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(Los espejos) a mute theatre

for Bb clarinet, harp, mezzo-soprano and double bass

Alexander Kolassa

(2014/15)

Text by Jorge Luis Borges

Space, time and death also go out
As when light is no more,
And the simulacrum of mirrors fade...

(*La Recoleta*)

Nos acecha el cristal. Si entre las cuatro
Paredes de la alcoba hay un espejo,
Ya no estoy solo. Hay otro. Hay el reflejo
Que arma en el alba un sigiloso teatro

[...]

Dio ha creado las noches que se arman
De sueños y las formas del espejo
Para que el hombre sienta que es reflejo
Y vanidad. Pore so nos alarman

(*Los Espejos*)

At times in the evening a face
Looks at us out of the depths of a mirror;
*[Art should be like that mirror
Which reveals to us our own face]*

(*Ars Poetica*)

(Los espejos) a mute theatre

Instrumentation

Clarinet in Bb (as written)

Harp

Mezzo-soprano

Double Bass (w/extension)

Performance Note/Instructions

Players should be positioned in an approximate semi-circle, with harp and mezzo-soprano on the inside (though the mezzo-soprano should be closer to the central point than the harp).

Passages in which rhythmic notation is approximate are designated by a bracket above the staff which has a number that indicates (in seconds) said passage's duration. In this context, space between notes indicates a relative duration. Lines and arrows align entrances of new parts to a main reference melody, after which they proceed independently.

(Los espejos) a mute theater

text from Jorge Luis Borges

Alexander Kolassa (2014/15)

(slow & somewhat freely) poco accel. Andante, but swiftly so (c. ♩ = 90)

Clarinet in B \flat

Harp

Mezzo-soprano

Double bass

pizz. arco

mf mp f mp mf p f p

mf

mp

mf mp f pp

f G₄ gliss. mp pp

mp

space, _____

pizz. arco mp mf

A Poco meno mosso
20"

p

B₄ mp

molto espressivo (somewhat improvised)

cresc. poco a poco

time and death al - so go out as when light is

A Poco meno mosso

pp f pp

mf

no more, and the sim - ul - la - crum of mir - ors fade.

gliss. gliss. mf ff

B Più mosso

Chords: D: C: B: E: G: A: b

Lyrics: Nos ac - - ec - ha el cris - tal. Si en - - tre

Dynamic markings: *pp*, *mf*, *mp*, *p*, *normale*

B Più mosso

Chords: E \flat

Lyrics: las cua - tro

Dynamic markings: *p*, *f*, *mp*, *mf*, *p*, *fp*, *pp*, *f*, *gliss.*, *norm.*, *pizz*, *arco*, *pp*

Performance instructions: *tr*, *10ⁿ*, *sul pont*, *norm.*, *pizz*, *arco*

A tempo

poco rit.

Chords: D \flat G \sharp A \sharp

Lyrics: Pa - - re - - des de la al - co - ba hay un

Dynamic markings: *pp*, *fp*, *mp*, *p*, *mf*, *mp*, *mf*

Tempo markings: A tempo, poco rit.

* multiphonics; here indicating just the first two overtones

15"

pp *f* *mp*

p

molto espressivo (somewhat improvised)

mp *f*

es - pe - jo [oo]

wide vibrato (progressively so)

fp *f*

C poco accel.

pp *mp* *pp* *mf* *pp*

pp *p* *pp* *pp*

D E G \flat A \flat

f *f*

fp *mf* *mp* *mf*

Ya no es - toy so - lo. Hay ot

C poco accel.

A tempo

p *mp* *p* *pp* *p* *f*

pp *mf* *pp*

f *mp* *pp*

p *f* *p*

ro. Ha el re - fle - jo

A tempo

f *p* *mp*

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with lyrics: "Que ar - ma en el al - ba un - si - go - lo - so tea - tro". The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mf*, *p*, *mp*, *pp*, and *fp*. A *rit.* marking is present at the end of the system. The instruction *molto espressivo (somewhat improvised)* is written below the piano part.

D swiftly, but not too fast (c. ♩ = 86)

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *f*, *p*, and *mp*. The instruction *molto espressivo (somewhat improvised)* is written below the piano part.

D swiftly, but not too fast (c. ♩ = 86)

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *f*, *p*, *mf*, and *mp*.

poco rit.

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line is in treble clef with lyrics: "5 5 3". The piano accompaniment is in grand staff. Dynamics include *f*, *mp*, and *ff*. The instruction *molto espressivo (somewhat improvised)* is written below the piano part.

poco rit.

This system contains the vocal line and piano accompaniment for the fifth system. The vocal line is in treble clef. The piano accompaniment is in grand staff. Dynamics include *fp*, *f*, and *mp*.

poco accel.

This system contains the first system of music. It features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase with dynamics *p*, *mf*, and *pp*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. A vibrato figure is marked with an asterisk (*). The system concludes with a 3/4 time signature change.

This system contains the second system of music. The vocal line continues with dynamics *f*, *p*, *mf*, and *p*. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. A *sul tasto* instruction is present in the left-hand part. The system concludes with a 4/4 time signature change.

This system contains the third system of music, marked with a box 'E' and the tempo instruction *Meno mosso*. The vocal line has dynamics *p*, *pp*, *p*, and *pp*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. The lyrics are: "Dio ha cre - a - do las no - - - ces que". The system concludes with a 4/4 time signature change.

* the vibrato figure here indicates a gradual morphing between two different vowel sounds

15" 7

p *pp*

(glissando above the tuning peg) *mp*

B \flat *ff*

mf *p*

se ar - man

arco.

pp *ff*

F

p *f* *p* *mf* *p*

mf

mf *f* *mf*

De su - - - eñ - - - os y las

arco

p *mf* *pp* *f*

f *p* *mf* *p* *f*

pp *mf*

D \sharp C \sharp E \flat A \sharp

f *mf* *f*

for - - - mas del es - pe - -

> p *mf* *p* *f* *pp* *f*

mp *f* *p*

A \sharp B \flat mp pp mf pp

mp *f* *f* *f* mf mf pp pp

- jo. [oo]

pizz. arco *f*

pp *f*

G L'istesso tempo

f *p*

mf pp

mf mp mf

[a:] Pa - - ra que el hom - bre sien -

G L'istesso tempo pizz. *f* pp mp

mf *f*

15"

fp *f* *mf*

pp C \natural

gliss. *f* *mf*

ta que es re - fle - jo Y

arco *pp* *ff*

pp

D:Cb pp

fp *mf* *pp*

va - ni - dad. Po - re - so nos

sul pont.

pp

H Poco più mosso

f *mf* *f*

f *mf*

al - ar - man

H Poco più mosso

pizz. arco

f

p *f* *mp*

mp *f* *mp*

mf

at times in the eve -

mf *f* *mp* *f*

pizz. arco

- ning a face looks at us out of
mp *f* *mp* *f* *mf* *f* *mp* *f*

I Molto meno mosso, solemne

the depths of a mir - - ror
mf *f* *pp* *mp* *mf* *f* *ff* *p*

I Molto meno mosso, solemne

pp *f* *mf* *gliss* (let ring) *f* *gliss.*

pizz. *f*