

L'ORIGEN DE LA TERRA



MATIAS LIZANA

L'ORIGEN DE LA TERRA

MATIAS LIZANA

L'Origen de la Terra (Juny 2013) és una obra conceptual per a piano, amb la qual descric musicalment tot el procés de creació del planeta Terra, basant-me en les evidències científiques trobades fins al moment. Aquest procés, com en tot ésser viu, requereix de vida, transformació, creació i mort. Tot queda representat mitjançant motius temàtics que s'aniran combinant durant la peça.

Sempre m'ha captivat l'espai, l'univers i els seus orígens, cosa que ha fet imprescindible la creació d'aquesta obra.

El Origen de la Tierra (Junio 2013) es una obra conceptual para piano, con la cual describo musicalmente todo el proceso de creación del planeta Tierra, basándome en las evidencias científicas encontradas hasta el momento. Este proceso, como en todo ser vivo, requiere de vida, transformación, creación y muerte. Todo queda representado mediante motivos temáticos que se irán combinando durante la pieza. Siempre me ha cautivado el espacio, el universo y sus orígenes, cosa que ha hecho indispensable la creación de esta obra.

The **Earth's origin** (June 2013) is a conceptual piece for piano, in which I describe through music all the creation process of planet Earth, based on scientific evidence found up to now. This process, as in every living being, is made up of life, transformation, creation and death. All these things are represented through thematic material which is combined along the piece.

I have always been captivated by the space, the universe and its origins, all of which have made essential the creation of this work.



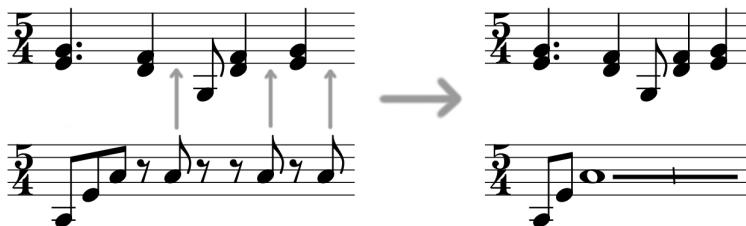
INTERPRETACIÓ

El **pedal** es posa a tota la peça, seguint el ritme harmònic d'una forma natural. L'única especificació sobre el pedal està entre els compassos 128 al 149, en els quals es neteja el pedal a cada cop del baix (on no hi ha picats).

Hi ha dos **tempo**s que defineixen l'obra, no és estrictament necessari seguir-los a nivell de metrònom, simplement ha de sonar natural. El primer tempo és "Amb moviment", negra a 170, que és ràpid i fluid. El segon tempo és "Amb calma", negra a 150, que simplement busca donar una mica més de respiració a l'interpretació.

Acompanyament a contra-melodia

Desenvolupant la pròpia tècnica, sovint utilitzo molt el que anomeno acompañament a contra-melodia, que consisteix en omplir els buits rítmics que deixa la melodia, amb una certa fracció de temps. Com que és una mica engorros d'escriure, he proposat aquí una nova notació, vegem-ho amb un exemple:



En la figura de l'esquerra, veiem com la mà esquerra omple els buits rítmics de la melodia de la mà dreta, a partir del segon temps (en el primer temps hi ha altres notes). És un efecte percutiu a subdivisió de corxera. Per representar-ho d'una forma més senzilla, escrivim com a la figura de la dreta:

- La nota en si representa quina nota s'interpreta, i durant quant de temps (en aquest cas una rodona per omplir 4 temps)
- La ratlla horitzontal ens mostra fins quan s'aplica l'efecte (com si es tractés d'una indicació de pedal per exemple) i la petita ratlla vertical situda enmig, ens indica de quina subdivisió es tracta (en aquest cas corxeres).

L'ORIGEN DE LA TERRA

MATIAS LIZANA

INICI

Amb moviment

Piano

Pno.

Pno.

Pno.

Pno.

19

25

Pno.

31

Pno.

36

Pno.

40

Pno.

43

Pno.

46

Pno.

49

Pno.

52

METEORITS

Amb calma

Pno.

55

Pno.

58

Pno.

