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El Amor a la Sabiduría

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El amor a la sabiduría

for Solo Violin, Harpsichord and String Orchestra

No. 449

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Composed between June and July, 2018

Commissioned by Luis José Recart and the Orquesta Marga Marga (Valparaíso, Chile)

Hommage à Nikolai Borisovich Obukhov (1892-1954)

Premiere: 17 January, 2019 (Casa de la Cultura de Limache, Limache, Región de Valparaíso, Chile – Orquesta Marga Marga conducted by Luis José Recart)

Duration: 14'03"

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PROGRAMME NOTES

'El amor a la sabiduría' or 'The Love of Wisdom' was commissioned by Luis José Recart and the Orquesta Marga Marga (Valparaíso, Chile), and represents a Hommage à Nikolai Borisovich Obukhov (1892-1954). The title is a derivation of the Greek word *filosofía*, or philosophy ("the study of general and fundamental problems concerning matters such as existence, knowledge, values, reason, mind, and language"), which may be literally translated as the 'love of wisdom' (*phílos* [to love] and *sophía* [wisdom]), or "love of knowledge, pursuit of wisdom, systematic investigation." The work utilizes both the synonymity and affinity of philosophy and music to build a structural framework based on the proto-psychological theory of the "four fundamental personality types," or 'The Four Temperaments.' Alexander Whyte in *The Four Temperaments* (1895) states that "this theory suggests that there are four fundamental personality types, sanguine (enthusiastic, active and social), choleric (short-tempered, fast or irritable), melancholic (analytical, wise and quiet), and phlegmatic (relaxed and peaceful)," and that "most formulations include the possibility of mixtures of the types." He continues to explain that "The Greek physician Hippocrates (c. 460 – c. 370 BC) incorporated the four temperaments into his medical theories as part of the ancient medical concept of humorism, that four bodily fluids affect human personality traits and behaviors. Later discoveries in biochemistry have led modern medicine science to reject the theory of the four temperaments, although some personality type systems of varying scientific acceptance continue to use four or more categories of a similar nature." *El amor a la sabiduría* adopts the more positive interpretations of these personality traits, depicting melancholic, phlegmatic, sanguine and choleric as *melancólico* (melancholic), *sereno* (serene), *optimista* (optimistic) and *ardiente* (ardent) within four distinct sections that increase in tempo (and therefore rhythmic intensity) exponentially ($\text{♩}=52 \times 7/6$ equals $\text{♩}=61 \times 9/7$ equals $\text{♩}=78 \times 4/3$ equals $\text{♩}=104$; or an increase that may be approximately summarized as additional 8.667-beats-per-minute-increments $\times 1, \times 2$ and $\times 3$).

An analysis of Obukhov's *Le temple est mesuré, l'Esprit est incarné* for pianoforte (1952) provides the harmonic foundation of the work, and specifically four of five unique twelve-note chords presented in bars 1, 33, 35 and 34 of Obukhov's work, which once readapted are systematically utilized in *El amor a la sabiduría* in sections A (complete 12-note chords) and C (6-note subsets). According to Larry Sitsky in *Music of the Repressed Russian Avant-Garde, 1900-1929* (1994): "Obukhov is important as a Russian composer who experimented very early with a species of 12-tone organization and electronic sounds, the first attempts going back to around 1914. He saw the twelve tones as a kind of total musical world, and therefore developed concepts such as control over intervals and nonrepeatability of notes. He created a special notation for accidentals, and also began to use a kind of maltese-cross rubber stamp to give him bar numbers, as his religious fervor increased over the years." In Russia, Obukhov is actually credited for inventing 12-tone music, following a concert of his compositions in St Petersburg organized by the periodical *Muzykal'niy Sovremennik* in 1916. In *Traité d'harmonie, tonale, atonale et totale* (1947) – the Obukhov text that codifies his theories – he states the following: "Next to the old tonal system the new atonal system has definitely acquired official status, whether one approves of its principles

or not. In this sense it has also ceased to be a novelty. Used by the majority of composers today, the aggregations of the 12 chromatic notes no longer excite indignation or enthusiasm. They are normal language today.” In his own writings, Swiss composer Arthur Honegger (1892-1955) explains that the “tonal system, with its royal key of C can not by itself produce anything unexpected as sonorous material, and dedicated atonalists consider it used up, which seems a bit arbitrary to me. But in any case the two systems when opposed are limited by their rules that are so precise in both cases. It is the fusion of these two principles that forms the basis that Nicolai Oboukhov has taken to make the system he calls ‘total.’ Each of these systems, remaining controlled by their own laws, can enlarge these laws and submit them to new conceptions.” In *Other Harmony: Beyond Tonal and Atonal* (2014) American minimalist composer and music theorist (also former student of Morton Feldman) Tom Johnson notes that Obukhov’s approach was not based on the division of the octave into subsets, rows or tropes, but rather on the simultaneous utilization of all twelve notes. In its adaptation of four ‘Obukhov 12-Note Chords’ *El amor a la sabiduría* attempts to stay true to his intentions via the avoidance of sequential repetition of notes in the same octave. His preference for the relatively equal distribution of notes over a wide range (a verticality encompassing approximately four to six octaves), as well as the inclusion of ‘tonal elements’ in the form of characteristic triads is also maintained. The first Obukhov chord (presented in bar 1 of *Le temple est mesuré, l’Esprit est incarné*) for example contains a B major triad (or B7 if one considers the tetrachord) within its twelve notes (C₁, E_{b2}, G_{b3}, B_{b3}, E₄, A₄, C₅, G₅, B₅, D₆, F₆ and A_{b6}). The four selected ‘Obukhov 12-Note Chords’ feature the following intervallic relationships:

