

luca belcastro
LA HORA FRÍA (1999)
for 11 players and speaking voice ad libitum

ORGANICO
INSTRUMENTATION

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

flauto / ottavino
flute / piccolo

oboe
oboe

clarinetto
clarinet

fagotto
bassoon

corno
horn

percussione
percussion

2 tom tom (medio e grave)
wood chimes
claves
marimba
vibrafono

violino I
violin I

violino II
violin II

viola
viola

violoncello
cello

contrabbasso
double-bass

- la partitura è in suoni reali (l'effetto del contrabbasso è all'ottava inferiore)
- the score is in real sound (the effect of the double-bass is one octave lower)

- durata / *duration*: 15' ca.

Federico García Lorca

LA SELVA DE LOS RELOJES (first part)
from "Suites"

[ENTRÉ EN LA SELVA]

Entré en la selva
de los relojes.

Fronδας de tic-tac,
racimos de campanas
y, bajo la hora múltiple,
constelaciones de péndulos.

Los lirios negros
de las horas muertas,
los lirios negros
de las horas niñas.
¡Todo igual!
¿Y el oro del amor?

Hay una hora tan sólo.
¡Una hora tan sólo!
¡La hora fría!

MALEZA

Me interné
por la hora mortal.
Hora de agonizante
y de últimos besos.
Grave hora que sueñan
las campanas cautivas.

Relojes de cuco
sin cuco.
Estrella mohosa
y enormes mariposas
pálidas.

Entre el bosque
de suspiros
el arístón
sonaba
que tenía cuando niño.

¡Por aquí has de pasar,
corazón!
¡Por aquí,
corazón!

VISTA GENERAL

Toda la selva turbida
es una inmensa araña
que teje una red sonora
a la esperanza.
¡A la pobre virgen blanca
que se cría con suspiros y miradas!

EL

La verdadera esfinge
es el reloj.

Edipo nacerá de una pupila.

Limita al Norte
con el espejo
y al Sur
con el gato.

Doña Luna es una Venus.

(Esfera sin sabor.)

Los relojes nos traen
los inviernos.

(Golondrinas hieráticas
emigran el verano.)

La madrugada tiene
un pleamar de relojes.

DONDE SE AHOGA EL SUEÑO

Los murciélagos nacen
de las esferas.
Y el becerro los estudia
preocupado.

¿cuando será el crepúsculo
de todos los relojes?
¿Cuando esas lunas blancas
se hundirán por los montes?

[ENTRAI NELLA SELVA]

Entrai nella selva
degli orologi.

Fronde di tic-tac,
grappoli di campane
e, sotto l'ora multipla,
costellazioni di pendoli.

I gigli neri
delle ore morte,
i gigli neri
delle ore bambine.
Tutto uguale!
E l'oro dell'amore?

C'è un'ora solamente.
Un'ora solamente!
L'ora fredda!

ROVETO

Mi addentrai
nell'ora mortale.
Ora di agonizzante
e di ultimi baci.
Grave ora che sognano
le campane prigioniere.

Orologi a cucù,
senza cucù.
Stella ammuffita
ed enormi farfalle
pallide.

Nella boscaglia
di sospiri
l'organetto
suonava
che avevo da bambino.

Di qui devi passare,
cuore!
Di qui,
cuore!

VISTA GENERALE

Tutta la selva torbida
è un ragno smisurato
che tesse una rete sonora
alla speranza.
Alla povera vergine bianca
che si nutre di sguardi e di sospiri!

LUI

La vera sfinge
è l'orologio.

Edipo nascerà da una pupilla.

Confina a Nord
con lo specchio
e a Sud
con il gatto.

Donna Luna è una Venere.

(Sfera senza sapore.)

Gli orologi ci portano
gli inverni.

(Rondini ieratiche
migrano l'estate.)

Sono un'alta marea
gli orologi dell'alba.

DOVE ANNEGA IL SOGNO

I pipistrelli nascono
dai quadranti.
E il vitello li studia
preoccupato.

Quando sarà il crepuscolo
di tutti gli orologi?
Quando quelle lune bianche
sprofonderanno tra i monti?

