

PABLO FERNANDO LLAMAZARES

# Alma

Op. 22  
(2017)

Orgánico

2 flautas (Fl)  
2 oboes (Ob)  
2 clarinetes en Sib (Cl)  
2 fagotes (Fg)

2 cornos en Fa (Cor)  
2 trompetas en Do (Tp)  
1 trombón bajo (Tb)

tímboles (Tim)

1 percusionista (Perc):  
triángulo (Tri), 5 tom-toms (T-toms), gran cassa (G.C.),  
platos de entrechoque, 1 plato suspendido, 1 tam-tam

violines 1eros (Vn I)  
violines 2dos (Vn II)  
violas (Vla)  
violonchelos (Vc)  
contrabajos (Cb)

## **Alma**, op. 22

*La pieza sinfónica está construida a base de diversas escalas de modos sintéticos y una búsqueda espectralista, combinando timbres y colores. La utilización de cuartos de tono, glissandi, variaciones de la afinación, vibratos ampliados (bending) y el uso de armónicos de las cuerdas, se suman a las distintas sordinas de los bronces con ese fin.*

*La estructura está fuertemente determinada por la direccionalidad de las frases y secciones en una persecución del clímax, y en su punto culminante este clímax se diluye como sucede con muchas expectativas de la vida. Se utiliza la serie de Fibonacci y ritmos proporcionales. También en lo simbólico: los múltiplos de 7.*

*Defino esta obra como un poema espiritual sinfónico, toda vez que no está basado en un texto sino en intentar transmitir una sustancia espiritual que represente la manifestación del alma humana.*

### **Orgánico**

2 flautas, 2 oboes, 2 clarinetes en sib, 2 fagotes;

2 trompas en fa, 2 trompetas en do, 1 trombón bajo (todos con uso de sordinas);

1 juego de timbales;

1 percusionista para: 1 triángulo, 5 tom-toms, 1 gran cassa, 2 platos de entrechoque, 1 plato suspendido, 1 tam-tam;

Cuerdas (numerario mínimo):

8 violines I, 8 violines II, 6 violas, 6 violonchelos, 4 contrabajos

*pfL*

# ALMA

♯ = cuarto de tono alto  
♭ = cuarto de tono bajo

En los vientos: buscar en cada caso una posición de llaves que dé el resultado de la nota alta o baja en menos de un semitono, no importando el cambio de timbre o color del sonido; lo importante es conseguir siempre el mismo sonido destemperado.

~~~~~ = modificar alternativamente la afinación de la nota indicada en un cuarto de tono descendente por portamento (puede ser por "bending", por movimiento de la mano derecha en la campana del corno, o de la vara en el trombón)

~~~~~ = ídem al anterior, un cuarto de tono ascendente

Pablo Llamazares, op. 22

Misterioso ♩=77

Fl I  
Ob I  
Cl Bb I  
Cor F  
Vn I  
Vn II  
Vla

*pp* *cresc.*  
*pp* *cresc.*  
*pp* *cresc. poco a poco*  
*pp* *cresc. poco a poco*



Fl I  
Ob I  
Cl I  
Fg  
Cor I  
Perc  
Vn I  
Vn II  
Vla

*p* *mp* *Tri.*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*p* *mp*  
*p* *mp*

12

Fl I  
cresc.  
f

Ob I  
cresc.  
f

Ob II  
cresc.  
f

Cl I  
cresc.  
f

Cl II  
cresc.  
f

Fg  
cresc.  
f

Cor  
sordina metálica  
f

Tp I  
mp  
mf  
f

Tp II  
sordina metálica  
mf  
f

Tb  
sordina metálica  
mf  
f

Tim  
mf

Perc  
Platos  
mp

Vn I  
cresc.  
f  
mf  
p

Vn II  
cresc.  
f  
mf  
p

Vla  
cresc.  
f  
p

Vc  
mp  
cresc.  
f

Cb  
mf  
f

20

Cor

Tp

Tb

Vn I

Vn II

Vla

*mp*

sin sordina

*mp*

sin sordina

*mfp*

23

Fl

Ob

Cl

Fg

Cor

Tp

Tb

Vn I

Vn II

Vla

Vc

Cb

*mp*

*p*

*mf*

*mf*

*mf*

*p*

pizz.

