

Celosías

para sexteto en dos tríos (flauta, clarinete o requinto, viola/ violín, arpa, violonchelo).

1. De plata y nácar
2. De ébano y oro
3. De oro y plata, ébano y nácar

Juan Pérez Berná

Dedicada a Irantzu Agirre

Celosías es una composición en tres movimientos sin solución de continuidad para sexteto en dos tríos: el primer trío integrado por flauta, clarinete o requinto y viola; el segundo para violín, arpa y violonchelo. El título hace referencia a la textura de líneas entrecruzadas propia de los paneles así llamados tan usados en la tradición hispana como complemento arquitectónico; por otro lado la organización en tres *quasi* movimientos que resultan de la interpretación por separado y conjunta de los dos tríos, está inspirada en las esculturas móviles de Alexander Calder que, hace varias décadas, experimentaba sobre los volúmenes en movimiento como metáfora de la percepción variable de la realidad.

Las líneas de las diferentes partes y su mutua relación están elaboradas a partir de procedimientos canónicos y especulares. El eje de simetría del primer trío se sitúa en el número 2 de ensayo; sólo se escapa de este tratamiento la parte de clarinete a partir del compás 45 que procede de lo que sería la parte de arpa del segundo trío. El segundo trío resulta de la escritura retrogradada e intercambiada en octava del primer trío y por lo tanto repite eje de simetría que aquí se sitúa en el número 3 de ensayo. Como ocurría en el primer trío, la parte de arpa se libera del procedimiento canónico a partir del compás 45. El sexteto que constituye el tercer movimiento resulta de la superposición de los dos tríos precedentes tratados en canon (el segundo a distancia de cuatro pulsos del primero).

La variedad tímbrica inspira los títulos de los tres movimientos titulados metafóricamente mediante materiales habituales de las artes suntuarias, entre las cuales figuran las celosías. El resultado es una obra geométrica, cerrada en sí misma y elaborada a modo de orfebrería, en la que melodías tímbricas se entrecruzan continuamente creando un pulso textural liberado del rigor métrico pero sometido a un eterno retorno.

Juan Pérez Berná
A Coruña, 24 de febrero de 2013

Celosías

1. De plata y nácar

Juan Pérez Berná

$\text{♩} = 90$

Flute

Clarinet in B \flat
(or Clarinet piccolo in E \flat)

Viola

mp

1 2 3 4 5 6 7 8

4

Fl.

mp

2 3 4 5 6 7

B \flat Cl.

9 10 11 12 13

Vla.

7

Fl.

mf

B \flat Cl.

mf

Vla.

mf

10

Fl.

mf

B \flat Cl.

mp

Vla.

13

Fl. *mf*

B \flat Cl. *mf* *f cantabile*

Vla. *mp*

①

16

Fl.

B \flat Cl. *mf cantabile*

Vla.

19

Fl. *mf cantabile*

B \flat Cl.

Vla.

22

Fl. ②

B \flat Cl.

Vla.

3

Fl. *mf*

B \flat Cl.

Vla. 25

Fl. 28

B \flat Cl.

Vla. 28

Fl. 31

B \flat Cl.

Vla. 31

Fl. 34 (,) 4

B \flat Cl. Cl Eb *mf*

Vla. 34

37

Fl. *mp*

B \flat Cl.

Vla. *p*

40

Fl. *p*

B \flat Cl. *mp*

Vla. *mp*

43

Fl. *mp*

B \flat Cl. *mp*

Vla. *p*

46

Fl. *p*

B \flat Cl. *p*

Vla. *p*

49 Fl. *pp* *perdendosi* *attaca*

B♭ Cl. *pp* *perdendosi*

49 Vla. *pp* *perdendosi*

The image shows a musical score for three instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Viola (Vla.), covering measures 49 to 58. The Flute part is in G major (one sharp) and features a melodic line with a long slur over measures 49-58, ending with the instruction 'attaca'. The B♭ Clarinet part is in D major (two sharps) and has a similar melodic line with a slur and 'pp perdendosi' marking. The Viola part is in G major (one sharp) and plays a rhythmic accompaniment of eighth notes with a slur and 'pp perdendosi' marking. The score is written on three staves with a brace on the left.

Celosías

2. De oro y ébano

Juan Pérez Berná

The score is for the piece "De oro y ébano" by Juan Pérez Berná. It is in 3/4 time with a tempo of quarter note = 90. The key signature has one flat (B-flat). The score is divided into three systems, each with three staves: Violin (Vln.), Harp (Hp.), and Cello/Viola (Vc.).