I - mariposas pálidas

voce recitante / *speaking voice*: [ENTRÉ EN LA SELVA]

♩ = 60

* imboccatura sola / *mouthpiece only* (fino a batt. 34 / *until measure 34*)
 (pizzicato)

flute

violin II

viola

cello

clarinet

vibraphone

oboe

violin I

bassoon

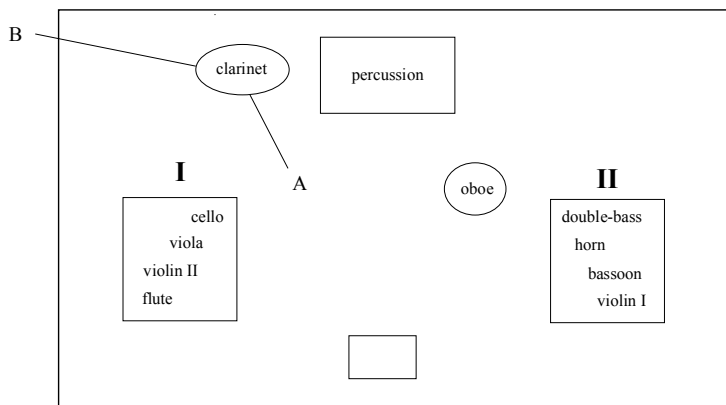
horn

double-bass

- * imboccatura sola / *mouthpiece only*
- - libera / *free*
 - ◻ - chiusa con il palmo / *blocked by the palm*
 - ◻ - ostruita con un dito / *obstructed by a finger*

- ** "alla chitarra":
- strumento sotto il braccio e pizzicare le corde con più dita (p = pollice, i = indice)
 - *instrument under the arm and pluck the strings with several fingers (p = thumb, i = forefinger)*
 - - corde stoppate con la mano sinistra / *stopping the strings with the left hand*
 - ✱ - corde pizzicate dietro il ponticello / *strings plucked behind the bridge*

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



- i gruppi I e II devono essere visibilmente distanti tra loro
 - *the groups I and II have to be visibly distant from each other*

□ A - frontale / *facing audience*

◻ B - fuori scena (o sul palco, ma possibilmente nascosto e lontano dal pubblico)
 - *out of the stage (or on the stage, but possibly hidden and far from the audience)*

5

Musical score for measures 5-8. The score includes parts for Flute (fl), Violin II (vn II), Violin I (vn I), Viola (vl), Violoncello (vc), Clarinet (cl), Claves, Vibraphone (vibr), Oboe (ob), Bassoon (bsn), Horn, and Double Bass (db).
 - Flute: Repeating rhythmic pattern of eighth notes, marked *mf*.
 - Violin II: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Violin I: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Viola: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Violoncello: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Claves: Repeating rhythmic pattern of eighth notes, marked *mf*.
 - Vibraphone: Repeating rhythmic pattern of eighth notes, marked *pp*.
 - Oboe: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Bassoon: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Double Bass: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Dynamics: *f*, *mf*, *pp*, *p*.
 - Performance instructions: *TE*, *pizz.*, *arco*, *tr di chiave*, *alla chitarra*, *IV c.*, *III c.*, *I c.*, *II c.*, *p*, *f*, *mf*.

* arco in giù, lentissimo, con suono ruvido
- down-bow, very slowly, with a rough sound

** vedi pag. 1 / see pag. 1

9

Musical score for measures 9-12. The score includes parts for Flute (fl), Violin II (vn II), Viola (vl), Violoncello (vc), Claves, Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn, and Double Bass (db).
 - Flute: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Violin II: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Viola: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Violoncello: Repeating rhythmic pattern of eighth notes, marked *f*.
 - Claves: Repeating rhythmic pattern of eighth notes, marked *mf*.
 - Oboe: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Violin I: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Double Bass: Repeating rhythmic pattern of eighth notes, marked *p*.
 - Dynamics: *f*, *p*.
 - Performance instructions: *pizzicato*, *pizz.*, *arco*.

13

Musical score for measures 13-16. Instruments include fl, vn II, vl, vc, cl, vibr, ob, vn I, bsn, horn, and db. The score features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *mf*, *p*, *mp*, and *pp*. The flute part has "TE" markings above it. The oboe part includes a "tr di chiave" marking.

17

Musical score for measures 17-20. Instruments include fl, vn II, vl, vc, cl, vibr, ob, vn I, bsn, horn, and db. The score continues with complex rhythmic patterns. The flute part is marked "(pizzicato)". Dynamic markings include *mf*, *mp*, and *p*.

