

Como una luna en el agua [Score]¹

Francisco del Pino²

National University of Arts, Argentina

The title of the solo piano piece *Como una luna en el agua*, composed between June and July of 2014, refers to the end of the seventh chapter of the novel *Rayuela* (Hopscotch) by the Argentine writer Julio Cortázar, in which an allegorical description of a kiss takes the form of a prose poem³.

Although by no means does the piece intend to be a musical comment of the Cortázar's text, it does show the intention of transferring some of its poetic content to the compositional strategies. As stated in the preface to the score, the idea of reflection/mirroring –suggested in the title– plays a strong role as an organizing device within the structure of the piece, affecting both the properties of the musical material and the whole morphological organization. Examples illustrating this kind of approach may include:

- Harmony. Most of the main harmonic material is based on a fixed register and its exact inversion. There is also an idea of symmetry in the cluster-type chords appearing increasingly towards the end of the work.
- The frequent use of mirror forms (i.e. inversion, retrograde, etc.) in the development of the linear/melodic structures.
- A derivation of this same principle that affects the large-scale form. For instance, the first two sections which are partially mirrored –the second (mm.56-93) being a retrograde variation of the first one (mm.1-55).

¹ Submitted on: 05/01/2014. Approved on: 05/16/2014.

² Francisco del Pino (b. 1980) is an Argentine composer and guitarist. His catalog includes solo, chamber and symphonic music and has been awarded the highest distinction in various national and international composition competitions (Paris, Antwerp, Moscow). He studied composition under Fernando Maglia and Gerardo Gandini and took part in workshops and seminars with Guillermo Pozzati, Mariano Etkin and Andrea Portera in Florence (Italy). He currently teaches Counterpoint and Composition at the National University of Arts (UNA). Email: frdelpino@gmail.com

³ “(...) And there is but one saliva and one flavor of ripe fruit, and I feel you tremble against me like a moon on the water”. (CORTÁZAR, 1995, p.51, author's translation).

- A symmetric rhythmic pattern encompassing a whole measure (first occurring at m.1), which serves as a nucleus for the whole rhythmic structure of the piece and which is subsequently developed by means of expansion, contraction, distortion, fulfillment of individual durational values, etc.

A further example of the symbolic presence of the title's poetic content within the musical structure is the allusion to Arnold Schoenberg's *Pierrot Lunaire*. The first seven notes of the piano part of *Pierrot* –quoted for the first time in m.8, i.e. after the first seven measures– function in the work as a sort of sudden interruption of the primary discourse. As the piece evolves, this behavior becomes more and more frequent leading to a culminating point in which the *Pierrot's* pitches eventually pervade the whole texture.

Thus, the number 7 establishes a sort of virtual connection between the different sources of the material: the seventh chapter of *Rayuela* and the first seven notes of *Pierrot* –a work in which, in turn, the number 7 plays an important structural role. Though maybe not audible, this connection is essential to the *poietic* conception of the piece while it determines a multiplicity of other smaller-scale compositional decisions.

REFERENCES

CORTÁZAR, Julio. *Rayuela*. Buenos Aires: Alfaguara, 1995.

Francisco del Pino

Como una luna en el agua

[solo piano]

(2014)

Sobre la obra

El nombre de esta pieza proviene del capítulo siete de la novela *Rayuela*, del escritor argentino Julio Cortázar: "[...] Y hay una sola saliva y un solo sabor a fruta madura, y yo te siento temblar contra mí como una luna en el agua". La idea de reflejo, implicada en el título, cumple un rol clave en la estructura de la obra como factor de organización en los niveles macro y micro de la forma.

Diversos pasajes están basados en las primeras siete notas de la parte de piano de *Pierrot Lunaire* de Arnold Schoenberg.

Indicaciones sobre la ejecución

Se requiere la utilización de un piano que posea pedal tonal (pedal sostenuto).



Calderones: breve, normal, largo.