The image displays four musical staves, each representing a different Obukhov 12-note chord. The notes are arranged in a sequence across the staves, with arrows and labels indicating the intervals between adjacent notes. The intervals are as follows:

- Staff 1:** m10, M3, TT, P4, M3, M3, m3, m3.
- Staff 2:** TT, P4, TT, M3, (m3), P4.
- Staff 3:** M6, M3, P5, M3, (M3), TT, m3.
- Staff 4:** P5, P4, (M3), M2, M3, P4, TT.

Each staff begins with an 8va interval, indicating an octave shift between the first and second notes. The notes are written in a mix of bass and treble clefs across the staves.

The pitch material accorded to these ‘Obukhov Chords’ for the melodic development of the work include the Locrian #2, or Aeolian Diminished (Sixth Mode Generated by the Ascending Melodic Minor Scale), Dorian b5 (Second Mode Generated by the Harmonic Major Scale), Lydian #2 (Sixth Mode Generated by the Harmonic Minor Scale) and Lydian (Fourth Mode Generated by the Major Scale) scales, which provide each section with a unique pitch content and therefore a unique linear colour. Upon closer inspection, this collection of scales reveals an interesting symmetry: the A \flat modification of Locrian #2 (C, D, E \flat , F, G \flat , A \flat and B \flat) produces Dorian b5 (C, D, E \flat , F, G \flat , A \natural and B \flat); while the D \natural modification of Lydian #2 (C, D \sharp , E, F \sharp , G, A and B) produces Lydian (C, D \natural , E, F \sharp , G, A and B). It is also interesting to note that the first two scales possess no perfect fifth (the tritone in common), while the final two incorporate the perfect fifth in addition to the tritone, as well as a minor third quality replaced with a major third quality (the Lydian #2 displaying duality). The result of this scheme is the musical interpretation of a gradual transition between the introverted personality traits (melancholic and phlegmatic) to the more extroverted (sanguine and choleric). The juxtaposition of this pitch material with the ‘Obukhov 12-Note Chords’ further serves as an exploration of the nexus between tonal/atonal, harmonic/nonharmonic and rhythmic/arrhythmic, generating a certain sense of tonal ambiguity, with the intention to celebrate Obukhov’s ‘total’ system and conceptual fusion of tonality and atonality.

The abovementioned melodic/harmonic scheme is anchored via the inclusion of John Coltrane’s (1926-1967) ‘augmented cycle,’ which is rotated within three tonal centres; transposed down a major second in each subsequent section. Coltrane was the “most influential and controversial tenor saxophonist in modern jazz”, and the ‘Coltrane changes’— a strategy of chord substitution utilized in his seminal work *Giant Steps* (1959) based on the ‘augmented cycle’ (CMaj7 [B \flat m7, E \flat 7], A \flat [F \sharp m7, B7], and E [Dm7, G7]) “created a harmonic revolution,” and became a ‘substitute pattern’ applicable to any standard jazz chord progression. In striking contrast to *Giant Steps* and Coltrane’s 26 chords (10 key changes equal to 11 tonal centres) *El amor a la sabiduría* features a much more modest set of progressions.

Section	Tonal Centres	Augmented Cycles (II V I)
A	E, C and G \sharp	F \sharp , B and E; D, G and C; and A \sharp , D \sharp and G \sharp
B	D, B \flat and F \sharp	E, A and D; C, F and B \flat ; G \sharp , C \sharp and F \sharp
C	C, A \flat and E	D, G and C; B \flat , E \flat and A \flat ; F \sharp , B and E
D	B \flat , G \flat and D	C, F and B \flat ; A \flat , D \flat and G \flat ; E, A and D

Magic Squares of orders 3, 5, 7 and 9 with magic constants of 15=Saturn, 65=Mars, 175=Venus and 369=the Moon (each row, column and diagonal adding up to 15, 65, 175 and 369 respectively) also feature in the work as rhythmic durational schemes, which are juxtaposed as static, homogeneous alignments, or alternatively, as canonic entities (a tempo canon in the proportions 7:8:10:14:21 utilized in section C). These four magic squares are reduced to modulo 3, 5, 7 and 9 respectively in 3 \times 3, 5 \times 5, 7 \times 7 and 9 \times 9 matrices in order to accommodate the musical intentions of the compositional process.

