

luca belcastro

la primavera  
escondida



luca belcastro  
**la primavera escondida**  
giornata amazzonica in 3 parti - testi da Pablo Neruda  
*amazonian day in 3 parts - texts from Pablo Neruda*

A.	<i>adentro de un violento diamante ...</i>	16' ca. (compresa parte recitata / <i>recited part included</i> )	page 5
I	<b>las mariposas bailan ... en la nada</b> flauto, clarinetto, pianoforte, violino, violoncello <i>flute, clarinet, piano, violin, cello</i>	(6' 30")	7
II	<b>atravesan el aire aves abrasadoras</b> clarinetto basso, percussione, violino, violoncello <i>bass-clarinet, percussion, violin, cello</i>	(6' 30")	27
B.	<i>... caminando hacia el mar ...</i>	10' ca.	page 43
III	<b>caminando hacia el mar</b> soprano, flauto, pianoforte, violoncello <i>soprano, flute, piano, cello</i>		45
C.	<i>... día del mar</i>	18' ca. (compresa parte recitata / <i>recited part included</i> )	page 67
IV	<b>la última o la primera golondrina</b> flauto/ott., clarinetto basso, percussione, pianoforte, violino <i>flute/picc., bass-clarinet, percussion, piano, violin</i>	(6')	69
V	<b>el Arco Iris</b> flauto, clarinetto basso, violoncello <i>flute, bass-clarinet, cello</i>	(3' 30")	82
VI	<b>el día tembló de lado a lado</b> flauto, clarinetto/cl. basso, percussione, pianoforte, violino, violoncello <i>flute, clarinet/bass-clarinet, percussion, piano, violin, cello</i>	(6')	89

- durata totale / *total duration*: 42' ca. (36' 30" ca. - parte recitata esclusa / *recited part excluded*)

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- ogni brano (I - VI) o parte (A - C) può essere eseguito singolarmente.  
- *any piece (I - VI) or part (A - C) may be performed by itself.*

ORGANICO  
INSTRUMENTATION

voce recitante (ad libitum) / *speaking voice (ad libitum)*

	I	II	III	IV	V	VI
soprano / <i>soprano</i>			*			
flauto, ottavino / <i>flute, piccolo</i>	*		*	*	*	*
clarinetto, cl. basso / <i>clarinet, bass-clarinet</i>	*	*		*	*	*
percussione / <i>percussion</i>		*		*		*
tom-tom grave						*
claves						*
metal wind chimes		*		*		*
bastone della pioggia		*				
glockenspiel				*		
xilofono				*		
marimba		*				*
vibrafono		*		*		*
pianoforte / <i>piano</i>	*		*	*		*
violino / <i>violin</i>	*	*		*		*
violoncello / <i>cello</i>	*	*	*		*	*

- la partitura è in suoni reali / *the score is in real sounds*

N.B.

- le acciaccature non sono da eseguire il più rapidamente possibile, ma espressive; ogni nota deve essere chiaramente udibile.
- *the acciaccaturas should not to be played as fast as possible, but "espressivo"; each note has to be clearly audible*

- i testi sono / *the texts are:*

PABLO NERUDA (1904-1973)

**Oda a una mañana del Brasil** (I - II)  
*NAVEGACIONES Y REGRESOS (1959)*

**Oda a la flor azul** (III)  
*ODAS ELEMENTALES (1954)*

**Oda al día inconsecuente** (IV - VI)  
*NUEVAS ODAS ELEMENTALES (1956)*

- i versi devono essere preferibilmente recitati in lingua originale; è comunque possibile utilizzare una traduzione nella lingua del pubblico a cui ci si rivolge.

- *the poems should be recited in original language; it is possible anyway to use a translation into the language of the audience.*

*adentro de un violento diamante ...*

Esta es una mañana  
del Brasil. Vivo adentro  
de un violento diamante,  
toda la transparencia  
de la tierra  
se materializó  
sobre  
mi frente,  
apenas si se mueve  
la bordada verdura,  
el rumoroso cinto  
de la selva:  
ancha es la claridad, como una nave  
del cielo, victoriosa.

Todo crece,  
los árboles,  
el agua,  
los insectos,  
el día.  
Todo termina en hoja.  
Se unieron  
todas  
las cigarras  
que nacieron, vivieron  
y murieron  
desde que existe el mundo,  
y aquí cantan  
en un solo congreso  
con voz de miel,  
de sal,  
de aserradero,  
de violín delirante.

Las mariposas  
bailan  
rápidamente  
un  
baile  
rojo  
negro  
naranja  
verde  
azul  
blanco  
granate  
amarillo  
violeta  
en el aire,  
en las flores,  
en la nada,  
volantes,  
sucesivas  
y remotas.

*Questo è un mattino  
del Brasile. Vivo dentro  
un violento diamante,  
tutta la trasparenza  
della terra  
si è materializzata  
sulla  
mia fronte,  
si muove appena  
la ricamata vegetazione,  
il rumoroso cinto  
della selva:  
ampia è la chiarezza, come una nave  
del cielo, vittoriosa.*

*Tutto cresce,  
alberi,  
acqua,  
insetti,  
giorno.  
Tutto finisce in foglia.  
Son convenute  
tutte  
le cicale,  
nate, vissute  
e morte  
da quando esiste il mondo,  
e qui cantano  
in un solo raduno  
con voce di miele,  
di sale,  
di segheria,  
di violino in delirio.*

*Le farfalle  
ballano  
rapidamente  
un  
ballo  
rosso  
nero  
arancio  
verde  
azzurro  
bianco  
granata  
giallo  
violetto  
nell'aria,  
sui fiori,  
sul nulla,  
volanti,  
successive  
e remote.*

luca belcastro  
**las mariposas bailan ... en la nada** (1997)  
 for 5 players

4/4 ♩ = 60

flute

clarinet

piano

violin

cello

\* premere, senza suonare, i tasti prima della percussione delle corde / pull down, without sounds, the keys before the percussive of the strings

\*\* - abbassare il pedale subito dopo aver rilasciato i tasti / - pull down the pedal just after the release of the keys

3

fl.

cl.

pf.

vn.

vc.

- la partitura è in suoni reali  
 - the score is in real sounds

5

flatt. .... (d.)

fl. *p* *il più f possibile*

cl.

pf. *mf* *f* *p*

vn. *f* *p* *mp* gliss.

vc. *f* *p*

III c. V

IV c. V



7

fl.

cl.

pf.

vn. *f* *p* *mp* *f* *p* gliss.

vc. *f* *p* *mp* *f* *p* gliss.

III c. V

IV c. V



9

flatt.....

fl. *p*

cl. *p* (soffio e suono / breath and sound)

pf. *mf* *f* *Red.*

vn.

vc. *f p mf f p* *gliss.* *IV c.*

11

flatt.....

fl. *p* *il più f possibile* *W.T.* *f* *Red.*

cl. *f* *Red.*

pf. *mf* *f* *Red.*

vn. *f p*

vc. *f p*

13

fl. *flatt. ....*

cl. *(soffio e suono / breath and sound)* *(soffio e suono / breath and sound)*

pf. *p* *mf* *f* *p*

vn. *mp* *f* *p*

vc. *mp* *f* *p*



16

fl.

cl. *(soffio / breath)* *mf* *ff* *mf*

pf.

vn. *f* *p* *mp*

vc. *mp*

\* - insieme all'effetto pronunciare il fonema indicato / pronounce the indicated phonem simultaneously with the effect

19

(soffio / breath)

fl. *FRR* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *FRR*

cl. *FF* *ff* *mf* *ff* *mf* *ff* *mf* *mp* (soffio e suono breath and sound)

pf.

vn. *(8<sup>va</sup>)*

vc.



22

(soffio e suono breath and sound)

flatt. *mp* *il più f possibile*

W.T.

fl. *mp* *il più f possibile*

cl. *mf* *f* *p* *mf* senza pedale

pf. *mf* *f* *p* *mf* senza pedale

vn. *f* *p*

vc. *mf* *f* *p* *f* martellato al tallone

25

fl. *mf*

cl. *mp* (soffio e suono .....  
breath and sound)

pf. *mf*

vn. *f* martellato al tallone

vc. *f*



27

fl. *mp* (soffio e suono .....  
breath and sound)  
flatt. ....  
W.T. *il più f possibile*

cl. *mp*

pf. *mf* *f* *8vb. f*  
*mf senza pedale*

vn. *f* *p* *f* ord. *f* martellato al tallone  
I.c. *p* *f*

vc. *f* *p* *f* ord. *f* martellato al tallone  
I.c. *p*

29

Musical score for measures 29-30. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Features a 5-measure rest followed by a melodic line with a 5-measure slur and a 3-measure triplet. Dynamics include *mf*, *ff*, and *mf*. Includes the instruction "(soffio / breath)".
- cl.:** Features a 5-measure rest followed by a melodic line with a 3-measure triplet and a 5-measure slur. Dynamics include *mf*, *ff*, and *mf*. Includes the instruction "(soffio / breath)".
- pf.:** Features a 5-measure rest followed by a chordal accompaniment with a 5-measure slur. Dynamics include *mf*.
- vn.:** Features a 5-measure rest followed by a sixteenth-note arpeggiated pattern with a 7-measure slur.
- vc.:** Features a 5-measure rest followed by a sixteenth-note arpeggiated pattern with a 5-measure slur. Dynamics include *mf*. Includes the instruction "ord." and "pizz.".



31

Musical score for measures 31-32. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Features a 5-measure rest followed by a melodic line with a 5-measure slur and a 3-measure triplet. Dynamics include *ff*, *mf*, *ff*, and *mf*. Includes the instruction "FRR".
- cl.:** Features a 5-measure rest followed by a melodic line with a 5-measure slur. Dynamics include *ff* and *mf*. Includes the instruction "FF".
- pf.:** Features a 5-measure rest followed by a chordal accompaniment with a 5-measure slur. Dynamics include *mf*, *f*, and *p*. Includes the instruction "8va" and a circled "Red.".
- vn.:** Features a 5-measure rest followed by a melodic line with a 5-measure slur. Dynamics include *f* and *p*. Includes the instruction "ord." and fingering "III c.", "IV c.", and "V".
- vc.:** Features a 5-measure rest followed by a melodic line with a 5-measure slur. Dynamics include *f* and *p*. Includes the instruction "arco" and fingering "II c.", "III c.", and "V".

33

fl. *mf* *ff* *mf*

cl. *mf* *ff* *mf* *ff*

pf. *mf* senza pedale

vn. *f* martellato al tallone

vc. *f* martellato al tallone



35

fl. *ff* *mf* *ff* *mf* *pp*

cl. *mf* *ff* *mf* *pp*

pf. *mf*

vn. ord. III c. *pp*

vc. ord. I c. *pp*

37

Musical score for measures 37-39. The score includes five staves: fl., cl., pf., vn., and vc. The flute (fl.) and clarinet (cl.) parts feature a melodic line with a triplet of eighth notes marked *pp*. The piano (pf.) part has a complex texture with a triplet of eighth notes marked *pp* and a triplet of eighth notes marked *mf*. The violin (vn.) and viola (vc.) parts play a rhythmic pattern of eighth notes, with the violin marked *pp sempre* and the viola marked *pp sempre*. The score includes various articulations such as slurs, accents, and fingerings (e.g., 3, 5, 6).



