p espress.
arco
8vb
F
80
tr
mf
mp

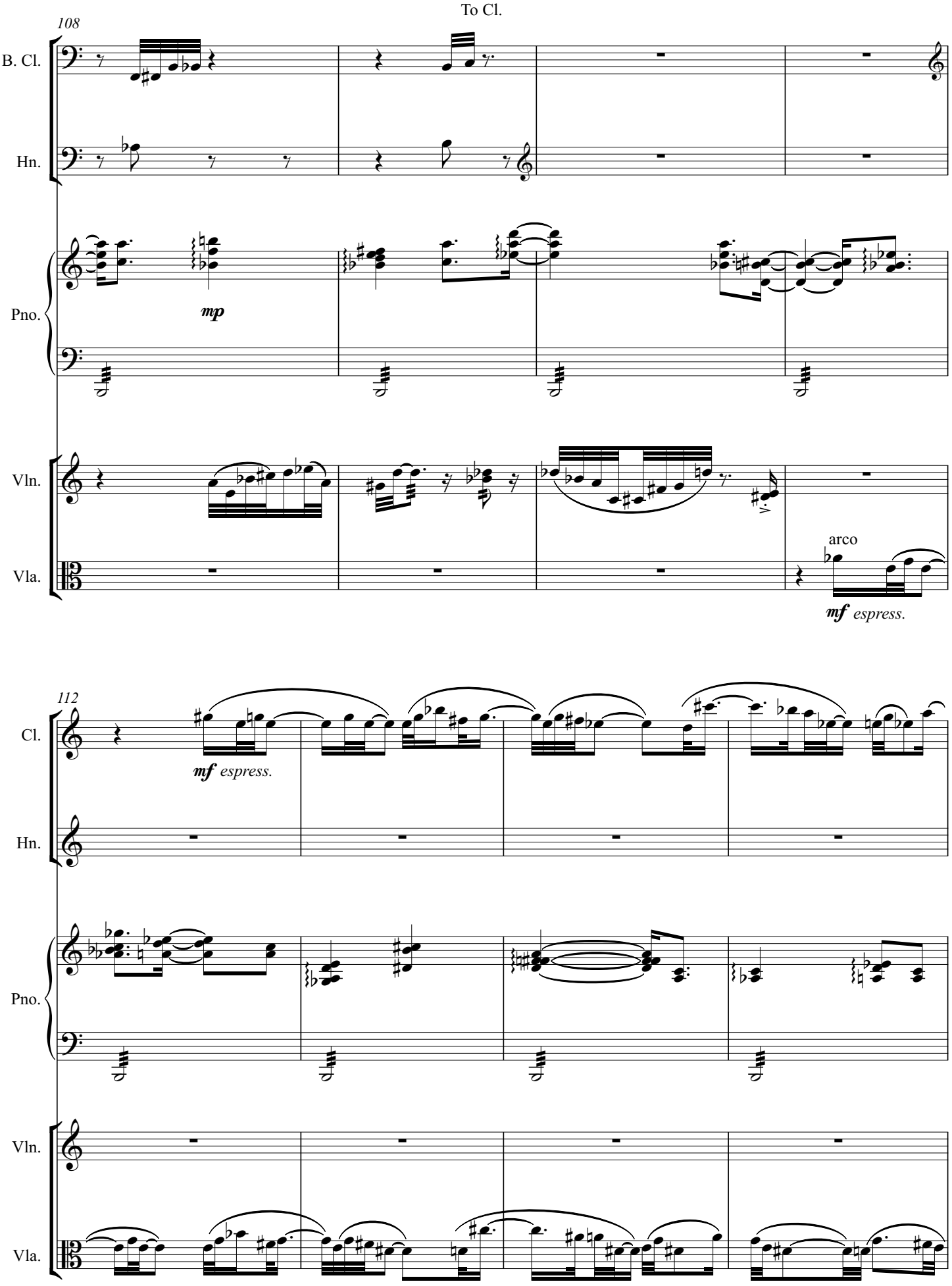

G
85
B. Cl.
Hn.
Pno.
Vln.
Vla.
pizz
arco
arco
88
8vb

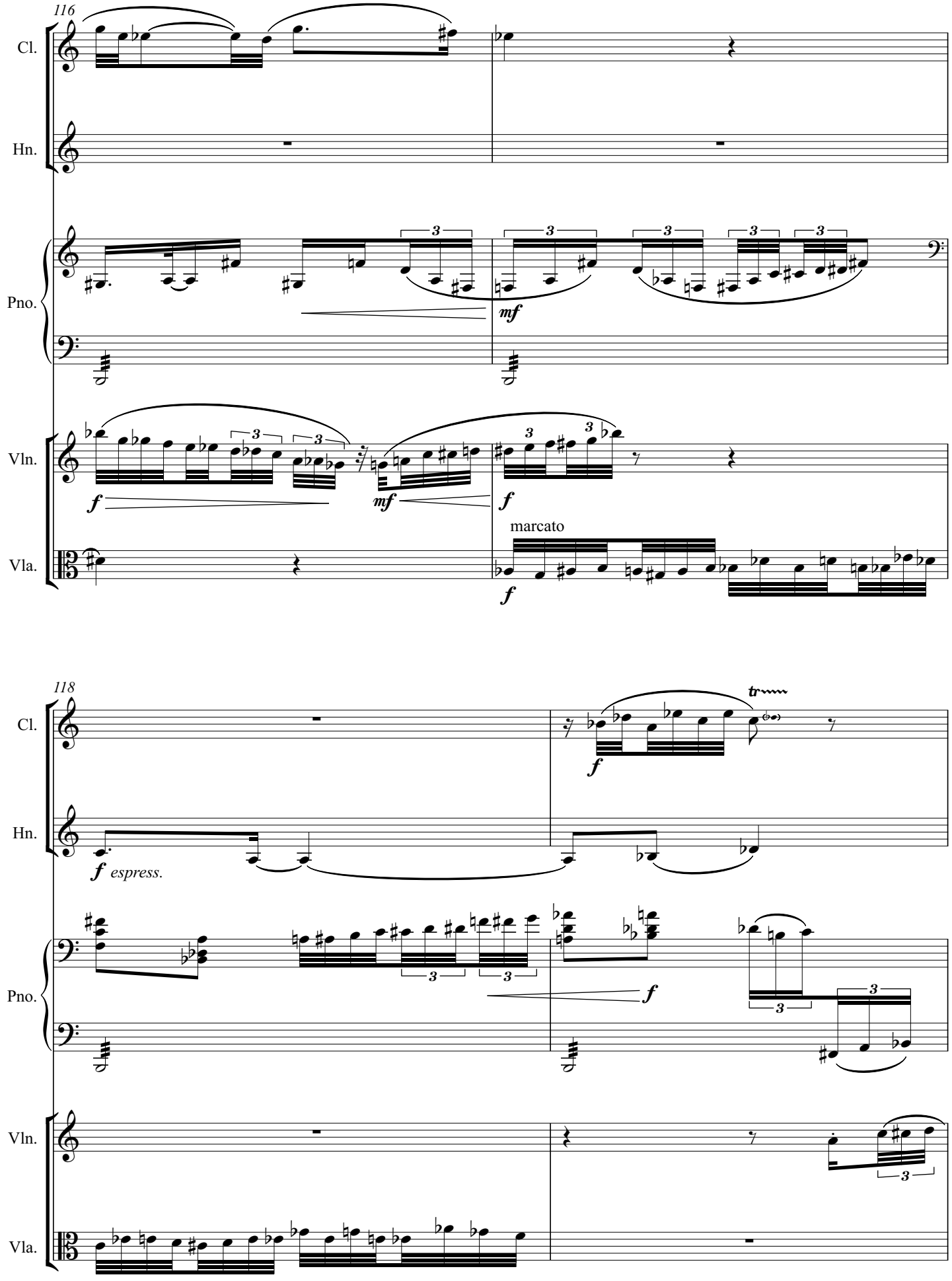


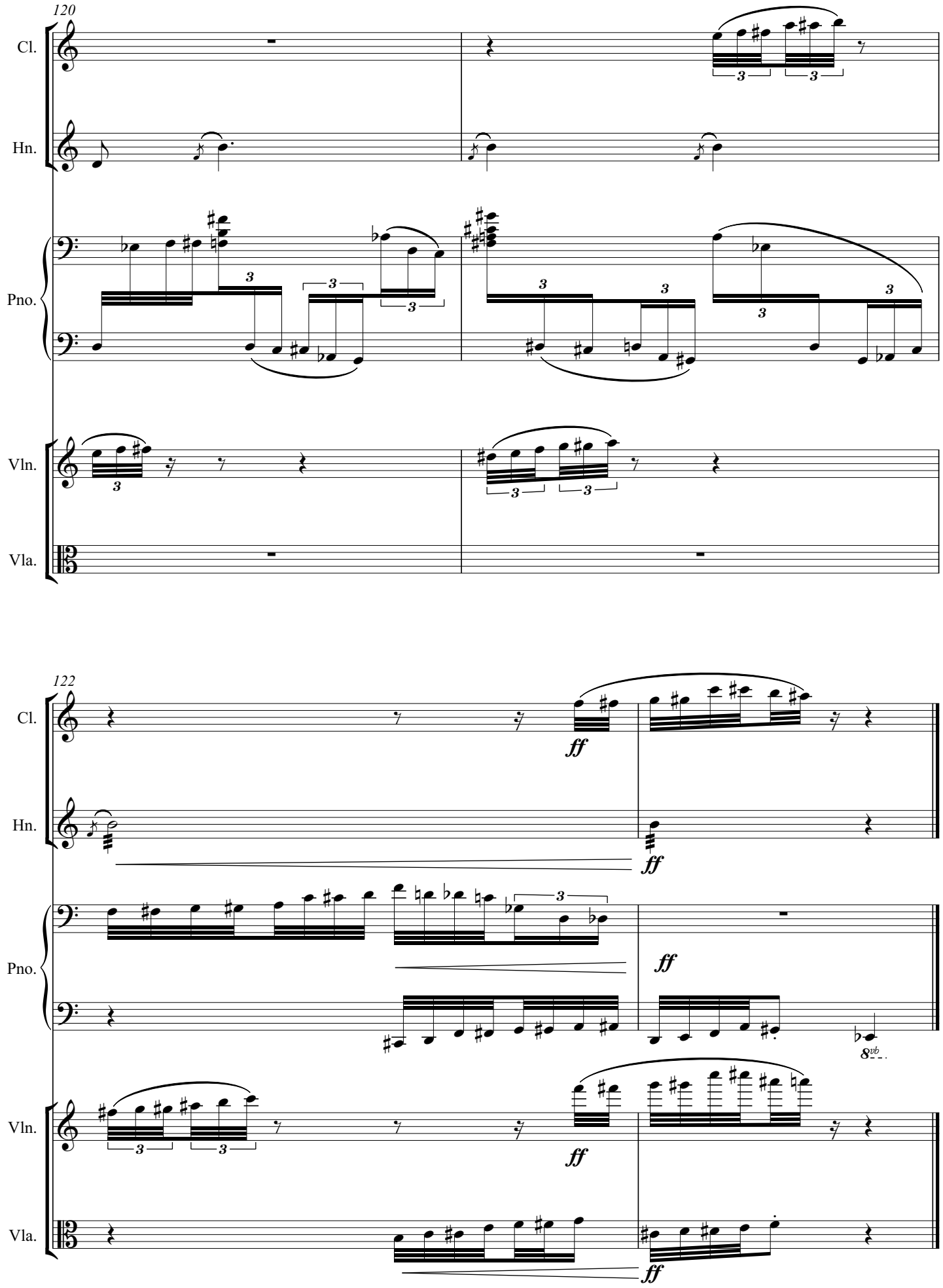


❋ Play an octave higher if the note is not available on the instrument.


100
slap tongue
B. Cl.
Hn.
Pno.
Vln.
Vla.
arco
arco
104
B. Cl.
Hn.
Pno.
Vln.
Vla.


To Cl.
108
B. Cl.
Hn.
Pno.
mp
Vln.
Vla.
arco
mf espress.
112
Cl.
mf espress.
Hn.
Pno.
Vln.
Vla.

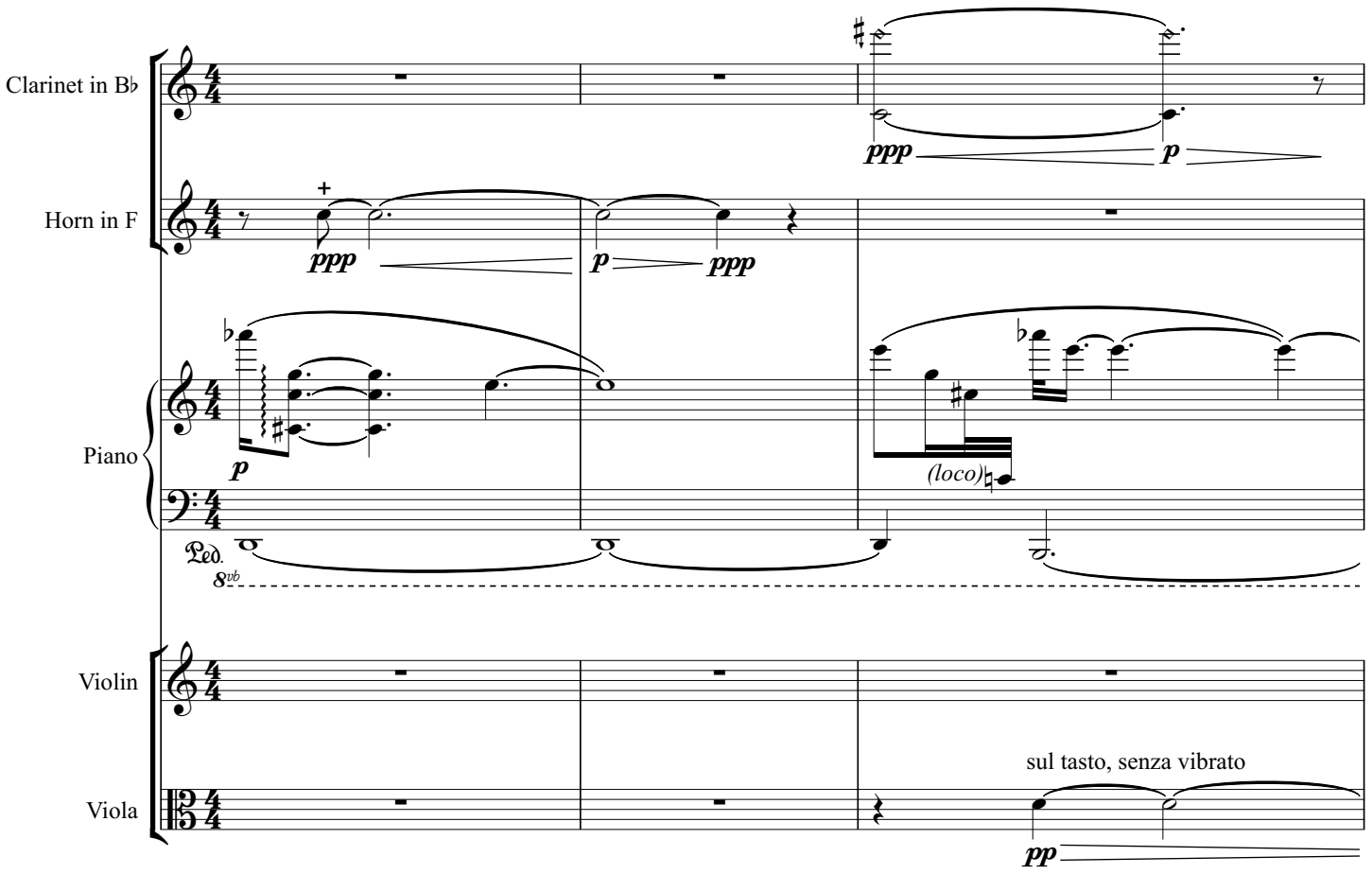

116
Cl.
Hn.
Pno.
Vln.
Vla.
mf
f
mf
f
marcato
f
118
Cl.
Hn.
Pno.
Vln.
Vla.
f
tr
f espress.
f
3

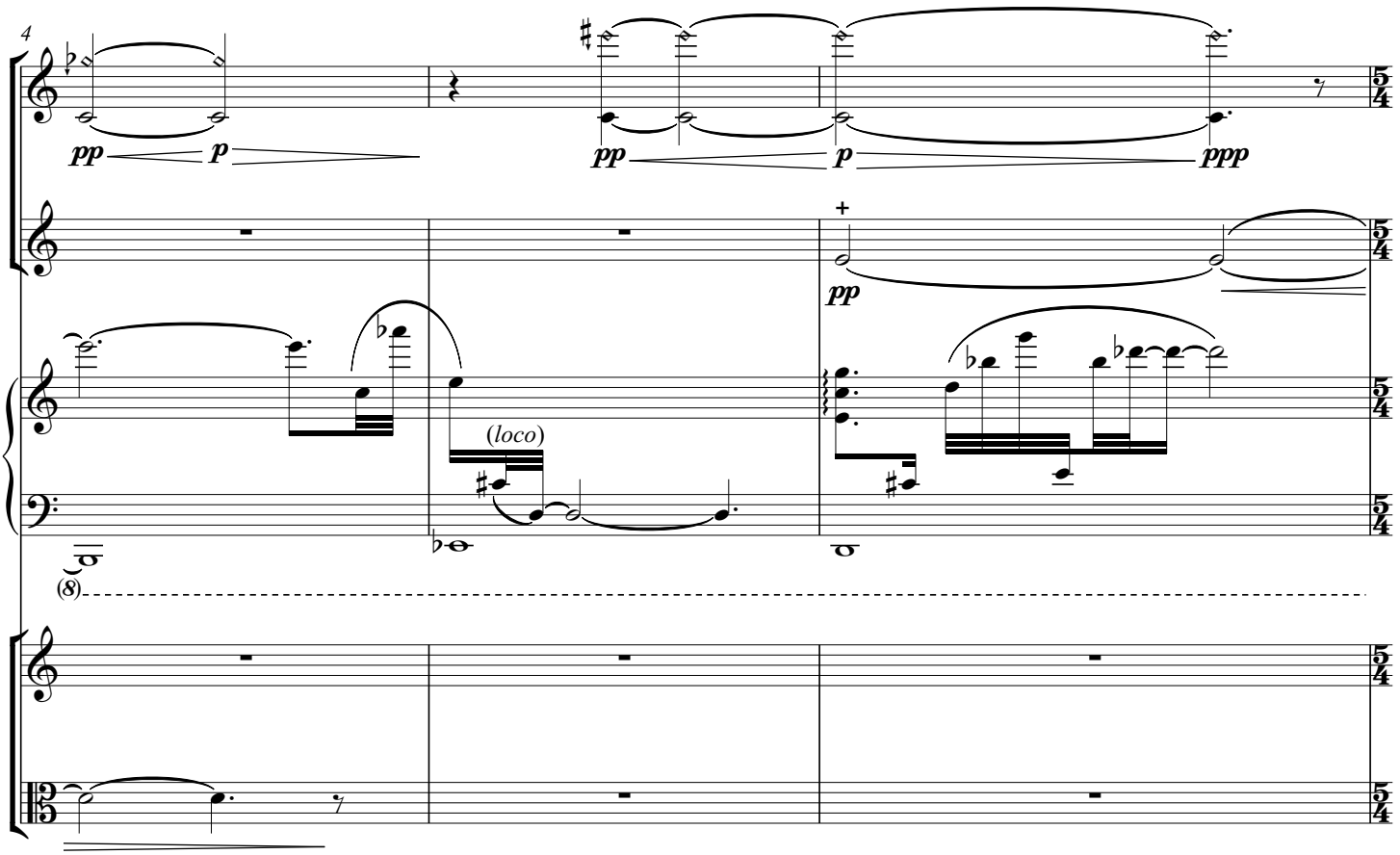

120
Cl.
Hn.
Pno.
Vln.
Vla.
122
Cl.
Hn.
Pno.
Vln.
Vla.
ff
8vb

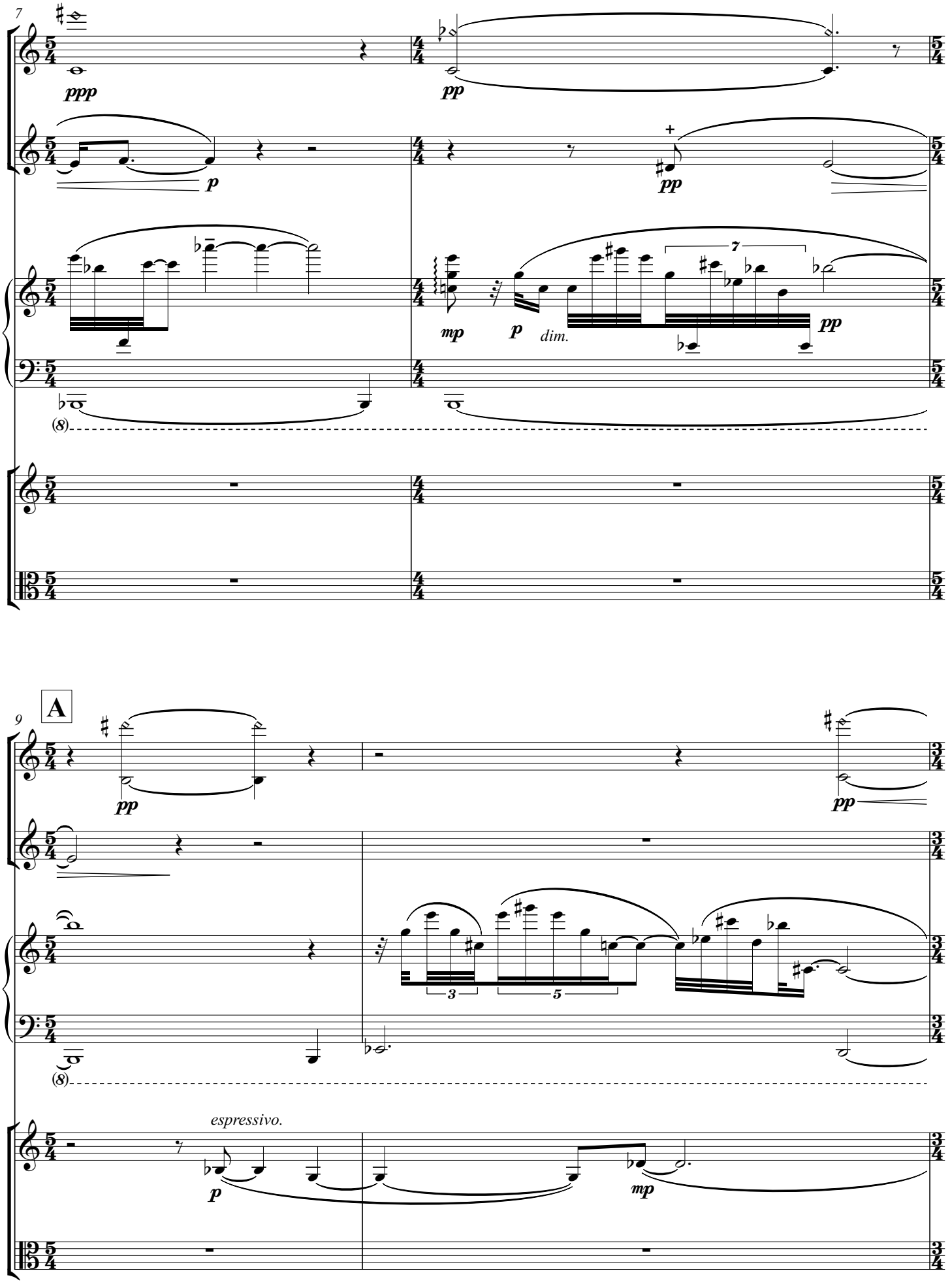
II

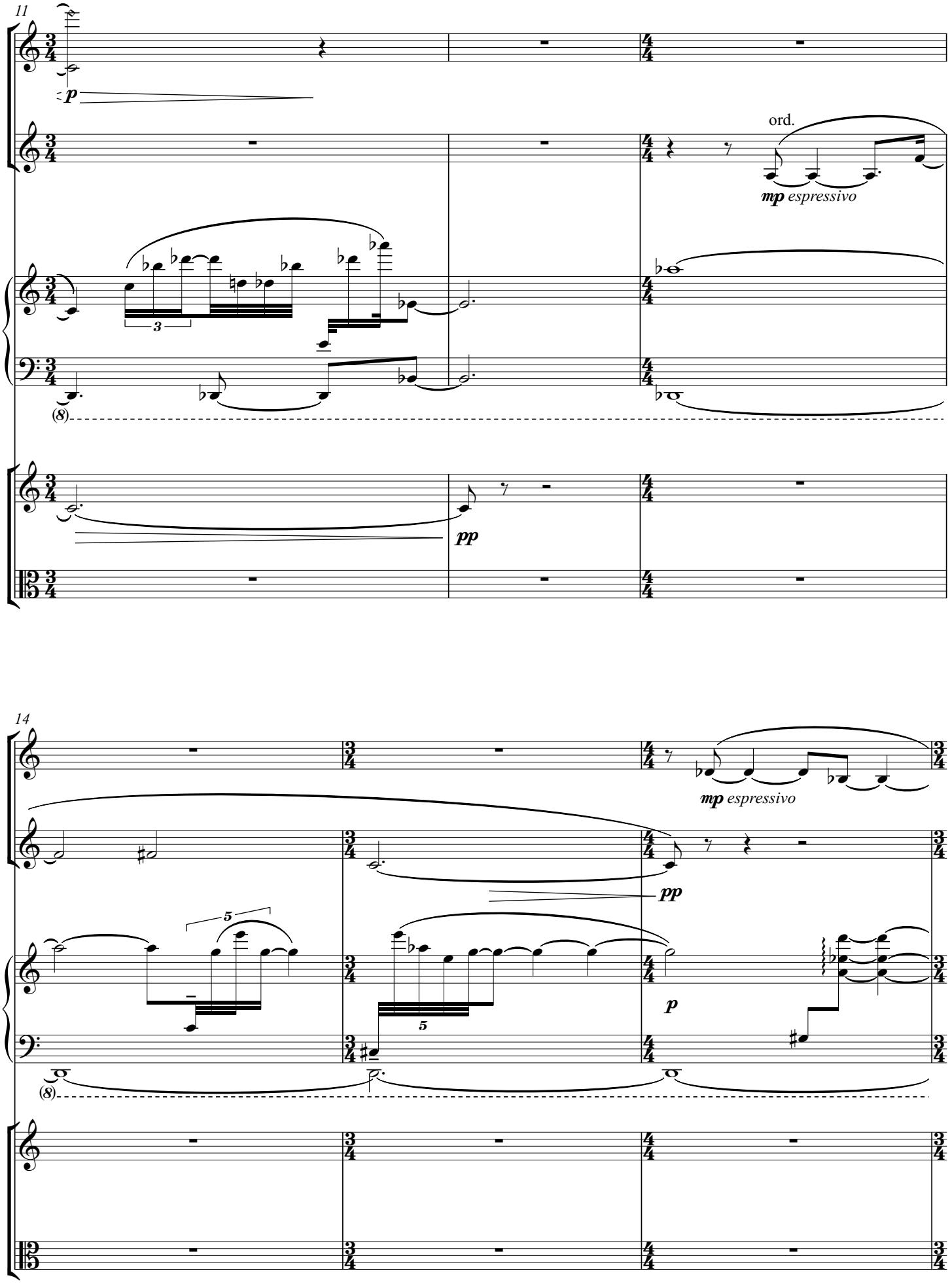
Manuel. Torres-Arias

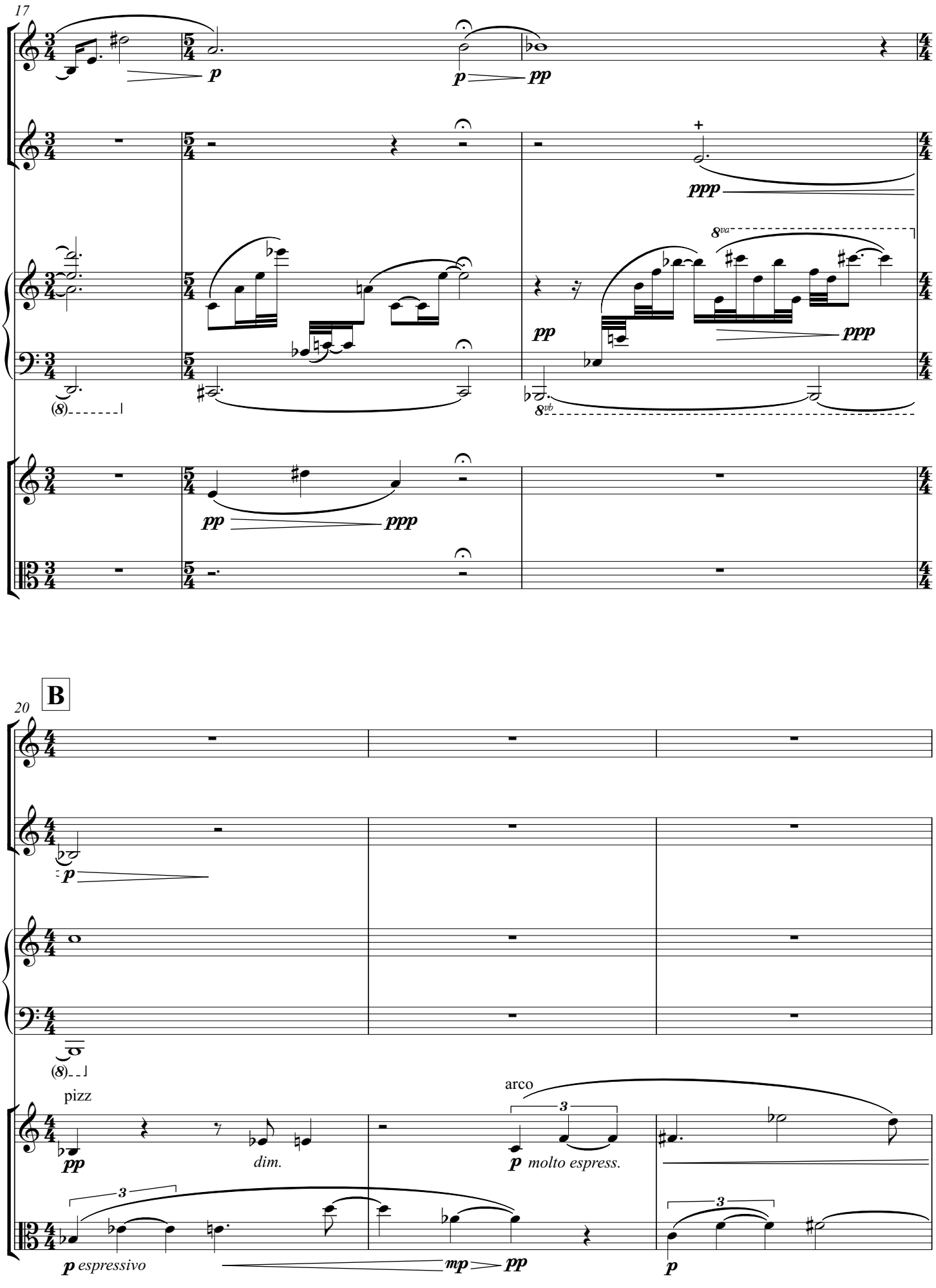
Largo, Undulating ♩=50

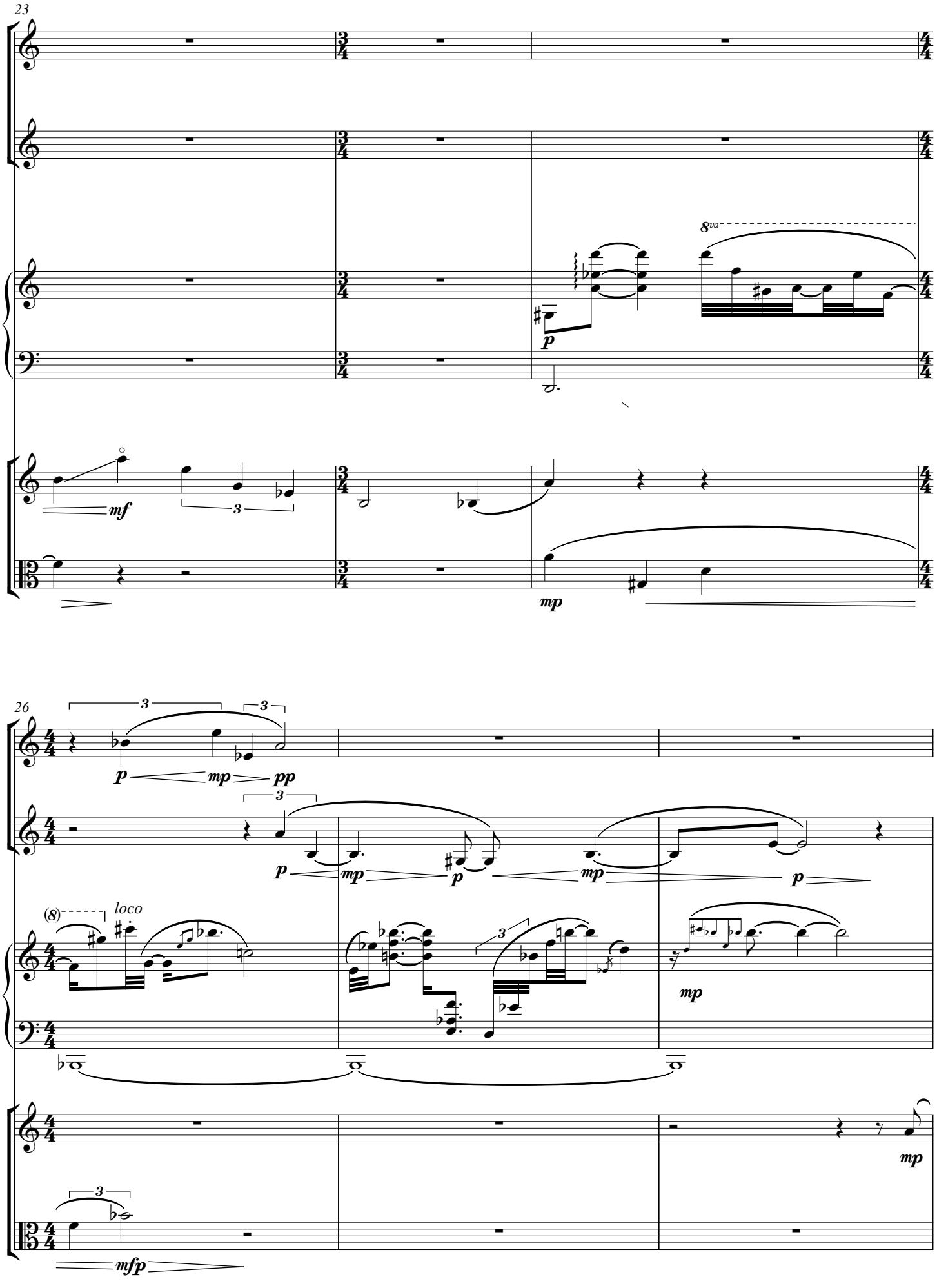


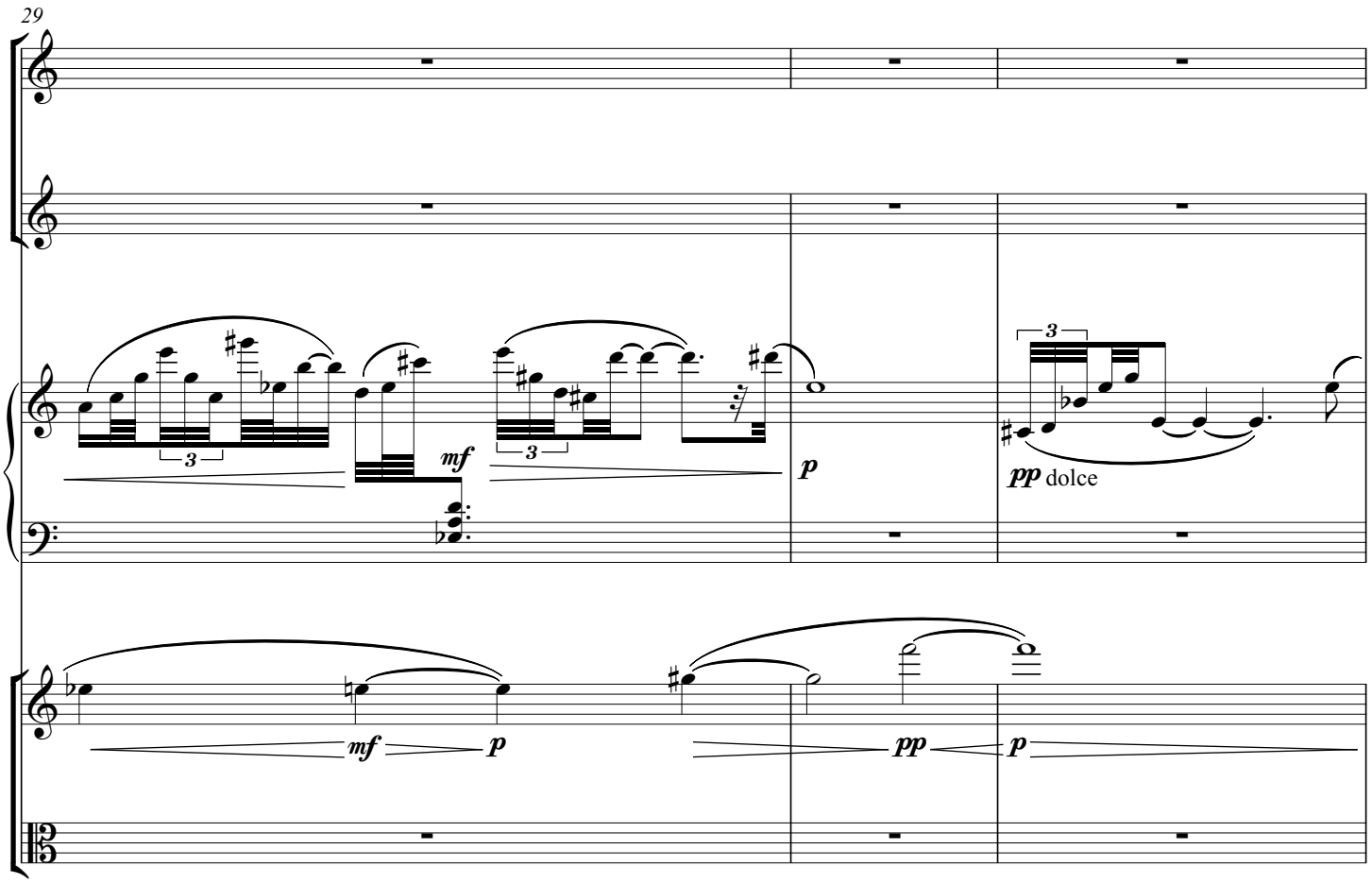


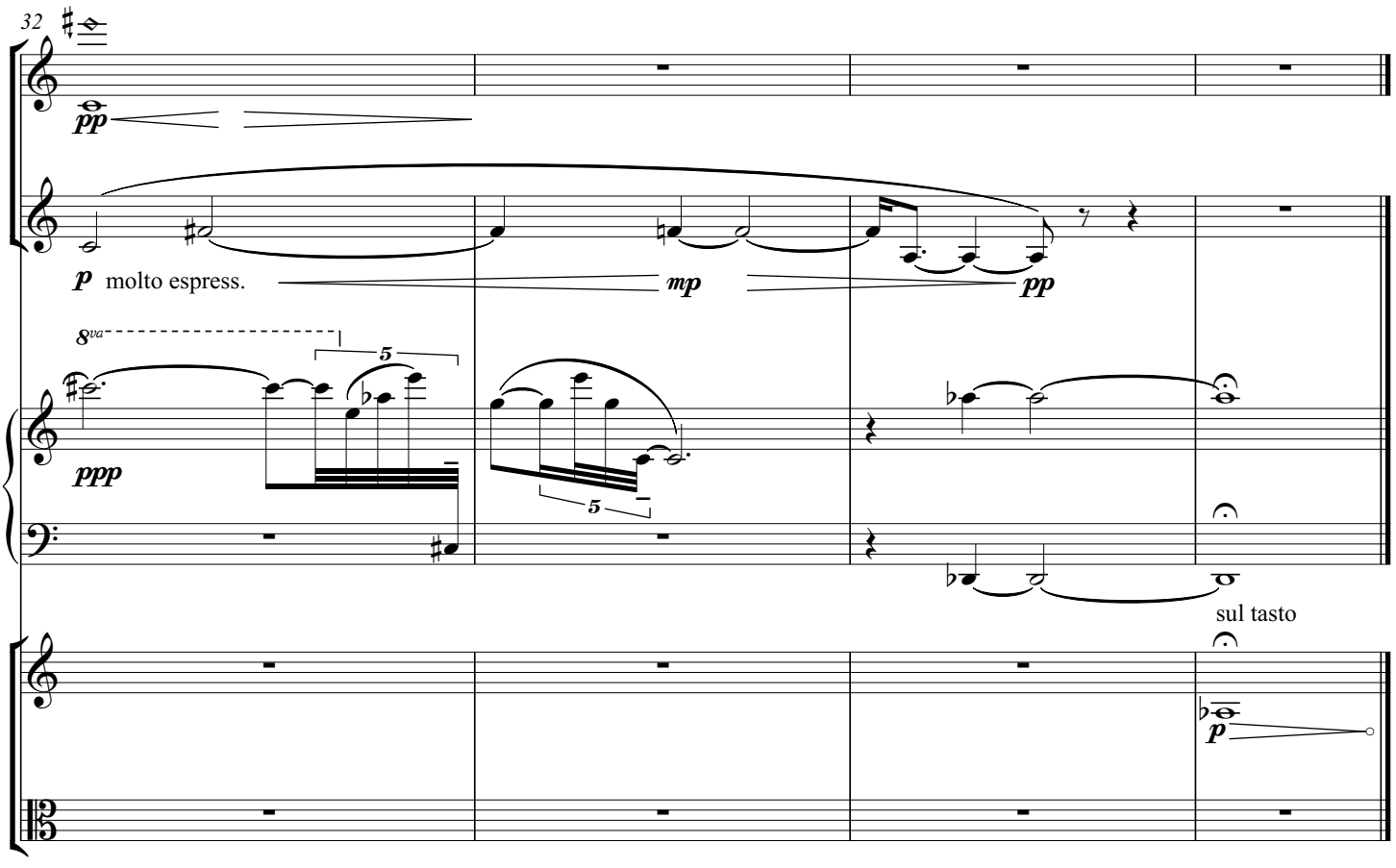

7
ppp
pp
p
pp
mp
p
dim.
pp
(8)
A
9
pp
pp
3
5
(8)
espressivo.
p
mp


11
p
ord.
mp espressivo
3
(8)
pp
14
mp espressivo
pp
5
5
p
(8)


17
p
p
pp
ppp
8va
pp
ppp
8vb
pp
ppp
B
20
(8)
pizz
pp
dim.
arco
3
p molto espress.
3
p espressivo
mp
pp
3
p


23
8va
mf
mp
26
p
mp
pp
loco
mfp


29
mf
p
pp dolce
mf
p
pp
p

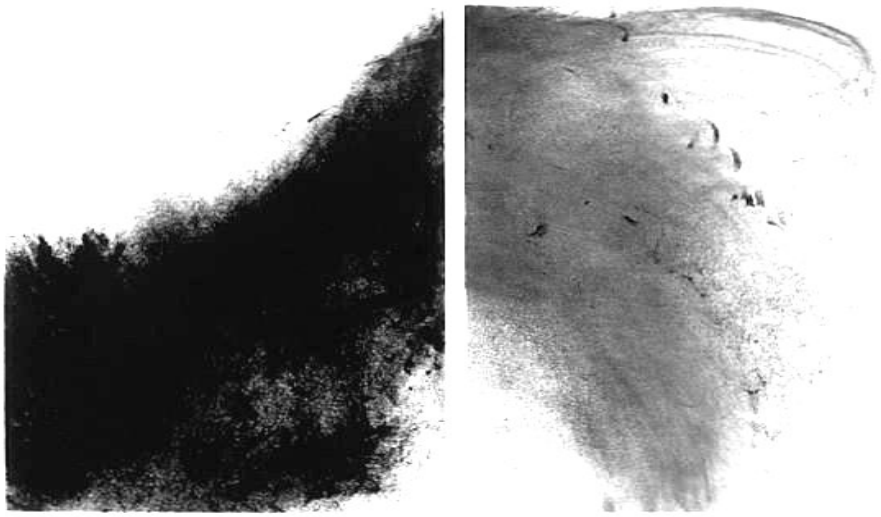

32
pp
p molto espress.
mp
pp
8va
ppp
sul tasto
p

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)

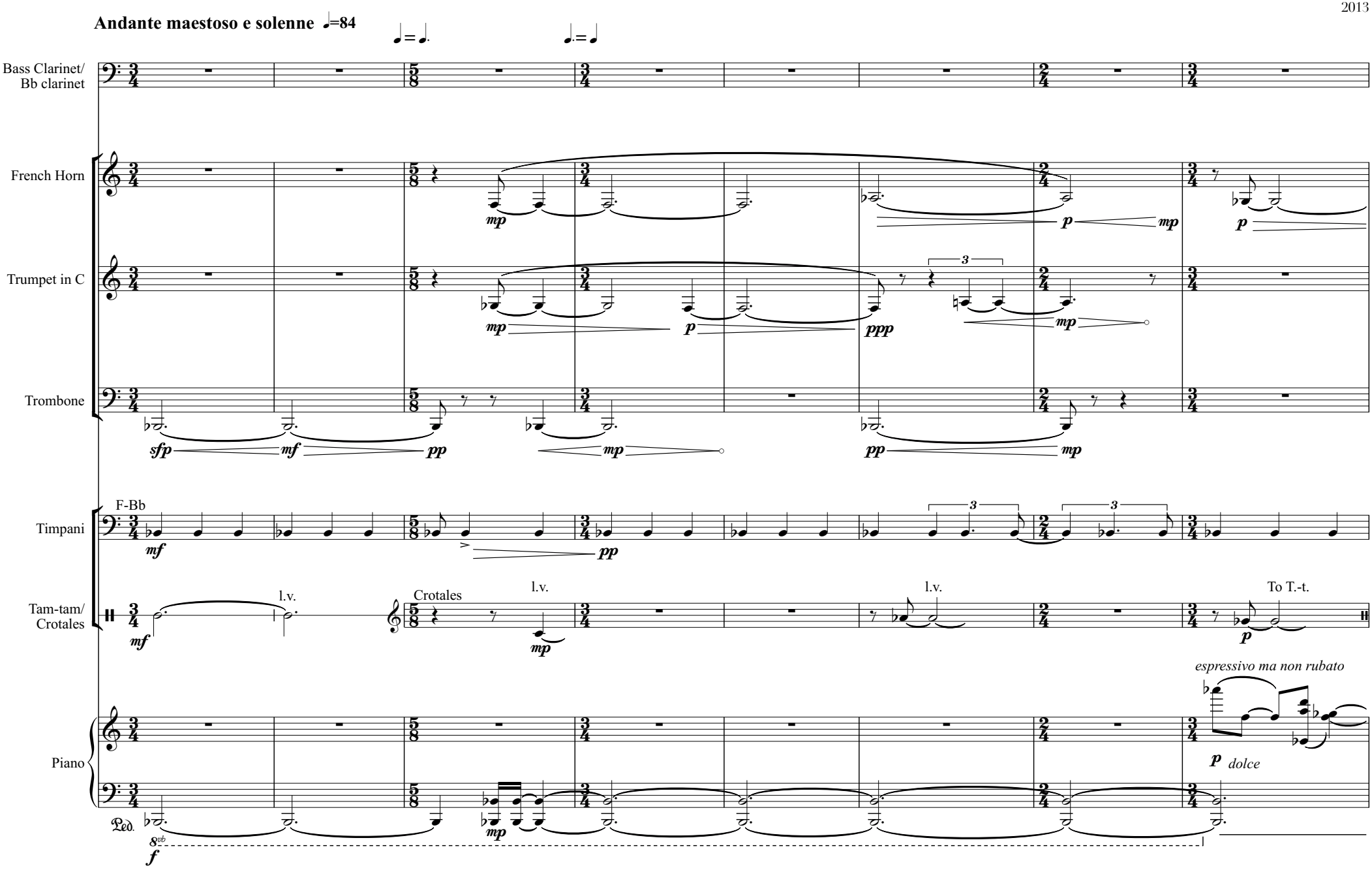
Piano

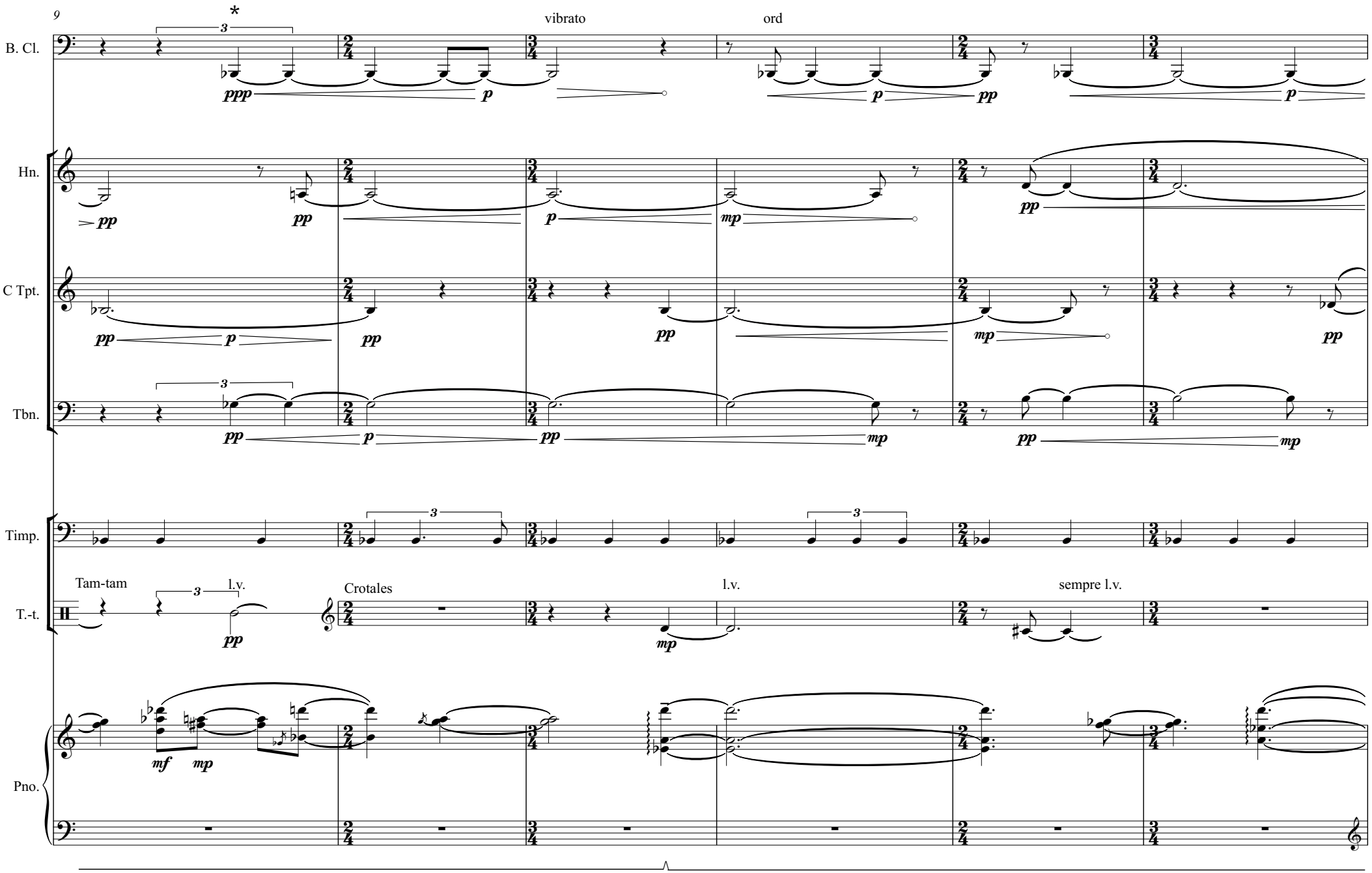
Duration: ca. 7:30 min.