NOTAS DE PROGRAMA

‘El amor a la sabiduría’ fue encargado por Luis José Recart y la Orquesta Marga Marga (Valparaíso, Chile), y representa un Homenaje a Nikolai Borisovich Obukhov (1892-1954). El título es una derivación de la palabra griega *filosofía* (“el estudio de problemas generales y fundamentales sobre asuntos como la existencia, el conocimiento, los valores, la razón, la mente y el lenguaje”), que puede traducirse literalmente como ‘el amor a la sabiduría’ (*phílos* [amar] y *sophía* [sabiduría]), o “amor al conocimiento, búsqueda de la sabiduría, investigación sistemática.” La obra utiliza tanto la sinonimia como la afinidad de la filosofía y la música para construir un marco estructural basado en la teoría proto-psicológica de los “cuatro tipos de personalidad fundamentales” o “Los cuatro temperamentos.” Alexander Whyte en *The Four Temperaments* (1895) afirma que “esta teoría sugiere que hay cuatro tipos de personalidad fundamentales, optimista (entusiasta, activa y social), colérico (de mal genio, rápido o irritable), melancólico (analítico, sabio y tranquilo), y flemático (relajado y pacífico), y que “la mayoría de las formulaciones incluyen la posibilidad de mezclas de los tipos.” El continúa explicando que “El médico griego Hipócrates (c. 460 – c. 370 BC) incorporó los cuatro temperamentos en sus teorías médicas como parte del antiguo concepto médico del humorismo, que cuatro fluidos corporales afectan los rasgos y comportamientos de la personalidad humana. Los descubrimientos posteriores en bioquímica han llevado a la ciencia médica moderna a rechazar la teoría de los cuatro temperamentos, aunque algunos sistemas de tipo de personalidad de aceptación científica variable continúan usando cuatro o más categorías de un género similar. *El amor a la sabiduría* adopta las interpretaciones más positivas de estos rasgos de personalidad, representando melancólico, flemático, sanguíneo y colérico como melancólico, sereno, optimista y ardiente entre cuatro secciones distintas que aumentan exponencialmente en tempo (y por lo tanto intensidad rítmica) (♩=52 × 7/6 es igual a ♩=61 × 9/7 es igual a ♩=78 × 4/3 es igual a ♩=104; o un aumento que puede resumirse aproximadamente como incrementos adicionales de 8.667 pulsaciones por minuto × 1, × 2 y × 3).

Un análisis de *Le temple est mesuré, l'Esprit est incarné* para pianoforte (1952) de Obukhov proporciona la base armónica de la obra, y específicamente cuatro de cinco acordes únicos de doce notas presentados en los compases 1, 33, 35 y 34 de la obra de Obukhov, que una vez readaptados se utilizan sistemáticamente en *El amor a la sabiduría* en las secciones A (acordes completos de 12 notas) y C (subconjuntos de 6 notas). Según Larry Sitsky en *Music of the Repressed Russian Avant-Garde, 1900-1929* (1994): “Obukhov es importante como compositor ruso que experimentó muy pronto con una especie de organización de doce tonos y sonidos electrónicos, los primeros intentos se remontan alrededor de 1914. Vio los doce tonos como una especie de mundo musical total, y por lo tanto desarrolló conceptos tales como el control de los intervalos y la irrepitibilidad de las notas. Creó una notación especial para alteraciones, y también comenzó a utilizar una especie de sello de goma de cruz de malta para darle números de compás, ya que su fervor religioso se incrementó con los años.” En Rusia, Obukhov es realmente acreditado por inventar música de 12 tonos, después de un concierto de sus composiciones en San Petersburgo organizado por el periódico *Muzykal'niy Sovremennik* en 1916. En *Traité d'harmonie, tonale, atonale et totale* (1947) – el texto de Obukhov que codifica sus teorías – afirma lo siguiente: “Junto al viejo sistema tonal, el nuevo sistema atonal definitivamente ha adquirido estatus oficial, ya sea que uno apruebe sus principios o no. En este sentido, también dejó de ser una novedad. Usado por la mayoría de los compositores de hoy, las agregaciones de las 12 notas cromáticas ya no despiertan indignación o entusiasmo. Hoy

son un lenguaje normal.” En sus propios escritos, el compositor suizo Arthur Honegger (1892-1955) explica que “el sistema tonal, con su clave real de C no puede por sí mismo producir nada inesperado como material sonoro, y los atonalistas dedicados lo consideran agotado, lo que me parece un poco arbitrario. Pero en cualquier caso, los dos sistemas cuando se oponen están limitados por sus reglas que son tan precisas en ambos casos. Es la fusión de estos dos principios lo que forma la base que Nicolai Obouhow ha tomado para hacer que el sistema que él llama ‘total.’ Cada uno de estos sistemas, que permanecen controlados por sus propias leyes, puede ampliar estas leyes y someterlas a nuevas concepciones.” En *Other Harmony: Beyond Tonal and Atonal* (2014) compositor minimalista estadounidense y teórico de la música (también antiguo alumno de Morton Feldman) Tom Johnson señala que el enfoque de Obukhov no se basó en la división de la octava en subconjuntos, filas o tropos, sino en la utilización simultánea de las doce notas. En su adaptación de cuatro ‘Acordes Obukhov de 12 notas’ *El amor a la sabiduría* intenta mantenerse fiel a sus intenciones evitando la repetición secuencial de notas en la misma octava. También se mantiene su preferencia por la distribución relativamente igual de notas en un amplio rango (una verticalidad que abarca aproximadamente cuatro a seis octavas), así como la inclusión de ‘elementos tonales’ en forma de tríadas características. El primer acorde Obukhov (presentado en el compás 1 de *Le temple est mesuré, l’Esprit est incarné*) contiene, por ejemplo, una tríada B mayor (o B7 si se considera la tétrada) dentro de sus doce notas (C₁, E_{b2}, G_{b3}, B_{b3}, E₄, A₄, C₅, G₅, B₅, D₆, F₆ y A_{b6}). Los cuatro ‘Acordes Obukhov de 12 notas’ seleccionados presentan las siguientes relaciones interválicas:

The image displays four musical staves, each representing a different 12-note scale. The notes are written on a grand staff (treble and bass clefs). Arrows connect the notes, and labels indicate the intervals between them. The intervals are as follows:

- Staff 1: m10, M3, P4, TT, m3, m3
- Staff 2: m10, M6, P4, TT, m3, (m3), P4
- Staff 3: M6, M3, P5, (M3), TT, m3
- Staff 4: P5, P4, (M3), M2, M3, P4, m3, TT

El material de tono otorgado a estos ‘Acordes Obukhov’ para el desarrollo melódico de la obra incluye Locrio #2, o Eólico disminuido (Sexto modo generado por la escala menor ascendente melódica), Dórico b5 (Segundo modo generado por la escala mayor armónica), Lidio #2 (Sexto modo generado por la escala menor armónica) y Lidio (Cuarto modo generado por la escala mayor), que proporcionan a cada sección un contenido de tono único y por lo tanto un color lineal único. Tras una inspección más cercana, esta colección de escalas revela una simetría interesante: la modificación A# de Locrio #2 (C, D, Eb, F, Gb, Ab y Bb) produce Dórico b5 (C, D, Eb, F, Gb, A# y Bb), mientras que la modificación D# de Lidio #2 (C, D#, E, F#, G, A y B) produce Lidio (C, D#, E, F#, G, A y B). También es interesante notar que las dos primeras escalas no poseen una quinta perfecta (el tritono en común), mientras que las dos últimas incorporan la quinta perfecta además del tritono, así como una calidad de tercera menor reemplazada con una calidad de tercera mayor (el Lidio #2 mostrando dualidad). El resultado de este esquema es la interpretación musical de una transición gradual entre los rasgos de personalidad introvertida (melancólica y flemática) a los más extrovertidos (sanguíneo y colérico). La yuxtaposición de este material de tono con los ‘Acordes Obukhov de 12 notas’ sirve además como una exploración del nexo entre tonal/atonal, armónico/no armónico y rítmico/arrítmico, generando un cierto sentido de ambigüedad tonal, con la intención de celebrar el sistema ‘total’ de Obukhov y fusión conceptual de tonalidad y atonalidad.

El esquema melódico/armónico mencionado anteriormente está anclado mediante la inclusión del ‘ciclo aumentado’ de John Coltrane (1926-1967), que gira dentro de tres centros tonales; transpuesto hacia abajo un segundo mayor en cada sección posterior. Coltrane era el “saxofonista tenor más influyente y controvertido en el jazz moderno,” y los ‘cambios de Coltrane,’ una estrategia de sustitución de acordes utilizada en su obra seminal *Giant Steps* (1959) basada en el ‘ciclo aumentado’ (CMaj7 [Bbm7, Eb7], Ab [F#m7, B7], and E [Dm7, G7]) “creó una revolución armónica” y se convirtió en un ‘patrón sustituto’ aplicable a cualquier progresión estándar de acordes de jazz. En marcado contraste con *Giant Steps* y los 26 acordes de Coltrane (10 cambios de clave equivalentes a 11 centros tonales) *El amor a la sabiduría* presenta un conjunto mucho más modesto de progresiones.

Sección	Centros Tonales	Ciclos Aumentados (II V I)
A	E, C and G#	F#, B and E; D, G and C; and A#, D# and G#
B	D, Bb and F#	E, A and D; C, F and Bb; G#, C# and F#
C	C, Ab and E	D, G and C; Bb, Eb and Ab; F#, B and E
D	Bb, Gb and D	C, F and Bb; Ab, Db and Gb; E, A and D

Cuadrados Mágicos de órdenes 3, 5, 7 y 9 con constantes mágicas de 15=Saturno, 65=Marte, 175=Venus y 369=la Luna (cada fila, columna y diagonal sumando 15, 65, 175 y 369, respectivamente) también aparecen en la obra como esquemas duraderos rítmicos, que se yuxtaponen como alineamientos estáticos y homogéneos o, alternativamente, como entidades canónicas (un canon de tempo en las proporciones 7:8:10:14:21 utilizado en la sección C). Estos cuatro cuadrados mágicos se reducen a módulo 3, 5, 7 y 9 respectivamente en matrices de 3x3, 5x5, 7x7 y 9x9 para acomodar las intenciones musicales del proceso de composición.