40

Musical score for measures 40-42. The score includes five staves: fl., cl., pf., vn., and vc. The flute (fl.) and clarinet (cl.) parts feature a melodic line with a triplet of eighth notes marked *pp*. The piano (pf.) part has a complex texture with a triplet of eighth notes marked *pp* and a triplet of eighth notes marked *mf*. The violin (vn.) and viola (vc.) parts play a rhythmic pattern of eighth notes, with the violin marked *pp sempre* and the viola marked *pp sempre*. The score includes various articulations such as slurs, accents, and fingerings (e.g., 3, 5, 6).

43

Musical score for measures 43-45. The score includes parts for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Features a melodic line with a 5-measure slur and a 3-measure slur.
- cl.:** Features a melodic line with a 5-measure slur.
- pf.:** Features a complex texture with multiple voices. Dynamics range from *pp* to *f*. Includes a *rit.* marking.
- vn.:** Features a melodic line with a *p* dynamic.
- vc.:** Features a melodic line with a 5-measure slur, a 6-measure slur, and a *pizz.* marking. Dynamics range from *f* to *p*. Includes a *1c. arco* marking.



46

Musical score for measures 46-48. The score includes parts for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Rests.
- cl.:** Rests.
- pf.:** Features a complex texture with multiple voices. Dynamics range from *pp* to *f*. Includes *rit.* markings.
- vn.:** Features a melodic line with a 5-measure slur and a 3-measure slur.
- vc.:** Features a melodic line with a 5-measure slur and a 3-measure slur. Dynamics range from *f* to *p*. Includes *pizz.* and *arco* markings.



49

fl.

cl.

pp

5

pf.

pp

f

arco

Il c.

pizz.

f

arco

p



52

fl.

pp

3

cl.

pp sempre

tr

5

pf.

pp

f

3

5

pont. alla punta

saltellato

ord.

p

3

vn.

f

ord.

p

3

vc.

mf

3

5

ord.

p

55

Musical score for measures 55-57. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Features a melodic line with dynamic markings *mf*, *pp*, *mf*, *pp*, *mf*, and *pp*. It includes slurs and fingering numbers 3 and 5.
- cl.:** Features a melodic line with dynamic markings *mf* and *pp*. It includes slurs and fingering numbers 5.
- pf.:** Features a piano accompaniment with dynamic markings *pp* and *f*. It includes slurs and fingering numbers 5.
- vn.:** Features a melodic line with dynamic markings *f* and *mf*. It includes slurs, fingering numbers 5, and the instruction "pont. alla punta".
- vc.:** Features a melodic line with dynamic markings *mf*. It includes slurs, fingering numbers 5, and the instruction "pont. alla punta".

A double bar line is present at the end of measure 57.

58

Musical score for measures 58-60. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Features a melodic line with dynamic markings *mf*, *pp*, and *mf*. It includes slurs and fingering numbers 3 and 5.
- cl.:** Features a melodic line with dynamic markings *pp*.
- pf.:** Features a piano accompaniment with dynamic markings *f*.
- vn.:** Features a melodic line with dynamic markings *f*.
- vc.:** Features a melodic line with dynamic markings *f*.

61

Musical score for measures 61-63. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with *mp*, followed by a five-measure rest, then *pp* and *mp*, another five-measure rest, *pp*, *mp*, and ends with *mf*.
- cl.:** Remains silent throughout.
- pf.:** Remains silent throughout.
- vn.:** Starts with *mp* and a five-measure rest, then *f* with a five-measure rest, and ends with *f*.
- vc.:** Remains silent throughout.

Annotations for the violin part include "pont. alla punta" and "sempre" above a five-measure rest.



64

Musical score for measures 64-66. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with *mp*, followed by a five-measure rest, then *mf*, and ends with *mp*.
- cl.:** Starts with a five-measure rest, then *pp* and "sempre".
- pf.:** Starts with a five-measure rest, then *p* and "sed."
- vn.:** Starts with a five-measure rest, then *mp* and a three-measure rest, and ends with *f*.
- vc.:** Starts with a five-measure rest, then "ord." and "III c.", and ends with *pp*.

Annotations for the violin part include "ord." and "III c." above a five-measure rest.

67

Musical score for measures 67-69. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with a trill on G4. The main melody features a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (G4, A4, B4, A4, G4). Dynamics range from *pp* to *mf*.
- cl.:** Plays a sustained note on G4. Dynamic is *pp sempre*.
- pf.:** The right hand is silent. The left hand plays a sustained chord on G4 and B4. Dynamic is *p*.
- vn.:** Enters in measure 68 with a melody. Dynamics range from *mp* to *f*. Includes a *V* (vibrato) marking.
- vc.:** Enters in measure 68 with a melody. Dynamics range from *pp* to *f*. Includes a *V* marking and a *II c.* (second chance) marking.



70

Musical score for measures 70-72. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Plays a melody starting on G4. Dynamic is *p*. Includes a quintuplet of eighth notes.
- cl.:** Plays a sustained note on G4.
- pf.:** The right hand is silent. The left hand is silent.
- vn.:** Enters in measure 71 with a melody. Dynamics range from *mf* to *p*. Includes *ord.* (order) and *V* (vibrato) markings.
- vc.:** Enters in measure 71 with a melody. Dynamics range from *mp* to *f*. Includes *ord.* and *V* markings. The instruction *pont. alla punta* is written above the staff.

73

Musical score for measures 73-75. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Flute part with a trill (*tr*) and *pp* dynamic.
- cl.:** Clarinet part with a trill (*tr*) and *pp* dynamic.
- pf.:** Piano part with *p* dynamic and *scd.* markings.
- vn.:** Violin part with *mf* dynamics, *gliss.* markings, and *III c.* instruction.
- vc.:** Viola part with *f*, *p*, *mf*, and *p* dynamics, and *pont.* and *ord.* markings.



76

Musical score for measures 76-78. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Flute part with *pp* dynamic.
- cl.:** Clarinet part with *flatt.* marking and *pp sempre* dynamic.
- pf.:** Piano part.
- vn.:** Violin part with *f*, *mp*, and *mf* dynamics, and *ord.* and *pont.* markings.
- vc.:** Viola part with *mp*, *f*, *p*, *f*, *p*, *mp*, and *f* dynamics, and *ord.* and *pont.* markings.

79

fl. *flatt. . . . .*  
*mf* *mp* *p*

cl. *mf* *mp*

pf. *p*

vn. *mf* *f*

vc. *mf*



81

fl. *mp* *p*

cl. *tr* *p*

pf. *p*

vn. *ord.* *p* II c. V III c.

vc. *ord.* *p* I c.

83

Musical score for measures 83-84. The score is arranged in five staves: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a trill (tr) and dynamic markings of *mp* and *p*. The clarinet part has a similar melodic line with dynamic marking of *mp*. The piano part consists of a complex rhythmic accompaniment with dynamic markings of *mp* and *p*. The violin part has a melodic line with dynamic marking of *p* and includes a section marked "III c.". The viola part has a melodic line with dynamic marking of *p* and includes a section marked "II c.". A double bar line is present at the end of measure 84.

85

Musical score for measures 85-86. The score is arranged in five staves: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a trill (tr) and dynamic markings of *p* and *mp*. The clarinet part has a similar melodic line with dynamic marking of *mp*. The piano part consists of a complex rhythmic accompaniment with dynamic markings of *p* and *mp*. The violin part has a melodic line with dynamic marking of *p* and includes sections marked "III c." and "IV c.". The viola part has a melodic line with dynamic marking of *p* and includes sections marked "III c." and "IV c.". A double bar line is present at the end of measure 86.

87

fl. *p* *mp* *p*

cl. *p* *mp* *p* *tr*

pf. *mp*

vn. *p sempre* III c.

vc. *p sempre* II c.

89

fl. *mp* *p*

cl. *mp* *p* *tr*

pf. *p*

vn. II c. III c.

vc. I c.



91

fl. *mp* *pp* *p* *mp* *pp*

cl. *mp* *p* *tr*

pf. *p* *red.* *p*

vn. *red.* *IV c.*

vc. *red.* *III c.*

93

fl. *mp*

cl. *mp* *tr*

pf. *gliss.*

vn. *mp* *gliss.*

vc. *mp* *gliss.* *pizz.*

durata: 6' 30" ca.

Deshabitadas  
tierras,  
cristal  
verde  
del mundo,  
en alguna  
región  
un ancho río  
se despeña  
en plena soledad,  
los saurios cruzan  
las aguas pestilentes,  
miles de seres lentos  
aplastados  
por la  
ciega espesura  
cambian de planta, de agua,  
de pantano, de cueva,  
y atraviesan el aire  
aves abrasadoras.

Un grito, un canto,  
un vuelo,  
una cascada  
cruzan desde una copa  
de palmera  
hasta  
la arboladura  
del bambú innumerable.

El mediodía  
llega  
sosegado,  
se extiende  
la luz come si hubiera  
nacido un nuevo río  
que corriera y cantara  
llenando el universo:  
de pronto  
todo  
queda  
inmóvil,  
la tierra, el cielo, el agua  
se hicieron transparencia,  
el tiempo se detuvo  
y todo entró en su caja de diamante.

