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A Puerta Cerrada

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(1984)

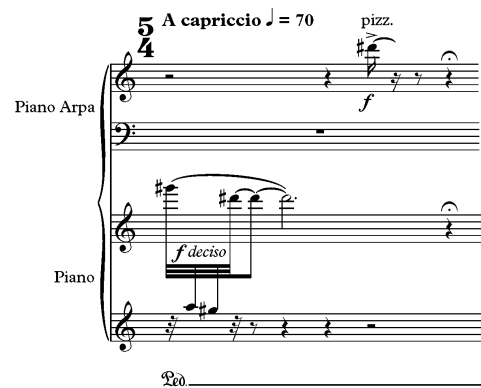
A Puerta Cerrada

para Piano Solo
(2017-2018)

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Notes

1.- The present work makes extensive use of diverse extended techniques to be executed within the harp of the piano. Everything that will be executed in this way is found in a system above the common system to be used within the piano music.

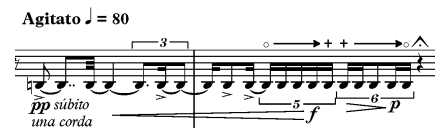


2.- The use of the accidentals will be in a conventional manner.

3.- The notes that are requested as pizz, should be played within the harp, either by pulling with two fingers the corresponding string or by pressing like a guitar with the fingernail, in any case the technique to be used is left to the discretion of the interpreter.



4.- The notes marked with a cross, are mute notes. This is achieved by pressing the string of the corresponding note as close as possible to the pin. In case an arrow appears between notes with the cross symbol and notes that do not have it, this indicates a progressive transition between the mute note and the ordinary note. This will be achieved by applying or progressively releasing tension in the corresponding string.



5.- The notes written on the part of the harp with a square head indicate hitting the strings in the dynamics indicated with the palm of the hand. In these cases the pitches are approximate and you should pay attention mainly to the written register.

6.- The glissandi inside the harp must be executed with the nails of the corresponding hand, following the indicated direction, for the time and rhythm indicated and in the approximate register where they are notated.



7.- The three existing pedals in the concert pianos are used. Una corda and Tre corde, activates and cancels the left pedal respectively. The central pedal will be noticed with the expression Ped. Sost. The right or resonance pedal will be noticed in a conventional manner. In the case of the three pedals, it is very important to pay special attention to the activation and nullity of the same, always respecting what is indicated in the score.

8.- The notes with diamond heads should be pressed without producing any sound and kept for the indicated time, either by the fingers or Sostenuto pedal.

9.- The present work is based on the homonymous theatrical work of the French writer and philosopher Jean Paul Sartre.

Adalberto Tovar
January - 2018

A Puerta Cerrada

Adalberto Tovar
(2017-2018)

5/4 A capriccio ♩ = 70 pizz. *f*

Piano Arpa

f deciso

2/4 **7** **4/4**

pp subito una corda *fff* subito tre corde

fff

5/4 pizz. **5** ♩ = 45 poco rall. *mf* etéreo

golpear con la palma de la mano

pp

♩ = 75

f con fuoco *ff*

4/4 **3/4** **♩ = 60** *fff* *sffz* *sffz*

poco rall. **5/4** pizz. ♩ = 45 *mf* etéreo

golpear con la palma de la mano

4/4 *mp*

5/8 **Agitato** ♩ = 120 *sff* *sf* *mp* *mp* legero *f* *sff* *ff*

sffz *senza ped.* *Red.*

The musical score is divided into three systems, each featuring a Piano (Pno.) and Piano Arpa part.

System 1: The Piano part begins with a 3/8 time signature, followed by a 5/8, then a 6/4, and finally a 4/4. The tempo is marked "Tempo I ♩ = 70". Dynamics include *p subito*, *f violento*, *fffz*, *fff*, *pp subito*, and *fff subito*. The Piano Arpa part starts with a 5/4 time signature, marked "pizz.", and includes a note about glissando: "*glissando con las uñas sobre la zona del arpa indicada".

System 2: The Piano part continues with a 5/4 time signature, marked *f*, and includes a 7-measure rest. The tempo changes to "♩ = 43 pizz." and then "♩ = 120 Con fuoco, enérgico". The Piano Arpa part is marked *mf* and *ff*. A note indicates "*Cluster con todo el brazo".

System 3: The Piano part starts at measure 33 with a 4/8 time signature, marked *f*. The tempo is "Agitato ♩ = 80". Dynamics include *fffz*, *pp subito una corda*, *f*, and *p*. The Piano Arpa part is marked *ff* and *pizz.*. The tempo changes to "♩ = 130 mecanico". The system concludes with a 11/16 time signature.

The musical score for 'The Great Wall of China' by John Williams is presented in a single system. It features a piano (Pno.) and celeste (Celeste) part. The tempo is marked 'Andante' and the key signature is one flat (B-flat major/D minor). The score is divided into measures by bar lines, with time signatures changing from 4/4 to 3/4, then 2/4, 4/4, and finally 5/4. The piano part includes complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *pp*, *sffz*, *fff*, *pp dolcissimo*, and *fff*. The celeste part is marked 'Ped.' and features a sustained pedal point. The score is written for a single system, with the piano part on the upper staff and the celeste part on the lower staff.

[illegible][illegible][illegible]

Pno.

Pno.

f molto espress.

Pno.

ff deciso e espress.

Pno.

stringendo poco a poco

Pno.

molto stringendo

fff

Pno.

109

3/8

5/8

6/4 = 63 Ansioso

4/4

6/4 = 45 Solemne

golpear con la palma de la mano

ff

Religiosamente = 90

legatissimo

pp non cresc sempre, molto cantabile

sffz

Red.

8va

una corda sempre

rall.

pesante

Mantener la resonancia hasta que se desvanezca

presionar sin emitir sonido

Lento = 65

13/8

4/8

3/8

5/8

10/8

mf

pp

mp

f

fff

mf

ppp

ff

tre corde

Sust. Ped.