21

Musical score for measures 21-24. The score includes staves for fl, vn II, vl, vc, cl, vibr, ob, vn I, bsn, horn, and db. The flute part features a rhythmic pattern of eighth notes with 'TE' markings. The violin II part has a melodic line with 'pizz.' and '5' markings. The viola part has a complex rhythmic pattern with 'pizz.' and '3' markings. The cello part has a melodic line with 'pizz.' and '5' markings. The double bass part has a melodic line with 'pizz.' and '5' markings. The clarinet part has a melodic line with '3' and '5' markings. The vibraphone part has a melodic line with 'mp', 'p', and 'pp' markings. The bassoon and horn parts have melodic lines with '5' markings. The double bass part has a melodic line with 'mp' and 'p' markings.

25

Musical score for measures 25-28. The score includes staves for fl, vn II, vl, vc, cl, claves, vibr, ob, vn I, bsn, horn, and db. The flute part features a rhythmic pattern of eighth notes with 'TE' markings. The violin II part has a melodic line with 'pizz.' and '5' markings. The viola part has a complex rhythmic pattern with 'pizz.' and '3' markings. The cello part has a melodic line with 'pizz.' and '5' markings. The double bass part has a melodic line with 'pizz.' and '5' markings. The clarinet part has a melodic line with 'mf espr.', 'port.', and 'mf' markings. The claves part has a rhythmic pattern with 'p' and '3' markings. The vibraphone part has a melodic line with '3' markings. The bassoon and horn parts have melodic lines with 'pizz.' and '3' markings. The double bass part has a melodic line with 'pizz.', 'I c.', 'II c.', and '5' markings.

29

Musical score for measures 29-32. The score includes staves for Flute (fl), Violin II (vn II), Violin I (vn I), Viola (vl), Violoncello (vc), Clarinet (cl), Claves (claves), Oboe (ob), Bassoon (bsn), Horn (horn), and Double Bass (db). The Flute part features repeated rhythmic patterns with dynamic markings *f* and *TE*. The Violin II part has trills and slurs with dynamics *p* and *i*. The Viola part has trills with dynamics *p* and *i*. The Violoncello part has a melodic line with dynamics *mf* and *p*. The Clarinet part has a melodic line with dynamics *mf* and a *port.* marking. The Claves part has a rhythmic pattern with dynamics *mf*. The Bassoon part has a melodic line with dynamics *p*, *mp*, and *f*. The Double Bass part has a melodic line with dynamics *p*, *mp*, and *f*, including an *arco* marking and a *pizz.* marking.

33

* voce recitante / speaking voice: MALEZA

Musical score for measures 33-36. The score includes staves for Flute (fl), Violin II (vn II), Viola (vl), Violoncello (vc), Clarinet (cl), Claves (claves), Vibraphone (vibr), Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn (horn), and Double Bass (db). The Flute part has a melodic line with dynamics *f* and *p*, and a note marked *TE*. The Violin II part has a melodic line with dynamics *f* and *p*. The Viola part has a melodic line with dynamics *p* and *i*. The Violoncello part has a melodic line with dynamics *f* and *p*. The Claves part has a rhythmic pattern with dynamics *mf*. The Vibraphone part has a melodic line with dynamics *f*. The Oboe part has a melodic line with dynamics *pp*. The Violin I part has a melodic line with dynamics *f* and *p*. The Bassoon part has a melodic line with dynamics *p*, *mp*, and *f*, and a note marked *TE*. The Horn part has a melodic line with dynamics *mp* and *p*. The Double Bass part has a melodic line with dynamics *mp* and *p*. The score includes instructions: "inserir l'imboccatura / insert the mouthpiece" and "con voce recitante / with speaking voice:".

* con voce recitante / with speaking voice:

- tenere il fa del fagotto al possibile; riprendere dall'inizio di batt. 34 (solo fagotto) al termine della recitazione
 - keep the bassoon's F so much as possible; start again from the beginning of measure 34 (only bassoon) at the end of the recitation

