



Watermark

for Piano & optional Electronics

Josep Maria Guix

Encargo del Festival Mixtur 2018

Con el apoyo del Instituto Nacional de las Artes Escénicas y la Música
(INAEM)

Ayudas a la Lírica la Música y la Danza 2018

Para Ricardo Descalzo,
con gran afecto e infinita gratitud por creer en la música de hoy.

Nota de programa:

Temps, aigua, llàgrimes, bellesa, música... Tot això està contingut en la fascinant reflexió de Joseph Brodsky al voltant de la ciutat de Venècia, *La marca de l'aigua*.

Algunes de les seves comparacions son especialment reeixides, no només des del punt de vista sonor (campanes, veus...), sinó també en un sentit molt més poètic (l'aigua com a fluïdesa temporal, la llàgrima com a intent de romandre).

L'estructura del llibre és, alhora, una troballa: reflexions que retornen un cop rere l'altre, amb variacions, a partir de fragments que van articulant un discurs com si es tractés d'un mosaic.

Per part meva, també he volgut imaginar aquesta peça per a piano a partir de la juxtaposició d'elements dispersos: des de la presència de l'aigua (a través de figuracions ràpides), fins a subtils evocacions de músiques lligades a la ciutat (Liszt, Gabrieli), amb interrupcions i superposicions formals, també amb reminiscències melòdiques de la tradició (la llàgrima com a *lamento*), i amb el so inharmònic i polirítmic de les campanes com a cloenda.

Josep Maria Guix

Nota de programa:

Tiempo, agua, lágrima, belleza, música... Todo ello forma parte de la reflexión de Joseph Brodsky en su magnífico libro *Marca de agua*, dedicado a Venecia.

Algunas de sus comparaciones resultan especialmente sugerentes tanto desde el punto de vista sonoro (campanas, voces) como a nivel estrictamente poético (el agua como fluir temporal, la lágrima como intento de permanecer).

La estructura del libro es, también, un hallazgo: reflexiones que vuelven una y otra vez, con variaciones, a partir de fragmentos que van entretejiendo el discurso como si de un mosaico se tratase.

Yo, asimismo, he querido imaginar esta pieza para piano como una verdadera yuxtaposición de elementos diversos: desde la presencia del agua (a través de figuraciones rápidas), hasta la evocación sutil de músicas vinculadas a la ciudad (Liszt, Gabrieli), con interrupciones y superposiciones formales, también con giros melódicos que son reminiscencias de una tradición retórica (la lágrima como *lamento*), y con una polirítmia inarmónica conclusiva.

Josep Maria Guix

Program note:

Time, water, tears, beauty, music... All these concepts are included in the book *Watermark*, by Joseph Brodsky, dedicated to Venice.

Some comparisons are really suggestive in terms of sound (bells, voices) and, of course, also from a poetic point of view (the concept of water understood as time, tears as a will to remain).

The structure of this book is also very compelling: deep reflections are appearing again and again, with slight variations, and all these fragments create the main discourse as a mosaic.

I have been trying to compose a juxtaposed piece: with the presence of water (through fast ascending figures), with the remembrance of music linked to the city (Liszt, Gabrieli), with formal interruptions and superimpositions, with the use of a descending melodic line as a sorrowful motive (*lamento*), and with bell-sounds in polyphony.

Josep Maria Guix

Watermark

for Piano with optional Electronics

Josep Maria Guix

Piano

(A) 20"

$\text{♩} = 74$

*legato
away and misty; slowly, getting closer*

always very resonant through the whole piece, without cutting sounds

Pno.

7 f

like a shadow of a Lugubre Gondola? $pp \leftarrow f$

a kind of hopefulness Lamento?

Pno.

13 p

simile mp

$pp \leftarrow p$ $pp \leftarrow ppp$ $pp \leftarrow f$ $p \leftarrow mp$

Pno.

17

$pp \leftarrow p \leftarrow ppp$ $pp \leftarrow f$ $p \leftarrow mf$ $p \leftarrow mp$ $pp \leftarrow pp$ $p \leftarrow mp$ $pp \leftarrow pp$ $p \leftarrow p$

21

Pno.

p

pp **p** **pp** **pp** **ppp** **pp** **mp**

mf **b2**

pp **p** **pp** **ppp** **ppp** **pp** **mp**

27

keeping velocity
but changing dynamics slightly
(some pitches may not sound)

slowing down progressively
til wind chimes effect

notes between parenthesis indicate only an approximate idea
of the results: feel free to design your own pattern

irregular tremolo → wind chimes effect

f

mf **ppp** **pp** **dolce** **ppp**

mp **pp**

Pno.

31

f simile

mf **ppp** **pp**

mp **pp**

Pno.

35

ppp

pp molto rubato

ppp

ppp

ppp

pp **ppp**

p

pp **p**

ppp **ppp**

ppp

pp **mp**

Pno.

41

pp

pp

mp

pp

pp

mp

pp

pp

pp

pp

mp

a tempo

mf **ppp**

pp **p**

ppp

pp

pp

pp

pp

pp

pp

mp

Pno.