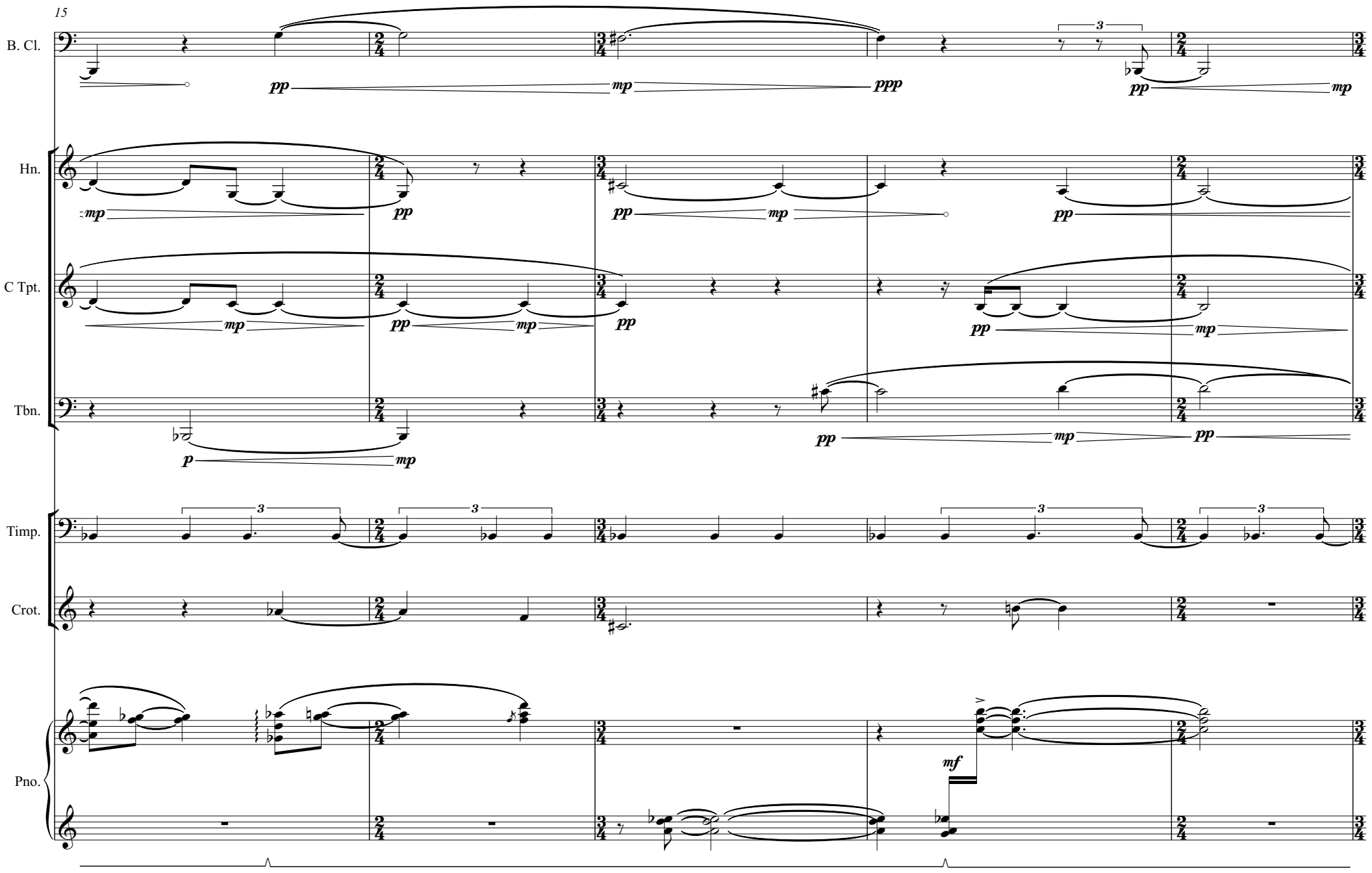
Score in C

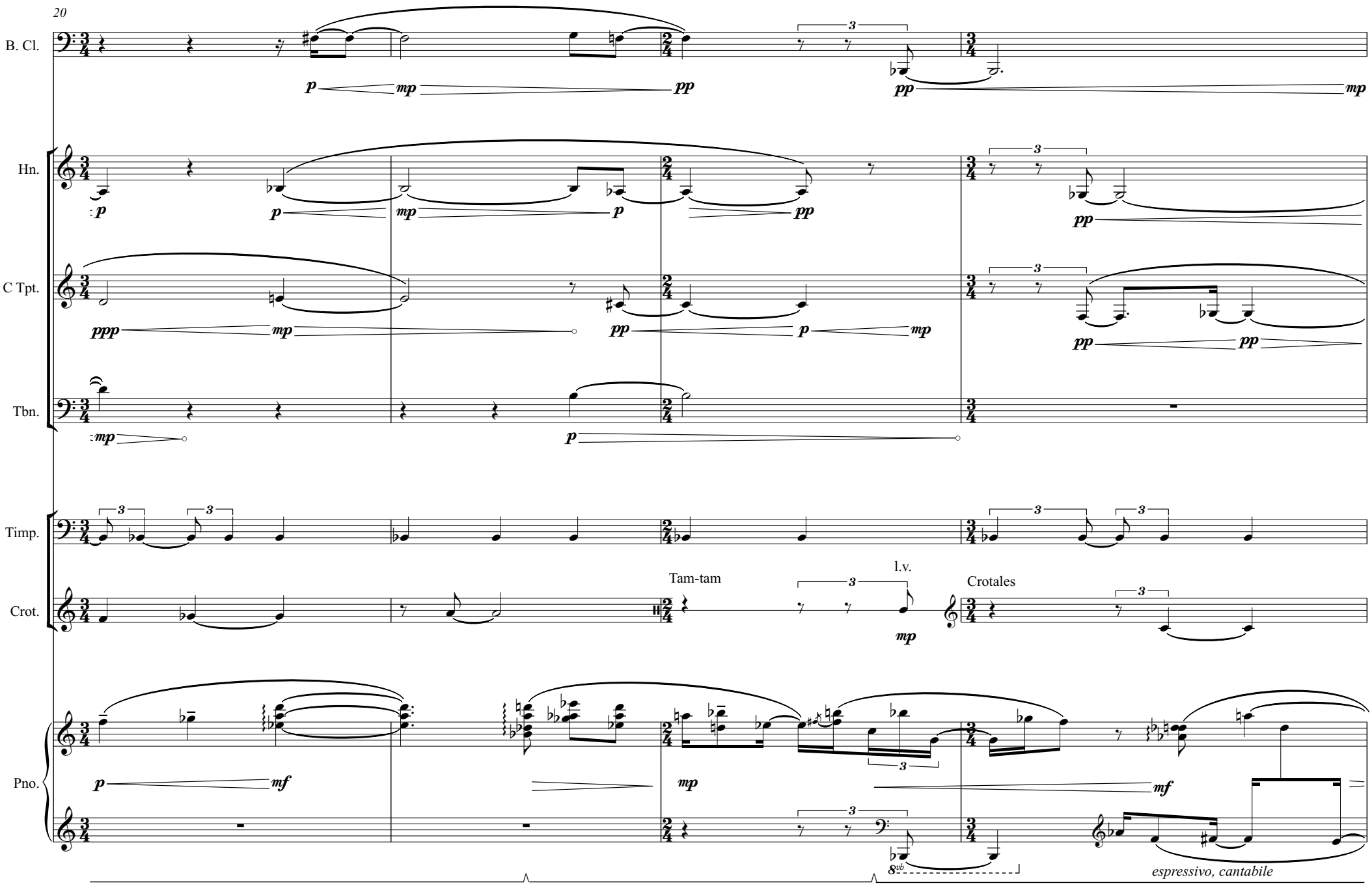
Perpetuo|Súbito

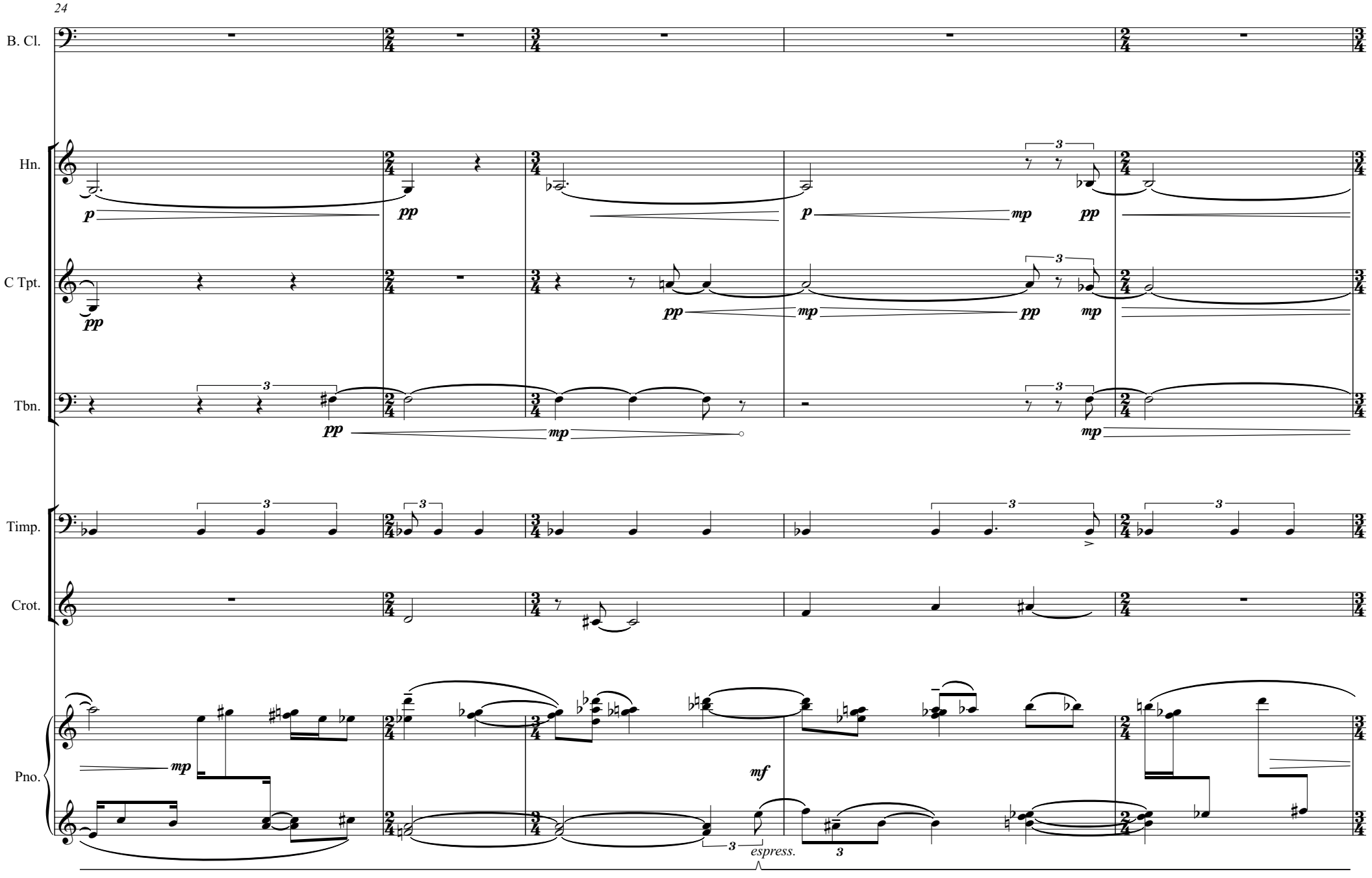
Manuel Torres Arias
2013

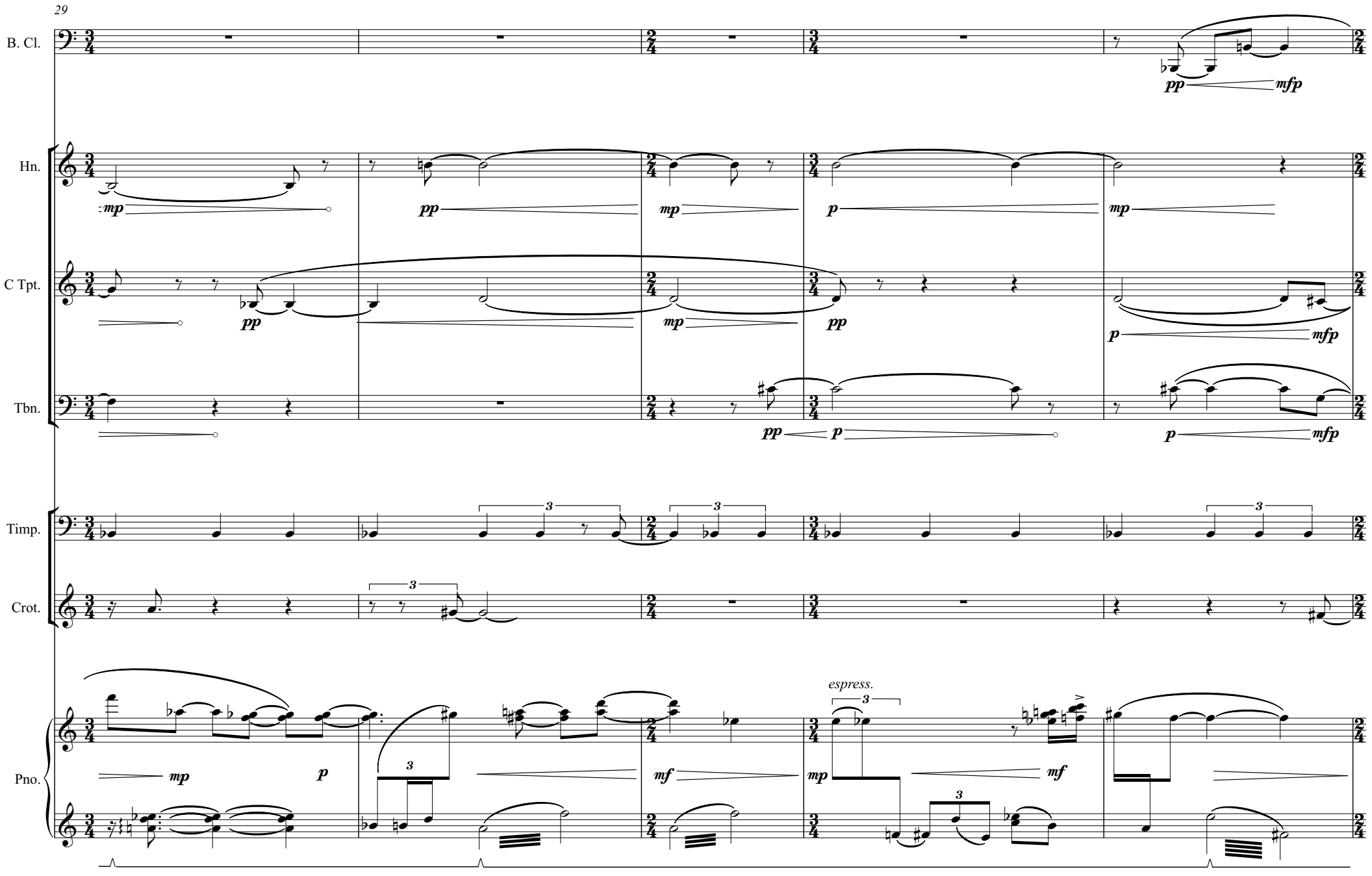


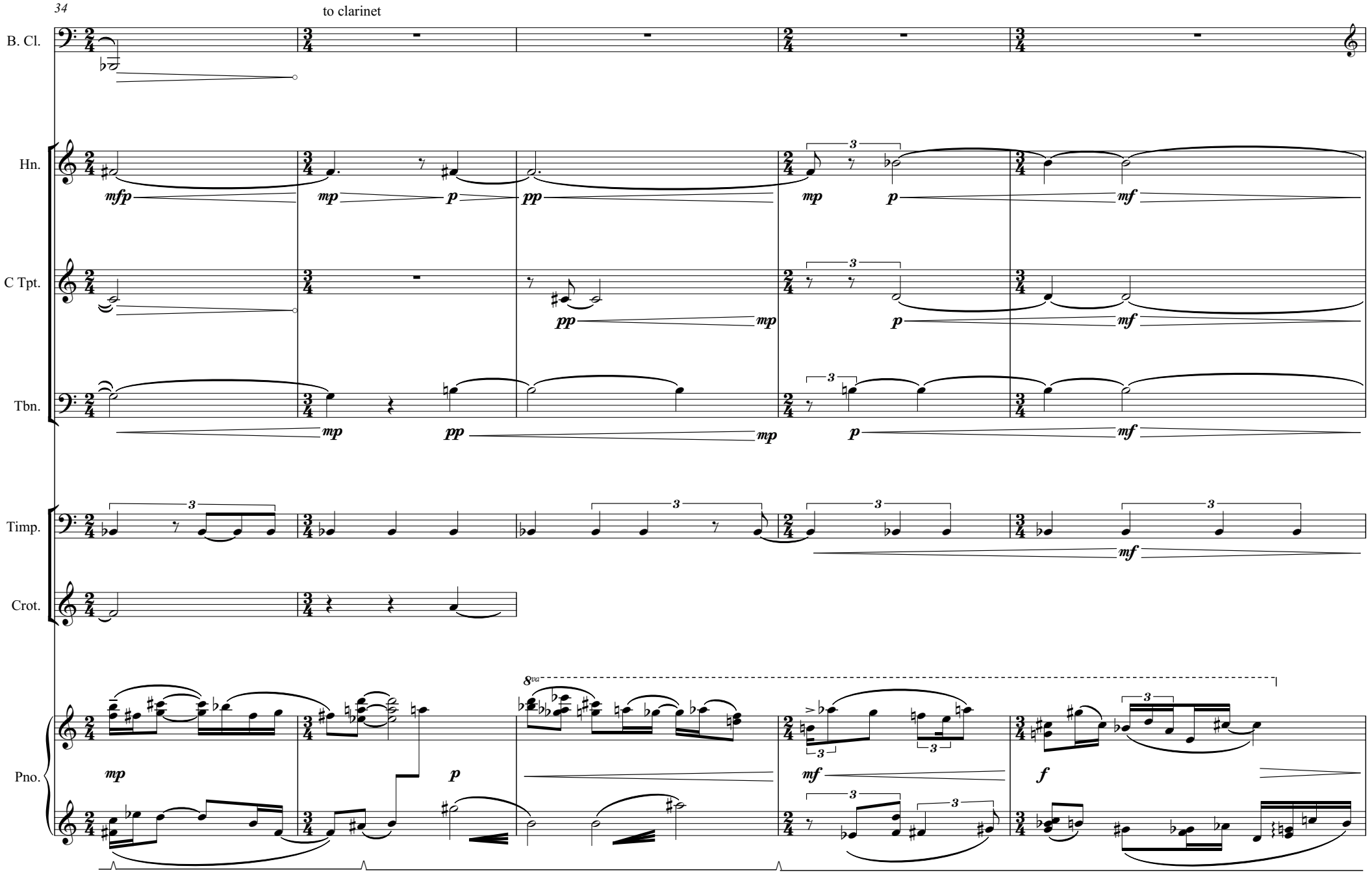

9
B. Cl.
vibrato
ord
Hn.
C Tpt.
Tbn.
Timp.
Tam-tam
l.v.
Crotales
l.v.
sempre l.v.
T.-t.
Pno.

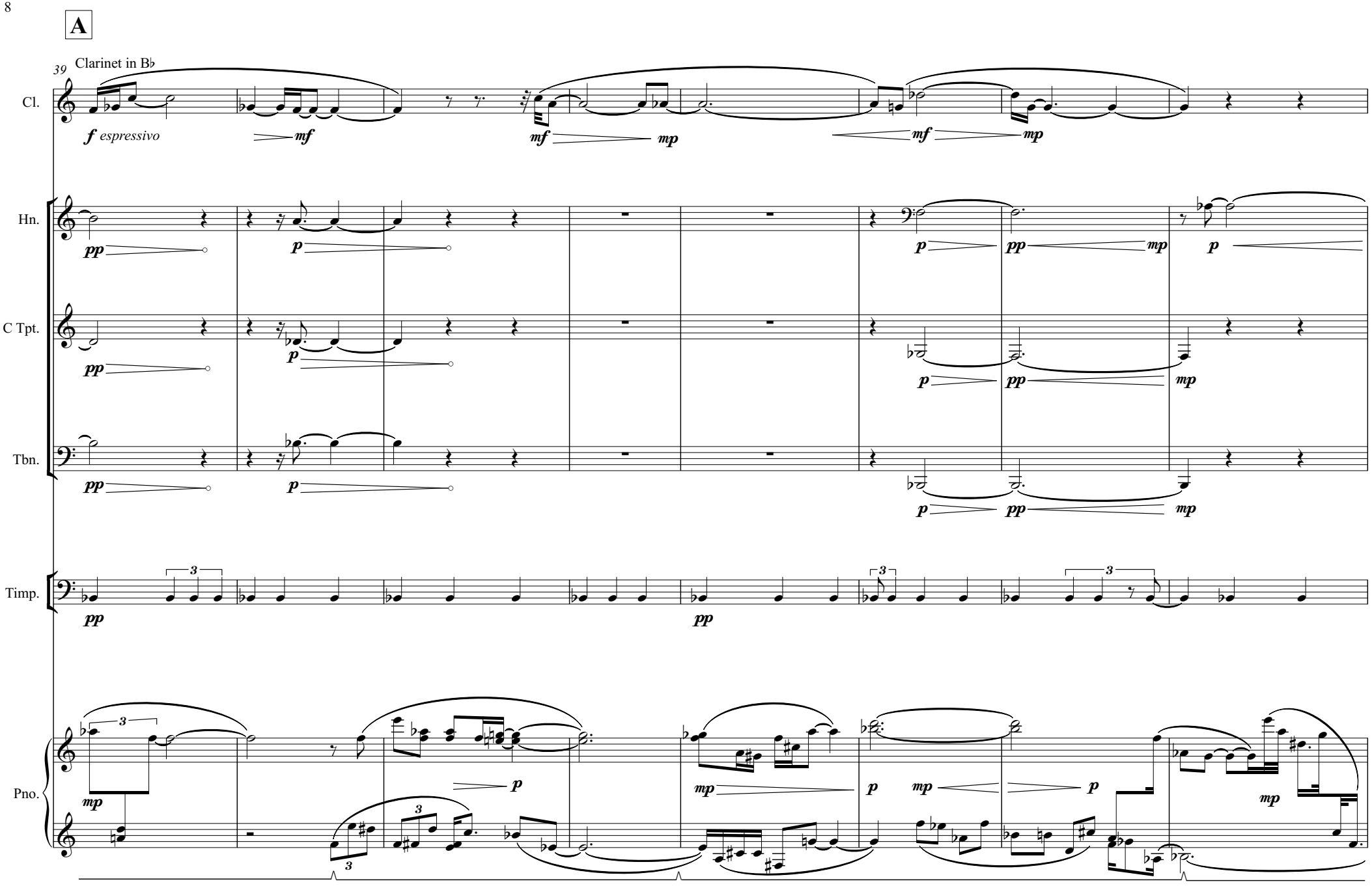

15
B. Cl.
Hn.
C Tpt.
Tbn.
Timp.
Crot.
Pno.
pp
mp
ppp
p
mf
3

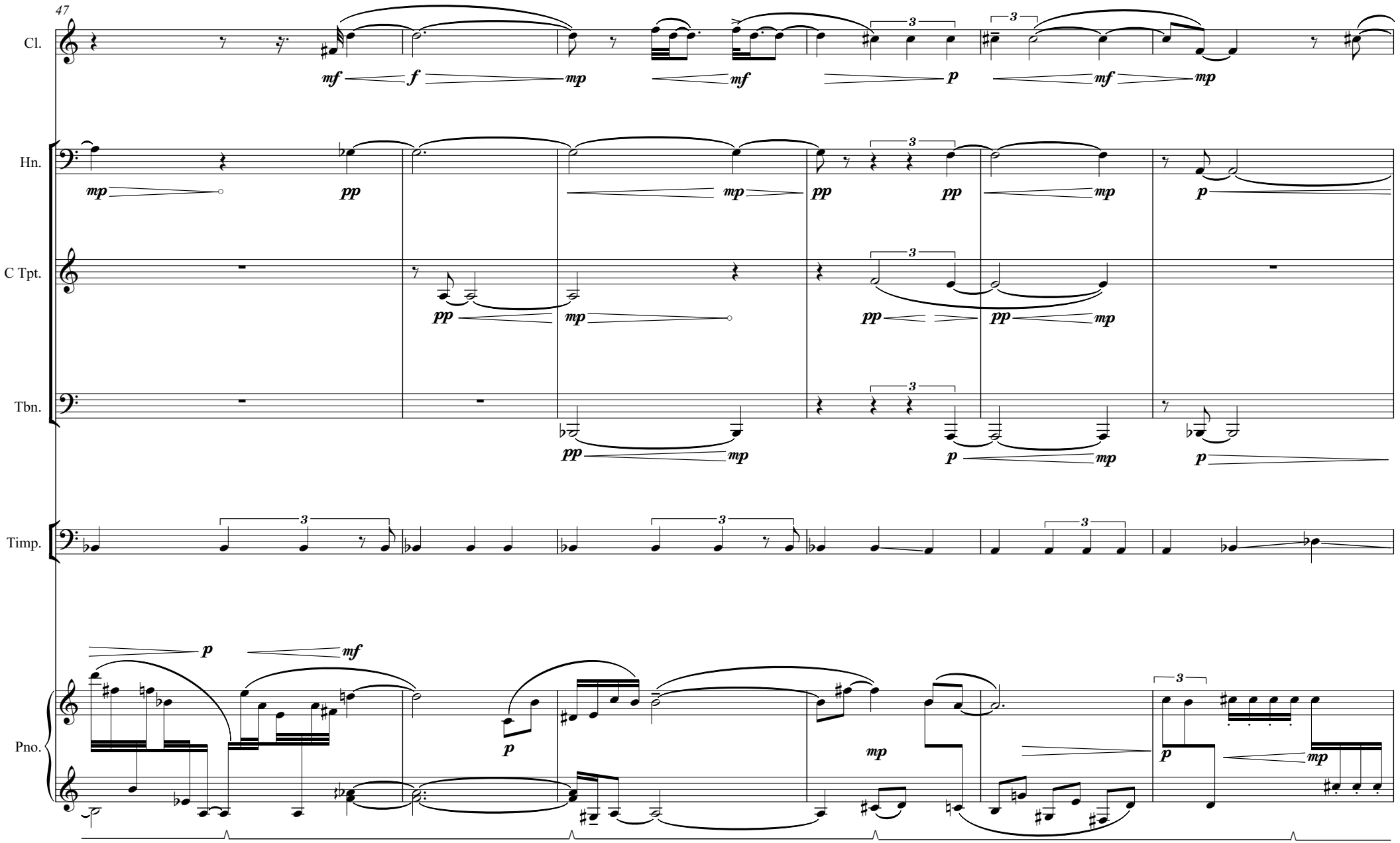

20
B. Cl.
Hn.
C Tpt.
Tbn.
Timp.
Crot.
Pno.
Tam-tam
l.v.
Crotales
8vb
espressivo, cantabile

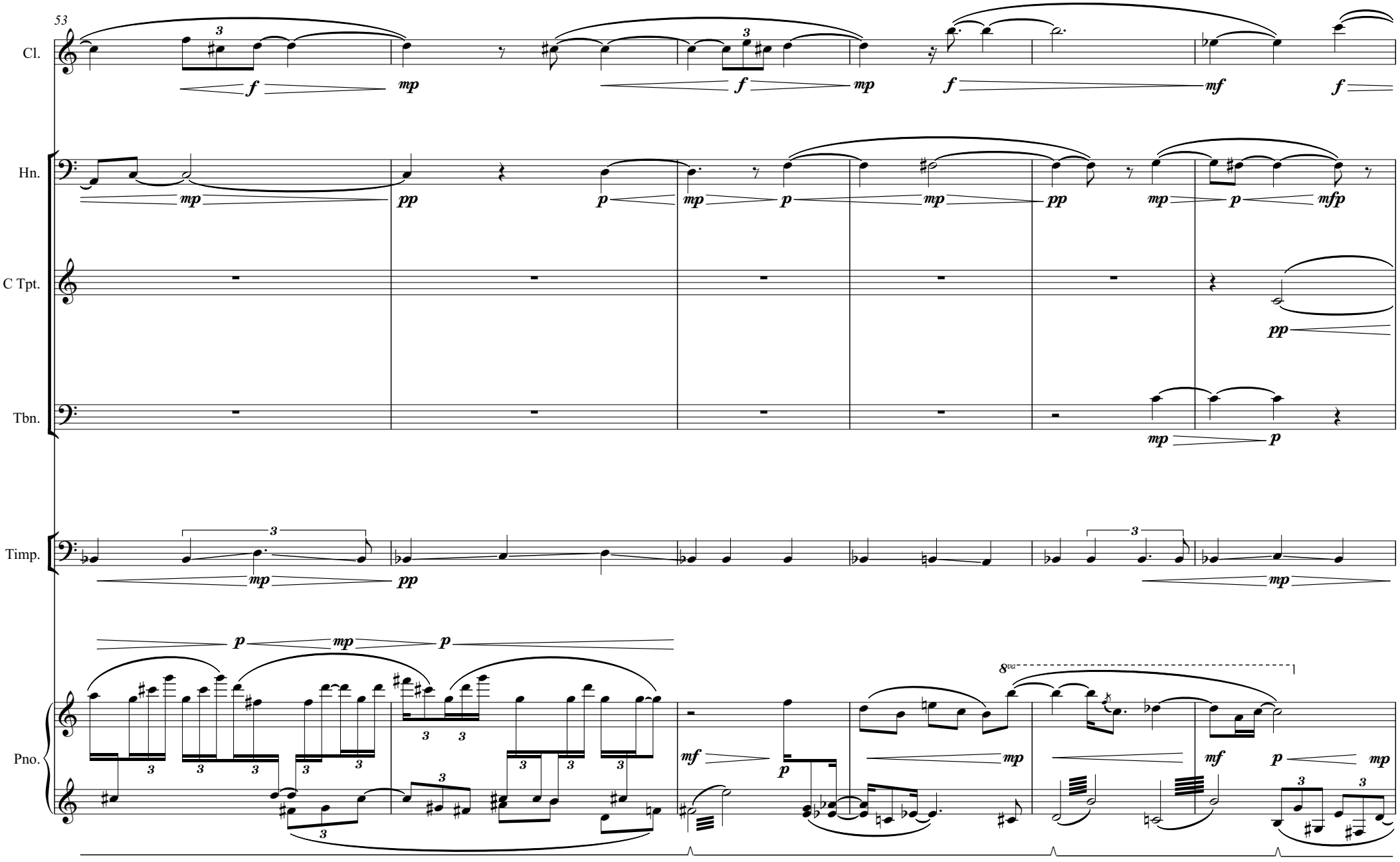

24
B. Cl.
Hn.
C Tpt.
Tbn.
Timp.
Crot.
Pno.
espress.

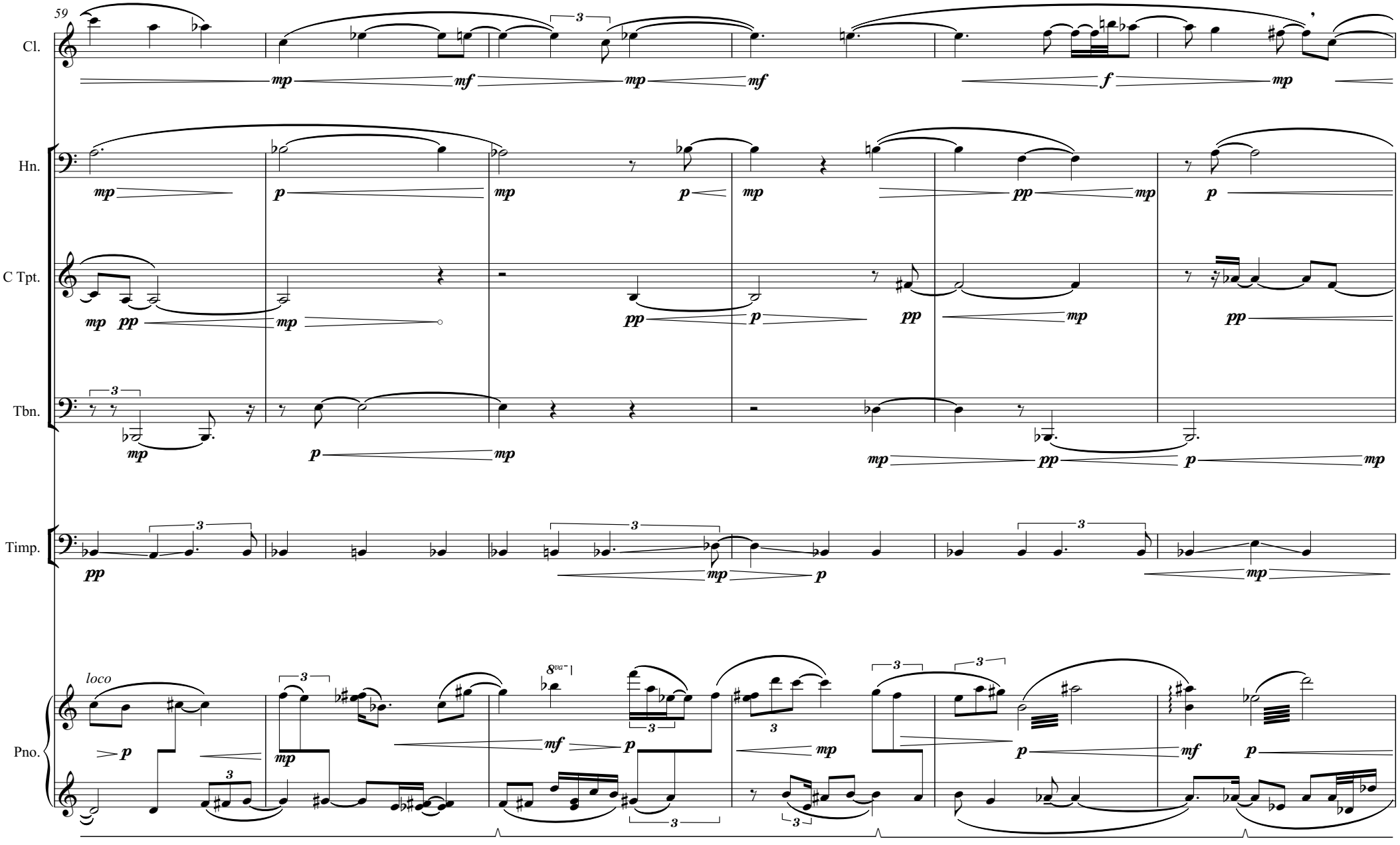

29
B. Cl.
Hn.
C Tpt.
Tbn.
Timp.
Crot.
Pno.
espress.

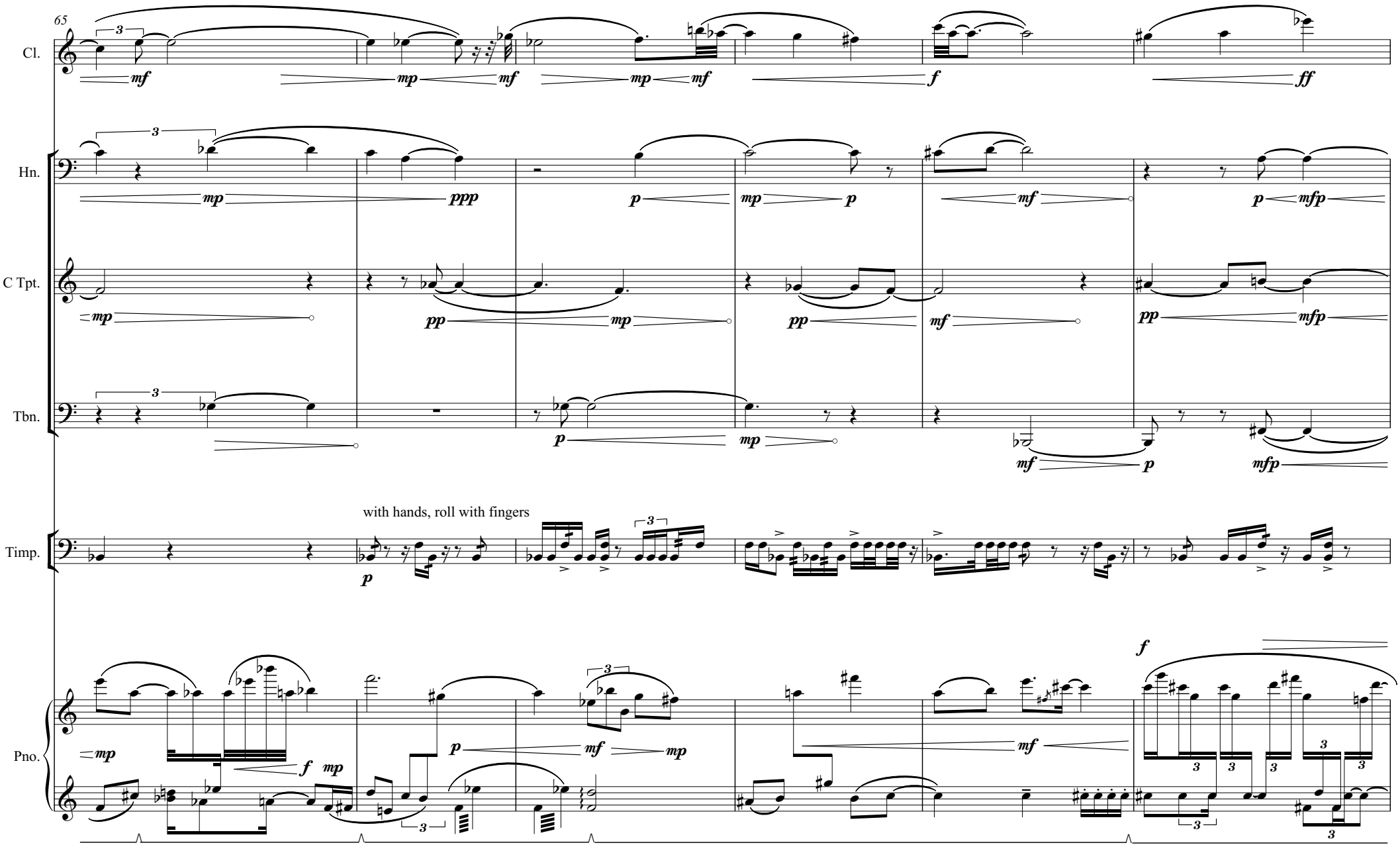

34
to clarinet
B. Cl.
Hn.
C Tpt.
Tbn.
Timp.
Crot.
Pno.
8va

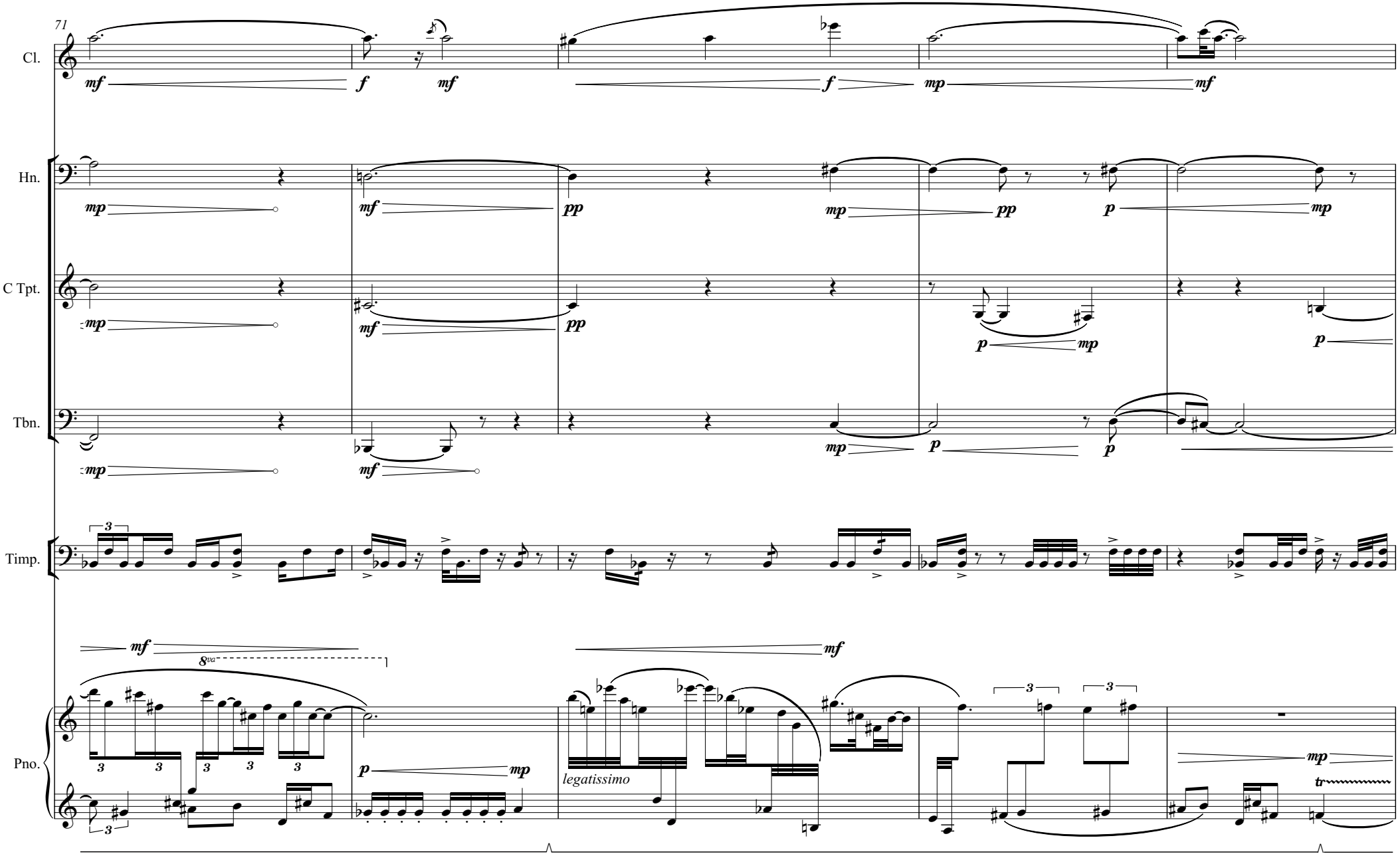

A
39
Clarinet in B♭
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
f espressivo
mf
mp
pp
p

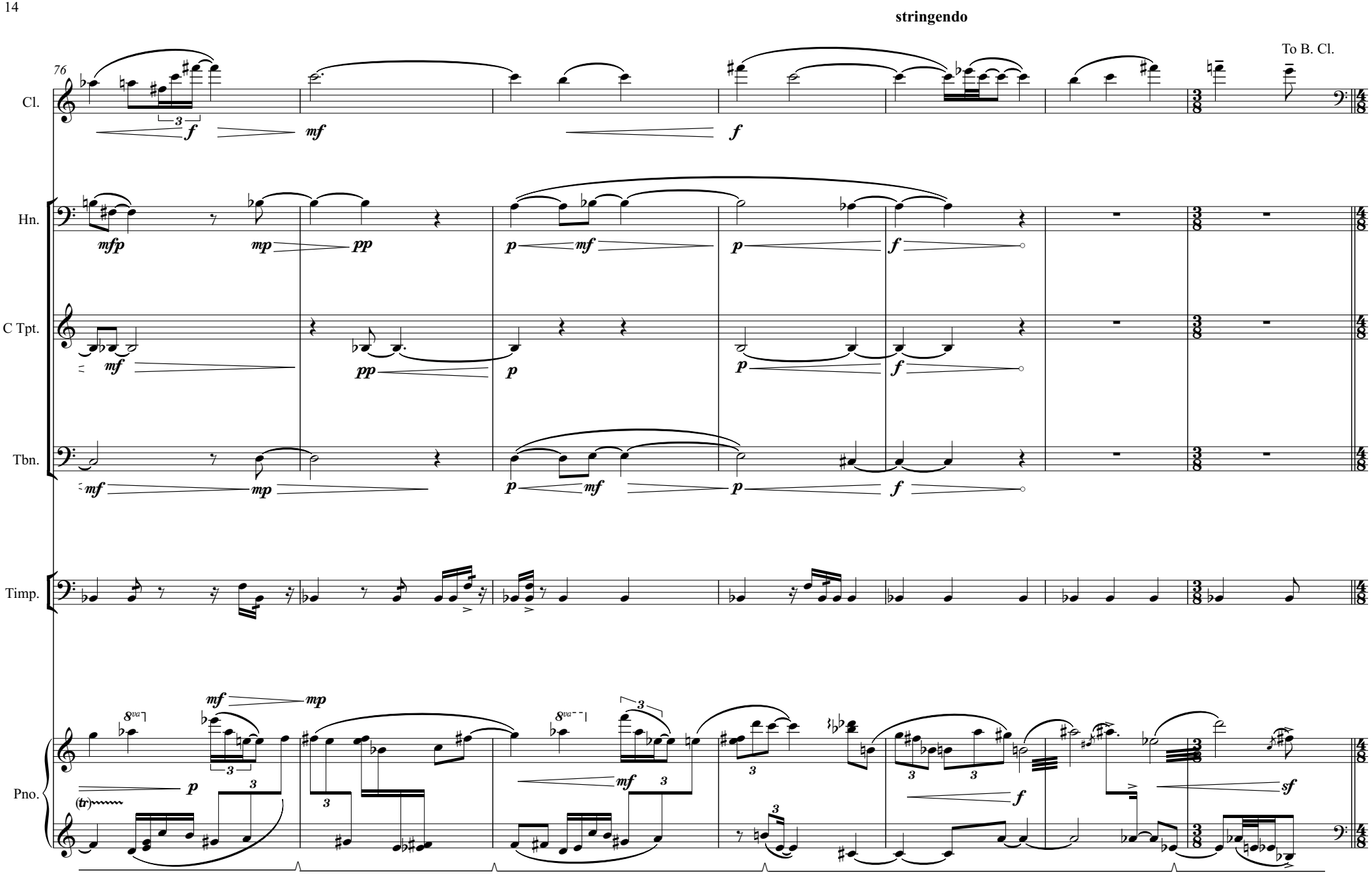

47
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.