*Disabitate  
terre,  
cristallo  
verde  
del mondo,  
in qualche  
regione  
un ampio fiume  
precipita  
in piena solitudine,  
i sauri guardano  
le acque micidiali,  
miriadi di esseri lenti  
schiacciati  
dalla cieca boscaglia  
cambiano pianta, acqua,  
acquitrino, caverna,  
e l'aria è attraversata  
da uccelli fiammeggianti.*

*Un grido, un canto,  
un volo,  
una cascata  
s'incrociano da una chioma  
di palma  
fino  
all'alberatura  
del bambù innumerevole.*

*Il meriggio  
arriva  
quieto,  
si propaga  
la luce quasi fosse  
comparso un nuovo fiume  
che scorresse e cantasse  
colmando l'universo:  
bruscamente  
tutto  
rimane  
immobile,  
la terra, il cielo, l'acqua  
son pura trasparenza,  
il tempo si è fermato  
e tutto è dentro  
il suo scrigno di diamante.*

luca belcastro  
atraviesan el aire aves abrasadoras (1997)

for 4 players

$\text{♩} = 60$   
4/4

bass clarinet  
percussion (others)  
marimba  
vibraphone  
violin  
cello

flatt. . . . .  
*p espr.* *mp* *p* *mp* *p*

[vibrato con la bocca vicino al tasto]

IV c. gliss. V  
*pp* *mp*

pizz. arco gliss. V pizz. (♩) (pizz.)  
*mp* *p* *pp* *mf* *mp*

4

bass cl.  
perc.  
mar.  
vibr.  
vn  
vc.

flatt. . . . . port.  
*p* *mp* *p* *mp* *p*

gliss. V  
*mp*

gliss. pizz. arco pont. alla punta  
*p* *mp* *p* *pp*

- la partitura è in suoni reali  
- the score is in real sounds

7

(soffio / breath)

bass cl. *flatt.* *p* *gliss.* *gliss.* *f* *gliss.*

perc. *bastone della pioggia* (appoggiare lo strumento)

mar. *pp* *mf* *2 bacchette nello stesso tasto (sopra e sotto)*

vibr. *[dampening]*

vn

vc. *p* *f*



10

bass cl. *gliss.* *p* *flatt.* *p espr.* *mp*

perc. *bastone della pioggia*

mar.

vibr. *p* *pp* *p*

vn *III c.* *pp* *gliss.* *mp*

vc. *p* *gliss.*

13

bass cl. *flatt.* *p* *mp*

perc.

mar.

vibr. *p* *pp* *p*

vn *pp* *mp* *gliss.*

vc. *pp* *mp* *ord.* *pizz.* *I c.*



16

bass cl. *p* *f* \* (colpi di chiave / key percussion) *T* *T* *T T T T* *T* *T*

perc.

mar. *p*

vibr. [damp.]

vn

vc. *mp* *(pizz.)* *II c.* *gliss.*

\* - insieme all'effetto pronunciare il fonema indicato / pronounce the indicated phonem simultaneously with the effect

19

bass cl. *pp mp pp* T T T T

perc.

mar. *3 5*

vibr. *p* *6* *5* *5* [damp.]

vn *pp* III c. *pp*

vc. *(pizz.) mp* *arco jeté p* *pp* *gliss. mf* *pp*



22

bass cl. *mp pp mp pp mp pp mp pp mp*

perc.

mar. *mp* *5* *p*

vibr.

vn *gliss. mp* *6* *pp* *pizz. mp* *IV c. (t)*

vc. *gliss. mf* *6* *sf* *pizz. mf* *3*

25

(colpi di chiave .....  
key percussion)

bass cl. *f* T T T T T

perc.

mar. *f*

vibr. *p* *pp* *p* [damp.]

vn gliss. *f*

vc. *p* *arco* *jeté* *p* *pp* *mf* *pp*



28

bass cl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

perc.

mar. *p* *mp*

vibr.

vn *pizz.* *mp* ( 7 4 4 7 )

vc. *pizz.* *mf*

31

(colpi di chiave .....  
key percussion)

bass cl. *f* T T

perc. metal wind chimes *pp* *p* 1.v.

mar. *p*

vibr.

vn arco *pp* *mp* *pp* *mp* *mp* *pizz.* *mp* ( ζ - . )

vc. *mp* *pp* *mf* *p* *mf*



34

bass cl. T T T *mp pp* *mp* *pp* *mp* *pp* *mp* *pp*

perc.

mar. *mp*

vibr.

vn ( ζ )

vc. arco *pp* *gliss.* *mp* *sf* V



37

bass cl. *mp pp mp mp pp*

perc. **metal wind chimes** *pp p* l.v.

mar. *mp*

vibr. *pp* con arco l.v.

vn *pp mp pp mp* arco *tr*

vc. *mp pp mf p mf* pizz. arco gliss. *v* l.v.



40

bass cl. *mp pp mp pp mp*

perc. **metal wind chimes** *pp p* l.v. **bastone della pioggia**

mar. *mp*

vibr.

vn *pp mp pp mp* arco *tr*

vc. *mp pp mf p mf* pizz. arco gliss. *v* l.v. pont. alla punta *v* jeté gliss. *p pp*

43 (soffio / breath) .....  
flatt. ....

bass cl. *gliss.*  
*p < f > p*

perc. *metal wind chimes*  
*pp < p*

mar.

vibr.

vn *tr*  
*pp mp mp*

vc. *ord.* *pizz.* *arco* *gliss.*  
*f mp pp mf p mf*



46

bass cl. *mp pp mp pp mp*

perc. *metal wind chimes*  
*pp < p*

mar. *mp*

vibr. *con arco* *l.v.*  
*pp*

vn *tr*  
*pp mp pp mp*

vc. *pizz.* *gliss.* *arco* *gliss.*  
*mp pp mf p mf*

49

bass cl. *mp pp mp pp mp pp mp*

perc.

mar. *mp*

vibr. *con arco pp* *l.v.*

vn *pp* *p*

vc. *pizz. mp* *arco mp pp*



52

bass cl. *mp pp*

perc.

mar.

vibr. *mf* *mp* *p*

vn

vc. *p* *pizz. p*

54

bass cl. *pp mp pp mp pp mp*

perc.

mar. *mp*

vibr. *pp*

vn *pp mp pp* *tr*

vc. *pizz. gliss. arco II c. gliss. mf*



57

bass cl. *mp pp* *tr*

perc. **metal wind chimes** *pp < p* *l.v.*

mar.

vibr. *mf mp p pp*

vn *mp*

vc. *p mf p mf p mf* *III c. I c. II c. I c. II c. I c. II c. III c. II c. I c. II c. (sim.)*

60

bass cl. *pp sempre*

perc.

mar.

vibr. *p mp p mp p mp p*

vn

vc. *p mf p mf p mf p mf p*



63

bass cl. *pp*

perc.

mar.

vibr. *mf p pp mp*

vn *mf p mf p mf p mf*

vc. *p pizz. arco I c. II c. mf p*

66

bass cl. *tr*

perc.

mar.

vibr. *p* *mf* *p* *pp*

vn *mf* *p* *mf*

vc. *mp* *pizz.* *arco* *mf* *p* *mf* *p* *mf*



68

bass cl. *tr* *pp sempre*

perc.

mar.

vibr. *mp* *p* *mf* *p*

vn *p* *mf* *p* *mf*

vc. *(sim.)* *p* *mf* *p* *pizz.* *p*

71

bass cl. 

perc. 

mar. 

vibr. 

vn 

vc. 



74

bass cl. 

perc. 

mar. 

vibr. 

vn 

vc. 

77

*tr di chiave*

bass cl. *pp* *mp*

perc.

mar.

vibr. *mp* *p*

vn *pp* *mp* *p* *gliss.*

vc. *pizz.* *p* *p*



80

bass cl. *pp* *mp*

perc.

mar.

vibr. *mf* *p* *mf* [senza pedale]

vn *mf* *p* *mf* (arco) IV c.

vc. *pizz.* *p* *mp*



83

tr di chiave

bass cl. *p* *mp* *p*

perc.

mar.

vibr. [vibrato con la bocca vicino al tasto] *p* *sed.*

vn (-)

vc. (pizz.) *p*



86

tr di chiave

bass cl. *mp* *p* *mp* *p*

perc.

mar.

vibr. *mp* *p* [senza pedale] *sed.*

vn (arco) IV c. *mp* (z) (-)

vc. (pizz.) *p*

bass cl. *mp*

perc.

mar.

vibr. *p* [senza pedale]

vn (arco) *p* II c. (2)

vc. *p* I c.



bass cl. *pp* *tr* di chiave

perc.

mar.

vibr. *pp* *ped.*

vn

vc. (pizz.) *pp*

durata: 6' 30" ca.  
7 ottobre 1997

*... caminando hacia el mar ...*

Caminando hacia el mar  
 en la pradera  
 - es hoy noviembre -,  
 todo ha nacido ya,  
 todo tiene estatura,  
 ondulación, fragancia.  
 Hierba a hierba  
 entenderé la tierra,  
 paso a paso  
 hasta la línea loca  
 del océano.  
 De pronto una ola  
 de aire agita y ondula  
 la cebada salvaje:  
 salta  
 el vuelo de un pájaro  
 desde mis pies, el suelo  
 lleno de hilos de oro,  
 de pétalos sin nombre,  
 brilla de pronto como rosa verde,  
 se enreda con ortigas que revelan  
 su coral enemigo,  
 esbeltos tallos, zarzas  
 estrelladas,  
 diferencia infinita  
 de cada vegetal que me saluda  
 a veces con un rápido  
 centelleo de espinas  
 o con la pulsación de su perfume  
 fresco, fino y amargo.  
 Andando a las espumas  
 del Pacífico  
 con torpe paso por la baja hierba  
 de la primavera escondida,  
 parece  
 que antes de que la tierra se termine  
 cien metros antes del más grande océano  
 todo se hizo delirio,  
 germinación y canto.  
 Las minúscolas hierbas  
 se coronaron de oro,  
 las plantas de la arena  
 dieron rayos morados  
 y a cada pequeña hoja de olvido  
 llegó una dirección de luna o fuego.  
 Cerca del mar, andando,  
 en el mes de noviembre,  
 entre los matorrales que reciben  
 luz, fuego y sal marinas,  
 hallé una flor azul  
 nacida en la durísima pradera.  
 ¿De dónde, de qué fondo  
 tu rayo azul extraes?  
 ¿Tu seda temblorosa  
 debajo de la tierra  
 se comunica con el mar profundo?  
 La levanté en mis manos  
 y la miré como si el mar viviera  
 en una sola gota,  
 como si en el combate  
 de la tierra y las aguas  
 una flor levantara  
 un pequeño estandarte  
 de fuego azul, de paz irresistible,  
 de indómita pureza.

