ELISENDA FÁBREGAS

# Goyescas

für Flöte und Gitarre

*for flute and guitar*

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

Friedrich Hofmeister Musikverlag
Leipzig

# Vorwort

*Goyescas für Flöte und Gitarre* (2009/2014) ist ein siebenteiliger Zyklus, der von der Flötistin Marina Piccinini und dem Gitarristen Emanuele Segre in Auftrag gegeben und am 23. Januar 2009 bei der Philadelphia Chamber Music Society, USA, uraufgeführt wurde. Inspirationsquelle des Werks sind fünf Gemälde Francisco de Goyas (1746 – 1828), die eine Verbindung zur spanischen Folklore herstellen.
Der Geist der *Goyescas* zeigt sich in eingängigen Tanzrhythmen, die spanische Leidenschaft und Vitalität verkörpern, aber auch in geheimnisvollen und verträumten Passagen mit harmonischen Nuancen und modalen Klängen, die an vergangene Zeiten erinnern. Die Melodien sind ausgeschmückt mit ornamentativen Tonfolgen und enthalten einige komplexe Melismen, die typisch für Flamencomusik sind. In den *Goyescas* nutzt Fábregas zeitgenössische Kompositionstechniken, um traditionelle und klassische Klänge zu kombinieren und so eine ganz persönliche musikalische Sprache zu schaffen.

I. *Pregón* ist eine ausgefeilte Fanfare, die einen Beamten nachahmt, der in der Antike lautstark seine Reden verbreitete.
II. *La familia de Carlos IV* (Die Familie Karls IV.) ist inspiriert von der Formalität und Eleganz, die in diesem Porträt der Königsfamilie von Carlos IV von Spanien zum Ausdruck kommt.
III. *Las majas en el balcón* (Die Majas auf dem Balkon) ist eine musikalische Darstellung zweier sinnlicher «Majas», die von zwei bedrohlichen «Zivilwächtern» (spanische Polizei) umgeben sind.
IV. *El Sueño* (Der Traum) ist eine poetische, sinnliche und verträumte Darstellung einer schlafenden Frau, die verletzlich und geheimnisvoll erscheint.
V. *La Fragua* ist ein düsteres und dunkles musikalisches Porträt einer Gruppe von drei Männern, die in einer stickigen Schmiede arbeiten.
VI. *Toque* ist eine musikalische Variation von *Pregón*, die die Leichtigkeit und Freude des letzten Stücks *La gallina ciega* einleitet.
VII. *La gallina ciega* (Blinde Kuh) ist eine schelmische und fröhliche Vertonung des Gemäldes, auf dem jenes Kinderspiel dargestellt wird.

❋

# Preface

*Goyescas for flute and guitar (2009/2014)* is a seven-piece cycle, commissioned and premiered by flutist Marina Piccinini and guitarist Emanuele Segre on January 23, 2009, at the Philadelphia Chamber Music Society, USA. In this work, the Spanish folk flavor comes from five paintings by Francisco Goya (1746 – 1828) that were their source of inspiration. The spirit of *Goyescas* is defined through insistent dance rhythms that show Spanish passion and vitality, but also through mysterious and dreamy passages, with harmonic nuances and modal sounds, that evoke older times. The melodies have many ornamental notes and sometimes include intricate melismas, typical of flamenco music. In general, this work combines traditional and classical sounds developed with contemporary composition techniques in such a way that such fusion creates a 'personal' musical language.

I. *Pregón* is a brilliant fanfare that emulates the public official who in ancient times loudly broadcast proclamations.
II. *La familia de Carlos IV* (The family of Carlos IV) is inspired by the formality and elegance that transpires in a portrait of the majestic royal family of Carlos IV of Spain.
III. *Las majas en el balcón* (The majas on the balcony) is a musical representation of two sensual "majas" surrounded by two menacing "civil guards" (Spanish police).
IV. *El Sueño* (The dream) is a poetic, sensual and dreamy representation of a sleeping woman who appears vulnerable and mysterious.
V. *La Fragua* is a grim and dark musical portrait of a group of three men working in a suffocating forge.
VI. *Toque* is a musical variation of the initial *Pregón* that anticipates the lightness and joy of the last piece, 'La gallina ciega'.
VII. *La gallina ciega* (Blind man's bluff) is a mischievous and cheerful description of the painting that represents the children's game.

❋

## Prefacio

*Goyescas para flauta y guitarra* (2009/2014) es un ciclo de siete piezas, encargado y estrenado por la flautista Marina Piccinini y el guitarrista Emanuele Segre el 23 de enero de 2009 en la Sociedad de Música de Cámara de Filadelfia, USA. En esta obra, el sabor folclórico español proviene de cinco cuadros de Francisco Goya (1746- 1828) que fueron su fuente de inspiración. El espíritu de esta obra se define a través de insistentes ritmos de danza que muestra la pasión y vitalidad española, pero también a través de pasajes misteriosos y soñadores, con matices armónicos y modales que evocan tiempos más antiguos. Las melodías tienen muchos ornamentos y a veces muestran intrincados melismas, propios de la música flamenca. En general, esta obra combina sonidos tradicionales y clásicos elaborados con técnicas de composición contemporánea de manera que tal fusión crea un lenguaje musical 'personal'.

I. *Pregón* es una fanfarria brillante que emula al oficial público que en antiguos tiempos daba difusión en alta voz a los pregones.
II. *La familia de Carlos IV* está inspirada por la formalidad y elegancia que transpira en un retrato de la majestuosa familia real de Carlos IV de España.
III. *Las majas en el balcón* en una representación musical de dos sensuales "majas" rodeadas de dos amenazadores "guardias civiles" (policía española).
IV. *El sueño* es una representación poética, sensual y soñadora de una mujer dormida que aparece vulnerable y misteriosa.
V. *La Fragua* es un retrato musical lúgubre y oscuro de un grupo de tres hombres trabajando en una fragua de ambiente sofocante.
VI. *Toque* es una variación musical del *Pregón* inicial que anticipa la ligereza y alegría de la ultima pieza, *La gallina Ciega*.
VII. *La gallina* ciega es una pícara y alegre representación musical del juego de niños del mismo nombre.

*Die Katalanisch-Amerikanische Komponistin **Elisenda Fábregas** (geboren 1955 in Terrassa, Barcelona) wurde von der New York Times für ihre „einfallsreich bunte Tonsprache" gelobt. Ihre Musik verbindet elementare logische Strukturen und die Liebe zur Stimmführung mit freieren mediterran gefärbten Harmonien, der rhythmischen Vitalität spanischer Musik sowie der Lyrik des katalanischen Volksliedes. Elisenda Fábregas komponierte Werke für Kammerensemble, Gesang, Klavier und für Orchester. Ihre Musik wurde aufgeführt u.a. von: Opole Philharmonic of Poland, Wonju Philharmonic in Korea, Santa Fe Orchestra. Die Werke von Elisenda Fábregas waren zu hören an Stätten bzw. bei Festivals wie z.B. dem Kennedy Center for the Performing Arts und der Phillips Collection in Washington D.C.; der Merkin Concert Hall, New York; dem Bodensee International Music Festival und den Sanssouci Musikfestpiele (Potsdam), Germany; der United Nations Conference in Beijing; im La Salle Cortot, Paris; am Ibero American Institute, Berlin; in der Philadelphia Chamber Music Society; im Palau Maricel in Sitges (Concerts de Mitjanit); in der Tapiola Symphony Concert Series (Finland); und im Rahmen des Cactus Pear Music Festivals (Texas).*
*Elisenda Fábregas erhielt Doktorwürden von der Columbia University Teachers College und vom Peabody Institute of the John Hopkins University (in Komosition). Sie erlangte außerdem Bachelor- und Mastergrade im Fach Klavier von der Juillard School.*
*www.efabregas.com*

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Catalan/American composer **Elisenda Fábregas** (born 1955 in Terrassa, Barcelona) has been praised by The New York Times for writing with an "imaginatively colored tonal idiom." Her music integrates organic logical structures and a love for voice leading with freer Mediterranean-flavored harmonies, the rhythmic vitality of Spanish music and the lyricism of Catalan folksong. Elisenda Fábregas has written works for chamber ensemble, voice, piano, and orchestra. Her music has been performed by the Opole Philharmonic of Poland, the Wonju Philharmonic in Korea, the Santa Fe Orchestra, and has been presented at The Kennedy Center for the Performing Arts and the Phillips Collection in Washington D.C.; Merkin Concert Hall, New York; the Bodensee International Music Festival and Sanssouci Musikfestpiele (Potsdam), Germany; United Nations Conference in Beijing; La Salle Cortot, Paris; Ibero American Institute, Berlin; Philadelphia Chamber Music Society; Palau Maricel in Sitges (Concerts de Mitjanit); Tapiola Symphony Concert Series (Finland); and Cactus Pear Music Festival (Texas.) Elisenda received doctorates from Columbia University Teachers College and the Peabody Institute of the John Hopkins University (composition); and also received a Masters and Bachelors in piano performance from The Juilliard School.
www.efabregas.com

**PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER**

*to Marina Piccinini and Emanuele Segre*

# Goyescas

## I. Pregón

Partitur / *Score*

Elisenda Fábregas (*1955)

Entrada (♩ = 60)

Flute

Guitar

Moderato (♩ = 105)

sempre *f*

l.v.