Nikolai Obukhov Chords from *Le temple est mesuré, l'Esprit est incarné* (1952)

Le temple est mesuré, l'Esprit est incarné: Bars 1, 33, 35 and 34

A musical score for piano accompaniment, consisting of four bars. The score is written on a grand staff with five staves. The first two staves are the right hand (treble clef), and the last three staves are the left hand (bass clef). The time signature is 4/4. The key signature has one sharp (F#). The chords are: Bar 1: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3. Bar 2: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3. Bar 3: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3. Bar 4: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3.

Chord 1 (Bar 1: *Le temple est mesuré, l'Esprit est incarné*)

A musical score for Chord 1, consisting of two bars. The score is written on a grand staff with five staves. The first two staves are the right hand (treble clef), and the last three staves are the left hand (bass clef). The time signature is 4/4. The key signature has one sharp (F#). The chords are: Bar 1: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3. Bar 2: Right hand has a triad of F#4, A4, C5; left hand has a triad of B2, D3, F#3.

Pitch Materials

Locrian #2, or Aeolian Diminished (Sixth Mode Generated by the Ascending Melodic Minor Scale)



Dorian b5 (Second Mode Generated by the Harmonic Major Scale)



Lydian #2 (Sixth Mode Generated by the Harmonic Minor Scale)



Lydian (Fourth Mode Generated by the Major Scale)



Rhythmic Materials

Magic Square of the Moon

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45

9 × 9 Matrix

1	6	2	7	3	8	4	9	5
6	2	7	3	8	4	9	5	1
2	7	3	8	4	9	5	1	6
7	3	8	4	9	5	1	6	2
3	8	4	9	5	1	6	2	7
8	4	9	5	1	6	2	7	3
4	9	5	1	6	2	7	3	8
9	5	1	6	2	7	3	8	4
5	1	6	2	7	3	8	4	9

Magic Square of Saturn

4	9	2
3	5	7
8	1	6

3 × 3 Matrix

1	3	2
3	2	1
2	1	3

Magic Square of Venus

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

7 × 7 Matrix

1	5	2	6	3	7	4
5	2	6	3	7	4	1
2	6	3	7	4	1	5
6	3	7	4	1	5	2
3	7	4	1	5	2	6
7	4	1	5	2	6	3
4	1	5	2	6	3	7

Magic Square of Mars

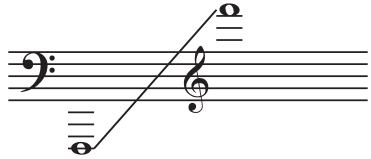
11	24	7	20	3
4	12	25	8	16
17	5	13	21	9
10	18	1	14	22
23	6	19	2	15

5 × 5 Matrix

1	4	2	5	3
4	2	5	3	1
2	5	3	1	4
5	3	1	4	2
3	1	4	2	5

INSTRUMENTATION

Harpsichord, Hpschd. (or Sampled Harpsichord)



Solo Violin, S. Vln.

3 1st Violins, Vln. 1

4 2nd Violins, Vln. 2

3 Violas, Vla.

2 Violoncellos, Vlc.

2 Contrabasses, Cb.

Transposed score

PERFORMANCE NOTES

All instruments, with the following exceptions, sound as written in the score: the contrabasses sound an octave lower than written.

In this score, accidentals affect only those notes which they immediately precede; and accidentals are not repeated for repeated notes unless one or more different pitches intervene. If a sharp or flat is followed directly by its natural form, a natural is used. Cautionary accidentals or naturals have been used to clarify ambiguities.

The decimal (fractional) tempo markings relate directly to the work's utilization of metric modulations within its structural organization (i.e. section A: $\downarrow = 34.7$; and section B: $\downarrow = 121.3$ and $\downarrow = 60.7$), although it is expected that in actual performance these literal figures will be rounded off to the nearest whole number in view of their impractical nature.

The sustain pedal and dynamic markings intended for the sampled harpsichord will of course be ignored in the case that an acoustic instrument is utilized.


 short pause

 regular pause

 long pause

Strings

 upward arpeggiation

 downward arpeggiation



portamento (a smooth and rapid 'sliding' between two pitches, executed continuously)



glissando (a smooth and rapid 'sliding' over the keys or strings (so that every individual note is articulated , no matter how rapid the 'sliding')



snap pizzicato (Bartók pizzicato)



natural harmonic (notation showing only the pitch produced)



node to be touched to produce artificial harmonic



actual pitch (artificial harmonic) produced

flautando

'flute-like' – a fast and lightly drawn bow to produce a transparent or flute-like sound

Hommage à Nikolai Borisovich Obukhov (1892-1954)

El amor a la sabiduría

for Solo Violin, Harpsichord and String Orchestra

Commissioned by Luis José Recart and the
Orquesta Marga Marga (Valparaíso, Chile)

Andrián Pertout, No. 449

2018

A Melancólico $\text{♩} = 34.7$ ($\text{♩} = 52$, $\text{♩} = 104$)

[Acoustic or Sampled Harpsichord]