*Camminando verso il mare  
 sulla prateria  
 - oggi è novembre -,  
 tutto è ormai nato,  
 tutto ha statura,  
 ondulazione, fragranza.  
 Erba dopo erba  
 intenderò la terra,  
 a passo a passo,  
 fino alla linea folle  
 dell'oceano.  
 All'improvviso un'onda  
 d'aria agita e increspa  
 l'orzo selvatico:  
 salta  
 il volo di un uccello  
 dai miei piedi, il campo  
 pieno di fili d'oro,  
 di petali ignorati,  
 luccica brusco come rosa verde,  
 si aggroviglia in ortiche che rivelano  
 il nemico comune,  
 agili steli, rovi  
 punteggiati,  
 differenza infinita  
 di ogni vegetale che mi saluta  
 a volte con un rapido  
 scintillare di spine  
 e con la pulsazione del suo odore  
 fresco, fine ed amaro.  
 Camminando verso le schiume  
 del Pacifico  
 a passo lento sopra l'erba bassa  
 della primavera nascosta,  
 sembra  
 - prima che la terra abbia il suo limite,  
 a cento metri dal più grande oceano -  
 che tutto sia delirio,  
 germinazione e canto.  
 Le minuscole erbe  
 son coronate d'oro,  
 raggi violetti vennero  
 dalle piante arenose  
 e ad ogni piccola foglia ignorata  
 giunse un segnale di luna o di fuoco.  
 Vicino al mare, camminando,  
 nel mese di novembre,  
 tra i pruneti che accolgono  
 luce, fuoco e sali marini,  
 ho trovato un fiore azzurro  
 nato nella compatta prateria.  
 Da dove, da che abisso  
 estrai il tuo raggio azzurro?  
 La tua seta tremante,  
 sottoterra,  
 si unisce al mare profondo?  
 Presi quel fiore tra le mani  
 e lo guardai come se il mare vivesse  
 in una sola goccia,  
 come se nello scontro  
 della terra e delle acque  
 un fiore sollevasse  
 un piccolo stendardo  
 di fuoco azzurro, di pace irresistibile,  
 d'indomita purezza.*

luca belcastro  
**caminando hacia el mar** (1998)  
 for voice, flute, cello and piano

♩ = 50

(soffio \*  
 breath)

(inspirando  
 inhaling)

flute

F (u) → j → F → F (u) → (i) F (u) → j → F

(cordiera - percuotere le corde con il palmo della mano  
 cordiera - beating on the strings with the palm of the hand)

piano

mp

(parlando  
 speaking)

voice

Caminando hacia el mar en la pradera - es hoy noviembre -, todo ha na-

pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto tremolo from slow to fast) → pont. alla punta → tast. al tallone

cello

(corde stoppate con la mano sinistra / stopping the strings with the left hand)  
 f al possibile

\* - insieme all'effetto pronunciare il fonema indicato (le vocali tra parentesi indicano la posizione delle labbra)  
 - pronounce the indicated phonem simultaneously with the effect (the vocals in parentheses indicate the position of the lips)

4

fl.

F (u) → (i) F (u) → j → F → F (u)

pf.

mp

voice

cido ya, todo tiene estatura, ondulación fragancia.

pont. alla punta (tremolo da largo a stretto) → pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto)

vc.

- il testo cantato non è suddiviso secondo una sillabazione grammaticale: deve essere mantenuta l'ultima lettera (vocale o consonante) prima della linea continua.  
 - the text is not divided using a grammatical syllabication: the last letter (vowel or consonant), before the continuous line, has to be kept.

7

fl. *flatt.*

pf.

voice *p* *(sonorizzare la R cambiando impostazione dalla E alla A)*

vc. *(aumentare pressione m. s.) (increasing pressure l. h.) p* *II c.* *gliss.*

Hi\_e r ba a hi\_e r ba e-n te-[e]n de

(e) → (a) (e) → (a)



10

fl. *p* *mp*

pf. *p* *pp* *mp*

voice *mf* *p* *gliss.* *mp* *f p* *mp*

vc. *II c.* *gliss.* *p*

r-é-la ti-e r ra pa-[s] so a pa-[s]

(e) → (a)

13

fl. *p* *tr* *mp* *pp*

pf. *mp* *mp*

voice *f* *p* *p*  
so ha sta la lí - ne-a lo

vc. *pp*



15

fl. *p* *pp* *mp*

pf. *p* *mp*

voice *mp* *p* *mf*  
[o] ca del o

vc. *p*

17

fl. *pp* *p*

pf. *p*

voice *p mp* *p* (s) *gliss.*  
[o] [o] cé a no.

vc. *mp* *pp* *p* *pp* (allentare pressione m.s. reducing pressure l.h.)



19

fl. (soffio breath) *f* *f* *f* *f* *f*

pf. *mp* *p* (sulla cordiera) glissare liberamente

voice (parlando speaking) De pronto agita y on una ola de aire

vc. pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto) *f* al possibile (corde stoppate con la m. s.)



22

fl. *FRR*  
*p* *ff*

pf. *f* *mp*

voice  
*f* *p* *mf* *gliss.* *mf* *f* *p* *mf* *gliss.*  
 dula la cebada salvaje: sa l ta [e] el vu-e

vc. *mp* *mp* *mp*  
*I. c.* *II. c.* *III. c.*



25

fl. *p* *mf* *p* *mf*

pf. *p* *mf* *p* *mf*

voice  
*p* *mf* *p* *mf*  
 lo de un pá [a] ja

vc. *p* *mf* *mf* *mf*  
*pizz.* *I. c.* *II. c.* *pizz.* *I. c.*  
*IV. c.*

28

fl. *p* *mf*

pf. *mf* *p* *8va*

voice *p* *mf* *p* (parlando speaking)

[a] ro des-de mis pies, el suelo lleno de hilos de oro, de pétalos sin nombre,

vc. arco *p*



31

fl. *mp* *p* *tr*

pf. *mp* *8vb*

voice *mp* *p*

vc. *mp* *7* *10* *7*

como rosa verde, se enreda con ortigas que revelan su coral enemigo, esbeltos tallos, brilla de pronto

34

fl. *mp* *p* *tr*

pf. *mp* *8vb*

voice *p*  
zarzas estrelladas, di fe re [e]n cia

vc. *pp*



37

fl. *p*

pf. *p* *8va*

voice *p* *mf*  
in fi ni ta de ca da ve ge ta l que me

vc. *p* II c.

40

fl.

pf.

voice

vc.

*p*

(parlando speaking)

— sa — lu — da a veces con un rápido centelleo de espinas o con la

*mp*

*p*

*mp*



43

fl.

pf.

voice

vc.

(soffio breath)

F (u) → f → F F (u)

(cordiera)

*mp*

pulsación de su perfume fresco, fino y a m a r g o.

pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto)

*p*

*f al possibile*

46

fl. *p*

pf. *mp*

voice *mp* *mf* *mp*  
Andando  
a las espumas del Pacifico

vc. *p*

pont. alla punta  
tast. al tallone  
pont. alla punta



49

fl.

pf. *mf*

voice *mf* *mp* *mf*  
con torpe pas - o por la baja hierba  
de la primavera escondida, parece

vc.

52

fl. *p* *mp*

pf. *mf* *8vb*

voice *mf* *mp* *mf*  
 [a] que antes de que la tierra se termine [a] [a] cien metros antes del más grande o-

vc. *p* *mp*



55

fl. *mf* *f*

pf. *8vb*

voice *mf* *f* *p*  
 océano [a] todo se hizo delirio, [a] germinación y can-to. [a]

vc. *mf* *f*

58

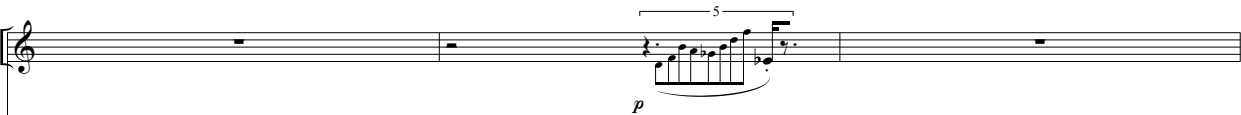
Musical score for measures 58-60. The score is arranged in four staves: fl. (flute), pf. (piano), voice, and vc. (violin).  
- **fl.:** Treble clef. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a half note G4 with a slur and a 5-measure fingering, followed by a quarter note G4 with a slur and a 5-measure fingering. Dynamics: *pp*.  
- **pf.:** Bass clef. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a half note G3 with a slur and a 3-measure fingering, followed by a quarter note G3 with a slur and a 3-measure fingering. Dynamics: *mp*.  
- **voice:** Treble clef. Measure 58 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 3-measure fingering. Measure 59 has a half note G3 with a slur and a 3-measure fingering, followed by a quarter note G3 with a slur and a 3-measure fingering. Measure 60 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Dynamics: *pp*, *p*.  
- **vc.:** Bass clef. Measure 58 has a whole rest. Measure 59 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Dynamics: *pp*.  
- **Lyrics:** [a] [a] [a]

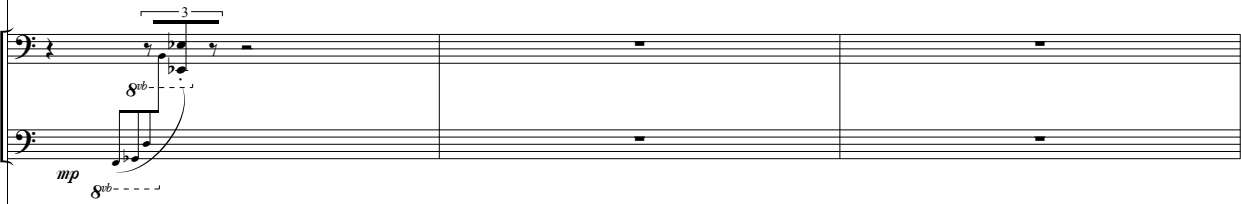



61

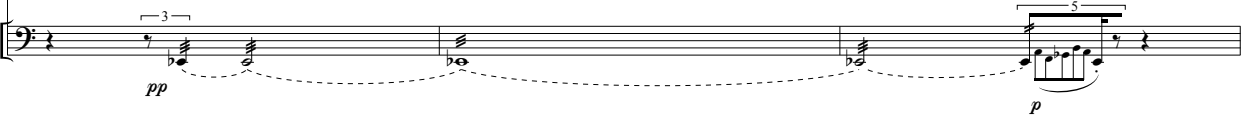
Musical score for measures 61-63. The score is arranged in four staves: fl. (flute), pf. (piano), voice, and vc. (violin).  
- **fl.:** Treble clef. Measure 61 has a whole rest. Measure 62 has a half note G4 with a slur and a 5-measure fingering, followed by a quarter note G4 with a slur and a 5-measure fingering. Dynamics: *pp*.  
- **pf.:** Bass clef. Measure 61 has a whole rest. Measure 62 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Dynamics: *mp*.  
- **voice:** Treble clef. Measure 61 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Measure 62 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Measure 63 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Dynamics: *mf p*, *pp*, *mp*, *mf*.  
- **vc.:** Bass clef. Measure 61 has a whole rest. Measure 62 has a half note G3 with a slur and a 5-measure fingering, followed by a quarter note G3 with a slur and a 5-measure fingering. Dynamics: *pp*.  
- **Lyrics:** [a] [a]

64

fl. 

pf. 

voice  Las \_ minúscolas hier - bas se coronaron de o r o , [a] [a] [a]

vc. 



67

fl. 

pf. 

voice  las plantas de la arena dieron rayos morados [a]

vc. 



70

fl. *p*

pf. *mf*

voice *mf* *p*  
[a] y a cada pequeña hoja de olvido [a] [a]

vc. *p* *pp* *p*



73

fl. *pp* *mf*

pf. *8va*

voice (sussurrando)  
llegó una dirección de luna o fuego

vc. *p* *pp* *p*

76

fl. *mp p mp mf mp p mp p mp mf*

pf.

voice

vc. *p* II c.