Las *acciaccaturas* deben interpretarse siempre tan rápido como sea posible.

Las alteraciones son válidas sólo para la nota a la cual preceden, salvo repetición inmediata de un mismo sonido.

Duración: ca. 6'30''

About the piece

The title of this piece comes from the seventh chapter of the novel *Rayuela (Hopscotch)*, by the Argentine writer Julio Cortázar: "[...] And there is but one saliva and one flavor of ripe fruit, and I feel you tremble against me *like a moon on the water*". The idea of reflection suggested by the title plays an essential structural role in organizing several aspects at the macro and micro-levels of the musical form.

Several passages of the work are based on the first seven notes of the piano part of *Pierrot Lunaire* by Arnold Schoenberg.

Notes on performance

A piano with sostenuto pedal is required.



Fermatas: short, normal, long.

Grace notes are to be performed always as fast as possible.

Accidentals apply only to the note they precede, except in case(s) of immediate repetition of the same pitch.

Duration: ca. 6'30''

Tempo I ♩ = 66 (♩ = 132)

36 *leggero* *poco nervoso* *brillante, fuggevole* *leggero*

pp *mf* *mp* *ppp* *pp* *p* *p* *ff* *p* *pp* *mp*

legatissimo
(quasi senza *leg.*)

7:5 7:8 4/8 3:2 5:4 5:4 6:4

41 *poco nervoso* *brillante, fuggevole* *leggero* *poco nervoso*

pp *p delicato* *p delicato* *mf* *pp* *ppp*

(come sopra) *mp* *ff* *mp* *f* *pp* *poco* *ppp* *come sopra (sempre)*

7:8 4/8 7:8

47 *brillante, fuggevole* *poco nervoso*

ppp *f* *ppp* *ppp* *mf* *ppp* *pp* *p* *(mp)* *pppp sub.* *attacca:*

3/16 2/16 3/16 3 4 8+7+5

54 **Molto fluido** *p in rilievo* *scorrevole, quasi gliss.* *sotto* *incisivo* (l. v.)

pppp poss. *mp* *pp* *molto* *fff*

8+7+5 5:4 6:7 6:5 4/4 6/8

Lo stesso tempo ♩ = 66 (♩ = 132) Poco agitato. Come un tenue tremore

56

p sempre

7:6, 5:4, 7:5, 5:3, 7:8, 6:7, 3:2, 4:3, 7:8

Con *And.* (*ad lib.*) (*)

(*) In these passages, it's left to the performer to select the piano pedalling aimed at achieving the indicated phrasing as closely as possible.

60

brillante, fuggevole

Subito poco più mosso
♩ ca. 72 (♩ ca. 144)

(p) *mf* *ppp*
attacca:

7:5, 7:6, 5:4, 7:6, 5:3, 4/8, 7:8, 3:4, 5:4, 5:4, 2/16, 7/8, 4:5, 7:8

Subito Tempo I ♩ = 66 (♩ = 132)

65

p poco più agitato

(Con *And.*)

poco

mf

f

mp sempre

5:4, 3:2, 5:4, 3:2, 7:8, 6:4, 5:3, 4/4, 6:4

Subito poco più mosso ♩ ca. 72 (♩ ca. 144) Subito Tempo I ♩ = 66 (♩ = 132)

69 *poco* *ppp sub.* *poco nervoso* *brillante, fuggevole* *ff* *mf* *f* *molto*

7:8 7:5 5:7 3:2 6:5 4:3

legatissimo (quasi senza *leg.*) *leg.* (con *leg.*)

Subito poco più mosso ♩ ca. 72 (♩ ca. 144) Subito Tempo I ♩ = 66 (♩ = 132)

75 *ppp* *ff* *ppp* *mp sub.* *poco nervoso* *pp sub.* *poco* *f sub.* *ff* *(mp)*

7:8 5:4 7:8

leg. (come sopra) (con *leg.*)

