

The Hollow Earth

for flute, viola and harp

(2002)

Luduíno Pitombeira

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Luduino Pitombeira

Biographical note

Liduino Pitombeira (Brazil, 1962) received his PhD in composition from the Louisiana State University (USA), where he studied with Dinos Constantinides. In Brazil, he studied composition with Vanda Ribeiro Costa, Tarcísio José de Lima, and José Alberto Kaplan.

Performances of his works have been given by The Berlin Philharmonic Wind Quintet, Louisiana Sinfonietta, Red Stick Saxophone Quartet, New York University New Music Trio, Orquestra Sinfônica do Recife (Brazil), Syntagma, Poznan Philharmonic Orchestra (Poland), Orchestra de Câmara Eleazar de Carvalho (Brazil) and Orquestra Sinfônica do Estado de São Paulo (Brazil).

He has received many composition awards in Brazil and the USA, including the **first prize** in the **1998 Camargo Guarnieri Composition Competition** and the **first prize** in the **"Sinfonia dos 500 Anos" Composition Contest**. He also received the **2003 MTNA-Shepherd Distinguished Composer of the Year Award** for his piece *"Brazilian Landscapes N°1"*. In 2006, two more pieces of his series Brazilian Landscapes (N°2 and N°6) were awarded **first prizes** in the USA.

Pitombeira is a member of ASCAP, Society of Composer Inc., Sociedade Brasileira de Música Contemporânea and Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM). His pieces are published by Edition Peters, Bella Musica, Cantus Quercus, Conners, Alry, RioArte, and Irmãos Vitale.

For more information about Liduino Pitombeira, please visit: www.pitombeira.com

Reseña biográfica

Liduino Pitombeira (Brasil, 1962) recibió su doctorado en composición en la Universidad Estatal de Luisiana (EE.UU.), donde estudió con Dinos Constantinides. En Brasil, estudió composición con Vanda Ribeiro Costa, Tarcísio José de Lima, y José Alberto Kaplan.

Sus obras han sido interpretadas por el Quinteto de vientos de la Filarmónica de Berlín, la Sinfonietta de Luisiana, el cuarteto de saxofones Red Stick, el New Music Trio de la Universidad de Nueva York, la Orquesta Sinfónica de Recife (Brasil), Syntagma, la Orquesta Filarmónica de Poznan (Polonia), la Orquesta de Câmara Eleazar de Carvalho (Brasil) y la Orquesta Sinfónica del Estado de São Paulo (Brasil).

Ha recibido numerosos premios de composición en Brasil y los EE.UU., incluyendo el **primer premio** en el **Concurso de Composición Camargo Guarnieri 1998** y el **primer premio** en el **Concurso de Composición "Sinfonía de los 500 Años"**. También recibió el **2003 MTNA-Shepherd Distinguished Composer of the Year Award** por su obra *"Paisajes de Brasil N°1"*. En 2006, dos piezas de su serie de paisajes de Brasil (N°2 y N°6) se adjudicaron **primeros premios** en los EE.UU..

Pitombeira es miembro de ASCAP, Society of Composer Inc., Sociedade Brasileira de Música Contemporânea y la Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM). Sus obras son publicadas por Edition Peters, Musica Bella, Quercus Cantus, Conners, Alry, RioArte y Vitale Irmãos.

Para más información sobre Liduino Pitombeira, por favor visite: www.pitombeira.com

The Hollow Earth

Commentary by the composer

Twenty years ago, I read a book about a theory that defines Earth as a hollow sphere with a central sun and three environments suitable for life: the outer part, i.e. the one we already know, the inner part, and the layer between outer and inner parts.

This one movement piece (for three instruments) is inspired in the impressions of three individuals making an imaginary trip to the unknown inner part of the Earth. Such impressions are articulated into music by the constant change of tonal center, metric modulation, and the use of octatonic and whole tone scales. Three solo passages, which alternate with tutti passages and short duets, depict their particular view of the new world.

Matching parts available from the publisher at: www.filarmonika.com

Comentario del autor

Hace veinte años leí un libro sobre una teoría que define a la Tierra como una esfera hueca con un sol central y tres ambientes adecuados para la vida: la parte externa, es decir, la que conocemos, la parte interna, y la capa entre el exterior y el interior.

Esta pieza de un solo movimiento (para tres instrumentos) está inspirada en las impresiones de tres personas haciendo un viaje imaginario a la parte desconocida del interior de la Tierra. Tales imágenes se articulan en la música por el constante cambio de centro tonal, modulación métrica, y el uso de escalas octatónica y de tonos enteros. Tres pasajes solísticos, que se alternan con pasajes de tutti y dúos, representan sus particulares visiones del nuevo mundo.

El material de partes se puede obtener a través de su publicadora en: www.filarmonika.com

The Hollow Earth

Op.70b (2002)

Liduíno Pitombeira (b.1962)

♩ = 100

Flute

Viola

Harp

mp *mf*

mf

dim. *n*

p *mf*

7

f

p *f*

f *F*

13

mf *f* *mf*

mf

F# *mf* *Cb*

A

18

Musical score for measures 18-21. The system consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature is E major. Measure 18 starts with a *mf* dynamic and a 5-measure phrase. Measure 19 continues with *mf* and a 3-measure phrase. Measure 20 features a *f* dynamic and a 6-measure phrase. Measure 21 ends with a *mp* dynamic and a 3-measure phrase. The piano part includes triplets and a 6-measure phrase in the bass line.

22

Musical score for measures 22-26. The system consists of five staves: two vocal staves and three piano staves. The key signature changes to B major. Measure 22 starts with a *mp* dynamic and a 3-measure phrase. Measure 23 continues with *f* and a 3-measure phrase. Measure 24 features a *mf* dynamic with a *cresc.* marking and a 3-measure phrase. Measure 25 continues with *mf* and a 3-measure phrase. Measure 26 ends with a *mf* dynamic and a 3-measure phrase. The piano part includes triplets and a 3-measure phrase in the bass line. A tempo marking $\text{♩} = 150$ is present.

27

Musical score for measures 27-31. The system consists of five staves: two vocal staves and three piano staves. The key signature changes to C major. Measure 27 starts with a *p* dynamic and a 2-measure phrase. Measure 28 continues with *mf* and a 3-measure phrase. Measure 29 features a *tr* marking and a 5-measure phrase. Measure 30 continues with *mp* and a 7-measure phrase. Measure 31 ends with a *mf* dynamic and a 3-measure phrase. The piano part includes triplets and a 5-measure phrase in the bass line. Chord changes are indicated below the bass staff: C, A \flat , B, D \flat .

32

p *mf* *p* *f*

p *mf* *p* *f*

f

36

mf *f* *f* *f*

mf *f* *f* *f*

mf *f* *f* *f*

40

C Flute Solo (quasi-recitativo)

cresc. *cresc.* *cresc.* *ff* *p* *mp*

ff *p*

ff

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45 *mf* *f* *mp* flutter square notes = sing

50 *p* *mf*

56 *f* *mp*

D ♩ = 100

60 *mf* *mf*

64 *f* *mf*