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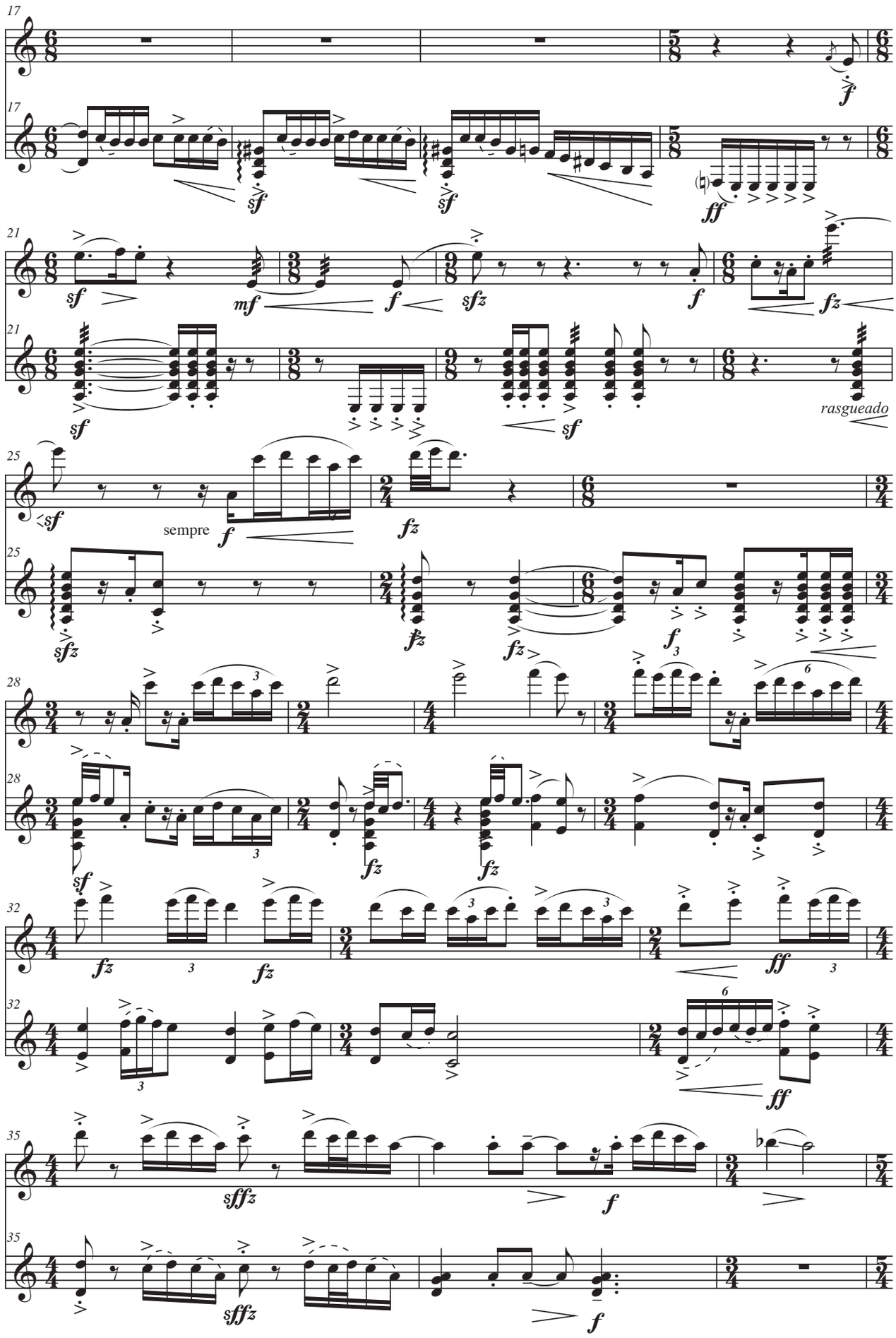
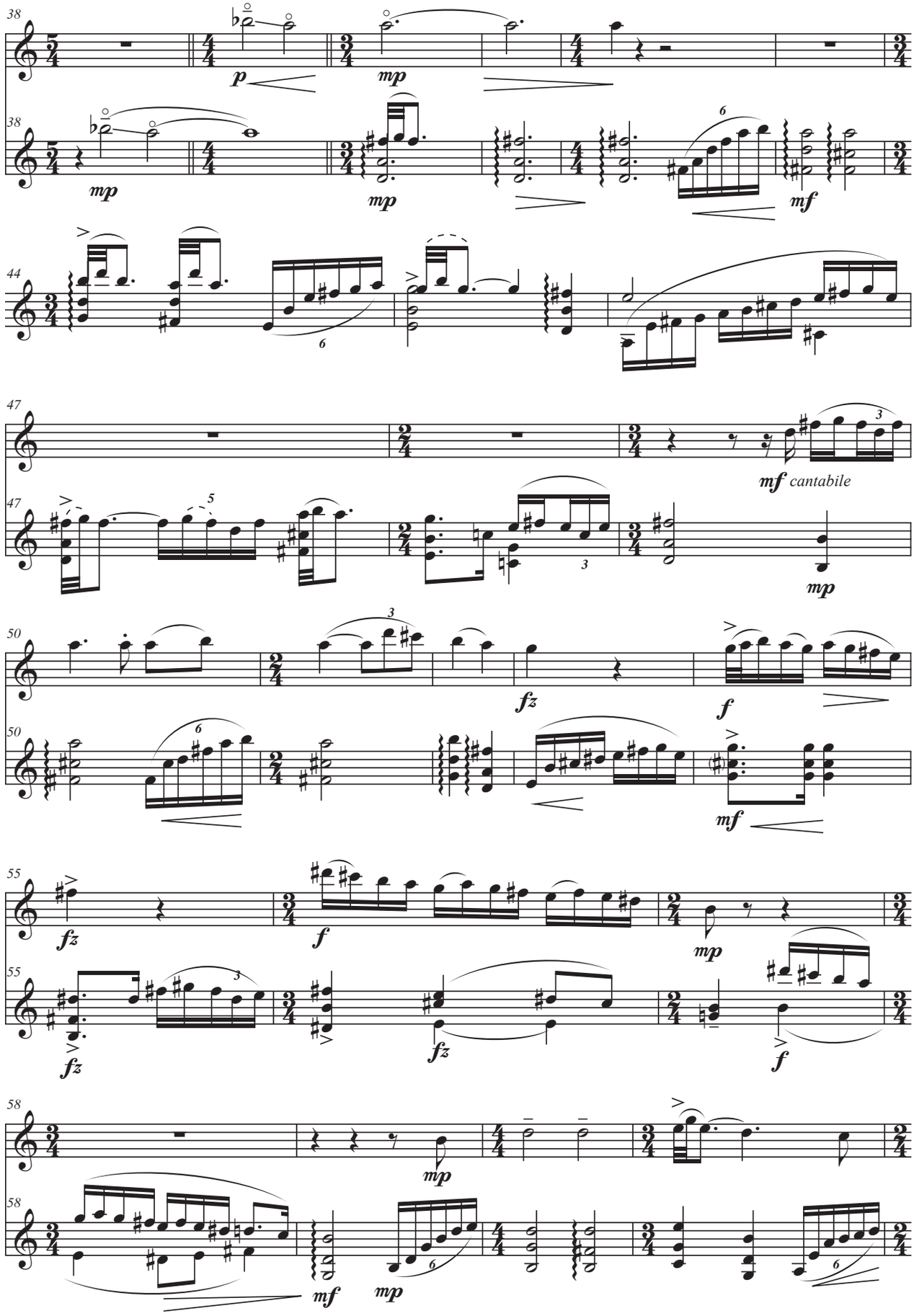
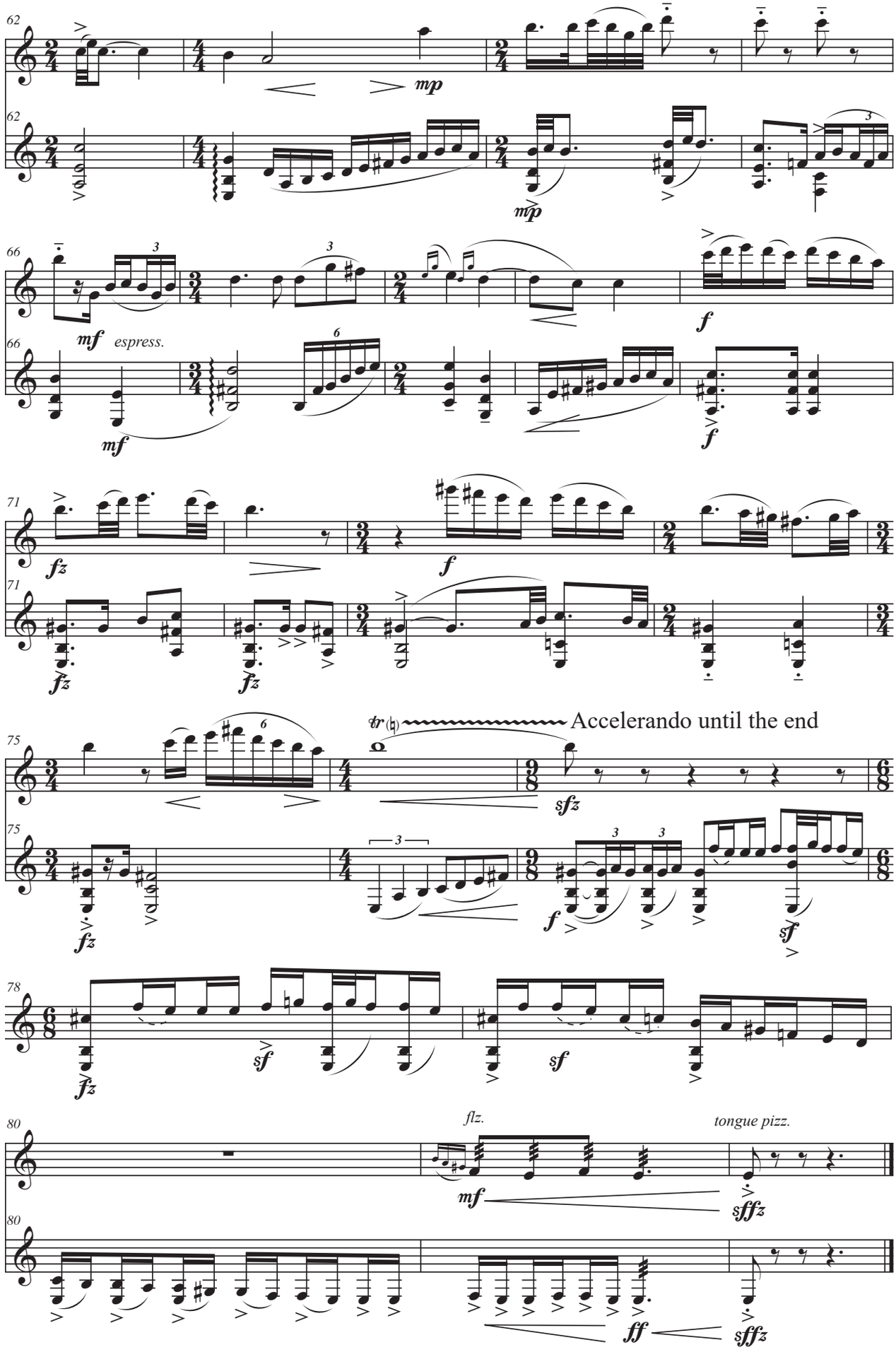

17
21
25
28
32
35
sempre
rasgueado

# II. La familia de Carlos IV

Lento maestoso (♩= 90)

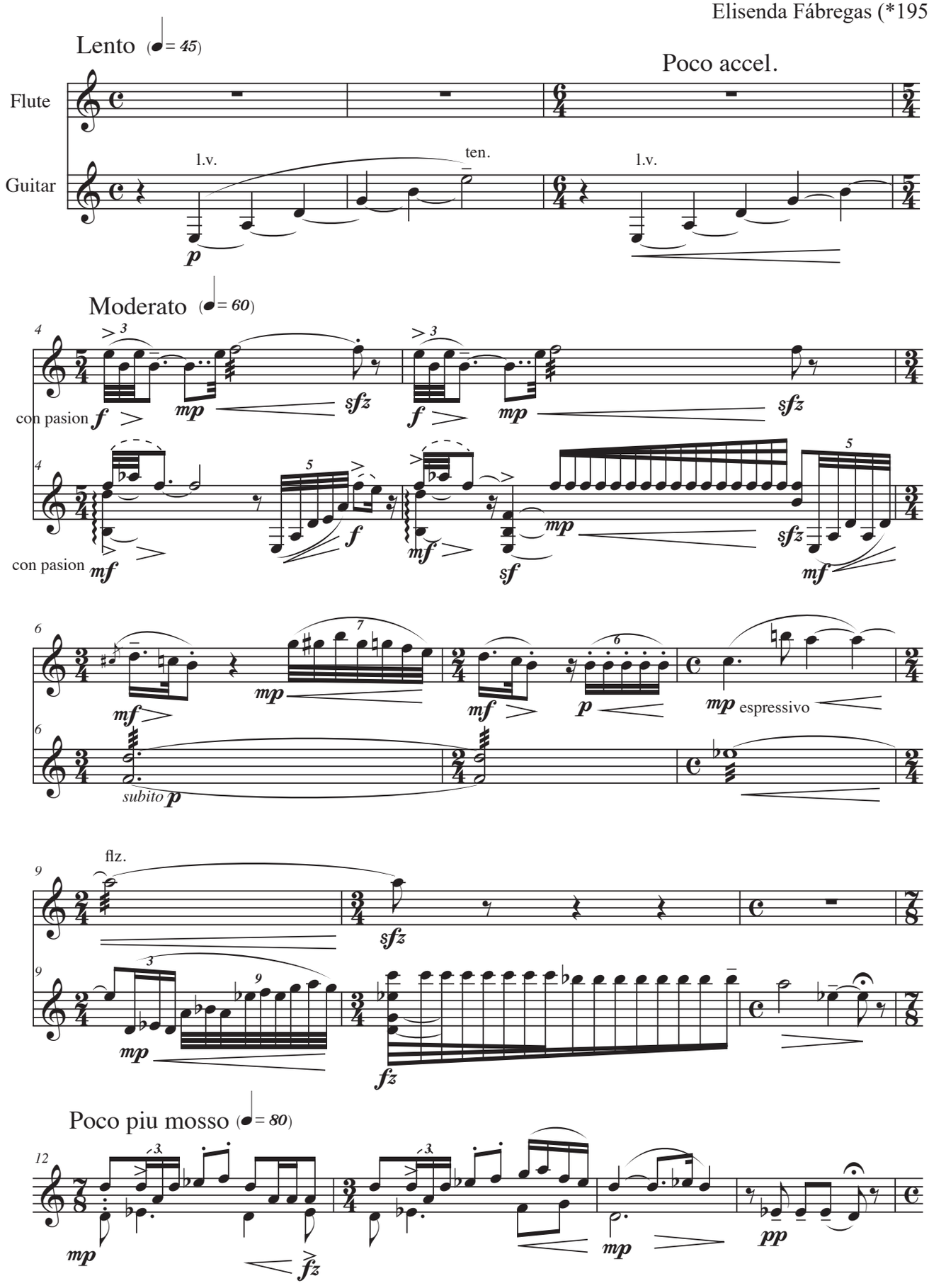


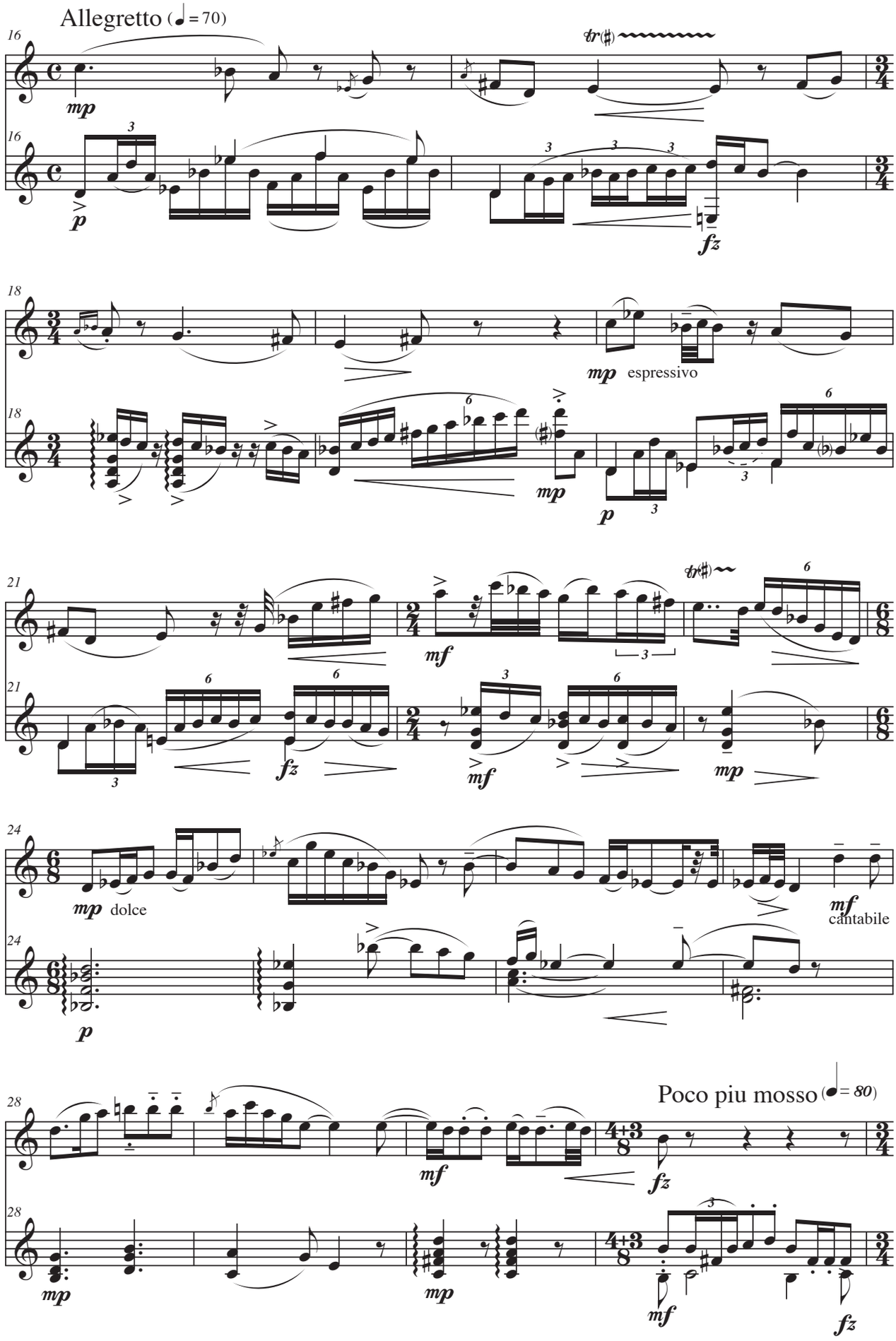

62
mp
mp
66
mf
espress.
mf
f
f
71
fz
f
fz
fz
75
tr
Accelerando until the end
sfz
fz
f
sf
78
fz
sf
sf
80
flz.
mf
tongue pizz.
sffz
ff
sffz