53
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
8va


59
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
loco
8va

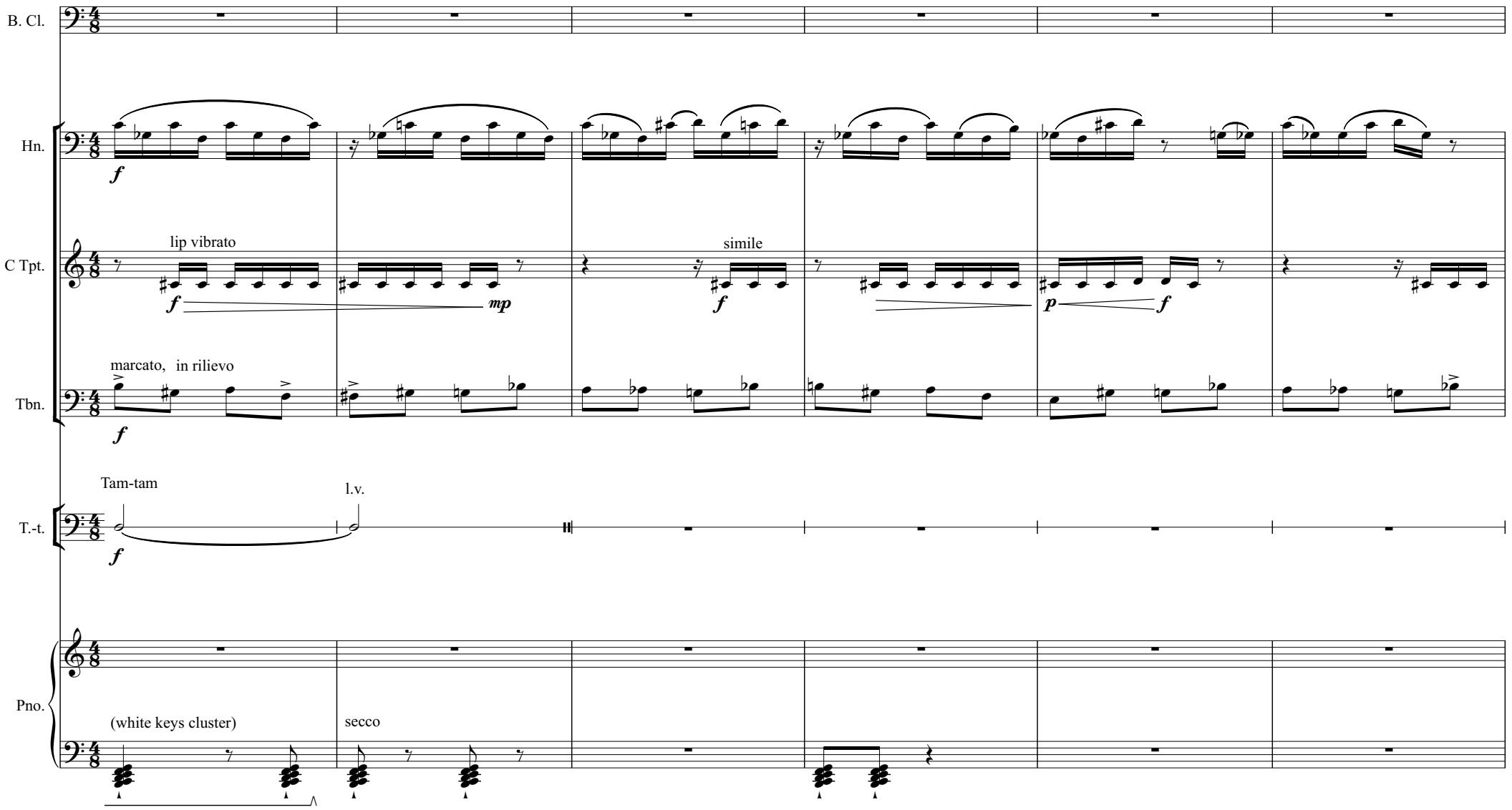

65
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
with hands, roll with fingers

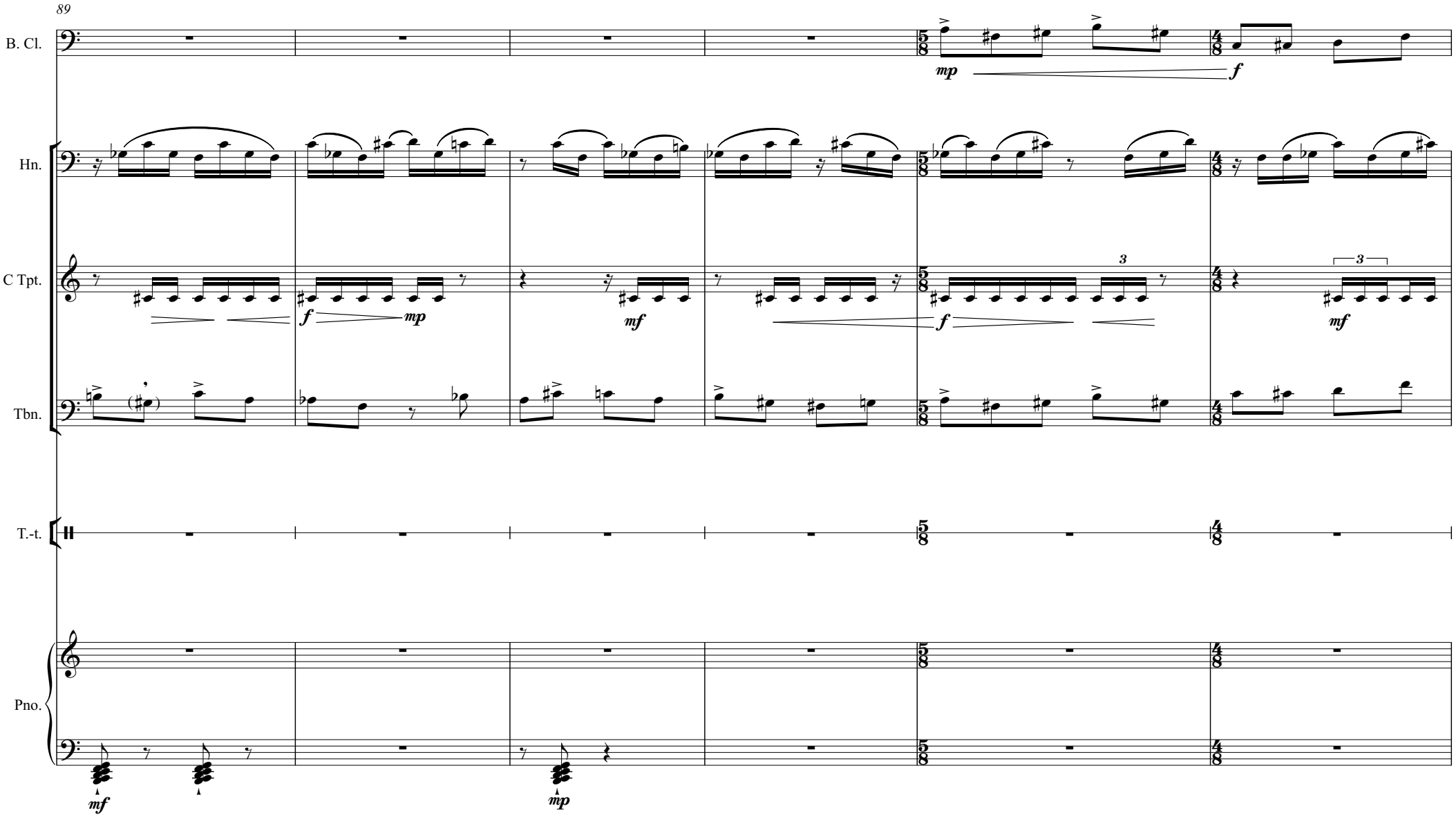

71
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
mf
f
mp
pp
p
8va
legatissimo
tr

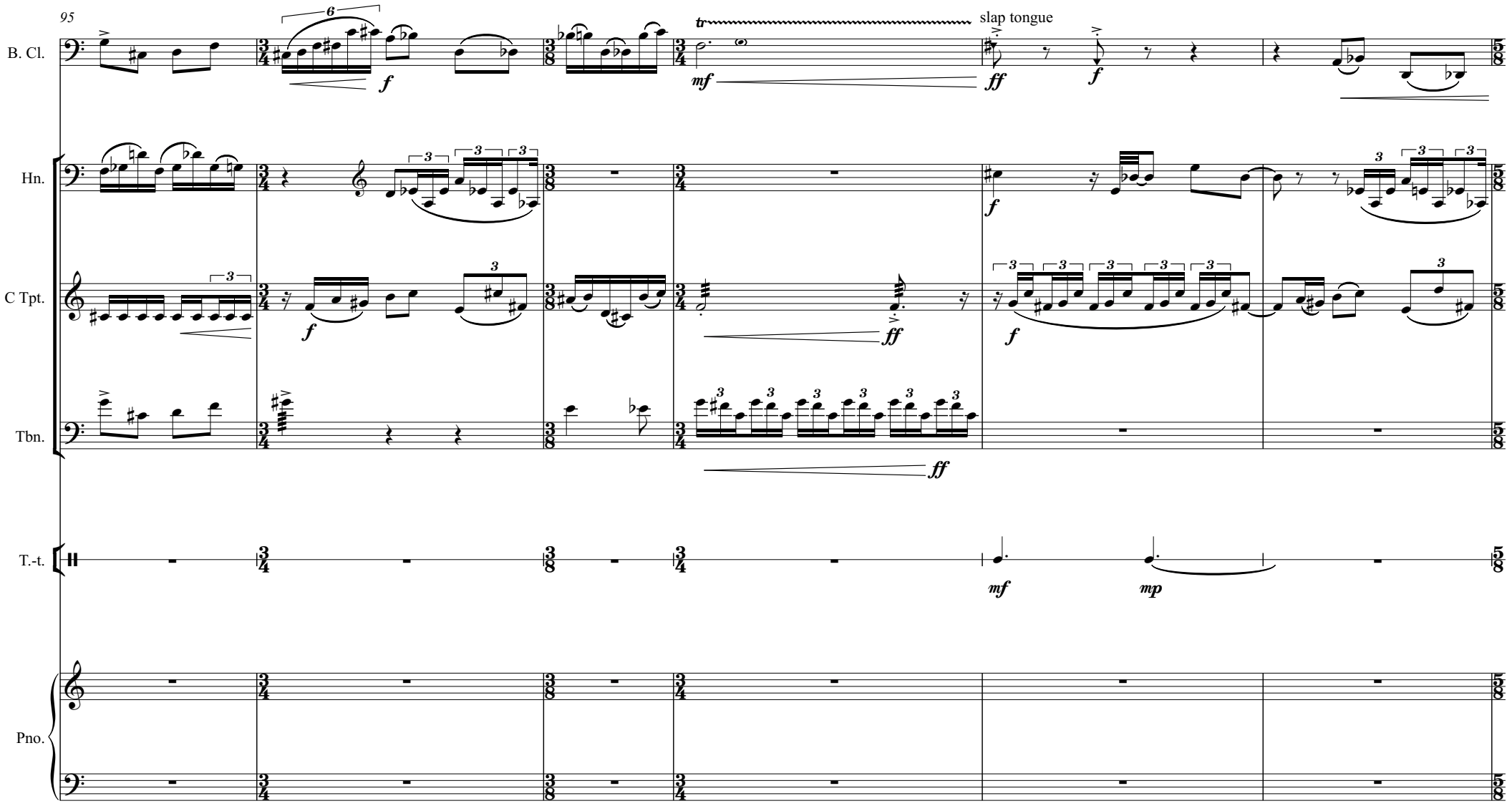

stringendo
To B. Cl.
76
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
(tr)

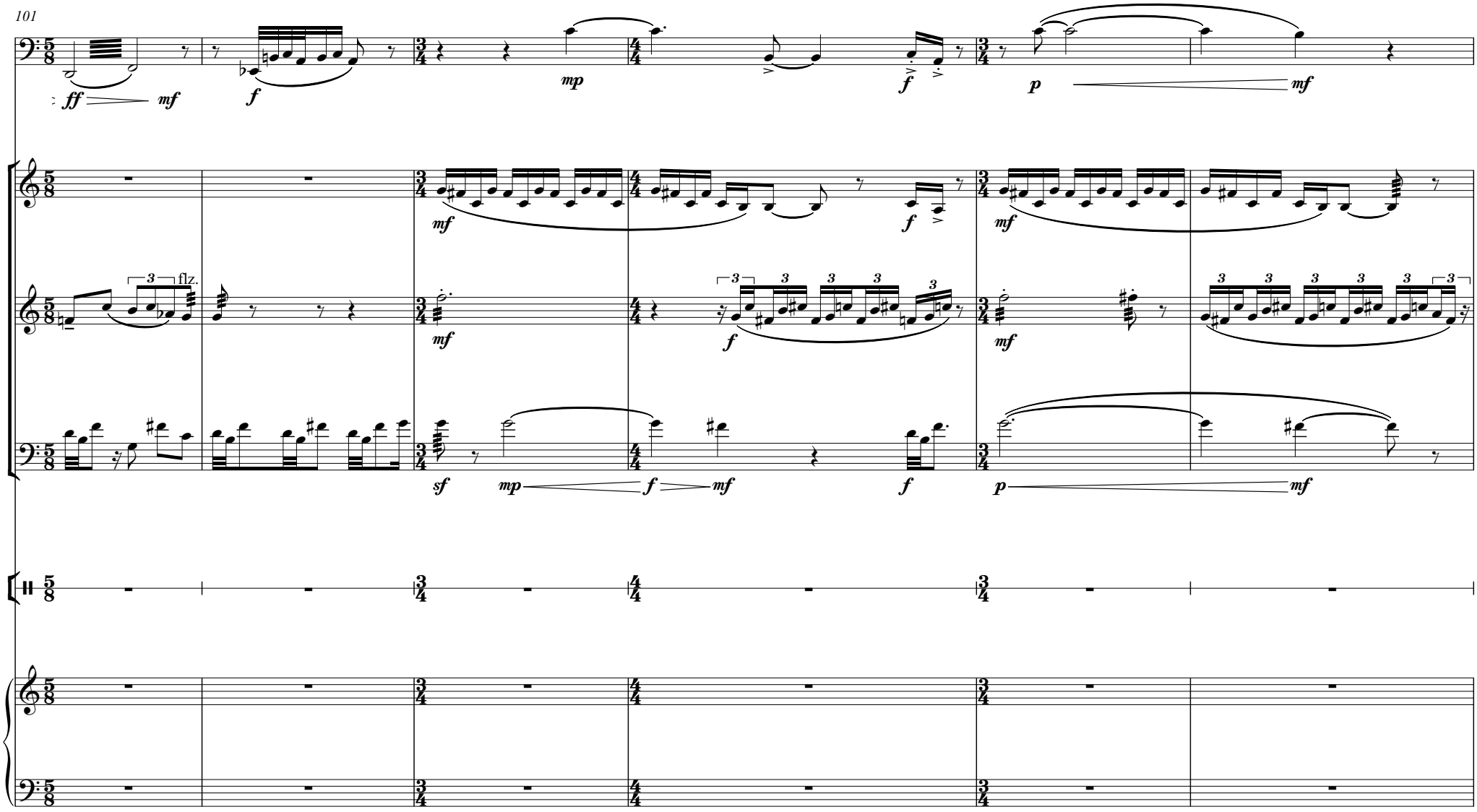
B **Energico** ♩=90

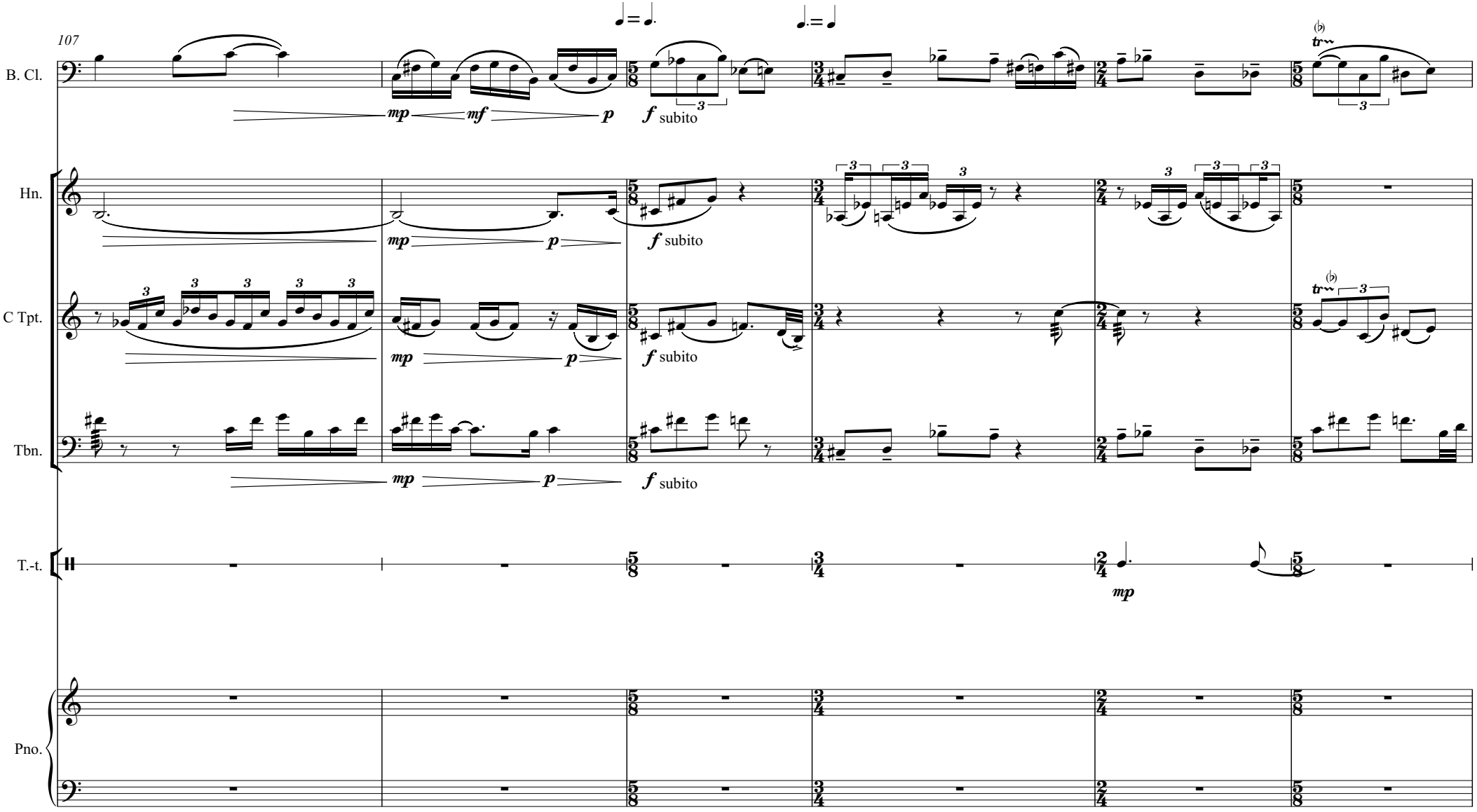
83

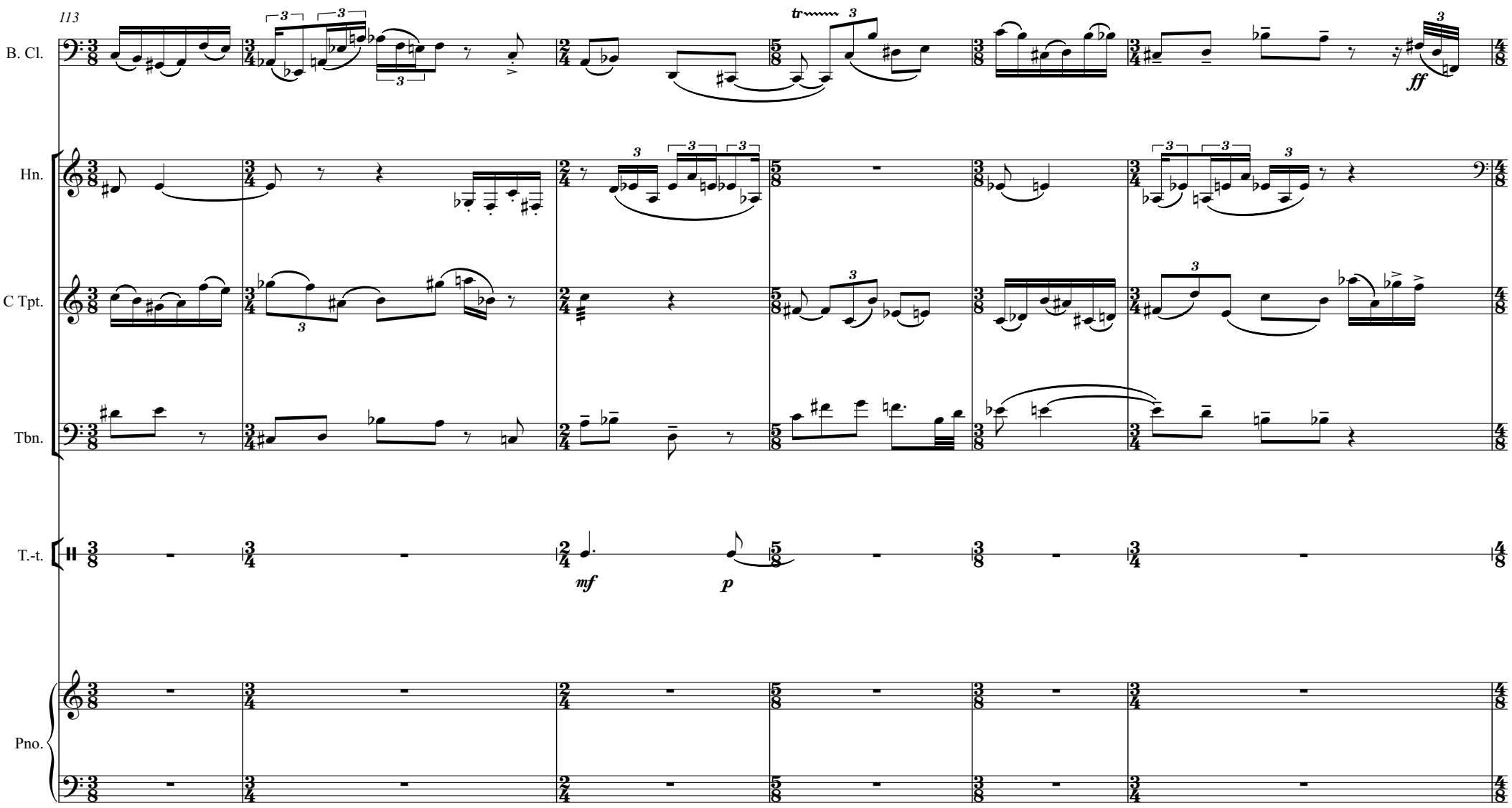


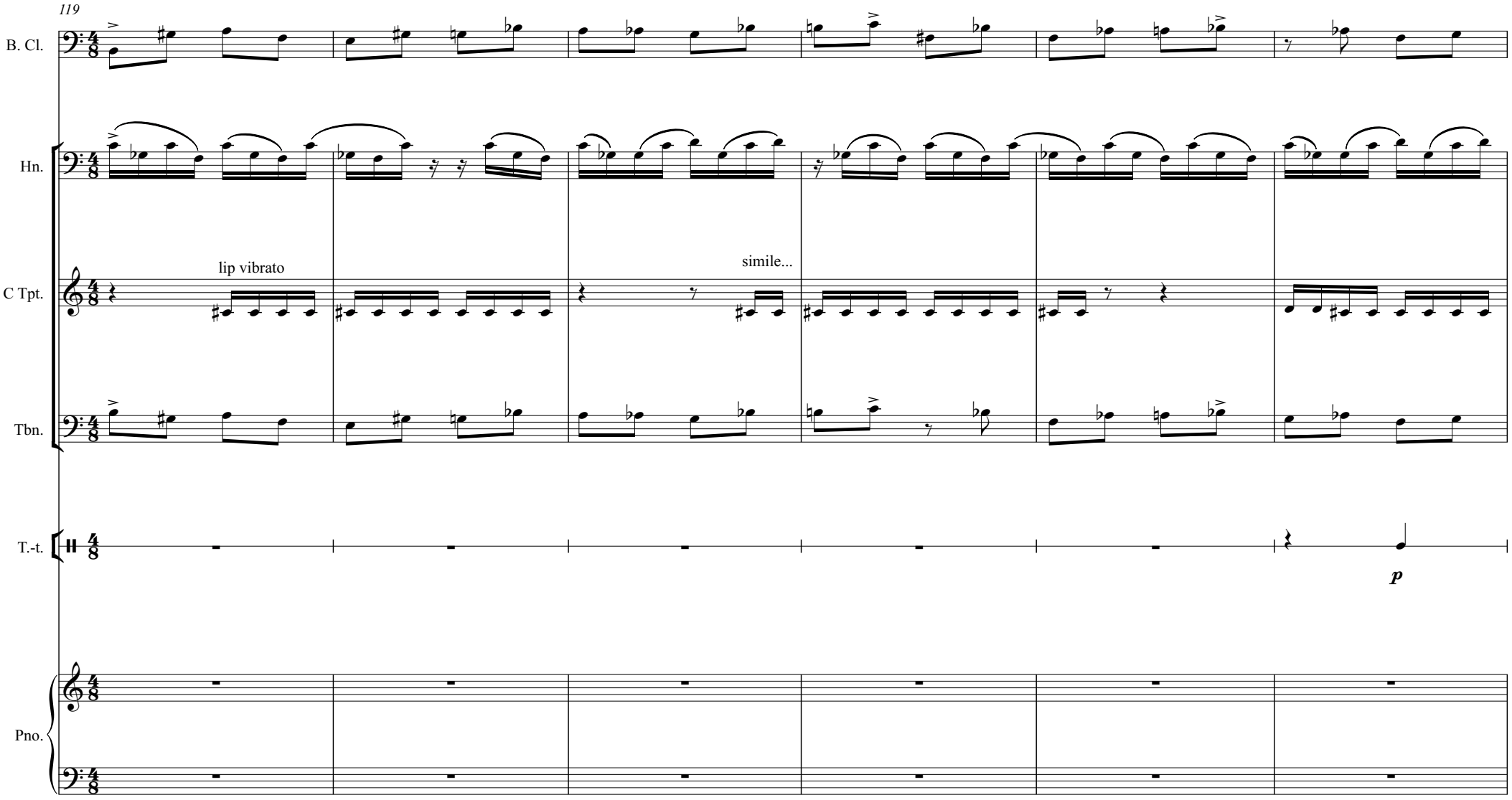

89
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.
mp
f
mf
3

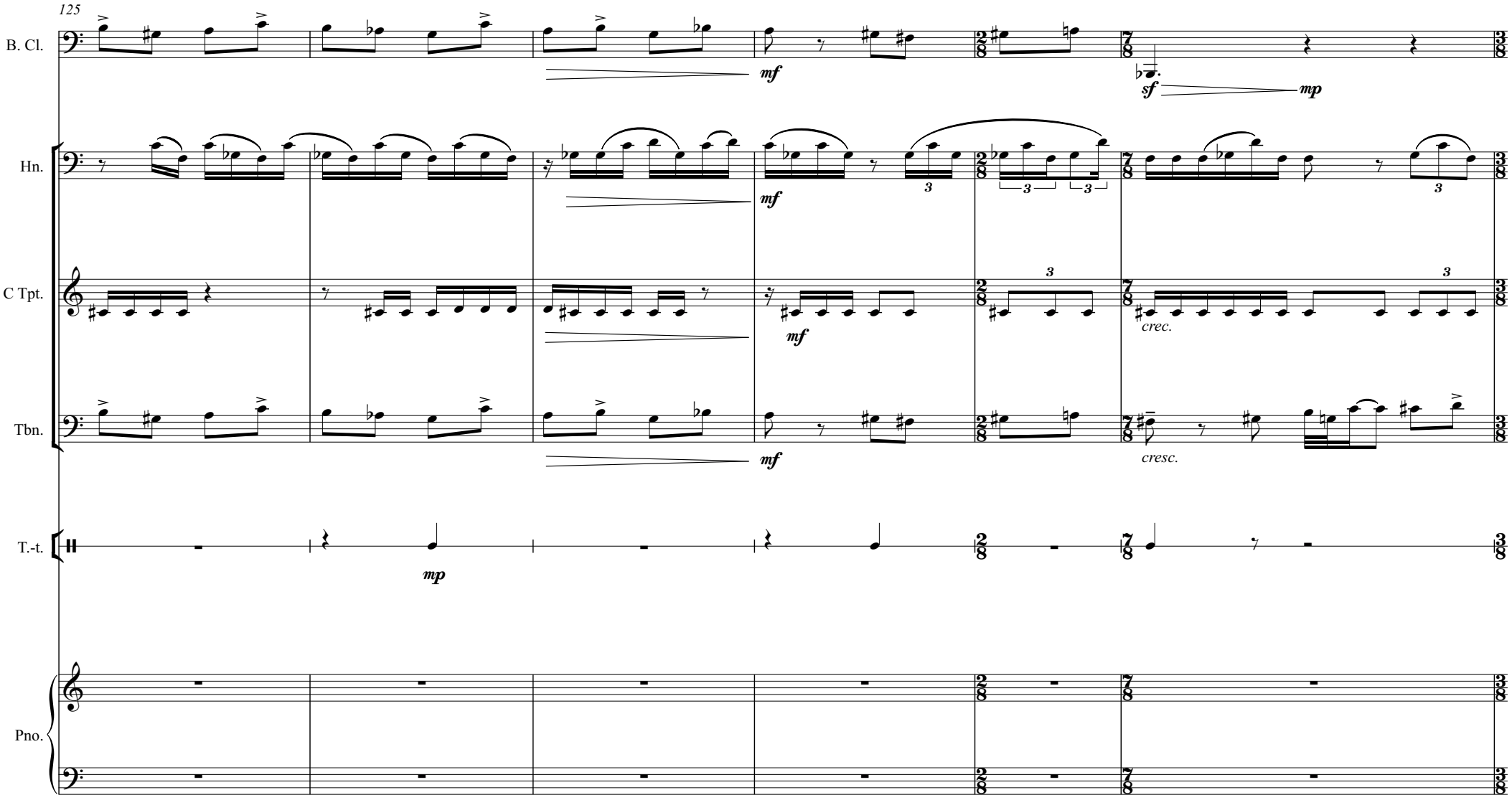

95
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.
slap tongue
f
mf
ff
mp

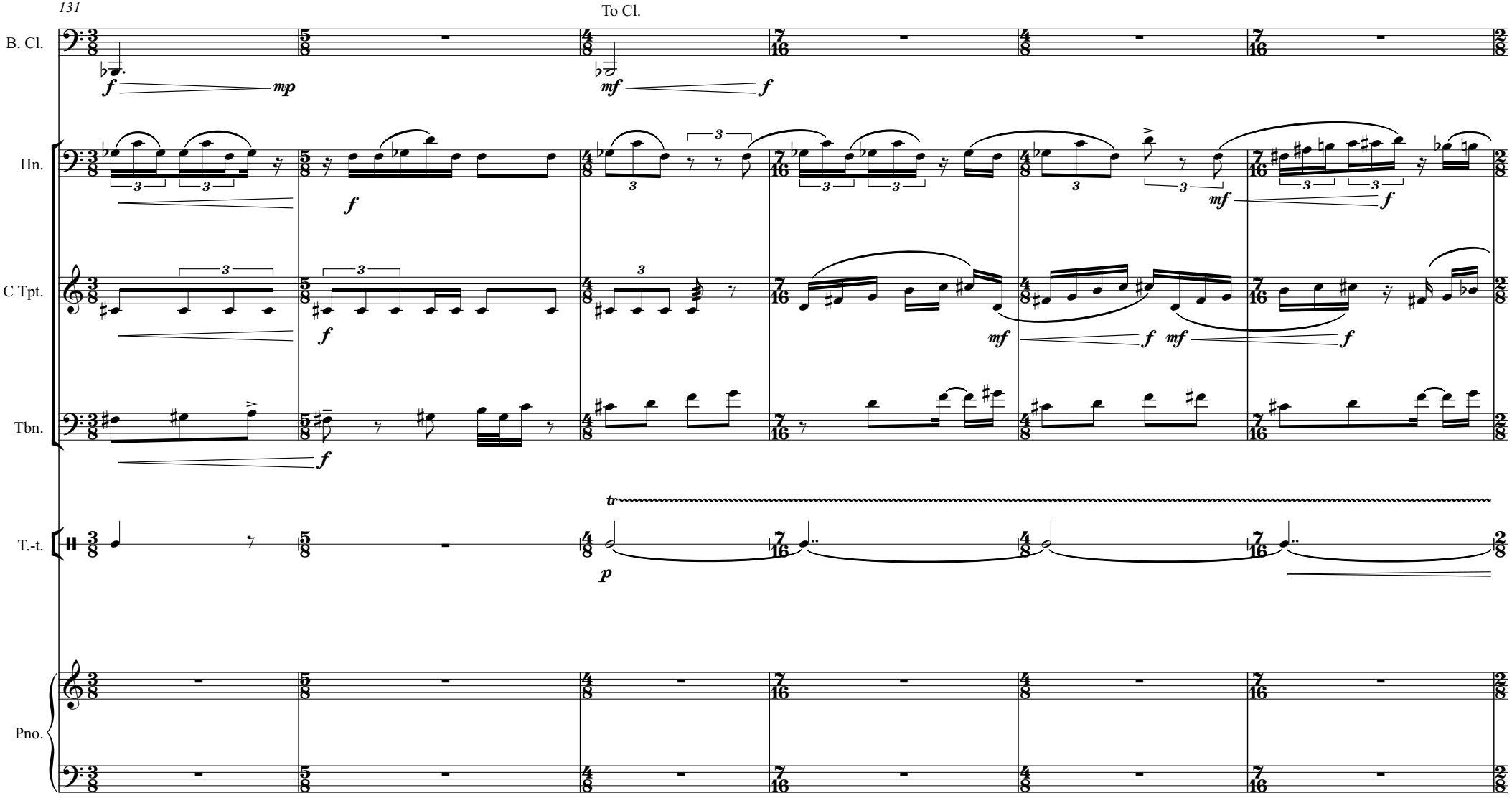

101
B. Cl.
Hn.
C Tpt.
flz.
Tbn.
T.-t.
Pno.

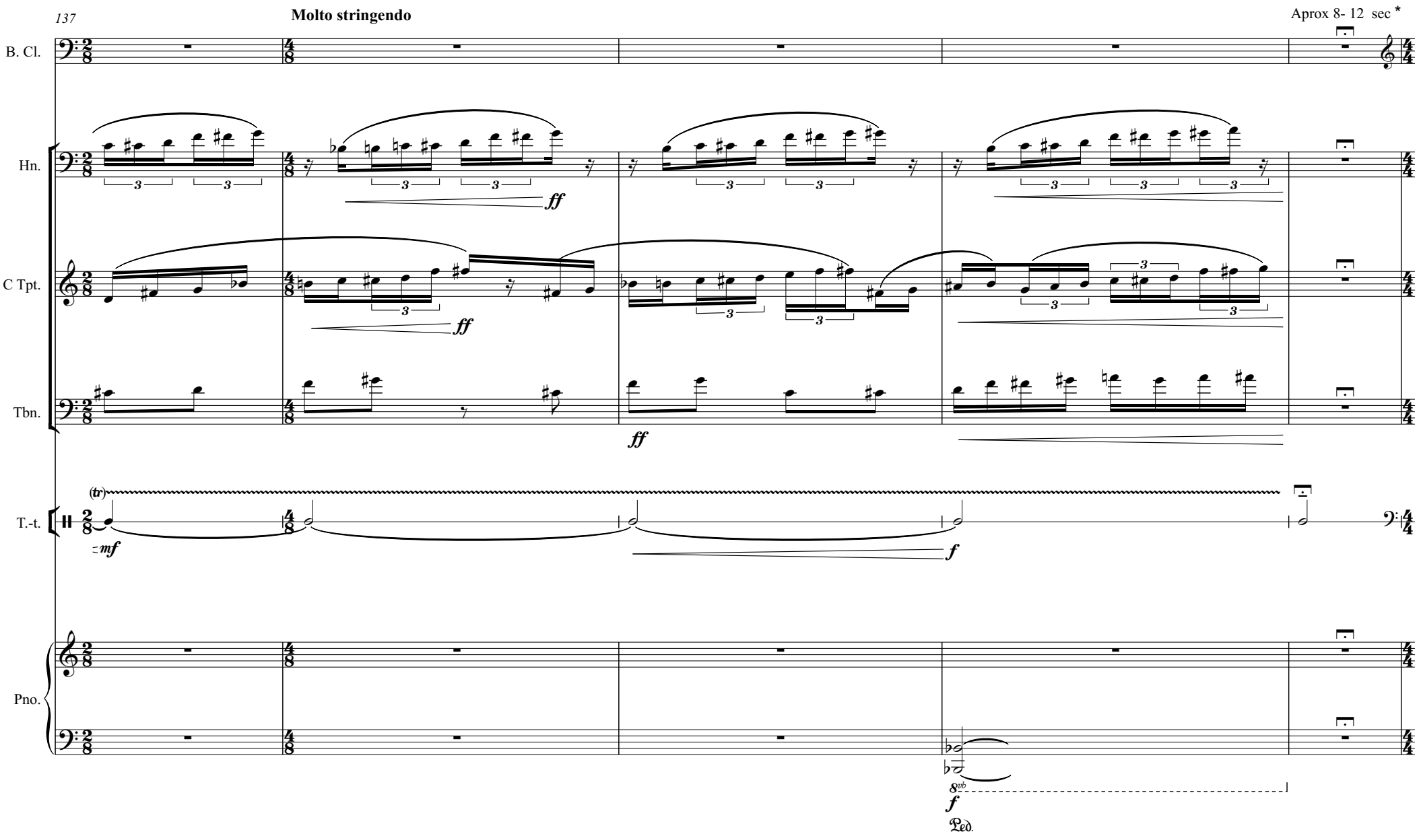

107
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.
mp
mf
p
f subito
mp


113
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.
ff
mf
p


119
B. Cl.
Hn.
C Tpt.
lip vibrato
simile...
Tbn.
T.-t.
p
Pno.


125
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.
mf
sf
mp
crec.
cresc.
3


131
To Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
T.-t.
Pno.



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

142

Clarinet in B♭

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)

Timp.

pp

pp

pp

pp

Crotales:

soft stick l.v.

dolce, molto espress.