*mf*

27

Fl I *mf* *f*

Fl II *mf* *f*

Ob *mf* *f*

Cl *mf* *f*

Fg *v*

Cor *f*

Tp *f*

Tb *mf* *f*

Tim *pp cresc.* *f*

Vn I *crescendo*

Vn II *crescendo*

Vla *crescendo*

Vc *mf* *arco*

Cb *mf* *arco*



35

Fl I *mf* *f*

Fl II *mf* *f*

Ob I *mp* 3

Ob II 3 *mp*

Cl I *mf* *f*

Cl II *f*

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

Cor *mf*

Tp 3

Tb *mfp* *mfp*

Tim *mf*

Vn I *mp* 3 *mf* 3

Vn II *f* *mf*

Vla *mp* 3 *mf* 3

Vc

Cb

39

Fl I *p*

Fl II *mf* 8va

Ob *mf* 3

Cl I *mf* 3

Cl II *mf* 3

Fg *mf* 3

Cor *mf* 3

Tp *mf*

Tb *mf*

Tim *mp* *mf* *f*

Perc T-tom Tri Tom-toms *mp*

Vn I *mp* *mf* *f* pizz. *energico*

Vn II *mp* *mf* *f* pizz. arco 3 *energico*

Vla *f* *mf* arco 3 *energico*

Vc *f* 3 *mf* 3 *energico*

Cb *f* 3

44

Fl *ff* *energico* *a 2* *3*

Ob *f* *a 2* *3* *II*

Cl *ff* *energico* *3* *II* *f*

Fg *f* *ff*

Cor *mfp* *ff* *mf* *mp*

Tb *mf* *ff*

Tim *p* *ff* *f* *mf*

Perc *Platos* *plato suspendido* *f* *dim.* *pp* *3* *3* *3* *3*

Vn I *arco* *f nervoso* *ff* *3* *f*

Vn II *f nervoso* *ff* *3* *f*

Vla *crescendo* *ff* *f*

Vc *ff* *3* *f*

Cb *ff* *f*

48

Fl

Ob I *f* *nervoso*

Ob II *f*

Cl *f* *nervoso*

Fg *f* *nervoso*

Cor

Tp I *sordina*

Tp II *sin sordina* *mfp*

Tb

Vn I *f* *gliss.*

Vn II *f* *gliss.*

Vla *p* *f*

Vc *mf* *p*

Cb *mf* *p*



53 *rallentando*..... *Lento* ♩=63 *Estático*

Fl I *p*

Fl II *p* 6 *trm*

Ob *p*

Cl *p*

Cor

62 *a 2*

Fl *mf*

Ob

Cl

Fg *p*

*Con ansiedad*

68

Ob I *mp*

Ob II *mp*

Cl I *mp*

Cl II *mp*



75

Fl *f*

Ob

Cl

Fg *mp*  
*mf*

Cor *f*

Tp *f*

Tb *f*

Tim

Vn I

Vn II *mf* *f*

Vla

Vc

Cb

77

Fl

Ob *crescendo*

Cl *crescendo*

Fg *mf* *sf*

Cor *f* 3 3

Tp *f* *sf*

Tb *sf*

Tim *sf*

Perc *sf* G.C.

Vn I *f*

Vn II *mf*

Vla *mf*

Vc *mf*

Cb

79

Fl I

Fl II

Ob

Cl

Fg

Cor

Tp I

Tp II

Tb

Tim

Perc

Vn I

Vn II

Vla

Vc

Cb

*f*

*f*

*f*

*f*

G.C.

T-t

81

Fl I

Fl II

Ob *f* a 2

Cl I *f* gliss.

Cl II *f*

Fg *f*

Cor II I

Tp

Tb *mf* *ff*

Tim *p crescendo* 3 *ff*

Perc Tam-tam *f* G. C. *mp cresc.* *ff*

Vn I *cresc.* *ff*

Vn II *cresc.* *ff*

Vla *cresc.* *ff*

Vc *cresc.* *ff*

Cb *fff*

Detailed description: This page of a musical score for 'Alma' (page 17) features a variety of instruments. The woodwind section includes Flutes I and II, Oboe (marked 'a 2'), Clarinets I and II, and Bassoon, all with dynamic markings of *f*. The brass section consists of Cor Anglais (II), Trumpet, Trombone (marked *mf* and *ff*), and Timpani (marked *p crescendo* and *ff*). Percussion includes Tam-tam (marked *f*) and Gong/Cymbal (G. C., marked *mp cresc.* and *ff*). The string section includes Violin I and II (both marked *cresc.* and *ff*), Viola (marked *cresc.* and *ff*), Violoncello (marked *cresc.* and *ff*), and Contrabass (marked *fff*). The score is in 3/4 time and begins at measure 81.

