

Delirios

for ensemble
(2005)

Gonzalo Garrido-Lecca

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Gonzalo Garrido-Lecca

Biographical note

Gonzalo Garrido-Lecca Saco was born in Lima on March 18, 1975. His first musical interests were linked to popular music, beginning to study guitar with Oscar Zamora, at the Bela Bartok Institute. Subsequently, he received training as a composer from Enrique Iturriaga, with whom he studied composition, harmony and counterpoint at the National Conservatory of Music in Lima and in private lessons. In 2001 he traveled to Spain and continued his studies at the Royal Conservatory of Music in Madrid. He has attended numerous master classes of European composers of international significance. His creative output includes works for various groups and diverse settings: music for chamber ensembles, orchestra, and solo instruments, as well as incidental music for documentaries, theater and dance.

Reseña biográfica

Gonzalo Garrido-Lecca Saco nació en Lima el 18 de marzo de 1975. Sus primeras inquietudes musicales estuvieron vinculadas a la música popular, iniciándose con la guitarra bajo la tutela de Oscar Zamora, en el instituto Bela Bartok. Posteriormente, recibe formación como compositor de Enrique Iturriaga, con quien estudia composición, armonía y contrapunto en el Conservatorio Nacional de Música de Lima y en forma particular. En el año 2001 viaja a España y prosigue sus estudios en el Real Conservatorio Superior de Música de Madrid. Ha asistido a numerosas clases maestras de compositores europeos de relevancia internacional. Sus obras incluyen trabajos para agrupaciones y circunstancias diversas: música para conjuntos de cámara, orquestal, e instrumento solista; así como música incidental para documentales, espectáculos de teatro y danza.

Delirios

Commentary by the composer










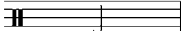
"*Delirios*", Chamber Concerto N°1, was composed in 2005 and is organized into two parts that run without interruption. The first part is an introduction and presents the elements of the work in a discontinuous, dispersed and opposed manner, seeking to raise expectations in the listener. In contrast, the second part is determined and continuous and is the answer to that expectation. It articulates the previously presented elements in a continuous manner, making them integrate an impetuous dance interrupted by brief solos by the string instruments, which returns to the sonorities of the initial section. The name of the piece, "*Delusions*", refers to the frantic character of the final dance.

Comentarios del autor

"*Delirios*", Concierto de cámara N°1, fue compuesto en el año 2005 y está organizado en dos partes que se ejecutan sin interrupción. La primera tiene carácter introductorio y presenta los elementos de la obra en forma discontinua, dispersa y contrapuesta, persiguiendo suscitar expectativa en el oyente. En contraste, la segunda parte es decidida y continua y es la respuesta a tal expectativa; articula los elementos presentados de manera continua, haciéndolos integrar una impetuosa danza que se ve interrumpida por breves solos a cargo de los instrumentos de cuerda, que retoman las sonoridades de la sección inicial. El sobre nombre de la pieza, "*Delirios*", se refiere al carácter desenfrenado de la danza final.

Drum Set Notation

Notación de la batería

Cymbal 1		Platillo 1
Cymbal 2		Platillo 2
Cymbal 3		Platillo 3
Cowbell		Cencerro
Tom-tom 1		Tom-tom 1
Tom-tom 2		Tom-tom 2
Snare drum		Tarola
Tom-tom 3		Tom-tom 3
Tom-tom 4		Tom-tom 4
Tam-tam		Tam-tam

Instrumentation

Flute

Oboe

Clarinet in B \flat

Bassoon

Percussion (2 players)

Antique cymbals

Marimba

2 Timpani

Triangle

Tubular bells

Vibraphone (motor off)

Xylophone

Cow bell

Gong

Snare drum

3 Suspended cymbals

4 Tom drums

Piano

Violin

Viola

Violoncello

Double Bass

Duration: 7 min

Instrumentación

Flauta

Oboe

Clarinete en Si \flat

Fagot

Percusión (2 músicos)

Crótalos afinados

Marimba

2 Timbales

Triángulo

Campanas tubulares

Vibráfono (sin motor)

Xilófono

Cencerro

Gong

Tarola

3 Platillos suspendidos

4 Tom-toms

Piano

Violín

Viola

Violonchelo

Contrabajo

Duración: 7 min

Delirios

para ensamble

(2007)

TRANPOSED SCORE / PARTITURA EN TRANSPOSICIÓN

Gonzalo Garrido-Lecca (b.1975)

I. Vivaz - misterioso

♩ = 110-120

Flauta
Oboe
Clarinete en Si
Fagot
Percusión I (Crótalos, Timbales)
Percusión II (Batería)
Piano
Violín
Viola
Violonchelo
Contrabajo

f, *sf*, *f*, *ff*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*

Musical score for measures 6-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Percussion I (Perc. I), Percussion II (Perc. II), Piano, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 6-10 are marked with a box labeled 'A'. Dynamics include *f*, *seco*, *ff*, and *mp*. Performance instructions include *Vibráfono sin motor* and *baq. dura* for Perc. I, and *sord. lontano* for Vln. and Vc. in measure 10.

Musical score for measures 11-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Percussion I (Perc. I), Percussion II (Perc. II), Piano, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 11-15 are marked with a box labeled 'A'. Dynamics include *mp*. Performance instructions include *sord. lontano* for Vln. and Vc. in measure 11.

27 **C**

Fl.

Ob.

Cl. Sib

Fg.

Perc. I

Perc. II

Piano

Vln.
ord.
p poco a poco cresc.

Vla.
ord.
p poco a poco cresc.

Vc.
sul tasto
p poco a poco cresc.

Cb.

32 **D**

Fl.

Ob.

Cl. Sib

Fg.

Perc. I
Vibráfono
mp

Perc. II
f

Piano
ff

Vln.
f

Vla.
f *mp*

Vc.
f

Cb.

38

Fl.

Ob.

Cl. Sib

Fg.

Perc. I

Perc. II

Piano

Vln.

Vla.

Vc.

Cb.

44

Fl.

Ob.

Cl. Sib

Fg.

Perc. I

Perc. II

Piano

Vln.

Vla.

Vc.

Cb.

mp

mf

ord.

mp

p

f

mf

mf

mp

fp

fp

s

s

s

49 **E**

Fl. $\frac{6}{4}$

Ob. $\frac{6}{4}$

Cl. Sib. $\frac{6}{4}$

Fg. $\frac{6}{4}$

Perc. I $\frac{6}{4}$ *f* Crótalos

Perc. II $\frac{6}{4}$

Piano $\frac{6}{4}$ *fff* *8va.*

Vln. $\frac{6}{4}$ **E** *senza sord.* *mp*

Vla. $\frac{6}{4}$ *senza sord.* *mp*

Vc. $\frac{6}{4}$ *senza sord.* *mp*

Cb. $\frac{6}{4}$ *mf*

54

Fl. $\frac{7}{4}$ *mf*

Ob. $\frac{7}{4}$

Cl. Sib. $\frac{7}{4}$ *mf*

Fg. $\frac{7}{4}$

Perc. I $\frac{7}{4}$

Perc. II $\frac{7}{4}$

Piano $\frac{7}{4}$

Vln. $\frac{7}{4}$ *p* *pp* *ff*

Vla. $\frac{7}{4}$ *p* *pp* *ff*

Vc. $\frac{7}{4}$ *p* *pp* *ff*

Cb. $\frac{7}{4}$ *ff* *mf*