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VELVET CAKE
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VELVET CAKE
AND COFFEE

{PIANO AND CHAMBER MUSIC COMPOSITIONS}

Diego Palacios Dávila
Translated by Diana Ibarra Santacruz

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University of Nariño
Faculty of Arts
Department of Music

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Palacios Dávila, Diego

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To all musicians, pianists, and life...

FOREWORD

FOREWORD

It was in the nineties when I first heard Diego Palacios Dávila play the piano, and I am now truly moved by this book, which represents that musician who, since his childhood, was fascinated by arpeggios, narrative, impromptus, and fantasies. It is not surprising that his music resorts to tonal language and minimalistic procedures that intentionally move away from other avant-garde frameworks, as each of his pieces portrays images and contrasts with deliberately evocative style.

Palacios Dávila's pieces account for his fondness for 'program music' which highlights the descriptive power of sound. The continuous use of rhythmic *ostinati* and harmonic and motivic patterns reinforce such quality, turning the piano into an instrument with a general structure that fuses with the timbre of bowed string instruments, alto saxophone, electric bass, and transverse flute in different chamber pieces. This distinct mix of musical colors is present in pieces such as *Waltz to Torture*, *Red Events* or *The Goblin's Relic* although the composer also resorts to a mezzo soprano in pieces such as *Lullaby* and *Eternal Happiness*.

In these two last pieces, Palacios Dávila includes a vocal part, but instead of musicalizing the text, he opts for creating a *vocalise* that invites the singers' voice to become an additional instrument and be part of the whole ensemble of the chamber. The piece *Lullaby* transmits a contemplative atmosphere that requires the singer to join measures through long notes, which causes a *sostenuto* effect on the harmonic progression of the piano. That is also the case in the closing of *Eternal Happiness*, when the instrumental ensemble incorporates arpeggios and voice.

When it comes to musical influence on his pieces, Palacios Dávila does acknowledge that of Javier Fajardo's (1950-2011), former music composition professor. However, the pieces in this book are different from Fajardo's in that they are not an allusion to local or Latin American dances, which is a particular feature in Fajardo's work and his compatibility with *sonsureño* (popular Andean music from Nariño) and *huayno* (popular Peruvian Andean music), among others. Palacios Dávila also learned the fundamentals of composition and compositional techniques, but in the author's own words "It is Fajardo who I own my style to, in terms of inspiration when writing."

The central role of the piano in this musical proposal is not surprising, for that is the instrument Palacios specialized in and continues being his main tool as a concert pianist. In fact, some of the pieces in this book feature a soloist, among which we identify the piano version of *The Goblin's Relic* (formerly a chamber ensemble) and three other pieces that reveal the academic intention of the author:

The first one is a piano *Impromptu*, whose subtitle (*Infinite Melodies*) is an allusion to the contemplative concept present in Palacios Dávila's musical pieces. With a heavy character and dark atmosphere, the first measures evoke feelings of uncertainty, in keeping with the verses of *Song of the Quiet Night* – a poem by Aurelio Arturo, which inspires the narrative foundations of this instrumental piece. The second one is *Arpeggios Etude in A minor*; its main objective lies in the technical exercise for hand-crossing; still, it keeps program music as its basis, which is the author's intention. As shown in the analysis of his work, Palacios Dávila relates the sound result of these arpeggios to a soothing feeling that resembles the movement of a waterfall. The third one is *Sudden Awakening*, which resorts to fugue with a three-voice texture; this particular piece stands out in this book as a neo-baroque benchmark with a contrapuntal touch.

In sum, Palacios Dávila, represents a fresh proposal that integrates poetry and imagined evocation with the timbre reach of the musical sound. The piano is here seen as a starting point and the basis to articulate its technical study with descriptive resources, creating several combinations when mixed with the chamber music compositions chosen by the author. These lines I have written are an invitation to learn about a proposal created by a musician from Nariño, who has worked hard to consolidate a style that he has built since his early years, and now shares in this publication.

Luis Gabriel Mesa Martínez
Musicologist

GLOSSARY

GLOSSARY

AD LIBITUM. Optional or at will, with regard to.

AGITATO. In an agitated manner when it comes to “tempo”.

HARMONY. It is the science that studies how notes combine so that they cause a pleasing effect. Harmony is the vertical aspect of sheet music, opposed to counterpoint, which is its horizontal component.

ARPEGGIO. In keyboard and bowed string instruments, it refers to the notes of a particular chord played in a sequence. It generally spreads from the lowest to the highest note.

CADENCE. It is a concluding phase or melodic or harmonic formula that closes a musical phrase.

CODA (TAIL). The section of a movement added at the end to clinch matters rather than to develop the music further. (Codetta: short or less important coda).

COUNTERPOINT. It is the composition technique of writing or playing two or more melodies at once comprehensibly. Counterpoint is the horizontal aspect of music. It is also considered a discipline that prepares a musician to compose music.

CHROMATISM. The use of chromatic intervals and chromatic chords. Chromatism may be in contrast or addition to the diatonic scale of a particular tonality. Chromatism may happen in a way that does not interfere with predominately tonic key signatures. However, the term can also refer to the procedures in which no diatonic scale or tonality predominates.

ETUDE. A piece written to consolidate or demonstrate the performer’s ability in certain areas of a technique.

FORM. The structure and design of a composition. In music, form is made up of intangible sounds; it refers to a musical piece with a set lasting time that is divided into several parts and rhythms. Form is the way to present the structure and contents of a musical work, which can indeed vary, but its form sets general parameters. Thanks to form, the performer is able to organize a composition in a particular way, which could correspond to a known model, or it may also allow him/her to create a new one when the existing ones do not fit his/her creation.

PHRASE. A musical unit that generally makes part of a larger and more complex one called *period*. A phrase is the product, to a certain extent, of melody, harmony, and rhythm, and it concludes with relative tonal or rhythmic stability like that caused by cadence.

IMPROMPTU. A musical composition, usually for piano, with an informal and improvised character that causes the illusion of sudden inspiration on the part of the performer. Similar to other types of musical pieces, an impromptu can be of different kinds, being the ternary form the most common one.

INSTRUMENTATION. Combination of different musical instruments based on their particular characteristics: extension, timbre, and mechanism; or their expressive possibilities as a result of the combination of the above-mentioned characteristics.

OSTINATO. Italian word. Persistent repetition of a series of notes mainly in the bass line, but could also apply to other registers.

PEDAL (PEDAL NOTE). A sustained note in the bass, intermediate, or upper voice.

PERIOD. It is a complete unit of melodic organization in tonal music characterized by two balanced phrases in succession; the first phrase, called the antecedent, comes to a point of partial completeness; it is balanced by the consequent, a phrase of the same length that concludes with a sense of greater completeness.

RUBATO. A technique in which strict time in performance is disregarded by stretching or compacting certain beats, measures, or phrases. This technique has long been considered an expressive resource.

THEME. Generally a melody that constitutes the starting point for a composition or an important section.

Source: The Oxford Dictionary of Music
Encyclopedia Britannica

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INTRODUCTION

INTRODUCTION

From its arrival at the beginning of the XVIII century, the piano has been the object of study of most musicians due to its melodic and harmonic potential; these features turn it into a useful didactic tool for the arranger, composer, and performer. Additionally, a large number of scores have been written, which represents an implicit responsibility for the pianist when trying to learn a repertoire.

Piano music comprises all music genres, from mainstream music to the most elaborate masterpieces in literary music; it is no coincidence that the majority of the greatest composers and orchestra conductors at the local, national, and international level were accomplished pianists; the knowledge acquired through the study of the pianoforte or fortepiano contributes to their integral formation.

As the piano gained importance in the academic music scene, conservatories for music education emerged, and so did the application of curricula on piano pedagogy, composition, and piano technique. This methodological process evolves continuously searching to attain transcendental technique and evocative interpretation among the new generations of pianists, considering aesthetics, clarity of concepts, understanding of formal concepts, coherence of the artistic discourse, and its organization as basic parameters.

Furthermore, the most widely spread academic music originated in countries such as England, France, Spain, Germany, and Austria, where it started as folk music; then after years and academic efforts, it turned into a pedagogical tool to approach and learn about music. In Colombia or in Latin America, in general, most conservatories follow the guidelines of the European piano teaching repertoire, which is basically the benchmark for the compositions in this book.

For this reason, *Red Velvet Cake and Coffee – Piano and Chamber Music Compositions* is the result of an initial compilation of pieces that has been worked on and polished by the author for almost a decade,

and has been framed within a traditional academic context. These musical pieces are written for different formats, but all of them feature the musical line of the piano.

This book includes the morphological analysis of each of the pieces including their harmonic context. The formal structures of these compositions are: free form, fugue, compound ternary, rondo, theme, and variation; modal and tonal harmony is also present. As composition resources, we find motifs, modulations, counterpoint, metric modulations, among others.

The following formats can be found in the compositions in this book:

Solo Piano.

Duets: Piano – Alto Saxophone; Piano – Mezzo-soprano.

Trios: Piano – Violin – Alto saxophone; Piano – Traverse flute - Cello.

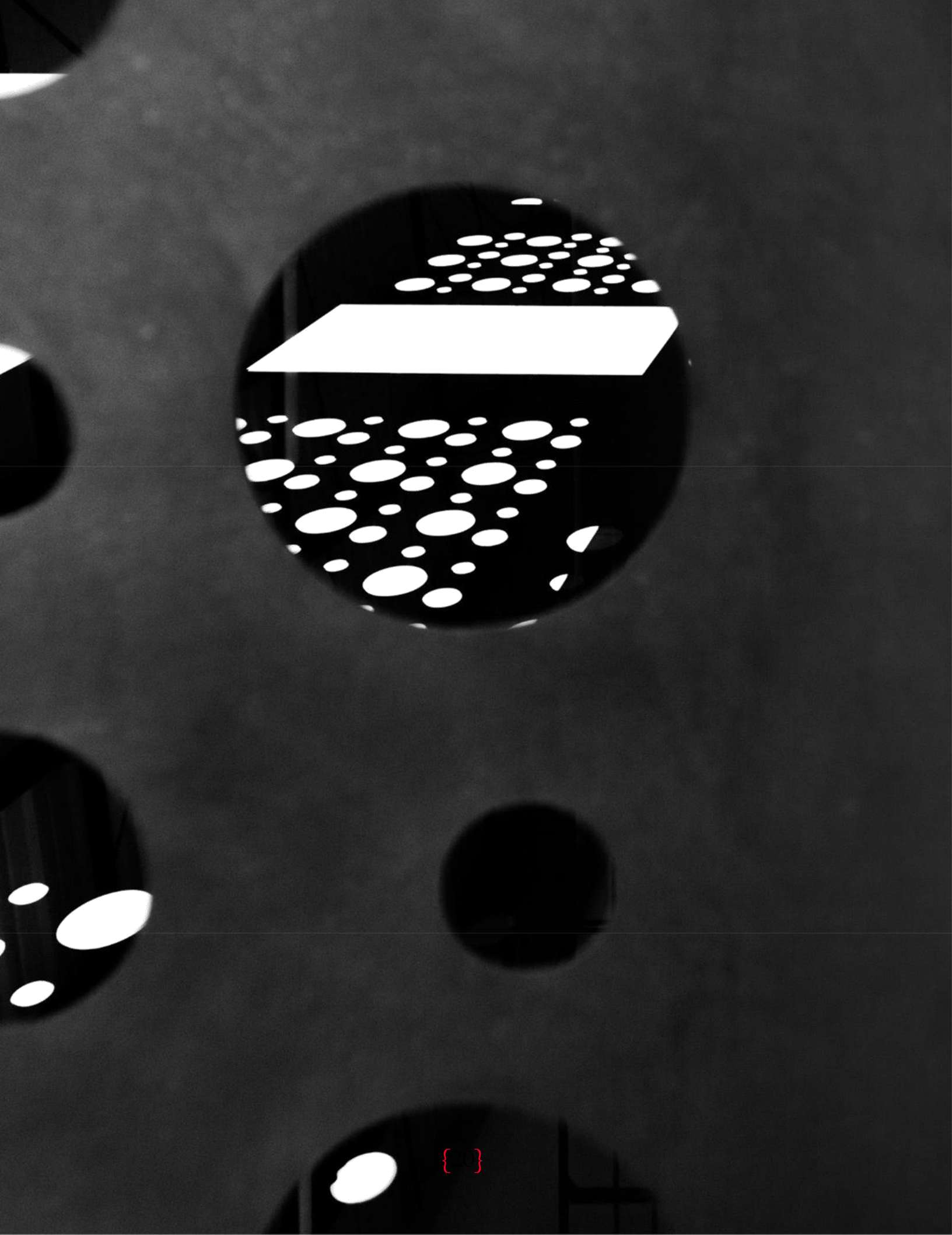
Septet: Piano – Transverse flute – Saxophone - Violin – Cello – Mezzo-soprano – Electric bass.

COMPOSITIONS

COMPOSITIONS

Estimated time.

- Impromptu Infinite Melodies (Piano) 4'15"
- Am Arpeggios Etude (Piano) 3'40"
- The Goblin's Relic (Piano) 5'
- Sudden Awakening – Fugue (Piano) 2'30"
- Waltz to Torture (Alto saxophone – piano). 6'56"
- Lullaby (Mezzo-soprano – piano). 5'16"
- Red Events (Violin – alto saxophone – piano). 4'30"
- The Goblin's Relic (Traverse flute – cello – piano). 5'20"
- Eternal Happiness (Traverse flute – violin – cello – mezzo-soprano – saxophone – electric bass – piano). 8'10"



{ }

INFINITE
MELODIES
INFINITE
MELODIES
IMPROMPTU
IMPROMPTU
MELODIES
INFINITE
INFINITE
MELODIES
IMPROMPTU
IMPROMPTU
MELODIES
INFINITE

*In the balmy night, in the night,
when the leaves rise until they are the stars,
I hear the women grow in the mauve penumbra
and the falling of the shade from their lids, drop by drop.*

*I hear the broadening of their arms in the penumbra
and I could even hear the breaking of an ear of wheat in the field.*

*A word sings in my heart, whispering
green leaf falling without end. In the balmy night,
when the shade is the unrestrained growing of the trees,
a long dream of prodigious journeys kisses me
and there is in my heart a great light of sun and marvel.*

*In the midst of a night with a murmur of forest
like the very light noise of a falling star,
I woke in a dream of trembling golden ears of wheat
beside the nubile body of a sweet brunette,
as at the edge of a sleeping valley.*

*And in the night of leaves and murmuring stars,
I loved a country, and it is from its dark slime
a scarce portion the bitter heart;
I loved a country that for me is a maiden,
a deep murmur, an endless flow, a soft tree.*

*I loved a country and from it I brought a star
which is a wound in my side, and I brought
a woman's scream from within my flesh.*

*In the balmy night, young and soft night,
when the high leaves are already light, eternal . . .*

*But if your body is earth from where the shade grows,
if already in your eyes big stars fall endlessly,
what shall I find in the valleys that ruffle brief wings?
what fire shall I look for without days or nights?*

Translated by Raúl Jaime Gaviria (2004)

Impromptu for piano is framed within the poem above cited. It is a piece written in the C-sharp aeolian mode; it has a dark, sad, and melancholic color that matches the somber character of the poem. The time signatures are 6/8 and 3/4 (these time signatures are used to cause changes on the accents); it has homophonic texture, which is particular of a melody with accompaniment. The piece is made up of three independent sections: ABC; these are the ones that describe the night, the trees, the stars, and the valleys mentioned in

Song of the Quiet Night, poem by Aurelio Arturo.

