



# Al filo del espejo

[On the Verge of the Mirror]

For two pianos, two percussion and conductor

Duration: c. 13:25

Inspirada y dedicada a Delma

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**PROGRAM NOTES**

Ethereal. Light and dark. Polygrooving, repeat. Expressivo e rubato. Transition I. Precise and mechanic, repeat. Transition II. Sinking into the darkness. Shifting conclusion, repeat. Final. Gracias, te amo, repeat.

## INTRODUCTION

"Al filo del espejo" [On the Verge of the Mirror] is a piece composed from January to March 2013, during my masters in Music Composition at the University of Alberta, under the supervision of Dr. Howard Bashaw.

The form of the piece is a result of the alternation between two musical textures. Most of the time, soft and smooth processes work as a transition between these two worlds, which slowly allow one to become the other.

These two worlds are presented in sections, the texture of one of them is a hazy cloud in permanent change, with technical indications about how to perform the lines in favor of timbric results. during this cloudy areas, the precision in the pattern performance is not necessary. They are marked as A, B, H and J.

The opposed texture is based on repetitive minimalistic patterns. The constructions of the patterns is characterized by an accent layer organized in non-correlated repetitive process than pitch (this non-correlation, at the same time, is different for each instrument). This characteristic generates new relationships between the pitches involved on the ensemble. During these sections precise performance of the patterns is crucial. These sections are marked as C, F and I.

It is important to mention that this section letters are just rehearsal marks, the entire piece must be played continuously without any pause, except from the requested ones.

## INSTRUMENTATION

2 Grand pianos, 88 notes are required.

### Percussion 1:

- Cymbal 22" (see note below)
- Bongos (high and low)
- Maracas (bigger size available)
- Congas (high and low)
- Tam Tam 32" or bigger (sometimes bowed on the top edge, when bowed the performer has to make it "sing" harmonics)
- Snare Drum (metal if it possible, snares off all the time)
- Floor Tom
- Bass Drum (shared with percussion 2, see "Stage Diagram" attached)
- Xylophone. Range:



### MALLETS:

 - Contrabass bow.

 - 4 Soft mallets (sometimes uses just 2)

 - 2 Medium mallets

 - 2 Hard mallets

 - 1 Soft Tam Tam mallet

### Percussion 2:

- Tambourine
- Cymbal 18" (see note below)
- Cymbal 16" (see note below)
- 2 Crotales (pitch is not required, one must be as high as possible, the other as low as possible)
- Bass Drum (shared with percussion 1, see "Stage Diagram" attached)
- Marimba. Range:



### MALLETS:

 - Contrabass bow

 - 4 Soft mallets (sometimes uses just 2)

 - 4 Medium mallets (sometimes uses just 2)