37

fl

vn II

vl

vc

cl

vibr

ob

vn I

bsn

horn

db



41

fl

vn II

vl

vc

cl

vibr

ob

vn I

bsn

horn

db

45

flatt. -----

fl *mp* *alla punta*

vn II *sordina* *mf* *tr* *p*

vl *sordina* *mf* *tr* *p*

vc *sordina* *mf* *tr* *p*

cl *port.* *mf* *port.* *mf* *port.* *mf* *port.* *mf*

mar *mp*

ob *mp* *mf*

vn I *sordina* *mf* *alla punta* *p*

bsn *mf* *pp*

horn *mp* *p* *mf* *pp*

db *mf* *p* *arco* *II c.* *III c.* *I c.* *ord.* *II c.*

48

flatt. -----

fl *mp* *mf* *flatt.* *mp* *ord.* *tr* *mf*

vn II *mf* *ord.* *tr* *mf* *ord.* *tr* *mf*

vl *mf* *ord.* *tr* *mf* *ord.* *tr* *mf*

vc *mf* *ord.* *tr* *mf* *ord.* *tr* *mf*

cl *gliss.* *port.* *mf*

mar *mf*

ob *mp*

vn I *mf* *mf* *p*

bsn *pp*

horn *mf* *pp* *mf*

db *mf* *p* *mf* *pp* *mf* *ord.* *II c.* *III c.* *I c.* *II c.*

51

Musical score for measures 51-54. The score includes parts for Flute (fl), Violin II (vn II), Viola (vl), Violoncello (vc), Clarinet (cl), Maracas (mar), Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn (horn), and Double Bass (db). The score features various musical notations such as dynamics (mp, mf, p, pp, alla punta), articulation (tr, ord.), and fingering (3, 5, 7).

54

Musical score for measures 55-58. The score includes parts for Flute (fl), Violin II (vn II), Viola (vl), Violoncello (vc), Clarinet (cl), Maracas (mar), Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn (horn), and Double Bass (db). The score features various musical notations such as dynamics (mf, p, mp, alla punta), articulation (tr, ord.), and fingering (3, 5, 6, 7).

57

flatt. *mp* *mf* *ord.* *tr* *alla punta* *mp* *mf*

vn II *mf* *p* *mf* *ord.* *tr* *alla punta* *mf*

vl *mf* *p* *mf* *ord.* *tr* *alla punta* *mf*

vc *mf* *p* *mf* *ord.* *tr* *alla punta* *mf*

cl

mar *mp* *mf*

ob *mp*

vn I *tr* *alla punta* *mf* *(alla punta)* *ord.* *II c.* *alla punta* *mf*

bsn *pp* *mf* *pp*

horn *pp* *mp* *pp*

db *mf* *III c.* *I c.* *II c.* *ord.* *III c.* *I c.* *II c.* *III c.* *mf* *p*

60

flatt. *mp* *mf* *ord.* *tr* *leva sordina* *mf*

vn II *mf* *p* *mf* *leva sordina*

vl *mf* *alla punta* *leva sordina* *p* *mf*

vc *mf* *leva sordina*

cl

mar *mf*

ob *ord.* *tr* *alla punta* *leva sordina*

vn I *mf* *p* *mf* *leva sordina*

bsn *mf* *pp*

horn *mp* *pp* *mp* *p*

db *mf* *III c.* *I c.* *II c.* *ord.* *III c.* *I c.* *II c.* *III c.* *mf* *p*

63

fl W.T. *f*

vn II

vl

vc *mp* *Lx.*

cl *mf espr.*

vibr *con arco* *mf* *Lx.*

ob

vn I

bsn *mp*

horn *p* *mp*

db *p* *mp*

67

fl W.T.

vn II

vl

vc

cl *port.* *mf* *port.* *mf*

vibr *(arco)* *mf* *Lx.*

ob

vn I

bsn

horn *(soffio / breath)* *(inspirando / inhaling)*

db *III c.* *Lx.* *mp*

71

fl

vn II

vl

vc

cl

toms

wood chimes

ob

vn I

bsn

horn

db

pizz.

mp

mf

port.

p

mp

p

mp

75

(soffio / breath)

flatt.

fl

vn II

vl

vc

cl

toms

ob

vn I

bsn

horn

db

p

mf

f

port.

gliss.

mp

mf

mp

w.t.

