

PABLO MARTÍN FREIBERG

**THE SONOROUS TREASURE OF
THE COÑIEUMA**

(For Piano and Orchestra)

Full Orchestral Score

2009

SAMPLE
For Full Score
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Indications

Theoretical and procedural tools that are developed in *"The sonorous treasure of the Coñieuma"* require making the following presentation, which tries to facilitate the understanding at the time it will be studied and executed. We mention only two tools used, due to their non-traditional and structural feature in this work.

I. The concept of "self-educable work":

In multiple and recent researches of cognitive psychology and experiments applied to music education, it has been demonstrated that humans learn through imitation and repetition. It is also agreed that creativity, as the resolution of a novel problem, isn't divine illumination. Creativity is the product derived from concepts acquired, properly stored in memory, and combined in a nontraditional way.

To understand a concept, the rule that prevails in human learning responds to the following: The most novel and complex is what we want to teach, the slower it should be shown. This rule will prevail throughout *"The sonorous treasure of the Coñieuma"*.

In the work we build up a system of composition based on such theories. The purpose was to realize a work capable of developing by itself at different moments (The *self-educable* concept implies elaborating few data provided to create new material). That is carried out through predetermined simple patterns that develop and transform the initial elements, similarly as human mind does.

We should note, prior to the submission of the components, that *"The sonorous treasure of the Coñieuma"* is not an algorithmic composition.

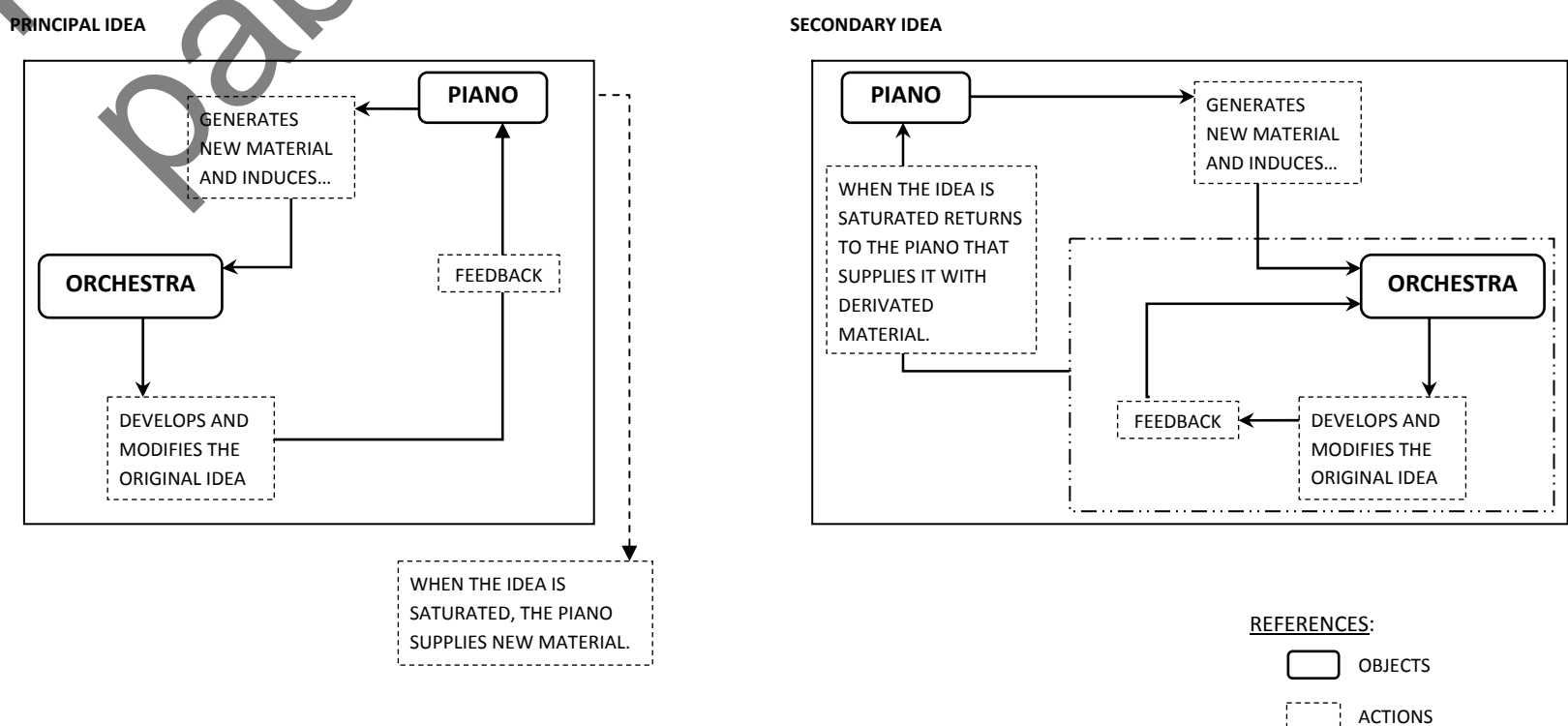
Rules that guide the organization of the work:

The piano supplies the initial elements in almost all cases. The orchestra takes those elements and allows them to evolve.