 - 2 Hard mallets


 - 2 Drumsticks

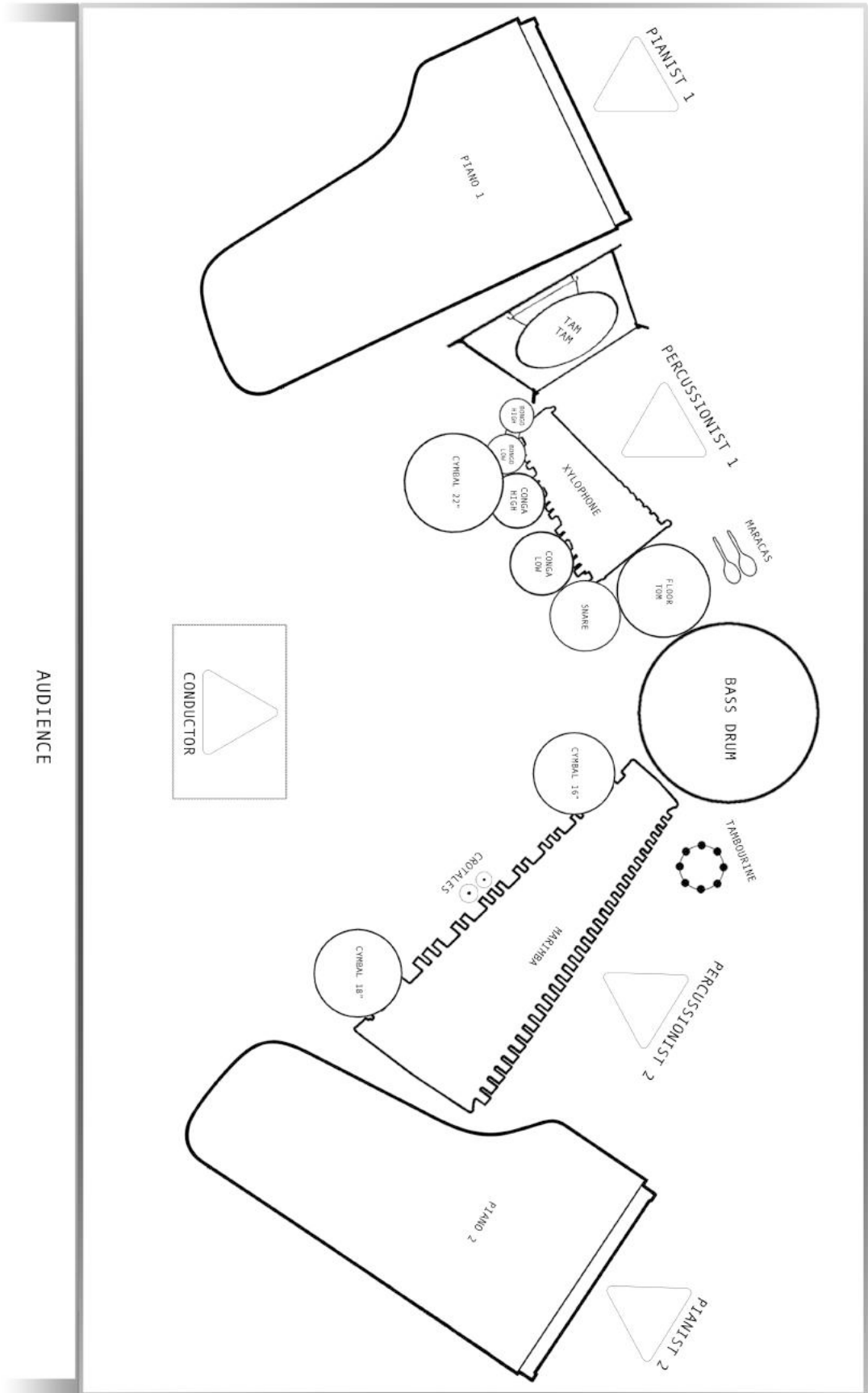
 - 1 Soft Bass Drum mallet

 - 2 Crotales mallets with metal head

Note: Cymbals size are suggested, if these 3 sizes are no available they can be replaced which other sizes existing, but always the size must be respected: Percussion 1 have the biggest one, Percussion 2 has the medium-sized and the smaller one.

## NOTATION

- Regarding to accidentals: When a sharp or flat is written, it refers to the note in that measure in that line/space, no octaves of the same note are modified. New measure will need a new accidental to modify the pitch, if there is nothing written, the note must be played natural. When, in the same measure, there is an accidental and ahead an octave change (15ma, 8va, 8vb, 15mb), the notes under the octave change, and written in the same line or space, keep the accidental.
-  These marks are just a visual help for performers and conductor. They are useful for ensemble rehearsal purposes.
- Beaming is done in favor to clarify different voices on the same instruments and, sometimes, on the same hand.
- Pianos dynamics: When dynamic indication is above the top staff, it applies just to the right hand, when it is below of the bottom staff, it applies just to the left hand; when is in the middle, it applies to both hands together.



Note: Percussionists can set up their instruments differently if convenient, but the position on the stage is fixed.