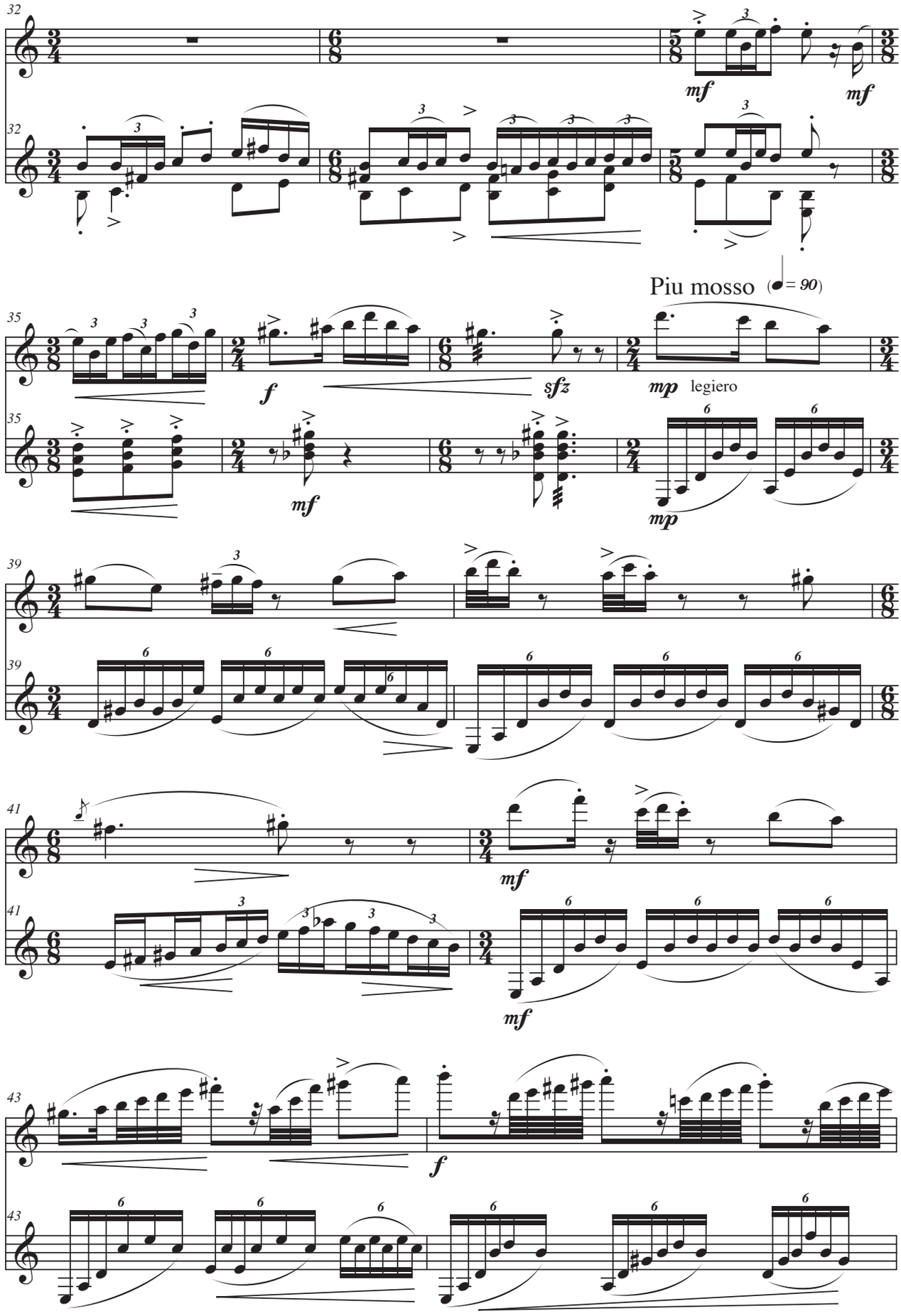
# III. Las majas en el balcón

The maiden in the balcony

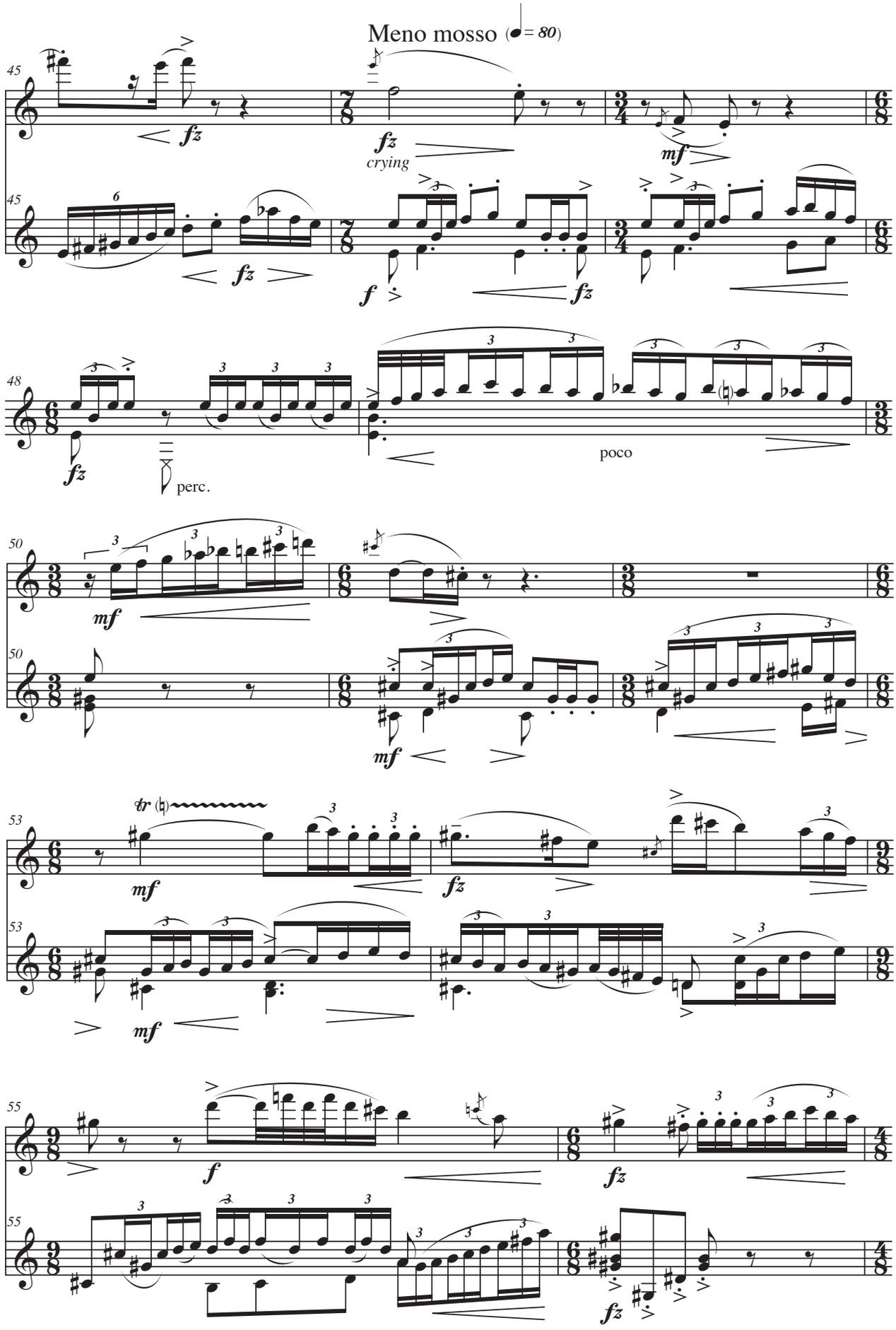
Elisenda Fábregas (*1955)

