

Full Score

Entia Imaginaria II

for Bass Tuba and Piano

op. 35 (2012) | Luís Cardoso (1974-)



DEMO SCORE ONLY FOR EVALUATION



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Duração ≈12m30s

Duration ≈12m30s

Notas de Programa

Program Notes

Sobre a Obra

Entia Imaginaria II, do latim "seres imaginários 2" é um tema que me fascina de há muito, incrementado pela obra de Jorge Luís Borges "El libro de los seres imaginários". Decidi dedicar algumas das minhas composições a este tema. Esta é a segunda com este título.

Nesta composição, em três andamentos, inclui:

- i. *Basiliscus* (Basilisco) - Serpente fantástica capaz de matar só com o olhar;
- ii. *Unicornis* (Unicórnio) - Animal mitológico que tem a forma de um cavalo, geralmente branco, com um único chifre em espiral. Animal selvagem, tem a sua imagem está associada à pureza e à graciosidade. Apenas uma mulher virgem o consegue apurar;
- iii. *Centaurus* (Centauro) - Raça de seres com o tronco e cabeça humanos e o corpo de cavalo.

Esta obra foi-me solicitada para estreia pelo projecto XL constituído por Telmo Marques (piano) e Sérgio Carolino (Tuba). Foi composta entre Janeiro e Março de 2012.

Sobre o Compositor

Luís Cardoso (1974-) é licenciado em Ciências Musicais pela Universidade Nova de Lisboa, e Mestre em Música (Composição) pela Universidade de Aveiro. É actualmente Director Pedagógico da Escola de Artes da Bairrada e instrutor na Universidade de Aveiro. Ganhou em 2002 o Grande Prémio Nacional de Composição para Banda, promovido pelo INATEL e em 2006 o Prémio de Composição Cidade de Aveiro, promovido pela Federação das Associações Musicais do Distrito de Aveiro. Foi um dos três finalistas do concurso "Harvey G. Phillips Awards for Excellence in Composition", pela International Tuba Euphonium Association (USA) de 2010. Já efectuou mais de 600 arranjos para diversas formações e cerca de 60 obras originais.

About the Work

Entia Imaginaria II, from the Latin "imaginary beings 2" is a subject that fascinates me, especially after reading Jorge Luís Borges's "Book of Imaginary Beings". I decided to dedicate some of my compositions to this issue. This is the second composition with that title.

This three movements composition include:

- i. *Basiliscus* (Basilisk) - Legendary reptile reputed to be king of serpents and said to have the power to cause death with a single glance;
- ii. *Unicornis* (Unicorn) - Legendary animal that resembles a white horse with a spiraling horn projecting from its forehead. Commonly described as an extremely wild woodland creature, a symbol of purity and grace, which could only be captured by a virgin;
- iii. *Centaurus* (Centaur) - Member of a composite race of creatures, part human and part horse.

This work was requested to be premiered by the project XL with Telmo Marques (piano) e Sérgio Carolino (Tuba). Was composed between January and March 2012.

About the Composer

Luís Cardoso (1974-) has a degree in Musicology from the Universidade Nova de Lisboa, and Master of Music (Composition) at University of Aveiro. It is currently Head Master of the Bairrada School of Arts and instructor at the University of Aveiro. In 2002 won the Grand Prix National Composition for Band, sponsored by INATEL and the 2006 Composition Prize City of Aveiro, sponsored by the Federation of Music of Aveiro District. It was one of three finalists in the competition "G. Harvey Phillips Awards for Excellence in Composition", by the International Tuba Euphonium Association (USA) 2010. Already made about 600 music arrangements and 60 original works.

Instrumentação

Instrumentation

Tuba
Piano

Tuba
Piano

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Entia Imaginaria II

i - Basiliscus

Andante ♩=76

Luis Cardoso, op. 35 (2012)

The musical score is arranged in three systems, each with a tuba part and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante' with a metronome marking of ♩=76. The score includes various musical notations such as dynamics (p, mf, f, ff), articulation (accents), and fingerings (3, 5, 8va). A large diagonal watermark 'DEMO SCORE ONLY FOR EVALUATION' is overlaid across the page.

System 1 (Measures 1-6):
Bass Tuba in C: Starts with a whole rest, then a half note B-flat, followed by a quarter note G-flat, and a triplet of quarter notes (F, E-flat, D-flat).
Piano: Right hand starts with an 8va octave sign and a piano (p) dynamic. The left hand has a piano (p) dynamic and a Ped. (pedal) marking.

System 2 (Measures 7-11):
B. Tba: Starts with a half note G-flat, followed by a quarter note F, and a triplet of quarter notes (E-flat, D-flat, C).
Pno.: Right hand has a piano (p) dynamic. Left hand has a piano (p) dynamic and a Ped. (pedal) marking.

System 3 (Measures 12-15):
B. Tba: Starts with a half note G-flat, followed by a quarter note F, and a triplet of quarter notes (E-flat, D-flat, C).
Pno.: Right hand has a piano (p) dynamic. Left hand has a piano (p) dynamic and a Ped. (pedal) marking with an asterisk (*).