# Al filo del espejo

Dedicada a Delma

ARNAEZ, Nicolás

**A**  $\text{♩} = 69$   
**Ethereal**  
 Very light and thin, like coming out of nowhere to the world of metal noises.

5/4 c. 6<sup>na</sup> c. 5<sup>ta</sup> c. 4<sup>ta</sup> c. 4<sup>ta</sup> 4/4

Piano 1

Percussion 1  
 Cymbal 22"  $\times$   
 Bongo High  $\circ$   
 Bongo Low  $\circ$   
 Conga High  $\circ$   
 Conga Low  $\circ$   
 Maraca  $\Delta$   
 Tom Tom  $\times$   
 Snare Drum  $\circ$   
 Floor Tom  $\circ$   
 Bass Drum  $\circ$

Xylophone

Percussion 2  
 Tambourine  $\circ$   
 Cymbal 18"  $\times$   
 Cymbal 16"  $\times$   
 Bass Drum  $\circ$   
 Crystal High  $\bullet$   
 Crystal Low  $\bullet$

Marimba

Piano 2

**A1**

4/4

Prc. 1  
 T.T. *tremolo de a poco* L.V. *mf* *molto* c. 6<sup>na</sup>

Prc. 2  
 crotales H *pp* *mp* crotales L *pp* *mp* *p* *f* *p* *f* *f* *mar.* *arco* *molto* c. 6<sup>na</sup>  
*15<sup>va</sup>* *p* *f*

**B** **Light and dark.**  
 The accuracy in rhythmic subdivision and rhythmic synchronization can fluctuate in favor to a sensation of a light and vibrating musical texture.

Tremolo rapido, legato e leggiero

Pno. 1  
*15<sup>va</sup>* *pppp* *una corda* *molto leggiero* *simile*

Prc. 1  
 tom *pp*

Prc. 2  
 B.D. *pp*

Pno. 2  
 Tremolo rapido, legato e leggiero  
*15<sup>va</sup>* *pppp* *una corda*





22

Pno. 1

simile

*p* *mf* *mf* *mf*

*p* *p* *mf*

$\delta^{6-}$  (half Ped.)

Prc. 1

*p* *mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

Prc. 2

*p* *mf* *p*

*mf* *mf* *p*

*mf* *mf* *p*

$15^{no}$   $\delta^{6-}$   $\delta^{6-}$

Pno. 2

*p* *mf* *p* *mf*

*mf* *mf* *p* *mf*

*mf* *mf* *p*

*mf* *mf* *p*

release the pedal very slowly until half pedal sempre half Ped.

*rit. to* (to  $\delta^6$  - c. 132)

B1

25

Pno. 1

*p* *f* *p* *f*

*p* *f* *p* *f*

(half Ped.)  $\delta^{6-}$

Prc. 1

*p* *f* *p* *f*

*f* *f* *mp* *legato*

*mp* *sempre mp*

Prc. 2

*p* *mf* *p* *f*

*p* *f* *p* *f*

$\delta^{6-}$   $\delta^{6-}$   $\delta^{6-}$

Pno. 2

*p* *mf* *p* *f*

*p* *mf* *p* *f*

*p* *mf* *p* *f*

$\delta^{6-}$   $\delta^{6-}$   $\delta^{6-}$

**C Polygrooving**  
 Precise accuracy in rhythmic values and coordination between instruments is needed.  
 Playing with groove each line will reach the goal of this section.

$\text{♩} = c. 132$   
 12  
 4.