Section A, *Lugubre* (e= 110), consists of thirty-four measures, mm.1- 35, with an elision.

This section has an introduction of (6) measures; it is followed by a melody with chromatic features, which is played with the right hand while the accompaniment, with arpeggios, is played with the left hand.



Figure 1.

The antecedent phrase of the first period is between mm. 7 - 10, starting in first degree of the minor key, and ending in minor fifth. The consequent phrase, mm. 11-15 (where the elision occurs), starts in minor fifth, a function

prolonged by ligature of the antecedent phrase, and ends in the first degree; m. 12, with a harmonic function vii[♯]m/vm (f[♯]m), creates tension in G[♯]m and leads to the first degree.

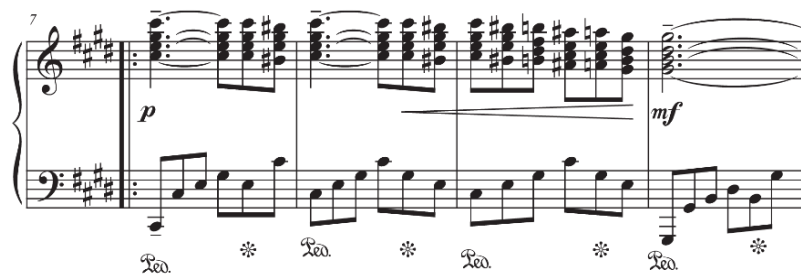


Figure 2.

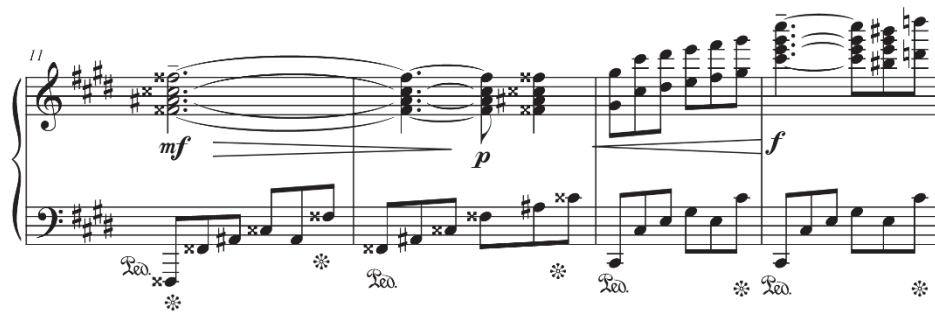


Figure 3.

The second period of the section has two phrases. The antecedent phrase, mm. 15 – 18, ends in G#m, and the consequent phrase, mm. 19 – 22, starts in E#m and ends in the first degree (C#m). The end of A has a coda of fourteen measures, mm. 22 – 35; the harmonic functions are: im – ivm – vm – minor II, which results from the melodic scale of C sharp minor, melodically descending with the natural 6th degree at measure 32 to resolve by means of chromatism

up to G, while being harmonically accompanied by descending D, which has a dominant function, and going back once again to the main mode.

The melodic part shows remarkable variations when it comes to part A. The right hand implicitly has a rhythmic scheme in 6/8, which causes a feeling of hemiola in 3/4; the left hand, meanwhile, holds a 6/8, which is a particular characteristic of traditional Colombian music.



Figure 4.

Section B, *Agitato sempre rubato e accelerando*, is written in 3/4. This section clearly shows the rapprochement to 3/4, which was previously performed by the right hand in the immediately preceding section; this reaffirms the rhythmic idea. The central melodic and harmonic axis revolves around C# Aeolian.

B consists of ninety-six measures, mm. 35 – 131, and it is characterized by a minimalistic “game” that involves repeating rhythmic-melodic schemes with variations of octave and melodic lead in the degrees of aforementioned scale.

The harmonic functions used here are: im – III
 – ivm – im, im – ivm – im, im – iim – im, im – VI

– ivm – im, im – ivm – VI – ivm – VI – im. Plagal cadences.

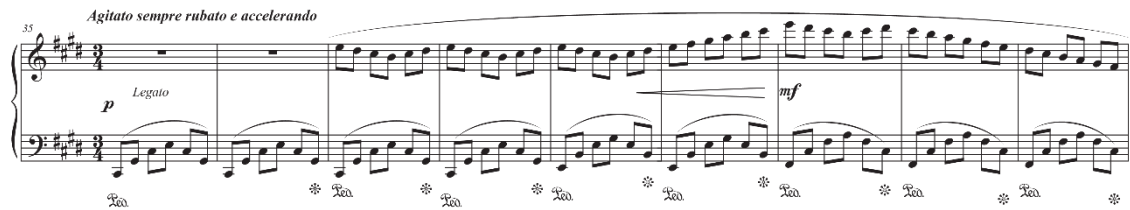


Figure 5.

After measure 98, there is a melodic bridge with an incomplete descending aeolian scale followed by an ascending chromatic scale to conclude

with chromatism. The harmonic functions used here are: im – VI – ivm – im, im – vm – im.

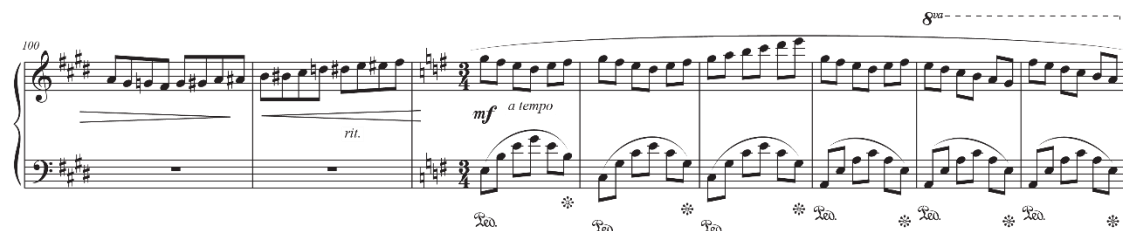


Figure 6.

At measure 120, there is a bridge that picks back up the C# Aeolian, closing the section with the first beat of measure one-hundred and thirty-

two (with elision), substituting the main mode for VI degree to indicate a change of character and color.



Figure 7.

Section C keeps the same time signature as B (3/4), but the tempo slows down up to *Andante* (e=60), describing an environment of deep calm, which contrasts with the previous section. This section consists of twenty-eight measures, mm.

132 – 159. C starts in VI; the functions used in the antecedent are: VI – im – vm – ivm. The answer has functions, VI – im – vm – im – vm – im – III – ivm – im, ending in *pianissimo* and *rallentando*.



Figure 8.

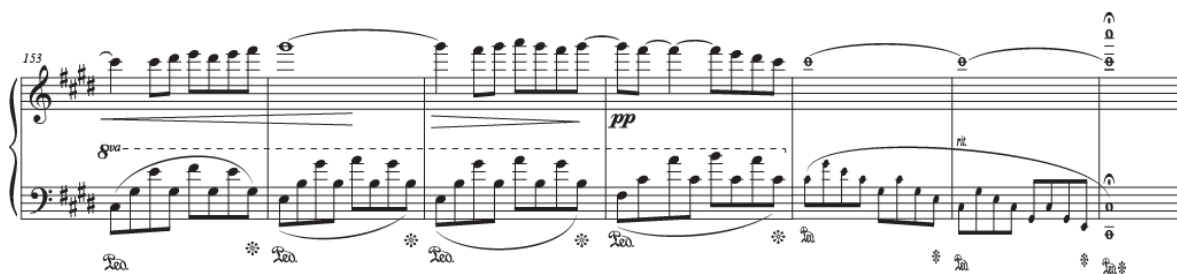


Figure 9.

Impromptu Infinite Melodies

Based on a poem by Aurelio Arturo

Lúgubre

Piano

pp

7 *p* *mf*

12 *mf* *p* *f*

16 *p*

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

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

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

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Impromptu

20 *a tempo*
rit. *p* *f*
Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

25
Leg. * *Leg.* * *Leg.* * *Leg.* *

30 *f* *cedendo poco a poco* *rit.*
Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

Agitato sempre rubato e accelerando
35 *p* *Legato*
Leg. * *Leg.* * *Leg.* * *Leg.* *

Detailed description: This is a piano score for a piece titled 'Impromptu'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system (measures 20-24) starts with a treble staff containing dense chords and a bass staff with a steady eighth-note accompaniment. Dynamics range from piano (p) to forte (f), with a ritardando (rit.) marking. The second system (measures 25-29) continues the accompaniment with similar chordal textures. The third system (measures 30-34) features a treble staff with a melodic line that gradually decays (cedendo poco a poco) and ends with a final ritardando. The fourth system (measures 35-39) is marked 'Agitato sempre rubato e accelerando' and begins with a piano (p) dynamic and a legato instruction. The treble staff has a melodic line, and the bass staff continues the eighth-note accompaniment.

Impromptu

40

mf

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

45

p *mf* *p*

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

51

mf

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

56

p

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

Impromptu

62 *rit.* *a tempo*

67 *mf* *p* *mf*

72 *p*

77 *rit.* *a tempo*

The musical score consists of four systems, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The piece features a variety of dynamics including *mf* (mezzo-forte), *p* (piano), and *rit.* (ritardando). The tempo markings *rit.* and *a tempo* are used to indicate changes in the piece's pace. The bass line is characterized by a steady eighth-note accompaniment, often marked with *Leg.* (legato) and asterisks. The treble line contains more complex melodic passages, including slurs and ties. The score is numbered 62, 67, 72, and 77 at the beginning of each system.

Impromptu

82

mp *mf*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *8va*-----

88

rit. *p* *a tempo* *f*

8va-----

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

(*8va*)-----

94

(*8va*)----- *f*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

99

mf *a tempo* *rit.*

Leg. *

Impromptu

8va-----

103

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

109

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

115

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

120

p *mf* *f*

Ped. * Ped. * Ped. *

Impromptu

125 *8va*-----

Musical notation for measures 125-128. Treble clef, key signature of three sharps (F#, C#, G#). A long slur covers the entire system. The bass line has whole rests.

129 *Andante*

p

8va-----

Musical notation for measures 129-132. Treble clef, key signature of three sharps. Measure 129 has a slur. Measure 130 has a slur. Measure 131 has a slur. Measure 132 has a slur. The bass line has whole rests with asterisks and "Ped." markings.

133 *8va*-----

Musical notation for measures 133-136. Treble clef, key signature of three sharps. Slurs are present in measures 133, 134, 135, and 136. The bass line has slurs and asterisks with "Ped." markings.

137 *8va*-----

Musical notation for measures 137-140. Treble clef, key signature of three sharps. Slurs are present in measures 137, 138, 139, and 140. The bass line has slurs and asterisks with "Ped." markings.

Impromptu

Musical score for Impromptu, measures 141-153. The score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems, each with a treble and bass staff. The key signature is G major (one sharp). The tempo is marked *And.* (Andante). The dynamics are marked *And.* (Andante) and *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and asterisks. The first system (measures 141-144) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 145-148) continues the melodic and rhythmic patterns. The third system (measures 149-152) shows the melodic line moving higher in the register. The fourth system (measures 153) concludes with a *pp* dynamic marking.

Impromptu

157

p

rit.

p

*

*

p

*





TO
TORTURE
TORTURE

TO
WALTZ
WALTZ

TO
TORTURE
TORTURE

TO
WALTZ
WALTZ

TO
TORTURE

The heart sings
And in its pain
There can be nothing more than hope,
Torture that cries for truth,
Torture that longs for peace...

Fire that extinguishes me with no mercy
And with cruelty and pain,
Destroys my heart,
And my feelings die.

Waltz to Torture is an apology for pain; it is the musical description of the previous text. The composition is written for alto saxophone and piano in Dm key signature; the time signatures are 3/4, 6/8 and 4/4, and it has homophonic texture; in some sections, it has free forms (ABA'). This waltz is characterized by rubato, which is used as a means of expression

throughout almost the entire piece, and by overlapping melodies. Section A, *Lento Misterioso*, has an introduction that is divided into two parts: the first one, mm. 1 – 11, which takes into account the superstructure of the chord, and it is set as follows: iv with augmented 5th, im7, ii diminished with augmented 4th, im with 4th, im, im7, V, ii half-diminished 7th and im.



Figure 10.

In the second part of the introduction, mm 12 to 18, we can find the following characteristics: mm 12 and 13: chromatic movement from octave to octave on the tonic and dominant functions, in the descending scale; measure 14: ascending melody

on triad ii half-diminished 7th, which ends with the second beat of measure 15 with chord and suspended cadence of the dominant and stretches up to measure 18.



Figure 11.

From measure 19 on, the melody played by the alto saxophone starts while the piano accompanies it with these harmonic functions: im – VII – im, simple cadence. Section mm. 29 – 39 showcases a saxophone solo that serves as

interlude for the central part of the composition, which occurs between mm. 40 – 63. At this point, both instruments play independent melodies that work for the same harmony.

Figure 12 shows a musical score for measures 41 to 49. The score is written for alto saxophone (top staff) and piano (bottom two staves). The key signature has one flat (B-flat). The saxophone part features a melodic line with various intervals and rests. The piano accompaniment consists of chords and rhythmic patterns. A dynamic marking of *f* (forte) is present in measure 47. The measure numbers 41, 42, 43, 44, 45, 46, 47, 48, and 49 are indicated at the beginning of their respective staves.

Figure 12.

Section A stretches up to measure 69, with a hold, with harmonic function im.

Figure 13 shows a musical score for measures 65 to 69. The score is written for alto saxophone (top staff) and piano (bottom two staves). The key signature has one flat (B-flat). The saxophone part is mostly silent, with a few notes in measure 69. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A dynamic marking of *p rit.* (piano ritardando) is present in measure 65. The measure numbers 65, 66, 67, 68, and 69 are indicated at the beginning of their respective staves.

Figure 13.

Section B, *Allegro*, contrasts with A, not only for its increased tempo, but also for the changes of time signature, which goes from 3/4 to 6/8. Section B consists of a movement based on minor scales and uses sixteenth notes in a sequence; and seven measures that at the end are picked by

the saxophone to accompany the main melody played by the right hand on the piano. B has forty measures which are distributed as follows: mm. 70 –98, sequence of fourths with minor scales starting in Am and ending in Gm.

Figure 14 shows a musical score for measures 80 to 98. The score is written for piano and saxophone. The piano part is in the right hand, and the saxophone part is in the left hand. The key signature is one flat (B-flat major/D minor). The time signature is 6/8. The piano part features a sequence of sixteenth notes in the right hand, and the saxophone part features a sequence of sixteenth notes in the left hand. The score is marked with a first ending bracket (8va) and a second ending bracket (8va).

Figure 14.

At measure 99, we find a bridge where the piano plays ascending melodies on triads V7 – im7 and V/V up to measure 101.

From measure 102 on, the piano contrasts with a descending melody on the chromatic scale and there is a change in up to m. 105

Figure 15 shows a musical score for measures 99 to 105. The score is written for piano. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piano part features ascending melodies on triads V7 – im7 and V/V up to measure 101. The score is marked with dynamics: *subito p*, *mf*, and *f*.

