

Alemí

for ensemble
(2006)

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.

Alemí

Commentary by the composer

The work was composed in 2006 and is written for an ensemble of ten or eleven musicians: four string instruments, four wind instruments, piano and percussion. It is organized cyclically; three sections with distinct rhythmic and harmonic characteristics reappear in the same order, always subjected to different transformation procedures. The music matter of the first section evolves showing timbric and harmonic variations, that of the second section progresses causing more and more vivid and dancing movements, while the music matter of the third section appears in progressively slower tempi, until it becomes a long static polyphonic kaleidoscope, so that the contrast level increases as the composition unfolds. The piece is a study of harmonic colors trying to overcome the idea of opposition between tonal and atonal.

Comentarios del autor

La obra fue compuesta en el año 2006 y está escrita para un conjunto de diez u once músicos: cuatro instrumentos de cuerda, cuatro de viento, piano y percusión. Está organizada de manera cíclica; tres secciones con características rítmicas y armónicas diferenciadas reaparecen en el mismo orden, siempre sometidas a distintos procesos de transformación. El material de la primera sección evoluciona mostrando variantes tímbricas y armónicas, el de la segunda sección va originando movimientos cada vez más vívidos y danzantes, mientras que el material de la tercera sección aparece en tempi progresivamente menores, hasta convertirse en un largo caleidoscopio polifónico estático, de tal forma que el nivel de contraste se incrementa a medida que la composición se desenvuelve. La pieza es un estudio de colores armónicos que intenta superar la idea de oposición entre lo tonal y lo atonal.

Instrumentation

Flute
Oboe
Clarinet in B \flat
Bassoon
Percussion (1 or 2 players)
 Gong
 Marimba
 Mark tree (small)
 Snare drum
 3 Suspended cymbals
 Tambourine
 5 Temple blocks
 4 Tom drums
 Triangle
 Vibraphone (motor off)
Piano
Violin
Viola
Violoncello
Double Bass

Duration: 10 min

Instrumentación

Flauta
Oboe
Clarinete en Si \flat
Fagot
Percusión (1 o 2 músicos)
 Gong
 Marimba
 Cortina (pequeña)
 Tambor militar
 3 Platillos suspendidos
 Pandereta
 5 Temple blocks
 4 Tom-toms
 Triángulo
 Vibráfono (sin motor)
Piano
Violín
Viola
Violonchelo
Contrabajo

Duración: 10 min

Alemí

para ensamble
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TRANPOSED SCORE / PARTITURA EN TRANSPOSICIÓN

Gonzalo Garrido-Lecca (b.1975)

Flauta $\text{♩} = 120$

Oboe *mf* *f* *mf*

Clarinete en Si *mf* *f* *mf*

Fagot *mf* *mf* *f*

Percusión I Vibráfono baq. dura *mf* *f* *f*

Percusión II *mp*

Piano *f* *mf* *f* *mf*

Violín $\text{♩} = 120$ *mf* *f* *mp* *mf*

Viola *mf* *f* *mp* *mf*

Violonchelo *mf* *f* *mp* *mf*

Contrabajo *mf* *f* *mp* *mf*

This musical score is for the piece 'Alemí'. It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), and Vibraphone (Vibráfono).
- Strings:** Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Percussion I (Perc. I) and Percussion II (Perc. II).
- Piano:** Piano (Piano).

The score is divided into two systems, with measures 8-13 in the first system and measures 14-19 in the second system. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). Performance markings include accents, slurs, and fingerings (e.g., 4, 5). Specific instructions for the vibraphone include 'beq. blanda' and 'beq. media'. The word 'enérgico' is written above the clarinet part in measure 15. The score is watermarked with 'FOR NOT REPRODUCTION' and 'FOR PUBLICATION PERMISSION'.

This musical score is for the piece 'Alemí' and is divided into two systems. The first system covers measures 20 to 25, and the second system covers measures 26 to 30. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Si^b (Cl. Si^b), Bassoon (Fg.), Percussion I (Perc. I), Percussion II (Perc. II), Piano, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

System 1 (Measures 20-25):

- Flute (Fl.):** Measures 20-21 are rests. Measure 22 has a *f* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mp* dynamic.
- Oboe (Ob.):** Measures 20-21 are rests. Measure 22 has a *p* dynamic. Measure 23 has a *mp* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mp* dynamic.
- Clarinet in Si^b (Cl. Si^b):** Measures 20-21 are rests. Measure 22 has a *p* dynamic. Measure 23 has a *mp* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mp* dynamic.
- Bassoon (Fg.):** Measures 20-21 are rests. Measure 22 has a *mp* dynamic. Measure 23 has a *mp* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mp* dynamic.
- Percussion I (Perc. I):** Measures 20-21 are rests. Measure 22 has a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Percussion II (Perc. II):** Measures 20-21 are rests. Measure 22 has a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Piano:** Measures 20-21 are rests. Measure 22 has a *mf* dynamic. Measure 23 has a *mf* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Violin (Vln.):** Measures 20-21 are rests. Measure 22 has a *f* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Viola (Vla.):** Measures 20-21 are rests. Measure 22 has a *f* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Violoncello (Vc.):** Measures 20-21 are rests. Measure 22 has a *f* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *mf* dynamic.
- Contrabass (Cb.):** Measures 20-21 are rests. Measure 22 has a *f* dynamic. Measure 23 has a *mp* dynamic. Measure 24 has a *mp* dynamic. Measure 25 has a *mf* dynamic.

System 2 (Measures 26-30):

- Flute (Fl.):** Measure 26 has a *f* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Oboe (Ob.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Clarinet in Si^b (Cl. Si^b):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Bassoon (Fg.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Percussion I (Perc. I):** Measures 26-27 are rests. Measure 28 has a *p* dynamic. Measure 29 has a *p* dynamic. Measure 30 has a *p* dynamic.
- Percussion II (Perc. II):** Measures 26-27 are rests. Measure 28 has a *p* dynamic. Measure 29 has a *p* dynamic. Measure 30 has a *p* dynamic.
- Piano:** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Violin (Vln.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Viola (Vla.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Violoncello (Vc.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.
- Contrabass (Cb.):** Measure 26 has a *mf* dynamic. Measure 27 has a *mf* dynamic. Measure 28 has a *mf* dynamic. Measure 29 has a *mf* dynamic. Measure 30 has a *mf* dynamic.

This musical score is for the piece 'Alemí'. It is divided into two systems, each starting at measure 31. The first system 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.). The woodwinds and strings play melodic lines with various articulations and dynamics, including *f* (forte) and *mf* (mezzo-forte). The piano part features complex chordal textures and rhythmic patterns. Percussion I includes a Vibrafono part. The second system begins at measure 36 and continues with the same instrumentation. The tempo is marked as $\text{♩} = 60$. A large watermark 'NOT FOR PUBLICATION WITHOUT PERMISSION' is overlaid on the score.

41 *poco rit.* $\text{♩} = 90$

Fl. *p* *mp*

Ob. *mp*

Cl. Sib. *mp*

Fg. *p* *pp*

Perc. I

Perc. II

Piano *mp* *dim.* *p*

41 *poco rit.* $\text{♩} = 90$

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mp* *p*

Cb. *mp* *pp*

45

Fl.

Ob.

Cl. Sib.

Fg.

Perc. I

Perc. II

Piano

Vln. *5*

Vla. *3*

Vc. *3*

Cb.