48

$\text{♩} = 74$

Pno.

water
molto legato

pp mf

pp pp

pp mf

49

Pno.

pp mf

pp

pp

50

$\text{♩} = 88$

Pno.

pp

pp

pp

pp

51

Pno.

pp

pp

pp

pp

52

Pno.

 $\text{♩} = 88$

53

Pno.

54

Pno.

55

Pno.

Pno.

ppp

57 $\text{♩} = 74$ *molto rubato*

Pno.

60 $\text{♩} = 84$ *a tempo*

Pno.

64 *canzon in echo (brass ensemble)*
un poco pesante

Pno.

67 $\text{♩} = 8$

Pno.

6

 $\text{♩} = 110$ *scorrevole leggiero*

72

Pno.

73

pp ————— **p** ————— **ppp**

74

Pno.

pp ————— **p** ————— **ppp**

$\text{♩} = 84$ *un poco pesante*

77

Pno.

mf

mp

p

80

Pno.

mf

mp

p

mf

f

$\text{♩} = 110$ *scorrevole leggiero*

84

Pno.

pp ————— **p** ————— **ppp**

86

Pno.

pp ————— *p* ————— *pp*

87

Pno.

ppp ————— *ppp* —————

88

Pno.

mp ————— *f* ————— *mp* ————— *f*

$\text{♩} = 84 \text{ } un \text{ poco } pesante$

$\text{♩} = 110 \text{ } scorrevole \text{ leggiero}$

pp ————— *p* ————— *pp*

91

Pno.

mp ————— *f* ————— *mp* ————— *f*

$\text{♩} = 84 \text{ } un \text{ poco } pesante$

$\text{♩} = 110 \text{ } scorrevole \text{ leggiero}$

pp ————— *p* ————— *ppp*

94

Pno.

ppp

(B)

3

trigger sound B
(if you play
the version with
Electronics)

96 $\text{♩} = 70$

Pno.

mf

sfz subito

mp

like a delay

97 8

Pno.

p

pp

3+1/16

pp

simile

99 like a delay

Pno.

p

ppp

pp

simile

101

Pno.

mf

sfz

pp

103

Pno.

p

pp

ppp

ppp

*always playing bell-chords as timbre:
fundamental louder than upper partials*

poco a poco cresc.

bells in Piazza San Marco

keep pedal depressed

113

mp

f

Musical score for piano (Pno.) in 2/4 time. The score consists of four staves. The top two staves show a treble clef, a bass clef, and a bass clef respectively. The bottom two staves show a bass clef and a bass clef. Measure 113 starts with a dynamic *mp*. The first measure contains eighth-note chords. The second measure contains eighth-note chords. The third measure contains eighth-note chords. The fourth measure contains eighth-note chords. The fifth measure contains eighth-note chords. The sixth measure contains eighth-note chords. The seventh measure contains eighth-note chords. The eighth measure contains eighth-note chords. The ninth measure contains eighth-note chords. The tenth measure contains eighth-note chords. The eleventh measure contains eighth-note chords. The twelfth measure contains eighth-note chords. The thirteenth measure contains eighth-note chords. The fourteenth measure contains eighth-note chords. The fifteen measure contains eighth-note chords. The sixteen measure contains eighth-note chords. The seventeen measure contains eighth-note chords. The eighteen measure contains eighth-note chords. The nineteen measure contains eighth-note chords. The twenty measure contains eighth-note chords. The twenty-one measure contains eighth-note chords. The twenty-two measure contains eighth-note chords. The twenty-three measure contains eighth-note chords. The twenty-four measure contains eighth-note chords. The twenty-five measure contains eighth-note chords. The twenty-six measure contains eighth-note chords. The twenty-seven measure contains eighth-note chords. The twenty-eight measure contains eighth-note chords. The twenty-nine measure contains eighth-note chords. The thirty measure contains eighth-note chords. The thirty-one measure contains eighth-note chords. The thirty-two measure contains eighth-note chords. The thirty-three measure contains eighth-note chords. The thirty-four measure contains eighth-note chords. The thirty-five measure contains eighth-note chords. The thirty-six measure contains eighth-note chords. The thirty-seven measure contains eighth-note chords. The thirty-eight measure contains eighth-note chords. The thirty-nine measure contains eighth-note chords. The四十 measure contains eighth-note chords. The四十-one measure contains eighth-note chords. The四十-two measure contains eighth-note chords. The四十-three measure contains eighth-note chords. The四十-four measure contains eighth-note chords. The四十-five measure contains eighth-note chords. The四十六 measure contains eighth-note chords. The四十七 measure contains eighth-note chords. The四十八 measure contains eighth-note chords. The四十九 measure contains eighth-note chords. The五十 measure contains eighth-note chords. The五十-one measure contains eighth-note chords. The五十-two measure contains eighth-note chords. The五十三 measure contains eighth-note chords. The五十四 measure contains eighth-note chords. The五十五 measure contains eighth-note chords. The五十六 measure contains eighth-note chords. The五十七 measure contains eighth-note chords. The五十八 measure contains eighth-note chords. The五十九 measure contains eighth-note chords. The六十 measure contains eighth-note chords. The六十-one measure contains eighth-note chords. The六十二 measure contains eighth-note chords. The六十三 measure contains eighth-note chords. The六十四 measure contains eighth-note chords. The六十五 measure contains eighth-note chords. The六十六 measure contains eighth-note chords. The六十七 measure contains eighth-note chords. The六十八 measure contains eighth-note chords. The六十九 measure contains eighth-note chords. The七十 measure contains eighth-note chords. The七十-one measure contains eighth-note chords. The七十二 measure contains eighth-note chords. The七十三 measure contains eighth-note chords. The七十四 measure contains eighth-note chords. The七十五 measure contains eighth-note chords. The七十六 measure contains eighth-note chords. The七十七 measure contains eighth-note chords. The七十八 measure contains eighth-note chords. The七十九 measure contains eighth-note chords. The八十 measure contains eighth-note chords. The八十-one measure contains eighth-note chords. The八十二 measure contains eighth-note chords. The八十三 measure contains eighth-note chords. The八十四 measure contains eighth-note chords. The八十五 measure contains eighth-note chords. The八十六 measure contains eighth-note chords. The八十七 measure contains eighth-note chords. The八十八 measure contains eighth-note chords. The八十九 measure contains eighth-note chords. The九十 measure contains eighth-note chords. The九十-one measure contains eighth-note chords. The九十二 measure contains eighth-note chords. The九十三 measure contains eighth-note chords. The九十四 measure contains eighth-note chords. The九十五 measure contains eighth-note chords. The九十六 measure contains eighth-note chords. The九十七 measure contains eighth-note chords. The九十八 measure contains eighth-note chords. The九十九 measure contains eighth-note chords. The一百 measure contains eighth-note chords. The一百一十一 measure contains eighth-note chords. The一百一十二 measure contains eighth-note chords. The一百一十三 measure contains eighth-note chords. The一百一十四 measure contains eighth-note chords.

