

EWIG

OP. 58

TOCCATA
PARA PIANO

ALEJANDRO ROMÁN



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PARA PIANO

Ewig, Op. 58
Duration: 6'50"
Dedicated to Javier Herguera
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^a 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



EWIG

TOCCATA PARA PIANO

Comencé a escribir “Ewig” en 2011, año en que se conmemoraba el centenario por el fallecimiento de Gustav Mahler, y en el que verdaderamente comencé a descubrir la profundidad de la obra mahleriana. Fui convocado a impartir algunas conferencias en torno a Mahler, como la que di en la Universidad Pública de Navarra, Pamplona, titulada “*Mahler y el Cine*”, la comunicación “*Música preexistente: función y significado desde el Análisis Musivisual*” que presenté en el VI Simposio Internacional “La Creación Musical en la Banda Sonora”, celebrado en la Universidad de Salamanca, y más tarde nuevamente “*Mahler y el Cine*” en el Real Conservatorio Superior de Música de Madrid, ya en 2012.

Aquel año de 2011, recién cumplidos cuarenta años, me encontraba en una crisis personal quizá fruto, entre otras cuestiones, de la propia toma de conciencia del paso del tiempo, pensamiento recurrente en la casi totalidad de la obra de Mahler. De este modo, y en estas circunstancias, se fue gestando en mí la idea de realizar una “toccata” para piano (proyecto ya pensado hacía unos años) que planteara nuevamente, desde mi perspectiva, el tema mahleriano de la inexorabilidad del paso del tiempo... “Ewig”, que en alemán significa “Para siempre”, es la última palabra que aparece en “La Canción de la Tierra”, en un motivo descendente de segunda mayor con el significado de una dulce despedida, cantada por la contralto. La toccata se basa en este intervalo y en la contraposición del cromatismo representado por el de segunda menor, en una lucha ya planteada desde el inicio de la pieza, y que da lugar a secciones donde hay más o menos predominancia de uno de los intervalos. El carácter indicado, “furioso, bárbaro” hace alusión al “Allegro Bárbaro” de Bartok, cuyo tema es citado en la toccata. Entre sección y sección el tema de “Ewig” aparece como la calma entre momentos de tempestad sonora, hasta llegar al punto climático en que aparece la dulce

sonoridad del final de “La Canción de la Tierra”, que es interrumpida nuevamente por la fulgurante aparición de la toccata que lleva al oyente hasta el final, donde intervienen nuevamente los dos intervalos que pugnan por vencer, siempre enmarcados por el de tritono, el cual no es más que un moderador entre ambos.

La obra está dedicada al pianista y amigo, Javier Herguera

ALEJANDRO ROMÁN, DICIEMBRE DE 2015

EWIG

TOCCATA FOR PIANO

I started writing "Ewig" in 2011, when commemorating the centenary of the death of Gustav Mahler, and which I truly began to discover the depth of the Mahler work. I was summoned to deliver some lectures on Mahler, as I gave at the Public University of Navarra, Pamplona, entitled "*Mahler and Film*", the communication "*Preexisting Music: function and meaning from the analysis Musivisual*" that I presented at the VI International Symposium "The Musical Soundtrack Creation" held at the University of Salamanca, and later again, "*Mahler and Film*" at the Madrid Royal Conservatory, in 2012.

That year 2011, just turned forty, I was in a personal crisis may result, among other things, of self-awareness of time, recurs in almost all the works of Mahler thought. Thus, in these circumstances, was growing in me the idea of a "toccata" for piano (project already designed a few years ago) that raised again, from my perspective, the Mahler theme of the inexorability of time ... "Ewig" which in German means "Forever" is the last word in "The Song of the Earth" in a descending major second motif, meaning of a sweet farewell sung by the contralto. The toccata is based on this interval and the contrast represented by the chromaticity minor second, in a fight already raised from the start of the piece, and which results in sections where there are more or less predominance of one of the intervals. The character indicated, "furious, barbarous" refers to "Allegro Barbaro" by Bartok, whose theme is quoted in the toccata. Between section and section, the theme of "Ewig" appears as calm between moments of sonic storm, until the climate point it appears the sweet sound of the end of "The Song of the Earth", which is interrupted again by the dazzling appearance the toccata that takes the listener to the end, where the two intervals that are struggling to overcome,

always framed by the tritone, which is merely a moderator between the two involved again.

The work is dedicated to the pianist and friend, Javier Herguera

ALEJANDRO ROMÁN, DECEMBER, 2015

EWIG

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PARA PIANO

a Javier Herguera
EWIG
OP. 58
TOCCATA

ALEJANDRO ROMÁN

Con carácter ♩ = 80 - 90

1

7

10

14

p

f

p

f

pesante

poco accel.

p subito

ff

A Furioso, bárbaro

19 ♩ = 80 - 85

Measures 19-20, first system. The piece is in 4/4 time and marked *f*. The bass clef part features a complex rhythmic pattern with sixteenth notes and triplets. The right hand part consists of sixteenth-note chords, with the first four measures marked with a '6' above the staff, indicating a sixteenth-note figure.