Calmo ♩=98

84

Fl I *p dolce*

Fl II *p dolce*

Ob *p dolce*

Cl I *p dolce*

Cor *p*

Tb *p dolce*

Vn I *pp* Solo



91

Fl I *mp*

Fl II *mp*

Cl *p*

Tb *p*

Vn I *p espressivo* Solo

Vc *p espressivo*

99 *accelerando.....* **Animado** ♩=126

Fl *f*

Ob *mf*

Cl *mf cresc.*

Fg *mf* *cresc.*

Cor *f* *mf* *bending lento* *mf*

Tp I *mf*

Tp II *mf*

Tb *f* *mf* *cresc.*

Tim

Perc *accelerando.....* **Animado** ♩=126 *Plato susp.*

Vn I *mf* *gliss.*

Vn II *sf* *mf* *f* *gliss.* *gliss.*

Vla *f* *p* *molto cresc.* *pizz.* *arco*

Vc *f* *p* *molto cresc.* *pizz.* *arco*

Cb *f*

104

Fl *f legero*

Ob *f*

Cl I *f legero*

Cl II *f*

Fg *f*

Cor

Tp I *f con carácter*

Tp II *f*

Tb *f*

Tim *f*

Perc *f* Triángulo *f* T-t

Vn I *f energico*

Vn II *f*

Vla *f energico*

Vc *f energico*

Cb *f*







Jovial

132

Fl

Ob

Cl

Fg

*f*

*mp*

*mp*

*mp*

Cor

*mp*

II

Perc

Tri

*mp*

Tom-toms

Vn I

Vn II

Vc

Cb

*ppp*

*p* 3 5

*tr*



141

Fl I *mf*

Fl II *mf* *p*

Ob *mf*

Cl I *p* *mf* *mp*

Cl II *mf* *mf*

Fg *mf*

Cor *sin sordina* *p*

Tp *sordina* *fp*

Tim *p*

Perc G.C. *p* Tom-t. *p*

Vn I *pizz.* *mf* *arco* *p*

Vn II *pizz.* *mf* *arco* *p*

Vla *arco* *p*

Vc *pizz.* *p*

Cb *pizz.* *p*

146

Fl *mf*

Ob *mf*

Cl *mf*

Fg *mf*

Cor *mp*

Perc *mp*

Vn I *mp* pizz.

Vn II *mp* pizz.

Vla *mp*

Vc *p* arco

Cb *p* arco

Detailed description: This page of a musical score for the piece 'Alma' contains measures 146 through 150. The score is arranged in a standard orchestral format with ten staves. The top five staves are for woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fg), and Cor Anglais (Cor). The next two staves are for Percussion (Perc) and Violin I (Vn I). The bottom three staves are for Violin II (Vn II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a melodic line marked *mf*. The Oboe and Clarinet parts provide harmonic support with sustained notes and some melodic fragments. The Bassoon part has a more active role with eighth-note patterns. The Percussion part features a triplet of eighth notes. The Violin and Viola parts play a rhythmic pattern, with the Violins marked *mp* and the Viola *mp*. The Violoncello and Contrabass parts play a sustained, low-frequency line marked *p* (piano) and are indicated as *arco* (arco). The Cor Anglais part has a few notes in the later measures, marked *mp*. The page number '146' is written at the beginning of the Flute staff.

151

Fl

Ob

Cl

Fg

Cor

Tp

Tb

Tim

Tom-t.

Perc

Vn I

Vn II

Vla

Vc

Cb

*mp*

*p*

*a 2*

*sordina I*

*arco*

*pizz.*

*mf*

159

Fl

mp

Ob

mp

Cl

mp

pp

mp

Fg

mp

pp

mp

Cor

mp

pp

mp

mp

Tp

sordina

p

mp

quitar sordina

p

Tb

p

pp

mp

Tim

p

Perc

Tri

p

Vn I

arco

p

Vn II

arco

p

senza vibrato

senza dim.

Vla

arco

p

pp

p

Vc

p

pp

p

Cb

p

p

pp

p

166

Fl *pp* senza vibrato

Ob

Cl

Fg

Cor

Tp

Tb

mp

p

Tim

ppp

Perc

Tri

pp

Tom-toms

Vn I

Vn II

Vla

Vc

Cb

mp

p

div.

mp

174

Fl I *mp* *p*

Fl II *mp*

Cl I *p*

Cl II *p*

Fg *p* a 2 II I

Cor *p* a 2

Tb

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

Perc

Vn I

Vn II

Vla

Vc *p* uni.

Cb

accelerando.....