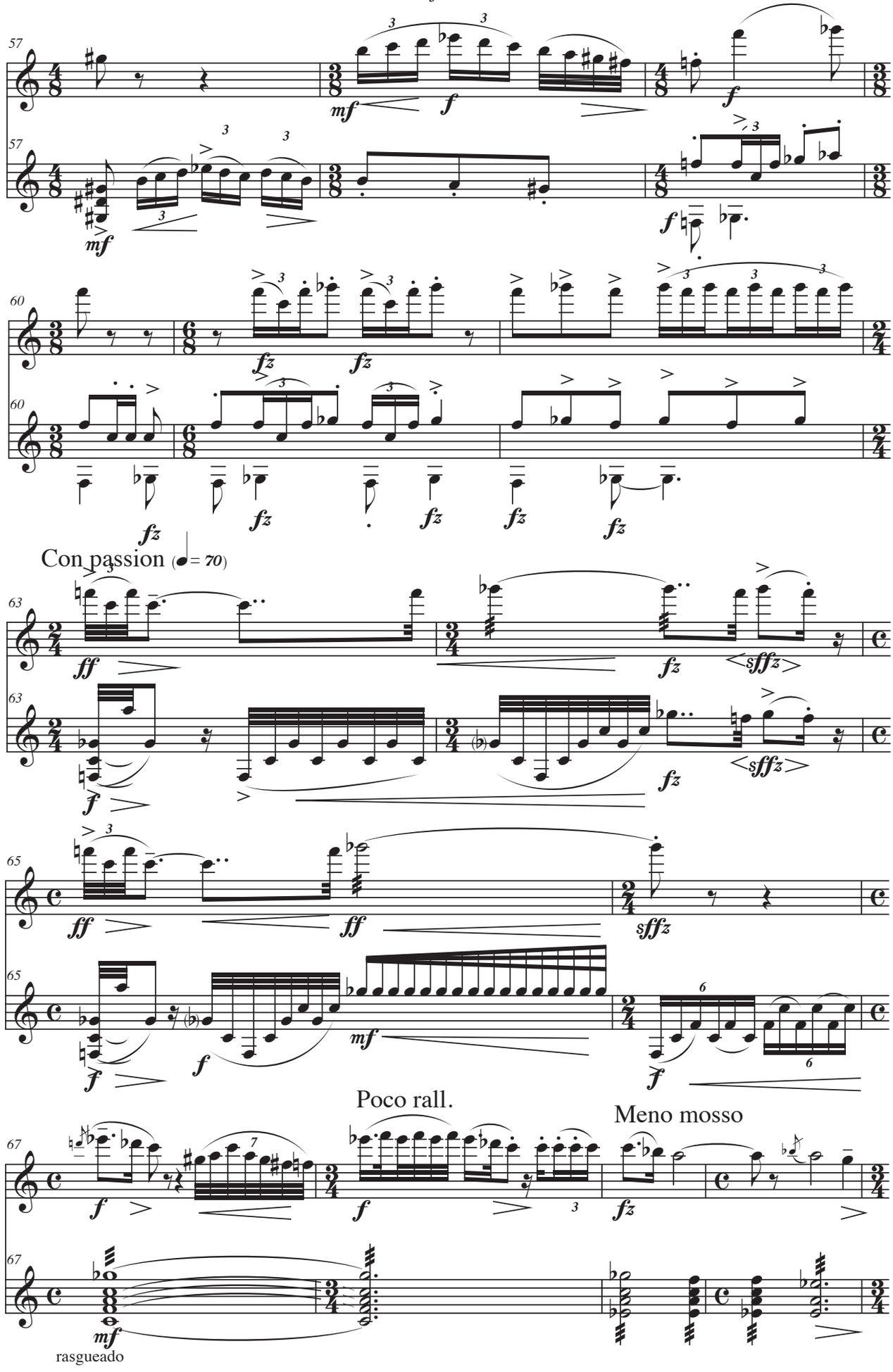


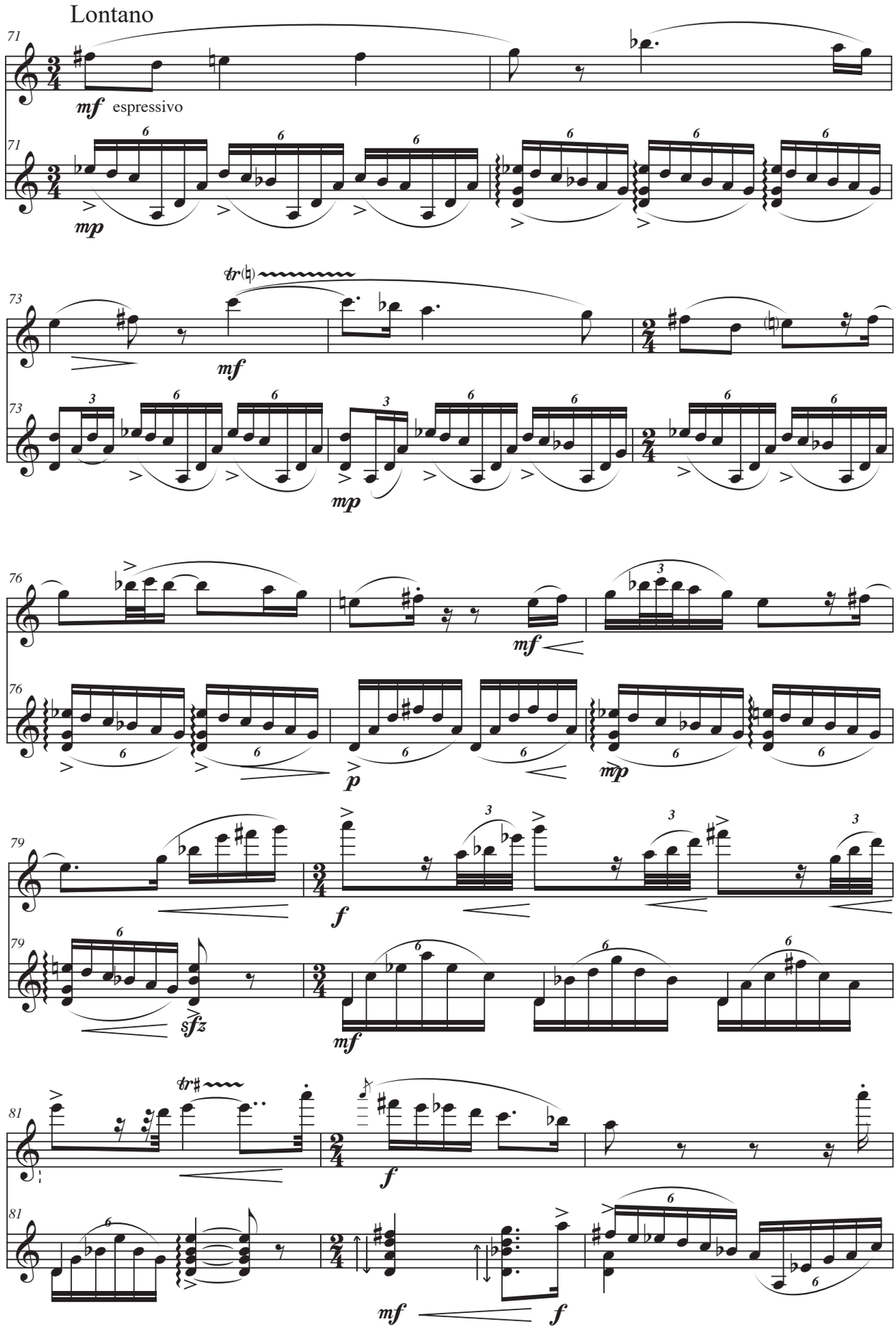

Allegretto (♩ = 70)
mp espressivo
mp dolce
mf cantabile
Poco piu mosso (♩ = 80)

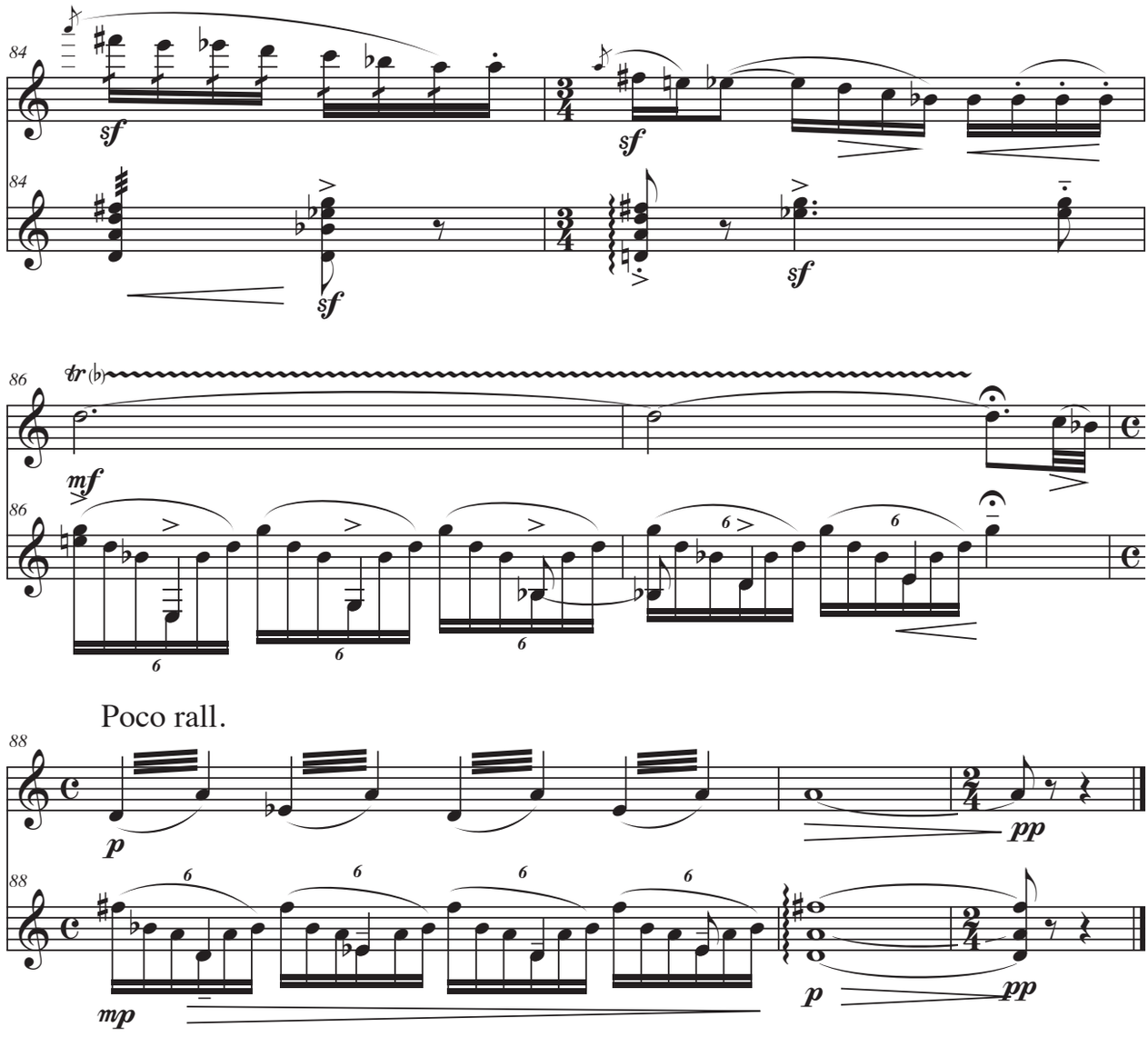

32
mf
mf
Piu mosso (♩= 90)
35
f
sfz
mp legiero
mf
mp
39
41
mf
mf
43
f

III. Las majas en el balcón




Con passion (♩= 70)
Poco rall.
Meno mosso
rasgueado


Lontano
mf espressivo
mp
mf
mp
mf
p
mp
f
sfz
mf
f
mf
f


84
sf
84
sf
sf
sf
86
tr (♭)
mf
86
6
6
6
6
6
6
Poco rall.
88
p
pp
88
6
6
6
6
mp
p
pp

# IV. El sueño

The dream

Elisenda Fábregas (*1955)

Lento e espressivo (♩= 60)