Measures 20-21, second system. The piece continues in 4/4 time. The bass clef part maintains the complex rhythmic pattern. The right hand part continues with sixteenth-note chords, with the first four measures marked with a '6' above the staff.

Measures 21-22, third system. The piece continues in 4/4 time. The bass clef part maintains the complex rhythmic pattern. The right hand part continues with sixteenth-note chords, with the first four measures marked with a '6' above the staff.

Measures 23-24, fourth system. The piece continues in 4/4 time and is marked *ff*. The bass clef part maintains the complex rhythmic pattern. The right hand part continues with sixteenth-note chords, with the first four measures marked with a '6' above the staff.

25

Musical score for measures 25-28. The right hand features sixteenth-note chords with a '6' fingering. The left hand features eighth-note chords with a '3' fingering. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a fermata over the final chord.

27

Musical score for measures 27-30. The right hand features sixteenth-note chords with a '6' fingering. The left hand features eighth-note chords with a '3' fingering. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a fermata over the final chord.

29

Musical score for measures 29-32. The right hand features sixteenth-note chords with a '6' fingering. The left hand features eighth-note chords with a '3' fingering. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a fermata over the final chord.

31

Musical score for measures 31-34. The right hand features sixteenth-note chords with a '6' fingering. The left hand features eighth-note chords with a '3' fingering. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a fermata over the final chord. The word *marcato* is written below the left hand in the final measure.

33

Musical score for measures 33-34. The right hand features a sequence of six chords, each marked with a '6' and a fermata. The left hand has triplet patterns, with a triplet of eighth notes in measures 33 and 34, and a triplet of sixteenth notes in measure 34.

34

Musical score for measures 34-35. The right hand continues with six chords, each marked with a '6' and a fermata. The left hand features triplet patterns, with a triplet of eighth notes in measure 34 and a triplet of sixteenth notes in measure 35.

35

Musical score for measures 35-36. The right hand continues with six chords, each marked with a '6' and a fermata. The left hand features triplet patterns, with a triplet of eighth notes in measure 35 and a triplet of sixteenth notes in measure 36.

B Un poco Meno Mosso
♩ = 75 - 80

36

Musical score for measures 36-37. The right hand starts with a fortissimo (*ff*) chord, followed by a melodic line marked *f* with a slur. The left hand has a bass line with a fermata. The time signature changes to 2/4 at the end of the system.

39

Musical score for measures 39-40. Measure 39 is in 2/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 40 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

40

Musical score for measures 40-43. Measure 40 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 41 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 42 is in 2/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 43 is in 3/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

Sost. Ped. *

43

Musical score for measures 43-45. Measure 43 is in 3/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 44 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 45 is in 3/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

"Ewig..."
mf

45

Musical score for measures 45-48. Measure 45 is in 3/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 46 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 47 is in 4/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. Measure 48 is in 3/4 time. The right hand has a melodic line with a slur over two measures, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

C Muy ligero y vaporoso

50

pp sin pedal, una corda, muy articulado

Measures 50-51: The right hand plays a series of eighth-note chords, each with a slur and a staccato-like articulation. The left hand plays a corresponding eighth-note accompaniment. The key signature has one flat (B-flat).

51

Measures 51-52: The right hand continues with eighth-note chords, some with slurs and staccato markings. The left hand accompaniment remains consistent. The key signature has one flat.

52

Measures 52-53: The right hand features eighth-note chords with slurs and staccato markings. The left hand accompaniment continues. The key signature has one flat.

53

Measures 53-54: The right hand plays eighth-note chords with slurs and staccato markings. The left hand accompaniment continues. The key signature has one flat.

54

p

Musical score for measures 54-55. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of eighth-note chords, each with a slur and a fermata. The bass staff contains a series of eighth-note chords, also with slurs and fermatas. The key signature has one flat (B-flat). The dynamic marking *p* is placed below the first measure of the treble staff.

55

Musical score for measures 55-56. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of eighth-note chords, each with a slur and a fermata. The bass staff contains a series of eighth-note chords, also with slurs and fermatas. The key signature has one flat (B-flat).

56

mf

Musical score for measures 56-57. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of eighth-note chords, each with a slur and a fermata. The bass staff contains a series of eighth-note chords, also with slurs and fermatas. The key signature has one flat (B-flat). The dynamic marking *mf* is placed below the first measure of the treble staff.

57

p

Musical score for measures 57-58. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of eighth-note chords, each with a slur and a fermata. The bass staff contains a series of eighth-note chords, also with slurs and fermatas. The key signature has one flat (B-flat). The dynamic marking *p* is placed below the first measure of the treble staff.

58

mp

Musical score for measures 58-59. The piece is in 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords. The dynamic marking is *mp* (mezzo-piano).

59

pp

Musical score for measures 59-60. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand accompaniment remains consistent. The dynamic marking changes to *pp* (pianissimo).

60

mf

Musical score for measures 60-61. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand accompaniment remains consistent. The dynamic marking changes to *mf* (mezzo-forte).

61

p *fff* *p* *fff*

Musical score for measures 61-62. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand accompaniment remains consistent. The dynamic markings are *p* (piano), *fff* (fortissimo), *p* (piano), and *fff* (fortissimo). The piece concludes with a double bar line and a 4/4 time signature.