Figure 15



Figure 16.

Between mm. 106 – 118, A is partially replayed in *Andante*; the saxophone plays the melody while supported by the harmony produced by the piano. This is a very emotional and intimate

section. Due to its legato and slow-moving voices, this section resembles the music written for the organ.



Figure 17.

Waltz to Torture ends with a one-octave ascending chromatic scale played on the

piano, which stresses the dominant, and ends with a Picardy third V7/V, V, I.

Waltz to Torture

Lento Misterioso

The musical score is divided into three systems, each with an Alto Saxophone (A. Sax.) part and a Piano (Pno.) part. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is *Lento Misterioso*.

System 1: Measures 1-8. The Alto Saxophone part begins with a *sfz* dynamic, followed by a *mf* dynamic. The Piano part features a *sfz* dynamic and includes several *Ped.* (pedal) markings, some with asterisks.

System 2: Measures 9-14. The Alto Saxophone part has a *f* dynamic. The Piano part includes a *8va* (octave) marking, a *f* dynamic, and a *ff* dynamic. A *Pedal Simile* instruction is present.

System 3: Measures 15-18. The Alto Saxophone part has a *ff* dynamic and a *p* dynamic. The Piano part has a *fff* dynamic and a *p* dynamic. A *8va* marking is also present.

Waltz to Torture

20

A. Sx.

Pno.

8va *mf*

Vals Lento e Rubato

27

A. Sx.

Pno.

mf
At Libitum

34

A. Sx.

Pno.

mf

Waltz to Torture

41

A. Sx.

Pno.

f

47

A. Sx.

Pno.

f

53

A. Sx.

Pno.

f

Waltz to Torture

59

A. Sx.

Pno.

f

Allegro

65

A. Sx.

Pno.

p rit.

A Tempo

8^{va}

71

A. Sx.

Pno.

Waltz to Torture

The musical score is divided into three systems, each with an Alto Saxophone (A. Sx.) part and a Piano (Pno.) part. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system starts at measure 74. The A. Sx. part begins with a whole rest, followed by a melodic line starting in measure 75. The Pno. part features a complex accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. The second system starts at measure 77. The A. Sx. part continues with a melodic line. The Pno. part maintains its accompaniment. The third system starts at measure 80. The A. Sx. part includes a dynamic marking of $>$ and a *8va* marking with a dashed line indicating an octave shift. The Pno. part continues with its accompaniment.

Waltz to Torture

The image displays three systems of musical notation for the piece "Waltz to Torture". Each system includes a staff for the Alto Saxophone (A. Sx.) and a grand staff for the Piano (Pno.).

- System 1 (Measures 83-84):** The A. Sx. part begins with a dotted quarter note on B-flat, followed by a dotted quarter note on G-flat, and then a dotted quarter note on F-flat. A dashed line labeled "(8va)" indicates an octave transposition. The piano accompaniment features a complex rhythmic pattern in the right hand and block chords in the left hand.
- System 2 (Measures 85-86):** The A. Sx. part continues with a dotted quarter note on E-flat, followed by a dotted quarter note on D-flat, and then a dotted quarter note on C-flat. The piano accompaniment maintains its rhythmic and harmonic structure.
- System 3 (Measures 87-88):** The A. Sx. part starts with a dotted quarter note on B-flat, followed by a dotted quarter note on A-flat, and then a dotted quarter note on G-flat. The piano accompaniment concludes the system with a final chord.

Waltz to Torture

The musical score is divided into three systems, each with an Alto Saxophone (A. Sx.) part and a Piano (Pno.) part. The key signature is B-flat major (two flats). The first system starts at measure 89. The A. Sx. part features a melodic line with a slur and a crescendo hairpin. The Pno. part has a bass line with chords and a treble line with chords. The second system starts at measure 92. The A. Sx. part has a slur and a *8va* marking with a dashed line. The Pno. part continues with chords and a treble line with chords. The third system starts at measure 95. The A. Sx. part has a slur and dynamic markings *mf* and *f*. The Pno. part has dynamic markings *mf* and *f* and includes a double bar line with repeat dots.

Waltz to Torture

The musical score is divided into three systems, each with a Saxophone (A. Sx.) and Piano (Pno.) part. The key signature is one flat (Bb) and the time signature is 3/4.

- System 1 (Measures 98-99):** The Saxophone part begins with a sixteenth-note scale starting on G4, marked *ff*. The Piano part starts with a chord of G4, Bb4, and D5, marked *ff*. At measure 99, the piano part changes to a sixteenth-note scale starting on G4, marked *subito p*. A slur connects the piano's scale to the saxophone's final note.
- System 2 (Measures 100-101):** The Saxophone part is silent. The Piano part continues with a sixteenth-note scale starting on G4, marked *mf*. At measure 101, the piano part changes to a sixteenth-note scale starting on G4, marked *f*. A slur connects the piano's scale to the saxophone's final note.
- System 3 (Measures 102-103):** The Saxophone part is silent. The Piano part continues with a sixteenth-note scale starting on G4, marked *f*. A slur connects the piano's scale to the saxophone's final note.

Waltz to Torture

104 *Andante Íntimo*

A. Sx.

Pno.

p

Legatissimo

109

A. Sx.

Pno.

115 *Vals Lento e Rubato*

A. Sx.

Pno.

mf

mf

Waltz to Torture

The image displays a musical score for 'Waltz to Torture', consisting of three systems of music. Each system includes an Alto Saxophone (A. Sx.) part and a Piano (Pno.) part. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system starts at measure 121, the second at measure 127, and the third at measure 133. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The saxophone part has melodic lines with various articulations and dynamics, including a *p* (piano) marking in the second system.

Waltz to Torture

139 *Grave*

A. Sx.

Pno.

rit.

mf
A Tempo

145

A. Sx.

Pno.

rit.

Vals Lento e Rubato

152

A. Sx.

mf

Pno.

mf
A Tempo

Waltz to Torture

93 *mf*

97 *f* *ff* *mf*

106 *p* *Andante Íntimo*

114 *Vals Lento e Rubato* *mf*

121 *mf*

131 *Grave* *Vals Lento e Rubato*

142 *mf* *Lento Misterioso* *Con Forza*

160 *f* *rit.*

171

Detailed description: This is a musical score for a piece titled "Waltz to Torture". It consists of nine staves of music in treble clef with a key signature of two sharps (F# and C#). The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *rit.*. It features several tempo and mood markings: *Andante Íntimo*, *Vals Lento e Rubato*, *Grave*, *Lento Misterioso*, and *Con Forza*. The music includes complex rhythmic patterns, including a 10-measure rest and a 2-measure rest. The score concludes with a final note on the ninth staff.



THE
GOBLIN'S
GOBLIN'S
RELIC

RELIC

THE
GOBLIN'S

GOBLIN'S
RELIC

THE
GOBLIN'S
RELIC

THE
GOBLIN'S

*At the heart of the largest and lushest forest that has ever existed,
full of robust trees that almost reach up the sky,
flowers of all colors, bindweed, and endless paths, with
numerous magical creatures, all the ones you can imagine, lived a small-sized goblin
who wore a giant hat with a special weave
that overwhelmed his small and fragile frame.
He lived in one of the trees that stood in that place;
He was almost 120 years old and was a prisoner of his own solitude; the tree was
His most precious place although there, he remained full of sorrow and pain because
He could never become friends with the creatures that lived there... they feared him.*

*One autumn day, a muse got lost in the forest.
She was a beautiful woman, with fair skin, black hair
and big green eyes that highlighted her perfection; with her smile,
she made everything she encountered blossom.
Seeing her beauty, the goblin climbed down the tree and stood before her
as if he were enchanted.
He offered her anything she wanted in exchange for a kiss
The muse looked at him straight in the eyes; she stretched her arms
and grabbed the goblin's; she replied: I accept "little man." I want to be your most precious treasure,
and I want you to be willing to care for me and protect me
because I am alone and helpless; I have run away from home.*

*The goblin thought about the muse's answer for a short while.
Then delightedly but fearfully he accepted as he had never taken
care of anyone but himself for his entire life.
The deal was made, and muse kissed him on the cheek.
Immediately, as if it were magic, the goblin's suffering disappeared.
After that day, the muse and the goblin started living together.
Weeks and weeks went by, and the goblin cared for his relic... he was happy.
... but muses are at the service of gods,
condemned to sing for them during their entire mortal life.
this particular muse did not follow this order, and the
fury of the gods fell on her and killed her.*

*The goblin had never been that sad; loneliness was more
cruel than when he lived by himself; happiness had vanished from his home and his life;
he begged the gods to kill him too, but they did not accept, telling him that
he was to blame for everything, and he was doomed to live in complete isolation
until the end of time.*

The tale above is musically represented in two versions included in this book: one for piano solo, and one for trio: transverse flute, cello, and piano.

The Goblin's Relic is a piece written in the Em key, with key signatures 3/4, 4/4, 6/8 and homophonic texture. The piece is based on a tonal and modal harmonic context; it consists of three independent sections ABCd, where "d" is the coda.

Section A, *Marcha Lenta*, describes the forest and all its features mentioned in the tale; it also refers to the goblin and his life up until he sees the muse. This section has fifteen measures mm. 1 – 15, starting with a diminished VII arpeggio with a fourth and without a fifth that plays the role of a dominant, introducing the upcoming melody. A has 3/4 and 4/4 time signatures.

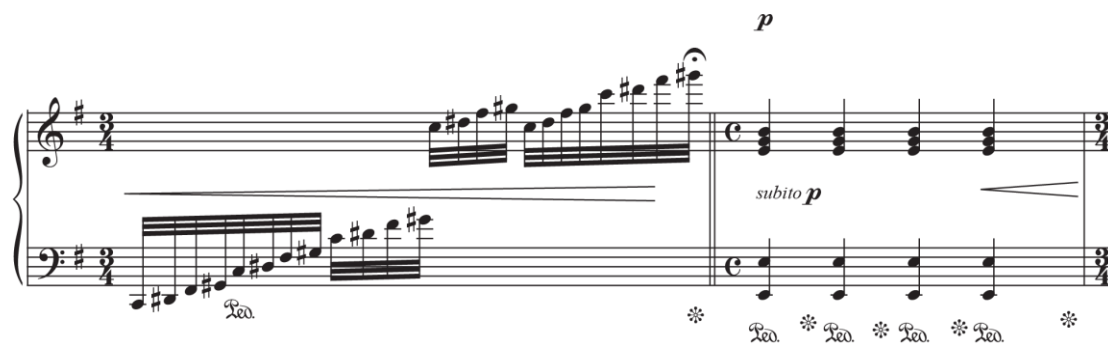


Figure 19.

The harmonic functions of the antecedent period in order of are: im, ivm, VII7, III, vm and VII. The consequent period keeps the melody of the antecedent period, but it is written in eighth note triplets, with harmony im, ivm, V7 as dominant of III, III, ending in a modal passage

with a fourth chord on C-sharp that comes from the Dorian mode followed by F major, which comes from the Phrygian mode. A ends in suspended cadence (i – VII), intending to resemble the feeling of confusion the goblin experiences when he sees the muse go past his home.

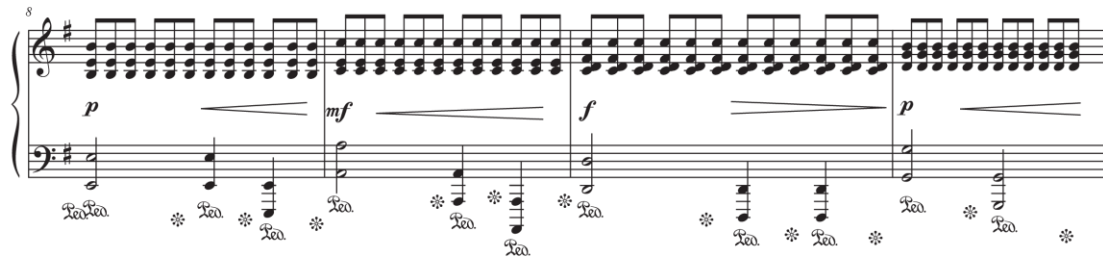


Figure 20.



Figure 21.

Section B, *Notturmo Andante*, written in 6/8 (e=110), represents the encounter between both beings, their dialogue, their “agreement”, and their living together. The melody is performed by the right hand while the left hand keeps the harmony by playing 16th note arpeggios. This is a section with thirty-eight measures.

The antecedent phrase, mm. 16 – 19, features the central theme of the section with the following harmonic functions: im – VI – iim – im (plagal cadence); and the consequent phrase, mm. 20 – 24, with these: VI – ivm – im – VI (broken cadence).



Figure 22.

Section B is characterized by several changes in terms of harmony (passing modulation); the first one occurs at measure thirty-five in Gm,

developing the central described previously.

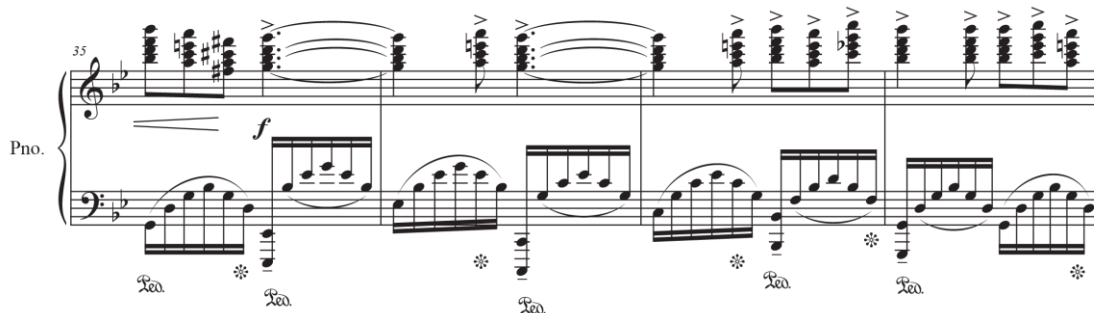


Figure 23.

At measure forty-three, the second passing modulation takes place by means of chromatism in Eb, picking up the theme in B

with a subtle melodic variation; This section ends in the relative minor of E flat, at measure fifty-four.

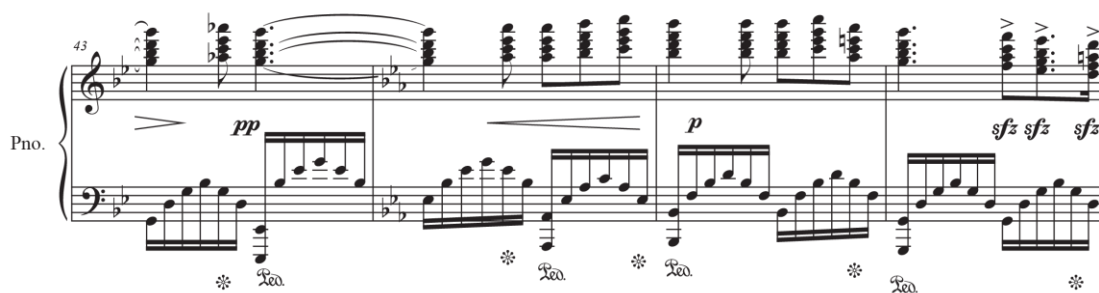


Figure 24.