8va

loco

8va

loco

Pno.

pp

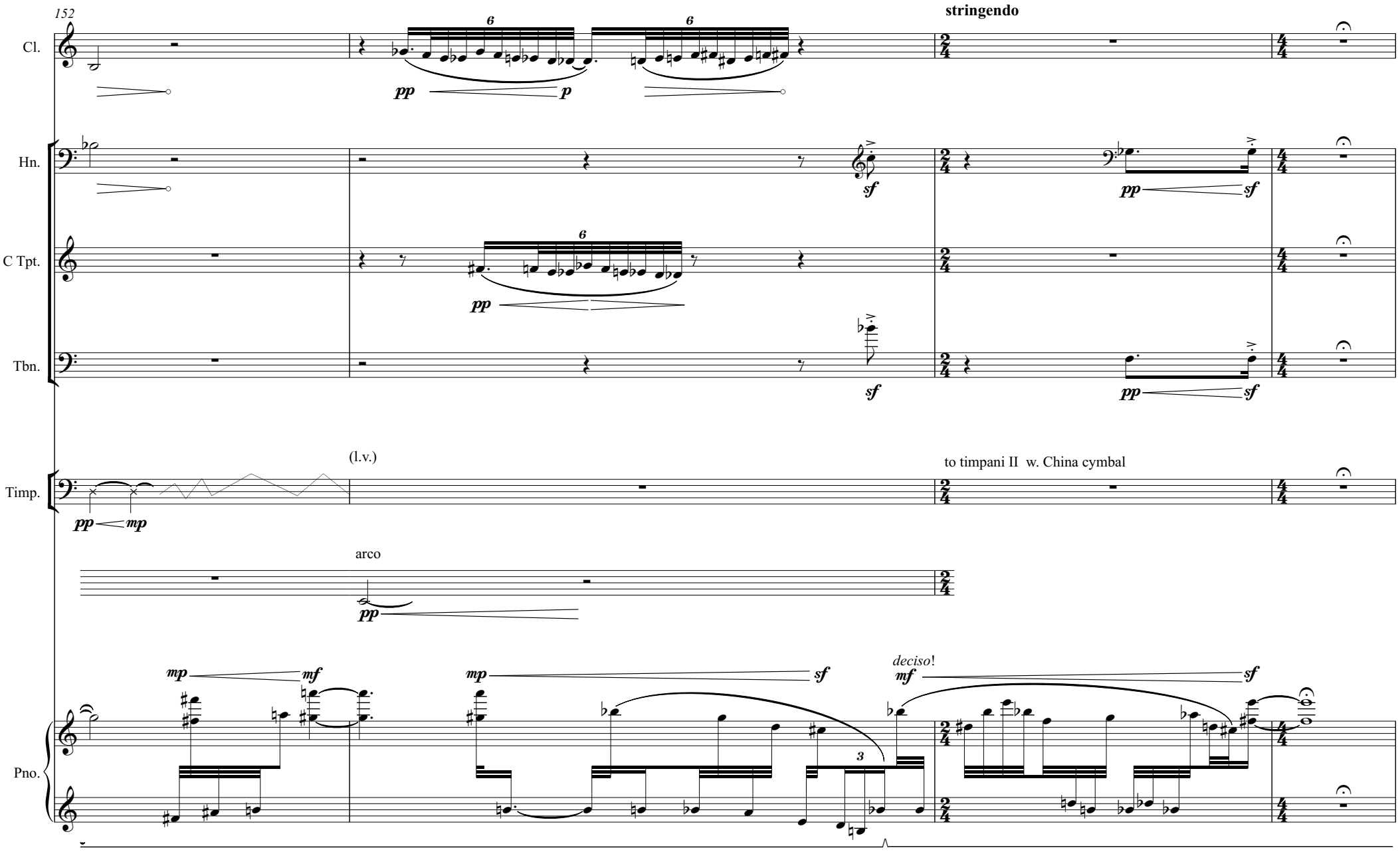
p

mp > pp

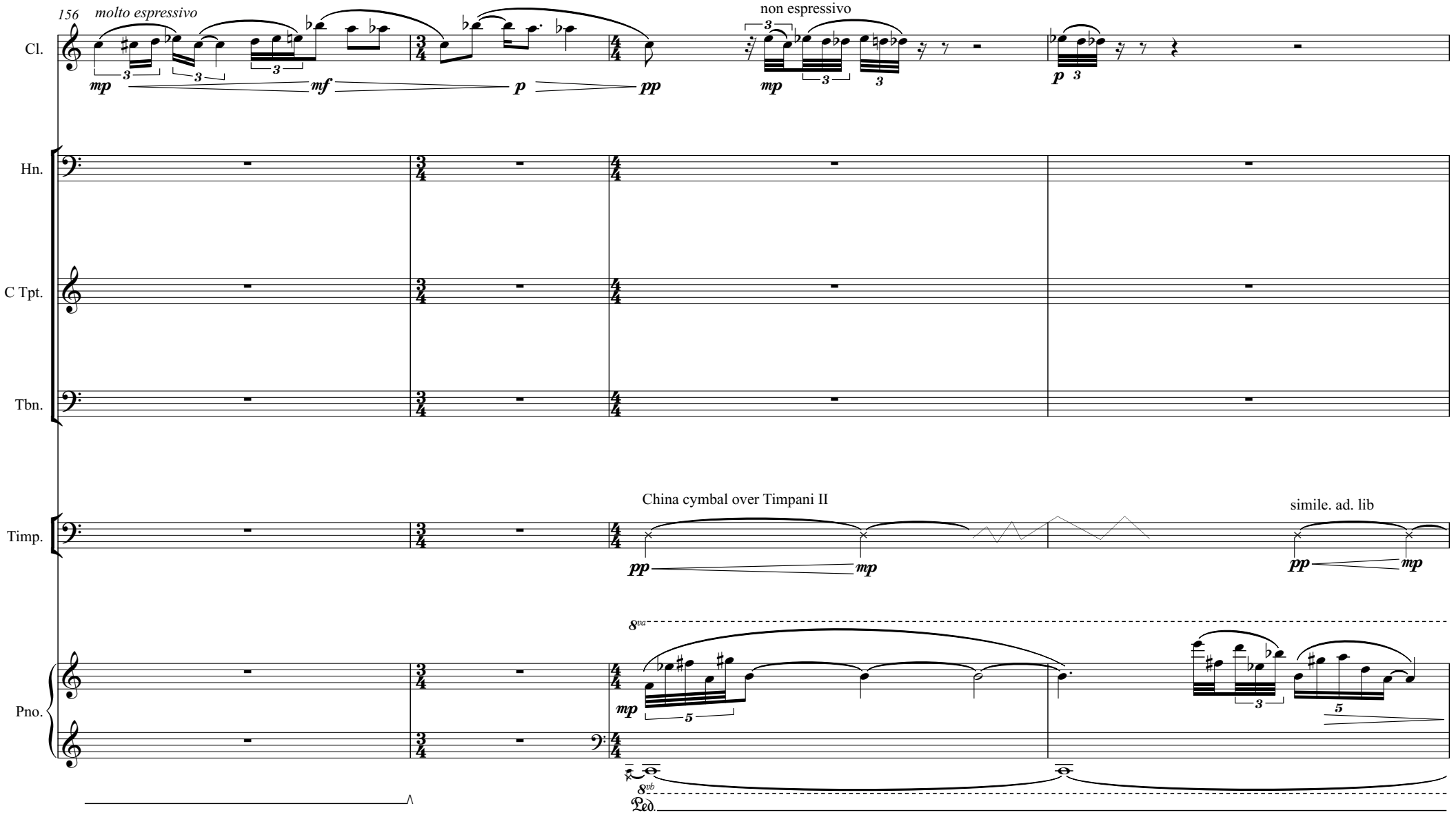
p

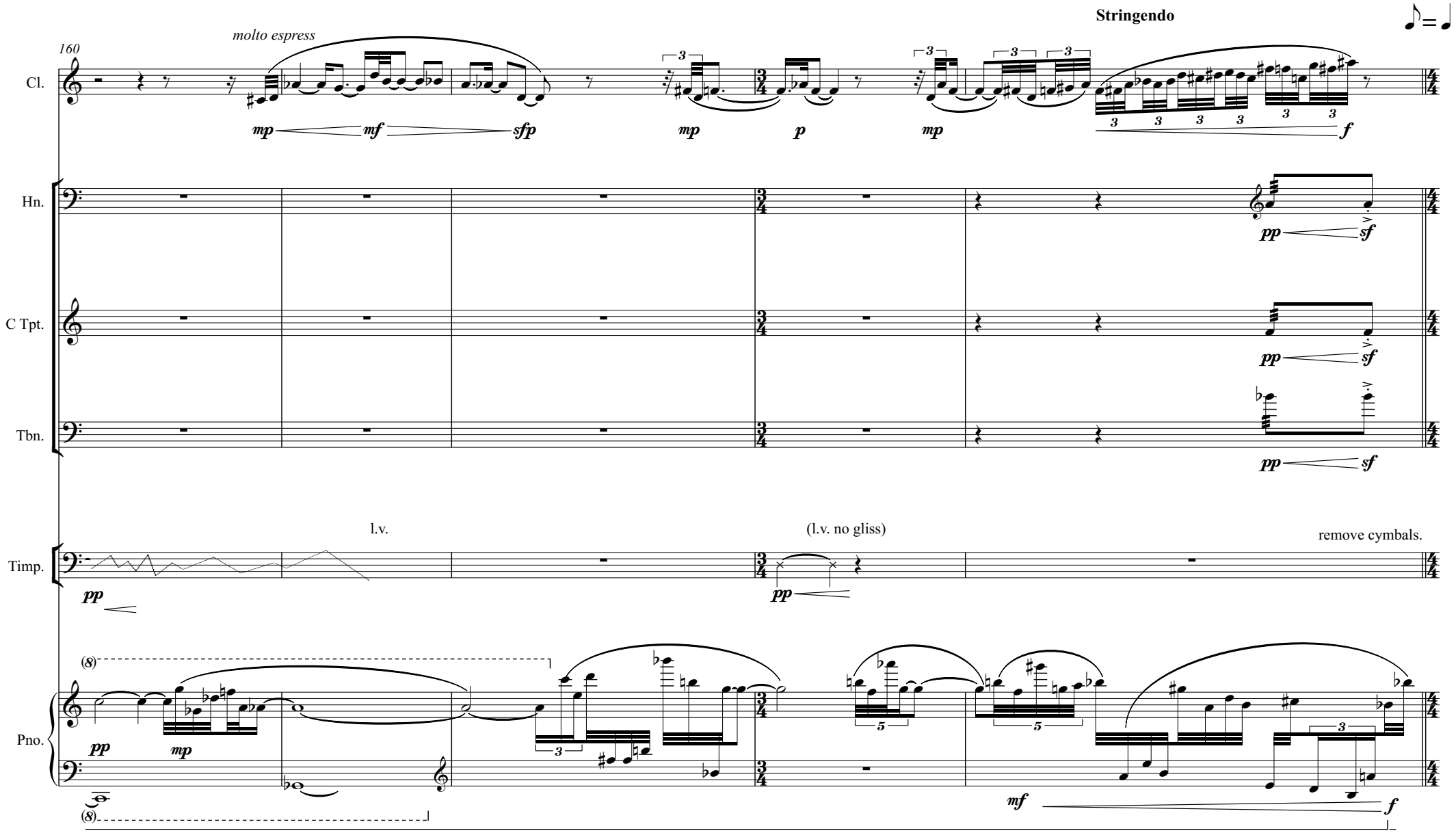
8vb

Ped.


152
stringendo
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
(l.v.)
to timpani II w. China cymbal
arco
deciso!

D **A Tempo**


156
molto espressivo
non espressivo
Cl.
Hn.
C Tpt.
Tbn.
Timp.
China cymbal over Timpani II
simile. ad. lib
Pno.
8va
8vb
Ped.


160
molto espress
Stringendo
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
l.v.
(l.v. no gliss)
remove cymbals.

E **Vivo** ♩=120

165

Cl.

Hn.

mf

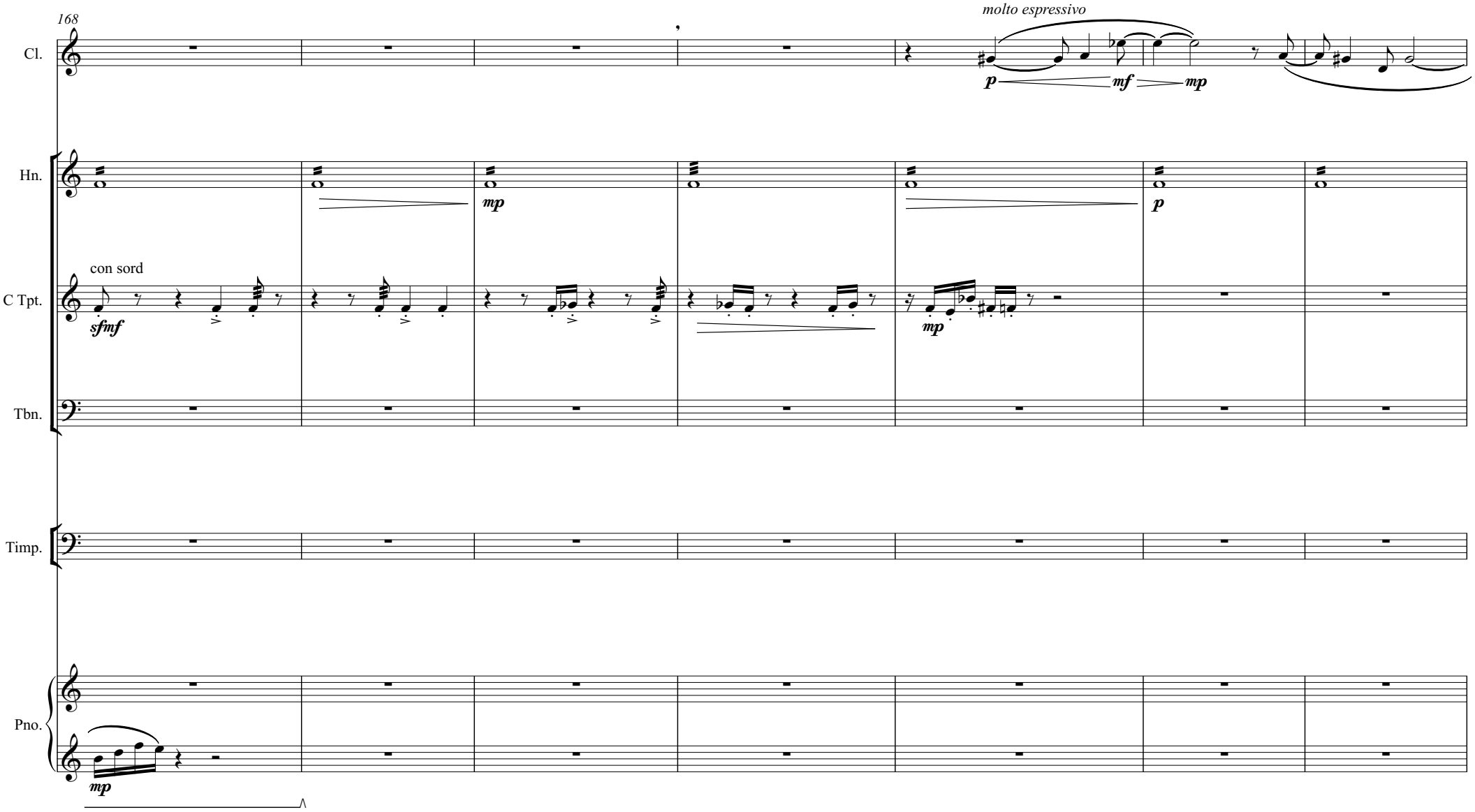
C Tpt.

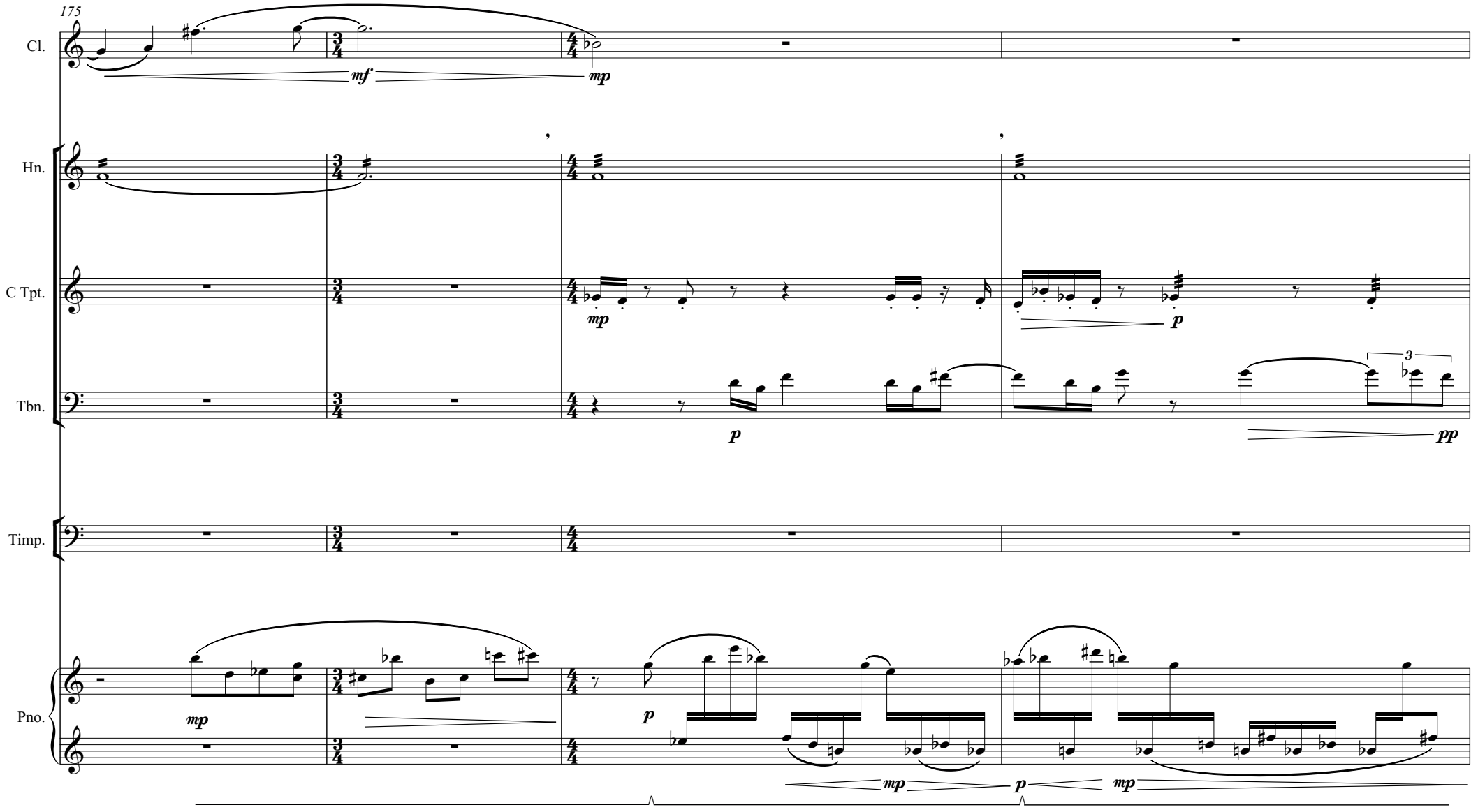
Tbn.

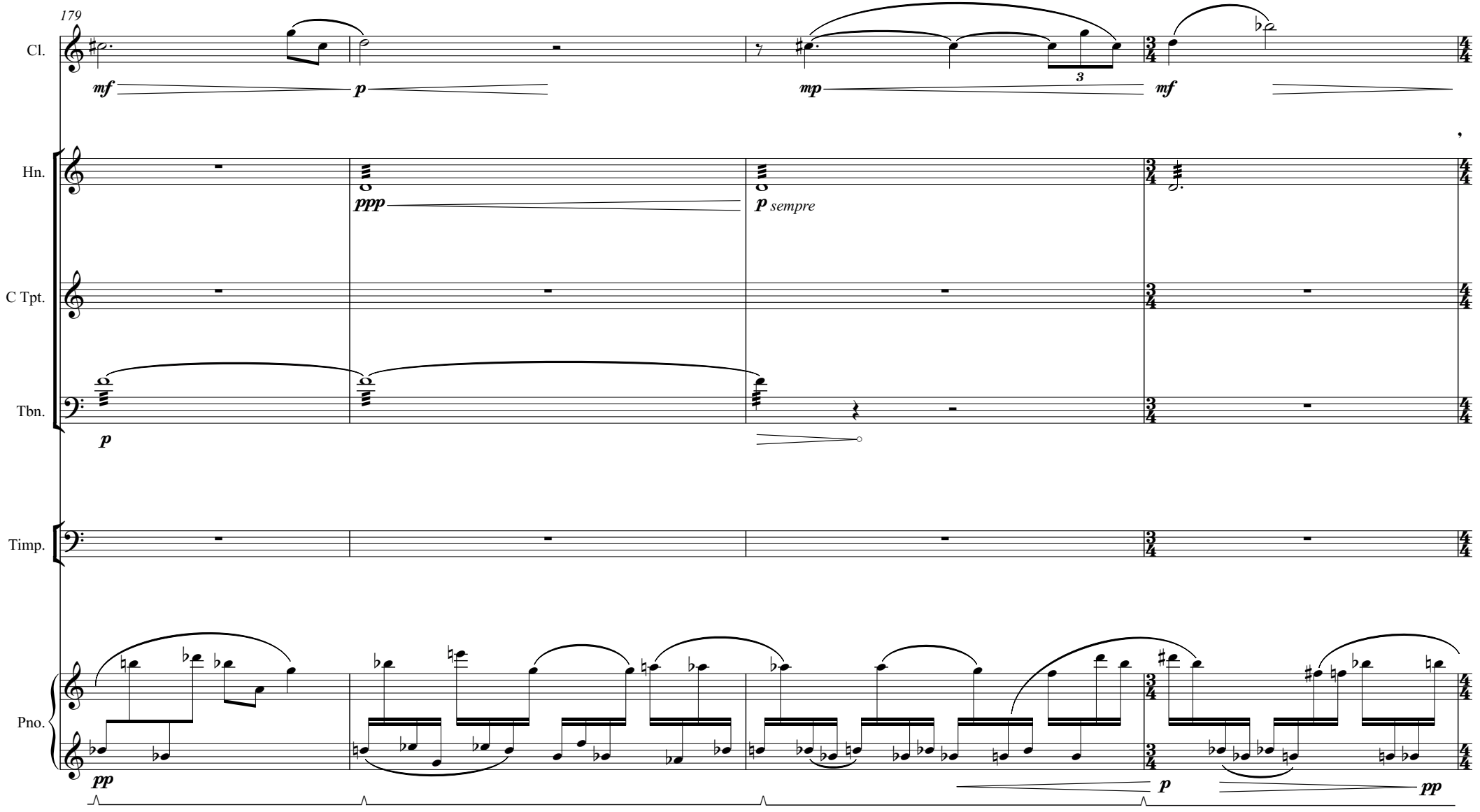
Timp.

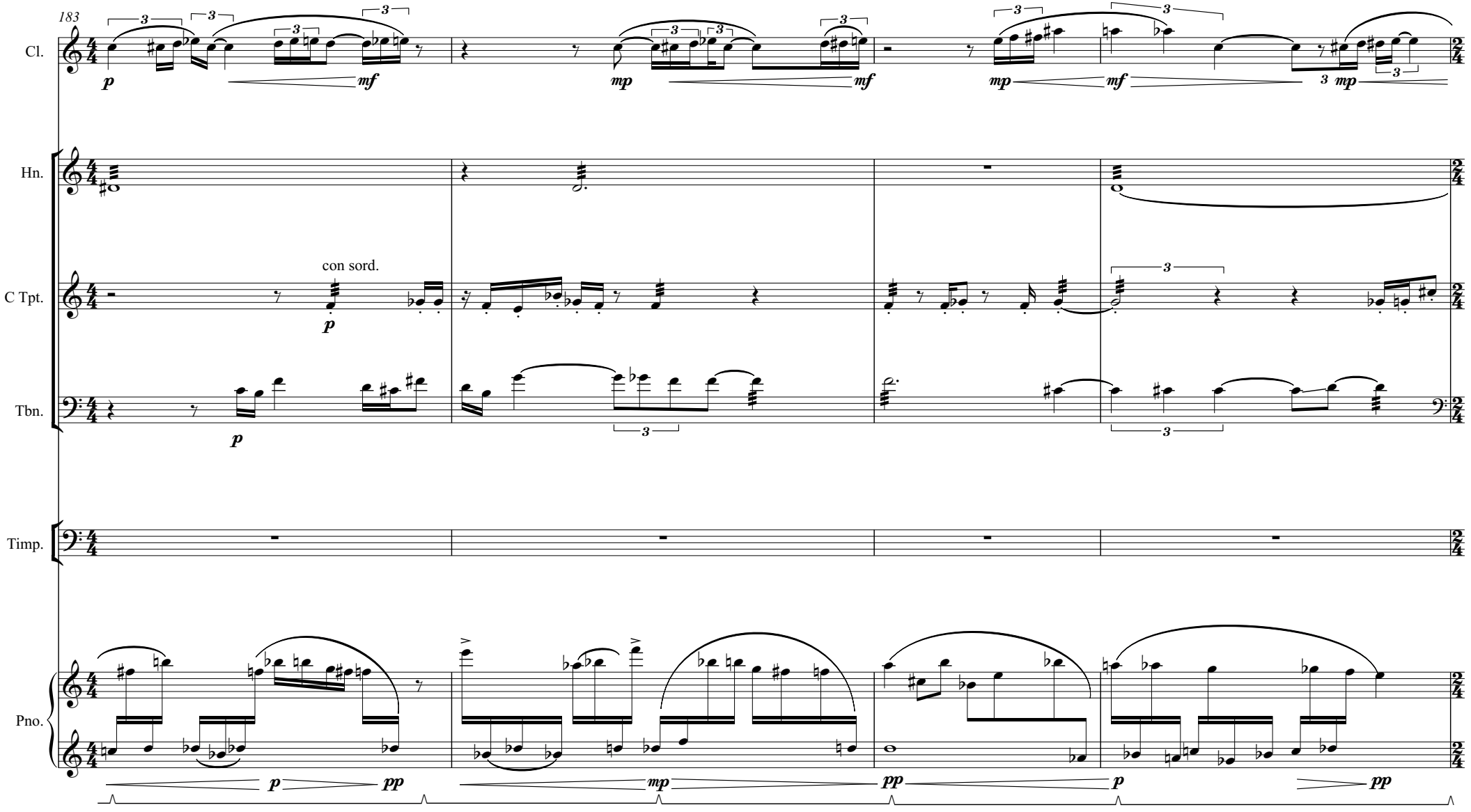
Pno.

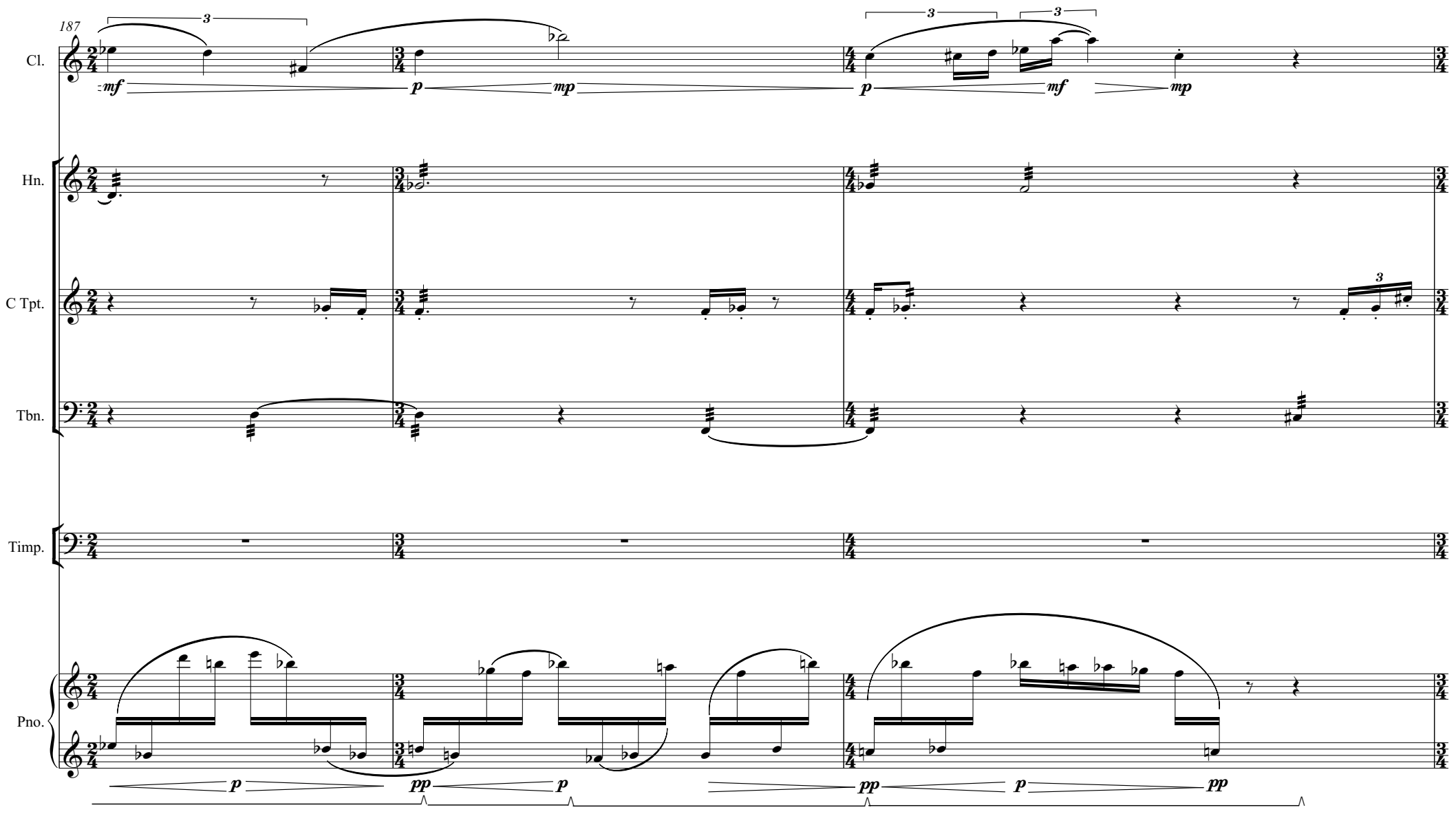
mf *p* *mf* *p*

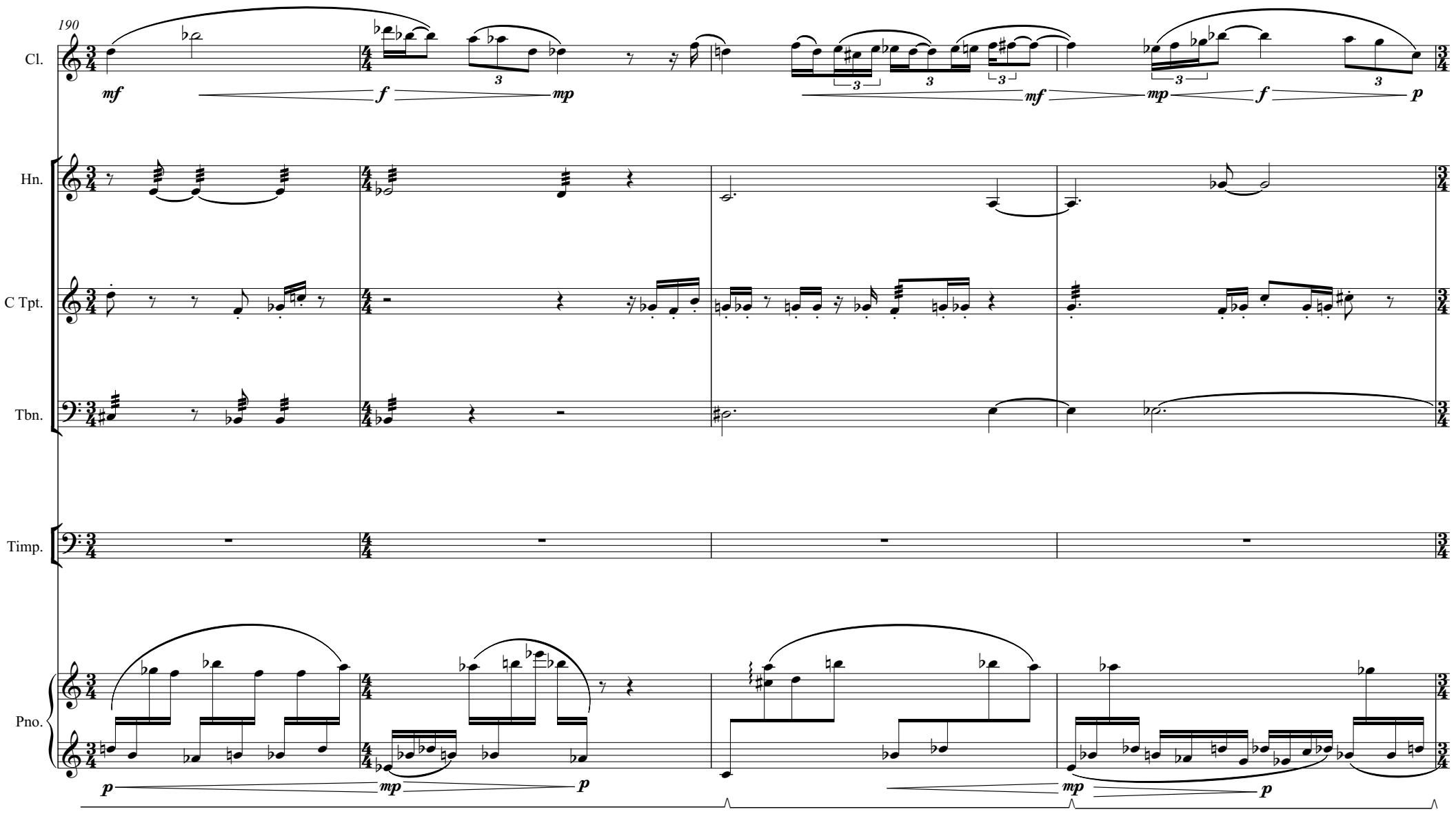

168
molto espressivo
Cl.
p
mf
mp
Hn.
mp
p
con sord
C Tpt.
sfmf
mp
Tbn.
Timp.
Pno.
mp

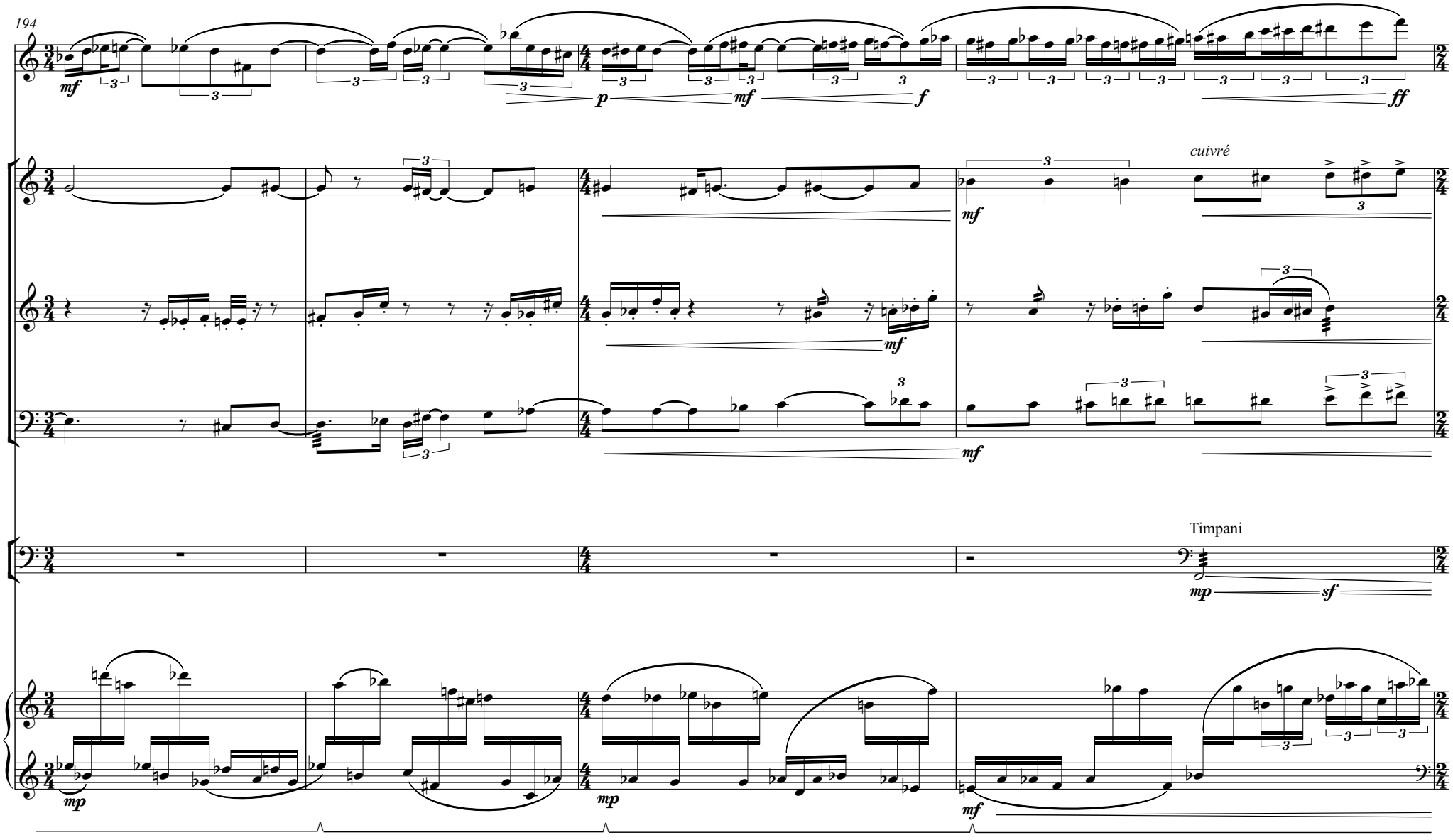

175
Cl.
mf
mp
Hn.
C Tpt.
mp
p
Tbn.
p
3
pp
Timp.
Pno.
mp
p
mp
p
mp

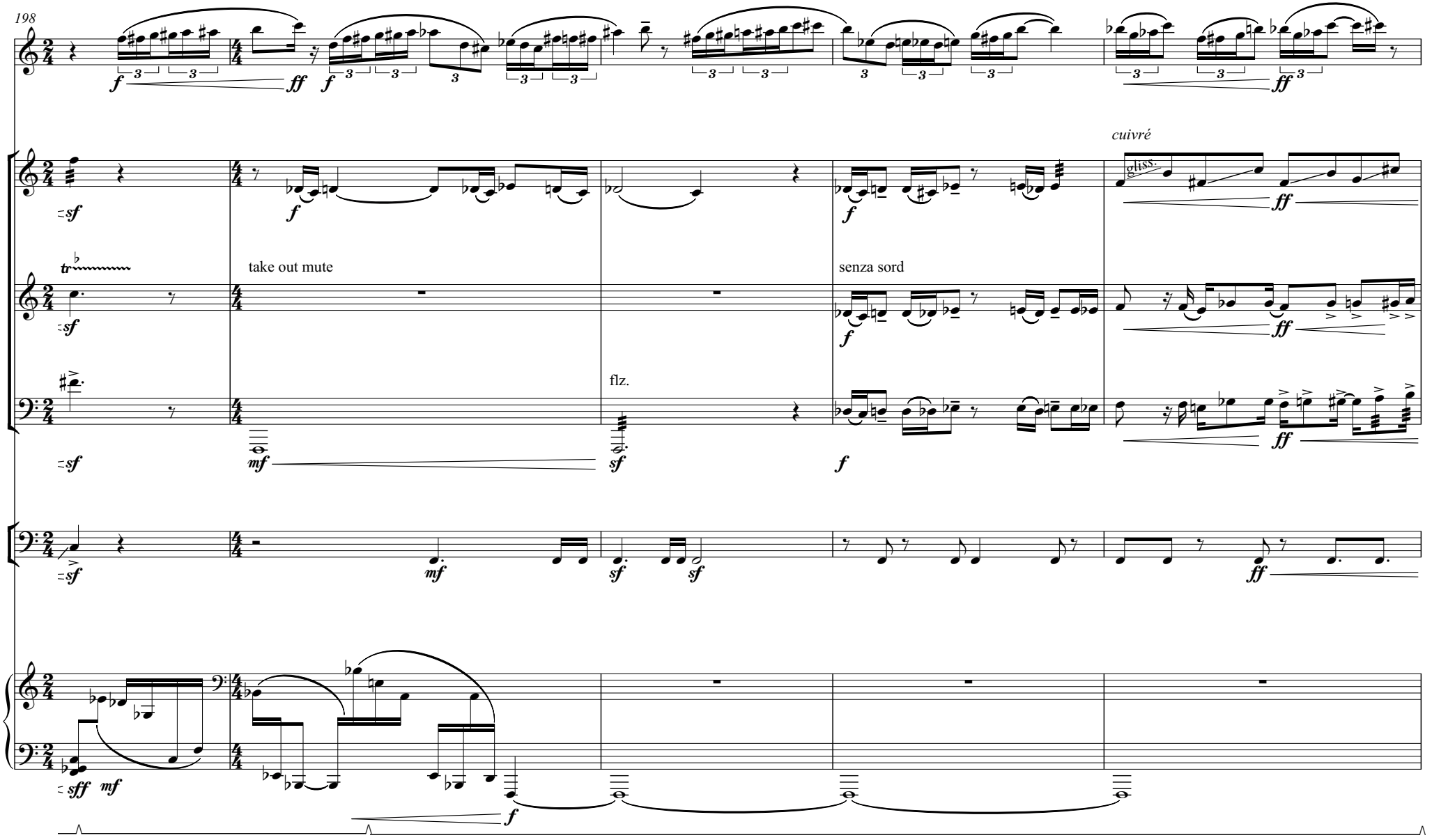

179
Cl.
mf
p
mp
3
mf
Hn.
ppp
p sempre
C Tpt.
Tbn.
p
Timp.
Pno.
pp
p
pp

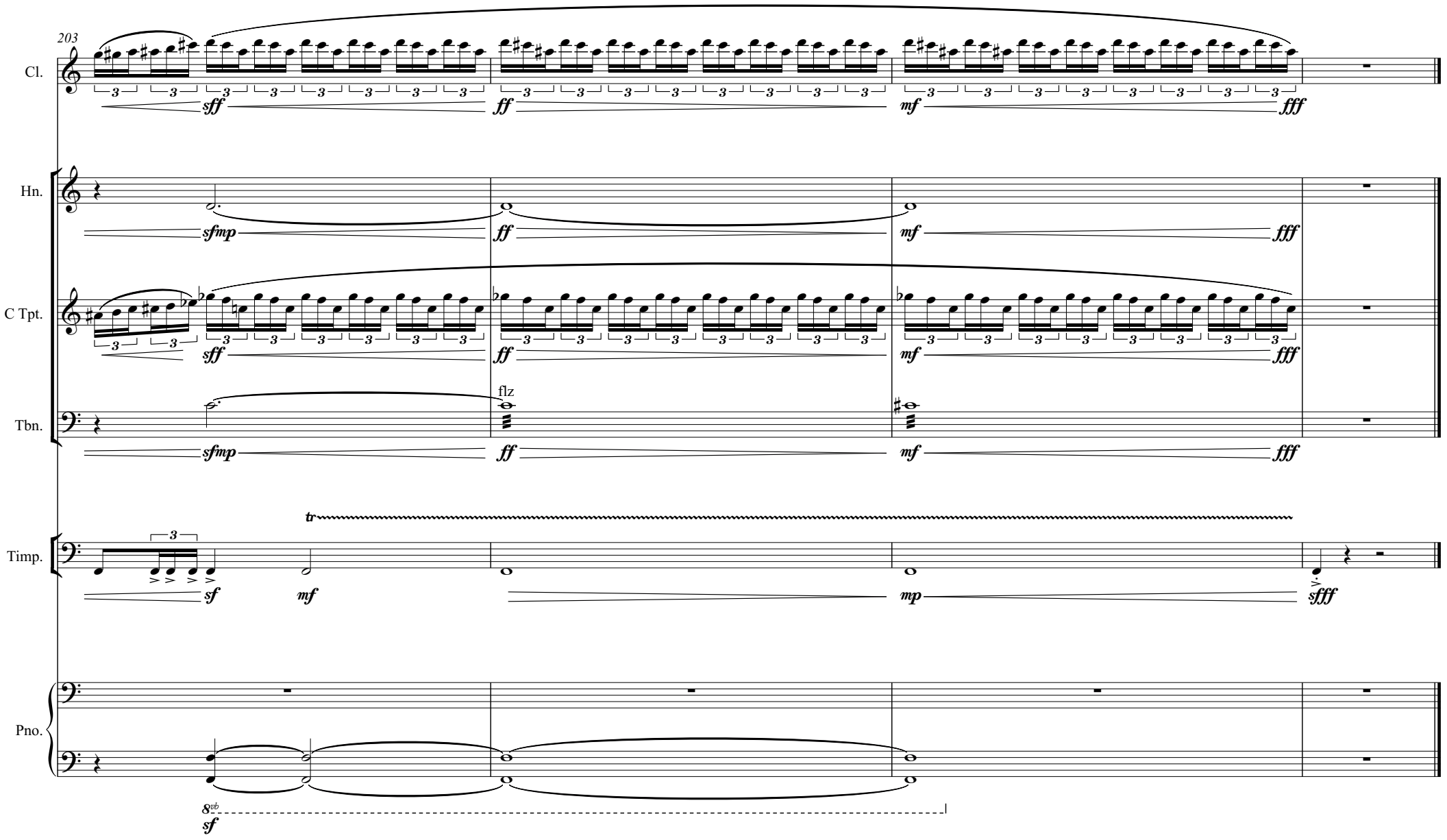

183
Cl.
Hn.
C Tpt.
con sord.
Tbn.
Timp.
Pno.
p
mf
mp
mf
mp
mf
3 mp
p
p
3
3
3
p
pp
mp
pp
p
pp


187
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
mf
p
mp
p
mf
mp
p
pp
p
pp
p
pp


190
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
mf
f
mp
mf
mp
f
p
p
mp
p
mp
p


194
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
cuivré
Timpani


198
Cl.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
take out mute
flz.
senza sord
cuivré
gliss.


203
Cl.
sff
ff
mf
fff
Hn.
sfmp
ff
mf
fff
C Tpt.
sff
ff
mf
fff
Tbn.
flz
sfmp
ff
mf
fff
Timp.
tr
sf
mf
mp
sfff
Pno.
8vb
sf

Manuel Torres-Arias

Cenzontle

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 posses 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.