79

Musical score for measures 79-82. The score includes staves for Flute (fl), Violin II (vn II), Violin I (vn I), Viola (vl), Violoncello (vc), Clarinet (cl), Toms, Wood Chimes, Oboe (ob), Bassoon (bsn), Horn, and Double Bass (db). The Flute part features a tremolo effect and a dynamic shift from *p* to *mf* with the instruction "(soffio / breath) flatt.". The Violoncello part is marked "(pizz.)" and *mp*. The Clarinet part includes a "port." marking and a dynamic shift to *mp* with the instruction "entra in scena / enter the stage". The Toms part features a *mf* dynamic and a "wood chimes" section. The Horn part has a *mf* dynamic. The Double Bass part has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

83

Musical score for measures 83-86. The score includes staves for Flute (fl), Violin II (vn II), Viola (vl), Violoncello (vc), Clarinet (cl), Toms, Wood Chimes, Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn, and Double Bass (db). The Flute part has a "muta in ottavo" instruction. The Violoncello part has a *p* dynamic. The Clarinet part has a *mp* dynamic. The Toms part has a *p* dynamic. The Wood Chimes part has a *p* dynamic and a "lx." marking. The Horn part has a *mp* dynamic. The Double Bass part has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

II - suspiros y miradas

voce recitante / speaking voice: VISTA GENERAL

87

Musical score for measures 87-89. The score includes staves for oboe (ob), clarinet (cl), maracas (mar), and double bass (db). The oboe part features complex rhythmic patterns with slurs and dynamic markings of *mp* and *p*. The double bass part includes a *pizz.* (pizzicato) marking and a *Lv.* (lento) marking. The maracas part has a steady rhythmic accompaniment. The other instruments (ott, vn II, vl, vc, vn I, bsn, horn) are mostly silent in this section.

90

Musical score for measures 90-94. The score includes staves for oboe (ob), clarinet (cl), maracas (mar), and double bass (db). The oboe part has a melodic line with slurs and dynamic markings of *p* and *mp*. The clarinet part has a rhythmic accompaniment with a *mp* marking. The maracas part continues with its rhythmic accompaniment. The double bass part has a steady rhythmic accompaniment. The other instruments (ott, vn II, vl, vc, vn I, bsn, horn) are mostly silent in this section.

94

Musical score for measures 94-97. The score includes parts for oboe (ott), violin II (vn II), viola (vl), cello (vc), clarinet (cl), maracas (mar), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mp*, *p*, and *arco*. The oboe part features triplets and quintuplets. The cello part includes an *arco* section.



98

Musical score for measures 98-101. The score includes parts for oboe (ott), violin II (vn II), viola (vl), cello (vc), clarinet (cl), maracas (mar), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mf*, *p*, *f*, *mf*, *pp*, and *mp*. Performance instructions include *muta in flauto*, *V gliss.*, *1. c.*, and *pizz.*. The oboe part has a dynamic change from *p* to *f* to *mf*. The cello part includes a *pizz.* instruction. The bassoon part includes a *pp* instruction.

101

fl

vn II

vl

vc

cl

mar

ob

vn I

bsn

horn

db

104

fl

vn II

vl

vc

cl

toms

mar

ob

vn I

bsn

horn

db

107

Musical score for measures 107-110. The score includes parts for fl, vn II, vl, vc, cl, toms, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *p*, *mf*, *sf*, *pp*, *f*, and *mf*. Performance instructions include *arco*, *pizz.*, *gliss.*, and *IV c.*. Fingerings and slurs are indicated throughout the score.

110

Musical score for measures 110-113. The score includes parts for fl, vn II, vl, vc, cl, toms, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *pp*, *mf*, *sf*, *mp*, *p*, *f*, *mf*, and *pp*. Performance instructions include *arco*, *pizz.*, and *mf*. Fingerings and slurs are indicated throughout the score.

114

Musical score for measures 114-116. The score includes staves for fl, vn II, vl, vc, cl, toms, mar, ob, vn I, bsn, horn, and db. Dynamics include *mf*, *sf*, *p*, *pp*, and *f*. Performance markings include *pizz.* and accents.

117

Musical score for measures 117-119. The score includes staves for fl, vn II, vl, vc, cl, toms, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *p*, *mf*, and *f*. Performance markings include *arco*, *p*, and *III c.*

120

Musical score for measures 120-122. The score includes parts for fl, vn II, vl, vc, cl, toms, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *p*, *mf*, *f*, and *pp*. Performance instructions include *pizz.* and *arco*. Measure 122 includes the instruction *IV c.*

123

Musical score for measures 123-125. The score includes parts for fl, vn II, vl, vc, cl, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *p*, *mf*, *f*, and *pp*.