Section C, *Moderato*, mm. 55 – 165, is written in 2/2 time signature, and it is characterized by having passing modulations, similar to the previous section, and by 16th note quintuplets that lead to the next section. It is a technical passage played with the right hand; at this point, we get closer to the tragedy of the story.

Meanwhile, the left hand plays the melody with a rhythmic augmentation of the march with heavy notes. This section describes the tragic part of the tale; that is, when the muse is judged by the Gods, a fact that makes the goblin become depressed.

Section C starts in the harmonic region of Gm up to measure fifty-nine. Measures sixty and sixty-one are in Fm and Dm respectively. The main axis is found between mm. 67 – 76, where passing modulations also take place in Em, Am, Dm, Bm, A, F. Measure seventy goes back to Gm; the harmonic functions here are:

Z

Gm, Fm and DM: it is with these functions that measure ninety starts a melody that stretches up to measure ninety-six. C stretches up to the first beat of measure one hundred and four, where an elision is present and introduces the codas.



Figura 25.

The coda (d) describes the sadness of the goblin when he is doomed to eternal life, a punishment he received for becoming friends with the muse. Here, the central theme in B is picked up, and it is written in 6/8 and Bm. It consists of eleven measures and other chords; these are

Bm major 9 and minor 9, G with major 7, augmented 4, Em, and C major as modal chord. *The Goblin's Relic* ends with an arpeggio in which Bm and Em overlap; however, none of them has thirds.



Figure 26.

106

Pno.

accel.
mf

8va

Figure 27.

The Goblin's Relic

Piano

Lento

p

mf *f* *p* *mf*

p *mf* *f*

p *mf* *p* *rit.* *pp*

Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea *

The Goblin's Relic

Notturmo Andante

16 *a tempo* *p* *f*

20 *p*

24 *p*

28 *p* *rit.*

Lea * Lea * Lea * Lea * Lea * Lea * Lea * Lea

* Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

Lea * Lea * Lea * Lea * Lea * Lea * Lea *

The Goblin's Relic

The musical score is divided into four systems, each with a treble and bass staff. The first system (measures 33-36) starts with a treble staff marked *mf* *a tempo* and a bass staff with a *Lea* marking and asterisks. The second system (measures 37-40) features a treble staff with accents and a bass staff with *Lea* markings and asterisks. The third system (measures 41-44) has a treble staff with accents and a bass staff with *pp* and *Lea* markings and asterisks. The fourth system (measures 45-48) includes a treble staff with accents and a bass staff with *p*, *sfz sfz sfz sfz*, and *p* markings, along with *Lea* markings and asterisks.

The Goblin's Relic

50

mf *rit.*

Lea * Lea * Lea * Lea * Lea * Lea *

Moderato

55

p a tempo *mf*

Lea * Lea * Lea *

58

f

Lea * Lea * Lea * Lea *

60

mf *p*

Lea * Lea *

The Goblin's Relic

62

mf

subito *p*

Lea

* Lea *

Detailed description: This system covers measures 62 and 63. The right hand plays a continuous eighth-note melody. The left hand has a single chord in measure 62 and a half-note chord in measure 63. Dynamics include *mf* and *subito p*. A fermata is placed over the right hand in measure 63. The word 'Lea' is written below the bass staff in measure 62, and '* Lea *' in measure 63.

64

mf

Lea

* Lea

* Lea * Lea * Lea * Lea *

Detailed description: This system covers measures 64 and 65. The right hand plays a continuous eighth-note melody. The left hand has a half-note chord in measure 64 and a series of quarter-note chords in measure 65. Dynamics include *mf*. The word 'Lea' is written below the bass staff in measure 64, and '* Lea' in measure 65. A series of '* Lea *' is written below the bass staff in measure 65.

66

Lea

* Lea * Lea * Lea *

Detailed description: This system covers measures 66 and 67. The right hand plays a continuous eighth-note melody. The left hand has a half-note chord in measure 66 and a series of quarter-note chords in measure 67. Dynamics include *mf*. The word 'Lea' is written below the bass staff in measure 66, and '* Lea * Lea * Lea *' in measure 67.

68

Lea

* Lea * Lea * Lea *

Detailed description: This system covers measures 68 and 69. The right hand plays a continuous eighth-note melody. The left hand has a half-note chord in measure 68 and a series of quarter-note chords in measure 69. Dynamics include *mf*. The word 'Lea' is written below the bass staff in measure 68, and '* Lea * Lea * Lea *' in measure 69.

The Goblin's Relic

70

72

75

77

79

mf

f

rit.

p a tempo

subito p

Lea

* Lea * Lea * Lea * Lea * Lea * Lea *

Lea

* Lea * Lea * Lea * Lea * Lea * Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

Lea

* Lea *

The Goblin's Relic

82

85

88

91

94

The Goblin's Relic

The musical score for 'The Goblin's Relic' is presented in five systems, each with a grand staff (treble and bass clefs). The piece begins at measure 97. The first system (measures 97-98) features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. A dynamic marking of *f* is present. The second system (measures 99-100) continues the accompaniment with a treble staff of chords. The third system (measures 101-102) shows a more active treble staff with sixteenth-note patterns. The fourth system (measures 103-106) includes a key signature change to D major and a time signature change to 6/8. The treble staff has a melodic line with a *ff* dynamic, while the bass staff has a simple accompaniment. The fifth system (measures 107-112) returns to a 4/4 time signature, with the treble staff playing a melodic line and the bass staff a complex accompaniment. Dynamics range from *f* to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The Goblin's Relic

115
accel.
mf

8^{va}

Lea. * Lea. * Lea. *



SUDDEN
AWAKENING

FUGUE
FUGUE

AWAKENING
SUDDEN

SUDDEN
AWAKENING

FUGUE
FUGUE

AWAKENING
SUDDEN

SUDDEN

AWAKENING

FUGUE

Fugue was the most elaborate musical mechanism that captured the language and discourse of baroque composers such as Johann Sebastian Bach.

Sudden Awakening is written for piano, three voices, Gm key, and $\frac{3}{4}$ time signature. It keeps the same structure of Baroque fugue: fugato, development, and counter-exposition.

Fugato or exposition: here, all the voices involved in the piece are introduced. Each voice consists of a subject and a countersubject. The first subject to appear is the soprano, in mm. 1 – 3.



Figure 28.

The answer to this subject is the entry of the tenor, a fourth below the axial key signature, mm. 3 – 5; it is not within the key; it is modal, instead, which makes it more interesting and dynamic.



Figure 29.

To finish with the *exposition*, the last answer is the bass, who picks back up the main key, mm. 5 – 7.



Figure 30.

The countersubjects are right after each subject. Here is the *fugato* with the subjects and corresponding countersubjects.



Figure 31.

The development of this fugue has several episodes (short passages that pick parts of the subject, countersubject, or both), which are also found inverted.



Figure 32.



Figure 33.

The development ends with the first beat of measure twenty-two; at this point, there is an elision that connects to the *contra-exposition*.

The end of *Sudden Awakening* displays a plagal cadence ii° (A° , subdominant of Gm) – I, which due to the tonal alteration of the third, ends in G.



Sudden Awakening Fugue

Diego Palacios Dávila

Piano

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a whole rest in the bass staff and a quarter rest in the treble staff. The treble staff then enters with a melodic line of eighth notes, while the bass staff remains silent.

The second system continues the piece. The treble staff features a melodic line with eighth notes and some slurs. The bass staff enters with a rhythmic accompaniment of eighth notes, providing a steady foundation for the melody.

The third system shows further development of the fugue. The treble staff continues its melodic line, and the bass staff maintains its rhythmic accompaniment. There are some changes in the bass line's rhythm and pitch, adding complexity to the texture.

The fourth system concludes the piece. The treble staff has a melodic line that ends with a quarter rest. The bass staff continues with its rhythmic accompaniment, ending with a final chord. The piece concludes with a whole rest in both staves.

Sudden Awakening Fugue

17

Musical notation for measures 17-20. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

21

Musical notation for measures 21-24. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady eighth-note accompaniment.

25

Musical notation for measures 25-28. The right hand shows further melodic elaboration with slurs and ties. The left hand's accompaniment remains consistent in rhythm and texture.

29

Musical notation for measures 29-32. The right hand features a more active melodic line with frequent sixteenth-note passages. The left hand continues with eighth-note accompaniment.

33

Musical notation for measures 33-36. The piece concludes with a final cadence. The right hand has a few final notes, and the left hand plays a series of chords in the bass, ending with a double bar line.



RED
EVENTS
EVENTS
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RED
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EVENTS

*I will approach your back with tenderness,
touching your shoulder with my chin
I will gently brush against your cheek,
And I will tie your waist with my arms.*

Francisco Álvarez Hidalgo

The main intention of composition is to highlight the sensuality that the violin, the saxophone and piano can express (this is the format *Red Events* is written for); this is what gives origin to the name of the piece. Musically, it has moments of deep expressivity in its slow sections, and strength in its vigorous parts. The key chosen is Em; the key signatures used are 3/4, 2/2 and 2/4. This piece has homophonic texture, tonal and

modal harmonic context, and compound ternary form (ABA). It is characterized by each instrument playing independent melodies. Section A, *Andante Espressivo*, has compound binary form with recapitulation (aa'a). Section a, mm. 1 – 10. The antecedent phrase has the following harmonic functions: im – ivm – IIb (modal chord coming from the Phrygian mode) – im (Plagal cadence).

Andante Espressivo

The musical score consists of three staves: Violin, Alto Sax, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is *Andante Espressivo*. The score begins with a repeat sign. The Violin part starts with a quarter rest followed by a half note G4, then a half note A4, and continues with a melodic line. The Alto Sax part starts with a quarter rest followed by a half note G3, then a half note A3, and continues with a melodic line. The Piano part starts with a whole rest, then a half note G2, and continues with a harmonic accompaniment. The score includes dynamic markings like *p* and a triplet in the Violin part.

Figure 36.

The functions of the consequent phrase are: im – III – VII – im (Authentic simple cadence).

Violin

Alto Sax

Piano

mf *f* *p*

mf *f* *p*

mf *f* *p*

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

Figure 37.

Section a': mm. 11 – 16 (there is elision). In this section, the key goes to the relative major of the axial key.

Violin

Alto Sax

Piano

mf *f*

mf *f*

mf *f*

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

Figure 38.

The mixolydian episode mm. 16 – 34 has evaded cadences, B, Em, F-sharp diminished.

The musical score for measures 16-34 features three staves: Violin, Alto Sax, and Piano. The Violin staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. It contains a melodic line with various articulations and slurs. The Alto Sax staff is also in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*, playing a rhythmic accompaniment of eighth notes. The Piano part consists of two staves: the right hand in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*, playing chords and arpeggios; the left hand in bass clef with a key signature of one sharp (F#), playing a bass line with notes marked with a 'ped.' symbol and an asterisk (*). The score is divided into measures 16 through 34.

Figure 39.

The recapitulation of a starts at measure thirty-eight; the melody, which is initially played by the violin, is now played by the piano; here, the melodic instruments reinforce the low registers that the left hand is playing on the piano. This recapitulation ends in the first beat of measure forty-seven.

Section B, *Allegro* and *Energico*, starts at measure forty-eight and has an incipient binary form. This is a virtuous section, in which the saxophone

and the piano simulate a fight while the violin makes use of a pedal note. B starts with an introduction of seven measures, mm. 48 – 54, where the saxophone and the piano embark on a “dialogue” that ends with an Em7 arpeggio; measure fifty-five starts with the development in Em, and between mm. 80 – 91, there is a passing modulation in Am (ivm). After this, the axial key signature is picked back up to bring B to an end.

Figure 40.

The recapitulation of A, mm. 109 – 126 picks up the tempo primo, key signature, and melody. *Red Events* concludes with a codetta that stretches up to the end (in this codetta, the

saxophone plays the main melody). The harmonic functions of this phrase are: im – III – IIb – ivm – im (Plagal cadence).

Figure 41.

Red Events

Diego Palacios Dávila

Andante Espressivo

The musical score is arranged in three systems. The first system includes Violin, Alto Sax, and Piano. The second system includes VI (Violin II), ASx (Alto Saxophone), and Pno. (Piano). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics range from piano (*p*) to fortissimo (*f*), with mezzo-forte (*mf*) also used. The score includes first and second endings, a triplet in the first system, and various performance markings such as accents and slurs. The word 'Red.' is written below several notes in the piano accompaniment.

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Red Events

VI

ASx

Pno.

14

23

31

f

f

f

p

p

p

p

mf

Red * Red * Red * Red * Red * Red * Red * Red * Red *

Red * Red * Red * Red * Red * Red *

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Red Events

40 VI *Allegro*

ASx *1. 2. accel.*

Pno. *3. accel.*

49 VI

ASx

Pno. *At libitum*

54 VI *Agitato*

ASx *pp a tempo*

Pno. *pp a tempo*

Tea * Tea * Tea * Tea * Tea * Tea * Tea *

Red Events

VI
ASx
Pno.

61

p

p

p

Red *

Detailed description: This system covers measures 61 to 68. The VI part consists of a series of half notes with a slur over the first six measures, followed by a rest and then a triplet of eighth notes. The ASx part has a continuous eighth-note pattern. The Pno. part features a complex accompaniment with chords and moving lines in both hands. Dynamics include piano (*p*) and a *Red ** marking at the end.

VI
ASx
Pno.

69

Detailed description: This system covers measures 69 to 76. The VI part continues with half notes and a slur. The ASx part maintains its eighth-note pattern. The Pno. part continues with its complex accompaniment. Dynamics are consistent with the previous system.

VI
ASx
Pno.

77

f

f

f

8^{va} - - - -

Red *

Detailed description: This system covers measures 77 to 84. The VI part has a slur over the first six measures, followed by a triplet of eighth notes marked with accents and a dynamic of *f*. The ASx part has a dynamic of *f*. The Pno. part has a dynamic of *f*. There is an 8^{va} marking above the VI part. Dynamics include forte (*f*) and a *Red ** marking at the end.

Red Events

The musical score is divided into three systems, each with three staves: Violin I (VI), Alto Saxophone (ASx), and Piano (Pno.).

- System 1 (Measures 85-92):** The VI staff has a long melodic line with slurs. The ASx staff has a rhythmic pattern of eighth notes. The Pno. staff has a complex accompaniment with many beamed notes.
- System 2 (Measures 93-100):** The VI staff has a melodic line with slurs and a dynamic marking of *mf*. The ASx staff has a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Pno. staff has a complex accompaniment with a dynamic marking of *mf*. There are some markings above the VI staff: 8^{va} and 8^{va} .
- System 3 (Measures 101-108):** The VI staff has a melodic line with slurs and a dynamic marking of *f*. The ASx staff has a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Pno. staff has a complex accompaniment with a dynamic marking of *mf*. There are some markings above the VI staff: 8^{va} and $*$.

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Red Events

109 VI

ASx

Pno.

109

Andante Espressivo

115 VI

ASx

Pno.

115

subito *p*

subito *p*

subito *p*

Red * Red *

121 VI

ASx

Pno.