System 4 (Measures 16-20):
B. Tba: Starts with a half note G-flat, followed by a quarter note F, and a triplet of quarter notes (E-flat, D-flat, C).
Pno.: Right hand has a piano (p) dynamic. Left hand has a piano (p) dynamic and a Ped. (pedal) marking.

lin

2

20

B. Tba

Pno.

5

mf

3

3

23

B. Tba

Pno.

p

3

3

*

Vivo ♩=80

28

B. Tba

Pno.

mf

f

ff

ff

34

B. Tba

Pno.

ff

f

pp

pp

40

B. Tba

Pno.

ff

f *ff*

ff

p

46

B. Tba

Pno.

mf

f

mf

p

51

B. Tba

Pno.

f

f

55

B. Tba

Pno.

cantabile

mf

ff *pp*

ff *pp*

59

B. Tba

Pno.

f *pp*

f *pp*

Measures 59-62. B. Tba part features a melodic line with slurs and accents. Pno. part features a complex texture with triplets and slurs. Dynamics range from *f* to *pp*.

63

B. Tba

Pno.

p *p*

Measures 63-67. B. Tba part continues with melodic lines. Pno. part features triplets and slurs. Dynamics are *p*.

68

B. Tba

Pno.

f *p subito marcato* *ff* *mf* *f*

Measures 68-71. B. Tba part features a melodic line with slurs and accents. Pno. part features a complex texture with triplets and slurs. Dynamics range from *f* to *ff* and *mf*.

72

B. Tba

Pno.

p subito

Measures 72-74. B. Tba part features a melodic line with slurs and accents. Pno. part features a complex texture with triplets and slurs. Dynamics are *p subito*.

75

B. Tba

Pno.

p cresc.

Measures 75-78. B. Tba part features a melodic line with slurs and accents. Pno. part features a complex texture with triplets and slurs. Dynamics are *p cresc.*

79

B. Tba

Pno.

mf cresc.

ff

mf cresc.

f ff

85

B. Tba

Pno.

mf

f

ff

mf

p cresc.

mf cresc.

ff

f

90

B. Tba

Pno.

mf

f

ff

mf

95

B. Tba

Pno.

mf

f

ff

ff

pp cresc.

mf cresc.

ff

100

B. Tba

Pno.

mf

pp

pp

110

B. Tba

Pno.

p *sfz*

Led.

118

B. Tba

Pno.

124

B. Tba

Pno.

* Led.

129

B. Tba

Pno.

Vivo $\text{♩} = 80$

135

B. Tba

Pno.

142

B. Tba

Pno.

148

B. Tba

Pno.

153

B. Tba

Pno.

159

B. Tba

Pno.

163

B. Tba

Pno.

f

f

167

B. Tba

Pno.

cantabile

mf

ff

pp

ff

pp

171

B. Tba

Pno.

f

pp

f

pp

174

B. Tba

Pno.

p

p

178

B. Tba

Pno.

f *p subito*
marcato

ff *mf*

ff *mf*

182

B. Tba

Pno.

f *p subito*

mf

ff *mf*

186

B. Tba

Pno.

ff *mf*

190

B. Tba

Pno.

f

193

B. Tba

Pno.

ff

f *ff*

lin

10 Lento ♩=55 ii - Unicornis

197

B. Tba

Pno.

molto espressivo

pp

203

B. Tba

Pno.

poco rit.

A tempo ♩=55

dolce

p

210

B. Tba

Pno.

p

216

B. Tba

Pno.

221

B. Tba

Pno.

Animato ♩=72

f

226

B. Tba

Pno.

f

3

229

B. Tba

Pno.

high possible note

232

B. Tba

Pno.

Lento ♩=55

234

B. Tba

Pno.

p

pp

pp

3

238

B. Tba

Pno.

lin

12

241

B. Tba

Pno.

The musical score consists of two staves. The top staff is for the B. Tba (Bass Trombone) and the bottom staff is for the Pno. (Piano). The B. Tba part starts with a measure rest, followed by a series of notes with phrasing slurs. The Pno. part features a complex rhythmic pattern with many beamed notes and rests, also including phrasing slurs. The score ends with a double bar line.

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246

B. Tba

Pno.

energico

f

253

B. Tba

Pno.

f

259

B. Tba

Pno.

p

266

B. Tba

Pno.

f *pp subito*

272

B. Tba

Pno.

mf *ff* *mf*

f *p*

lin

278

B. Tba

Pno.

ff *mf* *pp* *pp*

283

B. Tba

Pno.

f *p* *f* *f*

290

B. Tba

Pno.

pp *pp* *mf*

297

B. Tba

Pno.

mf *mf*

304

B. Tba

Pno.

mf

lin

311

B. Tba

Pno.

f

318

B. Tba

Pno.

mf

p

mf

Meno mosso ♩.=96

325

B. Tba

Pno.

p

3

335

B. Tba

Pno.

p

343

B. Tba

Pno.

p

mf

mf

mf

lin

350

B. Tba

Pno.

357

B. Tba

Pno.

ff *f* *mf* *p*

Tempo primo ♩ = 120

370

B. Tba

Pno.

pp *p* *p*

378

B. Tba

Pno.

f *pp subito* *f* *pp subito*

383

B. Tba

Pno.

fff *fff* *fff*

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