126

Musical score for measures 126-128. The score includes parts for fl, vn II, vl, vc, cl, mar, ob, vn I, bsn, horn, and db. Dynamics include p, mp, and mf. Fingerings and slurs are indicated throughout the staves.

129

Musical score for measures 129-131. The score includes parts for fl, vn II, vl, vc, cl, mar, ob, vn I, bsn, horn, and db. Dynamics include p, mp, and mf. Performance instructions such as pizz., lv., arco, and IV c. are present. Fingerings and slurs are indicated throughout the staves.

132

Musical score for measures 132-135. The score includes parts for fl, vn II, vl, vc, cl, mar, ob, vn I, bsn, horn, and db. Dynamics include *mp*, *p*, and *pp*. The woodwinds and strings play rhythmic patterns, while the oboe has a more melodic line with triplets and slurs.



136

Musical score for measures 136-139. The score includes parts for fl, vn II, vl, vc, cl, mar, ob, vn I, bsn, horn, and db. Dynamics include *p* and *mp*. The woodwinds and strings play rhythmic patterns, while the oboe has a more melodic line with triplets and slurs.

III - lunas blancas

voce recitante / speaking voice: EL

140

Musical score for measures 140-143. The score includes staves for fl (flute), vn II (violin II), vl (viola), vc (cello), cl (clarinet), claves (claves), ob (oboe), vn I (violin I), bsn (baritone saxophone), horn (horn), and db (double bass). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance instructions include *arco* (arco) and *sordina* (sordina).

144

Musical score for measures 144-147. The score includes staves for fl (flute), vn II (violin II), vl (viola), vc (cello), cl (clarinet), (claves), ob (oboe), vn I (violin I), bsn (baritone saxophone), horn (horn), and db (double bass). The music continues with complex rhythmic patterns. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

Musical score for measures 148-151. The score includes parts for fl, vn II, vl, vc, cl, (claves), ob, vn I, bsn, horn, and db. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion part features a complex rhythmic pattern with sixteenth notes and triplets. Dynamics include *mp*, *p*, and *mf*. A double bar line is present at the end of measure 151.

Musical score for measures 152-155. The score includes parts for fl, vn II, vl, vc, cl, (claves), ob, vn I, bsn, horn, and db. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion part continues with its rhythmic pattern. Dynamics include *p*, *mf*, and *pp*. Trills are marked with *tr* above the notes.

156

Musical score for measures 156-159. The score includes staves for flute (fl), violin II (vn II), viola (vl), cello (vc), clarinet (cl), percussion (claves), vibraphone (vibr), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The music features various dynamics such as *mf*, *p*, and *tr*. The key signature has two flats and the time signature is 3/4. A double bar line is present at the end of measure 159.

160

Musical score for measures 160-163. The score includes staves for flute (fl), violin II (vn II), viola (vl), cello (vc), clarinet (cl), vibraphone (vibr), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The music features various dynamics such as *p*, *mf*, and *mp*. The key signature has two flats and the time signature is 3/4. A double bar line is present at the end of measure 163.

164

Musical score for measures 164-173. The score includes parts for fl, vn II, vl, vc, cl, vibr, ob, vn I, bsn, horn, and db. The key signature has one sharp (F#). The score contains various musical notations including dynamics (p, mp, mf), articulations (gliss., tr.), and fingerings (3, 5). The horn part includes the instruction "leva sordina".

168

Musical score for measures 168-177. The score includes parts for fl, vn II, vl, vc, cl, vibr, ob, vn I, bsn, horn, and db. The key signature has one sharp (F#). The score contains various musical notations including dynamics (p, mp, mf), articulations (gliss., tr.), and fingerings (3, 5). The horn part includes the instruction "leva sordina".

