

Acuarela

(c.1938)

Adolfo Mejía

First Prize Iberoamerican Music Festival - 1938

Adolfo Mejía

Biographical note

Adolfo Mejía (Sincé, 1905 - Cartagena de Indias, 1973). Composer, musical pedagogue, pianist and guitarist, after beginning his career in Cartagena and in the school of the free experience, traveled to New York, where he put together the Trio Albéniz along with Terig Tucci and Antonio French. Subsequently, he was Librarian for the National Symphony Orchestra in Bogotá and studied at the National Conservatory in this city.

The work that launched him into fame is the *"Pequeña suite"* (1938), a most beautiful work of rich and colored orchestration, where various typical tunes and rhythms of the Caribbean and Andean regions are presented –*bambuco*, *torbellino* y *cumbia*– and for which he was awarded the **Prize Ezequiel Bernal** that year. Thanks to that distinction, he traveled to Europe and in Paris was a student of Nadia Boulanger and Chat Koechlin, but his studies were interrupted by World War II, which obliged his return to Colombia. From that time on, he was a professor at the Musical Institute of Cartagena, director of the National Armada band, and Co-Founder of the Society for Musical Arts which organized the International Music Festivals of Cartagena de Indias.

Also important are his symphonic poems *"América"* and *"Íntima"*; his orchestral pieces *"Preludio para la tercera salida de Don Quijote"*, *two Homages*, *"Acuarela"*, the ballet *"Finita-Remanacuaca el condenillo"*, *"Capricho español"* for harp; several pieces for voice and piano (*"Cartagena"*, *"Ilusión"*, *"Te quiero"*, *"Tú vives en mí"*, *"Oye"*); abundant examples of chamber music: *"Trio for violin, cello and piano"*, *"Impromptu for cello and piano"*, *"Lopezca"*, *"Oye"* (Song without words), and other pieces for violin and piano; music for guitar (*"Bambuco"*, *"Preludio"*, *"Españolerías"*, *"Joyas"*); pieces for piano (*"Pasillos"*, *"Bambucos"*, *"Preludios"*, *"Pincho"*, *"Improvisación"*, *"El burrito"*, *"Manopili"*); and works both secular (*"Arrurrú"*, *"El torito"*, *"El tropelín"*) and religious (*"Ave María"*, *"Dios de bondad"*).

Reseña biográfica

Adolfo Mejía (Sincé, 1905 - Cartagena de Indias, 1973). Compositor, pedagogo musical, pianista y guitarrista, luego de comenzar su carrera en Cartagena y en la escuela de la libre experiencia, viajó a Nueva York, donde integró el Trío Albéniz junto a Terig Tucci y Antonio Francés. Posteriormente, fue Bibliotecario de la Orquesta Sinfónica Nacional en Bogotá y realizó estudios en el Conservatorio Nacional de esa ciudad.

La obra que lo lanzó a la fama es la *"Pequeña suite"* (1938), bellísima página de rica y colorida orquestación, donde se presentan varios aires típicos de la regiones andina y caribeña –*bambuco*, *torbellino* y *cumbia*– y por la cual fue galardonado con el **Premio Ezequiel Bernal** ese año. Gracias a esa distinción, viajó a Europa y en París fue discípulo de Nadia Boulanger y Charles Koechlin, formación interrumpida por la Segunda Guerra Mundial, que lo obligó a volver a Colombia. Desde entonces, fue profesor en el Instituto Musical de Cartagena, director de la banda de la Armada Nacional y Co-Fundador de la Sociedad Pro-Arte Musical que organizó los Festivales Internacionales de Música de Cartagena de Indias.

Son también importantes sus poemas sinfónicos *"América"* e *"Íntima"*; sus piezas orquestales *"Preludio para la tercera salida de Don Quijote"*, *dos Homenajes*, *"Acuarela"*, el ballet *"Finita-Remanacuaca el condenillo"*, el *"Capricho español"* con arpa solista; varias piezas para voz y piano (*"Cartagena"*, *"Ilusión"*, *"Te quiero"*, *"Tú vives en mí"*, *"Oye"*); abundantes ejemplos de música de cámara: *"Trio para violín, cello y piano"*, *"Impromptu para cello y piano"*, *"Lopezca"*, *"Oye"* (Canción sin palabras), y otras piezas para violín y piano; música para guitarra (*"Bambuco"*, *"Preludio"*, *"Españolerías"*, *"Joyas"*); piezas para piano (*"Pasillos"*, *"Bambucos"*, *"Preludios"*, *"Pincho"*, *"Improvisación"*, *"El burrito"*, *"Manopili"*); y obras vocales profanas (*"Arrurrú"*, *"El torito"*, *"El tropelín"*) y religiosas (*"Ave María"*, *"Dios de bondad"*).