- System 1:** Violin (Vln.) starts with a tempo marking of quarter note = 90 and a dynamic of *mp*. It plays five measures of sixteenth-note patterns, each marked with a slur and a number (1-5). Harp (Hp.) is marked *pp* and has rests in all measures. Cello/Viola (Vc.) plays five measures of sixteenth-note patterns, each marked with a slur and a number (1-5), with a dynamic of *mp*.
- System 2:** Violin (Vln.) continues with measures 6-13, each marked with a slur and a number (6-13). Harp (Hp.) remains silent. Cello/Viola (Vc.) continues with measures 6-10, each marked with a slur and a number (6-10), and then measures 11-13, each marked with a slur and a number (11-13).
- System 3:** Violin (Vln.) continues with measures 14-17, each marked with a slur and a number (14-17). Harp (Hp.) remains silent. Cello/Viola (Vc.) continues with measures 14-17, each marked with a slur and a number (14-17).

10

Vln.

Hp.

Vc.

13

Vln.

Hp.

Vc.

mp

1

f cantabile

16

Vln.

Hp.

Vc.

19

Vln.

Hp.

Vc.

mf cantabile

22

Vln.

Hp.

Vc.

f

2

3

Vln.

Hp.

Vc.

3

25

28

Vln.

Hp.

Vc.

31

Vln.

Hp.

Vc.

34

Vln.

Hp.

Vc.

mf

mf

37

Vln.

Hp.

Vc.

mp

40

Vln.

Hp.

Vc.

mp

p

1 2 3

3 4 5 6

V

43

Vln.

Hp.

Vc.

p

mf cantabile

1 3 5 7 8

4 5 6 7

2 4 6 8

V

46 9 10 11 12 13 14 15 16

Vln. *pp*

Hp.

Vc. *pp*

49 *attaca*

Vln. *perdendosi*

Hp. *f*

Vc. *f* *perdendosi*

Celosías

3. De oro y plata, ébano y nácar

Juan Pérez Berná

Flute

Clarinet in B \flat
(or clarinet piccolo in Eb)

Viola

Violin

Harp

Cello

Fl.

B \flat Cl.

Vla.

Vln.

Hp.

Vc.

$\text{♩} = 90$

mp

1 2 3 4 5 6 7 8

1 2 3 4 5

$\text{♩} = 90$

mp

1 2 3 4 5

4 2 3 4 5 6 7

9 10 11 12 13

6 7 8 9 10 11 12 13

4 6 7 8 2 3 4 5

Musical score for measures 7-9 of Celosías 3. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measure 7 has a whole rest. Measure 8 begins with a melodic line marked *mf*.
- B♭ Cl.:** Measures 7-9 feature a melodic line with slurs and accents, marked *mf*.
- Vla.:** Measures 7-9 feature a rhythmic pattern of eighth notes with slurs, marked *mf*.
- Vln.:** Measures 7-9 feature a rhythmic pattern of eighth notes with slurs.
- Hp.:** Measures 7-9 are silent.
- Vc.:** Measures 7-9 feature a rhythmic pattern of eighth notes with slurs, marked with measure numbers 6, 7, and 8.

Musical score for measures 10-12 of Celosías 3. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measure 10 has a whole rest. Measure 11 begins with a melodic line marked *mf*.
- B♭ Cl.:** Measures 10-12 feature a melodic line with slurs and accents, marked *mf*.
- Vla.:** Measures 10-12 feature a rhythmic pattern of eighth notes with slurs, marked *mp*.
- Vln.:** Measures 10-12 feature a rhythmic pattern of eighth notes with slurs.
- Hp.:** Measures 10-12 are silent.
- Vc.:** Measures 10-12 feature a rhythmic pattern of eighth notes with slurs, marked with measure number 10.

Musical score for measures 13-15. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measure 13 starts with a *mf* dynamic and a first ending bracket labeled '1'.
- B♭ Cl.:** Measure 13 starts with a *mf* dynamic, and measure 14 begins with *f cantabile*.
- Vla.:** Measure 13 starts with a *mf* dynamic, and measure 14 begins with *mp* and a first ending bracket labeled '1'.
- Vln.:** Measure 13 starts with a *mf* dynamic, and measure 14 begins with *mp* and a first ending bracket labeled '1'.
- Hp.:** The harp part is silent throughout these measures.
- Vc.:** Measure 13 starts with a *mf* dynamic, and measure 14 begins with *f cantabile*.