79

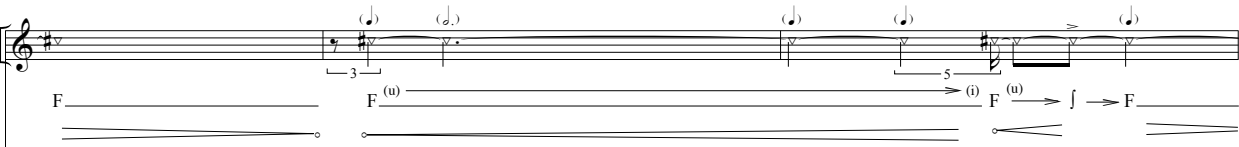
fl. *mf p mp p* (soffio breath) F (u) J


pf. *mf p mp* (cordiera)


voice


vc. *mp p*

82

fl. 

pf. 

voice 

vc. 



85

fl. 

pf. 

voice 

vc. 

88

fl.

pf.

voice

vc.

en el mes de noviembre, entre los matorrales que re -



91

fl.

pf.

voice

vc.

ciben luz, fuego y sal marinas, flo - [o]r ha llé u - na flo - [o]r

94

fl. *p*

pf.

voice

vc. *pp*

a *p*

zul flo-[o]r flo-[o]r a flo-[o]r zul na-



97

fl.

pf.

voice

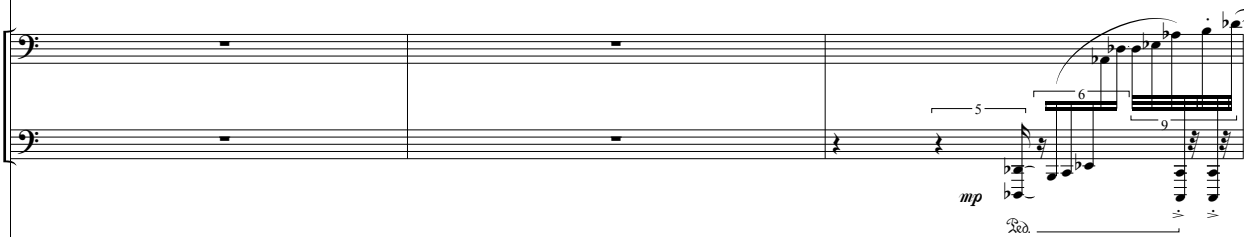
vc. *pp*

*mf* *p* *mf* (parlando speaking)

ci-da en la du ri-si-ma zul prade-ra flo-[o]r a zul ¿De dónde,

100

fl. 


pf. 

voice  
de qué fondo tu rayo azul extraes? ¿Tu seda temblorosa debajo se comunica con el mar pro-

vc. 



103

fl. 

pf. 

voice  
fundo? la le van té flo - [o]r a

vc. 

106

fl. *p*

pf. *p*

voice *mf* *p* *mf* *p*  
 en — mi - s ma — nos flo - [o]r y — la mi-ré — flo - [o]r

vc. *mf* *p*  
 pizz. gliss. I.c.  
 II c.



109

fl.

pf.

voice *mf* *mp*  
 a — zul co — mo — si el — ma — [a]r vi —

vc. arco *pp* *mf* *p*  
 pizz. gliss. I.c.  
 II c.

112

fl.

pf.

voice

vc.

*gliss.* *p* *mf* *p* *gliss.* *arco* *p*

*(pizz.)* *gliss.* *mf* *p* *gliss.* *mf* *p* *arco* *p*

— vi — e — ra en — u — na so — la go — ta como

*(parlando speaking)*



115

fl.

pf.

voice

vc.

*mp*

si en de la tierra y las una flor levantara estendarte de fuego azul,  
el combate a g u a s un pequeño



118

fl. *mp*

pf. *mp*

voice  
de paz irresistible, de indómita pu -

vc.



120

fl. *pp*

pf.

voice  
reza.

vc.

durata: 10' ca.  
23 dicembre 1998



*... día del mar*

Plateado pez  
 de cola  
 anaranjada,  
 día del mar,  
 cambiaste  
 en cada hora  
 de vestido,  
 la arena  
 fue celeste,  
 azul  
 fue tu corbata,  
 en una nube  
 tus pies  
 eran espuma  
 y luego  
 total  
 fue el vuelo verde  
 de la lluvia  
 en los pinos:  
 una racha de acero  
 barrió  
 las esperanzas  
 del Oeste,  
 la última o la primera  
 golondrina  
 brilló blanca y azul  
 como un revólver,  
 como un reloj nocturno  
 el cielo sólo  
 conservó un minuterero  
 de platino,  
 turgente y negro el mar  
 cubrió su corazón  
 con terciopelo  
 mostrando de repente  
 la nevada sortija  
 o la enrespada  
 rosa de su radiante desvarío.

*Argenteo pesce  
 dalla coda  
 arancione,  
 giorno del mare,  
 ti sei cambiato  
 a tutte l'ore  
 il vestito,  
 la sabbia  
 era celeste,  
 azzurra  
 fu la tua cravatta,  
 in una nube  
 i tuoi piedi  
 erano schiuma  
 e poi  
 totale  
 fu il volo verde  
 della pioggia  
 tra i pini:  
 una raffica d'acciaio  
 spazzò  
 le speranze  
 dell'Ovest,  
 l'ultima o la prima  
 rondinella  
 brillo bianca ed azzurra  
 come un revolver,  
 come orologio notturno  
 il cielo non  
 conservò che una lancetta  
 di platino,  
 turgido e nero il mare  
 coprì il suo cuore  
 di velluto  
 mostrando all'improvviso  
 il niveo anello  
 o l'increspata  
 rosa del suo radioso delirio.*

luca belcastro  
la última o la primera golondrina (1998)

for 5 players

4/4 ♩ = 50

flute

bass clarinet

metal wind chimes

percussion

vibrafono

piano

violin

flatt. ....

tr

p

pp

mp

l.v.

(dampening)

(motore spento)

p

gliss.

(sulla cordiera)

p

sordina

tr

alla punta

gliss.

4

fl.

bass cl.

m.w.ch.

vibr.

pf.

vn.

p

pp

mp

l.v.

(fino ad esaurimento)

leva sord.

flaut.

gliss.

mp

7

fi. *tr* *pp*

bass cl.

vibr. *L* *L* *L* *L*

pf. *p* *tenere* *tenere (segue)*

vn. *gliss.* *gliss.* *gliss.* *p* *mf* *p*

\* smorzare le vibrazioni con il pedale (rimangono solo le note tenute) / stop the vibration with the pedal (only the held notes remains)

10

fi. *tr*

bass cl. *pp*

vibr. *L*

pf. *tenere*

vn. *gliss.* *gliss.* *gliss.* *gliss.* *mf* *mp* *p* *mp*

13

fi. *p* *tr* *flatt.* *5*

bass cl. *p* *tr* *p* *pp* *metal wind chimes* *mp* *l.v.*

vibr. *6* *3* *6* *5* *Red* *Red*

pf. *3* *Red* *(sulla cordiera)* *p* *gliss.* *l.v.* *(fino ad esaurimento)*

vn. *sordina* *pp* *tr* *p* *5* *3* *alla punta* *gliss.* *leva sord.*

16

fi. *pp* *tr*

bass cl. *pp* *tr* *5*

vibr. *6* *3* *6* *5* *Red* *Red* *Red* *Red*

pf. *Red*

vn. *flaut.* *gliss.* *mf* *5*

19

fl. *mp* *pp* *tr* *mp* *pp* *mp*

bass cl. *mp* *pp* *tr* *mp*

vibr.

pf. *v* *6* *3* *5* *3* *5* *3* *5* *3*

vn. *Red* *Red* *Red* *Red*



22

fl. *5* *5* *3* *3* *3* *3* *3*

bass cl. *5* *5* *5* *5* *5* *5* *pp* *mp* *pp*

metal wind chimes *p* *lv.*

vibr. *glockenspiel* *vibrafono* *p* *5*

pf. *5* *7* *5* *5* *5* *p*

vn. *tr* *7* *5* *5* *5*



25

fl. *tr* *pp* *mp*

bass cl. *flatt.*

vibr. *Rea* *L*

pf.

vn. *pp* *III c.* *IV c.*



28

fl. *muta in piccolo*

bass cl. *mp* *pp sempre*

vibr. *xilofono*

pf. *f* *Rea*

vn.

31

fl.

bass cl.

xil.

pf.

vn.

*pp*

*pp*

*pp*



34

picc.

bass cl.

xil.

pf.

vn.

*pp*

*tr di chiave*

*5*

37

picc.

bass cl.

xil.

pf.

vn.

*pp*



40

picc.

bass cl.

xil.

pf.

vn.

*mf*

*mp*

*p*

*f*

*mf*

*mp*

*mf*

43

picc.

bass cl.

xil.

pf.

vn.

*p*

*p*

*p*

(fino ad esaurimento)

46

muta in flute

picc.

bass cl.

xil.

pf.

vn.

*mf* *pp* *mf* *pp* *mf* *pp*

*tr* di chiave *tr* di chiave

49

Musical score for measures 49-51. The score includes staves for fl. (flute), bass cl. (bass clarinet), xil. (xylophone), pf. (piano), and vn. (violin). The flute part features a trill (tr) and dynamic markings of *mf* and *pp*. The bass clarinet part includes a trill (tr) and dynamic markings of *mf* and *pp*. The violin part has a sixteenth-note triplet (6) and a sixteenth-note group (9). The piano, xylophone, and bass clarinet parts have rests.



52

Musical score for measures 52-54. The score includes staves for fl. (flute), bass cl. (bass clarinet), xil. (xylophone), pf. (piano), and vn. (violin). The flute part features a trill (tr) and dynamic markings of *pp*, *mf pp*, and *mf*. The bass clarinet part includes a trill (tr) and dynamic markings of *mf* and *pp*. The xylophone part is labeled "vibrafono". The piano, violin, and bass clarinet parts have rests.

55

fl. *tr* *pp* *mf* *pp* *mf* *pp*

bass cl. *mf* *p* *mf* *pp*

vibr. *p*

pf. *p*

vn. *pp* II c.



58

fl. *mp* *pp* *mp*

bass cl.

vibr. *pp*

pf. *pp* *8vb.* *pp* (fino ad esaurimento)

vn. *pp*

61

Musical score for measures 61-63. The score is for five instruments: flute (fl.), bass clarinet (bass cl.), vibraphone (vibr.), piano (pf.), and violin (vn.).

- fl.:** Treble clef, 4/4 time. Features a melodic line with slurs, a quintuplet (5), and a triplet (3) ending with a *p* dynamic.
- bass cl.:** Bass clef, mostly rests.
- vibr.:** Treble clef, 4/4 time. Features a complex rhythmic pattern with slurs, accents, and various groupings: quintuplets (5), triplets (3), and a sextuplet (6). Includes a *red.* (redaction) mark.
- pf.:** Bass clef, 4/4 time. Features a complex rhythmic pattern with slurs, accents, and various groupings: triplets (3), quintuplets (5), and a septuplet (7). Includes an *8<sup>th</sup>* (octave) marking and a *p* dynamic.
- vn.:** Treble clef, 4/4 time. Features a melodic line with a slur and a quintuplet (5).