61

Pno.

64

mf

This musical score page features two staves for the piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of three flats. Measure 64 consists of four quarter notes per staff. Measure 65 begins with a dynamic marking *mf*. The right hand plays eighth-note patterns, while the left hand provides harmonic support with sustained notes.

Pno.

67

This section continues the piano part. The right hand maintains its eighth-note pattern, and the left hand provides harmonic chords. The measure ends with a forte dynamic.

Pno.

70

This section begins with sustained notes in both staves. The right hand then plays a sixteenth-note pattern. The measure changes to 5/4 time, indicated by a '5' above the staff. The dynamic *f* is used for the sixteenth-note pattern.

Pno.

73

This section shows the piano playing eighth-note patterns in both staves. Measure 73 ends with a fermata over the right-hand notes. The measure changes to 3/4 time, indicated by a '3' above the staff. The dynamic *p* is used for the eighth-note pattern.

Pno.

75

This section continues the eighth-note patterns. Measure 75 ends with a fermata over the right-hand notes. The measure changes to 2/4 time, indicated by a '2' above the staff. The dynamic *p* is used for the eighth-note pattern.

Pno.

78

Musical score for piano, page 5, measures 78-83. The score consists of two staves: treble and bass. The key signature is four sharps (F major). Measure 78 starts with a dotted half note followed by eighth-note chords. Measure 79 begins with a sixteenth-note pattern. Measure 80 shows a change in time signature to 6/8. Measure 81 continues the sixteenth-note pattern. Measure 82 features a sixteenth-note run followed by a dynamic marking **p**. Measure 83 concludes with a sustained note and a fermata.

AIGUA

Pno.

84

Musical score for piano, page 5, measures 84-89. The score consists of two staves: treble and bass. The key signature is four sharps (F major). Measures 84-85 show eighth-note chords. Measure 86 features a sustained note. Measures 87-88 continue with eighth-note chords. Measure 89 concludes with a sixteenth-note pattern.

Pno.

93

Musical score for piano, page 5, measures 93-98. The score consists of two staves: treble and bass. The key signature is four sharps (F major). Measures 93-94 show eighth-note chords. Measures 95-96 feature sixteenth-note patterns. Measures 97-98 conclude with eighth-note chords.

Pno.

100

Musical score for piano, page 5, measures 100-105. The score consists of two staves: treble and bass. The key signature is four sharps (F major). Measures 100-101 show eighth-note chords. Measures 102-103 feature sixteenth-note patterns. Measures 104-105 conclude with eighth-note chords.

Pno.

105

Musical score for piano, page 5, measures 105-110. The score consists of two staves: treble and bass. The key signature is four sharps (F major). Measures 105-106 show eighth-note chords. Measures 107-108 feature sixteenth-note patterns. Measures 109-110 conclude with eighth-note chords.

Pno.

Pno.

VIDA

Pno.

Pno.

$\text{d} = \text{d}$ Amb moviment

Pno.

Pno.

133

1. 2.

This section begins with a treble clef and a bass clef, both in G major (one sharp). The piano plays eighth-note chords in the treble and sixteenth-note chords in the bass. Measures 134 and 135 continue this pattern. Measure 136 starts with a treble clef and a bass clef, both in A major (two sharps). It features eighth-note chords in the treble and sixteenth-note chords in the bass. The section ends with a repeat sign and two endings.

Pno.

137

This section begins with a treble clef and a bass clef, both in G major (one sharp). The piano plays eighth-note chords in the treble and sixteenth-note chords in the bass. Measures 138 and 139 continue this pattern. Measure 140 starts with a treble clef and a bass clef, both in A major (two sharps). It features eighth-note chords in the treble and sixteenth-note chords in the bass.

Pno.

141

This section begins with a treble clef and a bass clef, both in G major (one sharp). The piano plays eighth-note chords in the treble and sixteenth-note chords in the bass. Measures 142 and 143 continue this pattern. Measure 144 starts with a treble clef and a bass clef, both in A major (two sharps). It features eighth-note chords in the treble and sixteenth-note chords in the bass.

Pno.