121

3

subito *p*

mf

subito *p*

Red * Red * Red * Red * Red * Red * Red * Red *

Red Events

The musical score for "Red Events" is arranged for Violin I (VI), Alto Saxophone (ASx), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 128. The Violin I part features a long, sustained note with a hairpin crescendo leading to a *pp* dynamic. The Alto Saxophone part plays a rhythmic pattern of quarter notes, also with a hairpin crescendo and *pp* dynamic. The Piano part has a melodic line in the right hand and a bass line in the left hand, both with a hairpin crescendo and *pp* dynamic. Performance markings include "rit." (ritardando) for all parts, "Red." (Reduction) in the piano part, and asterisks (*) indicating specific performance points. The score concludes with a double bar line and repeat dots.

Red Events

Violin

Andante Espressivo

The score is written for violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante Espressivo'. The dynamics range from piano (p) to forte (f). There are several slurs and accents throughout. A triplet of eighth notes is marked with a '3' at measure 12. A first ending bracket is shown at measure 9. A second ending bracket is shown at measure 18. A fermata is placed over a half note at measure 35. The second ending at measure 46 includes a 7-measure rest and a change to 2/4 time. The tempo changes to 'Allegro Agitato' at measure 46, with a dynamic of 'pp a tempo'. The score continues with various dynamics including p, mf, and f, and includes slurs, accents, and a '8va' marking with a dashed line at measure 79. The piece concludes at measure 93 with a dynamic of 'mf'.

9

18

26

35

46

64

79

93

p *mf* *f*

p *mf* *f*

p

pp *a tempo*

p

f

mf

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Red Events

106 *f*

112

117 *Andante Espressivo*

subito p

124 *subito p* *rit.* *pp*

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves. The first staff (measures 106-111) features a continuous sixteenth-note pattern starting with a forte (*f*) dynamic. The second staff (measures 112-116) continues this pattern. The third staff (measures 117-123) is marked *Andante Espressivo* and begins with a 3/4 time signature. It contains a triplet of eighth notes and a fermata. The dynamic is *subito p*. The fourth staff (measures 124-127) features a half-note melody with a fermata, marked *subito p*, followed by a ritardando (*rit.*) leading to a piano-piano (*pp*) dynamic.

Red Events

Alto Sax.

Andante Espressivo

p *mf* *f*

9 *p* *mf* *f*

17

25 *p*

35 *p*

46 *Allegro* *p*

accel.

54 *Agitato* *pp a tempo*

62 *p*

70

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Red Events

78 *f*

86

93 *mf*

101 *mf*

110

Andante Espressivo

119 *subito p* *mf*

127 *rit.* *pp*

The musical score is written for a single melodic line in treble clef. It begins at measure 78 with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system (measures 78-85) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The second system (measures 86-92) continues with similar eighth-note chords. The third system (measures 93-100) shows a change in dynamics to mezzo-forte (*mf*). The fourth system (measures 101-109) includes a melodic phrase with a slur and a dynamic of *mf*. The fifth system (measures 110-118) features a melodic line with a slur and a fermata over the final note. The sixth system (measures 119-126) is marked *Andante Espressivo* and begins with a *subito p* (suddenly piano) dynamic, followed by a *mf* dynamic. The seventh system (measures 127-134) concludes with a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic.



THE
GOBLIN'S
TRIO
THE
GOBLIN'S
RELIC
RELIC
THE
GOBLIN'S
RELIC
TRIO
TRIO

This version of The Goblin's Relic is written for traverse flute, cello, and piano. It keeps the same aesthetics, structure, and harmony of the piano solo version. The difference lies in the instrumental format, where there is an overlap of melodies played by the piano and traverse flute, while the cello keeps the harmony.

Section A is led by the traverse flute, which plays the main melody while the cello and piano support it.

The musical score for Section A consists of three staves: Flute, Cello, and Piano. The Flute staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with dynamic markings of *p*, *mf*, *f*, and *p* across four measures. The Cello staff is in bass clef with the same key signature and time signature, providing harmonic support with dynamic markings of *p*, *mf*, *f*, and *p*. The Piano staff is in grand staff (treble and bass clefs) with the same key signature and time signature, playing chords with dynamic markings of *subito p*, *mf*, *f*, and *p*. The bottom of the piano staff includes a series of asterisks and a clef-like symbol, likely indicating a specific performance technique or fingering.

Figure 42.

In B, *Notturmo Andante*, the cello continues playing the harmony while the left hand plays *staccato* octaves on the piano. The traverse flute performs the main melody, and the piano (right hand) plays

the secondary melody. At measure thirty-five, the cello stops playing the harmony and reinforces the melody played by the traverse flute.

The musical score for *Notturmo Andante* consists of three staves: Flute, Cello, and Piano. The Flute staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with dynamic markings of *p* and *f*. The Cello staff is in bass clef with the same key signature and time signature, playing a harmonic line with dynamic markings of *p* and *f*. The Piano staff is in grand staff (treble and bass clefs) with the same key signature and time signature, playing chords with dynamic markings of *p* and *f*. The left hand of the piano plays *staccato* octaves. The right hand of the piano plays a secondary melody. The score includes the tempo marking *Notturmo Andante* and the instruction *a tempo*. The bottom of the piano staff includes a series of asterisks and a clef-like symbol, likely indicating a specific performance technique or fingering.

Figure 43.

Figure 44 shows a musical score for three instruments: Violin I, Violin II, and Piano. The score covers measures 35 to 40. The Violin I and II parts feature melodic lines with slurs and accents, marked with a forte (*f*) dynamic. The Piano part features a complex texture with slurs, accents, and asterisks, also marked with a forte (*f*) dynamic.

Figure 44.

In *C*, *Moderato*, the three instruments get involved in a “play” (melodic interchange) that modifies the color of the section when compared to the original version. At measure eighty-four, while the piano plays an ostinato (with harmony

Gm, Fm, Dm, Gm), the cello plays a question-like melody that stretches up to measure eighty-nine; then it is “answered” at measure ninety by the traverse flute up to measure ninety-six.

Figure 45 shows a musical score for three instruments: Flute (Fl.), Cello (C.), and Piano (Pno.). The score covers measures 89 to 96. The Flute part features a melodic line with a forte (*f*) dynamic, marked with a slur. The Cello part features a melodic line with a forte (*f*) dynamic, marked with a slur. The Piano part features a complex texture with slurs and accents, marked with a forte (*f*) dynamic.

Figure 45.

At measure ninety-eight, the melody of the main axis of C (explained in the original version) is performed by the three instruments simultaneously, describing the tragic death of the muse. The coda (d) is slightly modified. The

three instruments play notable melodies that go in line with the harmony proposed. The piece ends with the same arpeggio present in the original version, closing with the tension announced earlier.

The image shows a musical score for three instruments: Flute (Fl.), Clarinet (C.), and Piano (Pno.). The score is for measures 89 to 98. The tempo is marked *Adagio Oscuro*. The Flute part starts with a *ff* dynamic. The Clarinet part also starts with a *ff* dynamic. The Piano part starts with a *f* dynamic and is marked *Pesante*. The score includes various musical notations such as notes, rests, and dynamics. The piece concludes with an *accel.* marking and a final *ff* dynamic.

Figure 46.

The Goblin's Relic

Marcha Lenta

Diego Palacios Dávila

Lento

The musical score is divided into two systems. The first system includes parts for Flute, Cello, and Piano. The Flute part begins with a rest, followed by a series of sixteenth notes marked *p*. The Cello part also begins with a rest, followed by a few notes marked *p*. The Piano part features a complex rhythmic pattern in the left hand, marked *Lea*, and a series of chords in the right hand, marked *subito p*. The second system includes parts for Flute (Fl.), Cello (C.), and Piano (Pno.). The Flute part has a triplet of eighth notes marked *mf*, followed by a series of sixteenth notes marked *f*, then a series of sixteenth notes marked *p*, and finally a series of sixteenth notes marked *mf*. The Cello part has a triplet of eighth notes marked *mf*, followed by a series of eighth notes marked *f*, then a series of eighth notes marked *p*, and finally a series of eighth notes marked *mf*. The Piano part has a triplet of eighth notes marked *mf*, followed by a series of eighth notes marked *f*, then a series of eighth notes marked *p*, and finally a series of eighth notes marked *mf*. The score includes various dynamic markings such as *p*, *mf*, and *f*, and includes the word *Lea* with asterisks under the piano part.

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The Goblin's Relic

The musical score is divided into three systems. The first system (measures 7-10) features Flute (Fl.) and Clarinet (C.) with dynamics *mf* and *f*, and Piano (Pno.) with dynamics *p*, *mf*, and *f*. The piano part includes a complex texture with many notes and some markings like "Lea." and "*". The second system (measures 11-14) continues with Flute and Clarinet at *mf*, and Piano with *p* and *mf*. The third system (measures 15-18) features Flute and Clarinet with dynamics *mf* and *p*, and Piano with *p* and *rit.* markings. The piano part in the third system shows a clear *rit.* (ritardando) section.

The Goblin's Relic

Notturmo Andante

The musical score is arranged in three systems. The first system (measures 15-18) features a Flute (Fl.) and Clarinet (C.) part with dynamics *p* and *f*, and a Piano (Pno.) part with dynamics *pp*, *p*, and *f*. The second system (measures 19-22) features a Flute (Fl.) and Clarinet (C.) part with dynamics *p*, and a Piano (Pno.) part with dynamics *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part includes a *pp* marking and a *a tempo* marking. The clarinet part includes a *p* marking. The flute part includes a *f* marking. The piano part includes a *p* marking. The score also includes a *Simile* marking at the bottom left.

Fl.

C.

Pno.

Fl.

C.

Pno.

Simile

The Goblin's Relic

The musical score is divided into two systems, each containing three staves: Flute (Fl.), Clarinet (C.), and Piano (Pno.).

System 1 (Measures 23-26):

- Flute (Fl.):** Measures 23-26. Melodic line with a slur over measures 23-24 and a fermata over measure 25.
- Clarinet (C.):** Measures 23-26. Rapid sixteenth-note passages with slurs and ties.
- Piano (Pno.):** Measures 23-26. Accompanying chords and bass line. A piano (*p*) dynamic marking is present in measure 24.

System 2 (Measures 27-30):

- Flute (Fl.):** Measures 27-30. Melodic line with a slur over measures 27-28 and a fermata over measure 29.
- Clarinet (C.):** Measures 27-30. Rapid sixteenth-note passages with slurs and ties. A piano (*p*) dynamic marking is present in measure 27.
- Piano (Pno.):** Measures 27-30. Accompanying chords and bass line. A piano (*p*) dynamic marking is present in measure 28.

The Goblin's Relic

The musical score is divided into two systems. The first system (measures 31-34) features a Flute (Fl.) and Clarinet (C.) part with a piano accompaniment (Pno.). The Flute and Clarinet parts play a melodic line with eighth notes and quarter notes. The piano accompaniment consists of chords and arpeggiated figures. Performance markings include *rit.* (ritardando) and *a tempo*. The second system (measures 35-38) continues the piece with a *f* (forte) dynamic. The piano accompaniment includes markings for *Lea* and asterisks (*).

The Goblin's Relic

The musical score is divided into two systems, each starting at measure 39 and 43 respectively. The first system (measures 39-42) features a Flute (Fl.) and Clarinet (C.) playing a melodic line with slurs and accents. The Piano (Pno.) accompaniment consists of a complex rhythmic pattern with many beamed notes and slurs, marked with *Leg.* and asterisks. The second system (measures 43-46) continues the melodic line, with dynamics ranging from *p* to *sfz*. The Piano accompaniment also continues with similar rhythmic patterns, marked with *pp*, *p*, and *sfz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The Goblin's Relic

47

Fl. *sfz* *p*

C. *sfz* *p*

Pno. *sfz* *p* *mf*

47

Fl. *Moderato*

C. *rit.* *f*

Pno. *rit.* *p a tempo*

52

52

52

Reo. * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

Reo. * *Reo.* * *Reo.* * *Reo.* *

The Goblin's Relic

The musical score is divided into two systems. The first system covers measures 56 to 57. The Flute (Fl.) part has rests in both measures. The Clarinet (C.) part plays a melodic line with eighth notes. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *mf* is present in measure 57. The second system covers measures 58 to 59. The Flute part enters in measure 58 with a melodic line. The Clarinet part plays a similar melodic line. The Piano part continues with its texture, now marked with a dynamic of *f*. The score includes various performance markings such as *mf*, *f*, and *Ped.* (pedal) with asterisks.

The Goblin's Relic

The musical score is divided into two systems. The first system covers measures 60 to 61. The Flute (Fl.) part begins at measure 60 with a half rest, followed by a melodic line in measure 61. The Clarinet (C.) part starts at measure 60 with a sixteenth-note pattern. The Piano (Pno.) part has a whole rest in measure 60 and a whole note chord in measure 61. The second system covers measures 62 to 63. The Flute part has a melodic line in measure 62 and a whole rest in measure 63. The Clarinet part continues with a sixteenth-note pattern in measure 62 and a quarter-note line in measure 63. The Piano part has a sixteenth-note pattern in measure 62 and a quarter-note line in measure 63. Dynamics include *mf* in the Clarinet part of the second system.

The Goblin's Relic

The musical score is divided into two systems. The first system covers measures 64 to 65, and the second system covers measures 66 to 67. Each system includes staves for Flute (Fl.), Clarinet (C.), and Piano (Pno.).

System 1 (Measures 64-65):

- Flute (Fl.):** Measure 64 has a whole rest. In measure 65, it plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.
- Clarinet (C.):** Measure 64 has a whole rest. In measure 65, it plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.
- Piano (Pno.):** Measure 64 features a complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Measure 65 continues this accompaniment. The left hand has markings: *Reo.* under the first chord, and *Reo.* and ** Reo.* under subsequent chords.

System 2 (Measures 66-67):

- Flute (Fl.):** Measures 66 and 67 feature a continuous sixteenth-note melodic line.
- Clarinet (C.):** Measures 66 and 67 feature a continuous sixteenth-note melodic line.
- Piano (Pno.):** Measure 66 continues the piano accompaniment. Measure 67 features a long, sustained chord in the left hand, marked with *Reo.* and *Reo.* under the notes.

The Goblin's Relic

The musical score is divided into two systems, each starting at measure 68 and 70 respectively. Each system contains three staves: Flute (Fl.), Clarinet (C.), and Piano (Pno.).

- Flute (Fl.):** The flute part is mostly silent, indicated by rests. In the second system, there is a key signature change to one sharp (F#) at measure 74.
- Clarinet (C.):** The clarinet part features a melodic line with a long slur spanning across measures. In the second system, there is a key signature change to one flat (Bb) at measure 74.
- Piano (Pno.):** The piano part consists of a complex, rhythmic figure in the right hand and block chords in the left hand. The left hand chords are marked with the word "Ped." (pedal) underneath. In the second system, there is a key signature change to one flat (Bb) at measure 74.

The Goblin's Relic

The musical score is divided into two systems. The first system covers measures 72 to 74, and the second system covers measures 75 to 77. Each system includes staves for Flute (Fl.), Clarinet (C.), and Piano (Pno.).