Musical score for measures 16-18. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** The flute part is silent throughout these measures.
- B♭ Cl.:** The B♭ clarinet part is silent throughout these measures.
- Vla.:** Measure 16 starts with a *mf cantabile* dynamic.
- Vln.:** The violin part is silent throughout these measures.
- Hp.:** The harp part is silent throughout these measures.
- Vc.:** The cello part is silent throughout these measures.

Musical score for measures 19-21. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.). The Flute part begins with a *mf cantabile* marking. The Viola and Violin parts feature intricate sixteenth-note patterns with long slurs. The Harp part has a *mf cantabile* marking. The Violoncello part provides a steady bass line.

Musical score for measures 22-24. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.). The Flute part has a circled '2' above a complex sixteenth-note passage. The Viola and Violin parts continue with their sixteenth-note patterns. The Harp part has a *f* marking and a circled '2' above a sixteenth-note passage. The Violoncello part has a *f* marking and a circled '2' above a sixteenth-note passage.

3

Fl. *mf*

B♭ Cl.

Vla. 25

Vln.

3

Hp.

Vc. 25

Detailed description: This block contains the first system of a musical score, covering measures 23 to 27. It features six staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Viola (Vla.), Violin (Vln.), Piano (Hp.), and Violoncello (Vc.). The Flute part begins with a circled measure number '3' and a dynamic marking of *mf*. It plays a complex, melodic line with many slurs and ties. The Clarinet, Viola, and Violin parts provide harmonic support with simpler, more sustained notes. The Piano and Violoncello parts have more active, rhythmic lines. Vertical dashed lines indicate measure boundaries.

28

Fl.

B♭ Cl.

Vla. 28

Vln.

28

Hp.

Vc. 28

Detailed description: This block contains the second system of the musical score, covering measures 28 to 32. It features the same six staves as the first system. The Flute part continues its melodic line, starting with a circled measure number '28'. The Piano part has a circled measure number '28' above its staff. The Violoncello part also has a circled measure number '28' above its staff. The overall texture remains consistent with the first system, with the Flute carrying the primary melodic material.

Musical score for measures 31-33. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.). The Flute part features a complex melodic line with slurs and accents. The Viola and Violoncello parts provide a harmonic accompaniment with sustained notes. The Harp part has a rhythmic accompaniment. The B♭ Clarinet and Violin parts are mostly silent in this section.

Musical score for measures 34-37. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.). The Flute part has a melodic line with a circled '4' above it. The B♭ Clarinet part has a melodic line with a circled '4' above it and a 'CIEb' marking. The Viola part has a melodic line with a circled '4' above it. The Harp part has a melodic line with a circled '4' above it. The Violoncello part has a melodic line with a circled '4' above it. The dynamic marking *mf* is present in the B♭ Clarinet, Harp, and Violoncello parts.

Musical score for measures 37-39. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measures 37-39. Dynamic *mp*. Fingerings 1, 2, 3. Includes a breath mark (V) above measure 38.
- B♭ Cl.:** Measures 37-39. Dynamic *mp*.
- Vla.:** Measures 37-39. Dynamic *p*. Includes a breath mark (V) above measure 38.
- Vln.:** Measures 37-39. Dynamic *mp*.
- Hp.:** Measures 37-39. Dynamic *mp*.
- Vc.:** Measures 37-39. Dynamic *mp*. Fingerings 1, 2. Includes a breath mark (V) above measure 38.

Musical score for measures 40-42. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measures 40-42. Dynamic *mp*. Fingerings 4, 5, 6, 1, 2, 3. Includes a breath mark (V) above measure 41.
- B♭ Cl.:** Measures 40-42. Dynamic *mp*. Includes a breath mark (V) above measure 41.
- Vla.:** Measures 40-42. Dynamic *mp*. Fingerings 1, 2, 3. Includes a breath mark (V) above measure 41.
- Vln.:** Measures 40-42. Dynamic *mp*.
- Hp.:** Measures 40-42. Dynamic *mp*. Fingerings 1, 2, 3. Includes a breath mark (V) above measure 41.
- Vc.:** Measures 40-42. Dynamic *mp*. Fingerings 3, 4, 5, 6. Includes a breath mark (V) above measure 41.

