

# ABRILIANA

OP. 21B

PARA PIANO

ALEJANDRO ROMÁN









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**ABRILIANA**

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***Abriliana, Op. 21b***

***Duration: 6'30"***

***First performance: Madrid, 21 de Enero de 2016,  
Museo del Romanticismo, Eunmi Ko (piano)***

***Dedicated to Eunmi Ko***

***SGAE - Madrid 2015***

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# ALEJANDRO ROMÁN

Alejandro Román nace en Madrid en 1971. Compositor y pianista, es considerado por la crítica como uno de los más significativos compositores de su generación. Estudió composición con Antón García Abril, Valentín Ruiz y Zulema de la Cruz en el Real Conservatorio Superior de Música de Madrid. También estudió piano de Jazz con Tony Heimer, Jorge Villaescusa y Ricard Miralles, armonía, composición y arreglos y música de cine con Claudio Gabis, Eva Gancedo y Miguel Blanco. Ha realizado cursos de especialización con Giancarlo Simonacci, Carmelo Bernaola, Adolfo Núñez, Emiliano del Cerro y Jean Claude Risset entre otros, asistiendo a diversos encuentros con compositores como Cristóbal Halffter, Leonardo Balada, Joan Guinjoan, Jesús Villa Rojo, Krzysztof Penderecki o Philip Glass.

En su catálogo figuran más de sesenta de obras para piano, canto, arpa, guitarra, orquesta, cámara, electroacústica, y también es compositor de temas modernos (jazz, pop) y música para cine, teatro y danza, habiendo escrito la banda sonora de una veintena de cortometrajes y cinco largometrajes.

Ha sido galardonado con diversos premios nacionales a la creación musical: Premio de la I Tribuna de Jóvenes Compositores de la Fundación Sax-Ensemble por *Argos*, Premio “Juan Crisóstomo Arriaga” por *Ménades*, en el “XVI Premio SGAE Jóvenes Compositores”, 2<sup>a</sup> Premio “Ángel Iglesias” por *Dos Estudios Extraños*, en el “II Concurso de Composición para Guitarra “Ciudad de Badajoz”, Premio a la Mejor Banda Sonora Original por *Niño Vudú* en el “IX Festival de Cine Ciudad de Zaragoza”. En 2015 ha recibido el “Premio Cultura Viva” en la categoría de Música por su contribución como intérprete, compositor, investigador y pedagogo.

Entre sus obras más representativas destacan “*Ménades, op. 28*”, para orquesta de cámara, “*Argos, op. 26*”, para quinteto de saxofones, dos

percusionistas y piano, o las obras orquestales *“Abriliana, op. 21”* y *“Acuarelas de Irlanda, op. 42”*, aunque son sobre todo destacables sus obras camerísticas, como *“Homenaje a Bartok, op. 10”*, *“Cuarteto de Cuerda, op. 12”*, o *“Diégesis, op. 52”*, y especialmente las compuestas para arpa: *“Ludus Ludovico, op. 30”*, para flauta, cuarteto de cuerda y arpa, *“Sonata, op. 9”*, para flauta, violoncello y arpa, *“Levedad del Amor, op. 37”*, para flauta, violoncello y arpa o *“Khitara y Syrinx, op. 35”*, para flauta y arpa. También son de reseñar sus obras para piano, especialmente *“Gaiena, diez paisajes jienenses, Op. 47”*, obra encargo para la 56ª edición del Concurso Internacional de Piano “Premio Jaén”. Sus obras están editadas en varios CD’s.

Es Doctor en Filosofía por la UNED, con la tesis doctoral *“Análisis Musivisual, una aproximación metodológica al estudio de la música cinematográfica”*. Como docente ha sido profesor de la Escuela de Música Creativa de Madrid (EMC), y profesor de Fundamentos de Composición en los Conservatorios de El Escorial y Alcalá de Henares (Madrid). En la actualidad es profesor de la Universidad Alfonso X el Sabio y del Real Conservatorio Superior de Música de Madrid, donde desde 2003 desarrolla su labor docente e investigadora como Profesor de “Composición para Medios Audiovisuales” en el Aula “C.I.N.E.M.A.” (Composición e Investigación en los Medios Audiovisuales). Es autor de varios libros, entre ellos *“El Lenguaje Musivisual, semiótica y estética de la música cinematográfica”*.

El interés creativo de Alejandro Román se basa en la búsqueda de una música personal de cierto eclecticismo a partir de cualquier técnica, estética o inspiración que mantenga una importante conexión con nuestro mundo contemporáneo.