Harpichord

Solo Violin *solo*
p espressivo

Violin 1 *divisi*

Violin 1 *sul A*
(♯^{b})
con sordini (senza vibrato)
ppp

Violin 2 *divisi*

Violin 2 *con sordini (senza vibrato)*
ppp

Viola 1 *divisi*

Viola 1 *con sordini (senza vibrato)*
ppp

Viola 2 *con sordini (senza vibrato)*
ppp

Violoncello *con sordini (senza vibrato)*
ppp

Contrabass *con sordini (senza vibrato)*
ppp

6

Hpschd. *pp*
sc *sc* *sim.*

S. Vln. *con sordini*

Vln. 1 *sul E* *ppp*

Vln. 1 *vibrato ord.*

Vln. 2 *con sordini* *ppp*

Vln. 2 *vibrato ord.*

Vla. 1 *vibrato ord.*

Vla. 2 *vibrato ord.*

Vlc. *vibrato ord.*

Cb. *con sordini* *ppp*

11

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

Detailed description: This page of a musical score contains measures 11 through 15. The score is arranged in a standard orchestral format with the following parts from top to bottom: Harpsichord (Hpschd.), Solo Violin (S. Vln.), Violin 1 (Vln. 1), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vlc.), and Contrabasso (Cb.). Measure 11 is marked with a box containing the number '11'. The Harpsichord part features a complex texture with chords and moving lines in both staves. The Solo Violin part has a melodic line with long slurs. The string parts (Violins, Violas, Cello, and Double Bass) provide harmonic support with sustained notes and some melodic movement. The key signature has one flat (B-flat), and the time signature is 4/4.

16

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

sul E

21

Hpschd.

S. Vln.

Vln. 1 *sul E (un poco meno vibrato)*

Vln. 1 *sul A (un poco meno vibrato)*

Vln. 2 *un poco meno vibrato*

Vln. 2 *un poco meno vibrato*

Vla. 1 *un poco meno vibrato*

Vla. 2 *un poco meno vibrato*

Vlc. *un poco meno vibrato*

Cb. *un poco meno vibrato*

26

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

31

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

36

Hpschd.

S. Vln.

Vln. 1 *sul E (senza vibrato)*

Vln. 1 *sul A (senza vibrato)*

Vln. 2 *senza vibrato*

Vln. 2 *senza vibrato*

Vla. 1 *senza vibrato*

Vla. 2

Vlc.

Cb.

41

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

Detailed description of the musical score: This page contains measures 41 through 45 of the piece 'El amor a la sabiduría'. The score is arranged for a chamber ensemble. The Harpsichord (Hpschd.) part is mostly silent, with a few notes in measure 41. The Solo Violin (S. Vln.) part has a melodic line starting in measure 41 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a similar melodic line, with some variations in phrasing and dynamics. The Viola 1 (Vla. 1) and Viola 2 (Vla. 2) parts are mostly silent. The Violoncello (Vlc.) and Contrabasso (Cb.) parts are also mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*.

46

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

sul E

ord. ----- sul tasto (flautando)

-7:6-

51 **B** **Sereno** ♩ = 121.3 (♩ = 60.7)

Hpschd. $\frac{4+3}{8}$

S. Vln. $\frac{4+3}{8}$

Vln. 1 *senza sordini*

Vln. 1 *pizz. (senza sordini)*
p (sub.)

Vln. 2 *unisono (pizz.) senza sordini*
p

Vla. *unisono (col legno battuto) senza sordini*
p

Vlc. *senza sordini (vibrato ord.)*
p *mp*

Cb. *pizz. (senza sordini) vibrato ord.*
ppp *cresc. poco a poco*

Detailed description of the musical score: The score is for a piece titled 'Sereno' in 4+3/8 time, with a tempo of 121.3 (quarter note = 60.7). It features seven staves: Hpschd., S. Vln., Vln. 1, Vln. 1, Vln. 2, Vla., Vlc., and Cb. The Hpschd. and S. Vln. staves are mostly empty. The Vln. 1 staves have 'senza sordini' and 'pizz. (senza sordini)' markings. The Vln. 2 staff has 'unisono (pizz.) senza sordini'. The Vla. staff has 'unisono (col legno battuto) senza sordini'. The Vlc. staff has 'senza sordini (vibrato ord.)' and a dynamic change from 'p' to 'mp'. The Cb. staff has 'pizz. (senza sordini) vibrato ord.' and a dynamic change from 'ppp' to 'cresc. poco a poco'.

58

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. *arco (sul tasto) vibrato ord.*
p *mp*

Vlc. *p* *mp* *p*

Cb.

65

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

vibrato ord.

p

mp

p

mp

p

79

Hpschd.

S. Vln.

Vln. 1
unisono (arco) sul tasto (vibrato ord.)
p *mp* *p* *mp* *p*

Vln. 2
10:7J *mp* *p* *mp* *p* *10:7J*

Vla.
8:7J *8:7J* *mp* *8:7J* *8:7J*

Vlc.
mf

Cb.
p cresc. poco a poco

86

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p *mp* *p* *mp* *p (sub.)*

mp *p* *mp* *p* *mp*

mp *mf* *mf* *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

93

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp p mp > p mp

3:2] 3 3:2] 3:2] 3:2]

mf mp

mp 10:7] mf 10:7] 10:7] mp

mp 8:7] mf 8:7] mp 8:7]

mp

arco

sul E

C Optimista ♩ = 156 (♩ = 78)

107 3+2

Hpschd. *mf*

S. Vln. *f espressivo*

Vln. 1 *mf*

Vln. 2 *divisi* *pizz. (ord.)* *mp*

Vln. 2 *pizz. (ord.)* *mp*

Vla. *divisi* *mf*

[Viola 2] *pizz.* *mp*
divisi (pizz.) ord.