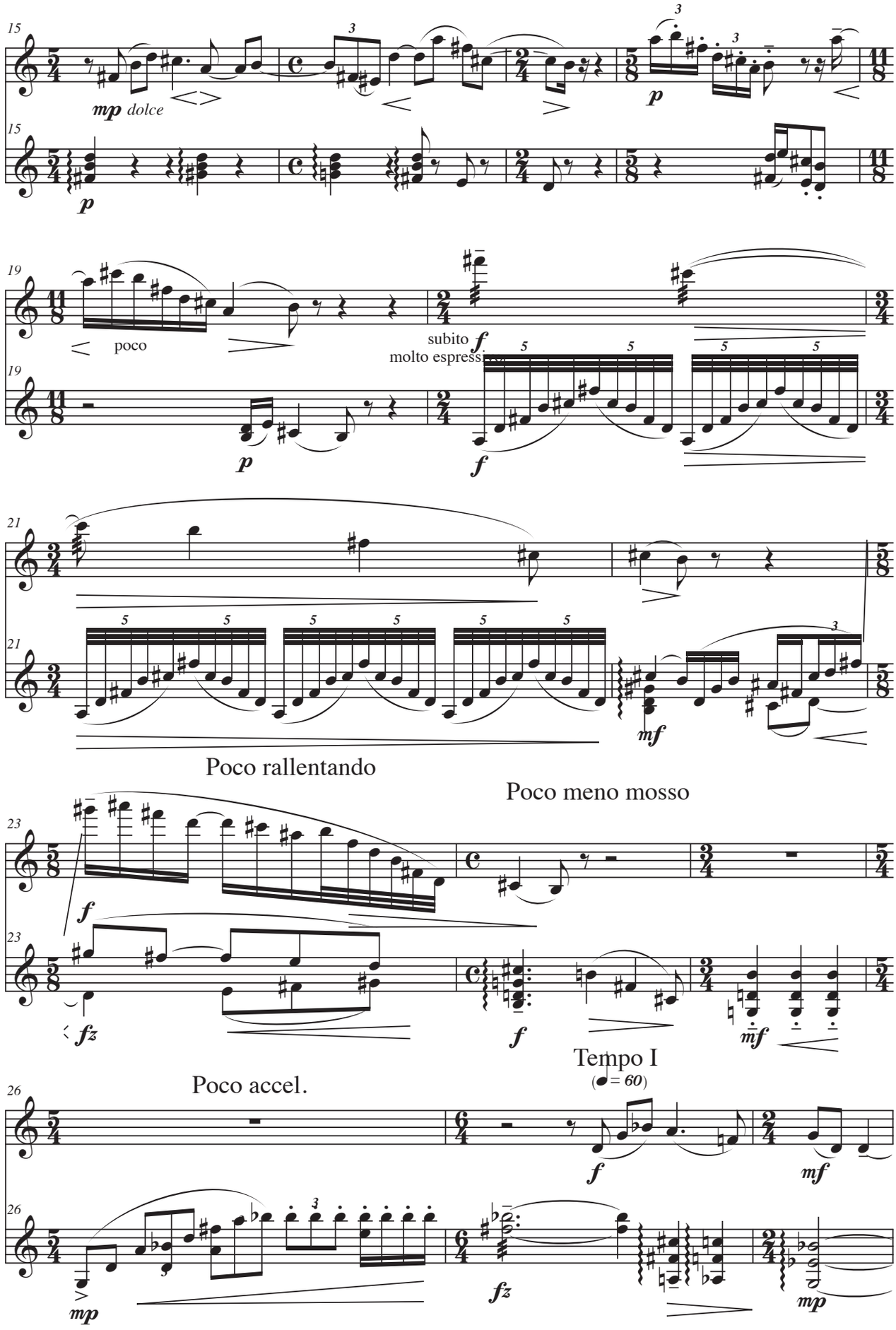
Flute

Guitar

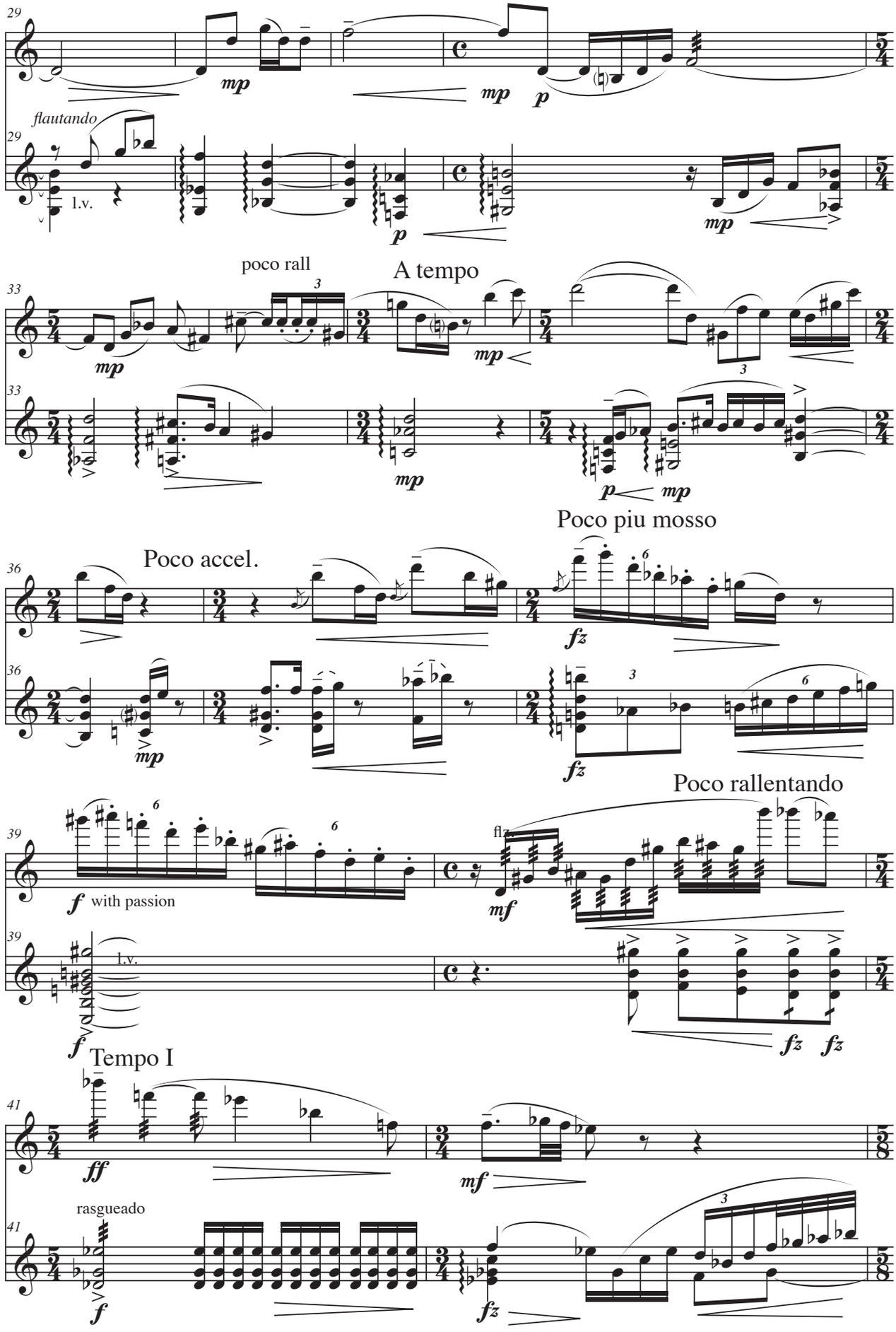
l.v.

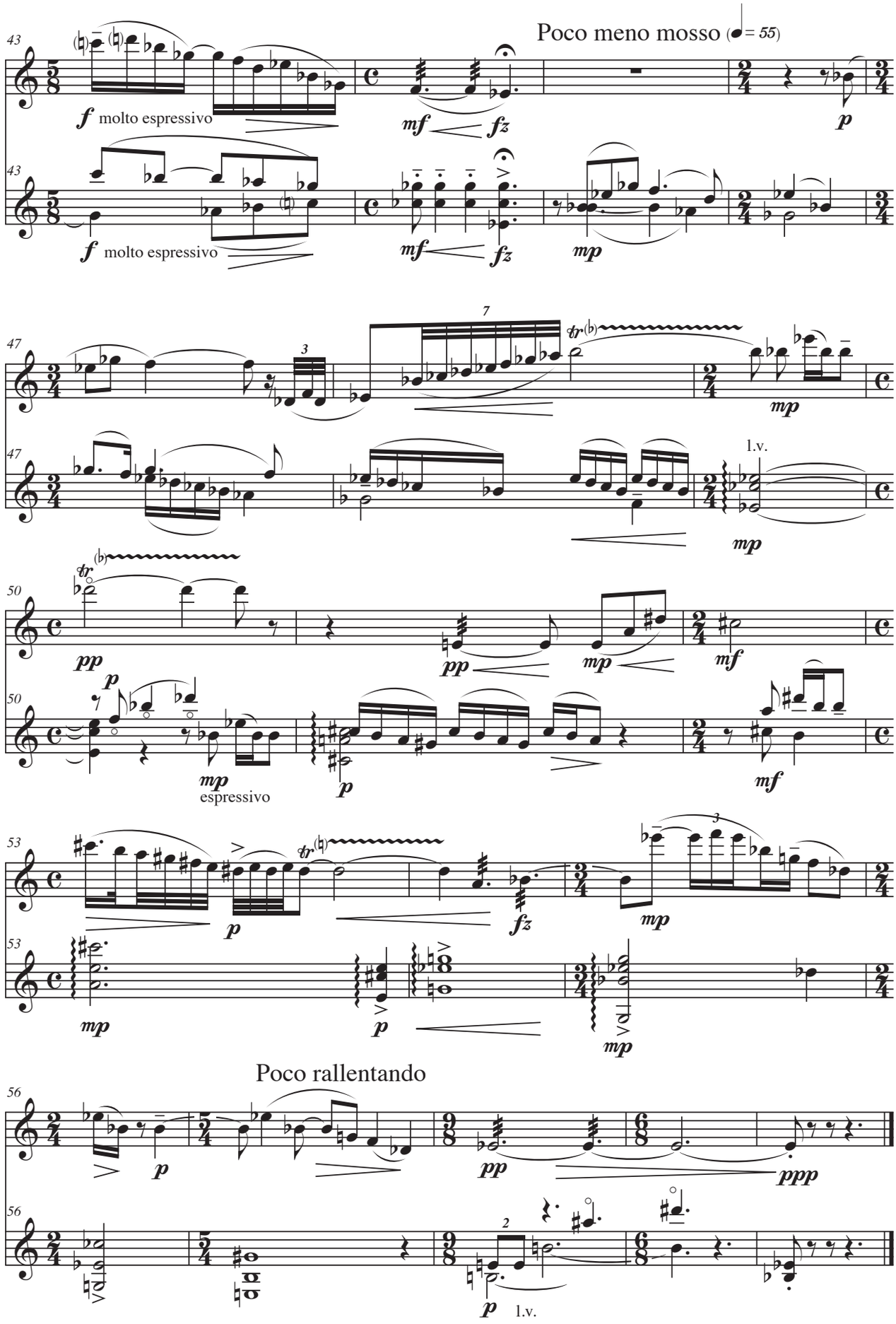
fl.

short


mp dolce
p
poco
subito
molto espressivo
f
mf
Poco rallentando
Poco meno mosso
fz
Poco accel.
Tempo I
(♩= 60)
mp

IV. El sueño


flautando
l.v.
poco rall
A tempo
Poco accel.
Poco piu mosso
with passion
Poco rallentando
Tempo I
rasgueado


Poco meno mosso (♩= 55)
f molto espressivo
mf
fz
p
mp
l.v.
pp
mf
espressivo
Poco rallentando
ppp

# V. La fragua

The foundry

Elisenda Fábregas (*1955)

Lento (♩= 50)

Flute

plaintive *p*

Guitar

tamb. l.v.

*mp* *pp* tamb. l.v.

suspirando

*mp* *fz* *p* *mp*

*p* gliss *mp* *mp* *fz*

*p*

tamb. l.v. tamb. l.v. *sfz*

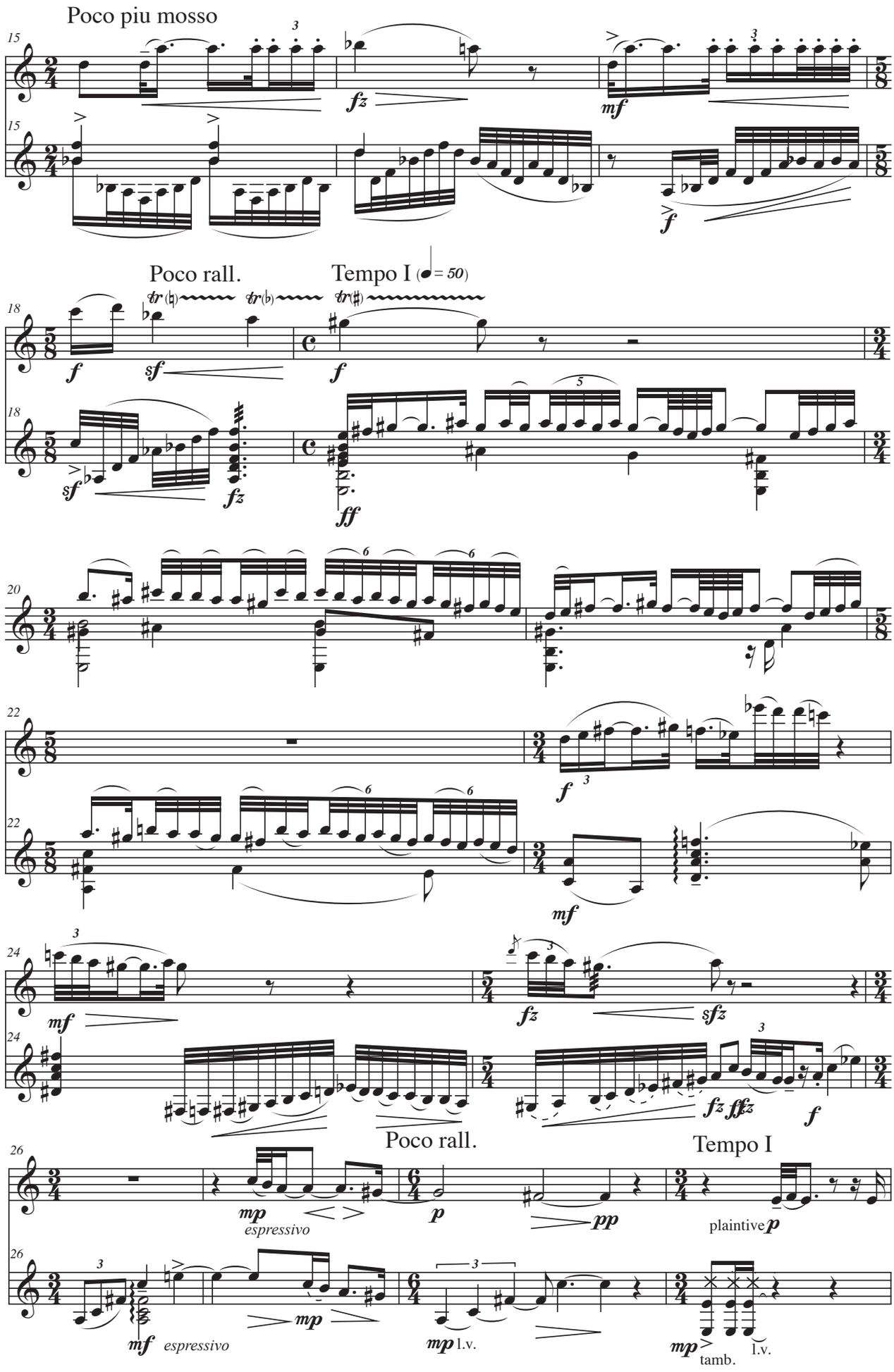
*mp* *mf* *fz*

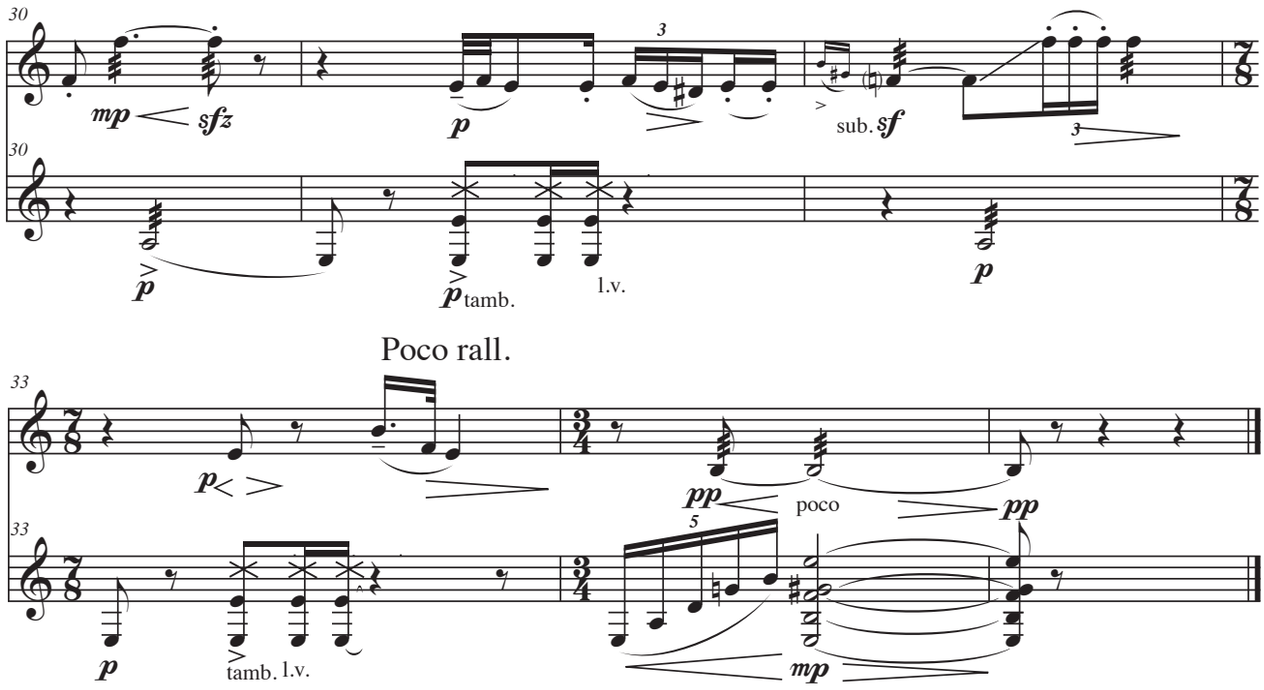
*sf* *fz*

Poco accelerando

*fz* *mf* *fz* *f*

*sf* *sf* *mf*


Poco piu mosso
Poco rall.
Tempo I (♩= 50)
Poco rall.
espressivo
Tempo I
plaintive
espressivo
l.v.
tamb.
l.v.