# ALEJANDRO ROMÁN

Alejandro Román was born in Madrid (Spain) in 1971. Composer and pianist, is considered by critics as one of the most significant composers of his generation. He studied composition with Antón Garcia Abril, Valentín Ruiz and Zulema de la Cruz at the Royal Conservatory of Music in Madrid. He also studied Jazz piano with Tony Heimer, Jorge Villaescusa and Ricard Miralles, harmony, composition and arranging, and film music with Claudio Gabis, Eva Gancedo and Miguel Blanco. He has specialized courses with Giancarlo Simonacci, Bernaola, Adolfo Nuñez, Emiliano del Cerro and Jean Claude Risset among others, attending various meetings with composers Cristóbal Halffter, Leonardo Balada, Joan Guinjoan, Jesus Villa Rojo, Krzysztof Penderecki and Philip Glass.

His catalog contains more than sixty works for piano, voice, harp, guitar, orchestra, chamber, electroacoustic, and is also a composer of modern themes (jazz, pop) and music for film, theater and dance, having written the soundtrack twenty-five short films.

He has received several awards for music creation: Award for Young Composers Tribune Foundation Sax-Ensemble, Prize "Juan Crisostomo Arriaga" in the "XVI Prize SGAE Young Composers", 2nd Award "Ángel Iglesias" in "II Guitar Composition Competition "Ciudad de Badajoz", Award for Best Original Score in "IX Film Festival Ciudad de Zaragoza". In 2015 he received the "Living Culture Award" in the category of Music for his contribution as a performer, composer, researcher and educator.

Among his most representative works include "*Maenads, op. 28*", for chamber orchestra, "*Argos, op. 26*", for quintet of saxophones, two percussionists and piano, or orchestral works "*Abriliana, op. 21*" and "*Watercolors of Ireland, op. 42*", but are especially noteworthy their chamber works, such as "*Homage to Bartok, op. 10*", "*String Quartet, op. 12*", or "*Diégesis, op. 52*", and the works especially composed for the harp,

*"Ludus Ludovico, op. 30"*, for flute, harp and string quartet, *"Sonata, Op. 9"* for flute, cello and harp, *"Lightness of Love, op. 37"*, for flute, cello and harp or *"Khitara and Syrinx, op. 35"* for flute and harp. They are also review his piano works, especially *"Gaiena, ten jienenses landscapes, Op. 47,"* a work commissioned for the 56th edition of the International "Premio Jaén" Piano Competition. His works are published in several CDs.

He holds a PhD of the Department of Philosophy Aesthetics of UNED, with his doctoral thesis with the title *"Analysis Musivisual, a methodological approach to the study of film music"*. As a teacher he has been professor of Escuela de Música Creativa of Madrid (EMC), and Professor of Fundamentals of Composition at the Conservatory of El Escorial and Alcalá de Henares. Since 2003 developing teaching and research as Professor of "Composition for Film and Audiovisual Media" at the Classroom "CINEMA" (Composition and Research in Audiovisual Media) of the Royal Conservatory of Music in Madrid. He is the author of several books, including *"The Language Musivisual, semiotics and aesthetics of film music"*.

For Alejandro Román, the creative interest is based on finding a certain personal music from eclecticism, from any technical, aesthetic or inspiration, to maintain a strong connection with our contemporary world.

[www.alejandrroman.com](http://www.alejandrroman.com)



# ABRILIANA

## OP. 21B

PARA PIANO

Esta pieza para piano es una reducción de la obra para gran orquesta compuesta por mí en 2002 y ampliada en 2009. El tema principal de "*Abriliana*" me fue dado por mi maestro de composición en aquella época, el gran compositor español Antón García Abril. Sobre aquel tema melódico compuse este trabajo con estructura de "obertura orquestal", que dediqué al maestro. La orquesta presenta efectos muy coloristas y un estado de ánimo optimista, con un carácter evocador de la primavera, en especial del mes de Abril, y por momentos recoge sonoridades "pastoriles". El "*Concerto para Orquesta*" de Bela Bartok fue en 2009 el punto de referencia para la revisión de la escritura de "*Abriliana*". La "*Orquesta Filarmónica de la Ciudad de Praga*", dirigida por Richard Hein interpretó esta obra en una grabación realizada el 6 de Diciembre de 2009 en el Teatro Rudolfinum de Praga, sede de la Orquesta, y emitida en numerosas ocasiones por un canal privado de la Televisión Española.