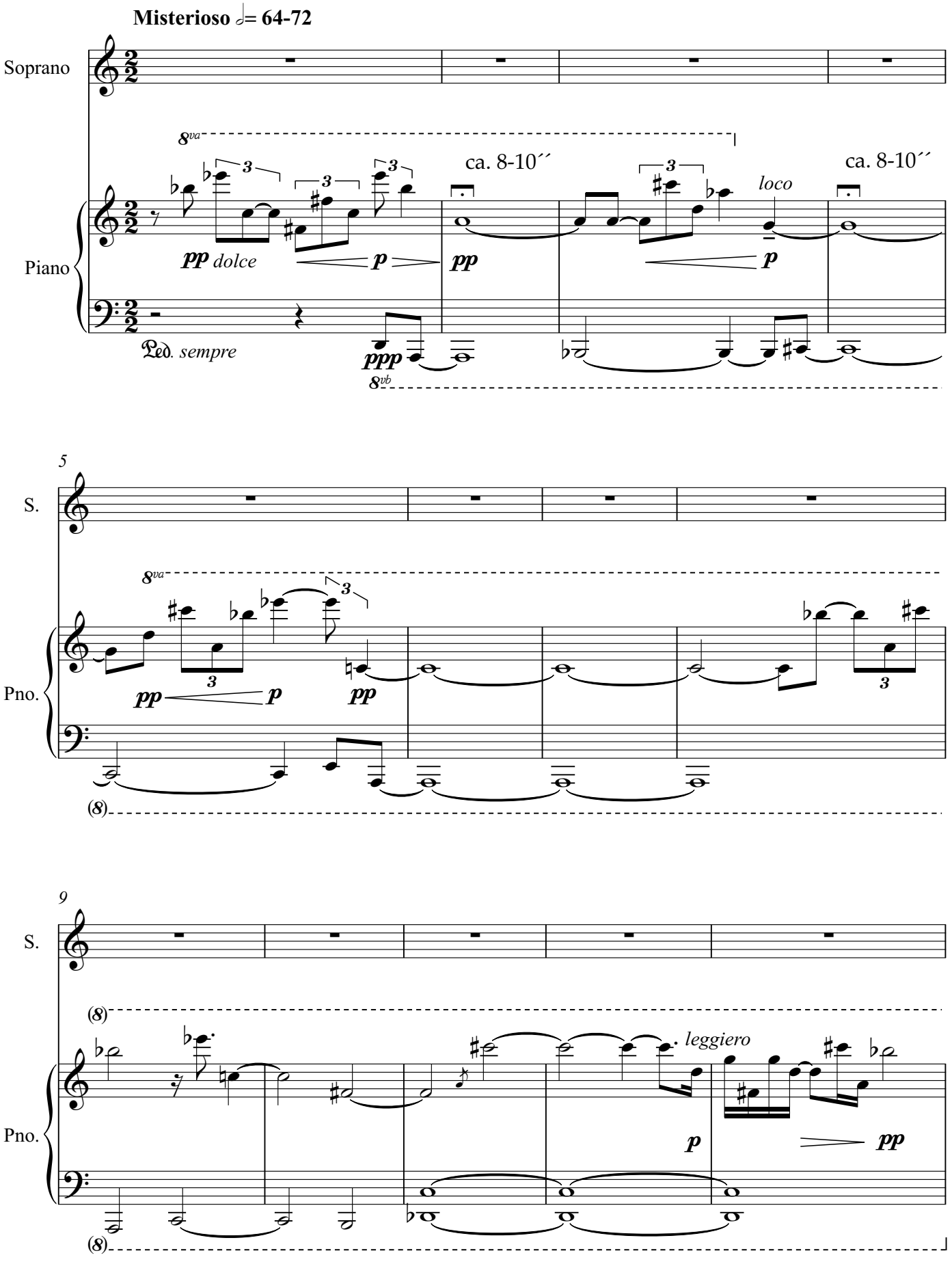
Canto de la tierra, de los árboles,	*Song of the earth of the trees*
Al alba el color es el sonido,	*At dawn the color is the sound,*
La voz del cosmos que se pinta	*The voice of the cosmos that is being painted*
Con tu canto enjaulado	*With your caged song*
El sonido se encierra, se expande	*The sound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

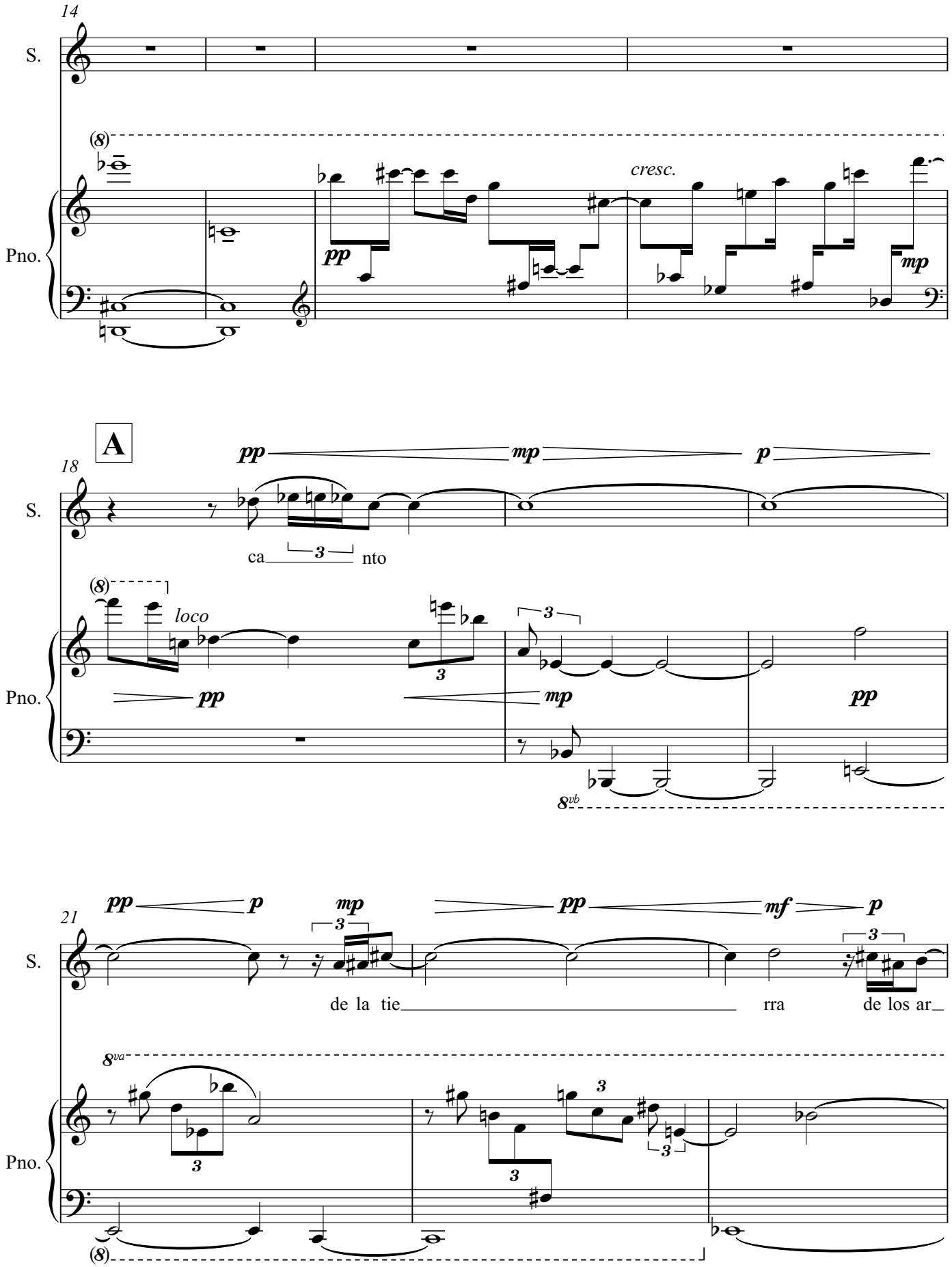
This piece was composed with the generous support of the
Mexican National Fund for Culture and the Arts (FONCA)

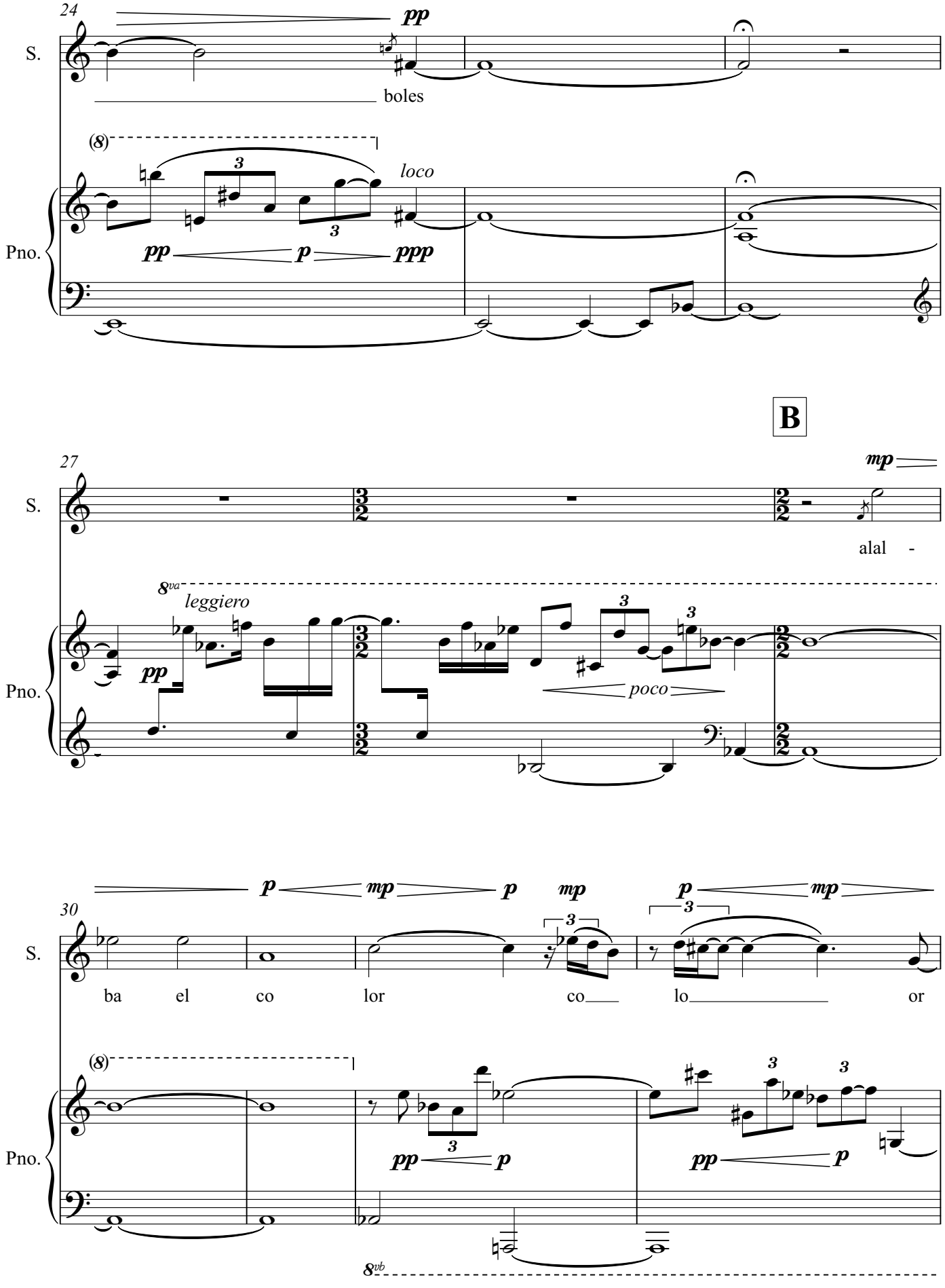
Duration ca. 5 min.

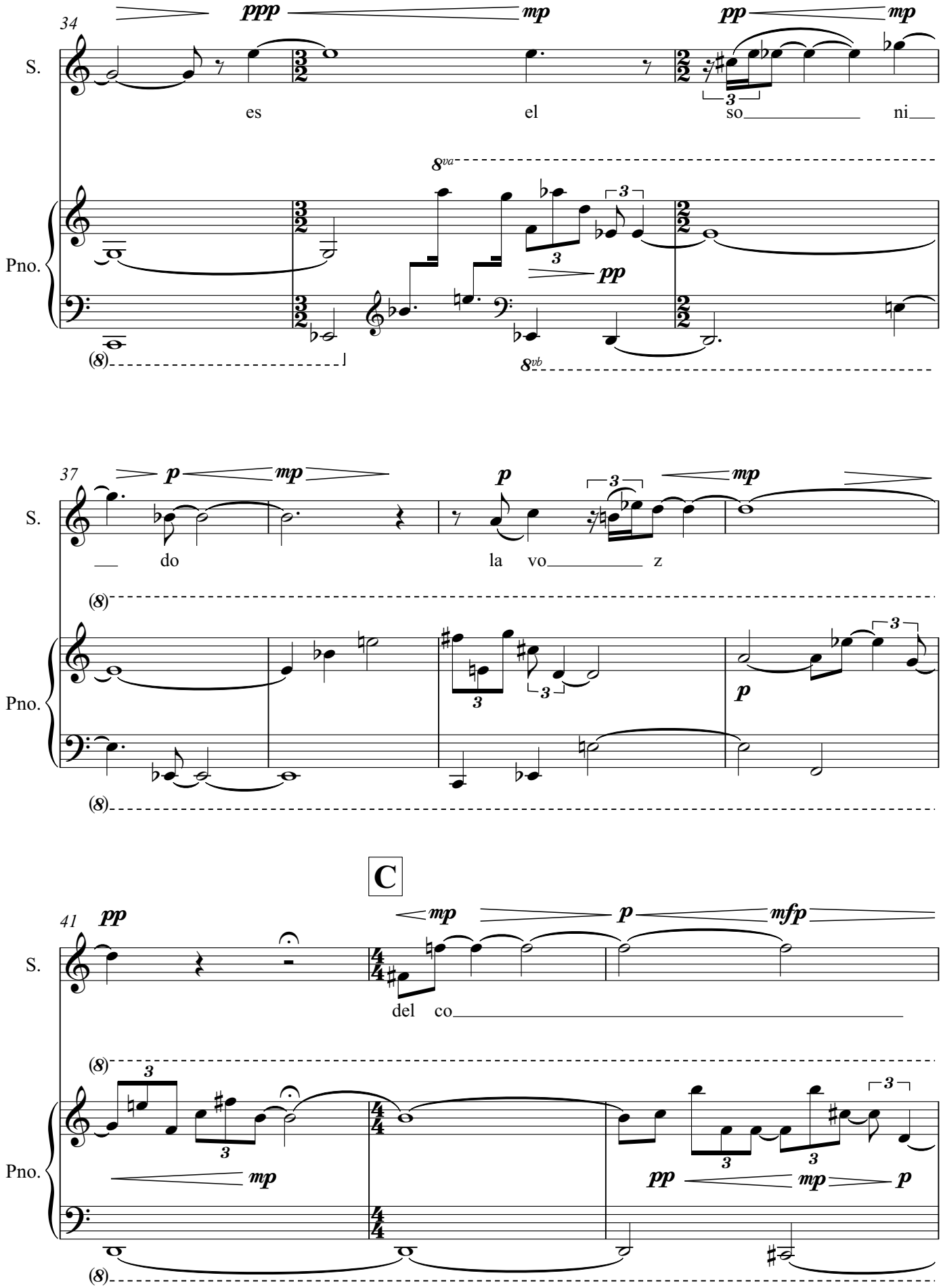
Cenzontle

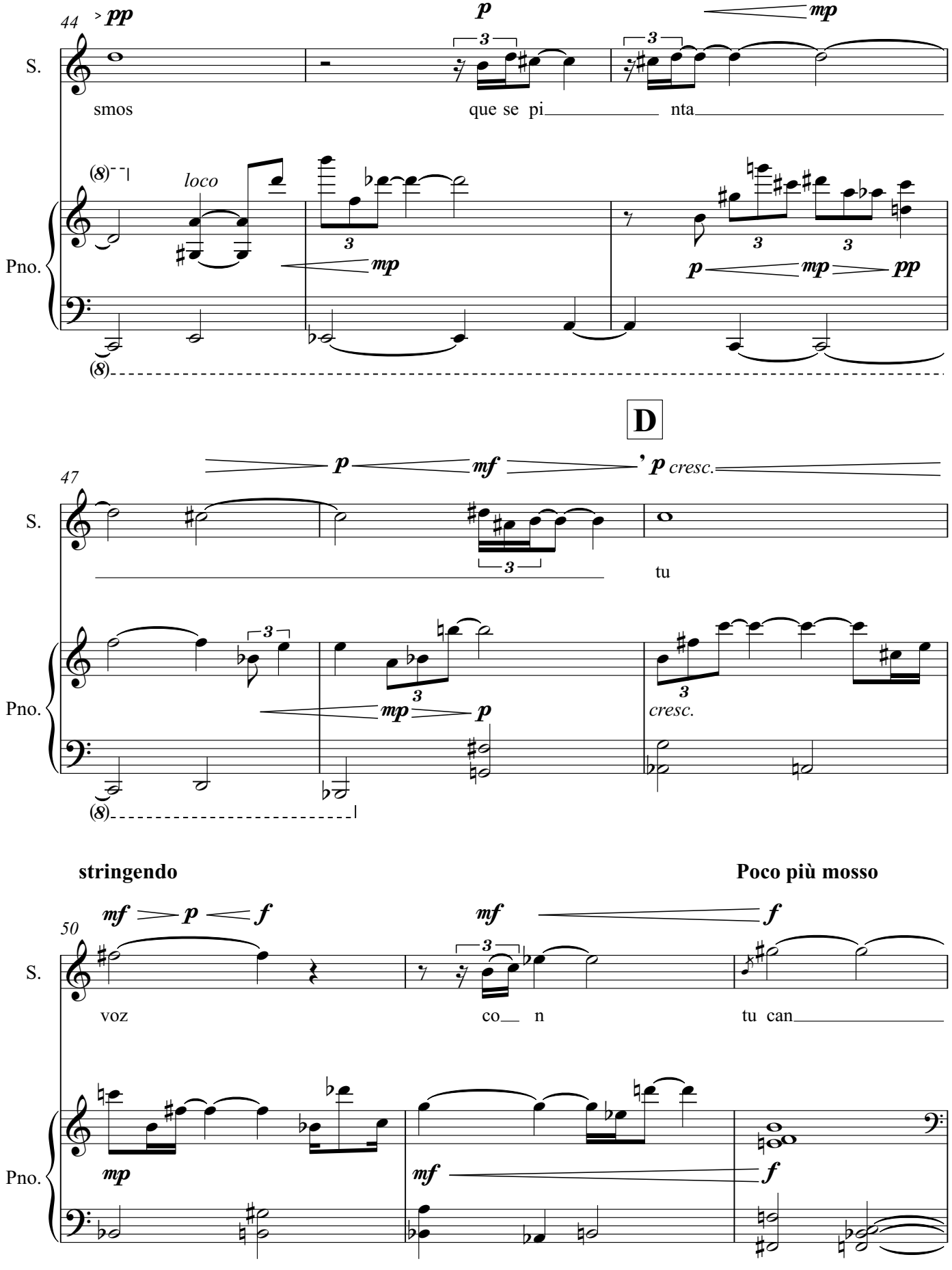
Manuel Torres Arias
2016

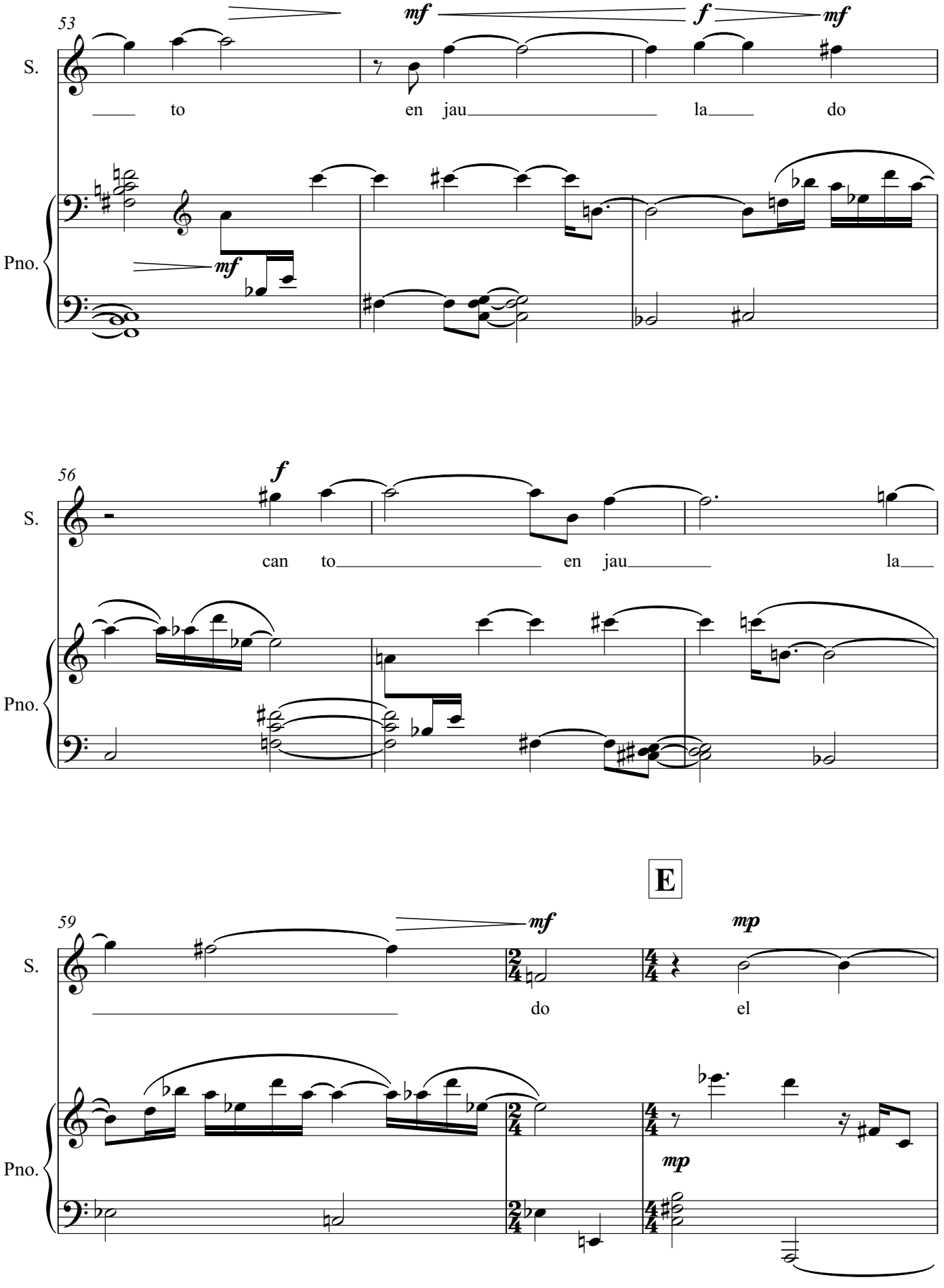


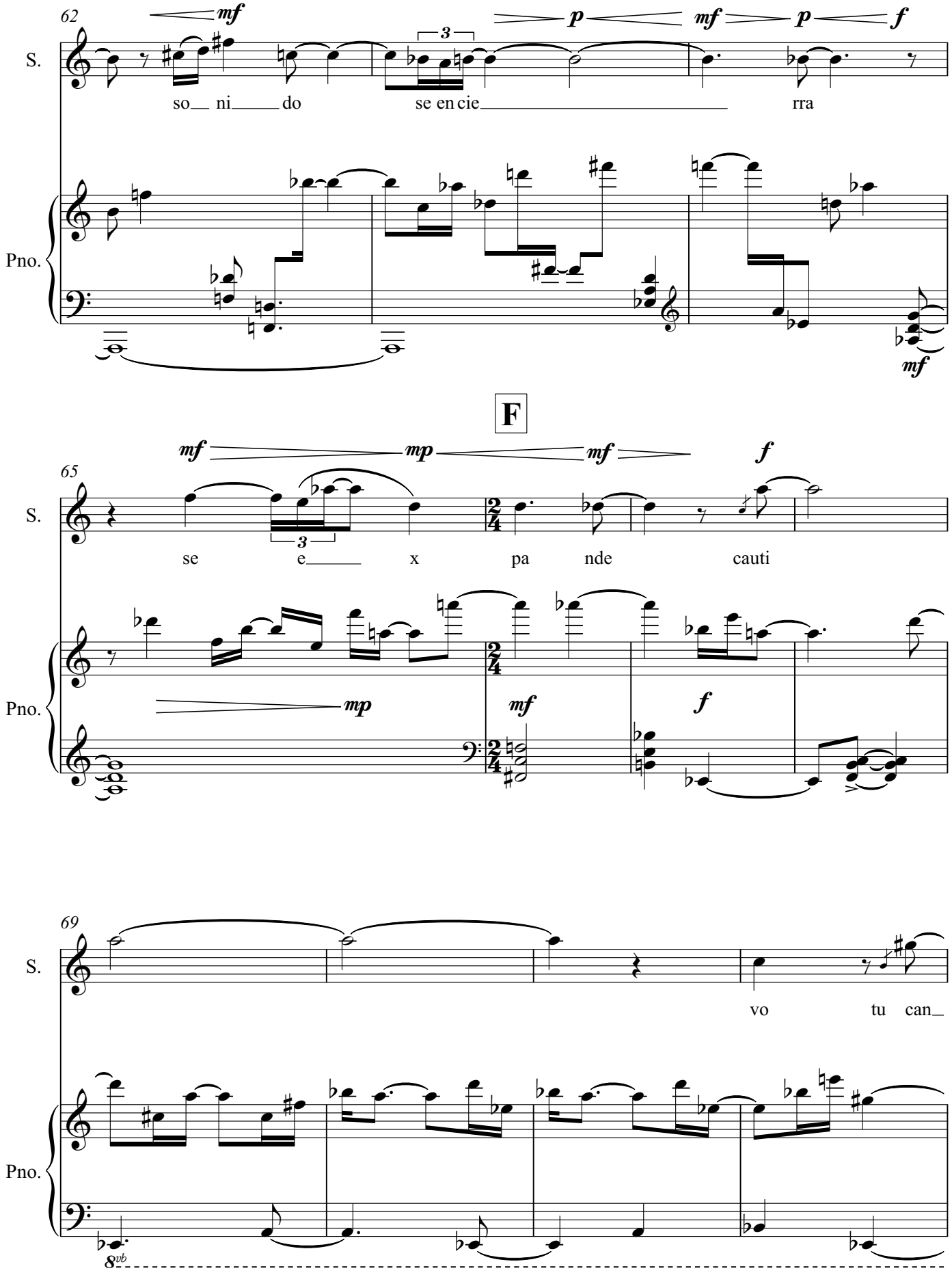

14
S.
Pno.
(8)
pp
cresc.
mp
A
18
pp
mp
p
ca
nto
loco
8vb
21
pp
p
mp
pp
mf
p
de la tie
rra
de los ar
8va

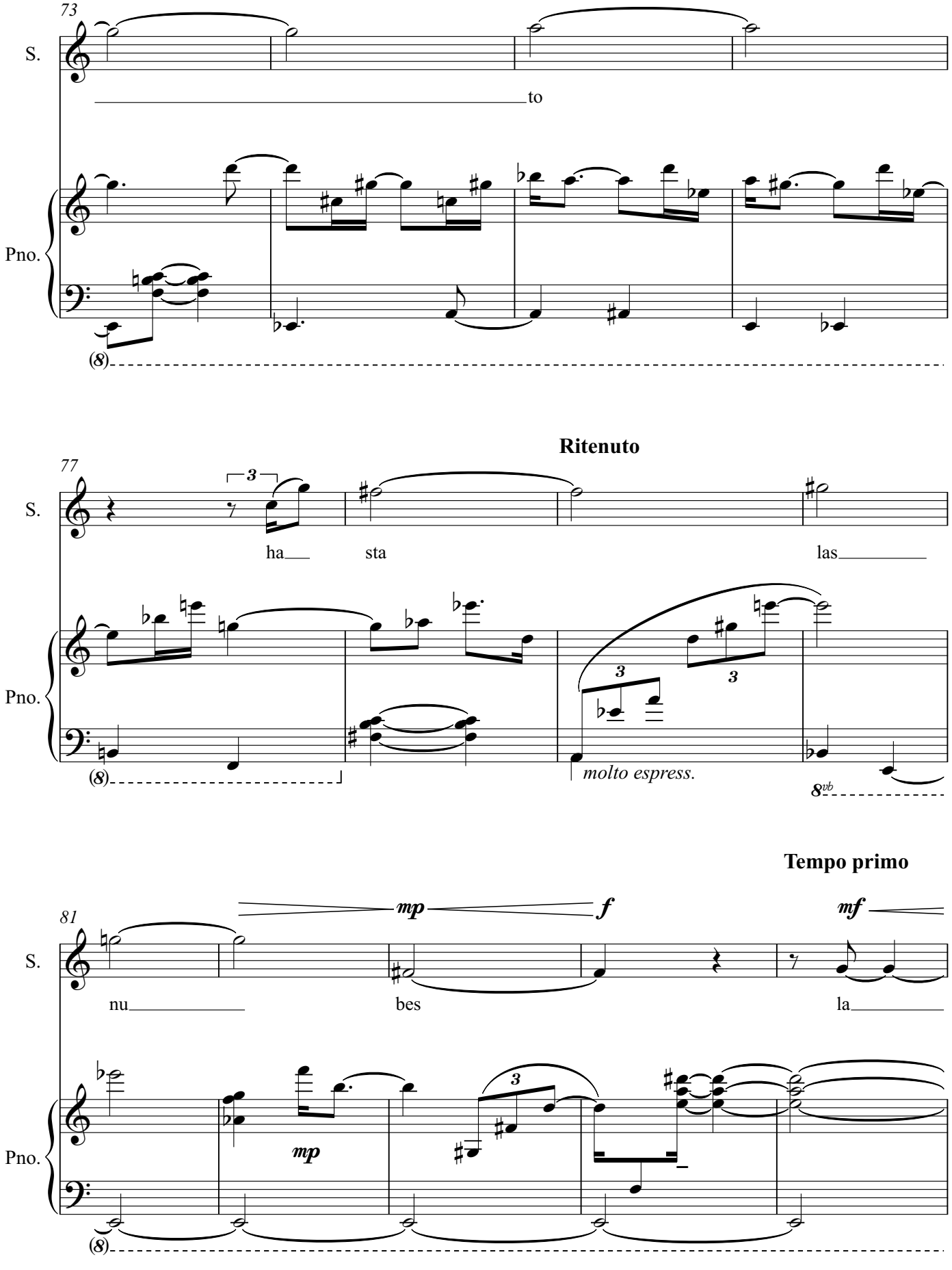

24
S.
pp
boles
(8)
loco
Pno.
pp
p
ppp
B
27
mp
alal -
8va
leggiero
poco
30
p
mp
p
mp
p
mp
ba el co lor co lo or
8vb

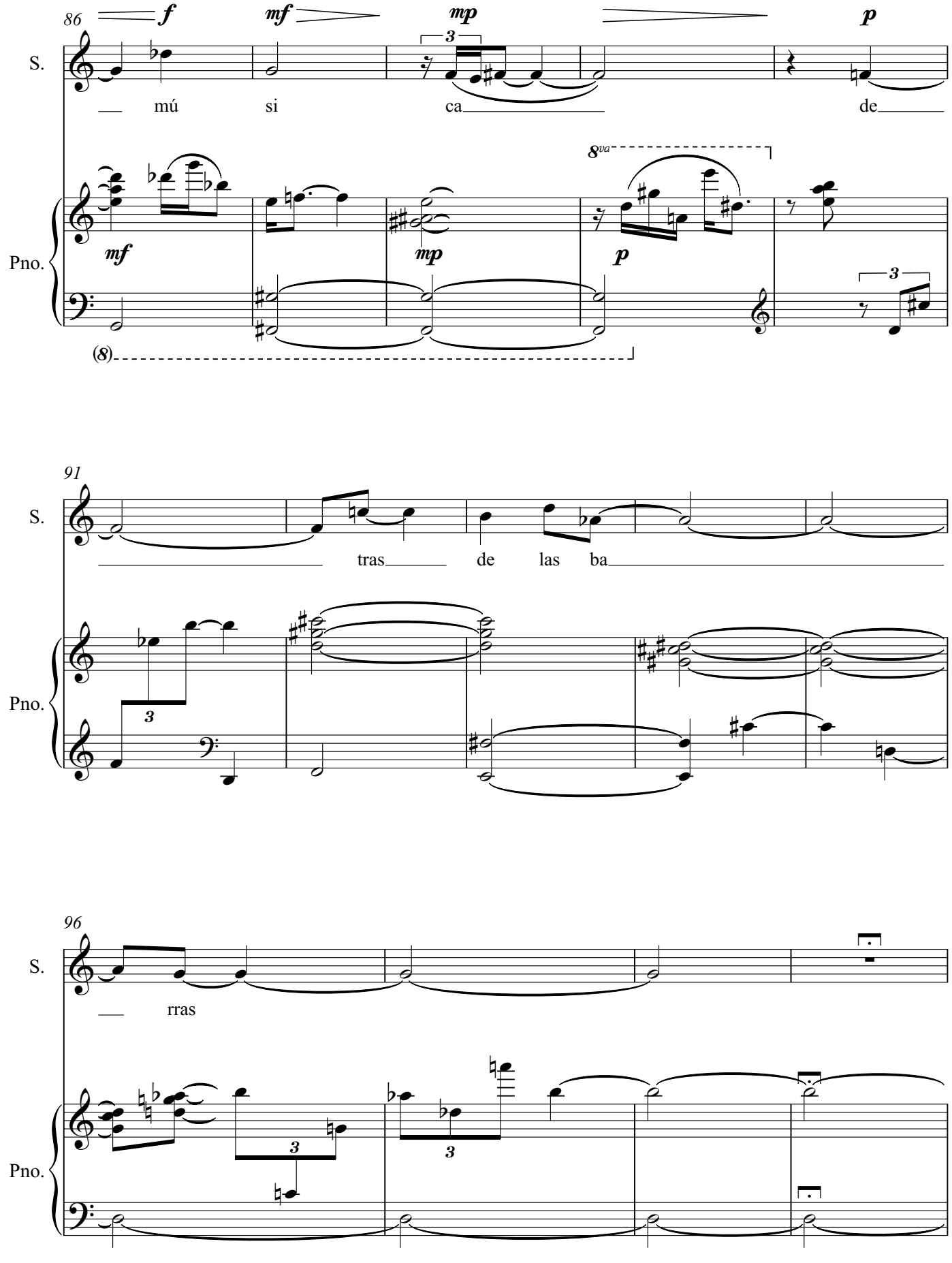

34
ppp
mp
pp
mp
S.
es
el
so
ni
8va
Pno.
pp
(8)
8vb
37
p
mp
p
mp
S.
do
la
vo
z
(8)
Pno.
p
(8)
C
41
pp
mp
p
mfp
S.
del
co
(8)
Pno.
mp
pp
mp
p
(8)


44
S.
Pno.
smos
que se pi nta
loco
D
47
tu
cresc.
stringendo
Poco più mosso
50
voz
co n
tu can

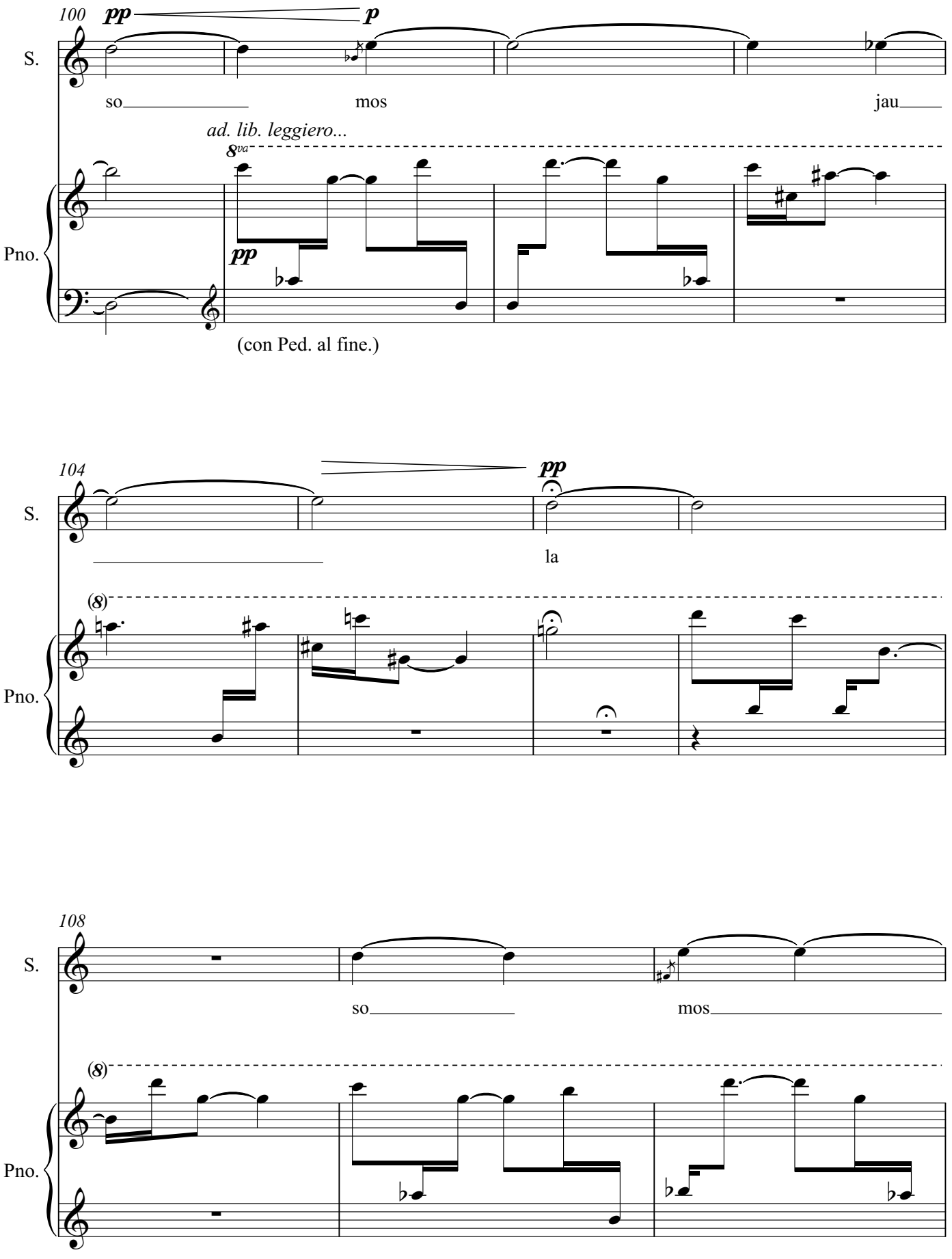

53
mf
f
mf
S.
to
en jau
la
do
Pno.
mf
56
f
S.
can to
en jau
la
Pno.
E
59
mf
mp
S.
do
el
Pno.
mp

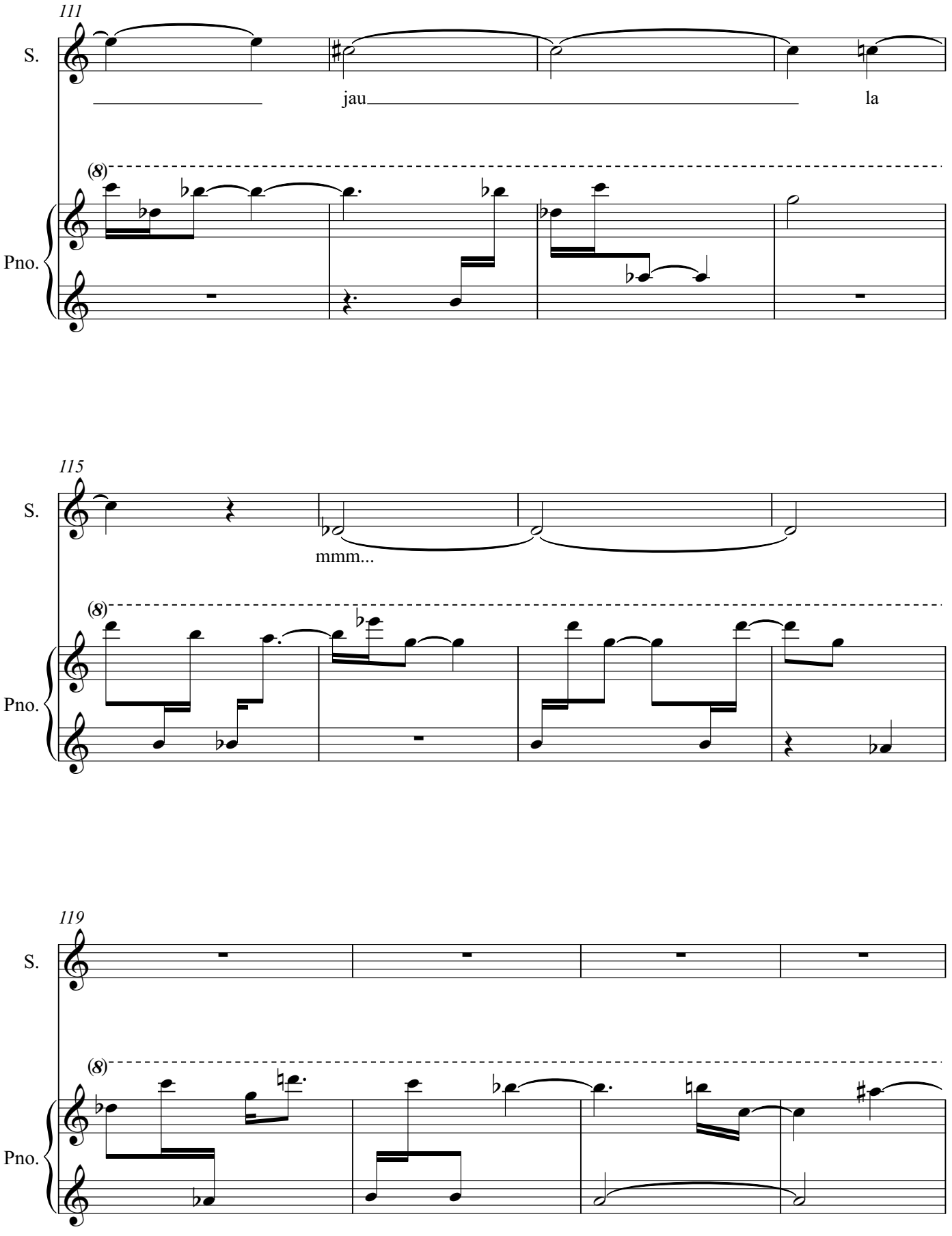

62
S.
Pno.
so ni do
se en cie rra
F
65
se e x pa nde cauti
69
vo tu can
8vb

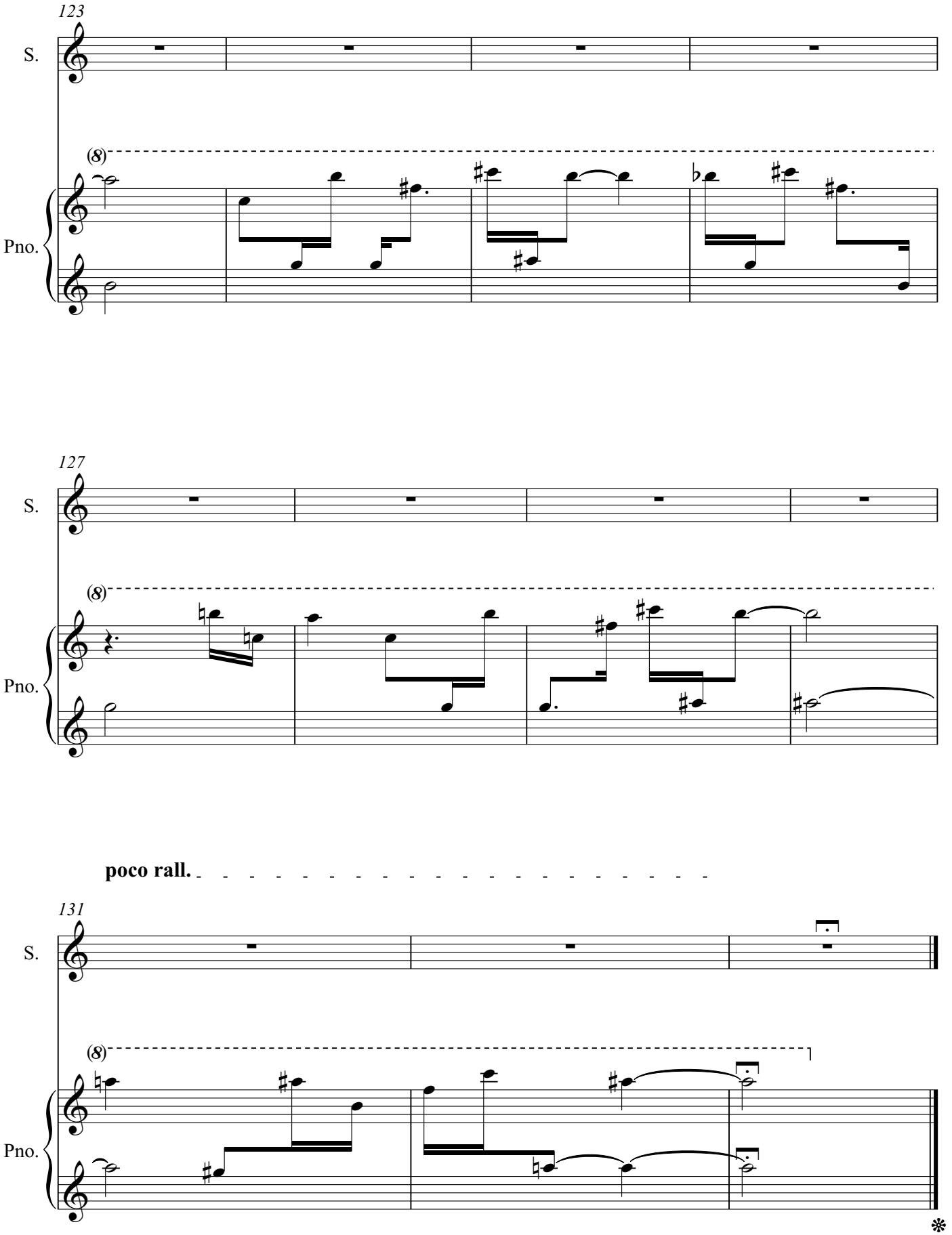

73
S.
to
Pno.
(8)
Ritenuto
77
S.
ha
sta
las
Pno.
molto espress.
8vb
Tempo primo
81
mp
f
mf
S.
nu
bes
la
Pno.
mp
(8)


86
f
mf
mp
p
S.
mú si ca de
8va
mf
mp
p
Pno.
(8)
91
S.
tras de las ba
Pno.
96
S.
rras
Pno.