Pno. 1

*sempre mp*  
*sempre with triplet division*  
*p*  
*pp*

*poco a poco senza Ped.* ..... *senza Ped.*

Prc. 1

*(S<sup>no</sup>)*  
*sempre with binary division*

*mar.*

Prc. 2

*legato*  
*sempre mp*  
*sempre with binary division*

*(S<sup>no</sup>)*

Pno. 2

*sempre mp*  
*sempre with triplet division*  
*pp*  
*p*

*poco a poco senza Ped.* ..... *senza Ped.*



Pno. 1

*p*  
*p*

Prc. 1

*xylo.*  
*iii*

*mar.*  
*ii*  
*iii*  
*iii*

*S<sup>no</sup>*

Pno. 2

*p*  
*p*  
*iv*  
*v*  
*vi*

Pno. 1

Prc. 1

Prc. 2

Pno. 2

Pno. 1

Prc. 1

Prc. 2

Pno. 2

Pno. 1

Prc. 1

Prc. 2

Pno. 2

59

Pno. 1 *simile*  $\overline{x}$  *simile*

Prc. 1 *xylo.*

Prc. 2 *mar.*  $\overline{(S^{60})}$

Pno. 2  $\overline{(S^{60})}$  *simile*  $\overline{x}$   $\overline{xi}$



62

Pno. 1  $\overline{xi}$  *simile* *mf*

Prc. 1 *xylo.*

Prc. 2 *mar.*  $\overline{(S^{60})}$   $\overline{(S^{60})}$  *mf*

Pno. 2  $\overline{(S^{60})}$   $\overline{(S^{60})}$   $\overline{xi}$   $\overline{xii}$



66

Pno. 1  $\overline{C2}$   $\overline{xi}$  *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Prc. 1 *xylo.*

Prc. 2 *mar.*  $\overline{(S^{60})}$

Pno. 2  $\overline{(S^{60})}$   $\overline{(S^{60})}$  *sfz* *sfz* *sfz* *sfz*



C4

Pno. 1 *mp*

Prc. 1  
bongo H  
bongo L  
conga H  
conga L *pp* *mp*

Prc. 2 *mf* *8va* *mar.*

Pno. 2 *mp*

Pno. 1 *f*

Prc. 1  
bongo H  
bongo L  
conga H  
conga L

Prc. 2 *mf* *8va* *mar.*

Pno. 2

Pno. 1 *8va*

Prc. 1 *f* poco a poco con Ped.

Prc. 2 *mf* *8va* *mar.*

Pno. 2 *8va*





**D** **Espressivo e rubato**  
 Personal phrasing, dynamics and tempo fluctuations are needed.  
 Indications are a suggestion.

**Molto espressivo e rubato**  $\text{♩} = c. 90$

*legato e leggiero*  $15^{\text{mo}}$

Pno. 1  
*mp* *p* *mp*  
 (Ped.) Ped. change with each note Ped.

Pno. 2  
*mp* *mf* *dim.* *mp*  
 (Ped.) Ped. change with each note  
 half Ped. poco a poco più Ped. Ped.

**E** **Transition one**  
 From rubato e espressivo  
 to precision and mechanic.

$\text{♩} = c. 108$

Pno. 1  
 $15^{\text{mo}}$   $8^{\text{va}}$  *mf*  
 poco a poco con Ped. Ped.

Prc. 2  
 112 *p* *mf* *p*  
 cymb. L.V. cymb.

Pno. 2  
*p* *mf* *mp* *mf*  
 Ped.

Pno. 1  
*p* *mf* *mf* *simile*  $15^{\text{mo}}$  **E1**  
 (Ped.) release the pedal very slowly until half pedal. sempre half Ped.

Prc. 1  
 116 arco *ppp*

Prc. 2  
 116 *mf* L.V. *mf* *crotales* L.V. charge to tambourine *tamb.* finger-rip stroke *p* *mf*

Pno. 2  
*mp* *mf* *p* *mf* *p* *mf* *p* *mf* *p*  
 poco a poco meno Ped. half Ped. sempre half Ped.



121

Pno. 1

leggero *pp* *mf* *espress.*

(half Ped.)

Prc. 1

*p*

Prc. 2

tamb. finger-tip stroke *p* *mf* *pp* *normal*

121

Pno. 2

*mp* *leggero* *mf* *espress.* *pp* *simile* *leggero*

(half Ped.)

124

Pno. 1

*leggero* *mp* *mf*

Prc. 1

*mp*

Prc. 2

tamb. *p*

125

Pno. 2

*mp* *mf* etc.

129

Pno. 1

*ppp* *mf* *pp* *ppp* *sempre staccato e leggero* *ppp* *senza Ped.*

(half Ped.)

Prc. 1

*mf* *L.V.* *malloca*

Prc. 2

*mf* *pp* *malloca*

130

Pno. 2

*ppp* *sempre staccato e leggero* *mp* *ppp* *senza Ped.*

*ppp* poco a poco senza Ped. *mp* senza Ped.