En esta ocasión, la versión pianística conserva la fuerza y colores de la obra original, aunque el piano le da un nuevo aire y sentido, tratando de mantener la idea "raveliana" de escribir una obra que funcione tanto en la orquesta como en el teclado, como en el caso de "*La Valse*".

La obra está dedicada a la pianista norteamericana Eunmi Ko  
Alejandro Román, a 14 de Diciembre de 2015

# ABRILIANA

## OP. 21B

FOR PIANO

This piano piece is a reduction of the work for large orchestra composed by me in 2002 and expanded in 2009. The main theme of "*Abriliana*" was given to me by my master of composition at that time, the great Spanish composer Antón Garcia Abril. About this melodic theme I composed this work in structure of "orchestral overture", which I dedicated to the master. The orchestra has very colorful effects and optimistic mood, a character reminiscent of spring, especially the month of April, and now includes "pastoral" sounds. The "*Concerto for Orchestra*" by Bela Bartok was in 2009 the benchmark for revising the writing of "*Abriliana*". The "*Prague Philharmonic Orchestra*" conducted by Richard Hein performed this work in a recording made on December 6, 2009 in Prague Rudolfinum Theatre, home of the Orchestra, and on numerous occasions issued by a private channel of the Spanish Television.

This time, the piano version retains the strength and color of the original, although the piano gives a new look and direction, trying to keep the "raveliana" idea of writing a piece that works both in the orchestra and keyboard, as in the case of "*La Valse*".

The work is dedicated to the American pianist Eunmi Ko

Alejandro Roman, December 14, 2015

# ABRILIANA

PARA PIANO

a Eunmi Ko

# ABRILIANA

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**A** Andante solemne ♩. = 56 - 60

ALEJANDRO ROMÁN

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The time signature is 12/8. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-piano (*mp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system continues with a mezzo-piano (*mp*) dynamic in the right hand. The fourth system features a piano (*p*) dynamic in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

9

*mp*

Measures 9 and 10 of the piece. The right hand features a melodic line with slurs and accidentals, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mp*.

*accel.*

11

*mf* *f*

Measures 11 and 12. The right hand continues with slurred chords and melodic fragments. The left hand maintains the eighth-note accompaniment. Dynamics are marked *mf* and *f*.

**B** Allegro moderato ♩. = 65 - 70

13

*sfz* *f*

Measures 13, 14, and 15. The right hand has a more active melodic line with slurs. The left hand accompaniment is more varied. Dynamics are marked *sfz* and *f*.

16

Measures 16, 17, 18, and 19. The right hand features complex chordal textures and slurs. The left hand accompaniment includes some sixteenth-note patterns. Fingerings are indicated with Roman numerals.

20

Measures 20, 21, 22, and 23. The right hand has long, sweeping slurs over chords. The left hand accompaniment is more rhythmic. Fingerings are indicated with Roman numerals.

C

24

*p*

28

*mf*

30

*f*

33

36

*mf subito*



39

mf

Detailed description: This system contains measures 39 through 42. The music is in a key with two flats (B-flat major or D-flat minor) and a 6/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 41.

43

*p*

Detailed description: This system contains measures 43 through 46. The key signature changes to one flat (F major or D minor) and the time signature changes to 4/4. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in measure 45.

**D** Poco meno mosso ♩ = 90 - 95

46

*p*

Detailed description: This system contains measures 46 through 49. The key signature changes to two sharps (D major or F# minor) and the time signature changes to 2/4. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in measure 46.

50

Detailed description: This system contains measures 50 through 53. The key signature changes to one flat (F major or D minor) and the time signature changes to 4/4. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

54

*f*

Detailed description: This system contains measures 54 through 57. The key signature changes to two sharps (D major or F# minor) and the time signature changes to 3/4. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in measure 55.

**E**  
58  
*p subito*  
*mf*

62  
*p*

66  
*mf*

70  
*f*  
rit.

**F** Tranquilo ♩. = 45 - 50  
75  
*p pastoral*  
*mp*

83

Musical score for measures 83-87. The piece is in 4/8 time and B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Measure 87 ends with a double bar line.

88

Musical score for measures 88-93. The key signature changes to C major. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment. A dynamic marking of *mf* is present in measure 91.

94

Musical score for measures 94-98. The key signature changes to D major. The right hand features a complex melodic pattern with many slurs and ties. The left hand has a more active accompaniment. A dynamic marking of *p* is present in measure 94.

