

# Delicado sonido etéreo

for soprano and piano

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## About the work

Since I saw this composition competition and decided to write this work, I immediately knew I wanted a short text. I've always felt taking excerpts from a full text is somehow of a mutilation of that work, but this is completely debatable. I recently bought a book with all poems from Jorge Luis Borges, since I wanted to write a work for a vocal ensemble, which was a project I left forgotten due to lack of time. And I remembered I saw some Haikus from him, seventeen to be precise, included in this book of mine. The chosen Haiku is the fourth one, but the moment I read it, it felt the correct text to use.

This text says from the very beginning "*Callan las cuerdas*", from Spanish "The strings are silent", and it immediately struck me by giving me a question more than an idea. I remembered in this competition it is forbidden to use a prepared piano, which we all basically prepare from the strings. The question I asked myself was how I could work differently on the piano inside the string without having to prepare the instrument. And it was then that I decided to use a quite simple but rather unusual technique that allows several harmonics at the disposal of the pianist to be played without any difficulty. This suggested me then an ethereal section of the work which would be somewhat a cloud of timber on which the voice of the soprano would develop.

*Delicado sonido etéreo* (from Spanish, Ethereal delicate time) it's a work which is articulated on this idea of a rather discontinuous musical discourse which ends up developing into this last big part of the work where an ethereal sound is the character the composer wishes to hear, based on the harmonics on the piano on which a melodic line from the soprano develops. It's one of the few works I have written in which the text was the biggest influence on most of the musical decisions I made, pushing me search a way to create a special layer of sound with both instruments while respecting the guidelines every other composer had to follow.

## Performance notes

This work is written for the voice of a soprano and a piano.

Approximate duration of the work: 04'45"

Accidentals only apply to the note they precede, in the same octave, and during the measure in which they appear, and to the tied notes of the next measure. Courtesy accidentals will always be used throughout the work.

Trills and tremolos should be played as fast as possible, regardless of the metronome mark.

Graces notes and ornaments should be played as fast as possible, regardless of the metronome mark, and they should take up their value from the main note they precede.

The pianist should be equipped with a plectrum (for pizzicati) and with a water squeegee.

The composer wishes to be present at rehearsals and performance as well in order to bring the water squeegee for the pianist and show him the technique in order to perform the music in the parts that require it (quite simple, but rather unusual).

The composer can provide an appendix including all piano harmonics and their resulting sound, if the pianist desires so.

A phonetic example sheet on how to pronounce the text can be also provided by the composer to all the interpreters who struggle with Spanish or do not know how to pronounce something from the given text.

Other minor notes on specific notation will appear throughout the work below and/or above the staff where the explanation is needed.

4.

Callan las cuerdas.

La música sabía

lo que yo siento.

(translation)

4.

The strings are silent.

The music knew

what I feel.

# Delicado sonido etéreo

for voice and piano

\* Mouth partially closed

\*\*\* Mouth completely opened

\*\* Damped notes. Damp the strings of the indicated notes with the palm of the free hand

\*\*\*\* Pluck the indicated string with the nail of your finger or with a plectrum.

**♩ = 60**

soprano

non vib  
\*\*\*  
*pp* *mfpp* *mf* *poco vib* *p* *non vib* *mf* *pp* *mf* *p*

piano

*secco, staccatissimo* *mf* *mf* *p* *mf* *mp* *dolce, cantabile* *\*\*\*\* pizz* *mp*

*f* *senza* *mf*



\* Double trills. The principal note should be alternated as fast as possible and irregularly with the other two between parenthesis

57

sop.

pno.

mp

f

3:2 1

w.s.

tr

loco

7:4 7:4 7:4

7:4 7:4

7:4

> p

pp

mfp

pp

mppp

mf

p

mp

mp

pp

8<sup>th</sup>

66

sop.

pno.

mp

poco rit. . . . . ♩ = 50

poco a poco più lontano

w.s.

tr

pp

mp

pp

75

sop.

*mp*

*p*

pno.

pizz *mp*

ord *ff* w.s.

*p* *pp* *p* *pp* *p*

coupez ↓ pizz

*senza ped.*

\* The piano should lift off the pedal right on the first beat of this bar, exactly together with the last tied note of the soprano, after the fermata. No resonance nor sound should be heard after this point on.