For example:

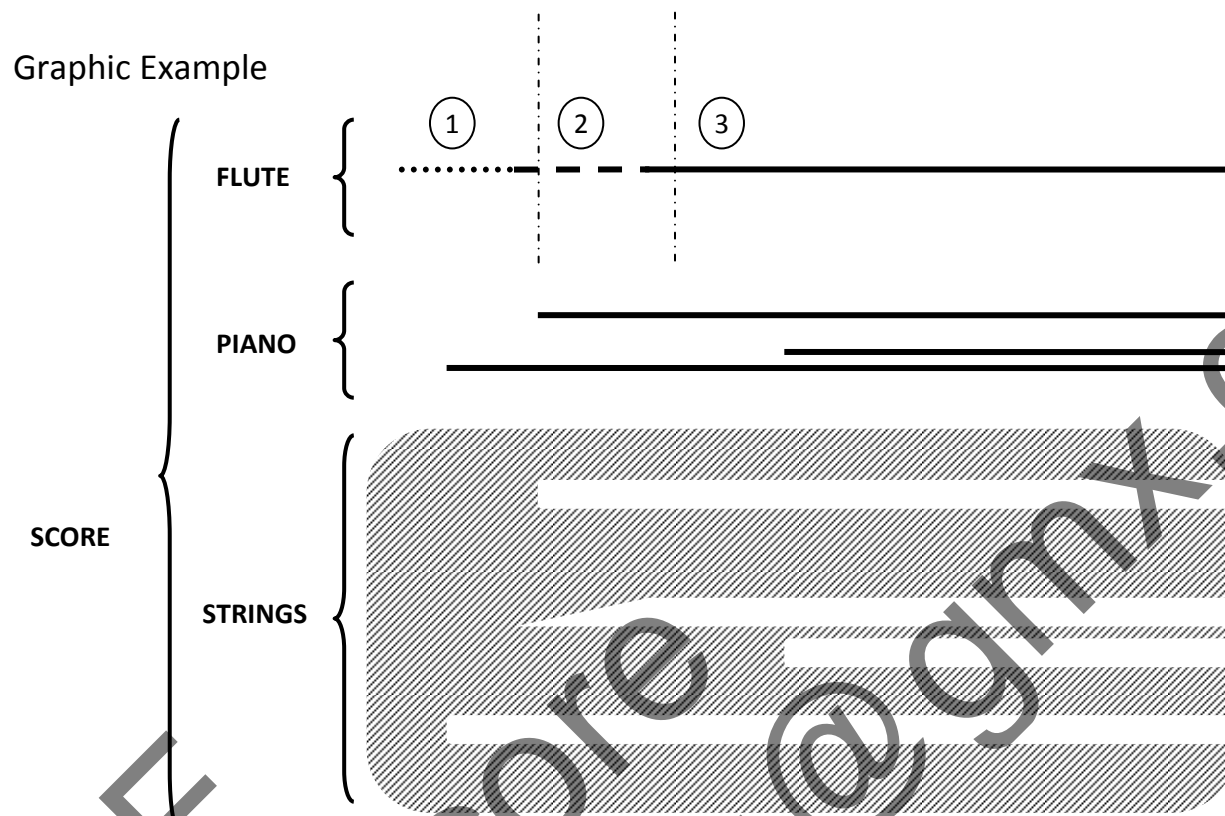
- The repeated notes of the piano that appears in the 2nd bar are imitated by the timpani in the same bar with a crescendo. The first time in the 3rd bar of the timpani, present a descending glissando. Finally, the flutes in the 4th bar, take the repeated notes with descending movement (See also the bar 112th, where is evident that procedure).
- Is very important the order in which the piano release the notes at the first chord. This idea is taken by other instruments, like the harp, double bass and violoncello in the 8th bar, but playing in a particularly retrograded way (the rhythm and the pitch of the "key released" is transformed and used as a new melody). Note that this procedure is used within the concept of *"filtering orchestral"*, exhibited at the following point.