Subito poco più mosso ♩ ca. 72 (♩ ca. 144) Subito Tempo I ♩ = 66 (♩ = 132)

80 *mp delicato* *p* *mp* *(mp)* *mf* *molto* *ff* *poco*

quasi stringendo *leg.* *leg.* *leg.*

3:2 5 5 5:7

come sopra (sempre) (con *leg.*)

Subito poco più mosso ca. 72 (ca. 144)

86 *mf* ma delicato *poco nervoso* *mf* *pp* *f*

legatissimo (quasi senza ped.) (*) Change pedal on each chord (always.) *nervoso* *mf* *pp* *f*

(come sopra) come sopra (sempre)

Subito Tempo I. Definitivo

Poco più mosso e caotico ca. 72 (ca. 144)

92 *f* *fff* *fff sub.* *f* *molto* *p sub.* *ff* *p*

(come sopra) 8:7 6:5 5:4 5:4 *brillante, fuggevole* *p* 13:12 (silenzio assoluto)

(con ped.)

Con fuoco

96 *f* sempre, tumultuoso *p sub.* *f* *pp sub.* *p* *mp*

Con ped. *f* *pp sub.* *p* *mp*

(come sopra (sempre))

101 *f* sempre *mf sub.* *ff* *f* *mp*

(come sopra) *nervoso* *f* (con ped.)

108 *p sub.* *f* *p* *f*

6:5 13:12 9:8

112 *mp subito* *pp* *mp sub.* *sffz-p* *f* *sffz-p* *f*

Meno mosso ♩ = 60 (♩ = 120) *Come in attesa*

scintillante 7:8 15:16

13/4 2/16 3/8 4/4 5/4 3/4

(subito:) *Sost. Ped.*

118 *sffz-p* *pppp poss.* *mp sub.* *poco* *mf* *ppp* *ff* *ppp* *sffz-p* *f*

Subito poco più mosso ♩ ca. 72 (♩ ca. 144)

Meno mosso ♩ = 60 (♩ = 120)

interrotto: 5 scintillante 9:8

3/4 8va 4/4 2/16 4/20 4/4 3/8

Scd. (come sopra) *Sost. Ped.*

123 *pppp poss.* *p* *pp* *mf-p sub.* *f* *pppp poss.*

Più mosso e caotico ♩ ca. 72 (♩ ca. 144) *Quasi cadenza*

13:12 2/16 21:20 2/16 3/8 4/4

(con Scd.)

128 *fff* *poco* *ff* *molto* *mp*

quasi poco a poco:

1/3 1/3 1/3 1/3 1/3 2/3 2/3 2/3 2/3 2/3 2/3 2/3 1

() Let vibrate until the complete extinction of sound.*

Tempo I ♩ = 66 (♩ = 132) Come un ricordo

138 *leggero*

7:5 5:4 7:8 7:6

ppp mp f pp p pp mp f ppp mf p pp

mf #p pp

mf ppp pp

pp mf #p pp

mf #p pp

mf #p pp

1. v. (sempre)

145

5:4 7:8

pp p mp f ppp mf p pp

mf ppp pp

pp mf #p pp

pp mf #p pp

pp mf #p pp

pp mf #p pp

(l. v.)

ppp mp f pp p mp f

mf #p pp

mf ppp pp

pp mf #p pp

pp mf #p pp

152 *poco nervoso*

15^{ma} (loco)

mf f ff

mp ppp mf p mp

legatissimo (poco *And.*)

ppp sempre

3:2 3:2

7+5 8

7+5 8

(l. v.)

f f

mp ppp mf p mp

Il più presto possibile (Tempo flessibile)

159

7+5 8 p

mf pp

5:3 4:3 3:2

5:4 5:4 5:4 5:4 5:4

ppp quasi eco

6:5

quasi niente

quasi niente

(p) mf

Con *And.* (ad lib.)