64

Musical score for measures 64-66. The score is for five instruments: flute (fl.), bass clarinet (bass cl.), vibraphone (vibr.), piano (pf.), and violin (vn.).

- fl.:** Treble clef, 4/4 time. Features a melodic line with a slur and a triplet (3).
- bass cl.:** Bass clef, 4/4 time. Features a melodic line with a slur, a *tr* (trill) marking, and a *pp* dynamic.
- vibr.:** Treble clef, 4/4 time. Features a melodic line with a slur, a triplet (3), and a *red.* (redaction) mark.
- pf.:** Bass clef, 4/4 time. Features a complex rhythmic pattern with slurs, accents, and various groupings: sextuplets (6), triplets (3), and quintuplets (5). Includes an *8<sup>th</sup>* (octave) marking and a *red.* (redaction) mark.
- vn.:** Treble clef, 4/4 time. Features a melodic line with a slur, a triplet (3), a *flaut.* (flute) marking, a *gliss.* (glissando) marking, and a *p* dynamic.

67

fl.

bass cl.

vibr.

pf.

vn.

*tr*

*pp*

*gliss.*

*mp*

*p*

70

fl.

bass cl.

metal wind chimes

vibr.

pf.

vn.

*p*

*pp*

*mp*

*p*

*pp*

*flatt. . . . .*

*flatt. . . . .*

*l.v.*

*glockenspiel*

*8va*

*1.c.*



73

The musical score consists of four staves. The first staff is for flute (fl.) and the second for bass clarinet (bass cl.), both marked with 'flatt.' and featuring a dotted line slur over the notes. The third staff is for piano (pf.) and includes the instruction '(glock.)' and 'pp'. The fourth staff is for violin (vn.) and features a dotted line slur over the notes. All staves have a fermata at the end of the piece. A '5' is written below the first and second staves, and a '5' is written below the piano part.

durata: 6' ca.  
21 gennaio 1998

Todo esto  
 lo miré  
 inquietamente fijo  
 en mi ventana  
 cambiando de zapatos  
 para ir por la arena  
 llena de oro  
 o hundirme en la humedad, entre las hojas  
 del eucalipto rojo,  
 corvas como puñales de Corinto,  
 y no pude  
 saber  
 si el Arco Iris,  
 que como una bandera mexicana  
 creció hacia Cartagena,  
 era anuncio  
 de dulce luz  
 o torre de tinieblas.  
 Un fragmento  
 de nube  
 como resto volante  
 de camisa  
 giraba  
 en el último umbral  
 del pánico celeste.

Tutto ciò  
 io guardai  
 inquietamente fisso  
 dalla mia finestra,  
 cambiandomi le scarpe  
 per andare sulla sabbia  
 piena d'oro  
 o sprofondare nel fradicio, tra le foglie  
 dell'eucalipto rosso,  
 curve come pugnali di Corinto,  
 e non riuscii  
 a capire  
 se l'arcobaleno  
 che come bandiera messicana  
 si era elevato, verso Cartagena,  
 era annuncio  
 di dolce luce  
 o torre di tenebre.  
 Un frammento  
 di nuvola  
 come avanzo volante  
 di camicia  
 girava  
 sull'ultima soglia  
 del pánico celeste.

- la poesia è già inclusa nella partitura; è possibile utilizzare la traduzione scelta  
 - the poem is already included in the score; it is possible the use of the chosen translation

N.B. - In assenza della voce recitante, devono essere eliminate tutte le corone sulle quali è inserito il testo.  
 N.B. - When there is no speaking voice, the coronas have to be eliminated.

## luca belcastro

### el Arco Iris (1998)

for flute, bass clarinet, cello

Todo esto  
 lo miré  
 inquietamente fijo  
 en mi ventana

♩ = 50

$\frac{4}{4}$  (col testo)

flute

bass clarinet

cello

sordina

- la partitura è in suoni reali  
 - the score is in real sounds

cambiando de zapatos  
para ir por la arena  
llena de oro  
o hundirme en la humedad,

3

fl. *tr* *flatt.* *(col testo)* *tr di chiave* *pp* *p* *pp*

bass cl. *p* *tr* *pp*

vc. *alla punta gliss.* *pp* II c. I c.



6

fl. *tr di chiave* *p* *tr*

bass cl. *tr* *pp* *p* *tr* *p*

vc. *sordina* *p* *tr*



entre las hojas  
del eucalipto rojo,  
corvas como puñales de Corinto,

8

fl. *flatt.* *(col testo)* *p*

bass cl. *tr* *pp* *p*

vc. *alla punta gliss.* *p*

y no pude  
saber  
si el Arco Iris,

(col testo)

10

fl. *p* *p* *tr* di chiave

bass cl. *pp*

vc. *p*

que como una bandera  
mexicana  
creció hacia Cartagena,  
era anuncio  
de dulce luz  
o torre de tinieblas.

(col testo)

13

fl.

bass cl.

vc. I c. II c.

16


fl. *p*


bass cl. *p* *mp*

vc. I c. II c. *p* *mp*


19


fl. 

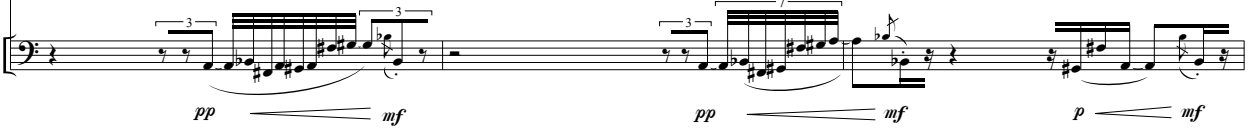
bass cl. 

vc. 

22

fl. 

bass cl. 

vc. 

25

fl. 

bass cl. 

vc. 

28

fl. *tr di chiave* *p* *mf* *mf p*

bass cl. *mf* *p* *mf*

vc. *mf* *p* *mf* II c. III c.

31

fl. *mf* *mf* *p* *mf* *p*

bass cl. *mf* *p* *mf* *mf p* *mf*

vc. II c. I c. V *p* *mf* *p* *mf* *p* II c. III c. *mf p*

34

fl. *mf* *p* *mf* *mf p*

bass cl. *mf* *p* *mf* *mf p*

vc. *mf* II c. III c. *mf p* V *mf* II c. *p* II c. V II c. *mf* *mf p*

37

fl. *mf* *mf p* *mf* *mf p* *mf* *mf p*

bass cl. *mf* *mf p* *mf*

vc. *p* *mf* *mf* *p*

Un fragmento  
de nube  
como resto volante  
de camisa  
giraba  
en el último umbral  
del pánico celeste.

40

*(col testo)*

fl. *mp* *p*

bass cl. *mp* *p* *mp* *p*

vc. *p* *mp* *p* *mp* *p*

42

fl. *mp* *mp* *p*

bass cl. *mp* *p* *mp* *mp* *p* *mp* *p*

vc. *mp* *p* *mp p* *mp* *p* *mp* *mp p* *mp*

45

fl. *mp p mp p mp p* *tr di chiave*

bass cl. *mp p mp p mp*

vc. *mp p* II c. III c. *p*

durata: 3' 30" ca.  
28 giugno 1998

El día  
tembló de lado a lado,  
un relámpago  
corrió como un lagarto  
entre las vestiduras  
de la selva  
y de golpe cayó todo el rocío  
perdiéndose en el polvo  
la diadema salvaje.  
Entre las nubes y la tierra  
de pronto  
el sol  
depositó su huevo duro,  
blanco, liso, obstinado,  
y un gallo verde  
y alto  
como un pino  
cantó, cantó  
como si desgranara  
todo el maíz del mundo:  
un río,  
un río rubio  
entró por las ventanas  
más oscuras  
y no la noche, no la tempestuosa  
claridad indecisa  
se estableció en la tierra,  
sino sencillamente  
un día más,  
un día.

*Il giorno  
tremò da parte a parte,  
un lampo  
guizzò come un ramarro  
tra le vestiture  
della selva  
e di colpo cadde tutta la rugiada  
e si perse nella polvere  
il diadema selvaggio.  
Tra nuvole e terra  
d'improvviso  
il sole  
depositò il suo uovo sodo,  
bianco, liscio, ostinato,  
e un gallo verde  
e alto  
come un pino  
cantò, cantò  
quasi sgranasse  
tutto il mais del mondo:  
un fiume,  
un fiume biondo  
entrò dalle finestre  
più buie  
e non la notte, non il tempestoso  
chiarore indeciso  
si stabilì sulla terra,  
ma semplicemente  
un giorno ancora,  
un giorno.*



luca belcastro  
**el día tembló de lado a lado** (1998)  
 for 6 players

♩ = 50

flute  
jet whistle

clarinet  
(soffio / breath) \*  
p ff

marimba  
tom-tom grave sul cerchio --  
f f p

vibraphone

piano  
p

violin  
gliss.  
III c. gliss.  
f sf

cello  
I c. gliss.  
f sf sf sf sf sf



4

fl.  
(soffio / breath) \*  
gliss.  
FRR mf f FRR

cl.  
(soffio / breath) \*  
gliss.  
FF mf ff

(tom-tom)  
p pp

pf.  
pp

vn.  
gliss.  
III c. gliss.  
mf sf

vc.  
sf sf sf sf

\* - insieme all'effetto pronunciare il fonema indicato / pronounce the indicated phonem simultaneously with the effect

- la partitura è in suoni reali  
 - the score is in real sounds

7

fl. *p* *pp* *p* *pp* *tr di chiave*

cl. *p* *pp* *p* *pp* *tr di chiave*

(tom-tom)

vibr. *p* *8va*

pf. *p* *8va*

vn. *p* *pp* *p*

vc. *p* *pp* *p*



10

fl. *p* *mf* jet whistle

cl. *p*

(tom-tom grave sul cerchio - - -)

vibr. *mf* *mf* *8va*

pf. *f* *p*

vn. *mf* *III c. gliss.*

vc. *mf* *I c. gliss.* *mf* *sf*

13

fl. *tr di chiave*

cl. *tr di chiave*

vibr. (tom-tom) *pp*

pf. *mf*

vn. *mf* *p* *mf*

vc. *sf* *mf* *p*

16

fl. *tr di chiave* *mf* *p* *mf* *pp*

cl. *tr di chiave* *mf* *p* *mf* *7* *5* *muta in bass clarinet*

vibr. *mf* *mf* *p* *Lv.*

pf. *mf* *mf* *p* *8va*

vn. *p* *mf* *p* *mf* *pp* *III c.*

vc. *mf* *p* *mf* *p*

metal wind chimes

19

Musical score for measures 19-21. The score includes staves for fl. (flute), cl.b. (clarinet in bass), vibr. (violin), pf. (piano), vn. (violin), and vc. (viola). The flute part features melodic lines with dynamic markings of *mp*, *mf*, and *pp*. The violin part includes technical markings such as *1.v.*, *II c.*, *III c.*, and *IV c.*. The piano part shows complex chordal textures. The violin and viola parts have dynamic markings of *mp*, *mf*, and *pp*. The bass clef staves (cl.b. and vc.) are mostly silent.