30
mp
sfz
p
3
sub. sf
3
30
p
p tamb.
l.v.
p
Poco rall.
33
p
pp
poco
pp
33
p
tamb.
l.v.
5
mp

# VI. Toque

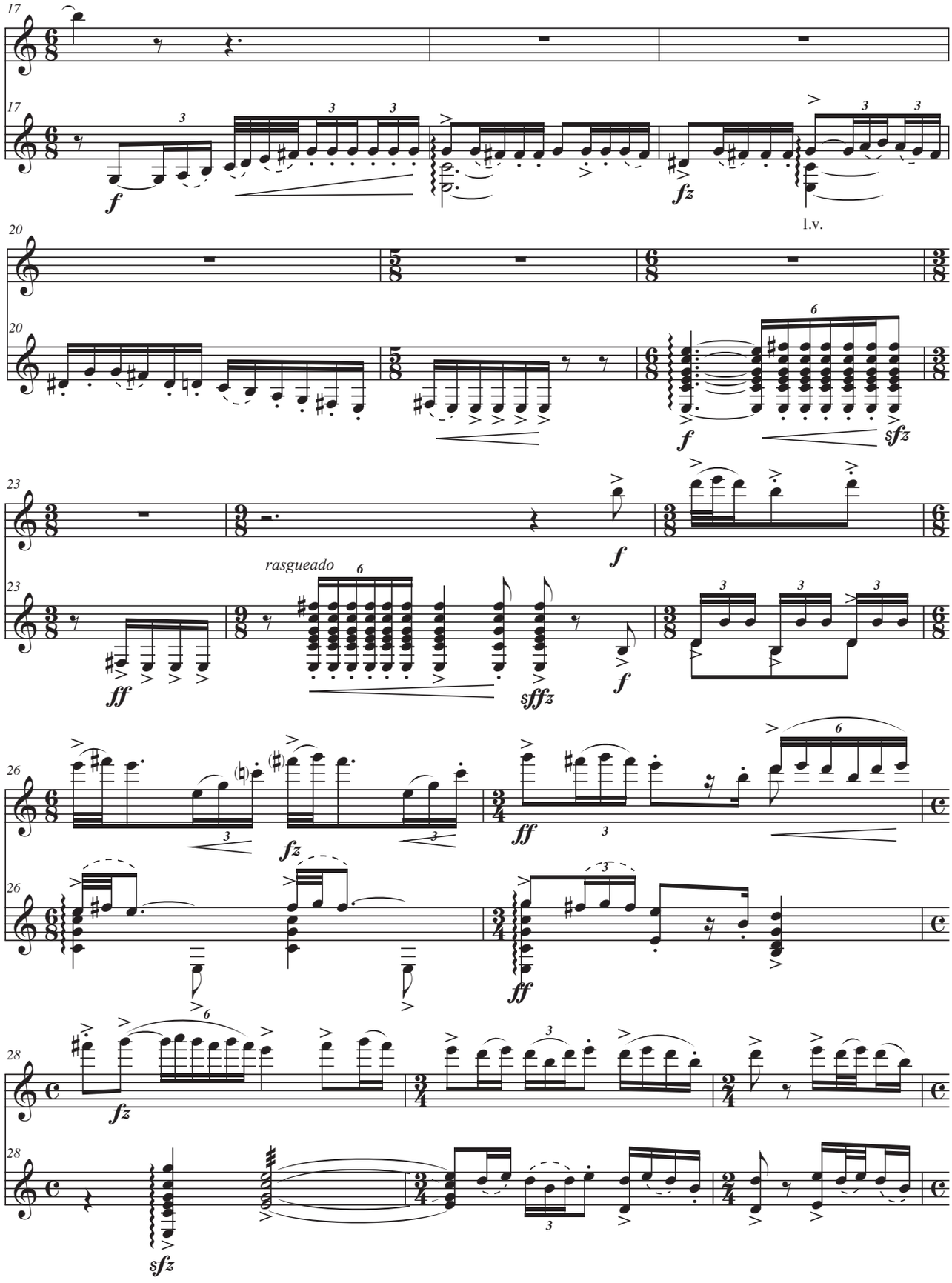
Elisenda Fábregas (*1955)

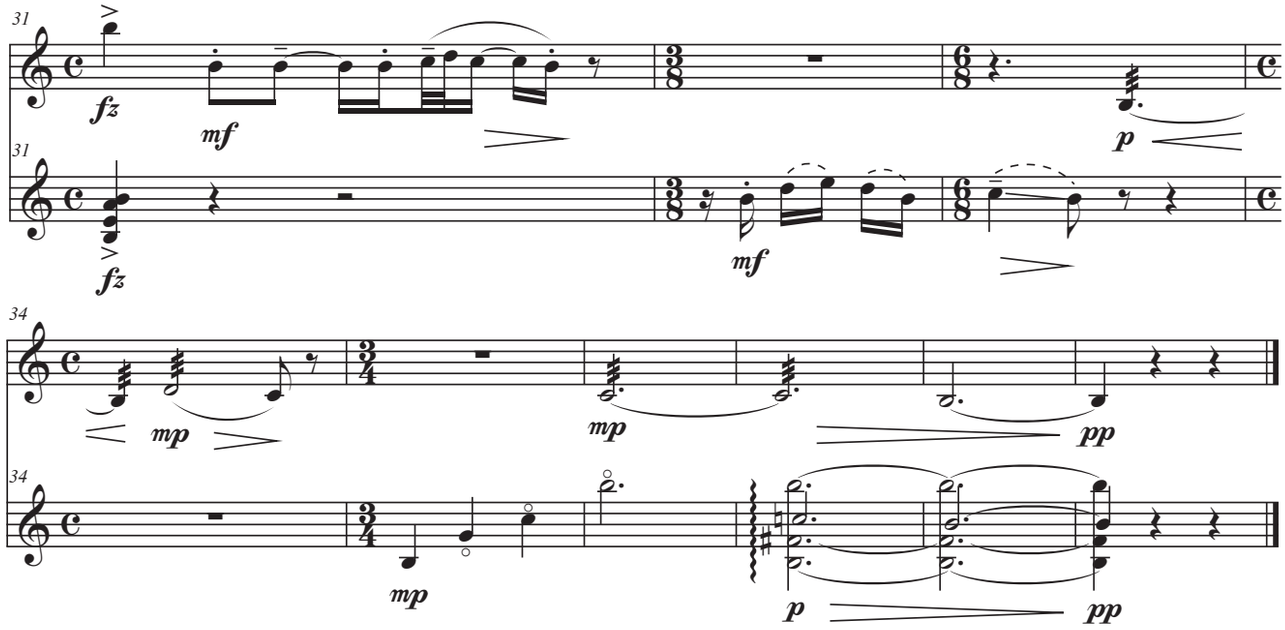
Energico (♩= 90)

Flute

Guitar

l.v.

