



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.

Josep Maria Guix

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 not my love

Music: Josep Maria Guix
Lyrics: William Shakespeare

♩ = 80

* *legato*

Corno di bassetto I

Corno di bassetto II

Corno di bassetto III

Soprano

Alto

Bass

p *p* *pp*

legato *p* *p* *pp*

legato *p* *p*

♩ = 80

legato *mp* *simile*

Let not

legato *mp*

Let

legato *mp*

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 *mp* *p* *mp*

A *simile* *mp* *p* *mp*

B *simile* *mp* *p* *mp*

my love be called i -

not my love be called

not my love be called

Cor. I

Cor. II

Cor. III

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 _____

13

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

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

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

13

S i - dol show, Since my

A an i - dol show, all

B as an i - dol show, a - like

mp *mp* *p* *mp*

18

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

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

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

Detailed description: This block contains the musical notation for three horns. Cor. I starts with a dynamic of *p*, then *pp*, and returns to *p*. Cor. II starts with *pp*, then *p*, then *pp*, and returns to *p*. Cor. III starts with *pp*, then *p*, then *mp*, then *pp*, and returns to *p*. The music features various note values, including eighth and sixteenth notes, and rests. There are also trill-like markings with a '3' and a slur.

18

S *mp* *p* *mp* *p* *mp*

A *p* *mp* *p* *mp*

B *mp* *p* *mp*

songs _____ To _____ one, _____ and e -

and _____ prai - ses _____ of _____ one, _____

_____ be _____ still _____ such, _____

Detailed description: This block contains the vocal score for Soprano (S), Alto (A), and Bass (B). The Soprano part has lyrics: "songs _____ To _____ one, _____ and e -". The Alto part has lyrics: "and _____ prai - ses _____ of _____ one, _____". The Bass part has lyrics: "_____ be _____ still _____ such, _____". Dynamics include *mp*, *p*, and *mp*. The music is written in a single system with a common time signature.

22

Cor. I

Cor. II

Cor. III

legato dolce

pp

pp

pp

p

pp

mp

mp

22

S

A

B

ver so.

and e - ver so.

and e - ver so.

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

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

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

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 *pp* *pp* *mp*

Cor. II *ppp* *pp* *pp*

Cor. III *ppp* *pp* *pp* *mp*

like a delay

S *mp*

A *mp* *mp*

B *mp* *mp*

leaves out dif - fe - rence.

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

thing leaves out

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* *p*

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

kind and true, words; _____

true, words; _____

49

Cor. I *mp*

Cor. II *mp*

Cor. III *mf* *mp*

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-

Detailed description of the musical score: The score is for page 13, starting at measure 49. It features six staves: three for Cor. I, II, and III; and three for vocal parts S (Soprano), A (Alto), and B (Bass). The Cor. I and II parts have complex rhythmic patterns with 6:4 and 3:4 time signatures and triplets. The Cor. III part starts with a half note and then moves to a melodic line. The vocal parts have lyrics: S: 'And in this change is my in-ven-tion spent,'; A: 'And in this change is my in-ven-tion spent.'; B: 'Three themes in one, which wo-drous scope af-'. Dynamics are marked as *mf* and *mp*. The key signature has one sharp (F#) and the time signature is 4/4.

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

65

S

A

B

one. _____

kept sit in one. _____

kept sit in one. _____

one. _____

kept sit in one. _____

kept sit in one. _____