D

63 "Ewig..."

Musical score for section D, measures 63-68. The score is in 4/4 time and features a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. The dynamic marking is *f*.

E

A toda velocidad

69 ♩ = 135 - 145

Musical score for section E, measures 69-70. The score is in 4/4 time and features a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. The dynamic marking is *ff martellato*.

71

Musical score for section E, measures 71-73. The score is in 4/4 time and features a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. The dynamic marking is *ff martellato*.

74

Musical score for section E, measures 74-76. The score is in 4/4 time and features a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. The dynamic marking is *ff martellato*.

78

Musical score for measures 78-80. The piece is in 2/4 time and D major. Measure 78 features a bass line with eighth-note chords and a treble line with eighth-note chords. Measures 79 and 80 continue with similar rhythmic patterns, including chords with accents.

81

Musical score for measures 81-83. The bass line continues with eighth-note chords. Measure 82 has a treble line with eighth-note chords. Measure 83 features a treble line with eighth-note chords and a bass line with eighth-note chords.

84

Musical score for measures 84-86. Measure 84 has a treble line with eighth-note chords and a bass line with eighth-note chords. Measure 85 features a treble line with a whole note chord and a bass line with eighth-note chords. Measure 86 continues with eighth-note chords in both staves.

87

Musical score for measures 87-89. Measures 87 and 88 feature eighth-note chords in both staves. Measure 89 has a treble line with eighth-note chords and a bass line with eighth-note chords.

91

Musical score for measures 91-95. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex, rhythmic accompaniment of chords and eighth notes, while the left hand plays a steady eighth-note bass line. Measure 93 contains a whole rest in both hands.

96

Musical score for measures 96-100. The right hand continues with its complex accompaniment, and the left hand maintains its eighth-note bass line. Measure 98 features a melodic line in the right hand consisting of eighth notes with accidentals (F-sharp, G-sharp, A-sharp, B-flat).

100

Musical score for measures 100-104. The right hand continues with its complex accompaniment, and the left hand maintains its eighth-note bass line. Measure 102 features a melodic line in the right hand consisting of eighth notes with accidentals (F-sharp, G-sharp, A-sharp, B-flat).

104

Musical score for measures 104-108. The right hand continues with its complex accompaniment, and the left hand maintains its eighth-note bass line. Measure 106 contains a whole rest in both hands.

108

ff furioso

This system contains measures 108 through 112. It features a grand staff with a treble and bass clef. The music is in 4/4 time and begins with a key signature of one flat. The first measure (108) has a treble clef and contains a series of chords with accents. The second measure (109) is a whole rest. From measure 110 onwards, the music is marked *ff furioso* and consists of rapid, continuous eighth-note passages in both hands. Measure 112 ends with a treble clef and a final chord with an accent.

113

This system contains measures 113 through 116. It features a grand staff with a bass clef in the left hand and a treble clef in the right hand. The music continues with rapid eighth-note passages in both hands. Measure 116 ends with a treble clef and a final chord with an accent.

117

This system contains measures 117 through 119. It features a grand staff with a treble clef in the left hand and a bass clef in the right hand. The music continues with rapid eighth-note passages in both hands. Measure 119 ends with a bass clef and a final chord with an accent.

120

This system contains measures 120 through 123. It features a grand staff with a bass clef in the left hand and a treble clef in the right hand. The music continues with rapid eighth-note passages in both hands. Measure 123 ends with a treble clef and a final chord with an accent. The system concludes with a 4/4 time signature.

F **Meno Mosso**
♩ = 75 - 85

124

"Ewig..."

f *mp* *p*

G **Lírico, casi místico**
♩ = 55 - 60 *8va*

130

p *8va*

134 "Ewig..."

p *8va*

138

p *8va*

142 *8va*

147 *8va* *poco rit.* *sfz*

H Toccata Finale (inesperada)

♩ = 135 -145

152

ff subito

154

156

I

p sin pedal, una corda, muy articulado

158

160

162

fff

164

166 *poco rall.* **J** II° Tempo ♩ = 80 - 85

168

170

172

Musical score for measures 172-173. The right hand features a complex sixteenth-note chordal texture with sixteenth-note triplets, while the left hand plays a steady eighth-note bass line with triplets. The key signature has one flat (B-flat).

174

Musical score for measures 174-175. The right hand continues with sixteenth-note chords and triplets, and the left hand maintains the eighth-note bass line with triplets. The key signature has one flat (B-flat).

176

Musical score for measures 176-177. The right hand has sixteenth-note chords and triplets. The left hand features eighth-note triplets and a *marcato* section starting in measure 177. The key signature has one flat (B-flat).

178

Musical score for measures 178-179. The right hand has sixteenth-note chords and triplets. The left hand features eighth-note triplets and sixteenth-note chords. The key signature has one flat (B-flat).

K A toda velocidad
♩ = 100-105

180

ff cresc.

182

184

186

ffff

7'01"

Pozuelo de Alarcón,
de 26 de Junio de 2011 a
19 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.