182

Fl I *mp*

Fl II *mp* *mf*

Ob *mp*

Cl I *mp* *cresc.*

Cl *p* *cresc.*

Fg

Cor *p* *cresc.* *mp cresc.*

Tp

Tb *ff*

Tim *f* *ff*

Perc G.C. *mp* *accelerando.....*

Vn I *f*

Vn II *f*

Vla *f* *ff* 7

Vc *mf* *ff* 7

Cb *p* *mf* *ff* 7

Apurado ♩=140

187

Fl I *ff*

Fl II *ff*

Ob *ff*

Cl *ff* a 2

Fg *ff*

Cor *ff* *sf*

Tp I *f* *sf*

Tp II *ff* *sf*

Tb *sf*

Tim *fff* \* (ossia La)

Perc *ff* *fff* Platos Tom-toms

Apurado ♩=140

Vn I *ff*

Vn II *ff*

Vla *ff*

Vc *ff*

Cb *ff* impetuoso

Calmando  $\text{♩} = 119$

193

Fl  
Ob  
Cl  
Fg  
Cor  
Tp  
Tb  
Tim

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

II

Calmando  $\text{♩} = 119$

Vn I  
Vn II  
Vla  
Vc  
Cb

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*ff*  
*ff*  
*ff*  
*p*  
*ff*  
*p*  
*ff*  
*p*

rallentando..... Largo ad aeternitas ♩=49

201

Fl I  
Fl II  
Eg  
Cor  
Tp  
Tb  
Tim

*pp*  
*pp*  
*ff* *p* *p*  
*f* *f*  
*f* *p*  
*ppp*

sordina

II

Detailed description: This block contains the musical staves for Flutes I and II, Euphonium (Eg), Horns (Cor), Trombones (Tp, Tb), and Timpani (Tim). The Flutes and Euphonium parts are mostly silent, with a few notes in the final measures. The Horns and Trombones play a melodic line starting at measure 201, marked *f*, which then softens to *p*. The Timpani part is silent until the final measure, where it plays a triplet of notes marked *ppp*. A dynamic marking *pp* is present in the Flute I part.

rallentando..... Largo ad aeternitas ♩=49

Vn I  
Vn II  
Vla  
Vc  
Cb

*ppp*  
*p* *ppp*  
*f* *ppp*

senza vibrato  
senza vibrato

Detailed description: This block contains the musical staves for Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vc), and Contrabasso (Cb). The Violin parts are silent. The Viola part has two notes in the final measure, marked *ppp*. The Violoncello part starts with a note marked *p* and then has two notes in the final measure marked *ppp*. The Contrabasso part has a melodic line starting at measure 201, marked *f*, which then softens to *ppp* in the final measure. The instruction "senza vibrato" is written above the Viola and Cb parts.

210

Fl I *cresc.* *f*

Fl II *cresc.* *ff*

Ob *p* *ff*

Cl *pp* *f*

Fg *f*

Cor *p* *sf*

Tp I *pp dolce* *f*

Tp II *pp dolce* *f* *sf*

Tb *f*

Tim *cresc. poco a poco*

Vn II *p*

Vla *pp*

Vc *pp*

Cb *f*

*sordina opaca (harmon)* *pp dolce* *senza sordina*

*sordina opaca (harmon)* *pp dolce* *senza sordina*

*8va*

This page of the musical score for 'Alma' (page 37) features a variety of instruments. The woodwind section includes Flute I and II, Oboe, Clarinet, and Bassoon. The brass section includes Cor Anglais, Trumpet, Trombone, and Timpani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and includes dynamic markings such as *mf*, *mp*, *ff*, *p*, and *f*. It also features performance instructions like *uni.* (unison) and *gliss.* (glissando). The Flute I part starts at measure 218 with a *mf* dynamic. The Bassoon part has a *mp* dynamic. The Cor Anglais part has dynamics of *ff*, *p*, and *f*. The Viola part has a *f* dynamic and a *gliss.* instruction. The Violoncello part has a *ff* dynamic. The Contrabass part has a *ff* dynamic. The score is written in a standard musical notation with a key signature of one sharp (F#).

224

Fl *f*

Ob I *fp* *f* *f*

Ob II *f* *f*

Cl *mp* *cresc.* *f*

Fg *mf* *cresc.* *f*

Cor *mp* *cresc.* *mp* *f*

Tp I *sordina opaca* *mp* *mf* *sin sordina* *f*

Tp II *sordina opaca* *mp* *quitar sordina* *mp* *f*

Tb *mp* *cresc.* *mf* *f*

Tim *mf* *f*

Perc Triángulo *mf* *ff* Tri Platos

Vn I *<f*

Vn II *f*

Vla *f*

Vc *mf* *f*

Cb *mf* *ff*

232

Fl I *mp*

Fl II *mp*

Ob *mf* a 2

Cl I *mp*

Cl II *mp*

Cor

Tp

Tb *pp*

Tim *pp*

Perc Plato suspendido *p* escobillas

Vn I *p*

Vn II *p*

Vla *p*

Vc Solo *p*

Cb *pp* *ppp*