99

Musical score for measures 99-103. The key signature changes to B-flat major. The right hand has a melodic line with many slurs and ties. The left hand has a steady accompaniment. Measure 103 ends with a double bar line.

104

Musical score for measures 104-108. The key signature changes to C major. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings of *mf* and *scherzando* are present.

109

Musical score for measures 109-113. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes, including some grace notes.

114

Musical score for measures 114-117. The key signature changes to G minor (two flats). The melodic line in the right hand continues with similar rhythmic patterns, while the left hand accompaniment features more complex chordal textures.

118

Musical score for measures 118-123. The key signature returns to G major. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment consists of chords and moving bass lines.

**G** Tempo I° ♩. = 65 - 70

124

Musical score for measures 124-131. The key signature changes to G minor. The piece begins with a *mf* dynamic. The right hand has a melodic line with some rests, while the left hand features a rhythmic accompaniment of chords and eighth notes.

132

Musical score for measures 132-137. The key signature returns to G major. The right hand has a melodic line with eighth notes, and the left hand accompaniment features chords and eighth notes. The piece concludes with a double bar line.

**H**

139

*f*

Musical score for measures 139-142. The piece is in 6/8 time and D major. Measure 139 starts with a forte (*f*) dynamic. The right hand features a complex, arpeggiated texture with many accidentals, while the left hand provides a steady accompaniment of chords and eighth notes.

143

Musical score for measures 143-146. The texture continues with intricate arpeggios in the right hand and rhythmic accompaniment in the left hand. The dynamics remain consistent with the previous section.

147

**I**  $\text{♩} = \text{♩}$

*mf*

Musical score for measures 147-151. At measure 147, the time signature changes to 4/4. A first ending bracket labeled 'I' spans measures 147-151. The dynamic is marked mezzo-forte (*mf*). The right hand has a more melodic line, and the left hand has a steady eighth-note accompaniment.

152

Musical score for measures 152-156. The piece continues in 4/4 time with a melodic focus in the right hand and a consistent accompaniment in the left hand.

157

Musical score for measures 157-160. The right hand features a melodic line with many accidentals, and the left hand continues with its accompaniment. The piece concludes in measure 160.

**J** ♩ = ♩

Musical score for measures 162-165. The piece is in 3/8 time with a key signature of two sharps (F# and C#). Measure 162 features a half note chord in the right hand and a quarter note in the left hand. Measures 163-165 contain a complex, fast-moving melodic line in the right hand with many accidentals, and a rhythmic accompaniment in the left hand consisting of eighth notes. Dynamics include *f* and *ff*. A tempo marking **J** ♩ = ♩ is shown above the staff.

Musical score for measures 166-171. The right hand features a rapid, ascending melodic line with many accidentals, while the left hand provides a steady accompaniment. Dynamics range from *f* to *ff*.

Musical score for measures 168-171. The right hand has a melodic line with many accidentals, and the left hand has a bass line with some chords. Dynamics include *f* and *ff*.

5'33"

Pozuelo de Alarcón, del 30 de Septiembre al 14 de Diciembre de 2015

# **ALEJANDRO ROMÁN**

## ***Catálogo de Obras para Piano***

### **“Miniaturas, op. 1” (1997)**

Duración: 11 min.

### **“Tres Preludios Nocturnos, op. 2” (1997-2004)**

Duración: 12 min.

### **“Tres Gymnopedias Satiéricas, op. 3” (1997)**

Duración: 6 min.

### **“Orestes, op. 4” (1997)**

Piano Preparado

Duración: 4 min

### **“Sonatina, op. 7” (1999)**

Duración: 11 min.

### **“Entre Arrecifes, op. 11” (1999)**

Duración: 4 min.

### **“Black Cage, op. 19” (2002)**

Piano preparado y electroacústica

Duración: 8,5 min

### **“Gaiena, doce paisajes jienenses, op. 47” (2013)**

Duración: 7 min.

### **“Ewig, op. 58” (2015)**

Duración: 7 min.

### **“Abriliana, op. 21b” (2015)**

Duración: 6´5 min.

### **“Catálogo de Elfos y Hadas, op. 36b” (2015)**

Duración: 12 min.

### **“OidaRadio 2, op. 59” (2015)**

Duración: 4´5 min.

### **“Bocetos Flamencos, op. 12b” (2016)**

Duración: 21 min.