22

Musical score for measures 22-24. The score includes staves for fl. (flute), cl.b. (clarinet in bass), vibr. (violin), pf. (piano), vn. (violin), and vc. (viola). The flute part continues with melodic lines and dynamic markings of *mf* and *pp*. The clarinet in bass part has a rhythmic accompaniment with dynamic marking *p*. The violin part includes technical markings like *1.v.* and *5*. The piano part shows complex textures with dynamic marking *p*. The violin and viola parts have dynamic markings of *mp*, *mf*, and *pp*. The bass clef staves (cl.b. and vc.) have a rhythmic accompaniment with dynamic marking *p*.

25

Musical score for measures 25-27. The score includes staves for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The flute part features melodic lines with dynamics *mp*, *mf*, *mf*, *pp*, *mp*, *mf*, and *pp*. The clarinet in bass part has a melodic line starting with *p* and includes slurs with fingerings 5, 11, 5, and 6. The maracas part consists of a rhythmic pattern with slurs and fingerings 7, 6, 7, 7, and 9. The piano part has a melodic line with a slur and fingering 3. The violin part has a melodic line with dynamics *mp*, *mf*, *pp*, *mp*, *mf*, *pp*, and *mp*, *mf*. The viola part has a melodic line with dynamics *p*, *mf*, *mf*, *mf*, and *mf*, and includes slurs with fingerings 3, 6, and 6.



28

Musical score for measures 28-30. The score includes staves for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The flute part has melodic lines with dynamics *mp*, *mf*, *pp*, and *mp*, *mf*. The clarinet in bass part has a melodic line with dynamics *p*, *mf*, *mf*, *mf*, and *mf*, and includes slurs with fingerings 3, 6, 5, 7, and 3. The maracas part has a rhythmic pattern with slurs and fingerings 3, 7, 3, 5, and 7. The piano part has a melodic line with dynamics *p*, *mf*, *mf*, *mf*, and *p*, and includes slurs with fingerings 5, 3, and 3. The violin part is silent. The viola part has a melodic line with dynamics *p*, *mf*, *mf*, and *mf*, and includes slurs with fingerings 5, 5, and 6.

31

Musical score for measures 31-33. The score includes parts for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The piano part features complex chordal textures with dynamic markings of *mf* and *p*. The bass line includes triplets and sixteenth-note patterns. The maracas part has a steady rhythmic accompaniment. The violin and viola parts are mostly rests in this section.



34

Musical score for measures 34-36. The score includes parts for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The piano part continues with complex textures, including a *f* dynamic marking. The bass line features a triplet and a 11-measure rest. The maracas part has a steady accompaniment. The violin and viola parts have some activity in this section.

37

Musical score for measures 37-39. The score includes staves for flute (fl.), clarinet in bass (cl.b.), maracas (mar.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 37-39. Dynamic markings: *mf* (measures 38-39). Fingerings: 3, 6, 3.
- cl.b.:** Measures 37-39. Dynamic markings: *mp* (measure 37), *mf* (measures 38-39). Fingerings: 5, 7, 5, 3, 7.
- mar.:** Measures 37-39. Dynamic markings: *mf* (measures 38-39). Fingerings: 6, 3, 7, 6.
- pf.:** Measures 37-39. Dynamic markings: *f* (measures 37, 39), *mf* (measures 38). Fingerings: 5, 5.
- vn.:** Measures 37-39. Dynamic markings: *mf* (measures 38-39). Fingerings: 6, 6, 9, 5, 7.
- vc.:** Measures 37-39. Dynamic markings: *mp* (measures 37-39). Fingerings: 3, 5, 3, 3, 6.

40

Musical score for measures 40-42. The score includes staves for flute (fl.), clarinet in bass (cl.b.), maracas (mar.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 40-42. Dynamic markings: *p* (measures 40-42). Fingerings: 5, 6, 6, 9, 6, 5.
- cl.b.:** Measures 40-42. Dynamic markings: *p* (measures 40-42). Fingerings: 7, 5, 3, 9, 6.
- mar.:** Measures 40-42. Includes a **tom-tom grave** part starting in measure 41. Dynamic marking: *p* (measures 41-42). Fingerings: 5, 5, 7.
- vibr.:** Measures 40-42. Dynamic marking: *p* (measures 40-42). Fingerings: 3.
- pf.:** Measures 40-42. Dynamic markings: *mf* (measures 41-42), *f* (measure 42). Fingerings: 3, 5, 5.
- vn.:** Measures 40-42. Dynamic markings: *p* (measures 40-42). Fingerings: 6, 3, 6, 3, 7.
- vc.:** Measures 40-42. Dynamic markings: *mf* (measures 40-42), *p* (measures 41-42). Fingerings: 5, 3, 6, 6.

43

fl. *mp* *mf*

cl.b. *mp* *mf*

(tom-tom) *mp* *mf*

pf. *f*

vn. *mp* *mf*

vc. *mp* *mf*

46

fl. *f*

cl.b. *mp* *tr di chiave* *muta in clarinet*

(tom-tom) *f* *p*

pf. *f* *p*

vn. *f* *IV c. °*

vc. *III c.* *mp*



49

tr di chiave ~~~~~

(con le chiavi  
key percussion) -----

fl. *mp* *f* T T

cl. *mf* *mf p* flatt.-----

vibr. tom-tom sul cerchio *mp*

pf. *p* *p*

vn. gliss. *mp* (L.B.) *f* S.N. IV c. °

vc. *mf* *fp*

- \* - insieme all'effetto pronunciare il fonema indicato  
- pronounce the indicated phonem simultaneously with the effect
- \*\* - arco in giù, lento, con suono ruvido  
- down-bow, slowly, with a rough sound

52

tr di chiave ~~~~~

(con le chiavi  
key percussion) -----

fl. *mp* *mf* T T

cl. *p* *mpp* flatt.-----

vibr. claves *p* tom-tom sul cerchio *p*

pf. *p* *p*

vn. gliss. *mp* (L.B.) *mf* S.N. IV c. °

vc. *mp p*

55

tr di chiave *mp*

(con le chiavi  
key percussion)

fl. *mp* *p f*

cl. *f*

claves

vibr. *p*

pf. *p*

vn. *mp* *f*

vc. *p f* (L.B.)

58

tr di chiave

fl. *f* *mp*

cl. *mf mp* *p* *mp p*

tom-tom sul cerchio *mf* claves *p*

vibr.

pf. *p*

vn. *f mp*

vc. *mp* *p* *mp p*

61

Musical score for measures 61-63. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 61-63. Measure 61 has a fermata. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.
- cl.:** Measures 61-63. Measure 61 has a fermata. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.
- vibr.:** Measures 61-63. Measure 61 has a *p* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.
- pf.:** Measures 61-63. Measure 61 has a *p* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.
- vn.:** Measures 61-63. Measure 61 has a *mp* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.
- vc.:** Measures 61-63. Measure 61 has a *p* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *p* dynamic.

64

Musical score for measures 64-66. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 64-66. Measure 64 has a *p* dynamic. Measure 65 has a *p* dynamic. Measure 66 has a *mp* dynamic.
- cl.:** Measures 64-66. Measure 64 has a *p* dynamic. Measure 65 has a *p* dynamic. Measure 66 has a *p* dynamic.
- vibr.:** Measures 64-66. Measure 64 has a *p* dynamic. Measure 65 has a *p* dynamic. Measure 66 has a *mp* dynamic.
- pf.:** Measures 64-66. Measure 64 has a *p* dynamic. Measure 65 has a *p* dynamic. Measure 66 has a *p* dynamic.
- vn.:** Measures 64-66. Measure 64 has a *mp* dynamic. Measure 65 has a *mp* dynamic. Measure 66 has a *mf* dynamic.
- vc.:** Measures 64-66. Measure 64 has a *p* dynamic. Measure 65 has a *mp* dynamic. Measure 66 has a *mf* dynamic.

67

fl. *p*

cl. *mp* *p*

vibr. *p* *mp*

pf. *p*

vn. *p* *mp* *mf*

vc. *p* *mp*

70

fl. *p* *mf* *p*

cl. *mp* *p*

vibr. *mf*

pf. *p* *mf*

vn. *p* *mp*

vc. *p* *mp*

73

fl. *mp* *mf*

cl. *mp* *mf*

vibr. *mp* *mf*

pf. *p* *mf* *pp*

vn. *mf* *f*

vc. *mf* *f*

durata: 6' ca.

25 settembre 1998

## WORK LIST OF LUCA BELCASTRO

### ORCHESTRAL AND CHORAL COMPOSITIONS

with vocal or instrumental soloists too

03. **...ariconbà** - (1991) ... 10' 00" - string orchestra [ 10.4.3.2 ]  
( Rugginenti Editore - Milano - RE50759 )
05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*verses by Cesare Pavese*  
( Fondazione Valentino Bucchi - Roma - anno XVII n° 3 - marzo 1997 )
06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra  
[ soprano (Marta), tenor (Storico), baritone (Cristo), basso (Servo)  
3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*from the Gospel of St. John*
07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings ]  
*verses by Cesare Pavese*
09. **... la speranza si torce** - (1997) ... 16' 00" - violin, piano and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) / Strings ]
10. **... pioggia leggera** - (1997) ... 11' 00" - orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]
17. **... cristal verde del mundo** - (1998) ... 6' 30" - clarinet, percussion and strings
18. **... el tiempo se detuvo** - (1998) ... 13' 00" - orchestra  
[ 2.2.2 (II Cl.b.), 2. / 2.-.-. / Tp. Perc. Cel. / Strings ]
27. **stormi** - (1999) ... 12' 00" - orchestra  
[ 2.2.2.2 (II Cfg.) / 4.3.2.1. / Tp. Perc. (3 esec.) / Strings ]
31. **o forse è il rumore?** - (2000) ... 10' 00" - basso (or baritone) and choir  
*text by Raffaello Baldini*  
  