172

fl *mf* *p*

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

vl *mp* *gliss.* *mf* *p*

vc *p* *mp*

cl *mf*

vibr *p*

ob *mf* *p* *tr*

vn I *mp* *p*

bsn

horn

db *p* *mp*

176

fl *mf* *p*

vn II

vl *mp* *gliss.* *mf* *p*

vc *p*

cl *mf* *p*

vibr

ob *mf* *tr* *mf* *p*

vn I

bsn

horn

db *p* *mp*

muta in ottavino

Musical score for measures 180-183. The score includes parts for Flute (fl), Violin II (vn II), Violin I (vn I), Viola (vl), Violoncello (vc), Clarinet (cl), Vibraphone (vibr), Oboe (ob), Bassoon (bsn), Horn (horn), and Double Bass (db). The Flute part features a melodic line with triplets and slurs, marked *mf*. The Violin I part has a similar melodic line with triplets and slurs, marked *mp*. The Viola and Violoncello parts have a rhythmic accompaniment with triplets and slurs, marked *p*. The Clarinet part has a melodic line with triplets and slurs, marked *mf*. The Vibraphone part has a rhythmic accompaniment with triplets and slurs, marked *p*. The Oboe part has a melodic line with triplets and slurs, marked *mf*. The Bassoon part has a melodic line with triplets and slurs, marked *mp*. The Horn part has a melodic line with triplets and slurs, marked *mp*. The Double Bass part has a melodic line with triplets and slurs, marked *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for measures 184-187. The score includes parts for Oboe (ott), Violin II (vn II), Viola (vl), Violoncello (vc), Clarinet (cl), Vibraphone (vibr), Oboe (ob), Violin I (vn I), Bassoon (bsn), Horn (horn), and Double Bass (db). The Oboe part has a melodic line with triplets and slurs, marked *mf*. The Violin II part has a melodic line with triplets and slurs, marked *mp*. The Viola part has a melodic line with triplets and slurs, marked *mp*. The Violoncello part has a melodic line with triplets and slurs, marked *mp*. The Clarinet part has a melodic line with triplets and slurs, marked *mf*. The Vibraphone part has a rhythmic accompaniment with triplets and slurs, marked *p*. The Oboe part has a melodic line with triplets and slurs, marked *mf*. The Violin I part has a melodic line with triplets and slurs, marked *mp*. The Bassoon part has a melodic line with triplets and slurs, marked *mp*. The Horn part has a melodic line with triplets and slurs, marked *mp*. The Double Bass part has a melodic line with triplets and slurs, marked *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

ott

vn II

vl

vc

cl

vibr

ob

vn I

bsn

horn

db

Detailed description: This page contains the musical score for measures 188 through 192. The instruments listed are oboe (ott), violin II (vn II), viola (vl), violoncello (vc), clarinet (cl), vibraphone (vibr), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The score is written in a 4/4 time signature. The woodwinds and strings play complex rhythmic patterns with various dynamics such as *p*, *mp*, *mf*, and *sf*. There are numerous slurs, ties, and articulation marks throughout the score.

voce recitante / speaking voice: DONDE SE AHOGA EL SUEÑO

(con la voce)

ott

vn II

vl

vc

cl

mar

vibr

ob

vn I

bsn

horn

db

Detailed description: This page contains the musical score for measures 192 through 196. The instruments listed are oboe (ott), violin II (vn II), viola (vl), violoncello (vc), clarinet (cl), maracas (mar), vibraphone (vibr), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The score is written in a 4/4 time signature. The woodwinds and strings play complex rhythmic patterns with various dynamics such as *f*, *sf*, *mf*, and *sf*. There are numerous slurs, ties, and articulation marks throughout the score. The maracas part is indicated by a small triangle symbol.

Musical score for measures 195-197. The score includes parts for oboe (ott), violin II (vn II), violin I (vn I), viola (vl), cello (vc), clarinet (cl), maracas (mar), horn (horn), and double bass (db). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *mf*, *mp*, *sf*, and *ord.*. Fingerings and slurs are indicated throughout the score.

Musical score for measures 198-200. The score includes parts for oboe (ott), violin II (vn II), violin I (vn I), viola (vl), cello (vc), clarinet (cl), maracas (mar), horn (horn), and double bass (db). The music continues with complex rhythmic patterns. Dynamic markings include *p*, *mp*, *sf*, and *ord.*. The instruction *al tallone* is present in the violin I part. Fingerings and slurs are indicated throughout the score.

201

Musical score for measures 201-203. The score includes parts for oboe (ob), clarinet (cl), bassoon (bsn), horn (horn), double bass (db), violin II (vn II), violin I (vn I), viola (vl), and cello (vc). The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. Dynamics include *sf*, *f*, *p*, *mf*, and *ord.*. Fingerings and slurs are indicated throughout the score.

204

Musical score for measures 204-206. The score includes parts for oboe (ob), clarinet (cl), bassoon (bsn), horn (horn), double bass (db), violin II (vn II), violin I (vn I), viola (vl), and cello (vc). The woodwinds and strings play complex rhythmic patterns with various articulations and dynamics. Dynamics include *sf*, *mp*, *p*, and *sordina*. Fingerings and slurs are indicated throughout the score.