G


100
pp
p
S.
so
mos
jau
ad. lib. leggiero...
8va
Pno.
pp
(con Ped. al fine.)
104
pp
S.
la
(8)
Pno.
108
S.
so
mos
(8)
Pno.


111
S.
jau
la
(8)
Pno.
115
S.
mmm...
(8)
Pno.
119
S.
(8)
Pno.


123
S.
(8)
Pno.
127
S.
(8)
Pno.
poco rall.
131
S.
(8)
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 ♩=56

(air only)

Flute

Clarinet in B♭

Soft mallets

Vibraphone

Piano

Violin

sul pont.

Violoncello

A

Fl.

Cl.

molto espressivo

Vib.

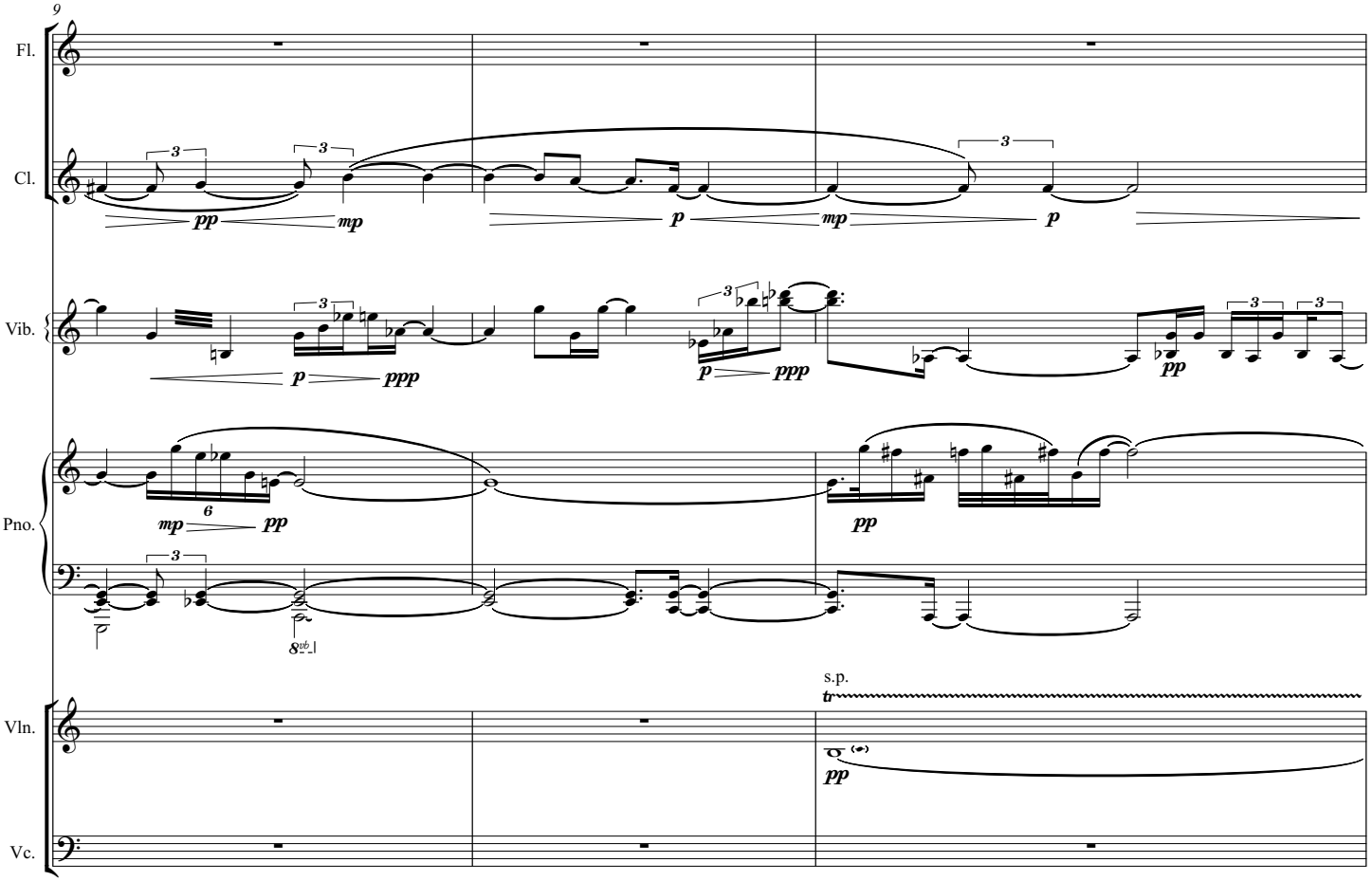
dolce

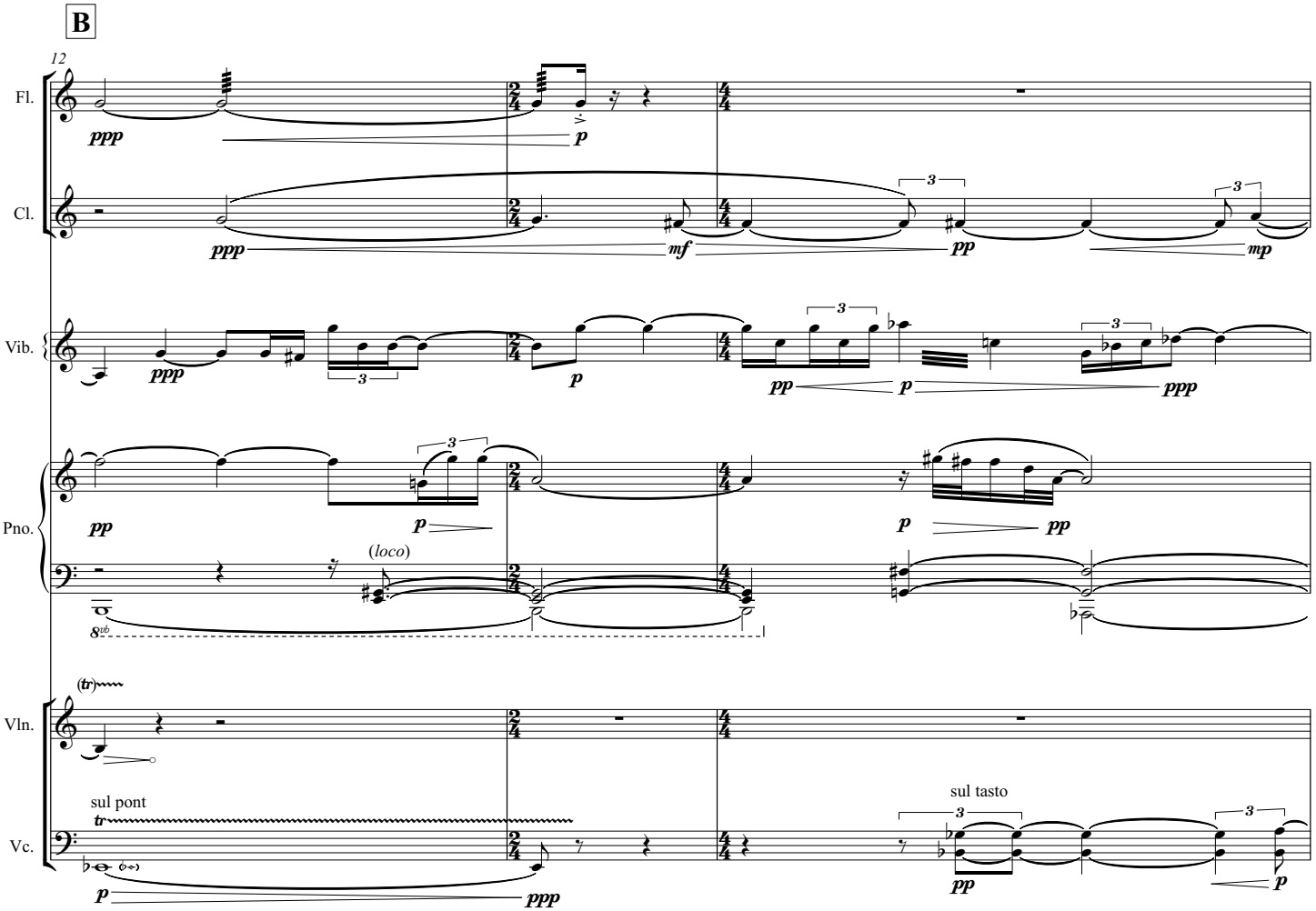
Pno.

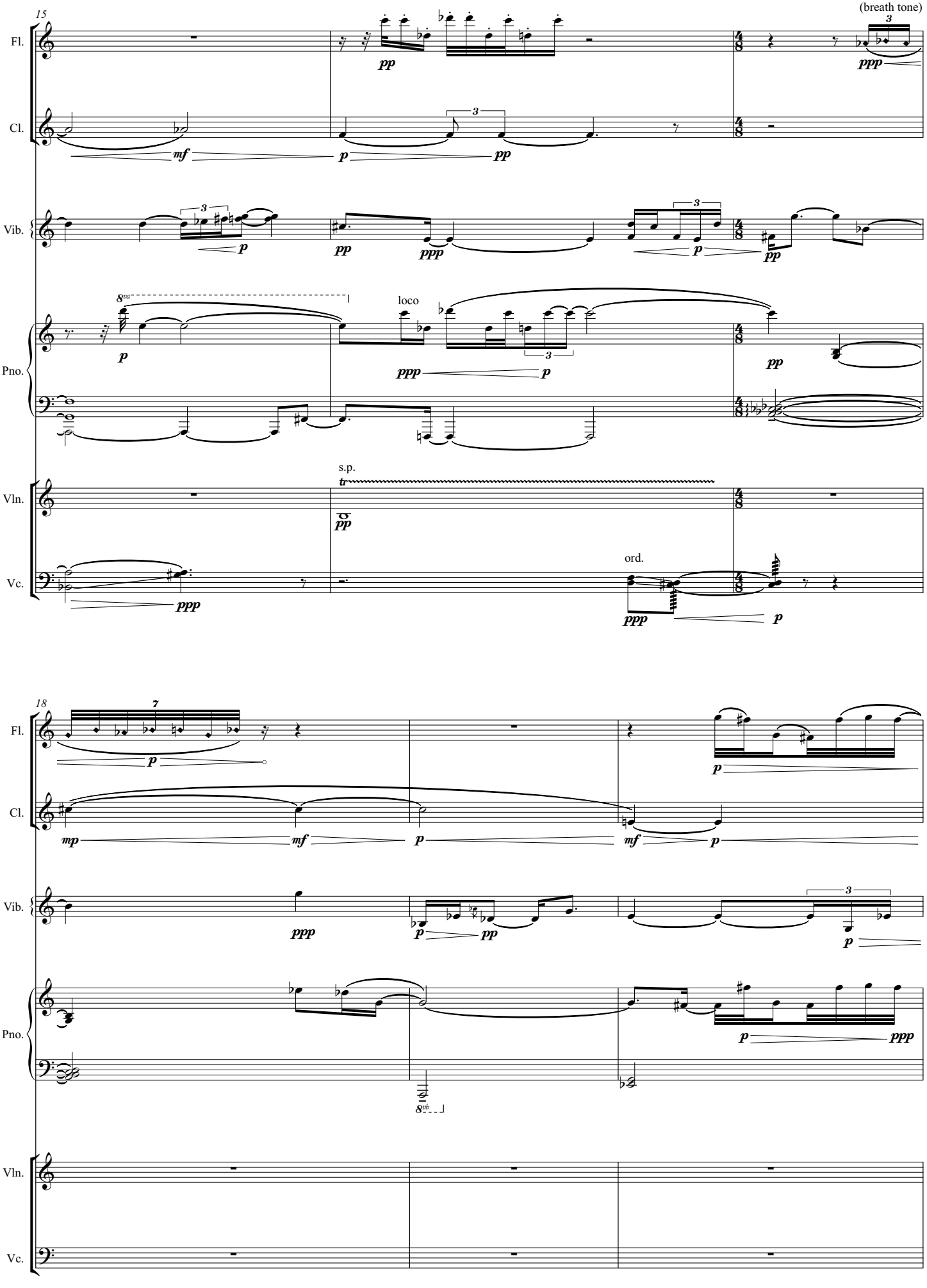
con Ped.

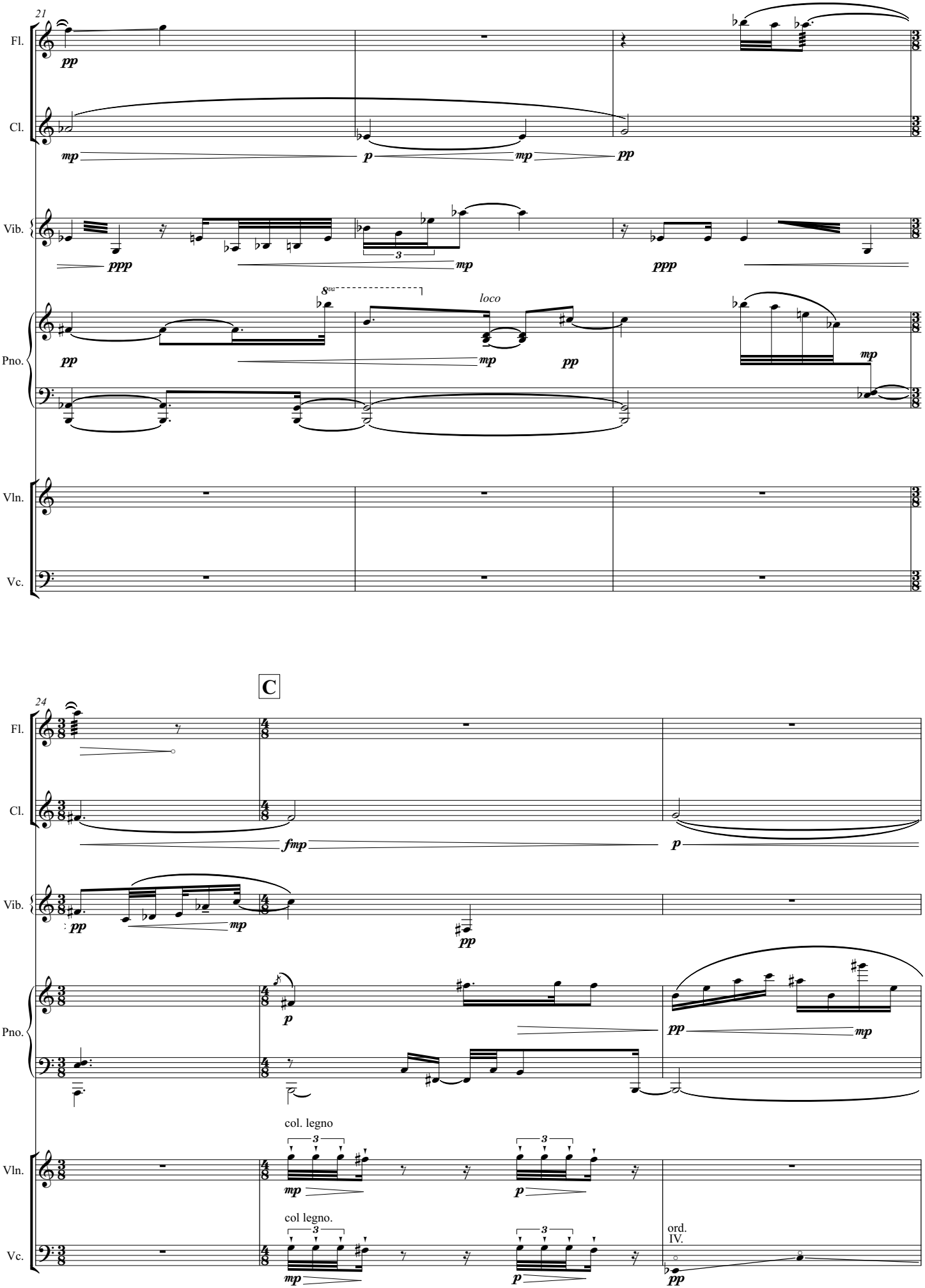
Vln.

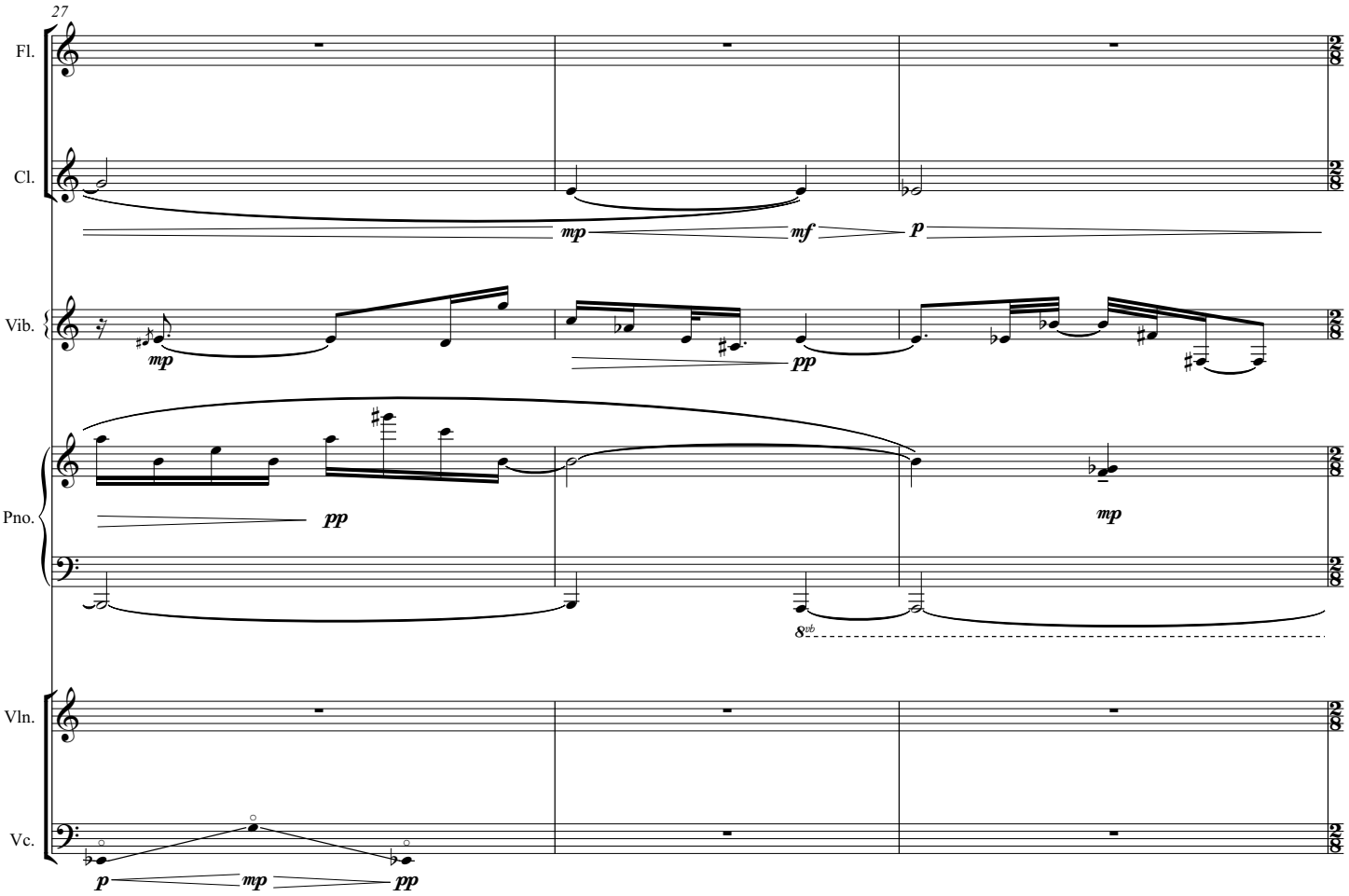
Vc.

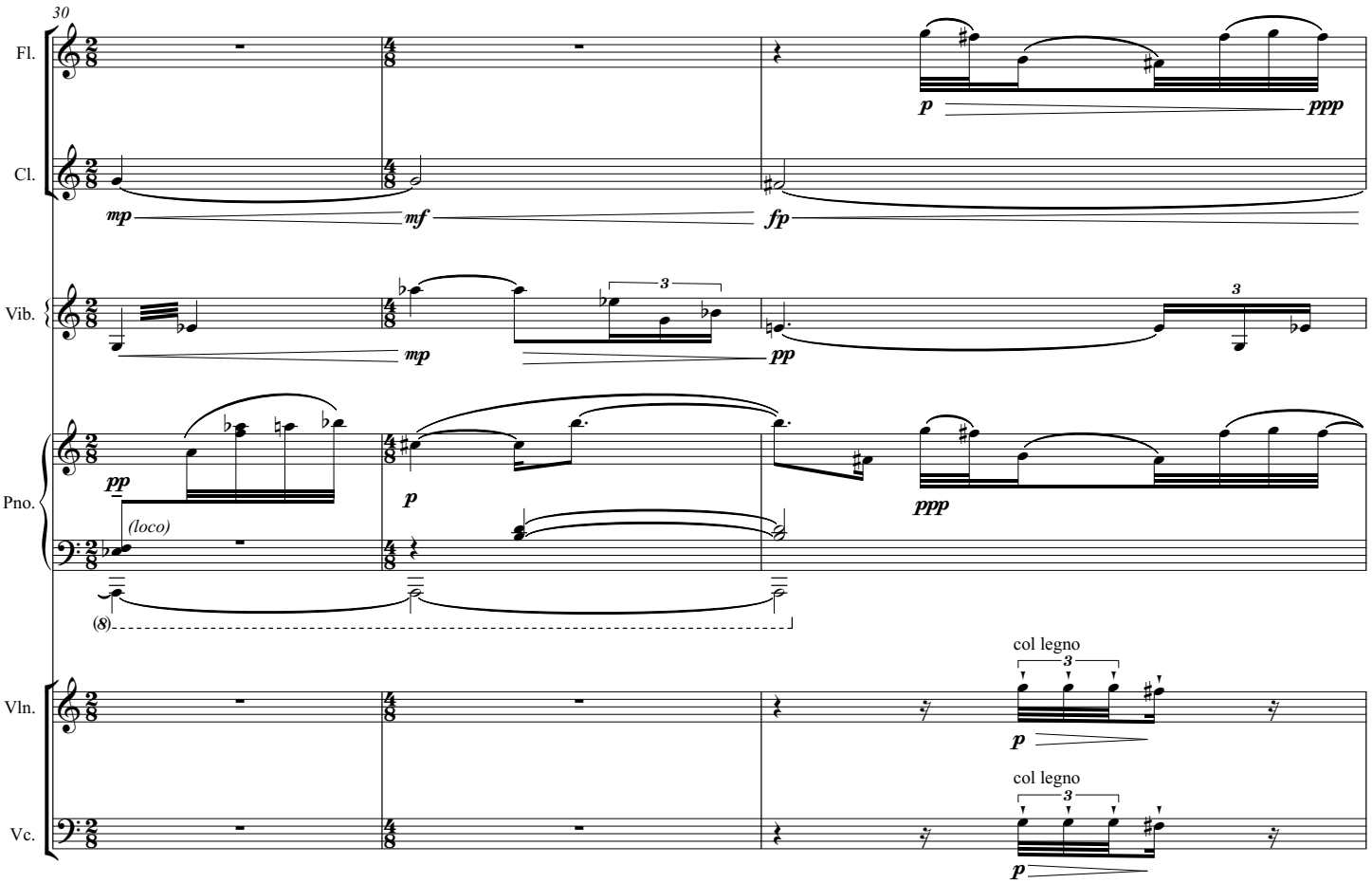

9
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
s.p.

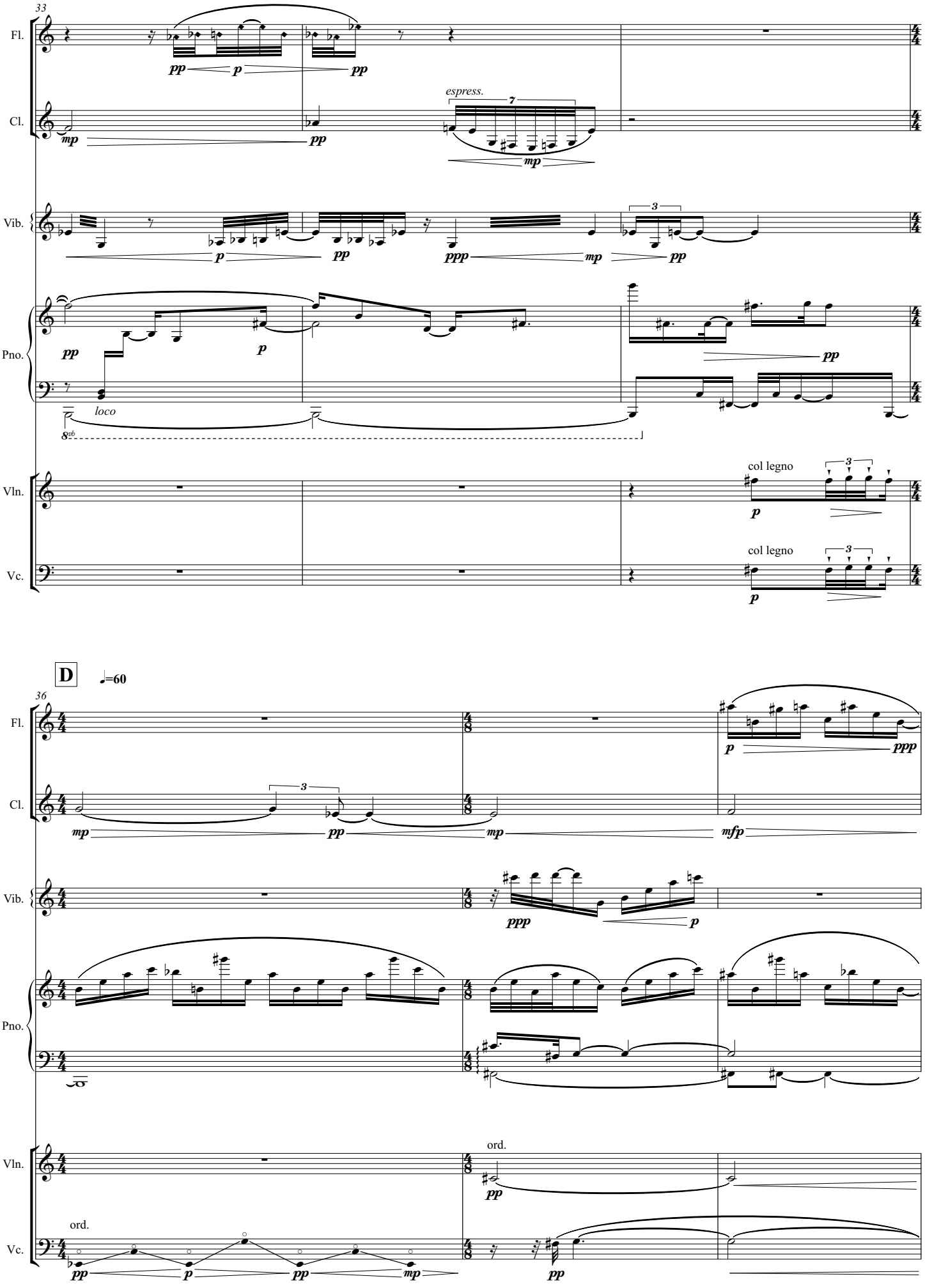

B
12
Fl.
Cl.
Vib.
Pno.
(loco)
Vln.
Vc.
sul pont
sul tasto


15
(breath tone)
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
loco
s.p.
ord.
18


21
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
pp
mp
p
ppp
8va
loco
C
24
fmp
col. legno
col legno.
ord.
IV.


27
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
mp
mf
p
pp
mp
8vb


30
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
p
ppp
mp
mf
fp
3
pp
(loco)
(8)
col legno


33
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
espress.
loco
8vb
col legno
col legno
D
♩=60
36
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
ord.
ord.

E

39

espressivo

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

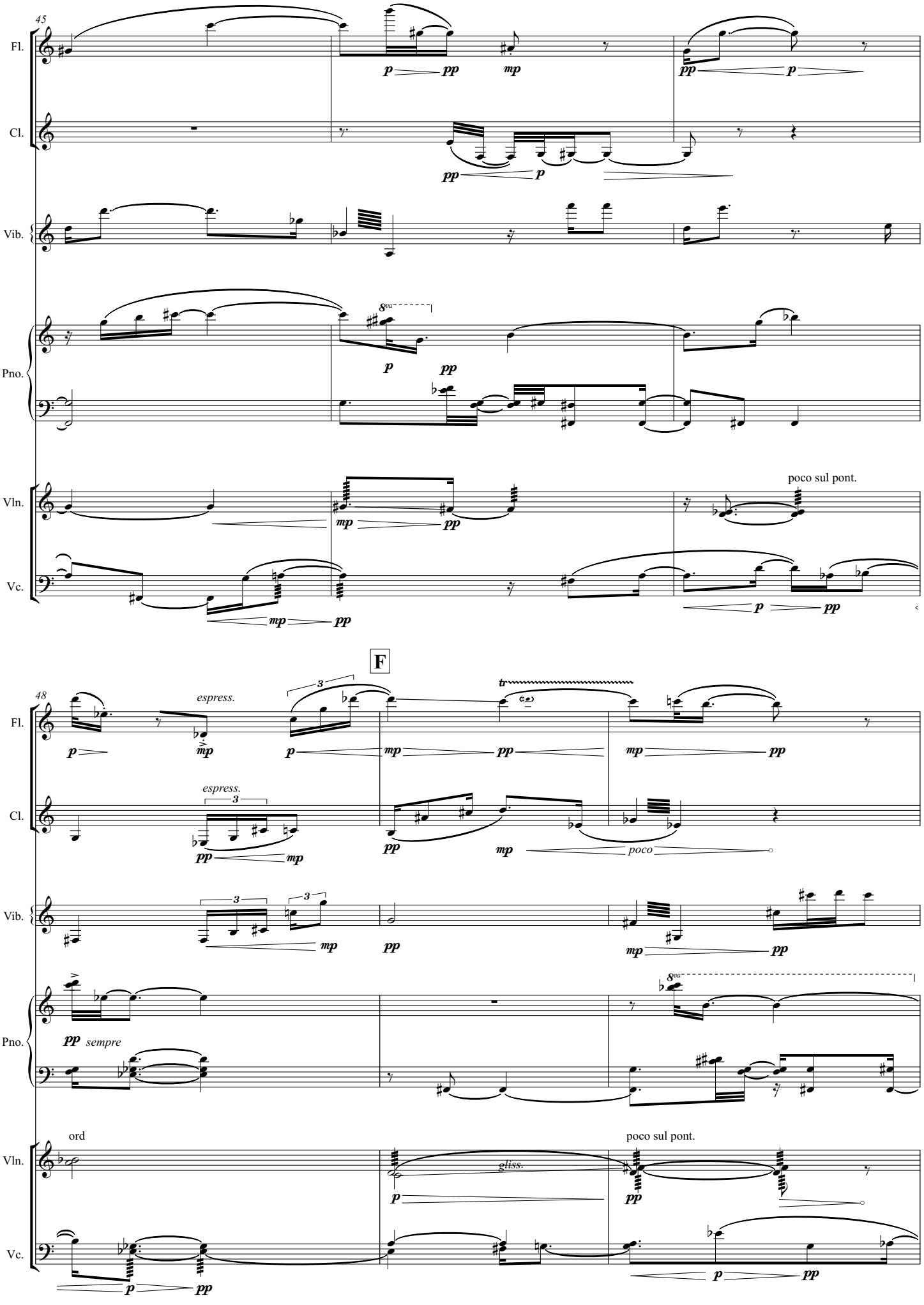
poco sul pont.

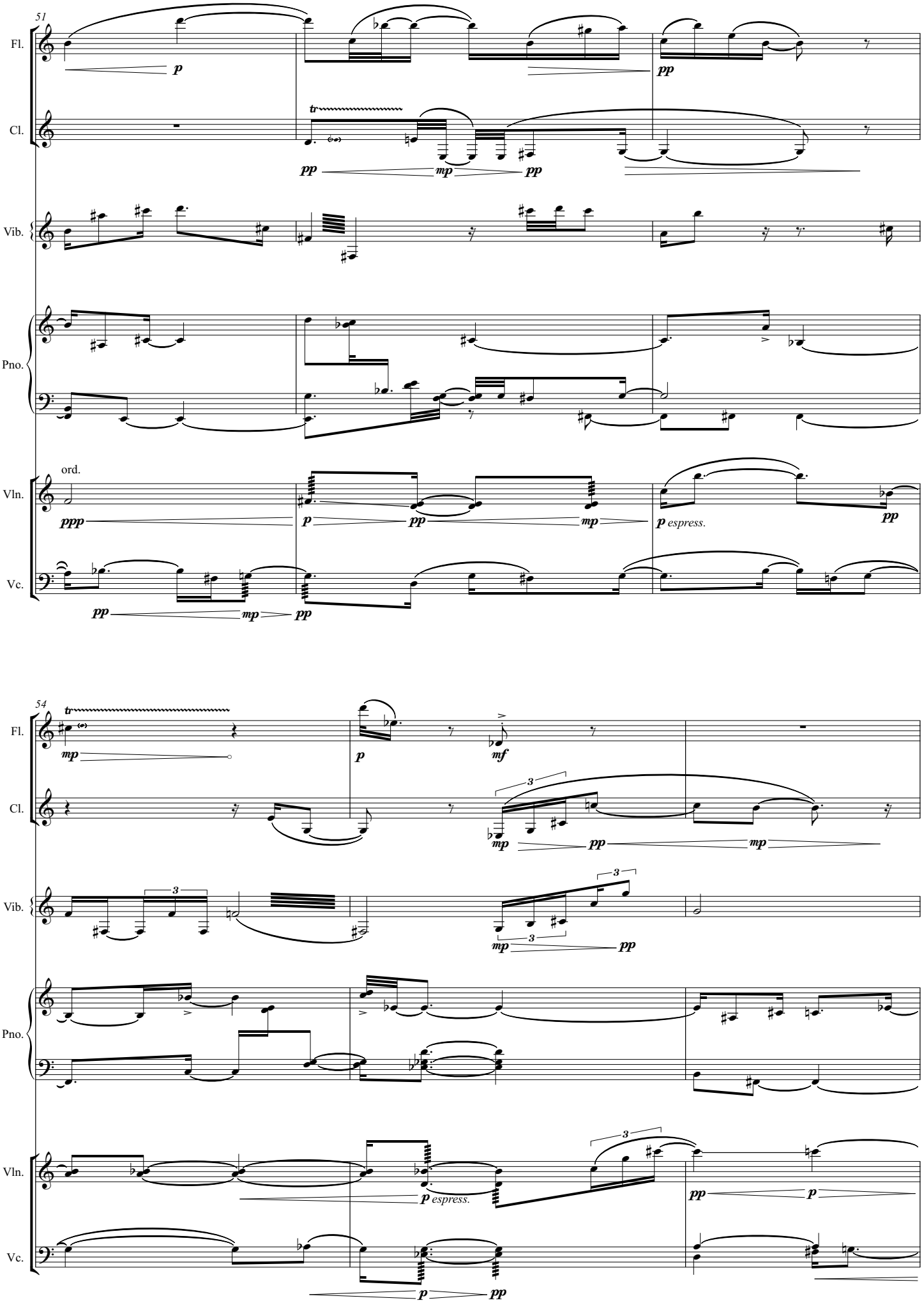
ord

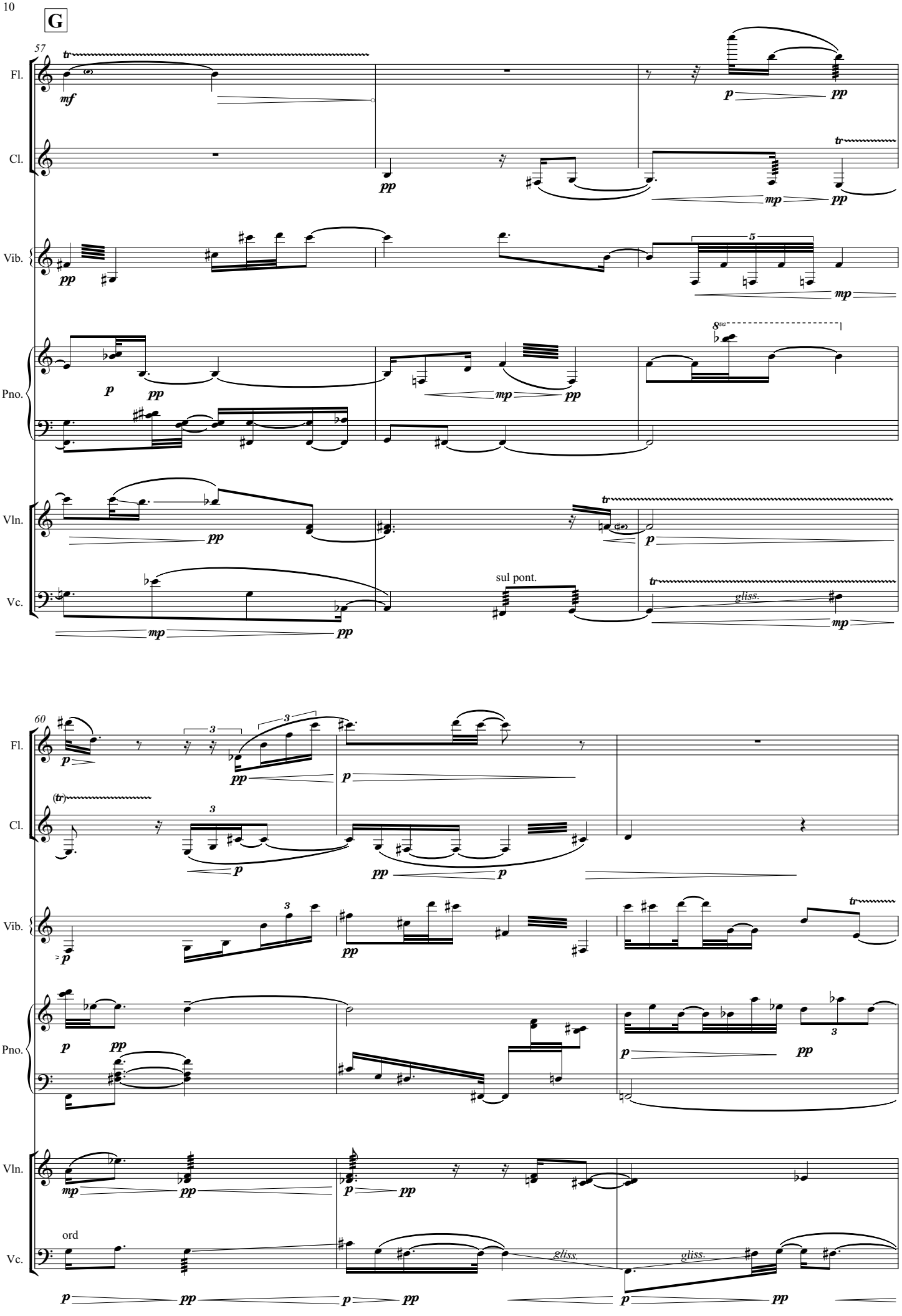
ord.