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
1 Bass Clarinet
2 Bassoons
4 Horns in F
3 Trumpets in B \flat
3 Trombones
1 Tuba
Timpani
Percussion (2 players)
 (Bass drum
 Suspended cymbal
 Snare drum
Piano
Strings

Duration: 4:00 min

Instrumentación

2 Flautas
2 Oboes
2 Clarinetes en Si \flat
1 Clarinete bajo
2 Fagotes
4 Cornos en Fa
3 Trompetas en Si \flat
3 Trombones
1 Tuba
Timbales
Percusión (2 músicos)
 (Bombo
 Platillo suspendido
 Tambor militar
Piano
Cuerdas

Duración: 4:00 min

Acuarela

Adolfo Mejía (1905-1973)

Allegretto $\text{♩} = 60$

The score is for a full orchestra and piano. The tempo is Allegretto with a quarter note equal to 60 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system includes Flauta I-II, Oboe I-II, Clarinete en Si b I-II, Clarinete Bajo en Sib, Fagot I-II, Corno en Fa I-II, Corno en Fa III-IV, Trompeta en Si b I-II, Trompeta en Si b III, Trombón I, Trombón III, Tuba, Timbales, Snare Drum, Percusión I, Piano, Violín I, Violín II, Viola, Violoncello, and Contrabajo. The second system includes Snare Drum, Percusión I, Piano, Violín I, Violín II, Viola, Violoncello, and Contrabajo. Dynamics range from piano (p) to fortissimo (f), with crescendos and decrescendos. Performance markings include 'a 2' for the bassoon, 'pizz.' for pizzicato, and 'arco' for arco. A large watermark 'DO NOT DUPLICATE FOR PUBLICATION WITHOUT PERMISSION' is overlaid on the score.

Acuarela

This musical score is for the piece "Acuarela" and is page 2 of the score. It features a full orchestral ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, starting at measure 9.
- Oboe (Ob.):** Part 1, starting at measure 9.
- Clarinet in B-flat (Cl. Si♭):** Part 1, starting at measure 9.
- Clarinet in B-flat (Cl. Bajo):** Part 1, starting at measure 9.
- Bassoon (Fg.):** Part 1, starting at measure 9.
- Cor Anglais (Cor. Fa I-II):** Part 1, starting at measure 9.
- Cor Anglais (Cor. Fa III-IV):** Part 1, starting at measure 9.
- Trumpet in D (Tpt. Si I-II):** Part 1, starting at measure 9.
- Trumpet in D (Tpt. Si III):** Part 1, starting at measure 9.
- Trombone I (Tbn. I):** Part 1, starting at measure 9.
- Trombone II (Tbn. II):** Part 1, starting at measure 9.
- Trombone III (Tbn. III):** Part 1, starting at measure 9.
- Tuba (Tuba):** Part 1, starting at measure 9.
- Timpani (Timb.):** Part 1, starting at measure 9.
- Snare Drum (S.Dr.):** Part 1, starting at measure 9.
- Percussion (Perc. I):** Part 1, starting at measure 9.
- Piano (Piano):** Part 1, starting at measure 9.
- Violin I (Vln. I):** Part 1, starting at measure 9.
- Violin II (Vln. II):** Part 1, starting at measure 9.
- Viola (Vla.):** Part 1, starting at measure 9.
- Violoncello (Vc.):** Part 1, starting at measure 9.
- Contrabass (Cb.):** Part 1, starting at measure 9.

The score includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A section marked 'A' begins at measure 9. The score is watermarked with "DO NOT REPRODUCE WITHOUT PERMISSION".

Acuarela

This musical score is for the piece 'Acuarela' and is page 3 of the score. It features a variety of instruments and dynamic markings. The score is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left side of the score are: Fl. (Flute), Ob. (Oboe), Cl. Si^b (Clarinet in B-flat), Cl. Bajo (Bassoon), Fg. (Fagot/Bassoon), Cor. Fa I-II (Cor Horns F and C), Cor. Fa III-IV (Cor Horns F and C), Tpt. Si^b I-II (Trumpets in B-flat), Tpt. Si^b III (Trumpet in B-flat), Tbn. I, II (Trombones I and II), Tbn. III Tuba (Trombone III/Tuba), Timb. (Timpani), S.Dr. (Snare Drum), Perc. I (Percussion I), Piano (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello/Cello), and Cb. (Contrabajo/Double Bass). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also performance instructions like *a 2* (second ending), *l.* (first ending), *pizz.* (pizzicato), and *arco* (arco). The score is marked with a large watermark that reads 'FOR NOT REPRODUCED WITHOUT PERMISSION'.

Acuarela

B

4

Fl. *f* *p* *f* 1. 2. a 2

Ob. *f* 1. *f* a 2

Cl. Si^b *f* *p* *f* 1. *f* a 2

Cl. Bajo *f* *p* *f* *f*

Fg. *f* *p* *f* *f*

Cor. Fa I-II *f* *pp* *f* 1. 2.

Cor. Fa III-IV *f* *pp* *f*

Tpt. Si^b I-II *f* *f*

Tpt. Si^b III *f* *f*

Tbn. I *f* *f*

Tbn. II *f* *f*

Tbn. III Tuba *f* *f*

Timb. 1. 2.

S.Dr. *f* *f* B

Perc. I *f* *f*

Piano *f* *pp* *f* *f*

Vln. I *f* *pp* *f* 1. *p* 2. *f*

Vln. II *f* *pp* *f* *p* *f*

Vla. *f* *pp* *f* *f*

Vc. *f* *pp* *f* *f*

Cb. *f* *pp* *f* *f*