Musical score for measures 43-45. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measures 43-45. Notes 4-11 are indicated above the staff.
- B♭ Cl.:** Measures 43-45. Notes 4 and 6 are indicated above the staff.
- Vla.:** Measures 43-45. Notes 4, 5, 6, 1, 2, 3, 4 are indicated above the staff. Dynamics include *mp* and *p*.
- Vln.:** Measures 43-45. Notes 1, 3, 5, 7, 8 are indicated above the staff.
- Hp.:** Measures 43-45. Notes 4, 5, 6, 7 are indicated above the staff. Dynamics include *p* and *mp*.
- Vc.:** Measures 43-45. Notes 2, 4, 6, 8 are indicated above the staff. Dynamics include *mp*.

Musical score for measures 46-48. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Viola (Vla.), Violin (Vln.), Harp (Hp.), and Violoncello (Vc.).

- Fl.:** Measures 46-48. Notes 12-16 are indicated above the staff.
- B♭ Cl.:** Measures 46-48. Notes 3-10 are indicated above the staff.
- Vla.:** Measures 46-48. Notes 5-9 are indicated above the staff. Dynamics include *p*.
- Vln.:** Measures 46-48. Notes 9-16 are indicated above the staff. Dynamics include *pp*.
- Hp.:** Measures 46-48. Chords are indicated above the staff.
- Vc.:** Measures 46-48. Notes 9-16 are indicated above the staff. Dynamics include *pp*.

49

Fl. *pp* *perdendosi*

B \flat Cl. *pp* *perdendosi*

49

Vla. *pp* *perdendosi*

Vln. *perdendosi*

49

Hp. *f* *mp*

49

Vc. *perdendosi*

Detailed description: This page of a musical score for 'Celosías 3' features six staves. The Flute (Fl.) and Clarinet in B-flat (B \flat Cl.) parts play a melodic line of eighth notes, starting at measure 49 and ending with a fermata. The Viola (Vla.) part plays a rhythmic eighth-note accompaniment. The Violin (Vln.) part plays a similar eighth-note accompaniment. The Harp (Hp.) part has a dynamic of *f* (forte) and plays a simple harmonic accompaniment, with a dynamic change to *mp* (mezzo-piano) in the final measure. The Violoncello (Vc.) part plays a rhythmic eighth-note accompaniment. The score includes various musical notations such as slurs, dynamics, and a fermata.

Celosías 1 y 3

Musical score for 'Celosías 1 y 3' in B-flat major, 3/4 time. The score consists of ten staves of music, each containing a series of eighth notes beamed in pairs, often with slurs and accents. The first staff (measures 32-33) features a long slur over the entire phrase. The second staff (measures 34-35) includes a comma '(,)' and a circled number '4'. The third staff (measures 36-37) continues the pattern. The fourth staff (measures 38-39) has a dynamic marking of *mp* and accents '1', '2', and '3'. The fifth staff (measures 40-41) has accents '4', '5', and '6', and a dynamic marking of *p*. The sixth staff (measures 42-43) has accents '1' through '6'. The seventh staff (measures 44-45) has accents '7' through '11'. The eighth staff (measures 46-47) has accents '12' through '16'. The ninth staff (measures 48-49) features a double bar line with repeat signs and a dynamic marking of *pp*. The piece concludes with the instruction *attaca*.