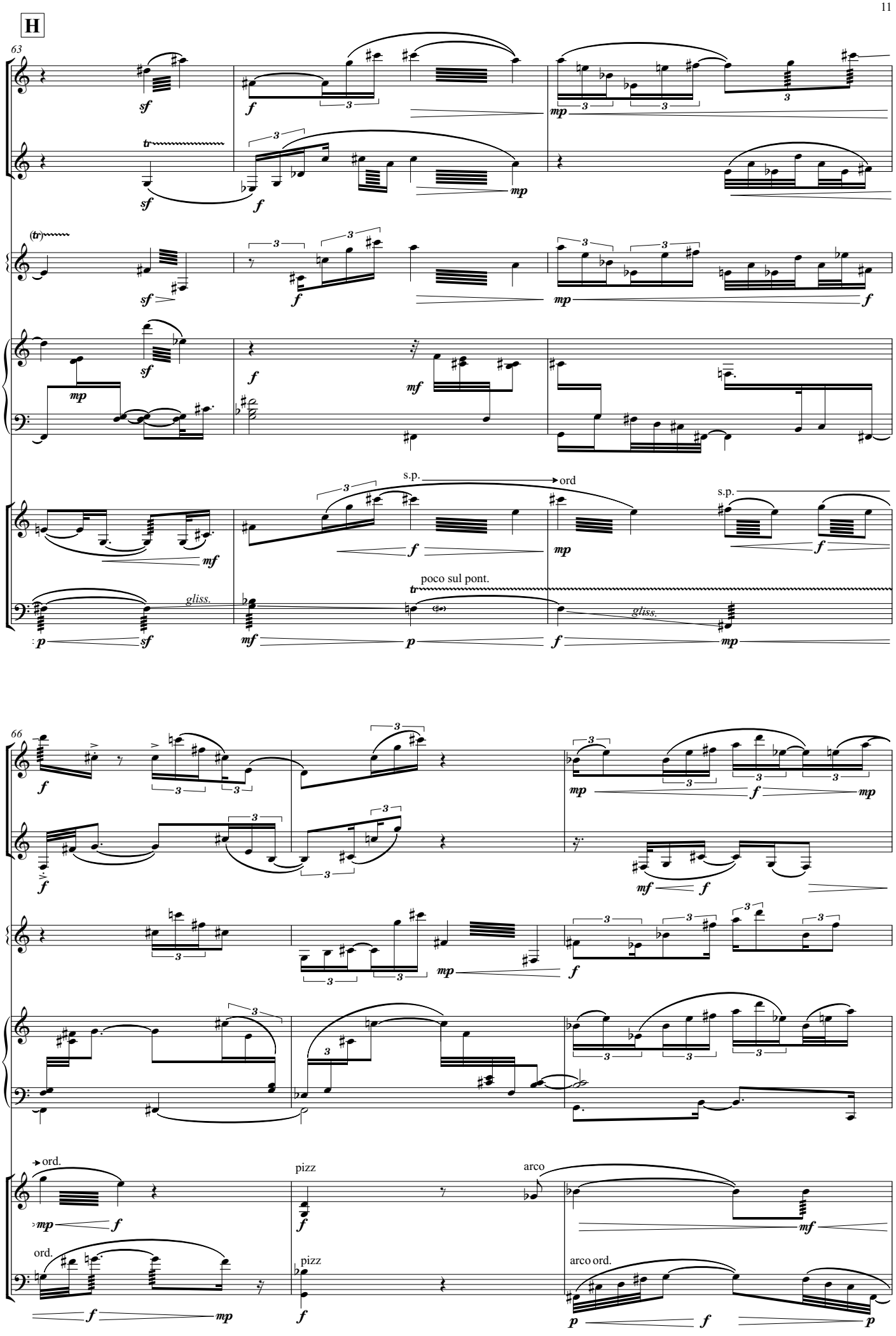
42

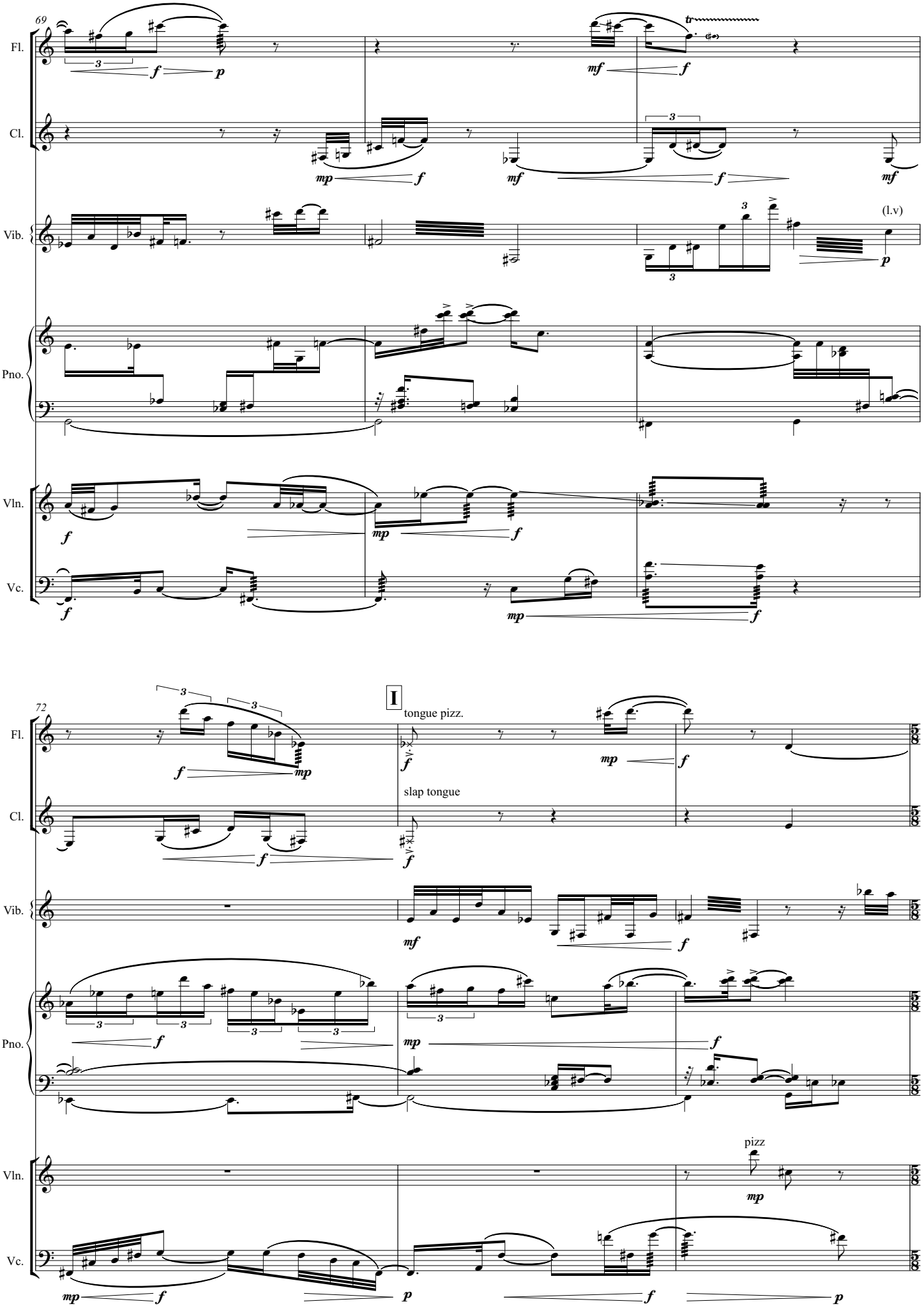
8va

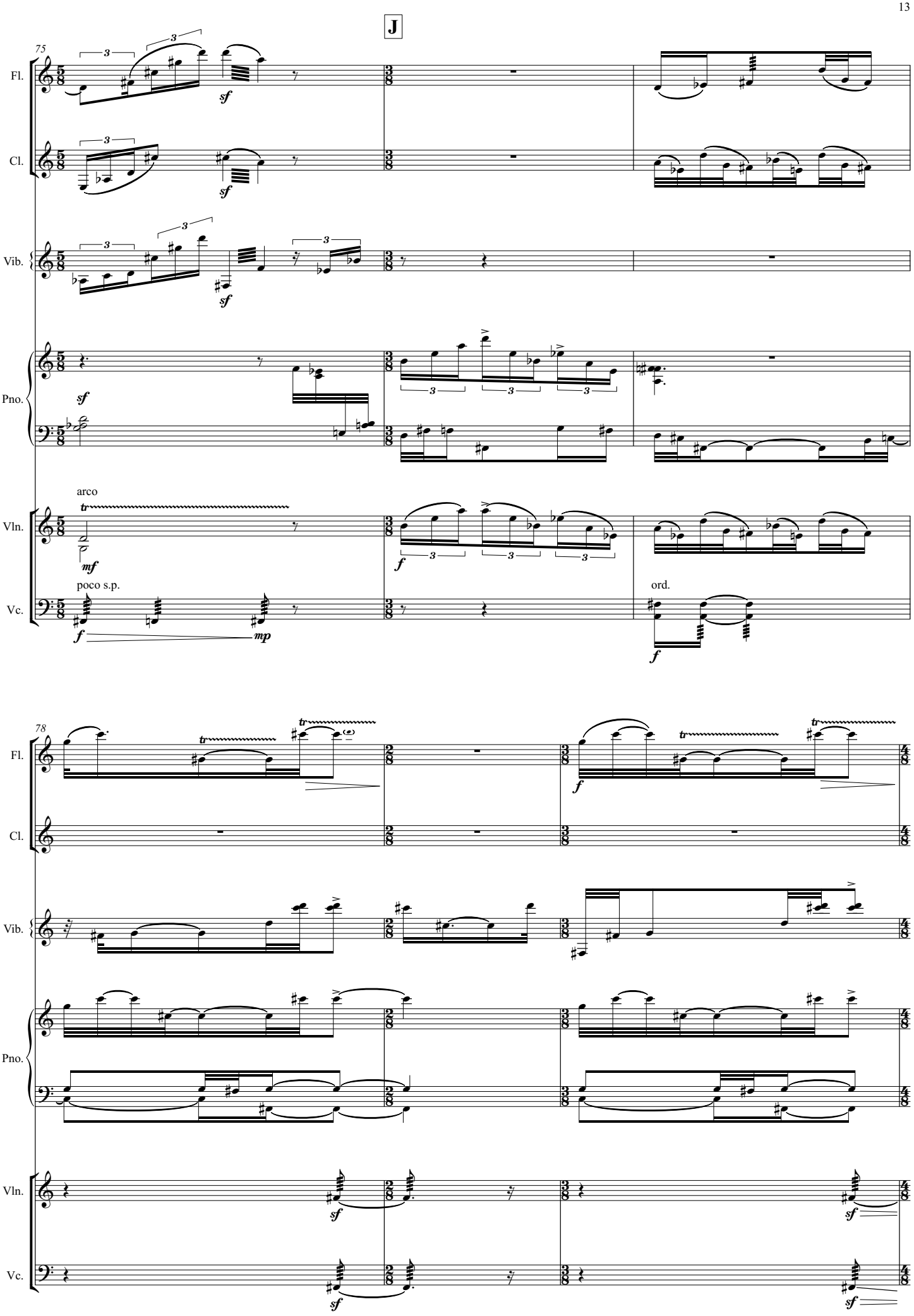

45
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
poco sul pont.
F
48
espress.
tr
poco
sempre
ord
gliss.
poco sul pont.

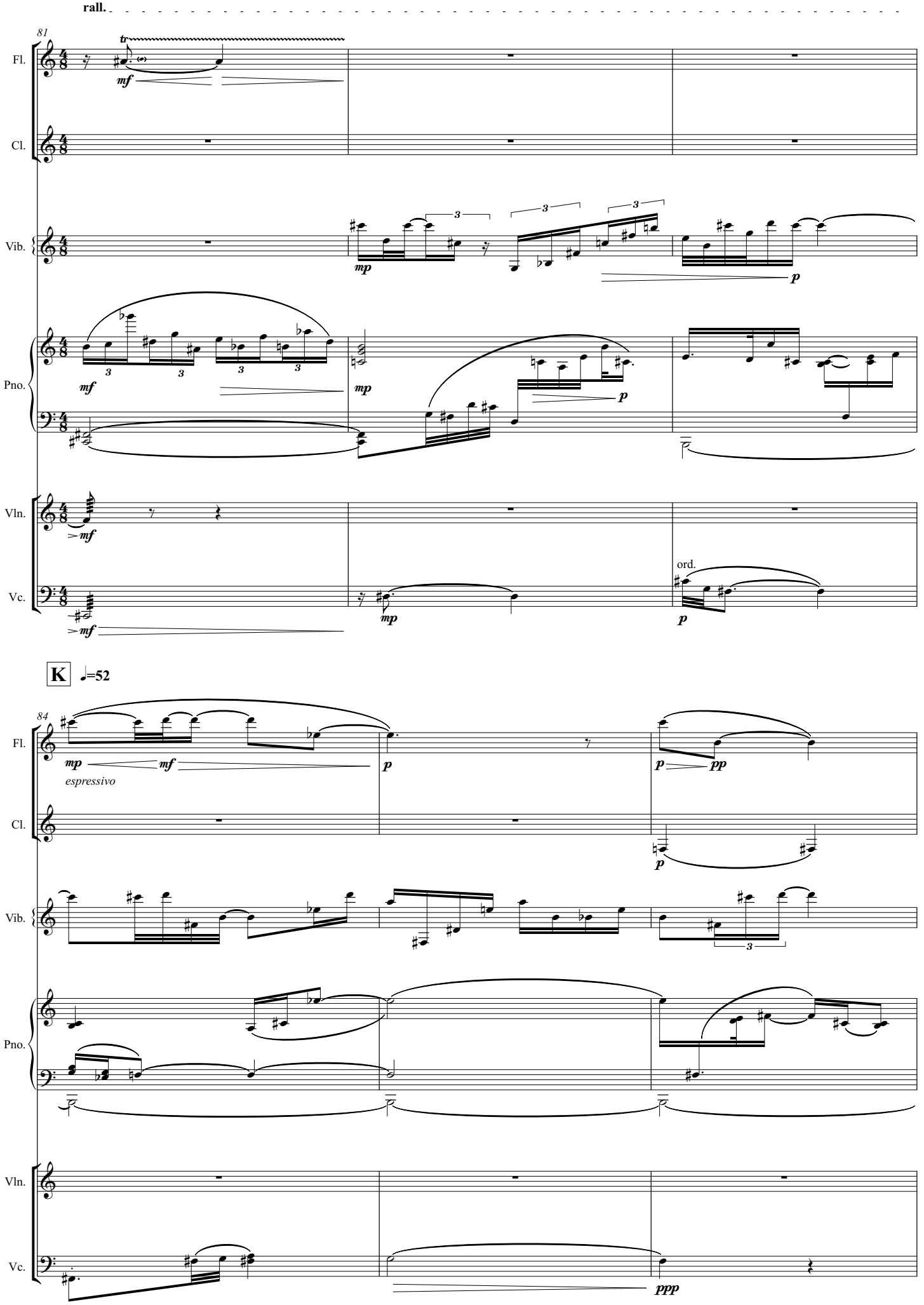

51
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
ord.
espress.
54
espress.


G
57
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
sul pont.
gliss.
60
ord
gliss.
gliss.


H
63
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
s.p.
ord
poco sul pont.
gliss.
66
ord.
pizz
arco
arco ord.


69
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
(l.v)
72
I
tongue pizz.
slap tongue
pizz


J
75
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
arco
poco s.p.
ord.
78


rall.
81
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
ord.
K
♩=52
84
espressivo

L

87

Fl.

Cl.

Vib.

Pno.

Vln.

Vc.

tr

pp

p

3

morendo

sul pont.

90 **rit.**

ad lib. senza mesura

ppp

8vb

(*tr*)

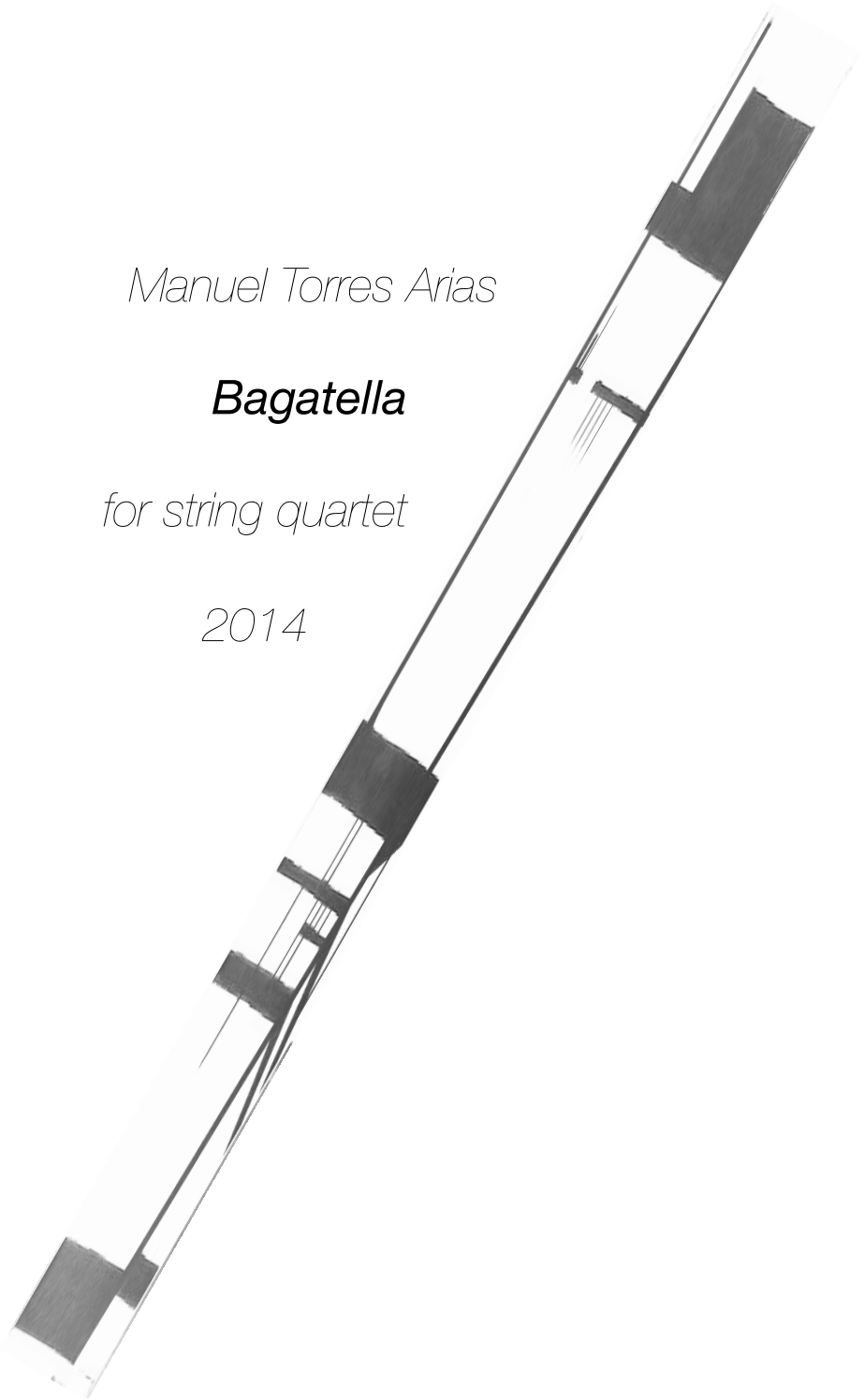
mp

Manuel Torres Arias

Bagatella

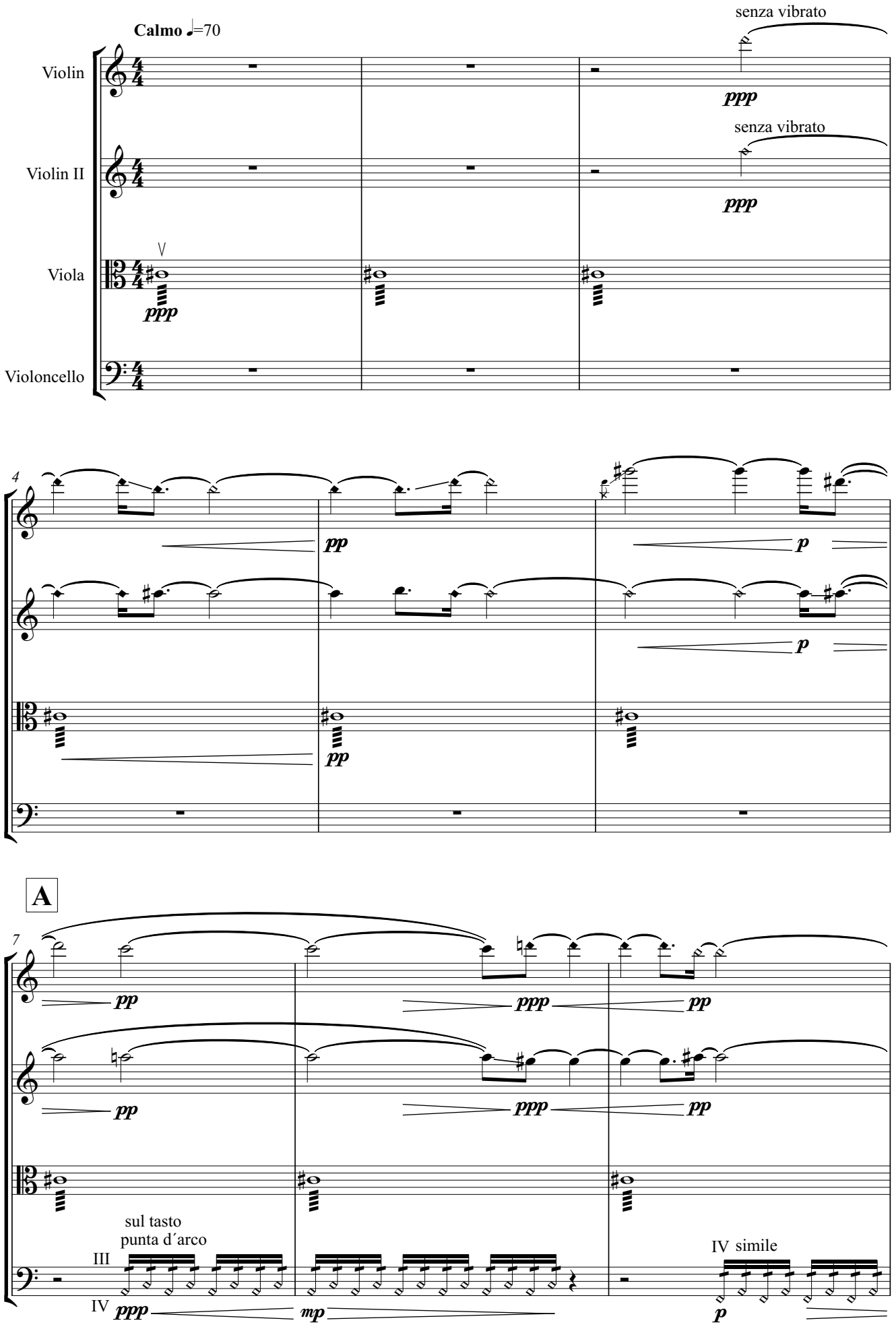
for string quartet

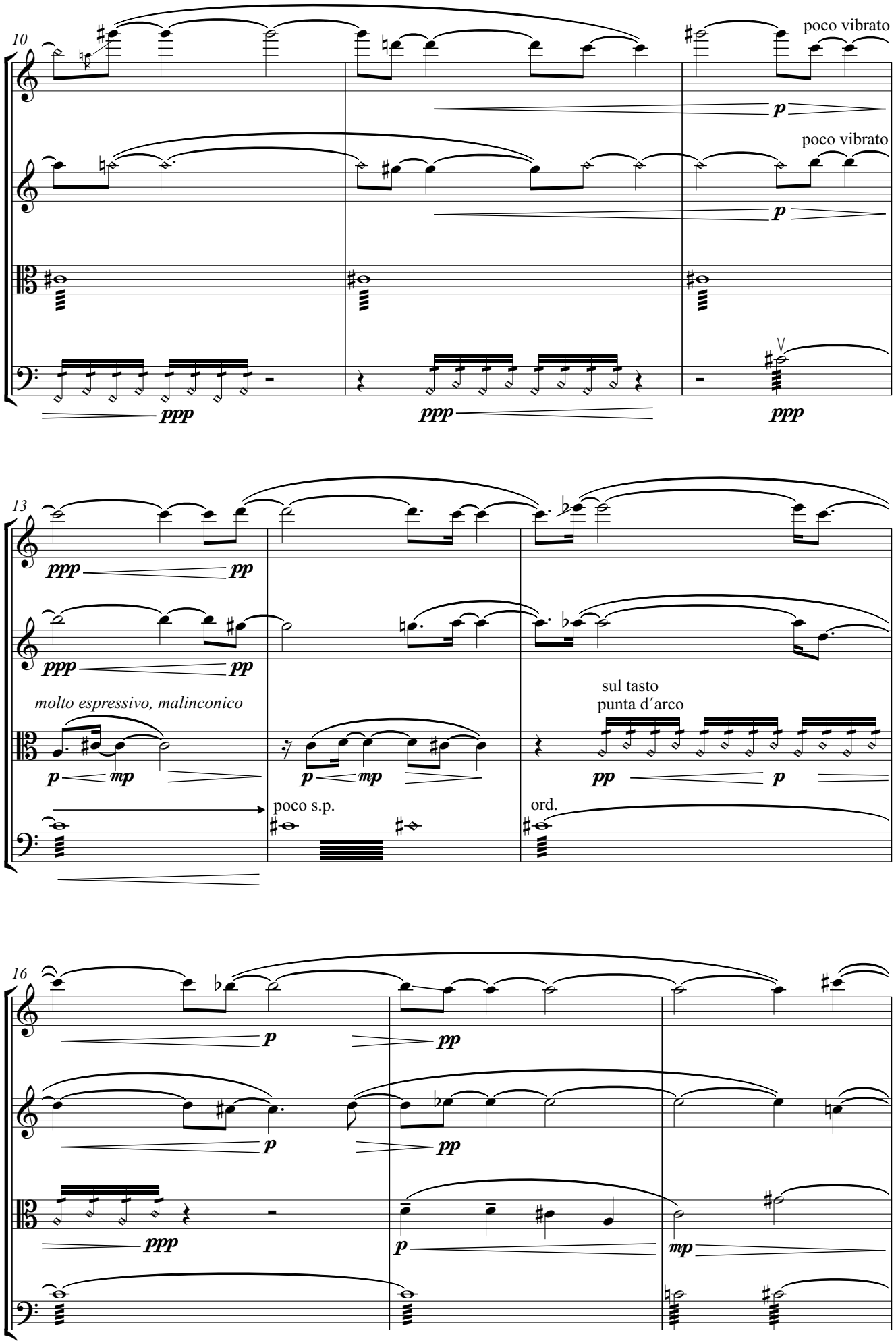
2014

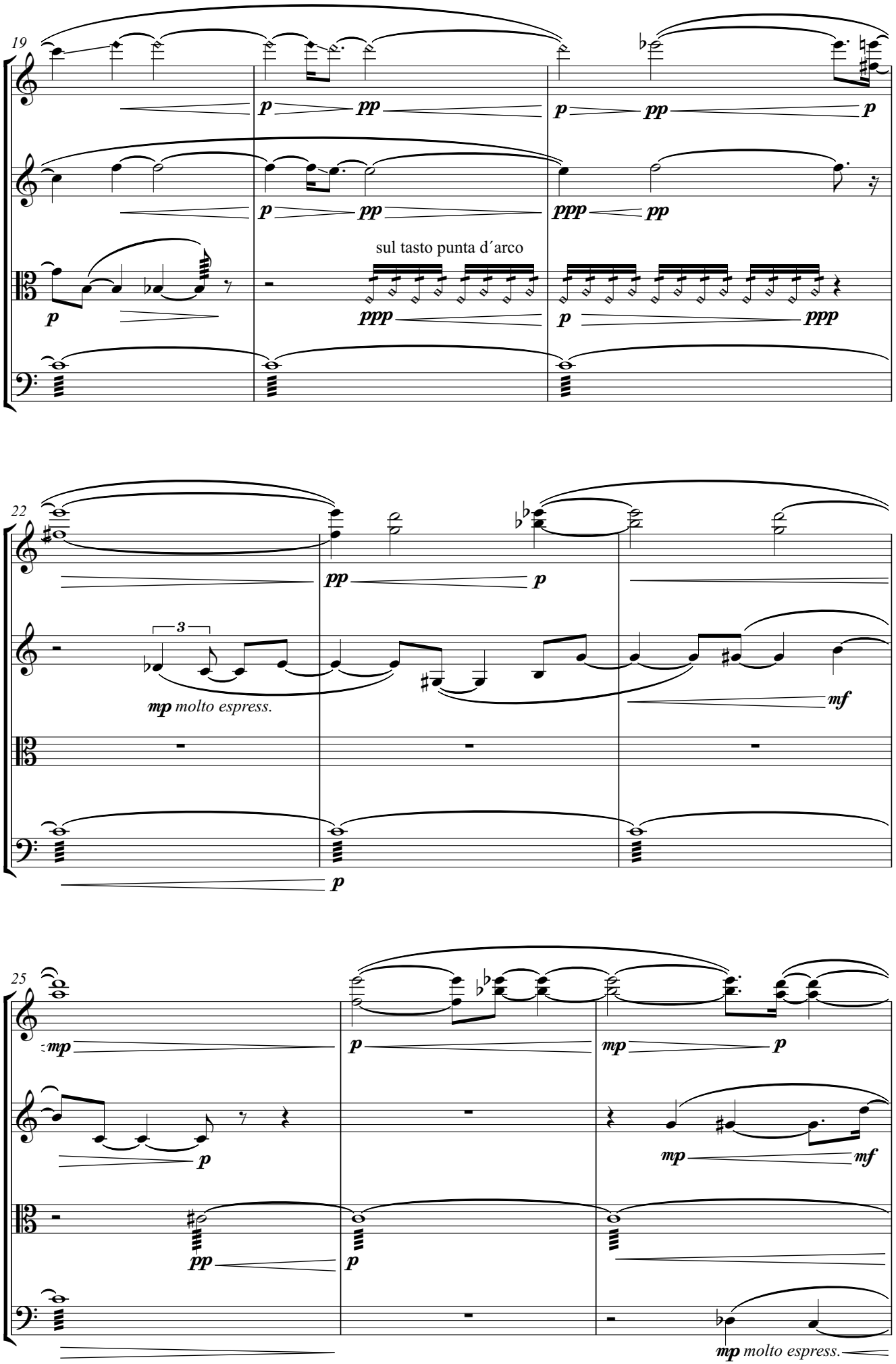


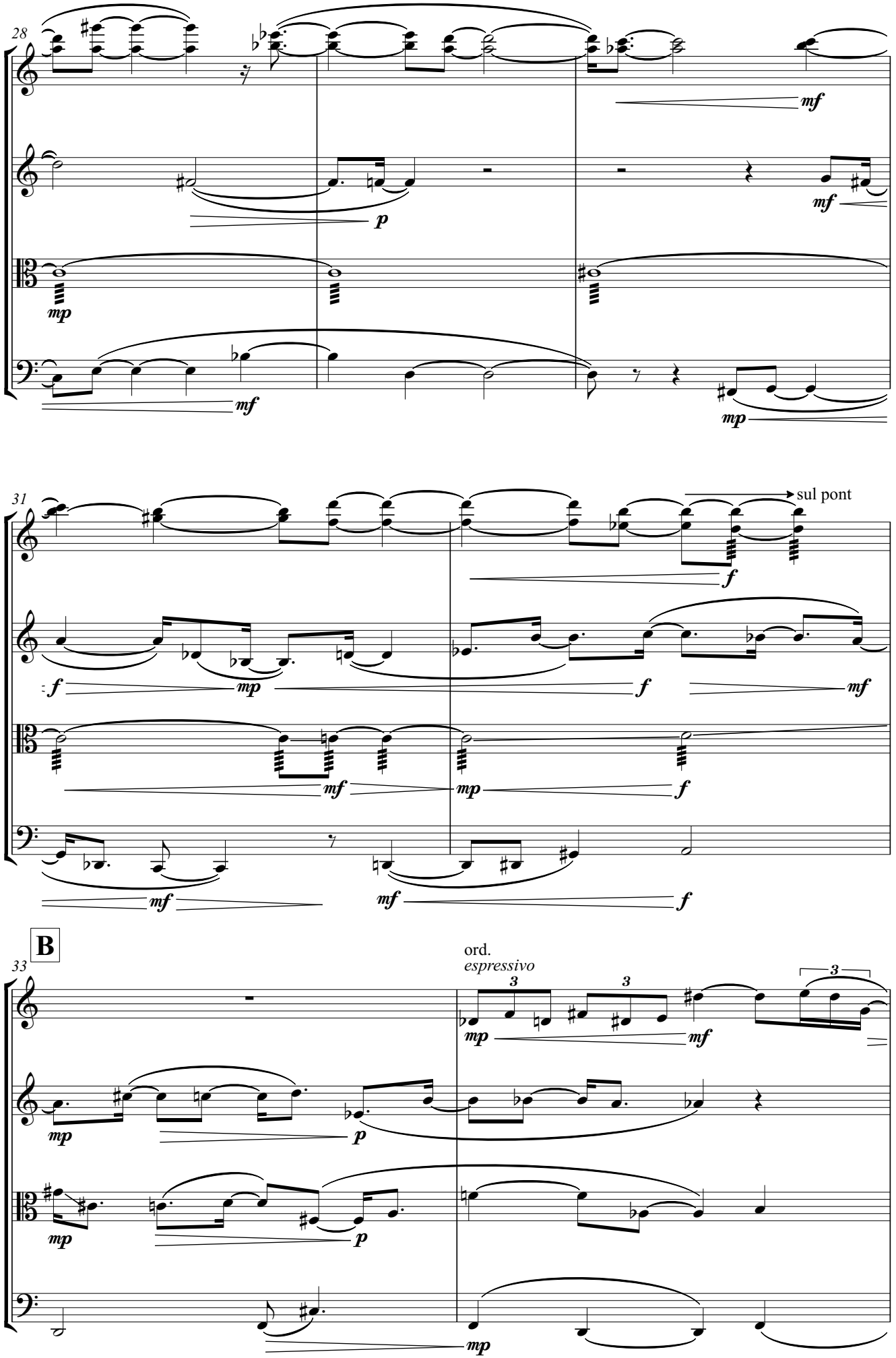
Bagatella

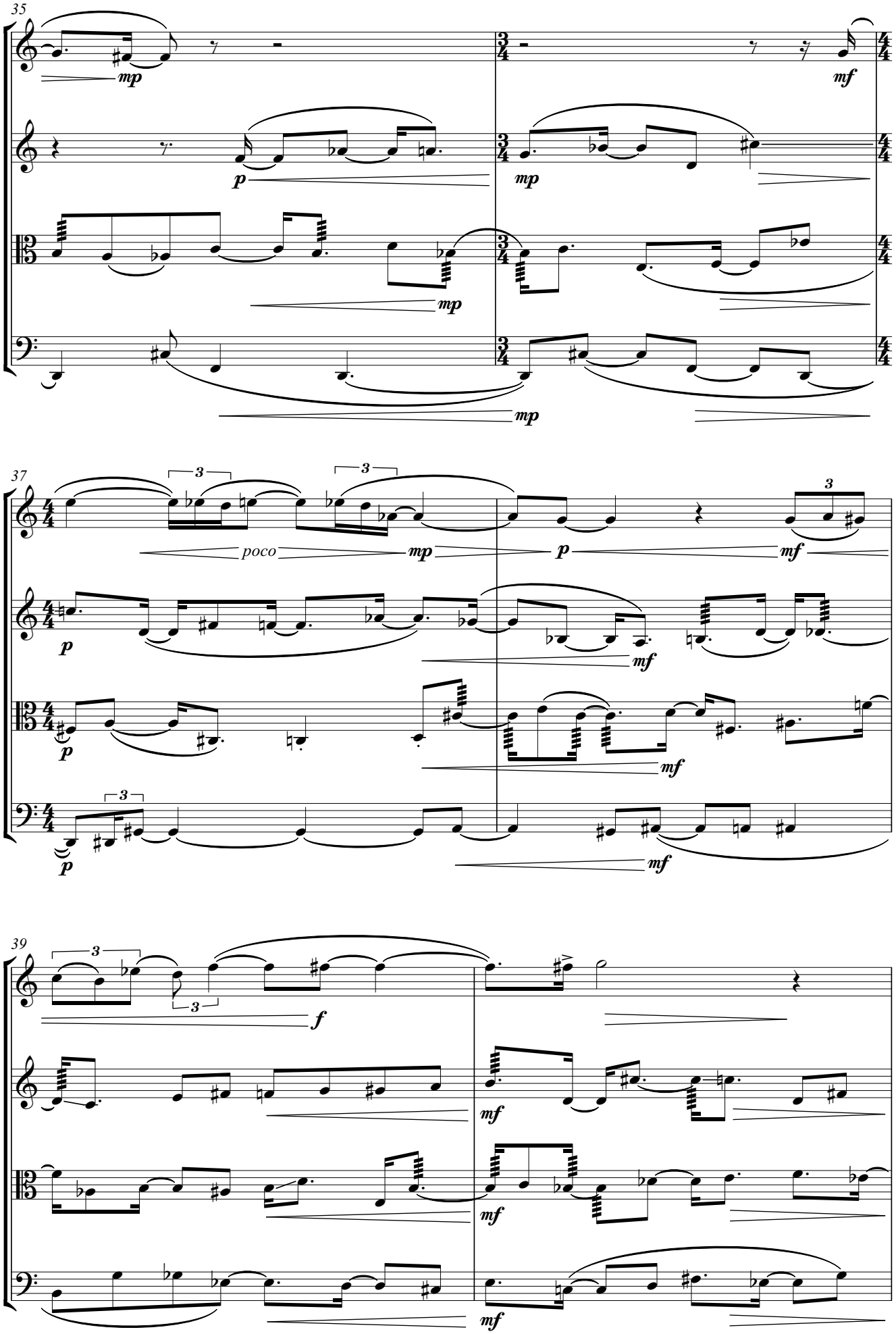
Manuel Torres Arias
2014

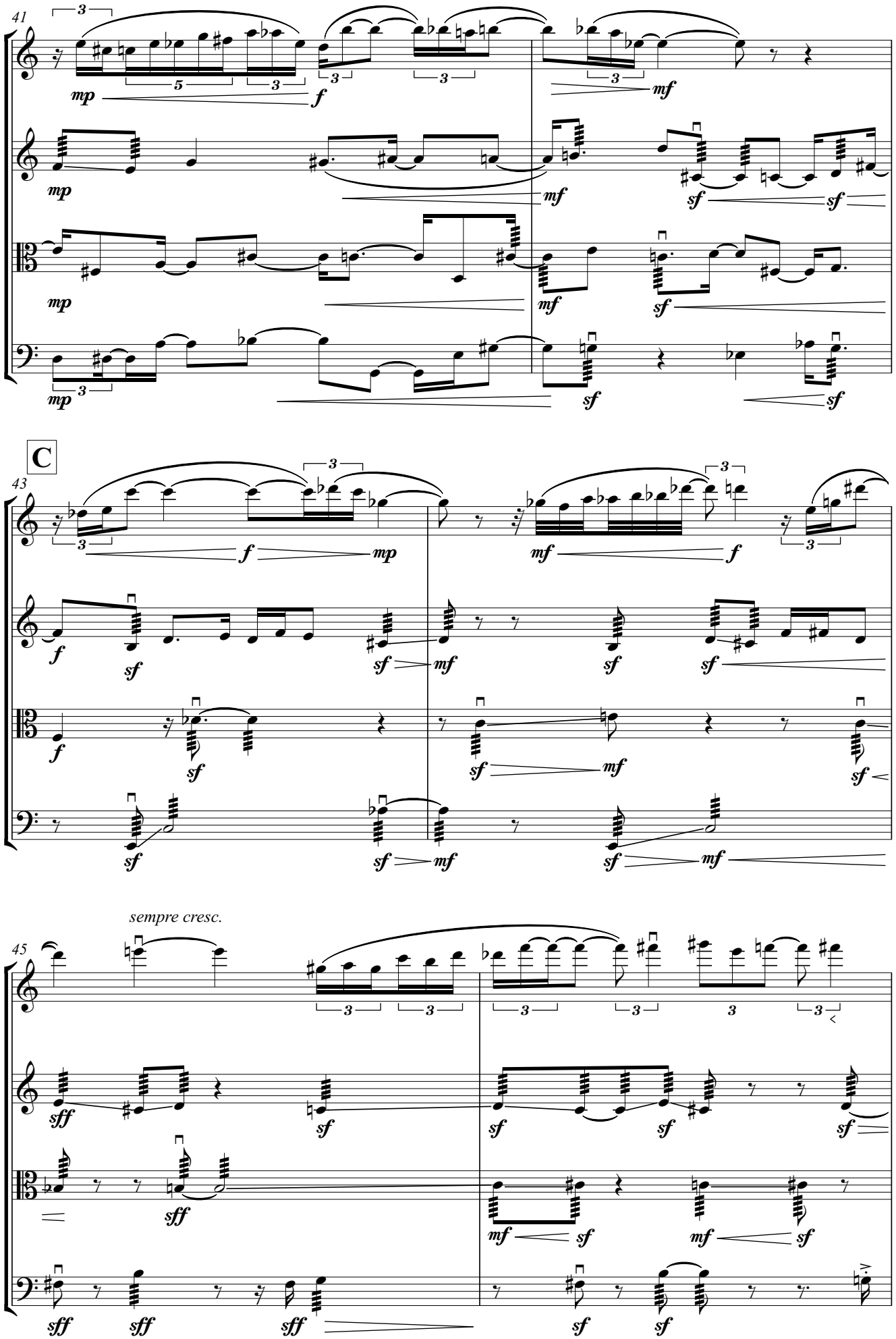


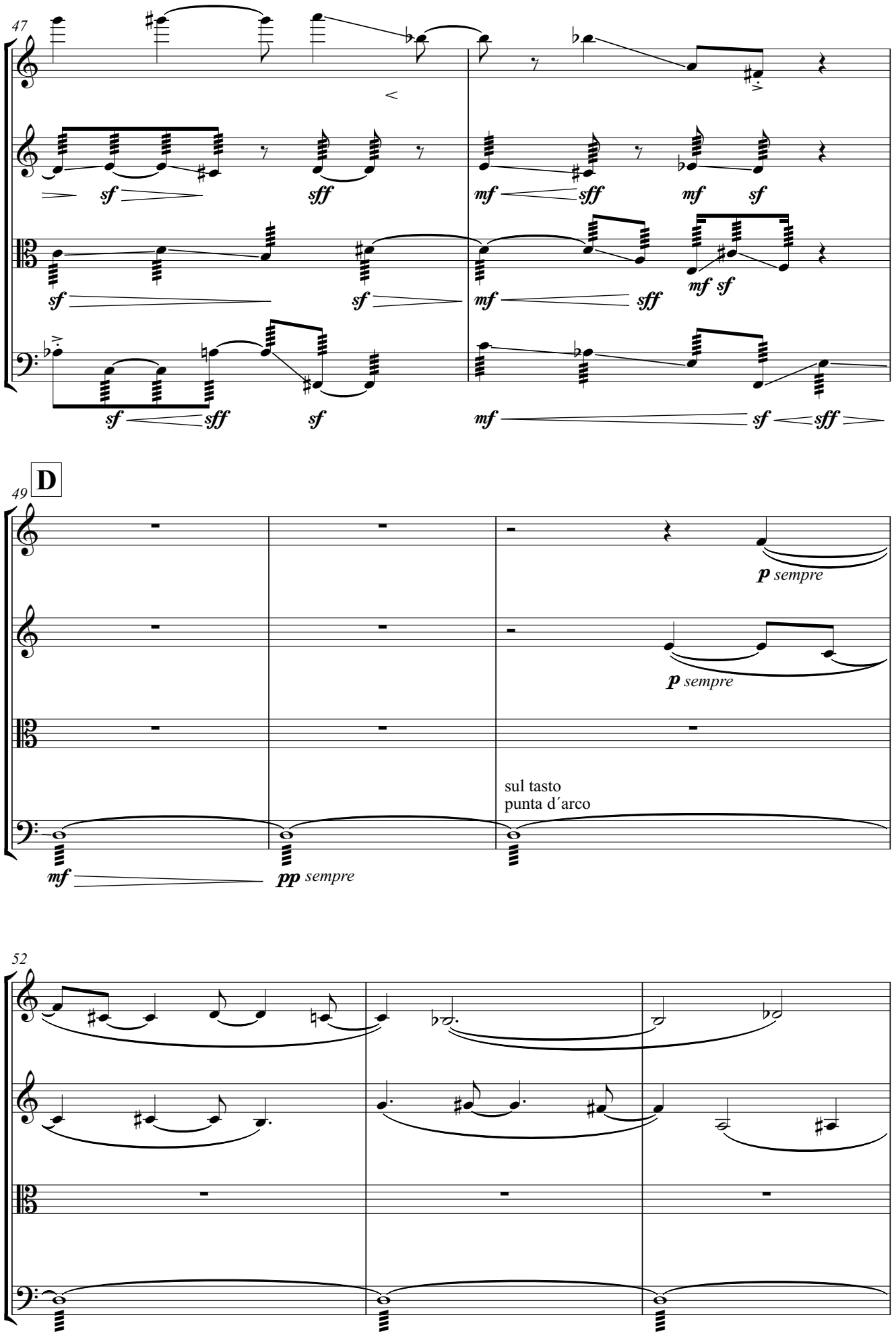

10
poco vibrato
p
poco vibrato
p
ppp
ppp
ppp
13
ppp
pp
ppp
pp
molto espressivo, malinconico
p
mp
p
mp
sul tasto
punta d´arco
pp
p
poco s.p.
ord.
16
p
pp
p
pp
ppp
p
mp

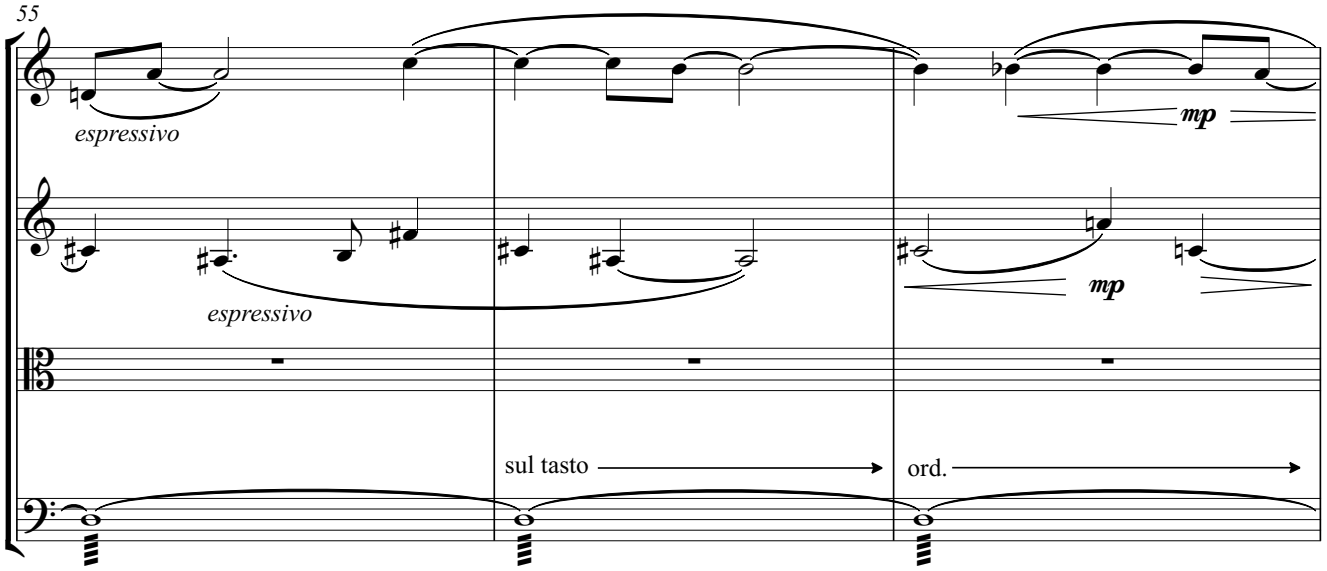

19
sul tasto punta d´arco
22
3
mp molto espress.
25
mp molto espress.