System 1 (Measures 72-74):

- Flute (Fl.):** Measure 72 has a whole rest. Measure 73 features a sixteenth-note scale starting on G4. Measure 74 has a whole rest.
- Clarinet (C.):** Measure 72 has a whole note G2. Measure 73 has a whole note G2. Measure 74 has a sixteenth-note scale starting on G2.
- Piano (Pno.):** Measure 72 has a sixteenth-note scale in the right hand and a bass line of G2, G2, G2 in the left hand. Measure 73 has a whole note chord of G2, G2, G2 in the left hand. Measure 74 has a whole note chord of G2, G2, G2 in the left hand.

System 2 (Measures 75-77):

- Flute (Fl.):** Measures 75-77 feature a continuous sixteenth-note scale starting on G4.
- Clarinet (C.):** Measures 75-77 feature a continuous sixteenth-note scale starting on G2.
- Piano (Pno.):** Measure 75 has a whole rest in both hands. Measure 76 has a whole note chord of G2, G2, G2 in the left hand. Measure 77 has a whole note chord of G2, G2, G2 in the left hand.

The Goblin's Relic

The musical score is arranged in two systems. The first system covers measures 77 to 79, and the second system covers measures 80 to 82. Each system includes staves for Flute (Fl.), Clarinet (C.), and Piano (Pno.).

System 1 (Measures 77-79):

- Fl. (Flute):** Measures 77-79 contain a melodic line with eighth-note patterns and a final quarter note. A fermata is placed over the final note in measure 79.
- C. (Clarinet):** Measures 77-79 contain a melodic line with eighth-note patterns and a final quarter note. A fermata is placed over the final note in measure 79.
- Pno. (Piano):** Measures 77-79 feature a rhythmic accompaniment. The right hand plays a steady eighth-note pattern, while the left hand plays a bass line of quarter notes.

System 2 (Measures 80-82):

- Fl. (Flute):** Measures 80-82 are marked with a whole rest, indicating the instrument is silent.
- C. (Clarinet):** Measures 80-82 are marked with a whole rest, indicating the instrument is silent.
- Pno. (Piano):** Measures 80-82 continue the piano accompaniment. The right hand plays a steady eighth-note pattern, and the left hand plays a bass line of quarter notes.

The Goblin's Relic

83

Fl.

Vc.

f

Pno.

86

Fl.

Vc.

Pno.

Detailed description: This musical score is for a piece titled "The Goblin's Relic". It consists of two systems of music. The first system starts at measure 83 and the second at measure 86. Each system includes three staves: Flute (Fl.), Violoncello (Vc.), and Piano (Pno.). The Flute part is mostly silent, with rests in all measures. The Violoncello part begins with a rest in measure 83, then plays a half note G2 in measure 84, followed by a half note F2 in measure 85, and a half note E2 in measure 86. A dynamic marking of *f* (forte) is placed below the first measure of the Vc. staff. The Piano part features a complex texture. In the first system, the right hand plays a continuous sixteenth-note pattern, while the left hand plays a series of chords. In the second system, the right hand continues with a similar pattern, and the left hand plays chords. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

The Goblin's Relic

The musical score is divided into two systems, each with three staves. The first system starts at measure 89. The Flute (Fl.) staff has a treble clef and a key signature of two flats. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The Violoncello (Vc.) staff has a bass clef and a key signature of two flats, starting with a whole rest. The Piano (Pno.) staff has a grand staff with treble and bass clefs and a key signature of two flats. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords. The second system starts at measure 92. The Flute staff has a treble clef and a key signature of two flats, starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a forte (*f*) dynamic. The Violoncello staff has a bass clef and a key signature of two flats, starting with a whole rest. The Piano staff has a grand staff with treble and bass clefs and a key signature of two flats, continuing the eighth-note pattern in the right hand and chords in the left hand.

The Goblin's Relic

The musical score is divided into two systems, each starting at measure 95. The first system shows the Flute (Fl.) playing a melodic line with a long slur over measures 95-96. The Violoncello (Vc.) part has a whole rest in measure 95 and a half note in measure 96. The Piano (Pno.) accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues from measure 97, with all three instruments playing more active parts. The Flute and Violoncello have similar rhythmic patterns, while the Piano continues with its accompaniment. The score concludes with a double bar line at the end of measure 97.

The Goblin's Relic

The musical score is divided into two systems, each starting at measure 99 and 101 respectively. Each system contains three staves: Flute (Fl.), Violoncello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Plays a continuous eighth-note melody. In the second system, there is a key signature change from one sharp (F#) to one flat (Bb) at measure 101.
- Violoncello (Vc.):** Plays a continuous eighth-note melody, mirroring the flute's line.
- Piano (Pno.):** The right hand plays a continuous eighth-note melody, mirroring the flute and cello. The left hand provides harmonic support with chords and single notes.

Measure numbers 99 and 101 are indicated at the beginning of each system. The key signature changes from one sharp (F#) to one flat (Bb) at measure 101.

The Goblin's Relic

Adagio Oscuro

103

Fl.

Vc.

Pno.

ff

ff

f *Pesante*

106

Fl.

Vc.

Pno.

accel.

ff

quasi

Detailed description: This musical score page contains two systems of music for 'The Goblin's Relic'. The first system (measures 103-105) features a Flute (Fl.) and Violoncello (Vc.) playing a rhythmic eighth-note pattern, and a Piano (Pno.) with a complex accompaniment including triplets and a quintuplet. The second system (measures 106-108) shows the Flute and Violoncello with more melodic lines, while the Piano accompaniment includes an acceleration ('accel.') and a fortissimo ('ff') section with a 'quasi' marking. The key signature is one sharp (F#) and the time signature is 3/4.

The Goblin's Relic

Traverse Flute

Diego Palacios Dávila

Lento

p *mf*

f *p* *mf*

mf *f* *mf*

Notturmo Andante

p *f*

p

f

p

sfsfsz sfz *p* *rit.*

Moderato *3* *f*

p

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The Goblin's Relic

64

67

73

76

90

98

100

102

105

f

ff

Adagio Oscuro

3

2

11

2

Detailed description: This is a musical score for a piece titled "The Goblin's Relic". It consists of nine staves of music. The first staff (measures 64-66) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with some chromaticism. The second staff (measures 67-72) continues the melodic line with a triplet of eighth notes and a final measure with a fermata. The third staff (measures 73-75) shows a change in key signature to two sharps (D major) and continues the melodic development. The fourth staff (measures 76-89) returns to one flat and features a dense texture of sixteenth-note patterns, with a fermata at the end. The fifth staff (measures 90-97) is marked with a forte (*f*) dynamic and features a melodic line with a slur and a crescendo hairpin. The sixth staff (measures 98-99) continues with sixteenth-note patterns. The seventh staff (measures 100-101) continues the sixteenth-note texture. The eighth staff (measures 102-104) features a melodic line with a key signature change to two sharps and a common time signature. The ninth staff (measures 105-106) is marked *Adagio Oscuro* and *ff*, starting with a treble clef, a key signature of two sharps, and a common time signature, ending with a fermata. Various musical notations such as slurs, hairpins, and dynamic markings are used throughout the score.

The Goblin's Relic

Cello

Diego Palacios Dávila

Lento

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

mf

Notturmo Andante

p *f*

p

rit. *a tempo*

f

p *sfz* *sfz* *sfz* *p*

Moderato

rit. *f*

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The Goblin's Relic

58 *f*

61 *mf*

65

70

75

77 *f*

88

99

102 *Adagio Oscuro*
ff

107 *2*

Detailed description: This is a musical score for a piece titled "The Goblin's Relic". It consists of ten staves of music, all in bass clef. The first staff (measures 58-60) begins with a treble clef and a key signature of one flat (B-flat), then changes to a bass clef. It features a dynamic marking of *f* (forte) and a crescendo hairpin. The second staff (measures 61-64) continues with a dynamic marking of *mf* (mezzo-forte). The third staff (measures 65-69) includes a slur over the first few measures. The fourth staff (measures 70-74) has a slur over the first measure. The fifth staff (measures 75-76) shows a key signature change to two sharps (D major). The sixth staff (measures 77-87) features a dynamic marking of *f* and includes a fingering of 5. The seventh staff (measures 88-98) includes a fingering of 6 and a decrescendo hairpin. The eighth staff (measures 99-101) continues the piece. The ninth staff (measures 102-106) is marked *Adagio Oscuro* and *ff* (fortissimo), and includes a time signature change to 6/8. The tenth staff (measures 107-110) includes a fingering of 2 and ends with a double bar line.



AM
PIANO
PIANO
AM
ARPEGGIOS
ETUDE
ETUDE
ARPEGGIOS
AM
PIANO
PIANO
AM
ARPEGGIOS
ETUDE
ARPEGGIOS

This work is a compilation of piano arpeggios.

It focuses on reaching hand-crossing mastery and improving left hand arpeggios. Regarding the interpretive aspect, this piece intends to recreate a waterfall, the feeling of water running, and the peace that a scenery with these characteristics may cause. For this reason, the character of this piece transmits tranquility, but the first part may convey a subtle cry.

The key signature chosen for this piece is Am, and the time signature used 6/8. It has homophonic texture based on a tonal and modal context; it is written in rondo form. *Etude* consists of a refrain followed by sections (It is not written in the traditional rondo form, but it does have a similar structure).

The refrain, mm. 1 – 11 (elision is present at this point), has the following harmonic functions: im7 – VII7 – VI7 – ivm – V7 with major ninth – im.

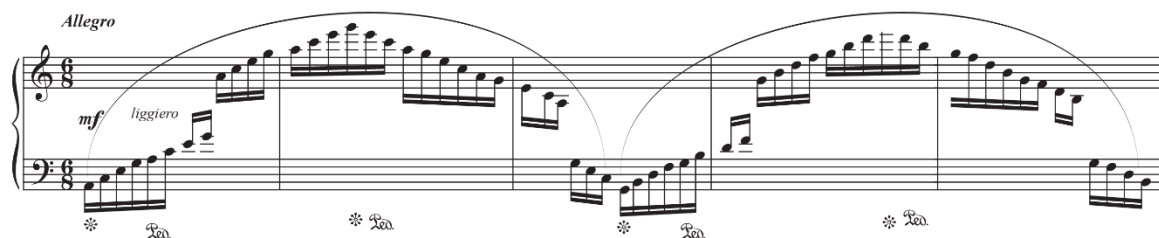


Figure 47.



Figure 48.

Subsequently, a stanza “a” that stretches up to the first beat of measure twenty. That period consists of a melody accompanied by the harmonic functions: im – VI – V7/V – V7 with broken cadence in VI – VII – Vm – im.

From measure 11 on, there is a hemiola as follows: left hand keeps the 6/8 time signature while the right hand plays a melody, clearly differentiated in $\frac{3}{4}$, which stretches up to measure 17, where the initial 6/8 time signature is recovered.



Figure 49.

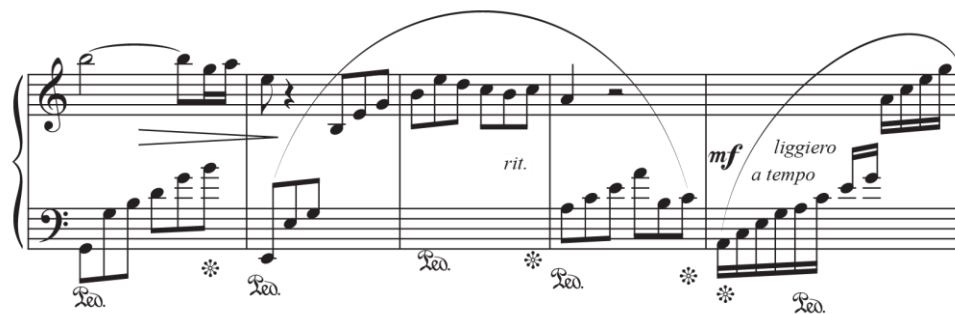


Figure 50.

The period previously exposed (a) contrasts with the refrain, as it displays a melody clearly identified and played by the right hand. This period contains great melodic and harmonic expressivity, where a soothing feeling is combined with melancholy; to do so, dynamics (crescendos and diminuendos), melodic accents, tempo alterations, and pedal are used, the latter in charge of creating an ethereal atmosphere.

During mm. 20 – 29 the refrain is picked back up with recapitulation of period “a” up to measure forty-one, with dominant VII that starts section a’, m. 42.

In section a’ mm. 42 – 128, harmony revolves around the axial key signature, but its character changes transmitting the feeling of “fleeting happiness”. The melody is different; it displays simplicity with the aim of contrasting with what was presented previously.



Figure 51.

At the end of this section, the refrain is picked back up, but this time the arpeggios increase two more, taking over the entire

register of the piano. The aim is to emphasize the hand-crossing technique, which is the focus of this piece.

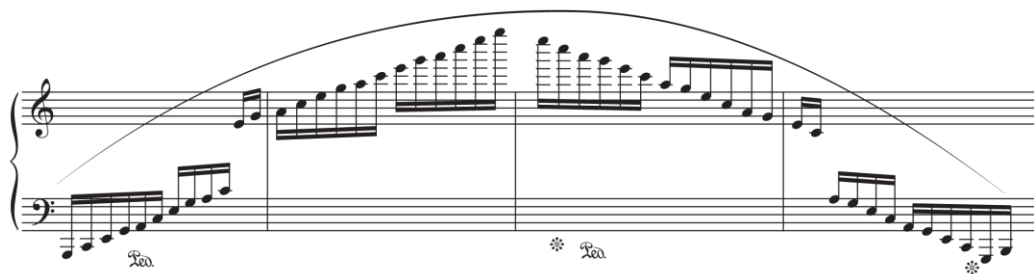


Figure 52.

At measure one hundred and forty-three and then the refrain are recapitulated. At the end of the refrain, there is a *codetta* that is accompanied by

Adagio, where it is possible to appreciate a modal exchange by means of chromatism: F – sharp minor, C – Sharp minor, ending in A minor.



Figure 53.

Etude

Allegro

Piano

mf *llegiero*

rit.

Espressivo a tempo

p *mf* *p*

mf *llegiero a tempo*

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Etude

26

Lea * *Lea* * *rit.* *

30 *a tempo*

p *mf* *p* *mf* *p* *mf* *p*

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

37

mf *p* *mf* *rit.* *a tempo subito p*

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

45

mf

Lea * *Lea* * *Lea* * *Lea* *

54

f

Lea * *Lea* * *Lea* *

63

f

Lea * *Lea* * *Lea* *

Etude

72 *rit.* *a tempo*

80 *pp*

89 *p* *mf*

98 *f*

106 *mf*

115 *mf*

8va

The musical score consists of six systems of grand staff notation. Each system includes a treble and bass clef with a brace between them. The music is written in a key with one flat (B-flat) and a 2/4 time signature. Measure numbers 72, 80, 89, 98, 106, and 115 are indicated at the start of their respective systems. Performance markings include *rit.* (ritardando), *a tempo*, *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout. A dashed line labeled '8va' indicates an octave shift in the bass line between measures 106 and 115. The piece concludes with a final chord in measure 115.

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Etude

The image displays a musical score for an Etude, consisting of six systems of music. Each system is written for piano and includes a treble and bass staff. The score is marked with measure numbers 124, 130, 134, 138, 142, and 148. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) at measure 142 and *mf* (mezzo-forte) at measure 148. The word *llegiero* is written above the staff at measure 148. The score is annotated with numerous asterisks (*) and the word *Lea* in various positions, likely indicating specific fingering or articulation points. Large, sweeping curved lines are drawn over the staves, connecting notes across measures and systems, suggesting phrasing or breath marks. The overall style is that of a technical exercise or etude.