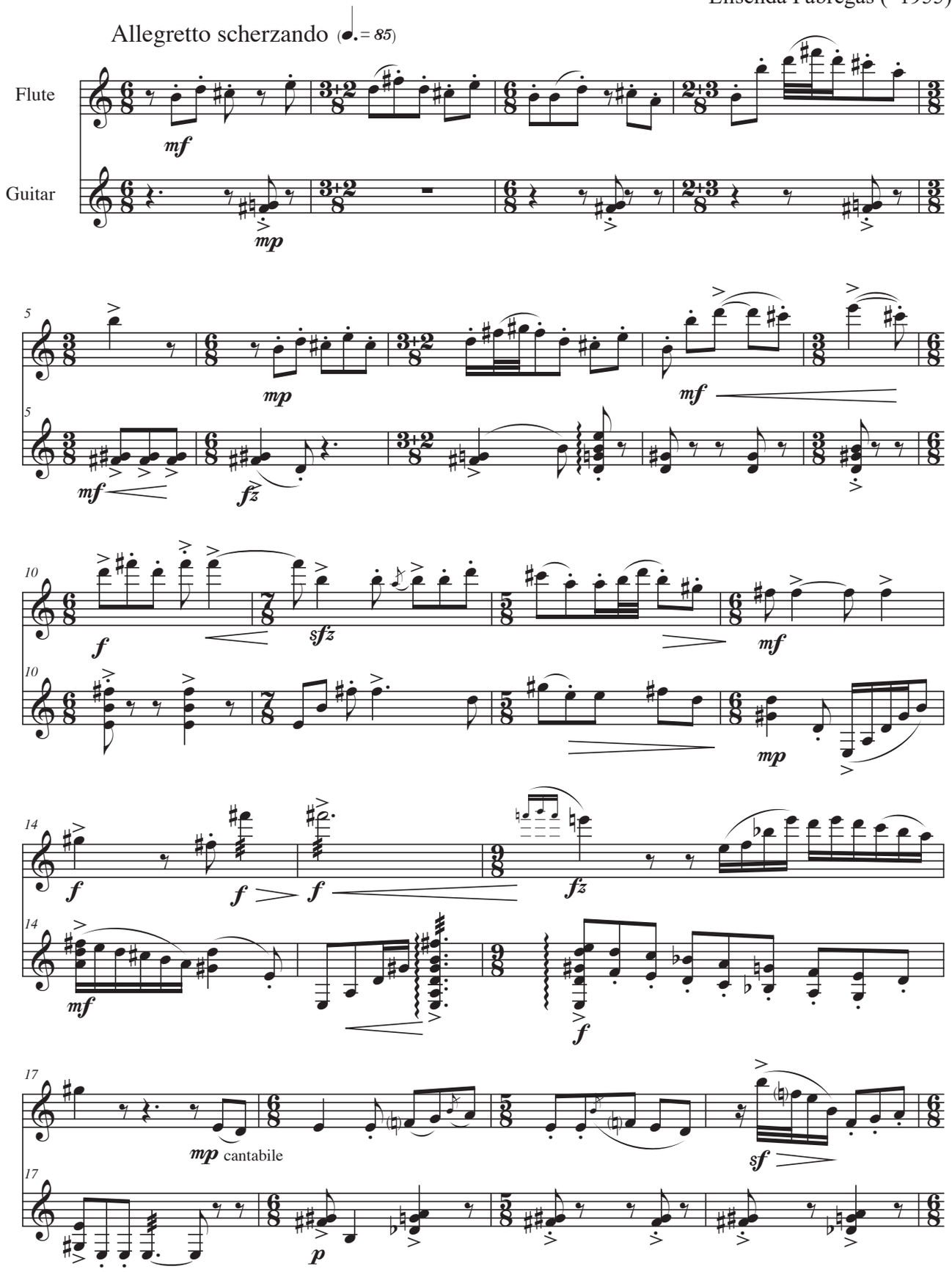

17
f
fz
l.v.
20
f
sfz
23
ff
rasgueado
sffz
f
26
fz
ff
28
fz
sfz

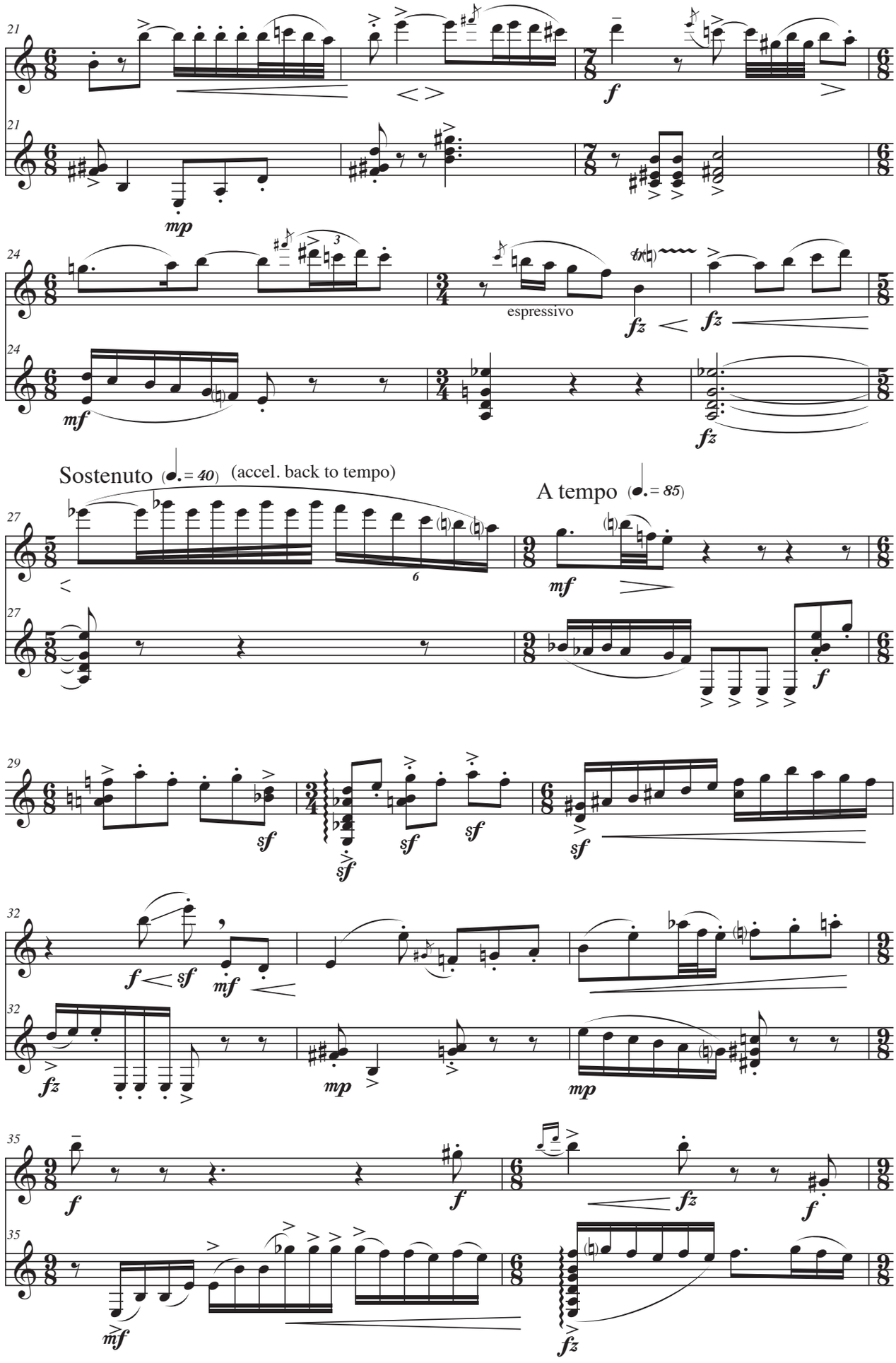

31
fz
mf
p
31
fz
mf
34
mp
mp
pp
34
mp
p
pp

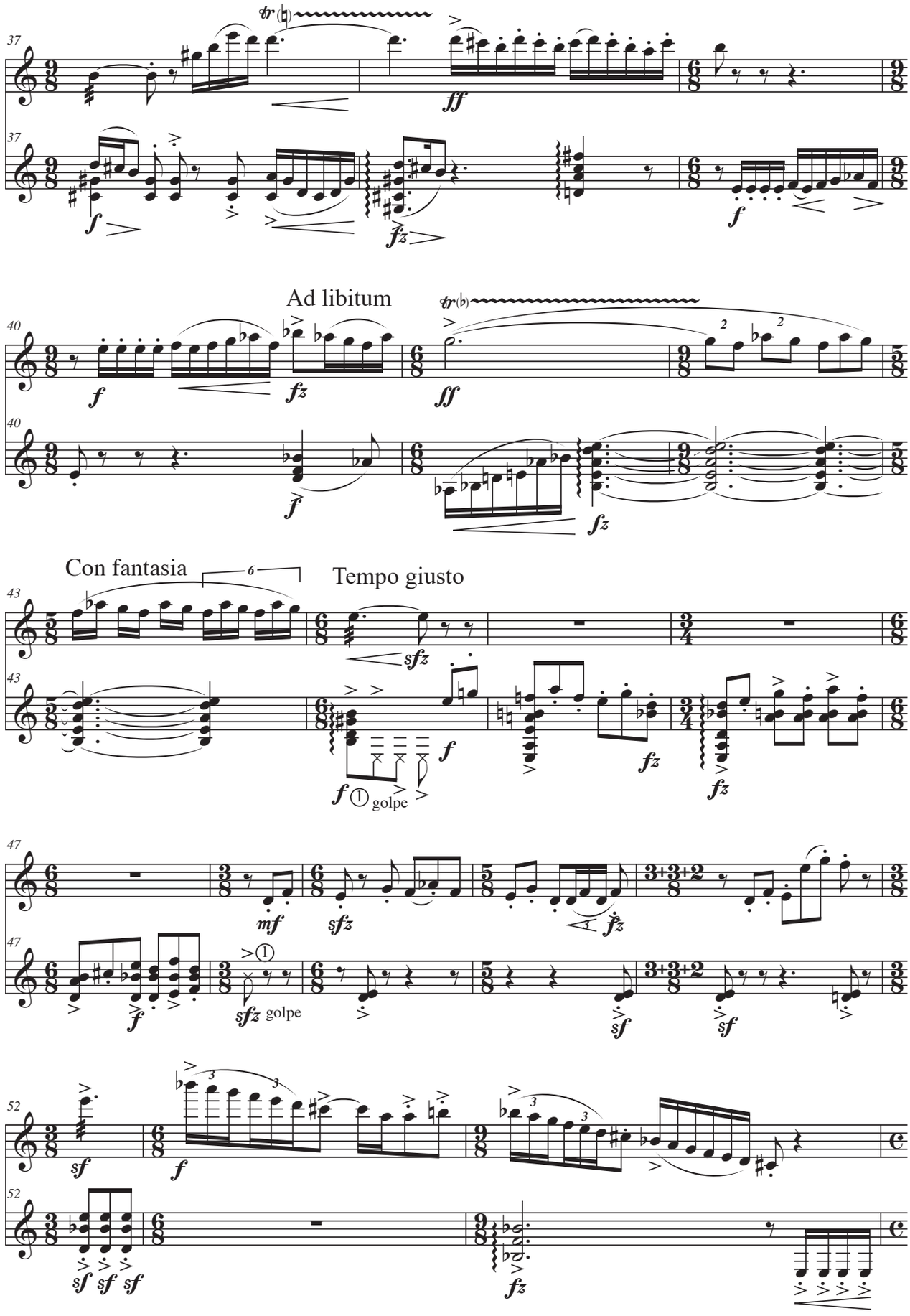
# VII. La gallina ciega

The Blind Man's Bluff

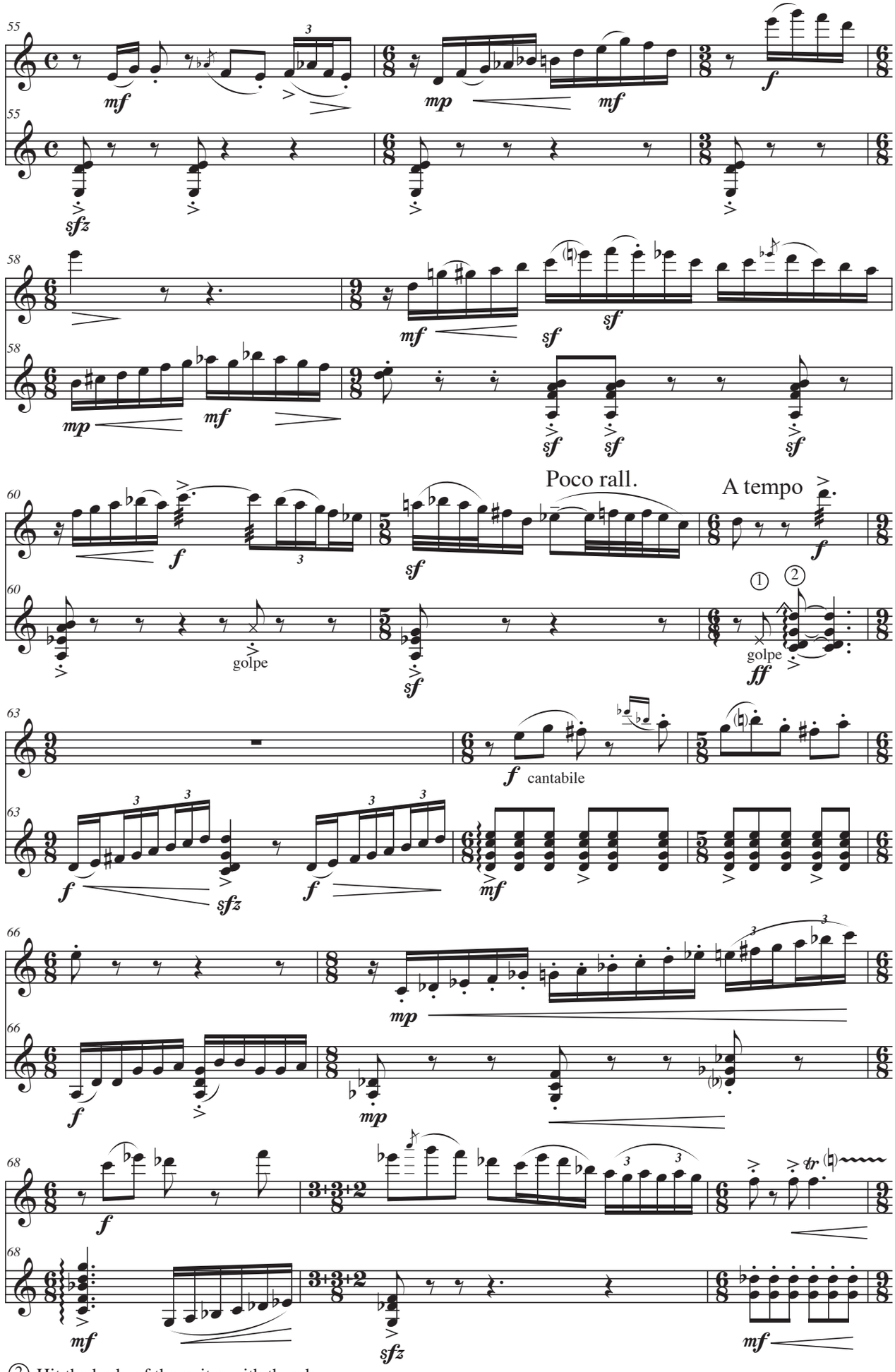
Elisenda Fábregas (*1955)



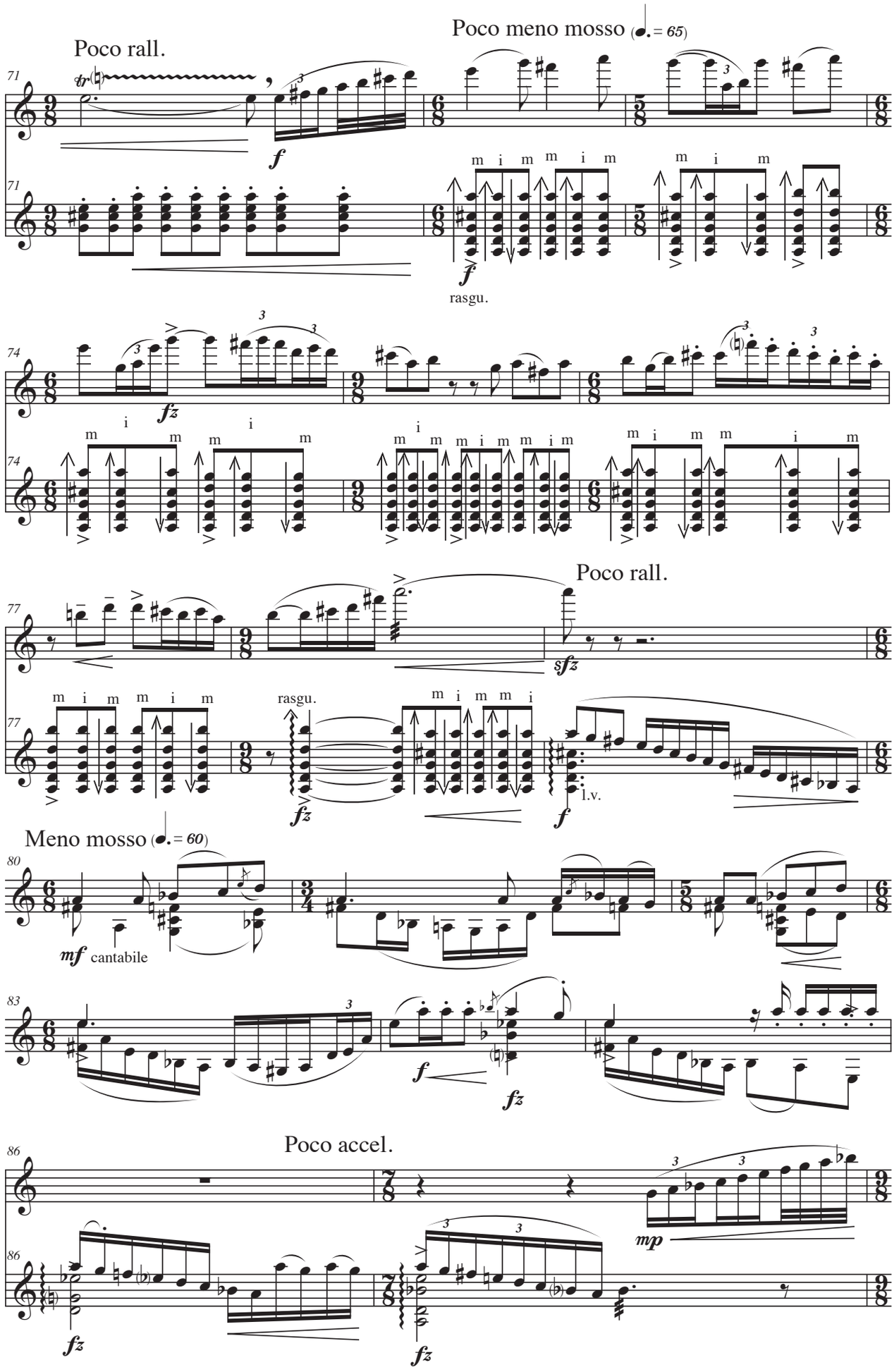

21
mp
f
24
espressivo
fz
mf
Sostenuto (♩. = 40) (accel. back to tempo)
A tempo (♩. = 85)
27
mf
f
29
sf
32
f
mf
fz
mp
35
f
fz
mf