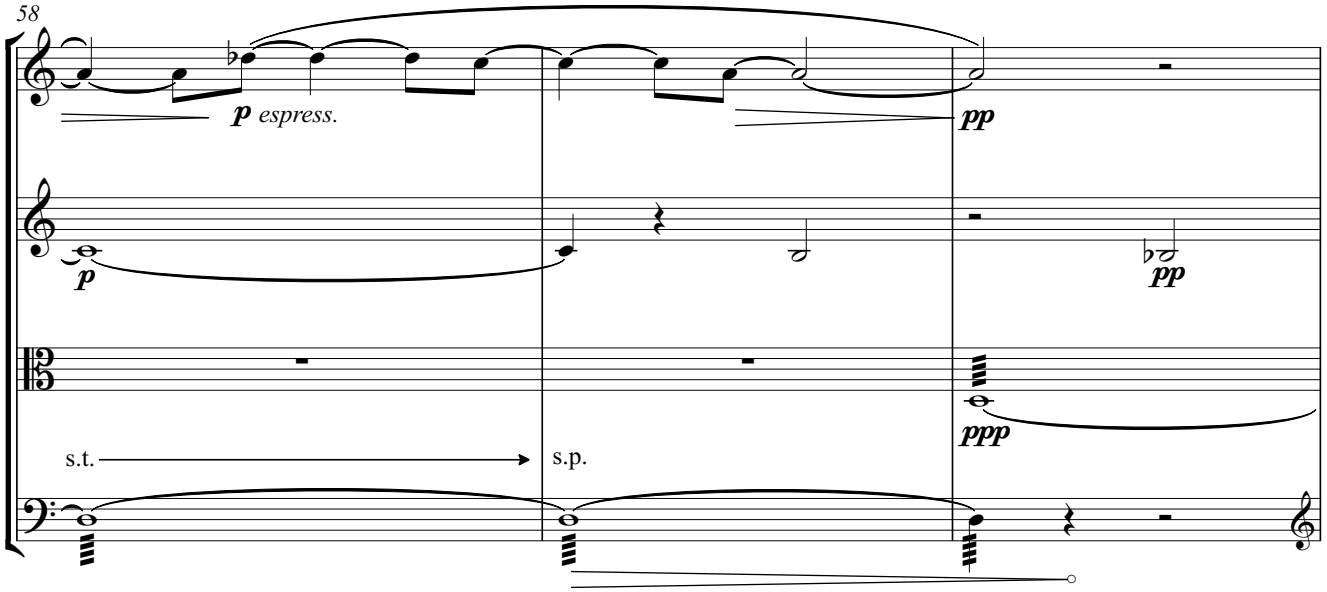

28
mf
p
mf
mp
mf
mp
31
sul pont
f
f
mf
mf
mf
mf
f
mf
f
B
33
ord.
espressivo
3
3
3
mp
mf
mp
p
mp
p
mp

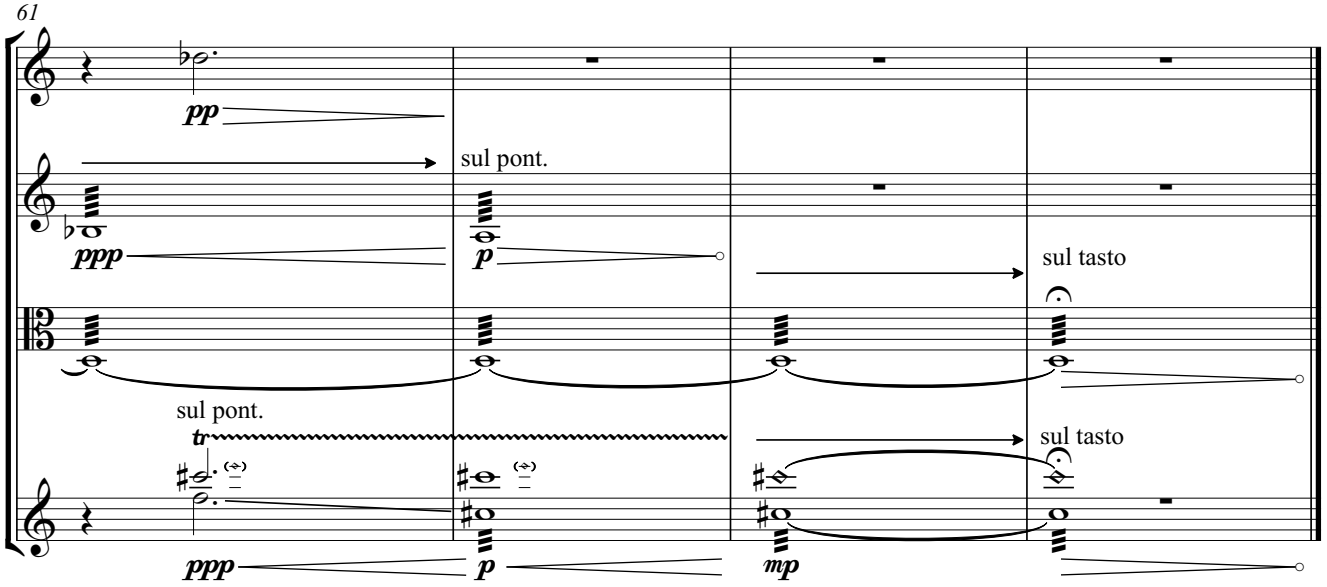

35
mp
mf
p
mp
mp
mp
37
3
3
poco
mp
p
3
mf
p
mf
p
mf
3
p
mf
39
3
3
f
mf
mf
mf


41
C
43
sempre cresc.
45


47
sf
sff
sf
sf
sf
sff
sf
mf
sff
mf
sf
mf
sff
mf sf
mf
sf
sff
49
D
p sempre
p sempre
sul tasto
punta d´arco
mf
pp sempre
52


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 pont.
tr
sul tasto
ppp
p
mp

Manuel Torres Arias

Three Preludes (to stillness…)

for piano

2015-2016

Three Preludes
(to stillness...)

I. Liberamente 1

II. Tranquilo ma con moto 3

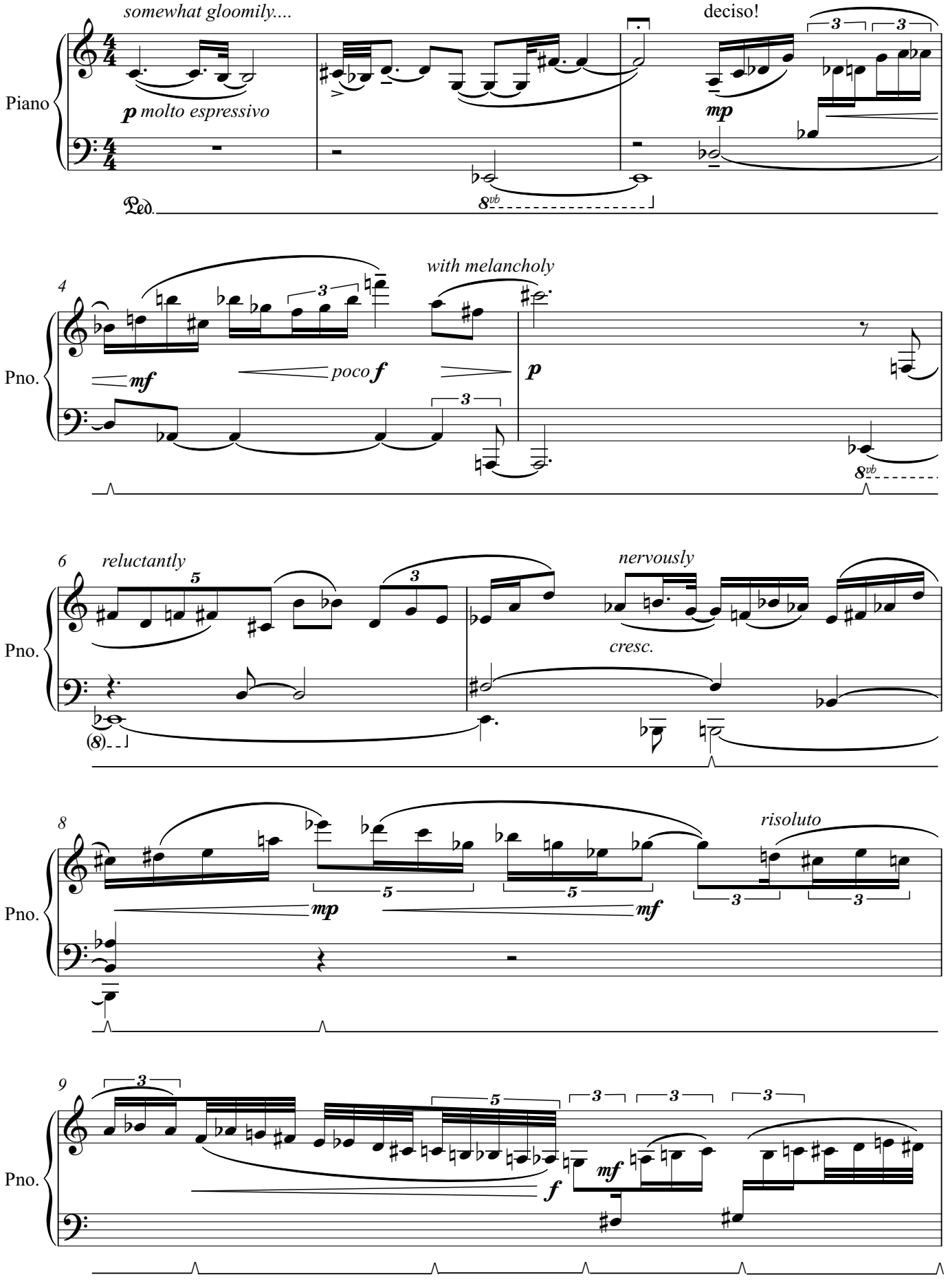
III. Contemplativo 8

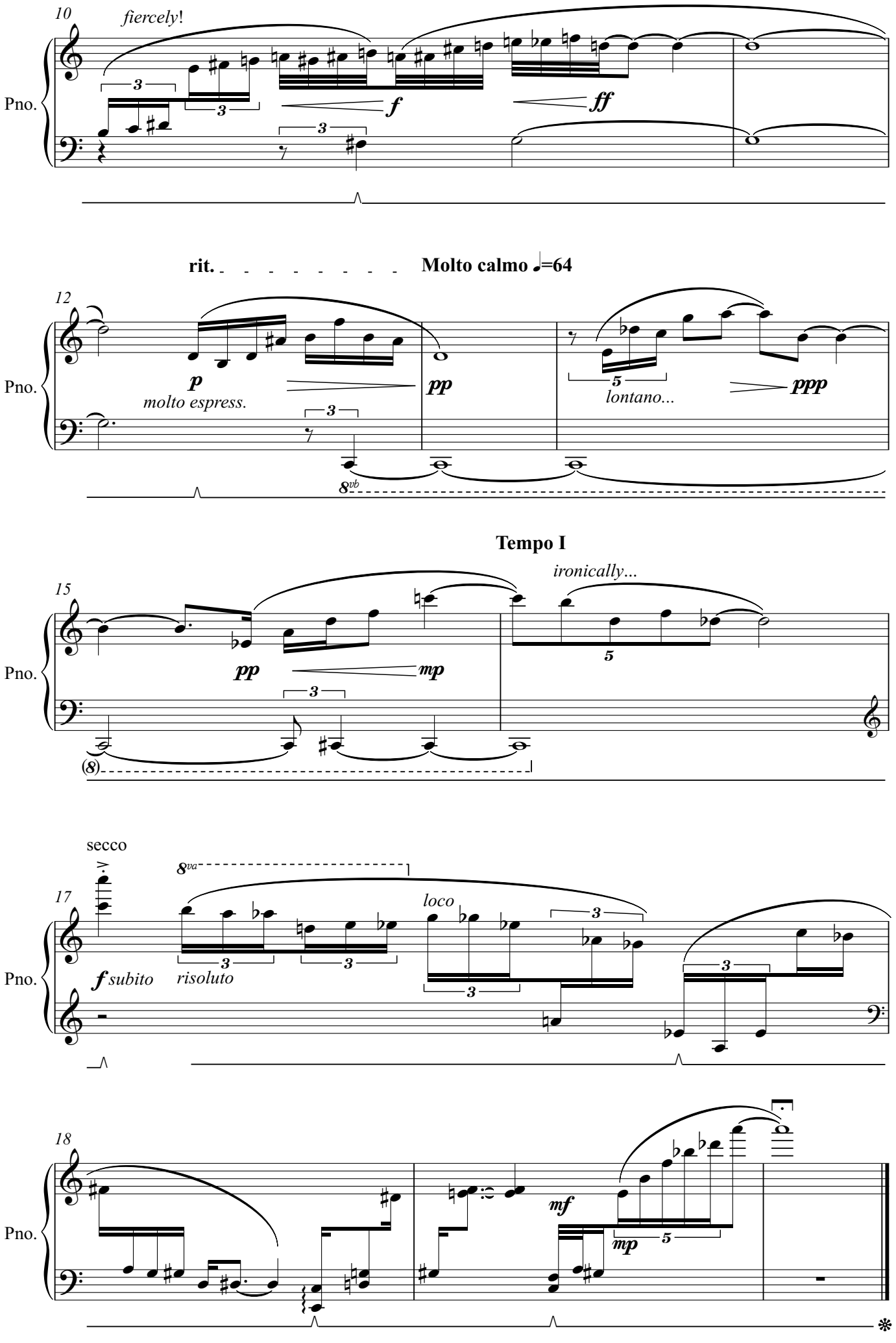
Duration ca. 10 min

I

Liberamente ♩ = 94

Manuel Torres-Arias

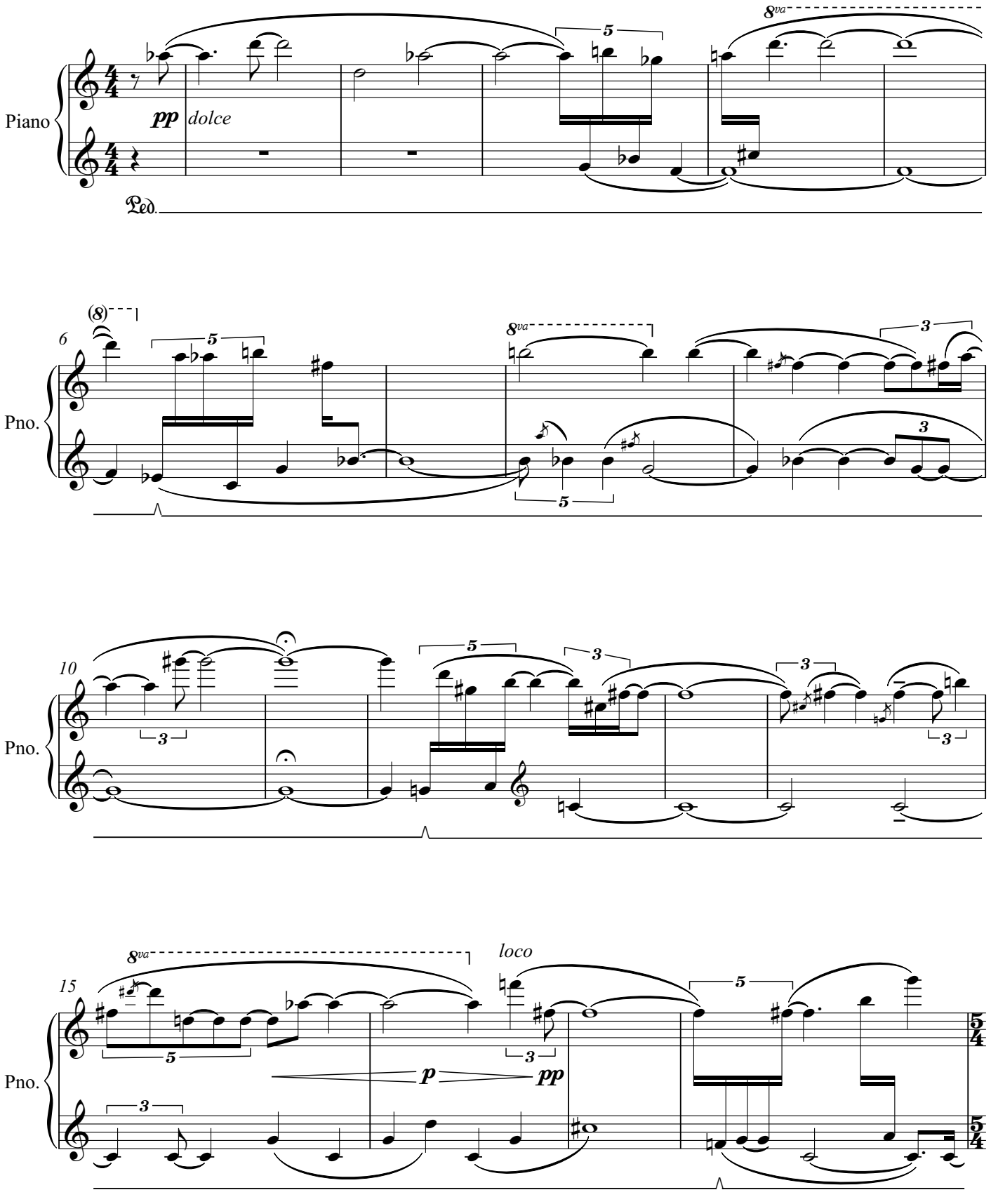


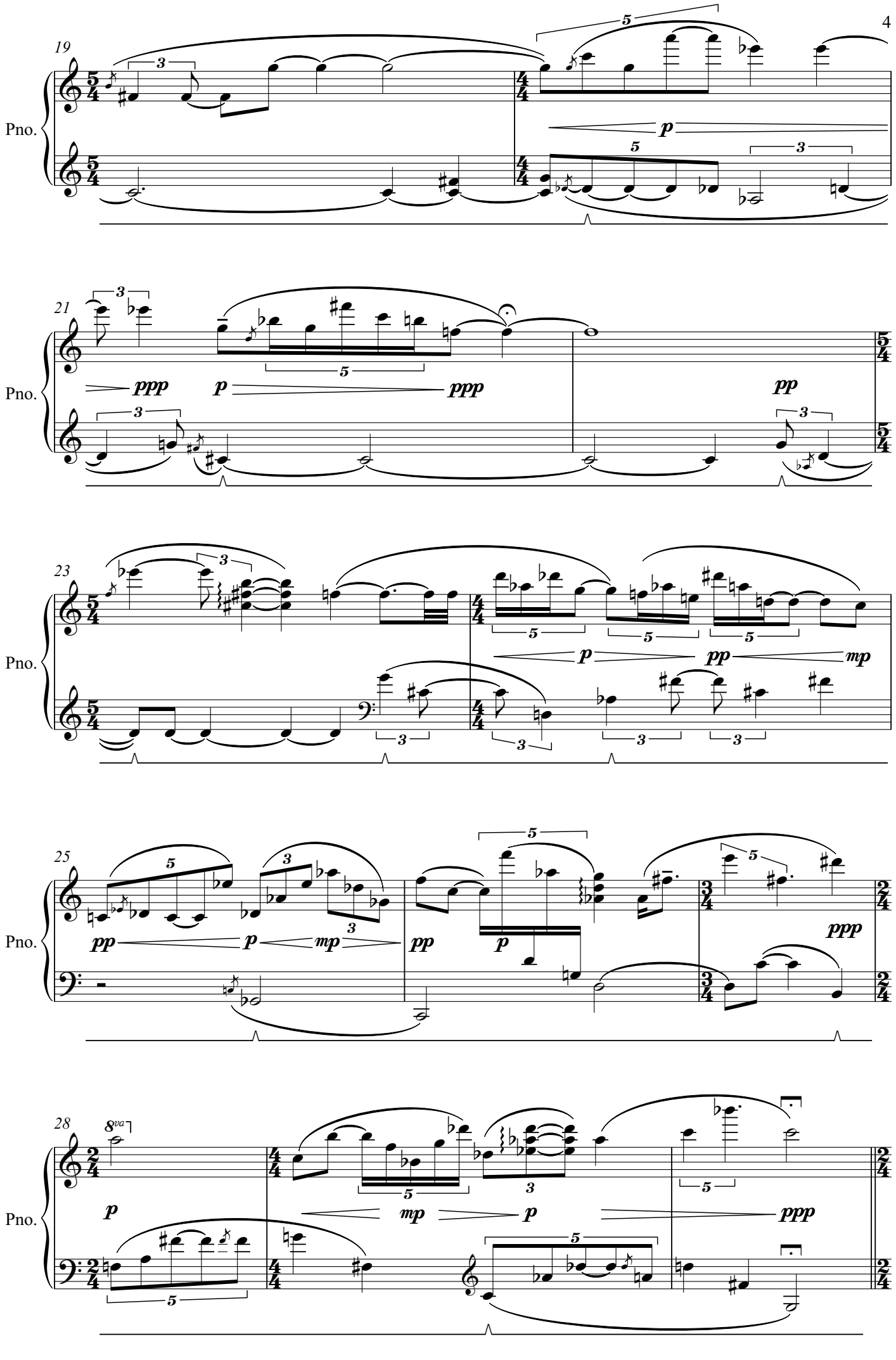

10
fiercely!
Pno.
f
ff
rit.
Molto calmo ♩=64
12
p
molto espress.
pp
lontano...
ppp
8vb
Tempo I
15
ironically...
pp
mp
(8)
secco
8va
17
loco
f subito
risoluto
18
mf
mp

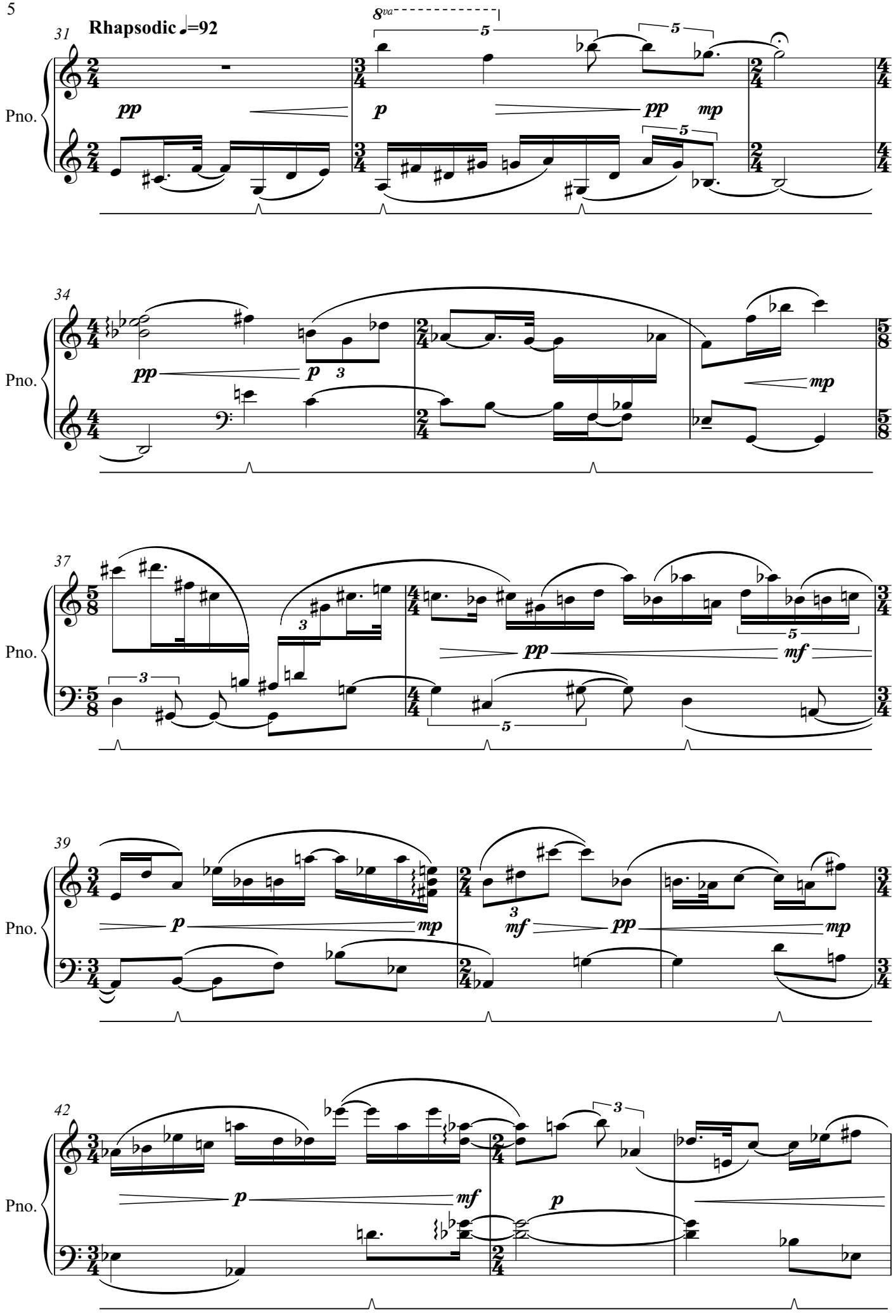
II.

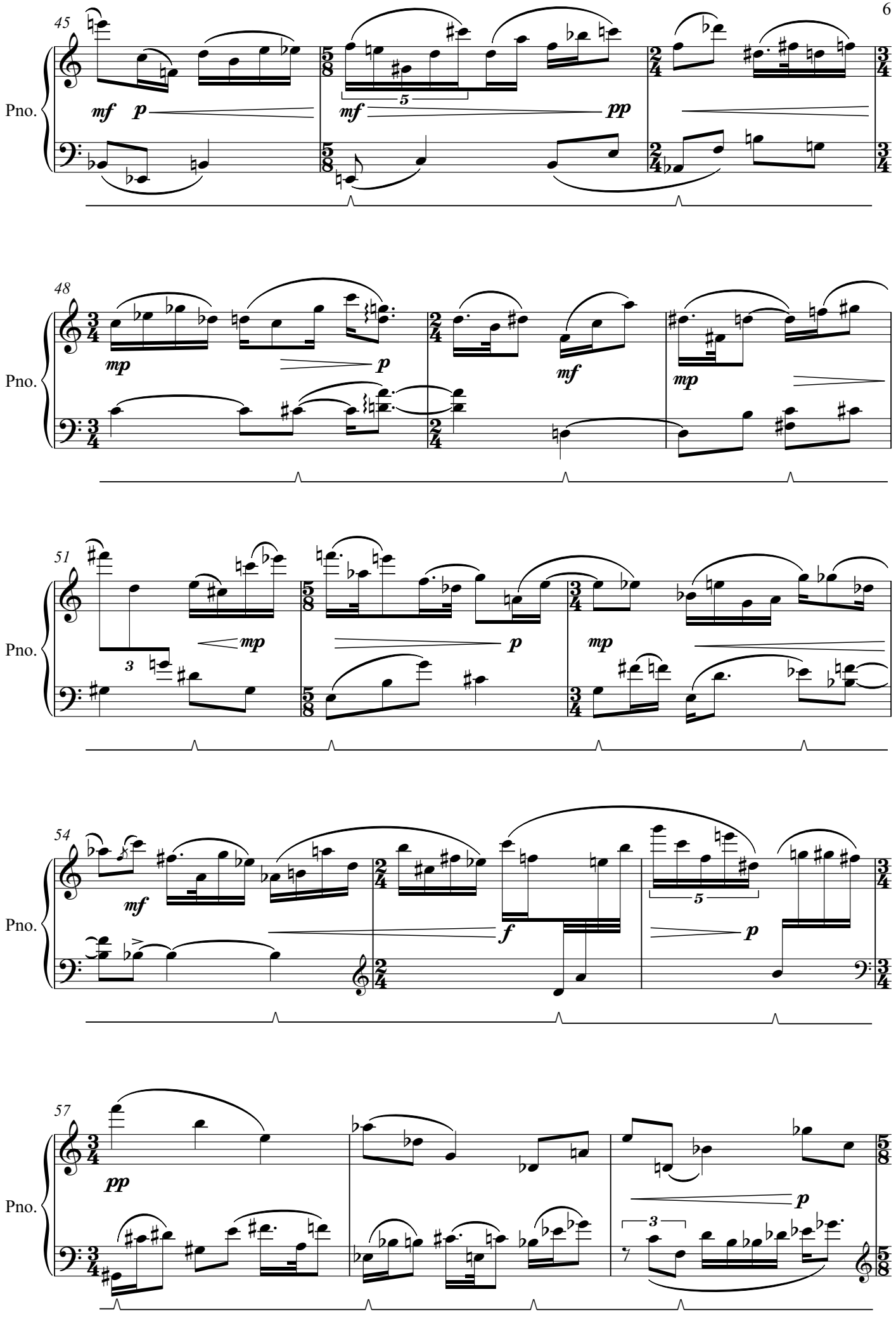
Manuel Torres Arias

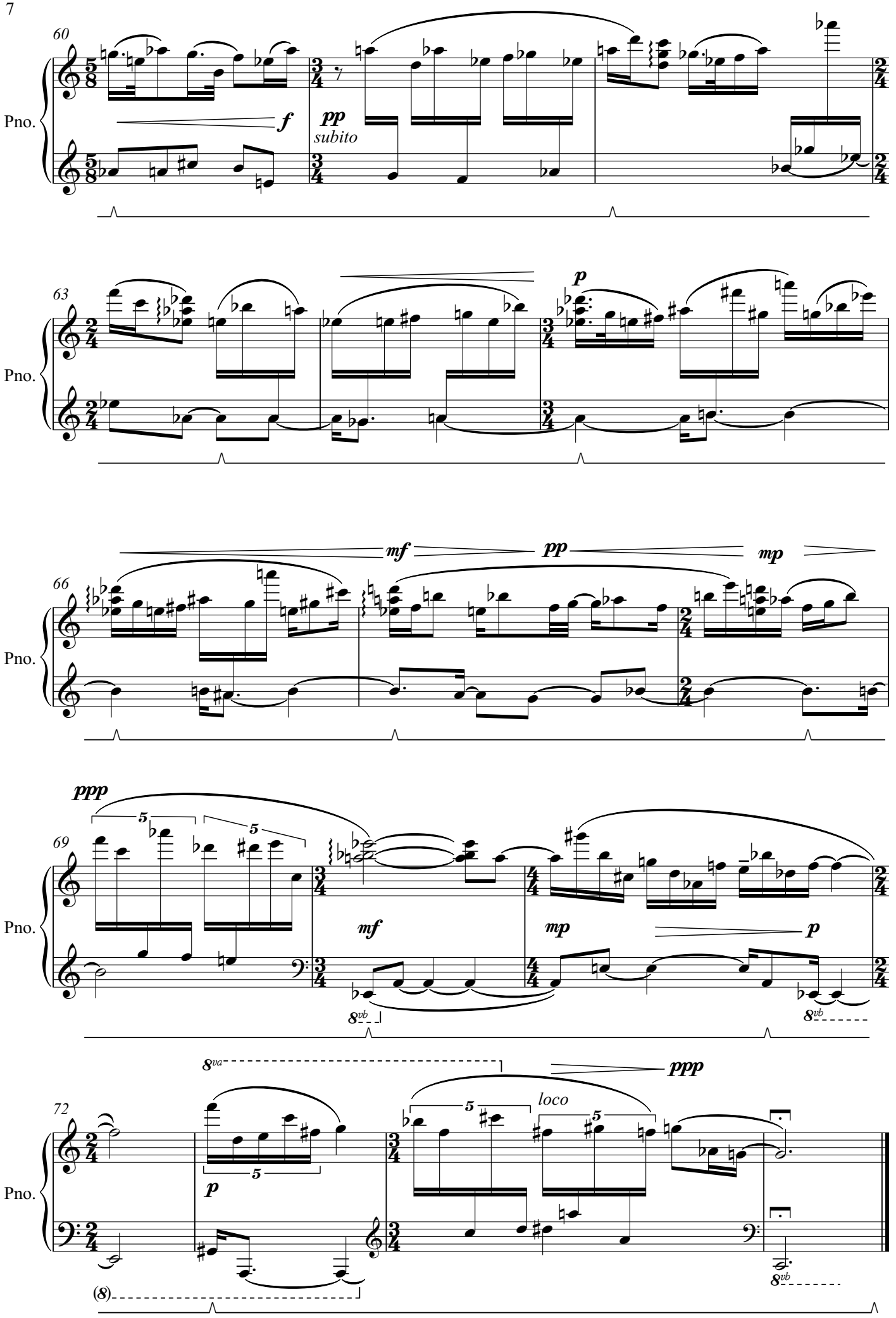
Tranquillo, ma con moto ♩=86-90




19
Pno.
21
Pno.
23
Pno.
25
Pno.
28
Pno.

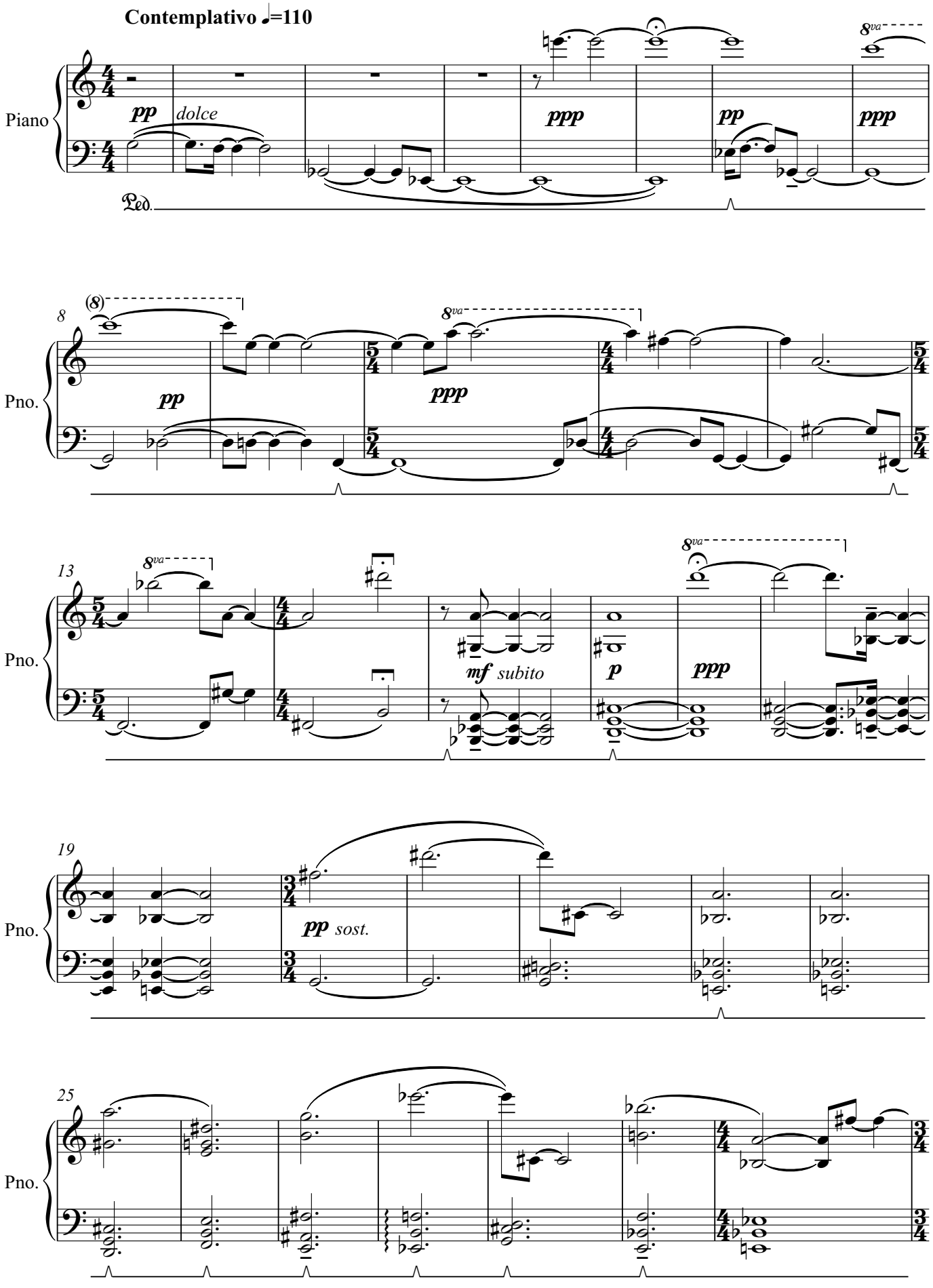

Rhapsodic ♩=92
31
8va
Pno.
34
37
39
42

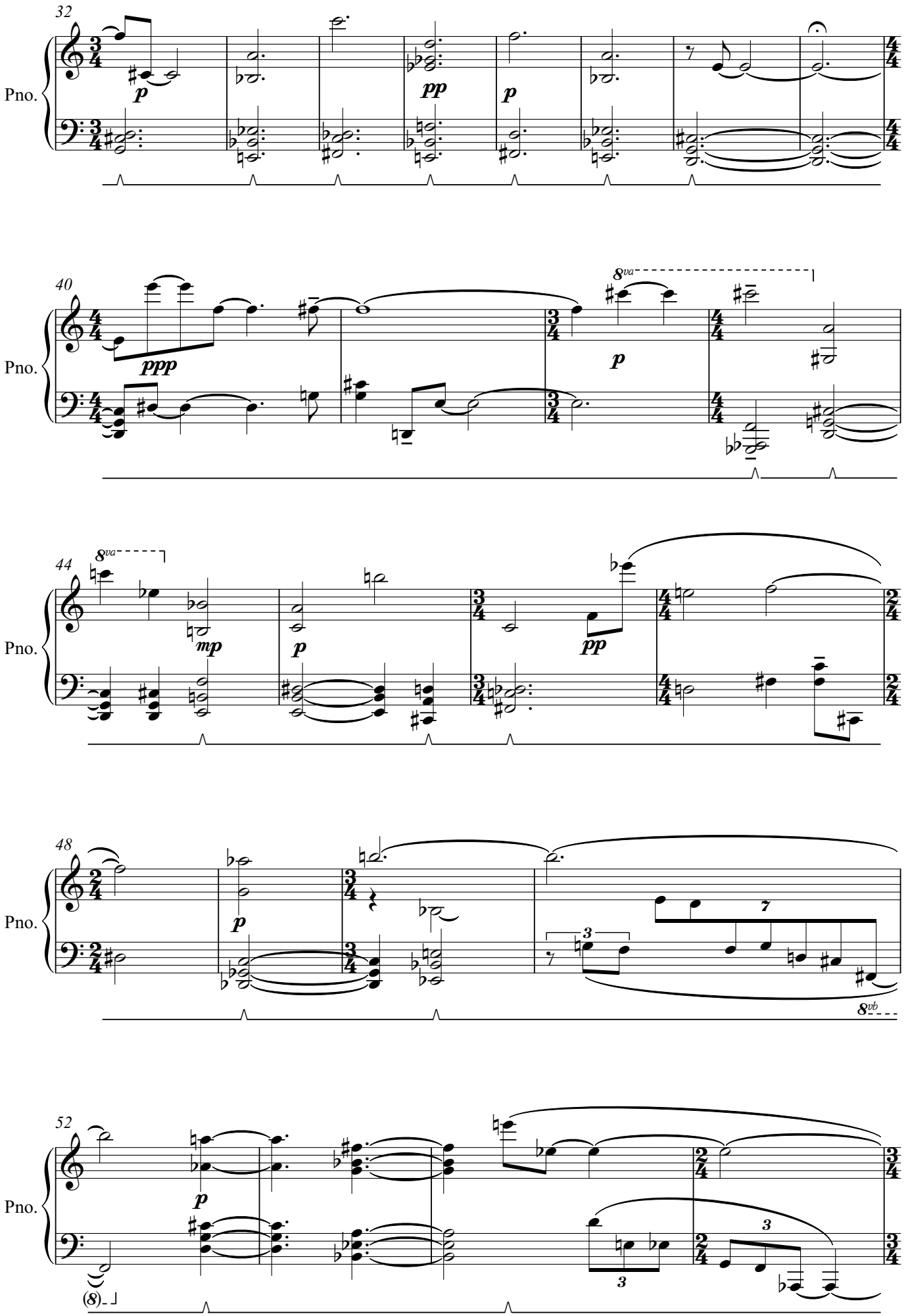

45
Pno.
mf
p
mf
5
pp
48
Pno.
mp
p
mf
mp
51
Pno.
3
mp
p
mp
54
Pno.
mf
f
5
p
57
Pno.
pp
p
3

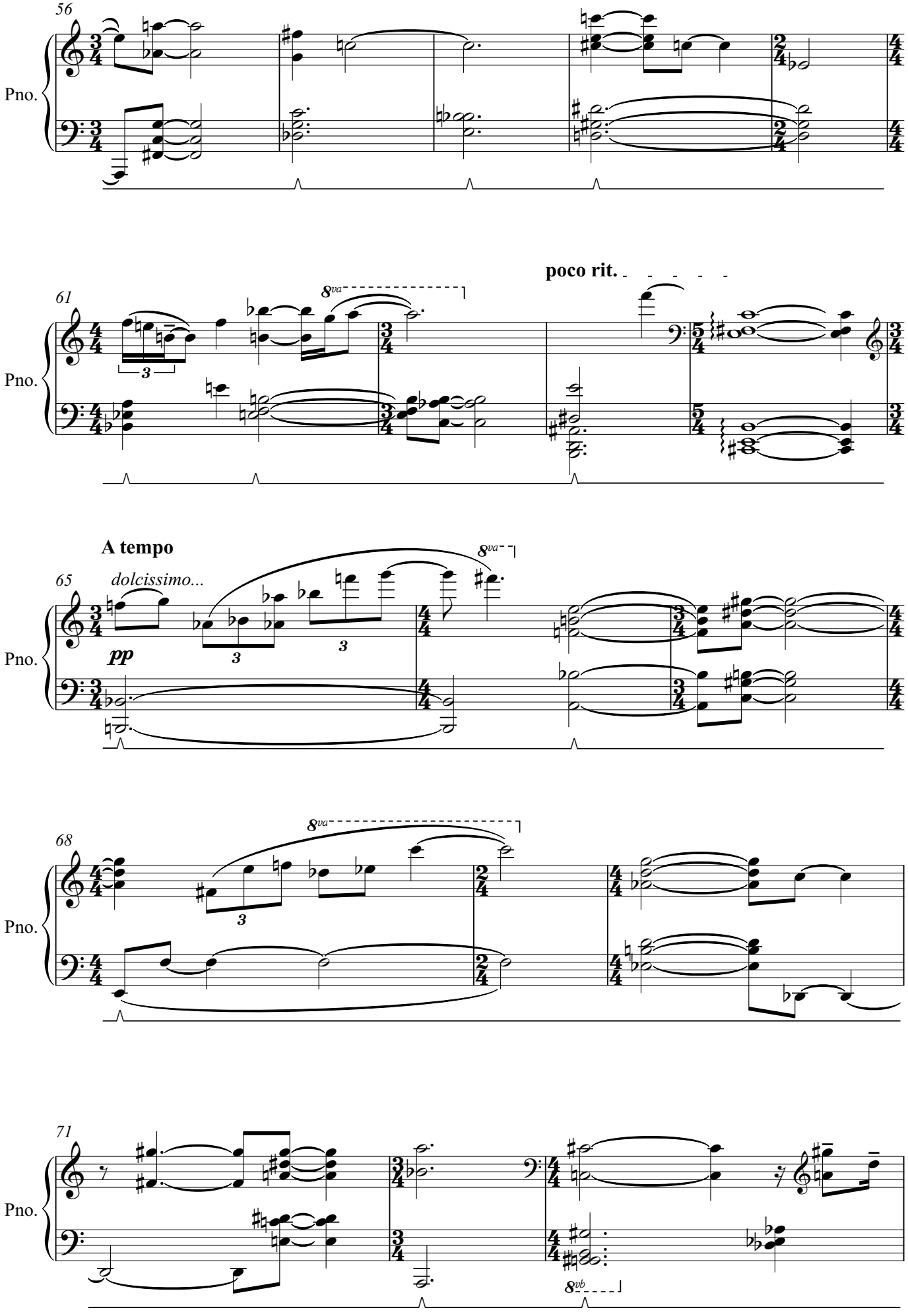

60
Pno.
f
pp
subito
63
Pno.
p
66
Pno.
mf
pp
mp
69
Pno.
ppp
5
5
mf
mp
p
8vb
8vb
72
Pno.
8va
ppp
p
5
5
5
loco
(8)
8vb

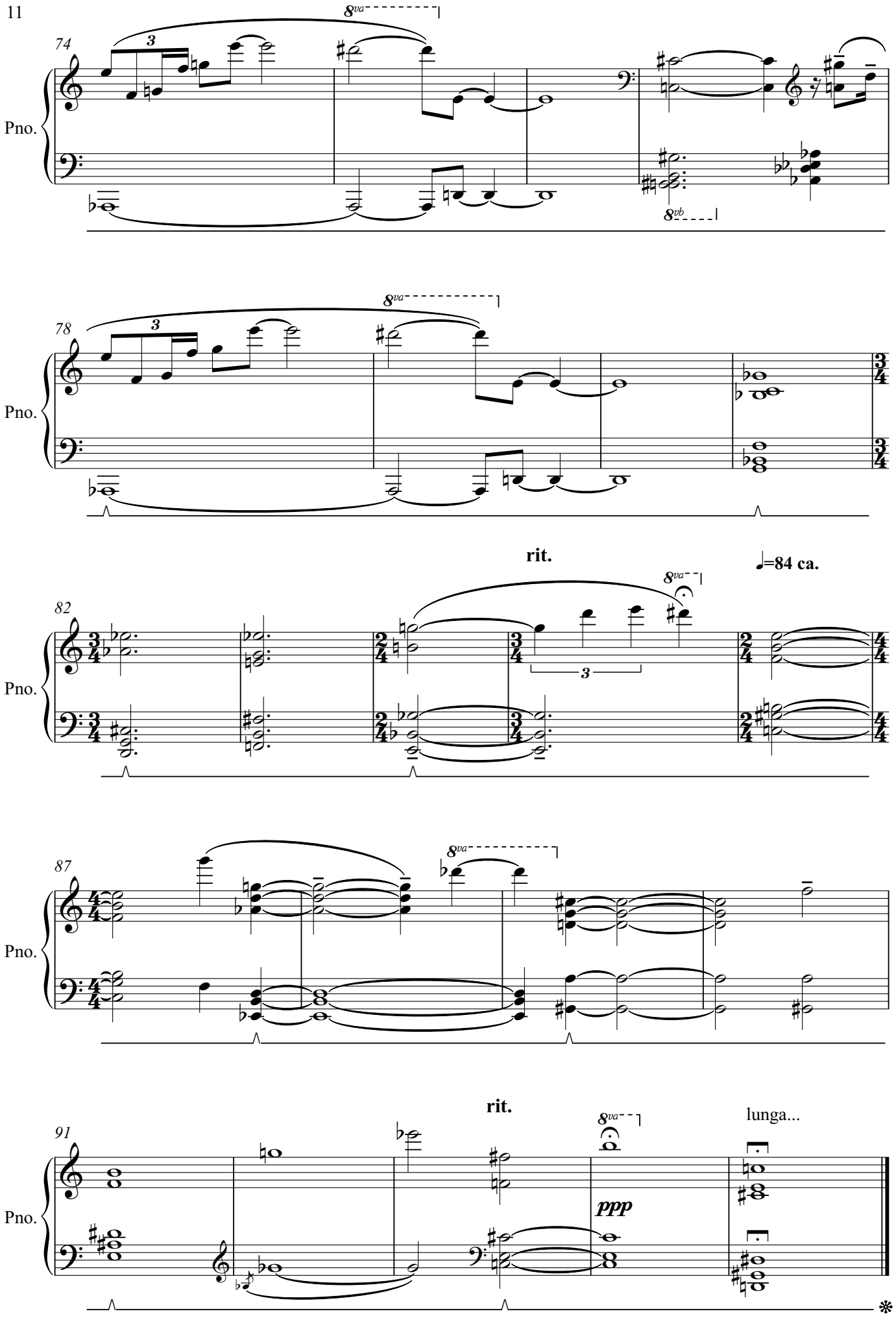
III.

Manuel Torres Arias




32
Pno.
p
pp
p
40
Pno.
ppp
8va
p
44
Pno.
8va
mp
p
pp
48
Pno.
p
3
7
8vb
52
Pno.
p
3
3
(8)


56
Pno.
61
Pno.
8va
poco rit.
A tempo
65
dolcissimo...
pp
Pno.
8va
68
Pno.
71
Pno.
8vb


74
Pno.
8va
8vb
78
Pno.
8va
rit.
♩=84 ca.
82
Pno.
8va
87
Pno.
8va
rit.
91
Pno.
8va
ppp
lunga...