(---) = dashed slurs show pitch grouping

**F** Precise and mechanic

Rhythms and ensemble should be precise. Anyway the playing must be light and agile.

♩ = c. 132

Musical score for measures 135-141. The score includes three staves: Pno. 1 (Piano 1), Perc. 1 (Percussion 1), and Pno. 2 (Piano 2). Pno. 1 and Pno. 2 play a complex rhythmic pattern with many accents. Perc. 1 has a *p* dynamic and includes a *T.T.* (Tutti) marking. Perc. 2 has a *p* dynamic and includes *B.D.* (Bass Drum) and *L.V.* (Low Voice) markings. A double bar line is present at the end of measure 141.

Musical score for measures 142-148. The score includes three staves: Pno. 1, Perc. 1, and Pno. 2. Pno. 1 and Pno. 2 continue with the complex rhythmic pattern. Perc. 1 has a *tom* (tom-tom) marking. Perc. 2 has a *ppp* dynamic and includes *B.D.* markings. A double bar line is present at the end of measure 148.

Musical score for measures 149-155. The score includes three staves: Pno. 1, Perc. 1, and Pno. 2. Pno. 1 and Pno. 2 continue with the complex rhythmic pattern. Perc. 1 has a *ppp* dynamic and includes *tom* and *T.T.* markings. Perc. 2 has a *p* dynamic and includes *B.D.*, *L.V.*, and *cymb.* (cymbal) markings. A double bar line is present at the end of measure 155.

156

Pno. 1

Prc. 1

Prc. 2

Pno. 2

1.T.

pp

cymb.

p

v

163

Pno. 1

Prc. 1

Prc. 2

Pno. 2

F1

vi

cymb.

L.V.

mp

change to maracas

maracas

L.V.

change to tambourine

L.V.

mp

ii

170

Pno. 1

Prc. 1

Prc. 2

Pno. 2

F2

vii

maracas

mp

mullets

vyl

ppp

pp

tamb.

mp

mullets

crotales L

pp

scempre L.V.

ii

iii

177

Pno. 1

Prc. 1

Prc. 2

Pno. 2

*mf*

*p*

*mp*

*mf*



184

Pno. 1

Prc. 1

Prc. 2

Pno. 2

**F3**

*mp*

*p*

*mp*

*mp*



190

Pno. 1

Prc. 1

Prc. 2

Pno. 2

*mp*

*mp*

*mp*

*mp*

**G Transition two**  
 From the brightness to the darkness. During this section, precise playing at the beginning to fluctuant playing to the end can help to reach the transition idea.

196 *meno staccato de a poco* *legato*

Pno. 1 *mp*

Prc. 1 *pp* *mp* *p* *mp*

Prc. 2 *pp* *mp* *p*

Pno. 2 *meno staccato de a poco* *legato*

(*i* - new pitch substitutions)

207 *f* *mp* *mp* *f* *mp* *mp*

Pno. 1 *simile*

Prc. 1 *f* *mp* *mp* *f*

Prc. 2 *mp* *f* *mp* *mp*

Pno. 2 *simile*

**H Sinking into the darkness**  
 Rhythmic coordination and accuracy is not necessary. The essence of this section is to obtain a blurry texture moving to the pianos' register limits, and a vibrant drone that mates slowly through the harmony on the percussions.

218 *mf* *p* *p* *f*

Pno. 1 *non legato* *mf*

Prc. 1 *p* *f*

Prc. 2 *f* *p* *f*

Pno. 2 *non legato* *mf* *simile*

215 *iv non legato* *simile* *v*

Pno. 1

poco a poco to half Ped. *non legato* *simile* *sempre half Ped.*

215 *xylo.*

Prc. 1

*mf* *f*

215 *mar.*

Prc. 2

*mf* *f*

215 *etc.* *iv*

Pno. 2

poco a poco to half Ped.