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Etude

154

159

Adagio

f

M izq s

The image shows a musical score for an Etude, consisting of two systems of music. The first system, starting at measure 154, features a treble and bass clef staff. The melody in the treble clef is characterized by a series of ascending eighth notes, with a large slur encompassing the entire phrase. The bass clef accompaniment consists of a steady eighth-note pattern. Below the staff, there are four asterisks and the word 'Lea' written in a cursive script. The second system, starting at measure 159, also has a treble and bass clef staff. The treble clef part begins with a slur and continues with a sequence of notes, including a flat sign. The bass clef part has a similar eighth-note pattern. Below the staff, there are several asterisks and the word 'Lea' written in a cursive script. The tempo marking 'Adagio' is placed above the staff, and a dynamic marking 'f' (forte) is placed above the bass clef staff. The text 'M izq s' is written at the end of the system.





MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO

LULLABY

LULLABY

LULLABY

LULLABY

MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO

LULLABY

LULLABY

MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO

LULLABY

MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO

Mmm..... Duerme.... Ya no escuches nada.... mmm.....

*..La Noche llegó, Duerme.....mmm... ***

Hmm..... Sleep....don't you listen to anything.... hmm.....

...The night has fallen, sleep hmm...

**** The Spanish version was kept as it is written to be sang in that language**

Lullaby represents a mother's singing for her little boy in the cold and violent nights of a world in war. She sings for him to fall asleep and forget, for a moment, the tragedy that being born in this hostile world. This is a piece written for mezzo-soprano and piano in Am, a key signature of 4/4, and homophonic texture; it is based on a tonal and modal context, with a *theme and*

variations form. The piece consists of the exposition of the theme and two variations.

The introduction mm. 1 – 4, by the piano, starts the exposition of the theme mm. 4 – 23, with a hold at the 7th degree; its end joins the subsequent phrase.

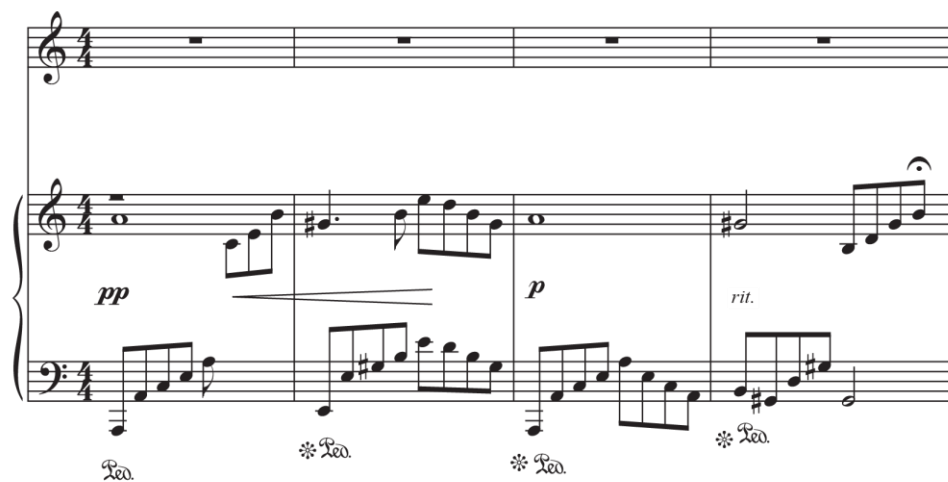


Figure 54.

The harmonic functions used in the theme are the same as those in the variations (in this piece, the variations will consist in altering the rhythm). The theme consists of two periods (one with 8 measures and another, an extended period, with 10 measures). The harmonic functions used in the

first period, mm. 5 – 11, are: i – V – i – VII° – F#m (subdominant of the relative major of F# as 4th degree of C. – C#m (substitution of the dominant (E) Tension generator). – IV (D) – V – i.

Figure 55 is a musical score for a vocal and piano piece. The vocal line is in the upper staff, starting with a melodic phrase in G major. The piano accompaniment is in the lower staves, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and tempo markings like *a tempo*. There are also slurs and accents over the piano part.

Figure 55.

The harmonic functions of the second period are: VI- V- iim- VI-im- V- vii diminished- VI- ivm- V - im.

Figure 56 is a musical score for a vocal and piano piece. The vocal line is in the upper staff, with the lyrics "Duer_ me ya noes cu ches na da m...". The piano accompaniment is in the lower staves, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and a crescendo hairpin. There are also slurs and accents over the piano part.

Figure 56.

la no - che lle - gó Duer me m... ..

Figure 57.

Variation I mm. 23 – 40: *Calm is not here yet; the tired mother continues whispering infinite melodies until the boy falls asleep while hiding the pain and frustration she feels for having given birth to a boy in a world full of hatred, violence, and ...*

This variation keeps the initial key signature and harmony. The melody by the mezzo-Soprano is notably altered without losing the central idea exposed in the theme. The piano accompaniment is slightly changed in the first period.

p *mf*

Figure 58.

Variation II mm. 41 – 55: *The surroundings quiet down; there is deep calm, and now a soothing cooing looks after the boy, who is deeply asleep until the next day...*

This variation is played only by the piano in the first period. A series of arpeggios holds the theme of *Lullaby*, which simulates a “cooing” due to the lightness of the arpeggios.

The consequent period of this second variation consists in a recapitulation of the antecedent period of the same variation. The piano repeats the arpeggios, but this time played an octave higher, so that the mezzo-Soprano reinforces the “cooing” of the piano with long notes.

Figure 59.

Lullaby

Cooing = 70

The musical score is arranged in two systems. The first system includes a Mezzo-Soprano part and a Piano part. The Mezzo-Soprano part begins with a rest, followed by a melodic line with lyrics "m... .." and "a tempo". The Piano part features a continuous accompaniment with dynamics *pp*, *p*, *rit.*, and *p*. The second system includes a Mezzo part and a Piano part. The Mezzo part has lyrics "Duer me ya noes cu ches na da m... .." and dynamics *p* and *mf*. The Piano part continues with a similar accompaniment and dynamics *mf*. Both systems include figured bass notation for the piano accompaniment.

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Lullaby

Mezzo

16

... la no - che lle - gó Duer me m...

Pno.

16

p

Mezzo

22

Variación I

p Vocalizos muy susurrados...

Pno.

22

p

Mezzo

27

mf

p

Pno.

27

p

Lullaby

Mezzo

32 *mf*

Pno.

32 *mf*

Mezzo

37 *Lea. *Lea. *Lea. *Lea. *Lea.

37 *rit.*

Pno.

41 *Lea. *Lea. *Lea. *Lea. *Lea.

Mezzo

Variación II

Pno.

41 *mf*
a tempo

*Lea. *Lea.

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Lullaby

The musical score is divided into three systems, each with a Mezzo vocal line and a Piano accompaniment. The Mezzo lines are mostly rests, with some lyrics and dynamics. The Piano parts feature a consistent sixteenth-note pattern in the right hand and chords in the left hand. The score includes dynamic markings such as *mf* and *Legato*, and performance instructions like *Legato* and *8va*.

System 1 (Measures 43-44):
Mezzo: Rests.
Piano: Right hand has sixteenth-note runs with accents (>) and fingerings (6). Left hand has chords. Dynamics: *mf*.

System 2 (Measures 45-46):
Mezzo: Rests.
Piano: Continues the sixteenth-note pattern. Dynamics: *mf*.

System 3 (Measures 47-48):
Mezzo: Rests. Lyrics: *mf*
Piano: Continues the sixteenth-note pattern. Dynamics: *mf Legato*. Includes an *8va* instruction for the right hand in measure 48.

Lullaby

The musical score is divided into three systems, each with a Mezzo vocal line and a Piano accompaniment. The Mezzo line is in treble clef with a key signature of one sharp (F#) and a common time signature. The Piano part is in grand staff (treble and bass clefs).
- **System 1 (Measures 49-50):** The Mezzo line has a whole note chord in measure 49 and another in measure 50. The Piano part features a continuous eighth-note pattern in the right hand, with sixteenth-note chords in the left hand. A dashed line labeled '8va' spans the piano part.
- **System 2 (Measures 51-52):** Similar to the first system, with Mezzo chords and a rhythmic piano accompaniment. A 'rit.' (ritardando) hairpin is present in the piano part.
- **System 3 (Measures 53-56):** The Mezzo line has a half note in measure 53, a quarter note in measure 54, and a whole note in measure 55. The piano part continues with the eighth-note pattern until measure 55, where it concludes with a final chord. A 'rit.' hairpin is present in the piano part. The score ends with a double bar line in measure 56.

Lullaby

Mezzo- Soprano

Cooing = 70

4

m...
a tempo
p *mf*

11
... .. Duer_ me ya noes cu ches na da m... .. la no -

19
che lle - gó Duer me m... .. *p* Vocalizos muy susurrados... *mf*

26
mf *p*

33
mf

39
Variación II
7
mf

54
rit.

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ETERNAL
HAPPINESS
HAPPINESS
ETERNAL
ETERNAL
HAPPINESS
HAPPINESS
ETERNAL
ETERNAL
HAPPINESS
HAPPINESS
ETERNAL
ETERNAL

Happiness is that feeling of plenitude that causes perpetual joy and infinite delight ...

Eternal Happiness is musically captured in a piece written for a septet (traverse flute, violin, violoncello, mezzo-soprano, baritone and piano) in C#m. The time signatures are 4/4 and 3/4. It has homophonic texture and compound ternary form (ABA). Section A, *Adagio*, is written in compound binary form (aa'a); a: presents and introduction played

by the piano and the bass, mm. 1 – 9. The harmonic functions of this period are the same as the ones used in the two subsequent periods; these are: im – VI – ivm – im – vm (borrowing from the natural minor scale) – III with augmented 4th # (added – ii° – VII° – im.



Figure 60.

*Due to the length of the format, for some references, it is advised to check the score.

The mezzo-soprano enters at measure nine. At measure seventeen, when the period of the mezzo-soprano ends (This one is now quiet), the saxophone and cello start playing.

The text the mezzo-soprano sings is this:

*Sueños tiernos, cándidos, sonrisas tan ingenuas, Bellas, lindas y tú.
Yo canto desde mi alma, que es tuya, sólo tuya... Tuya,
perdida en ti, gozo eterno...
El dulce vivir de cada día unidos
soñando con la vida***

*Tender and simple dreams; naïve, beautiful, and cute smiles, and you.
I sing from my soul, which is yours, only yours... Yours,
Lost in you, eternal joy...
The sweet experience of each day
United dreaming about life*

** The Spanish version was kept as it is written to be sang in that language

At measure twenty-four, the melody played by the saxophone and section a come to an end, leading to a transition towards a mixolydian episode. The remaining instruments are the ones in charge of connecting the following harmonic functions: VI – im – ivm – VI – ii° – ivm – im – III – VI – im – ivm – VI – ivm. At measure thirty-one, a' starts and stretches up to measure forty,

where it ends in im after having displayed evaded cadences (E, D#, B, E°, G#, D#7, G#, F#°, C#°, B7, F#°, D#7, E, B, C#m).

The recapitulation mm. 41 – 56 shows, between the mezzo-soprano and saxophone, a first-species counterpoint that strengthens the melody.

The image shows a musical score for two staves, likely representing the mezzo-soprano and saxophone parts. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in a mixolydian mode. The lyrics are: EL ... DUL-CE VI- VIR DE CA-DA DÍ - ... A ... U - NI - ... DOS. The score includes notes, rests, and phrasing slurs.

Figure 61.

*In the initial version of the piece, the melody played by the saxophone was assigned to a baritone. This fact changed the re-edition; however, the melody is kept the same.

Section B, *Eternal Happiness*, presents a top emotional state among all the instruments. The piano plays a series of harmonic functions in double triples of 16th note; the bass supports this harmony while the remaining instruments “dance”, creating a florid counterpoint. This section is written in simple binary form.

Between mm. 57 – 72, the harmonic functions (played by the piano and bass) are exposed, and these will repeat throughout three periods. The

Harmonic functions are: ivm – VI – vm – im – III – ivm – vm – im.

In the following period, mm. 73, the traverse flute enters, followed by the violin, mm. 89, ending with the entry of the mezzo-soprano and saxophone, mm. 105. The florid counterpoint is created by the traverse flute, the violin, the saxophone, the cello, and the singer.

Section B closes with the first beat of measure twenty-one, where there is an elision with the recapitulation of A. In the recapitulation of A, mm. 121 – end, only the violoncello, piano, and bass intervene.

Eternal Happiness

Adagio

Flute

Alto Sax

Violin

Cello

Mezzo-Soprano

Piano

Bass

p *mf*

p *p* *mf*

SUE - ÑOS TIER - NOS, CAN - DI-DOS, SON - ... RI-SAS TAN IN - GE-NUAS,

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Eternal Happiness

15

Ft.

A.Sx

Vln.

Vc.

Mezzo

15

BE-LLAS... LIN - DAS Y TÚ

Pno.

15

B

15

p *mf*

p *p* *mf*

22

Ft.

A.Sx

Vln.

Vc.

Mezzo

22

YÓ CAN-TO DES-DE MI AL-MA QUE ES TU - YA SO - LO ... TU - YA, TU - YA

Pno.

22

B

22

mf

pp *p*

pp *p*

p

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Eternal Happiness

28

Ft.

A.Sx.

Vln.

Vc.

Mezzo

Pno.

B.

mf *f*

PER... DI DA EN TI

35

Ft.

A.Sx.

Vln.

Vc.

Mezzo

Pno.

B.

f *ff* *f* *mf* *f* *mf* *ff* *mf*

GO - O ZOE-TER NO

mf

Eternal Happiness

43

Ft. *mf*

A.Sx. *f*

Vln. *mf*

Vc. *p*

Mezzo

Pno. *f* *mf* *p* *f* EL ... DUL-CE VI-

B. *mf*

50

Ft. *mf*

A.Sx.

Vln.

Vc. *pp*

Mezzo

Pno. *mf* *p* MIR-DE-CA-DA DÍ- A- U- NI- DOS JUN- TOS SO- ÑAN- DO CON LA VI- DA

B.

Eternal Happiness

The musical score is arranged in two systems. The first system covers measures 37 to 59, and the second system covers measures 60 to 82. The instruments are: Ft. (Flute), A.Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *8va* (octave up) and *6* (sixteenth notes). The score features complex piano accompaniment with sixteenth-note patterns and slurs, and a bass line with slurs and accents.

Eternal Happiness

The musical score is arranged in two systems. The first system covers measures 63 to 66, and the second system covers measures 67 to 70. The instruments are: Ft. (Flute), A.Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The key signature is three sharps (F#, C#, G#). The piano part features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. The bass line includes a repeating rhythmic pattern marked with a double asterisk and a circled '6'.