Vcl. *mp*

[Violoncello 2] *pizz. (ord.)* *mp*

Cb. *mf*

116

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

Detailed description: This page of a musical score, numbered 116, features nine staves. The top staff is for the Harpsichord (Hpschd.), with a treble clef and a key signature of one flat. It contains a melodic line with various ornaments and slurs. The second staff is for the Solo Violin (S. Vln.), also in treble clef, with a similar melodic line. The third staff is for Violin 1 (Vln. 1), in treble clef, playing a sustained melodic line. The fourth and fifth staves are for Violin 2 (Vln. 2), in treble clef, with a rhythmic accompaniment of eighth notes. The sixth staff is for Viola 1 (Vla. 1), in bass clef, which is mostly silent. The seventh staff is for Viola 2 (Vla. 2), in treble clef, with a rhythmic accompaniment. The eighth and ninth staves are for Violoncello 1 (Vcl. 1) and Violoncello 2 (Vcl. 2), both in bass clef, with a rhythmic accompaniment. The bottom staff is for the Contrabass (Cb.), in bass clef, with a melodic line similar to the Hpschd. and S. Vln. staves.

125

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

133

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

141

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

Detailed description: This page of a musical score begins at measure 141. It features nine staves. The Harpsichord (Hpschd.) staff is at the top, followed by the Solo Violin (S. Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), and Contrabass (Cb.) at the bottom. The Hpschd. and S. Vln. parts have melodic lines with slurs and ties. The Vln. 1 part has a similar melodic line. The Vln. 2 parts have rhythmic patterns with accents. The Vla. 1 part has a melodic line similar to the S. Vln. The Vla. 2 part has a rhythmic pattern with accents. The Vcl. 1 and Vcl. 2 parts have rhythmic patterns with accents. The Cb. part has a melodic line similar to the Hpschd. and S. Vln. parts. A measure number '141' is in a box at the beginning of the Hpschd. staff. A fingering '5' is indicated in the S. Vln. staff.

149

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

ord. - - - sul pont. - - - ord.

arco

pizz.

5

3

Detailed description: This page of a musical score covers measures 149 to 154. It features nine staves: Harpsichord (Hpschd.), Solo Violin (S. Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), and Contrabass (Cb.). The Harpsichord part begins with a box containing the number 149. The Solo Violin part has five-measure rests (marked '5') in measures 149, 150, and 151. The Viola 1 part has a dynamic marking 'ord.' in measure 149, a 'sul pont.' instruction with a dashed line in measure 150, and another 'ord.' in measure 151. The Viola 2 part has an 'arco' marking in measure 150 and a 'pizz.' marking in measure 151. The Contrabass part has a three-measure rest (marked '3') in measure 150. The score includes various musical notations such as slurs, ties, and articulation marks.

164

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

172

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

ord. → sul pont. → ord.

arco

pizz.

5

3

179

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

Cond.

8^{va} spiccato

unisono (arco)

mf

ord. → sul tasto

unisono (arco) ord.

unisono (arco)

ord.

ord.

-4:3-

188 **D** Ardiente ♩ = 208 (♩ = 104)

Hpschd.

S. Vln. *col legno battuto (loco)*
ff *f*
divisi

Vln. 1 *f* 3 3 3

Vln. 1 *f* 3 3 3

Vln. 2 *f* 2 levels of accents: > ^

Vla. 1 *f* *divisi* 3 3

Vla. 2 *f* 3 3

Vcl. *col legno battuto*
f

Cb. *detaché*
f

196

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

Detailed description: This page of a musical score begins at measure 196. The instrumentation includes Harpsichord (Hpschd.), Solo Violin (S. Vln.), two Violin I parts (Vln. 1), Violin II (Vln. 2), two Viola parts (Vla. 1 and Vla. 2), Violoncello (Vlc.), and Contrabass (Cb.). The Harpsichord part features a melodic line with several accents. The Solo Violin part has a simple melodic line. The Violin I parts play a rhythmic pattern of eighth notes with triplets. The Violin II part plays a steady eighth-note accompaniment. The Viola parts have more complex melodic lines with triplets and slurs. The Violoncello and Contrabass parts provide a low-frequency accompaniment with eighth notes.

220

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

pizz.

pizz.

divisi (spiccato)

unisono

divisi (arco) spiccato

Detailed description: This page of a musical score, numbered 220, features eight staves. The top staff is for Harpsichord (Hpschd.), followed by Solo Violin (S. Vln.), two Violin I parts (Vln. 1), Violin II (Vln. 2), two Viola parts (Vla. 1 and Vla. 2), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as slurs, accents, and dynamic markings. Specific performance instructions include *pizz.* (pizzicato) for the Violin I parts, *divisi (spiccato)* for the Violin II part, *unisono* for the Viola I part, and *divisi (arco) spiccato* for the Violoncello part. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

228

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vcl. 1

Vcl. 2

Cb.

arco (spiccato)
ff

237

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla.