145

This section begins with a treble clef and a bass clef, both in G major (one sharp). The piano plays eighth-note chords in the treble and sixteenth-note chords in the bass. Measures 146 and 147 continue this pattern. Measure 148 starts with a treble clef and a bass clef, both in A major (two sharps). It features eighth-note chords in the treble and sixteenth-note chords in the bass.

Pno.

148

This section begins with a treble clef and a bass clef, both in G major (one sharp). The piano plays eighth-note chords in the treble and sixteenth-note chords in the bass. Measures 149 and 150 continue this pattern. Measure 151 starts with a treble clef and a bass clef, both in A major (two sharps). It features eighth-note chords in the treble and sixteenth-note chords in the bass.

Pno.

151

1. 2.

Pno.

155

mp

EVOLUCIÓN

Pno.

158

Pno.

161

Pno.

164

Pno.

166

This musical score page shows two staves for the piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 166 consists of six groups of eighth-note chords. Measure 167 begins with a single eighth note on the bass staff, followed by a series of eighth-note chords.

Pno.

168

This section continues with piano parts. Measure 168 features eighth-note chords in both staves. Measure 169 starts with eighth notes on the bass staff, transitioning to eighth-note chords.

Pno.

170

This section continues with piano parts. Measure 170 features eighth-note chords in both staves. Measure 171 starts with eighth notes on the bass staff, transitioning to eighth-note chords.

Pno.

172

This section continues with piano parts. Measure 172 features eighth-note chords in both staves. Measure 173 begins with eighth notes on the bass staff, transitioning to eighth-note chords. A 'rit.' (ritardando) instruction is placed above the staff.

Pno.

174

Amb calma

f

mf

This section concludes with piano parts. Measure 174 features eighth-note chords in both staves. Measures 175 and 176 show eighth-note chords in both staves, with measure 176 including dynamic markings 'Amb calma' (with calm), 'f' (fortissimo), and 'mf' (mezzo-forte).

Pno.

Pno.

Pno.

Pno.

DESTRUCCIÓ

Pno.

sense aixecar el pedal, per crear un efecte borrós. Quan entra la melodia, seguir ritme harmònic com sempre

227

Pno.

15mb

233

Pno.

15mb

8vb

239

Pno.

8vb

243

Pno.

f

249

Pno.

v

Pno.

255 rit. Amb calma *mp*

Pno.

262 *f*

V V V V

Pno.

268

>> > > >

Pno.

274 *mp*

CREIXEMENT

Pno.

277

Pno.

280

mf

This musical score page features two staves for the piano. The top staff uses a treble clef and shows a series of eighth-note chords. The bottom staff uses a bass clef and shows a continuous eighth-note bass line. Measure 280 begins with a forte dynamic (*mf*). Measures 281 and 282 continue the harmonic progression with eighth-note chords, with measure 282 ending with a half note.

Pno.

283

f

This page contains two staves for the piano. The top staff shows eighth-note chords in a common time signature. The bottom staff shows a continuous eighth-note bass line. Measure 283 starts with a forte dynamic (*f*). Measures 284 and 285 continue the harmonic pattern with eighth-note chords.

Pno.

286

This page contains two staves for the piano. The top staff shows eighth-note chords in a common time signature. The bottom staff shows a continuous eighth-note bass line. Measures 286 and 287 continue the harmonic pattern with eighth-note chords.

Pno.

289

ff

This page contains two staves for the piano. The top staff shows eighth-note chords in a common time signature. The bottom staff shows a continuous eighth-note bass line. Measure 289 starts with a fortissimo dynamic (*ff*). Measures 290 and 291 continue the harmonic pattern with eighth-note chords.

Pno.

292

The top staff begins with a measure in 6/4 time, indicated by a circled 6 and a 4. It shows eighth-note chords. The bottom staff begins with a measure in 8/8 time, indicated by a circled 8. It shows a continuous eighth-note bass line. Measures 292 and 293 continue the harmonic pattern with eighth-note chords.

rit.

Pno.

296

p

Pno.

301



L'Origen de la Terra by Matias Lizana està protegit sota llicència
Creative Commons: Reconeixement-NoComercial-CompartirIgual 3.0