Eternal Happiness

The musical score is divided into two systems. The first system covers measures 70 to 73, and the second system covers measures 73 to 76. The instruments and parts are:

- Ft. (Soprano):** Measures 70-73 are silent. In measure 73, there is a vocal line starting with a forte (*ff*) dynamic and an accent (>).
- A.Sx (Alto Saxophone):** Silent throughout.
- Vln. (Violin):** Silent throughout.
- Vc. (Violoncello):** Plays a melodic line with a forte (*f*) dynamic in measure 73.
- Mezzo (Mezzo-soprano):** Silent throughout.
- Pno. (Piano):** Features a complex accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand. Includes performance instructions like *8va* and *6*.
- B. (Bass):** Provides a harmonic foundation with sustained chords and a forte (*f*) dynamic in measure 73. Includes performance instructions like *8va* and *6*.

The second system begins at measure 73. The vocal part (Ft.) is marked *ff* and includes an accent (>). The bass part (B.) is marked *mf* and includes performance instructions like *8va* and *6*.

Eternal Happiness

76

Ft.

A.Sx

Vln.

Vc.

Mezzo

Pno.

B.

79

Ft.

A.Sx

Vln.

Vc.

Mezzo

Pno.

B.

Eternal Happiness

The musical score is divided into two systems, each containing six staves. The top staff is for the Female Voice (Ft.), the second for Alto Saxophone (A.Sx), the third for Violin (Vln.), the fourth for Violoncello (Vc.), the fifth for Mezzo-soprano (Mezzo), and the sixth for Piano (Pno.). The piano part is written in grand staff notation, with the right hand playing a complex melodic line and the left hand providing harmonic support. The bass line (B) is also present, featuring a rhythmic pattern with asterisks and 'tea' markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Eternal Happiness

The musical score is arranged in a system of seven staves, each with a label on the left: Ft., A.Sx., Vin., Vc., Mezzo, Pno., and B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems, with measures 89-91 in the first system and measures 92-94 in the second.
 - **Ft. (Flute):** Measures 89-91 feature a melodic line starting with a forte (*f*) dynamic and a crescendo hairpin.
 - **A.Sx. (Alto Saxophone):** Remains silent throughout the passage.
 - **Vin. (Violin):** Measures 89-91 feature a melodic line starting with a fortissimo (*ff*) dynamic.
 - **Vc. (Violoncello):** Measures 89-91 feature a melodic line starting with a mezzo-forte (*mf*) dynamic.
 - **Mezzo (Mezzo-soprano):** Remains silent throughout the passage.
 - **Pno. (Piano):** The right hand plays a complex sixteenth-note arpeggiated pattern with sixteenth-note chords, while the left hand plays a bass line with sustained chords.
 - **B. (Bass):** Measures 89-91 feature a melodic line starting with a mezzo-forte (*mf*) dynamic, with asterisks and a 'tea' symbol above the notes.
 - **Measures 92-94:** The Flute part continues with a melodic line marked with an accent (>). The Violin part continues with a melodic line. The Bass part continues with a melodic line marked with asterisks and a 'tea' symbol. The Piano accompaniment continues with the same arpeggiated pattern.

Eternal Happiness

The musical score is divided into two systems, each containing staves for various instruments and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

System 1 (Measures 93-98):

- Ft. (Soprano):** Measures 93-98, featuring a melodic line with a long note in measure 93 and a final note in measure 98.
- A.Sx. (Alto Saxophone):** Rests throughout the system.
- Vln. (Violin):** Measures 93-98, playing a melodic line with a long note in measure 93 and a final note in measure 98.
- Vc. (Violoncello):** Measures 93-98, playing a bass line with a long note in measure 93 and a final note in measure 98.
- Mezzo (Mezzo-soprano):** Rests throughout the system.
- Pno. (Piano):** Measures 93-98, featuring a complex accompaniment with sixteenth-note patterns and sixteenth-note chords. Includes markings for *6* and *8va*.
- B. (Bass):** Measures 93-98, playing a bass line with a long note in measure 93 and a final note in measure 98. Includes markings for *Tea*.

System 2 (Measures 99-104):

- Ft. (Soprano):** Measures 99-104, featuring a melodic line with a long note in measure 99 and a final note in measure 104.
- A.Sx. (Alto Saxophone):** Rests throughout the system.
- Vln. (Violin):** Measures 99-104, playing a melodic line with a long note in measure 99 and a final note in measure 104.
- Vc. (Violoncello):** Measures 99-104, playing a bass line with a long note in measure 99 and a final note in measure 104.
- Mezzo (Mezzo-soprano):** Rests throughout the system.
- Pno. (Piano):** Measures 99-104, featuring a complex accompaniment with sixteenth-note patterns and sixteenth-note chords. Includes markings for *6* and *8va*.
- B. (Bass):** Measures 99-104, playing a bass line with a long note in measure 99 and a final note in measure 104. Includes markings for *Tea*.

Eternal Happiness

The musical score is arranged in two systems. The first system covers measures 102 to 104, and the second system covers measures 105 to 107. The instruments are: Ft. (Flute), A.Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. In the first system, the Flute part has a long note with an accent. The Piano part features a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with '8va' and '6'. The Bass part has a steady eighth-note accompaniment with 'Tea' markings. The second system begins at measure 105, where the Flute part has a dynamic marking of *mf*. The Violin part has a dynamic marking of *mf* and an accent. The Bass part has a dynamic marking of *mf* and 'Tea' markings. The Piano part continues with its complex rhythmic pattern.

Eternal Happiness

The image displays a musical score for the piece "Eternal Happiness". The score is organized into two systems, each containing seven staves. The instruments and parts are labeled on the left: Ft. (Flute), A.Sx (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The first system covers measures 108 to 110, and the second system covers measures 111 to 113. The Flute part features long, flowing lines with slurs. The Alto Saxophone part has a similar melodic line. The Violin and Violoncello parts provide harmonic support with sustained notes and some melodic movement. The Mezzo-soprano part has a vocal line with slurs and accents. The Piano part is highly active, featuring intricate sixteenth-note patterns in both hands, often marked with a '6' for sixteenth notes. The Bass part has a steady, rhythmic accompaniment with slurs and accents. Performance markings such as *f* (forte) and *p* (piano) are used throughout the score to indicate dynamics.

Eternal Happiness

Musical score for measures 115-117. The score is for a full orchestra and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are: Ft. (Soprano), A.Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The vocal line (Ft.) has a fermata over the first measure. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment.

Musical score for measures 118-120. The score is for a full orchestra and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are: Ft. (Soprano), A.Sx. (Alto Saxophone), Vln. (Violin), Vc. (Violoncello), Mezzo (Mezzo-soprano), Pno. (Piano), and B. (Bass). The tempo is marked *Adagio*. The vocal line (Ft.) has a fermata over the first measure. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and a bass line with a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Eternal Happiness

Musical score for "Eternal Happiness" starting at measure 122. The score is arranged for the following instruments: Flute (Ft.), Alto Saxophone (A.Sx.), Violin (Vln.), Violoncello (Vc.), Mezzo-soprano (Mezzo), Piano (Pno.), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute, Alto Saxophone, and Mezzo-soprano parts are currently silent. The Violin part is silent. The Violoncello part begins with a piano (*p*) dynamic. The Piano part begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The Bass part begins with a piano (*p*) dynamic. A watermark "Tea" is visible in the piano part.

Eternal Happiness

Traverse Flute

Adagio

8 8 7 *mf*

28 *f*

35 4 *f* *ff* *mf*

46

53 *mf* 16 *ff*

76

87 *f*

97 *mf*

108

Adagio

119 8

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Eternal Happiness

Violin

The image shows a violin score for the piece "Eternal Happiness". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Adagio". The score consists of ten staves of music. The first staff begins with a measure containing a fermata and the number "8". The second staff starts at measure 27 and includes a triplet of eighth notes marked "3" and a dynamic marking of "mf". The third staff starts at measure 36 and features a dynamic marking of "f". The fourth staff starts at measure 42 and includes a dynamic marking of "mf". The fifth staff starts at measure 47 and includes a dynamic marking of "mf". The sixth staff starts at measure 54 and includes a dynamic marking of "ff" and a fermata. The seventh staff starts at measure 91 and includes a dynamic marking of "mf". The eighth staff starts at measure 109 and includes a dynamic marking of "mf" and the tempo marking "Adagio". The ninth staff starts at measure 119 and includes a dynamic marking of "mf" and a fermata. The score concludes with a final measure containing a fermata and the number "8".

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Eternal Happiness

Cello

Adagio

8 8

p *mf*

22

pp *p* *mf*

31

f

39

f *mf*

47

p

55

pp *ff*

65

f

75

84

mf

94

104

mf

Adagio

mf

114

p

123

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Eternal Happiness

Mezzo - Soprano

Adagio

8
SUE - ÑOS TIER - NOS, CAN - DI - DOS, SON -

13
RI - SAS TAN IN - GE - NUAS, BE - LLAS... LIN - DAS Y TÚ 6

24
YO CAN - TO DES - DE MI AL - MA QUE ES TU - YA SO - LO ... TU - YA, TU - YA

28
PER... .. DI DA EN TÍ 8
GO - O ZOE - TER... NO

41
8
EL ... DUL - CE VI - VIR DE CA - DA DÍ - ... A ... U - NI - ... DOS JUN - TOS

54
16 16 16
SO - ÑAN - DO CON LA VI... .. - DA... *f*

106
Adagio

115
8

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Eternal Happiness

Alto Saxophone

The musical score is written for Alto Saxophone in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Adagio*. The score consists of ten staves of music. The first staff begins with a measure rest of 8 measures, followed by a repeat sign and another 8-measure rest. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The second staff (measures 20-35) continues the melody with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4, ending with a measure rest of 10 measures. The third staff (measures 36-41) features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The fourth staff (measures 42-47) continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The fifth staff (measures 48-53) features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The sixth staff (measures 54-73) begins with a half note G4, a half note A4, a half note B4, and a half note C5, followed by a key signature change to two flats (B-flat, E-flat) and a 3/4 time signature. It contains three measure rests of 16 measures each. The seventh staff (measures 74-104) continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4, marked with a forte *f* dynamic. The eighth staff (measures 105-113) features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4, also marked with a forte *f* dynamic. The ninth staff (measures 114-120) includes accents (>) over the first four notes (G4, A4, B4, C5) and ends with a double bar line. The tempo is marked *Adagio*. The tenth staff (measures 121-130) begins with a half note G4 and a measure rest of 8 measures.

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Eternal Happiness

Bass

Adagio

The musical score for Bass is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of *Adagio*. The piece is composed of 13 staves of music. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 3/4 time signature change and a final *Adagio* marking.

CONCLUSIONS

CONCLUSIONS

We live in a society in which we have easy access to communication tools, technology, and information; for that reason, all the aspects involved in the educational processes need to be in continuous change and development. In this world, eager for improvement in the field of education, a learning methodology that provides the necessary tools to meet that purpose becomes necessary. The compositions presented in this document are thought to be studied and foster students' technical and interpretive piano skills. This aim is framed in a coherent curriculum, which represents a guide to approach a repertoire evoking different periods and styles.

While creating this document, it was appropriate to highlight the terminology related to musical aspects that were used in the pieces; this provides those who are not musically trained with an analytic perspective regarding the resources employed in each of the pieces in order to enable them to develop, among other skills, the ability to solve problems related to their professional practice. The knowledge acquired in terms of composition, counter-point, and instrumentation, contributes to improve musical interpretation, the understanding of musical forms, and the styles of particular periods.

THE TRANSLATOR



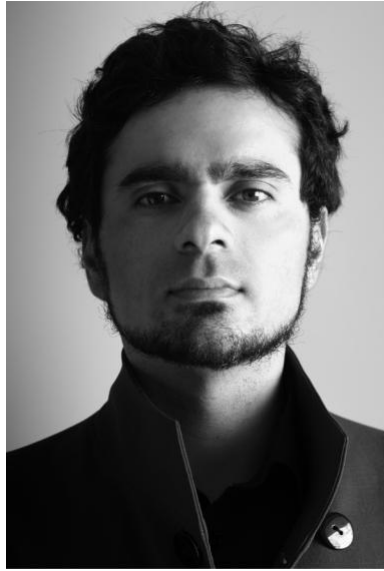
She got her bachelor's degree in English and French at the University of Nariño and subsequently pursued her graduate studies at Radboud University, where she got her master's degree in Linguistics. She has gained her professional experience at various universities in Pasto where she has taught English and language teaching methodology courses. Additionally, she has worked as a translator in different areas and also as an interpreter at several scientific events in the city.

She is an active member of the Language and Pedagogy research group. As part of the group, she has led projects in areas such as cognitive processes in second language acquisition, language teaching methodologies, and evaluation and assessment. She has also published articles related to her areas of interest in peer-reviewed journals in Colombia and abroad.

She has participated as a presenter in numerous national and international events held at Universidad de Antioquia, Centro Colombo-Americano, Universidad Tecnológica de Pereira and Medipol University-Istanbul.

Currently, she is a full-time professor at University of Nariño and teaches language teaching methodology courses in the Spanish and English Program and Foreign Language Teaching Program: English.

THE AUTHOR



Pianist and M.A. in University Teaching from University of Nariño

Diego began studying the piano at the early age of 8 with professor Ana Josefa Montenegro, and then in the undergraduate Music Program at University of Nariño with professor Felipe Gil Jiménez and professor Álvaro Ordóñez.

He has always been keen on composing and has studied with Javier Fajardo and John Granda, music professors at University of Nariño. His work comprises tonal pieces for different instruments, for solos, chamber music, and symphonic orchestra. As a pianist, Diego Palacios has stood out for giving concerts in different venues in San Juan de Pasto, such as Teatro Imperial, Banco de la República, Paraninfo Universitario, Luis Santander Auditorium-

Universidad de Nariño, Javier Fajardo Auditorium - Departament of Music of University of Nariño, Salón Valle de Atriz - Club Colombia, Teatro Javeriano, among others; in Bogotá at Luis Ángel Arango Concert Hall; in Zipaquirá (Cundinamarca) at Teatro Bicentenario; in The United States at the Summit Hotel and The Huntley Shoshone Condominium Hotel in Big Sky Resort (Big Sky City, Montana); in México, at Jorge Ibarguengoitia Auditorium - University of Guanajuato campus León (León - Guanajuato); at University Recital Hall - Universidad de Lethbridge - Canada.

His work as a piano accompanist has been of primary importance. He has accompanied different soloists and has also played with the Symphonic Orchestra of the University of Nariño. In the past, he performed at the “Primer Encuentro de Orquestas Sinfónicas Infanto - Juveniles” held in San Juan de Pasto and organized by master Tristán Malbrán (Argentina). Additionally, he performed at the regional opening of *Carmina Burana*, in the orchestral version and in the piano - percussion - choir version.

His facet as a researcher began with his postgraduate studies, in which he focused on improving the complementary piano area in the Music Program. His study formulated an appropriate curriculum to be implemented in each semester that offers this instrument. In 2016, Palacios was designated as part of the Accreditation Committee of the Music Program in order to get High Quality Accreditation by the Colombian Ministry of education, a recognition achieved in 2017.

He is currently working as a full-time piano professor (piano, complementary piano, joint musical practice - piano), in the Music Program at University of Nariño.

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My professors Ana Josefa Montenegro and Felipe Gil. I feel honored to have been your student.

RED VELVET CAKE AND COFFEE

{PIANO AND CHAMBER MUSIC COMPOSITIONS}

Diego Palacios Dávila
Translated by Diana Ibarra Santacruz