119

1

Musical score for piano, 4 measures per staff. The top staff (treble clef) consists of two voices: a bass line in B-flat and an upper line in E-flat. The middle staff (treble clef) shows sustained notes in G-sharp. The bottom staff (bass clef) shows a bass line in B-flat.

Pno.

poco a poco diminuendo

125 ***fff***

Pno.

131 ***f***

Pno.

138 ***pp***

Pno.

145 ***senza tempo*** 50"

Pno.

wait until the complete extinction of the sound vibrations in the piano
(and the end of sound B if you are playing the version with Electronics)

(Rev.)

“Deixe-m’ho reiterar: l’aigua és igual al temps i li facilita un doble a la bellesa. Fets en part d’aigua, nosaltres servim la bellesa de la mateixa manera. Tot fregant l’aigua, aquesta ciutat millora la imatge del temps, fa més bell el futur. Aquest és el paper de Venècia en l’univers. Perquè la ciutat és estàtica mentre nosaltres ens movem. La llàgrima n’és la prova. Perquè nosaltres passem i la bellesa es queda. Perquè nosaltres ens adreçem al futur mentre que la bellesa és el present etern. La llàgrima és un intent de romandre, de quedar-se enrere, de fondre’s amb la ciutat. Però això va contra les normes. La llàgrima és una reversió, un tribut del futur al passat. O bé és el resultat de sostreure el més gran al més petit: la bellesa a l’home. Això també passa amb l’amor, perquè el nostre amor també és més gran que nosaltres.”

Novembre del 1989

Joseph Brodsky: *La marca de l'aigua*

“Permítanme que repita algo: el agua es igual al tiempo y proporciona un doble a la belleza. Hechos en parte de agua, nosotros servimos a la belleza de la misma forma. Al rozar el agua, esta ciudad mejora la imagen del tiempo, embellece el futuro. Ése es el papel de esta ciudad en el universo. Porque, mientras nosotros nos movemos, la ciudad es estática. La lágrima es prueba de ello. Porque nosotros partimos y la belleza permanece. Porque nosotros miramos hacia el futuro y la belleza vive en un eterno presente. La lágrima es un intento de permanecer, de quedarse rezagado, de fundirse con la ciudad. Pero eso va contra las reglas. La lágrima es una vuelta atrás, un tributo del futuro al pasado. O es el resultado de sustraer lo mayor a lo menor: la belleza al hombre. Lo mismo sucede en el amor, porque nuestro amor es también más grande que nosotros mismos.”

Noviembre de 1989

Joseph Brodsky: *Marca de agua*

“Let me reiterate: Water equals time and provides beauty with its double. Part water, we serve beauty in the same fashion. By rubbing water, this city improves time's looks, beautifies the future. That's what the role of this city in the universe is. Because the city is static while we are moving. The tear is proof of that. Because we go and beauty stays. Because we are headed for the future, while beauty is the eternal present. The tear is an attempt to remain, to stay behind, to merge with the city. But that's against the rules. The tear is a throwback, a tribute of the future to the past. Or else it is the result of subtracting the greater from the lesser: beauty from man. The same goes for love, because one's love, too, is greater than oneself.”

November 1989

Joseph Brodsky: *Watermark*