*from "1896 - PHEIDIPPIDES... corri ancora!"*
34. **pheidippides** - (2001) ... 9' 00"  
soprano, baritone, choir, speaking voices and orchestra  
[ 2.1.2 (II Cl.b.), 2 (II Cfg.) / 3.-.-. / Tp. Perc. / Strings ]  
*text from Robert Browning and Greek and Latin classics*
- 34c **Dramatic Idyl** - (2001) ... 9' 00"  
vocal ensemble, percussions and piano  
[ 4 Sopranos, Countertenor (or Alto), 2 Tenors, Baritone, 3 Basses  
Percussions (3 pl. / Kettle drum, Bass drum, Marimba, Vibraphone) / Piano ]  
*text from Robert Browning and Greek and Latin classics*
- 43a **NYX - di mar ombre o d'azzurro** - (2002) ... 10' 00"  
piano and orchestra [ 2.2.2.2. / 2.1.1.-. / Tp. Perc. (2 esec.) / Strings ]
- 43b **NYX - ... di luna o luce ... nero** - (2003) ... 6' 15"  
piano and orchestra [ 2.1 (C.Ingl), 2 (II Cl.b.), 1. / 2.-.-. / Tp. Perc. (2 esec.) / Strings ]
- \*\*\*\*\*
26. **LA PRIMAVERA ESCONDIDA** ... 42' 00"  
speaking voice (ad libitum) and 7 players (in various combinations)  
*unites the nn. 11, 13, 25, 16, 20, 23 and poetries by Pablo Neruda*
45. **AM SÜDPOL, DENKT MAN, IST ES HEIB** ... 60' 00"  
**Antarktische Oper** - 9 voices and 18 players  
*libretto by Elke Heidenreich*

### VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

- 15.b **luce grigia i tuoi occhi** - (1997) ... 4' 00" - solo voice  
*verses by Cesare Pavese*  
( Rugginenti Editore - Milano - RE50759 )
24. **la flor azul** - (1998) ... 5' 00" - solo voice  
*verses by Pablo Neruda*
33. **la voce delle creature** - (2001) ... 10' 00" - vocal quartet  
*text from "The confessions" by Saint Augustine*
42. **spotlights on "The Tempest"** - (2002) ... 9' 15" - vocal quartet  
*text from "The Tempest" by William Shakespeare*

VOICE / VOICES and PIANO

01. **2 "liriche"** - (1989) ... 9' 00" - voice and piano  
I. Terra - II. Dalla rete dell'oro  
*verses by Salvatore Quasimodo*
- Orpheus** - *verses by Cesare Pavese*
- 05.b **I gatti lo sapranno** - (1994) ... 5' 00" - voice and piano
- 12.b **... vento di marzo** - (1997) ... 11' 00" - soprano, baritone and piano
15. **luce grigia i tuoi occhi** - (1997) ... 5' 30" - voice and piano
- ... to Athens** - monologues in 1896 and a hymn
- 34.a **Newspapers** - (2001) ... 7' 00" - voice and piano
- 34.b **Pheidippides** - (2001) ... 7' 00" - voice and piano  
*text from "Pheidippides" by Robert Browning*
35. **o muses de l'Hélicon...** - (2001) ... 3' 00" - voice and piano
40. **across the wide Atlantic** - (2002) ... 3' 40" - voice and piano

VOICE / VOICES and INSTRUMENTS

04. **The cats will know** - (1994) ... 11' 00" - voice and 11 players  
[ Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*
12. **... vento di marzo** - (1997) ... 16' 00" - soprano, baritone and 13 players  
[ Fl./Ott., Ob., Cl./Cl.picc., Fg., Cor., Tb. Perc. (1 esec.), Pf., 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*  
  
*from "la primavera escondida"*
25. **caminando hacia el mar** - (1998) ... 10' 00"  
voice, flute, cello and piano  
*verses by Pablo Neruda*
36. **ibis** - (2001) ... 8' 00" - voice, flute, cello and piano
46. **... as in a dream** - (2005) ... 11' 00"  
voice, alto flute and 5 players (bass clarinet, violin, cello, percussion and piano)

## INSTRUMENTAL CHAMBER MUSIC

### SOLO PIECES

02. **THrowálua...TH** - (1991) ... 8' 30" - clarinet or bass clarinet

19. **... passo leggero** - (1998) ... 5' 30" - piano  
(Bèrben - Ancona - E.B. 4295)

26b **... y negro el mar** - (2004) ... 4' 00" - piano

29. **mari** - (1999) ... 7' 30" - viola or cello

39. **la pobre virgen blanca** - (2001) ... 3' 45" - oboe or sax

R1. **clarinet-fragments from...** ... 5' 20" - clarinet or bass clarinet

I. **TH**row - II. **luaTH** - III. **un vuelo** - IV. **el aristón** - V. **duerme...**

R2. **violin-fragments from...** ... 7' 40" - violin

I. **una nube** - II. **violin delirante** - III. **aves** - IV. **una nave** - V. **duerme...**

### DUOS and TRIOS

14. **... come rondine o nube** - (1997) ... 11' 30" - cello or violin and piano

*from "la primavera escondida"*

20. **el Arco Iris** - (1998) ... 3' 30"  
flute, bass clarinet, cello (or oboe, bass cl., bassoon)

28. **ojos azules** - (1999) ... 7' 30" - flute/piccolo, clarinet/bass cl., piano

28b **... a little "ojos azules"** - (1999) ... 3' 15"  
flute/piccolo (or oboe) and piano (or harp)

43c **di mar ombre o d'azzurro II** - (2002) ... 10' 00" - 2 pianos

### QUARTET - SEXTET

*from "la primavera escondida"*

11. **las mariposas bailan ... en la nada** - (1997) ... 6' 30"  
flute, clarinet, violin, cello and piano  
(TauKay Edizioni - Udine - 19-98) - CD TauKay 107 - Udine

13. **atravesan el aire aves abrasadoras** - (1997) ... 6' 30"  
bass clarinet, violin (or horn), percussion and cello

16. **la última o la primera golondrina** - (1998) ... 6' 00"  
flute, bass clarinet, violin, percussion and piano,

23. **el día tembló de lado a lado** - (1998) ... 6' 00"  
flute, clarinet/bass cl., violin, cello, percussion and piano

21. **como una nave del cielo, victoriosa** - (1998) ... 10' 00"  
string quartet or clarinet quartet

22. **un ancho río se despeña en plena soledad** - (1998) ... 10' 00"  
wind quintet

32. **mar ibis** - (2001) ... 10' 00"  
violin, viola, cello and piano

37. **silenziosa luna** - (2001) ... 10' 00"  
"psycho-drama" - flute/piccolo, clarinet, violin, cello, piano and conductor

38. **iter** - (2001) ... 10' 00"

"psycho-drama" - flute/piccolo, clarinet, viola, cello, piano and conductor

41. **the unsatisfied double-bass** - (2002) ... 11' 30"

"psycho-drama n. 2" - 2 flutes, violin and double-bass  
*includes "violin-fragments from..."*

44. **Nero... ma come del mar Oceano** - (2004) ... 8' 00"

violin and 4 players (flute, clarinet, cello and piano)

### SEPTET - ...

08. **... l'alba color giacinto** - (1997) ... 10' 00" - 13 or 11 players

[ Fl., Ob., Cl., (Fg.), Cor., Perc. (2 o 1 esec.), A., Pf., Vn., Vl., Vc., Cb. ]

30. **LA HORA FRÍA** - (1999) ... 15' 00"

11 players and speaking voice ad libitum  
[ Fl., Ob., Cl., Fg., Cor., Perc., 2 Vn., Vl., Vc., Cb. ]

I. **mariposas pálidas** - II. **suspiros y miradas** - III. **lunas blancas**

*poems by Federico García Lorca*

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**Luca Belcastro** was born in Como - Italy (September 18th, 1964); he graduated in Classical guitar at the Conservatory of Music "G. Verdi" in Milano and in Composition, with the highest grade, at the Conservatory of Music "G. Nicolini" in Piacenza. He studied with Giuseppe Colardo, Sonia Bo and Azio Corghi, with whom he attended specialization courses at the *Accademia Goffredo Petrassi* in Parma and at the *Accademia di Santa Cecilia* in Roma, where he graduated with top marks and "Premio SIAE".

His orchestral works have been awarded in the International Competitions "*Ciutat de Tarragona*" (E) 2002 (I Prize), "*Valentino Bucchi*" - Roma 1996 (I Prize), "*2 Agosto*" - Bologna 1997 (II Prize), "*Concours Européen du Jeune Compositeur*" - Strasbourg (F) 1998 ("Troisième Grand Prix"), "*Concours de l'Orchestre des Jeunes de la Méditerranée*" - Marseille (F) 2000 (mention), "*Gino Contilli*" - Messina 1995 (mention) and performed by *Moscow Symphony Orchestra*, *Orquestra Simfònica de Barcelona i Nacional de Catalunya*, *Orchestra of Colours* - Athens, *OSER Toscanini* - Parma, *Orchestra Sinfonica Abruzzese*, *Milano-Classica*.

His Opera "*1896 - Pheidippides... corri ancora!*" has been awarded at the Competition "*Dimitris Mitropoulos - World Opera Project*" of Athens (GR) 2001.

His chamber music works won the First Prize at the International Competition "*Edvard Grieg*" - Oslo (N) 2002, "*Biennale Neue Musik*" - Hannover (D) 2001 (performed by The Hilliard Ensemble), "*ICOMS*" - Torino 1999 and 2001, "*Ciutat d'Alcoi*" (E) 1999, "*Sommerliche Musiktage Hitzacker*" Hitzacker (D) 1999 (Publikum Preis), "*New Music for Sligo*" - Sligo (IRL) 1998.

After International Composer Competitions, his scores have been selected for the festivals "*ISCM-World Music Days*" - Slovenia 2003, Hong Kong 2002 and Roumania 1999, "*International Youth Music Forum*" - Kiev (Ukraine) 2001, "*MusicaNova*" and "*ppLANISSIMO*" - Sofia (Bulgaria) 2000, "*Sinfonischer Sommer*" - Riedenburg (D) 2000, "*May in Miami*" (Florida International University) and "*June in Buffalo*" (State University of New York) - USA 1993 and performed in important centres (*Festival de Musiques Contemporànes* in the Auditori of Barcelona, *Festival de Alicante*, Royal Festival Hall in London, The Athens Concert Hall, *Konzerthaus Mozart-Saal* in Wien, etc.).

Some of his works have been praised in other international and national composition competitions in Italy ("*Poesie in Musica*" - Cesenatico, "*Città di Barletta*", "*Città di Udine*", "*Città di Pavia*", "*Lucus*" - Potenza, "*Settimane Incontri - Di Nuovo Musica*" - Reggio Emilia, "*Angelo-Comneno*" - Roma, "*E. Porrino*" - Cagliari, "*Franco Evangelisti*" - Roma) and abroad ("*L. Kubik*" - Florida, "*IBLA Grand Prize*" - New York, "*VII Biennale dei Giovani artisti dell'Europa mediterranea*" - Lisbona, "*Deuxième Journées de la Jeune Musique*" - Marseille).

His compositions have been performed in important festivals in Italy (*Settembre Musica* in Turin, *Milano Musica*, *Nuova Consonanza* in Rome, etc.) in Europe (Portugal, Spain, Ireland, England, Germany, Roumania, France, Bulgaria, Greece, Finland, Norway, Russia, Macedonia, Netherland, Slovenia, Switzerland, Austria) and in USA, China, Korea and Armenia. They have been recorded and broadcasted by radios and TV channels.