207

Musical score for measures 207-210. The score includes staves for oboe (ott), violin II (vn II), viola (vl), cello (vc), clarinet (cl), maracas (mar), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The cello part features a melodic line with triplets and dynamics markings of *mp* and *p*. The bassoon and horn parts also contain triplets and dynamics markings. The double bass part has a bass line with a triplet and a dynamic marking of *p*. The woodwinds and strings are mostly silent during these measures.

210

Musical score for measures 210-213. The score includes staves for oboe (ott), violin II (vn II), viola (vl), cello (vc), clarinet (cl), maracas (mar), oboe (ob), violin I (vn I), bassoon (bsn), horn, and double bass (db). The cello part continues with a melodic line, featuring triplets and dynamics markings of *mp* and *p*. The bassoon and horn parts have melodic lines with triplets and dynamics markings. The double bass part has a bass line with a triplet and a dynamic marking of *mp*. The woodwinds and strings are mostly silent during these measures.

213

ott

vn II *al tallone* *f* *sf* *mf*

vl *al tallone* *f* *sf* *mf*

vc *al tallone* *f* *sf* *mf*

cl *f* *sf*

mar *f* *sf*

ob *f* *sf* *mf*

vn I *f* *sf*

bsn *mf* *sf*

horn *mp* *leva sordina* *mf* *sf*

db *mf* *al tallone* *sf*

216

ott *sf* *mp* *sf*

vn II *sf* *mp* *sf*

vl *sf* *mf* *sf* *mp* *sf*

vc *sf* *mf* *mp* *sf*

cl *mf* *sf*

mar *mf* *sf*

ob *sf* *mf* *sf*

vn I *mp* *sf* *ord.* *mp*

bsn *mp* *sf*

horn *mp* *sf*

db *mp* *sf*

togliere l'imboccatura / take off the mouthpiece

ott
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db

imboccatura sola / mouthpiece only

(pizzicato)

ott
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db

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]

05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra - *verses by Cesare Pavese*
[3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.), / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings]

06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra - *from the Gospel of St. John*
[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]

07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra - *verses by Cesare Pavese*
[2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings]

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 - PHEIDIPIDES... 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 HEIß ... 60' 00"**
Antarktische Oper - 9 voices and 18 players - *libretto by Elke Heidenreich*

VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

15b **luce grigia i tuoi occhi** - (1997) ... 4' 00" - solo voice - *verses by Cesare Pavese*

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 S. Augustine*

42. **spotlights on "The Tempest"** - (2002) ... 9' 15" - vocal quartet - *from "The Tempest" by Shakespeare*

VOICE / VOICES and PIANO

01. **2 "liriche"** - (1989) ... 9' 00" - voice and piano - *verses by Salvatore Quasimodo*
(I. Terra - II. Dalla rete dell'oro)

Orpheus - *verses by Cesare Pavese*

05b **I gatti lo sapranno** - (1994) ... 5' 00" - voice and piano
12b **... 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

34a **Newspapers** - (2001) ... 7' 00" - voice and piano
34b **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 - *verses by Cesare Pavese*
[Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb.]

12. **... vento di marzo** - (1997) ... 16' 00" - soprano, baritone and 13 players - *verses by Cesare Pavese*
[Fl./Ott., Ob., Cl./Cl.picc., Fg., Cor., Tb. Perc. (1 esec.), Pf., 2 Vn., Vl., Vc., Cb.]

from "la primavera escondida"

25. **caminando hacia el mar** - (1998) ... 10' 00" - voice, flute, cello and piano - *verses by P. 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 arístón** - 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

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

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

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

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

22. **un ancho rio 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/picc., clarinet, violin, cello, piano, 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, double-bass
includes "violin-fragments from..."

44. **Nero... ma come del mar Oceano** - (2004) ... 8' 00" - violin and 4 pl. (flute, clarinet, cello, 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 pl. and speaking voice ad libitum - *poems by F. García Lorca*
[Fl., Ob., Cl., Fg., Cor., Perc., 2 Vn., Vl., Vc., Cb.]
(I. **mariposas pálidas** - II. **suspiros y miradas** - III. **lunas blancas**)

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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 Conilli*" - 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 Contemporaines* 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.