221 *H1* *vi*

Pno. 1

*half Ped.* *etc.* *vii*

Prc. 1

*xylo.* *mf* *f* *mf*

Prc. 2

*mar.* *mf* *f* *mf*

221 *v* *vi* *simile*

Pno. 2

*simile*

(poco a poco to half Ped.) *sempre half Ped.*



227 *etc.* *viii*

Pno. 1

*half Ped.*

227 *xylo.*

Prc. 1

227 *mar.*

Prc. 2

227 *etc.*

Pno. 2

*half Ped.*



233

Pno. 1

(half Ped.) etc.

vii

H2

Prc. 1

233

svl.

triat.

pp

cymb.

PPP

Prc. 2

233

mar.

8<sup>va</sup>

Pno. 2

233

(half Ped.) etc.

v

239

Pno. 1

(half Ped.) etc.

viii

simile

mp

Prc. 1

239

cymb.

L.V.

bongo H

mp

p

mf

Prc. 2

239

mar.

8<sup>va</sup>

Pno. 2

239

(half Ped.) etc.

mp

vi

simile

245

Pno. 1

(half Ped.) etc.

ix

x

Prc. 1

245

bongo H

bongo L

conga H

pp

mf

pp

mf

Prc. 2

245

mar.

15<sup>va</sup>

Pno. 2

245

(half Ped.) etc.

vii

vii





**I Shifting conclusion**  
 Light and mechanic playing,  
 rhythmic precision needed.

right hand sempre staccato  
 left hand sempre legato

268 (15<sup>no</sup>) etc. *p* Ped. clear sustain slowly senza Ped. *mp*

Pno. 1

268 (15<sup>no</sup>) etc. *p* Ped. *mp*

(poco a poco più Ped.)

Prc. 1 S.D. tom *p* *f* B.D. L.V. change to maracas

Prc. 2 mar. *f* *ppp*

Pno. 2 (15<sup>no</sup>) etc. *p* Ped.

(poco a poco più Ped.)

273 simile

Pno. 1 simile

right hand sempre staccato  
 left hand sempre legato

273 (15<sup>no</sup>) simile *mp* simile

Pno. 2 simile

(Ped.) clear sustain slowly senza Ped.

280

Pno. 1

Prc. 1 maracas *pp*

Prc. 2 tamb. *pp* *p*

Pno. 2 (15<sup>no</sup>) *mp*

287

Pno. 1

Prc. 1 *maracas*

Prc. 2 *tamb.* *mf* *pp* *maraca*

Pno. 2

294

Pno. 1

Prc. 1 *maracas* *mp* *pp*

Prc. 2 *mar.* *legato* L L etc. *pp* *mp*

Pno. 2

301

Pno. 1 *simile* *iii* *simile*

Prc. 1 *xylo.* *legato* L L etc. *pp* *mp*

Prc. 2 *mar.*

Pno. 2

308

Pno. 1

Prc. 1 *XYL*

Prc. 2 *MAR.*

Pno. 2

*iii*

315

Pno. 1

Prc. 1 *XYL*

Prc. 2 *MAR.*

Pno. 2

*poco a poco con Ped.*

*ppp*

321

Pno. 1

Prc. 1 *arco*

Prc. 2 *MAR.*

Pno. 2

*poco a poco con Ped.*

*mp*

*ff*

*ppp*

*molto*

*iv*

*iv*

**J** Final

Conductor out. Each performer will finish his phrase in a *molto ritardando e diminuendo ad libitum*. Tempo marks are approximations. No rhythmic and dynamic coordination between instruments is encouraged.

(♩ = c. 132) *rit. to* *morendo* ♩ = c. 90 *calando* ♩ = c. 40

Pno. 1

(15<sup>th</sup>)  
(Ped.)

*fff* *pppp*

Prc. 2

B.D. c. 12" L.V. *mf*

Pno. 2

(15<sup>th</sup>)  
(Ped.)

*fff* *pppp*



333

Pno. 1

(15<sup>th</sup>)  
(Ped.)

*ad lib.*

Pno. 2

(15<sup>th</sup>)  
(Ped.)

*ad lib.*

c. 7" clear sustain slowly c. 9"

c. 9" clear sustain slowly c. 11"