



Let not my love

for three voices & three corni di bassetto

Josep Maria Guix

Per al trio Cornucòpia.

Nota de programa:

Let not my love,

per a soprano, contralt, baix i trio de corni di bassetto.

El sonet de Shakespeare escollit com a fonament per a aquesta composició proporciona, alhora, el rerefons conceptual de l'obra: "tres temes en un de sol". Això, sumat al fet que en els *Nocturns* mozartians s'observa, sovint, com el trio de clarinets dobla bàsicament les veus, m'ha empès a bastir la peça a partir de l'heterofonia i de la imitació com a principis compositius generadors. En aquest darrer sentit, la disposició de veus i instruments en l'espai ha estat, per a mi, quelcom fonamental, ja que el desdoblament de la línia principal genera "desviacions" i "*delays*" que recreen un entorn acústic entès, també, com a paràmetre compositiu. Al capdavant, hi ha la intenció de cercar un so en moviment, acolorit, capaç de crear una textura rica a partir d'un material mínim.

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Distribució dels intèrprets a l'escenari:

Corno di bassetto III

Corno di bassetto II

Corno di bassetto I

Alto

Bass

Soprano

Let not my love be called idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so.

Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence;
Therefore my verse to constancy confined,
One thing expressing, leaves out difference.

<<Fair, kind, and true>>, is all my argument,
<<Fair, kind, and true>>, varying to other words;
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.

Fair, kind, and true, have often lived alone,
Which three till now, never kept seat in one.

WILLIAM SHAKESPEARE

Let's not my love

Music: Josep Maria Guix
Lyrics: William Shakespeare

$\text{♩} = 80$

* *legato*

Corno di bassetto I

Corno di bassetto II

Corno di bassetto III

$\text{♩} = 80$

Soprano

Alto

Bass

Let _____ not _____

Let _____

Let _____

* Corno di bassetto sounds a 5th lower than written.

5

Cor. I *p* *pp* *mp* *p*

Cor. II *p* *mp* *p* *mp*

Cor. III *pp* *p* *p*

S 5 *mp* *p* *mp* *mp*
my love be called i -

A *simile* *mp* *p* *mp*
not my love be called

B *simile* *mp* *p* *mp*
not my love be called

9

Cor. I

Cor. II

Cor. III

mp

mp

mp

9

S

A

B

do - la - try, _____ Nor _____ my be - lò - ved _____ as an

_____ i - do - la - try, _____ Nor _____ my _____ be - lò - ved _____ as _____

_____ i - do - la - try, _____ Nor _____ my be - lò - ved _____

mp *mf* *mp*

mp *mf* *mp*

mp *mf*

Cor. I *p* *pp*

Cor. II *p* *pp* *p*

Cor. III *p* *pp* *p*

S *mp* *p*

A *mp*

B *mp* *p* *mp*

i - dol show, Since my

an i - dol show, all

as an i - dol show, a - like

18

Cor. I *p* *pp* *p*

Cor. II *pp* *p* *pp* *p*

Cor. III *pp* *p* *mp* *pp* *p*

18 *mp* *p* *mp* *p* *mp*

S songs _____ To _____ one, _____ and e -

A _____ and _____ prai - ses _____ of _____ one, _____

B _____ be _____ still _____ such, _____

Cor. I *legato dolce* *pp* *pp* *p*

Cor. II *pp* *p* *pp* *pp*

Cor. III *mp* *mp*

The horn parts feature complex rhythmic patterns with 6:4 ratios. Cor. I starts with a *pp* dynamic and includes a *legato dolce* instruction. Cor. II and III also have dynamic markings and articulations. The score is divided into measures with changing time signatures: 3/4, 5/4, and 4/4.

S *mp*

A *mp*

B *mp*

ver so.

and e - ver so.

and e - ver so.

The vocal parts consist of three staves. The Soprano part has the lyrics "ver so." and a *mp* dynamic marking. The Alto part has the lyrics "and e - ver so." and a *mp* dynamic marking. The Bass part has the lyrics "and e - ver so." and a *mp* dynamic marking. The vocal lines are simple, with some triplets and rests. The score is divided into measures with changing time signatures: 3/4, 5/4, and 4/4.

26

Cor. I *pp* *ppp* *like a delay*

Cor. II *p* *pp* *ppp* *like a delay*

Cor. III *mp* *pp* *legato dolce*

26

S *p* *mf*
Kind is my love to - day,

A *p* *mf*
to - mor - - - row kind,

B *p*
Still

29

Cor. I *mf* *pp*

Cor. II *pp* *p* *pp* *ppp* *like a delay*

Cor. III *mf* *pp* *ppp* *like a delay*

29

S *p* *mp*
a won - drous ex - cel - lence;

A *p*
a won - drous,

B *mp*
cons - tant in

Cor. I *pp* *p* *pp* *pp* *ppp* *like a delay*

Cor. II *pp* *mf* *pp*

Cor. III *pp* *pp* *p* *pp* *pp*

S *p* *mf* *p*

A There - - - fore my verse

B One

to cons - - - tan - cy con - fined,

Cor. I 35

Cor. II

Cor. III

Detailed description: This block contains the musical notation for three horns. Cor. I starts with a 6:4 ratio, followed by a triplet, and then another 6:4 ratio. It features dynamics of *pp* and *mp*. Cor. II is marked *ppp* and includes the instruction "like a delay". Cor. III is marked *ppp* and *pp*. All parts include various rhythmic markings such as 6:4, 3, and 6:4.

S 35

A

B

leaves out dif - fe - rence.

ex - pres - sing, leaves out dif - fe - rence.

thing leaves out

Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), and Bass (B). The Soprano part begins with a rest and then sings "leaves out dif - fe - rence." The Alto part sings "ex - pres - sing, leaves out dif - fe - rence." The Bass part sings "thing leaves out". The music includes dynamics like *mp* and features a triplet in the final measure of each part.

38

Cor. I *f* *mp*

Cor. II *mf* *mp* *mp*

Cor. III *mf* *mp*

38

S Fair, _____ true, is all my ar - gu - ment,

A _____ kind and true, all,

B _____ true, all,

mp *p* *mp* *p*

44

Cor. I

Cor. II

Cor. III

mp *pp* *mf*

3 6:4 6:4 6:4 6:4

44

S

A

B

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

Fair, true, va - rying to o - ther words;

kind and true, words;

true, words;

3 3

49

Cor. I *mp*

Cor. II *mp*

Cor. III *mf* *mp*

49

S *mf*

A *mf*

B *mf*

And in this change is my in-ven-tion spent,

And in this change is my in-ven-tion spent.

Three themes in one, which wo-drous scope af-

54

Cor. I

Cor. II

Cor. III

mp

pp *mp*

mf *mf*

54

S

A

B

Fair, true, have of - ten lived a - lone, a -

kind and true, have of - ten lived a - lone,

fords. true, have of - ten lived a -

p *mp*

p *mp*

mp

Poco più mosso

59

Cor. I

Cor. II

Cor. III

mf

mf

mf

mf

mf

mf

mf

Poco più mosso

59

S

lone, Which three till now now ne - ver kept kept sit in

A

Which three till now now ne - ver kept

B

lone, Which three till now now ne - ver kept

mf

mf

mf

65

Cor. I

Cor. II

Cor. III

mf

mf

f

mf

mf

65

S

A

B

one. _____

kept sit in one. _____

kept sit in one. _____

one. _____

kept sit in one. _____

kept sit in one. _____