- The general schemes used are:



II. The concept of "filtering orchestral":

Note that at certain moments sound masses appear, and some sectors of the spectrum are attenuate or increment. In this aspect, it is appropriated to think in terms of electroacoustic music. Those masses can be considered as complex sounds cut off at some bands, using band-reject, low-pass or high-pass filters. The next example shows a possible use of this concept:



- ① - Inaudible due to masking effect.
- ② - Gradually begins to listen.
- ③ - Listening is perfect.
- ④ - Always have to be listened well, because the strings are muted when the notes appear. Anyway, because of the reverb effect, the attack of the piano will be somewhat masked.

In one hand, we may assume that the dynamic indications are not enough to achieve the desired effect. Also note that the quarter-tone used, not necessarily must have a precise pitch. It is sufficient with a certain deviation between the involucrate semitones.

On the other hand, the sound masses do not always come from the superposition of long notes; they also come from other resources such as trills, tremolos and glissandi.

Note that the "filtering orchestral" could be also used as "self-educable" concept. It can appear, for example, as the first chord of the orchestra, or as the imitated resonance of the piano sostenuto pedal.

Orchestra

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B \flat
Bass Clarinet in B \flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B \flat
3 Trombones
1 Tuba

4 Timpani (30'' - 28'' - 25'' - 23'') (1 Player)

Percussion (3 Players)

1 Bass Drum
1 Snare Drum
1 Suspended Cymbal
1 Pair of Cymbals
1 Tam-Tam
Triangles
3 Wood Blocks
1 Xylophone
Tubular bells

1 Celesta

1 Harp

14 Violins I

12 Violins II

10 Violas

8 Violoncellos

6 Double Basses

The score is written in C.

Piccolo, Xylophone and Celesta sound one octave higher. Double Bassoon and Double Basses sound one octave lower (Including the harmonics).

Duration: approx. 10' 37''

THE SONOROUS TREASURE OF THE COÑIEUMA

PABLO MARTÍN FREIBERG

1 Risoluto, con delicatezza (♩ = 80)

1 Piccolo

2 Flute

2 Oboe

1 Cor Anglais

2 Clarinet

1 Bass Clarinet

2 Bassoon

1 Contrabassoon

Timpani

Bass Drum

Wood Block

Piano

Harp

6 Violins I divisi

4 Violins II divisi

4 Violas divisi

6 Violoncellos divisi

4 Double Basses divisi

15

Picc. *p* *mf*

Fl. *risoluto p* *mf*

Ob. *p* *risoluto* *mf*

C. A. *p* *risoluto* *mf*

Cl. *p* *risoluto* *mf*

B. Cl. *mf* *p* *ppp*

Bsn. *p*

Cbsn. *p*

Hn. *mf* *mf* *mf*

Tpt. *mp* *mf* *f* *pp* *mp-f*

Tbn. *p* *pp* *mp-f*

Timp. *pp* *mf* *fff*

B. D. *mp* *ppp* *mf*

P. Cym. *sfz* *f*

W. B. *f*

Pno. *P. II.* *con fermezza* *6* *innocente subito* *molto feroce* *ff*

Hp.

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B

Vln. I div. a7

1 unis. *mp*

2 unis. *mf*

3 unis. *mf*

4 unis. *mf*

5 unis. *mf*

6 unis. *mf*

7 unis. *mf*

8 unis. *mf*

9 unis. *mf*

10 unis. *mf*

11 unis. *mp*

12 unis. *mp*

13 unis. *mp*

14 unis. *mp*

Vln. II div. a6

1 unis. *ppp* arco *gliss.*

2 unis. *ppp* arco *gliss.*

3 unis. *ppp* arco *gliss.*

4 unis. *ppp* arco *gliss.*

5 unis. *ppp* arco *gliss.*

6 unis. *ppp* arco *gliss.*

7 unis. *ppp* arco *gliss.*

8 unis. *ppp* arco *gliss.*

9 unis. *ppp* arco *gliss.*

10 unis. *ppp* arco *gliss.*

11 unis. *ppp* arco *gliss.*

12 unis. *ppp* arco *gliss.*

4 Vc. unis. *arco* *mf*

D. Bs. div. a3

1 pizz. *mf*

2 pizz. *mf*

3 pizz. *mf*

4 pizz. *mf*

5 *f*

6 *f*

N

Fl. 1/2

Ob. 1/2

Bsn.

Cbsn.

Tbn. 3.solo

Tba.

T-t.

Xyl.

Cel.

Pno.

Hp.

Vln. I div. a7

1.2

3.4

5.6

7.8

9.10

11.12

13.14

8 Vln. II div. a4

1.2

3.4

5.6

7.8

Vla. div. a5

1.2

3.4

5.6

7.8

9.10

Vc. div. a2

D.Bs. div. a2

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