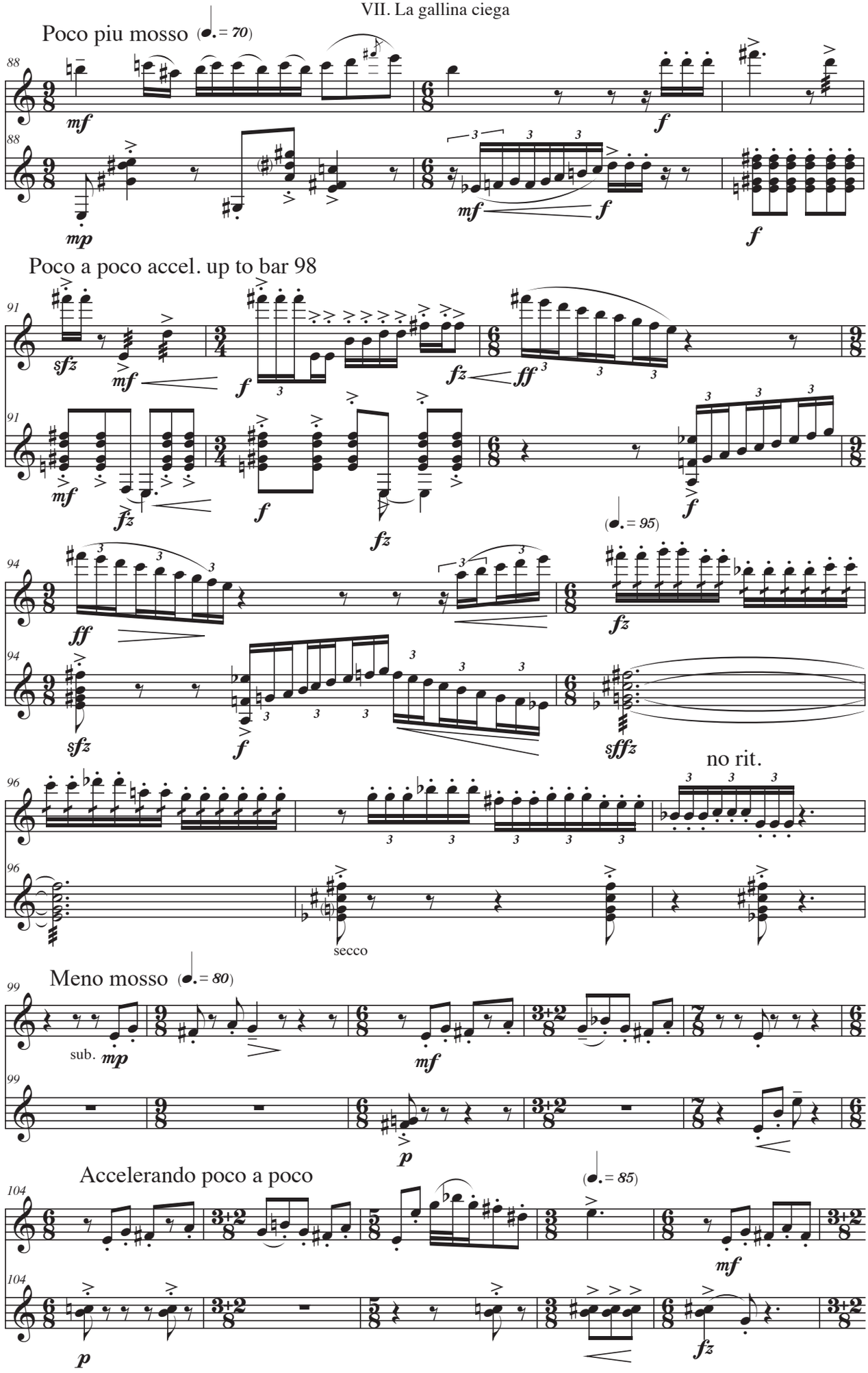


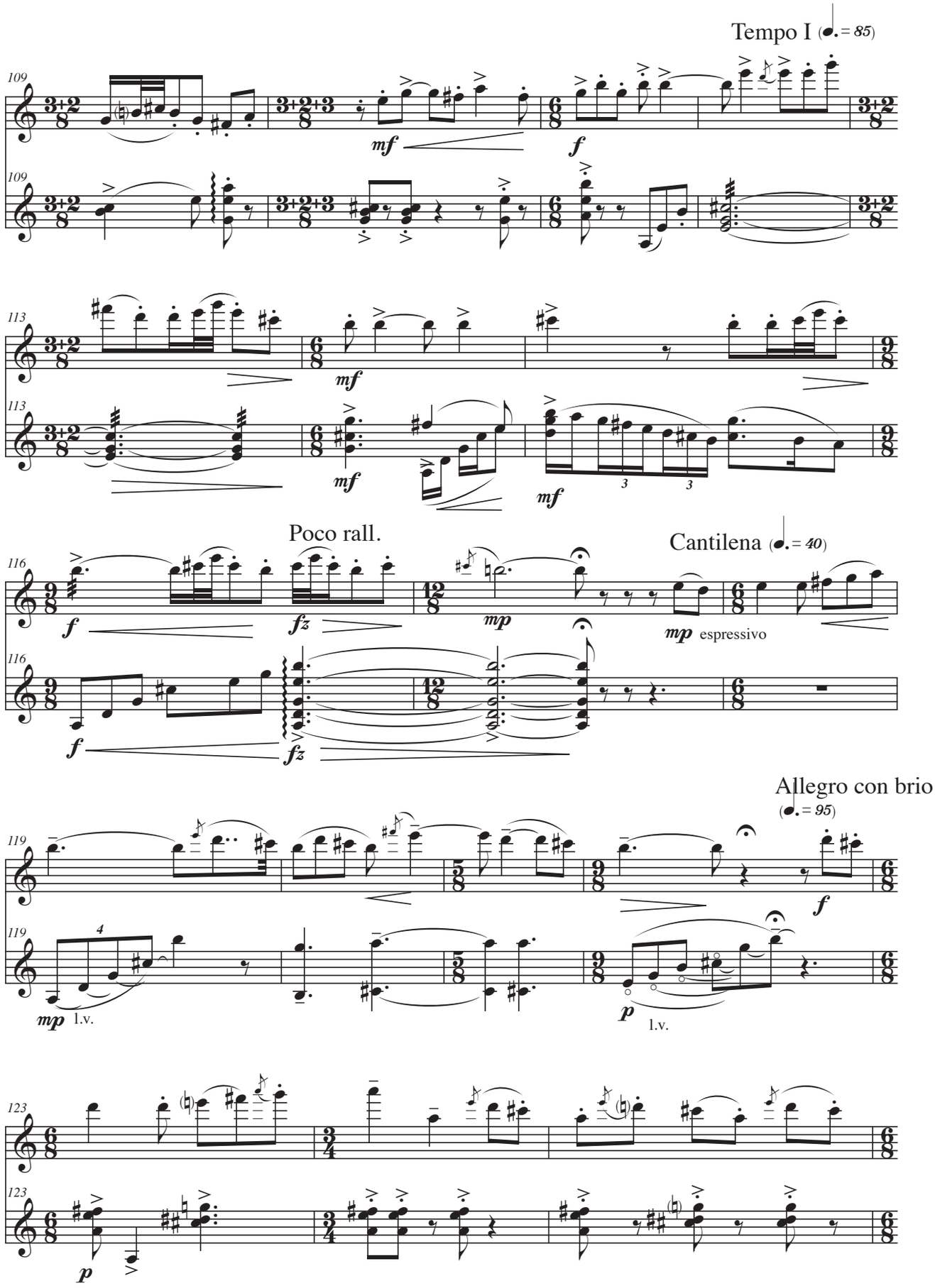

① 'golpe' on the bridge

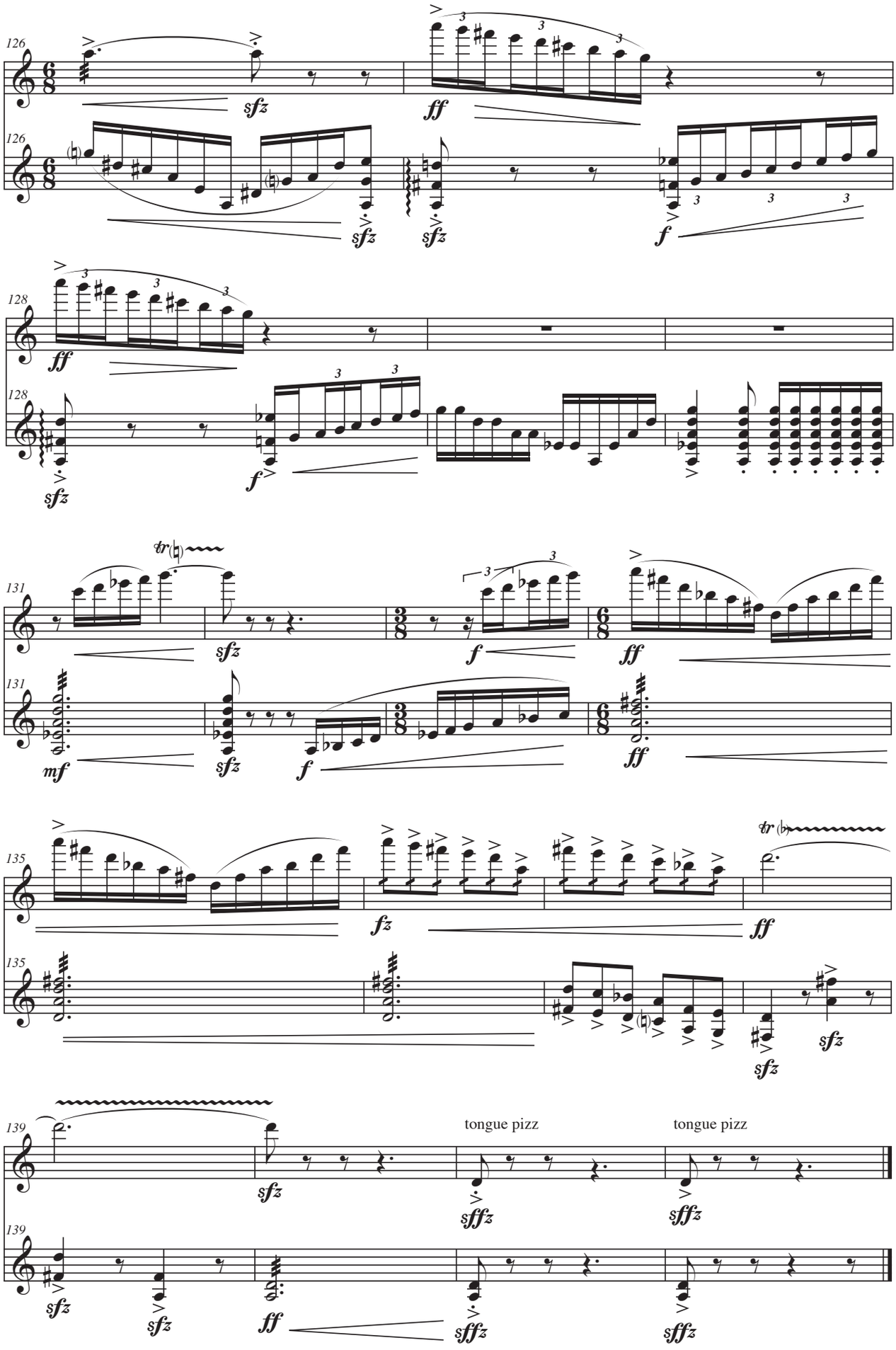



② Hit the body of the guitar with thumb


Poco rall.
Poco meno mosso (♩. = 65)
rasgu.
Poco rall.
rasgu.
l.v.
Meno mosso (♩. = 60)
cantabile
Poco accel.


Poco piu mosso (♩. = 70)
Poco a poco accel. up to bar 98
(♩. = 95)
no rit.
secco
Meno mosso (♩. = 80)
sub.
Accelerando poco a poco
(♩. = 85)


Tempo I (♩. = 85)
mf
f
mf
mf
mf
Poco rall.
Cantilena (♩. = 40)
f
fz
mp
mp espressivo
f
fz
Allegro con brio
(♩. = 95)
f
mp l.v.
p l.v.
p


126
sfz
ff
sfz
sfz
f
128
ff
sfz
f
131
sfz
f
ff
mf
sfz
f
ff
135
fz
ff
sfz
sfz
139
sfz
tongue pizz
tongue pizz
sffz
sffz
sfz
sfz
ff
sffz
sffz

PERSUAL SCORE FOR NEW YORK WOMEN COMPOSER

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