[Viola 2] *pizz.*

Vlc. 1

Vlc. 2

Cb.

unisono

divisi (arco)

arco (ord.)

col legno battuto

246

The musical score consists of nine staves. The Hpschd. part is in bass clef and features a rhythmic pattern of eighth notes with accents. The S. Vln. part begins with a triplet of eighth notes. The Vln. 1 and Vln. 2 parts are mostly silent. The Vla. 1 part has a steady eighth-note accompaniment with accents. The Vla. 2 part has a similar eighth-note accompaniment. The Vcl. 1 part has a melodic line with accents. The Vcl. 2 part has a bass line with a flat sign. The Cb. part has a simple eighth-note accompaniment.

255

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

ff 3

divisi

[Violin 1] (*pizz.*)

unisono (arco)

arco (spiccato)

arco (spiccato)

281

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

The musical score for measures 281-288 is arranged in a standard orchestral format. The Hpschd. part at the top features a melodic line with slurs and accents. The S. Vln. part provides a rhythmic accompaniment with slurs. The Vln. 1 and Vln. 2 parts play a complex triplet figure. The Vla. 1 and Vla. 2 parts play a similar triplet figure with slurs. The Vlc. and Cb. parts provide a bass line with slurs. The score includes various musical notations such as triplets, slurs, and dynamic markings.

297

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

8^{va}

loco

loco

305

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 305, features a harpsichord (Hpschd.) and a string ensemble. The harpsichord part is in the upper register, playing a sequence of chords and single notes with accents. The string ensemble includes a solo second violin (S. Vln.), two first violins (Vln. 1), two second violins (Vln. 2), two violas (Vla. 1 and 2), a cello (Vlc.), and a double bass (Cb.). The strings play a rhythmic pattern of eighth notes, with the first violins and violas incorporating triplets and slurs. The score is written in a key with one flat and a common time signature.

314

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vlc. 1

Vlc. 2

Cb.

solo

ff

arco (spiccato)

pizz.

divisi (spiccato)

spiccato

unisono

divisi (arco) spiccato

arco (spiccato)

330

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla.

[Viola 2] pizz.

Vcl. 1

Vcl. 2

Cb.

unisono

unisono (ord.)

divisi (arco)

arco (ord.)

col legno battuto

solo

ff

338

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

f

ff

solo

ff

354

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vcl. 1

Vcl. 2

Cb.

f

loco

Δ

The image shows a page of a musical score for orchestra and harpsichord, starting at measure 354. The score is arranged in a standard orchestral layout with the harpsichord (Hpschd.) at the top, followed by the strings (Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass) and the Solo Violin (S. Vln.) on the left. The harpsichord part features a melody with a forte (*f*) dynamic and accents (Δ) on measures 354, 355, 356, 357, 358, and 359. The Solo Violin part begins with a triplet of eighth notes marked *loco* and continues with a melodic line. The string parts provide harmonic support, with the Violins 1 and 2 playing rhythmic patterns and the lower strings playing sustained chords and moving lines. The Viola part consists of a steady eighth-note accompaniment. The Violoncello 1 and 2 parts play a similar rhythmic pattern to the Violins 1 and 2. The Contrabass part provides a low-frequency accompaniment. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

362

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla.

[Viola 2]

Vlc.

Cb.

solo
ff 3

f

col legno battuto
f

arco

arco

unisono (ord.)

divisi

unisono (col legno battuto)

386

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

unisono

395

Hpschd.

S. Vln.

Vln. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl.

Cb.

mf

mf

404

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2 [Violin 2]

Vla.

Vlc.

Cb.

mf *decresc. poco a poco*

unisono

mf *decresc. poco a poco*

divisi

mf *decresc. poco a poco*

mf *decresc. poco a poco*

mf *decresc. poco a poco*

mp

mp

mf

413

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 413 through 418. The instruments are arranged vertically from top to bottom: Harpsichord (Hpschd.), Solo Violin (S. Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The Harpsichord part is mostly silent, with rests in both staves. The Solo Violin part features a melodic line with a long slur across measures 413-418, including a fermata in measure 418. The Violin 1 part has a rhythmic pattern of eighth notes in measures 413-414, followed by triplets in measures 415-417, and a final note in measure 418. The Viola part has a melodic line with a long slur across measures 413-418, including a fermata in measure 418. The Violoncello and Contrabasso parts are mostly silent, with rests in both staves.

422

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla.

Vlc.

Cb.

p decresc. poco a poco

p

p decresc. poco a poco

p

431

Hpschd.

S. Vln.

Vln. 1

Vln. 2

Vln. 2

Vla.

[Viola 2]

Vlc.

Cb.

con sordini
harmonic gliss (sul A)
ppp

con sordini
harmonic gliss (sul D) divisi
ppp

con sordini
harmonic gliss (sul D)
ppp

harmonic gliss (sul A)
con sordini
ppp