2. De oro y ébano.

Tacet

3. De oro y plata, ébano y nácar

Repite el movimiento 1 hasta el signo y sigue

49

pp *perdendosi*

Celosías

1. De plata y nácar

Juan Pérez Berná

Clarinet in B \flat

$\text{♩} = 90$

mp

3

6 7 8

2

flute

6 7

7

mf

9

mf

11

mp

mf

f cantabile

15

mf cantabile

20

3

3

32 *mf* **4**

36

38

40 *mp* *mp* **2**

43 *mp* *mp* *p* **4** **6** **1** **2**

46 **3** **4** **5** **6** **7**

48 **8** **9** **10** **∞**

pp *perdendosi* *attaca*

2. De oro y ébano. Tacet

3. De oro y plata, ébano y nácar

Repite el movimiento 1 hasta el 48 incluido y sigue

49 **∞**

pp *perdendosi*

Celosías

1. De plata y nácar

Juan Pérez Berná

Clarinet in E_b

$\text{♩} = 90$

mp

1 2 3 4 5

3 6 7 8 2 flute 6 7

7 *mf*

9 *mf*

11 *mp* *mf* *f cantabile* ①

15 *mf cantabile*

20 ②

③ 3

32 4

viola *p*

mf

36

38

40 *mp* *mp*

43 *mp* *mp* *p*

46 3 4 5 6 7

48 8 9 10 *pp* *perdendosi* *attaca*

2. De oro y ébano. Tacet

3. De oro y plata, ébano y nácar

Repite el movimiento 1 hasta el 48 incluido y sigue

49 *pp* *perdendosi*

Celosías

1. De plata y nácar

Juan Pérez Berná

$\text{♩} = 90$

1 2 3 4 5

mp

3 6 7 8 9 10 11 12 13

6

9

12

15

17

19

21

1

mp

2

Celosías 1 y 3

② ③

23

28

④ 3 clarinet

40

42

44

46

48

2. De oro y ébano

Tacet

3. De oro y plata, ébano y nácar

Repite el movimiento 1 hasta el signo y sigue

49

§

Violin

Celosías

1. De plata y nácar. Tacet
2. De oro y ébano

Juan Pérez Berná

$\text{♩} = 90$

1 2 3

4 *mp* 5 6 7 8

9 10 11 12 13

11

13 *mp*

15

17

Musical staff 19-20: Treble clef, key signature of one flat. Staff 19 contains measures 19-20 with a slur over the entire line. Staff 20 contains measures 21-22 with a slur over the entire line.

Musical staff 21-22: Treble clef, key signature of one flat. Staff 21 contains measures 21-22 with a slur over the entire line. Staff 22 contains measures 23-24 with a slur over the entire line.

Musical staff 25-26: Treble clef, key signature of one flat. Staff 25 contains measures 25-26 with a slur over the entire line. Staff 26 contains measures 27-28 with a slur over the entire line. A circled '2' is above measure 25 and a circled '3' is above measure 26. A dynamic marking *f* is below measure 25.

Musical staff 31-32: Treble clef, key signature of one flat. Staff 31 contains measures 31-32 with a slur over the entire line. Staff 32 contains measures 33-34 with a slur over the entire line. A circled '4' is above measure 33 and a circled '5' is above measure 34. A dynamic marking *f* is below measure 33.

Musical staff 41-42: Treble clef, key signature of one flat. Staff 41 contains measures 41-42 with a slur over the entire line. Staff 42 contains measures 43-44 with a slur over the entire line. A circled '4' is above measure 43 and a circled '5' is above measure 44. A dynamic marking *p* is below measure 43. The word 'violoncello' is written above measure 41.

Musical staff 44-45: Treble clef, key signature of one flat. Staff 44 contains measures 44-45 with a slur over the entire line. Staff 45 contains measures 46-47 with a slur over the entire line. A circled '5' is above measure 46 and a circled '7' is above measure 47.

Musical staff 46-47: Treble clef, key signature of one flat. Staff 46 contains measures 46-47 with a slur over the entire line. Staff 47 contains measures 48-49 with a slur over the entire line. Circled numbers 9, 10, 11, 12, 13, and 14 are above measures 46-51.

Musical staff 48-49: Treble clef, key signature of one flat. Staff 48 contains measures 48-49 with a slur over the entire line. Staff 49 contains measures 50-51 with a slur over the entire line. A circled '5' is above measure 48 and a circled '8' is above measure 51. A dynamic marking *perdendosi* is below measure 48. A section sign is above measure 48. The word 'attaca' is written at the end of the staff.

3. De oro y plata, ébano y nácar

Repite el movimiento 2 hasta el signo y sigue

Musical staff 49-50: Treble clef, key signature of one flat. Staff 49 contains measures 49-50 with a slur over the entire line. Staff 50 contains measures 51-52 with a slur over the entire line. A section sign is above measure 49. A dynamic marking *perdendosi* is below measure 49.

Harp

Celosías

1. De plata y nácar

Juan Pérez Berná

2. De oro y ébano

♩ = 90

12

1

pp

12

violoncello

18

mf cantabile

22

f

2

f

3

27

30

Hp.

33

Hp.

35

Hp.

37

Hp.

39

Hp.

41

Hp.

Celosías 2 y 3

3
pp

Hp.

43

p

mf cantabile

Hp.

48

f

f

attaca

3. De oro y plata, ébano y nácar

Hp.

$\text{♩} = 90$ ♩

Repite el movimiento 2 comprendido entre los signos y sigue

p *mp*

mp

Hp.

48

f

mp

Cello

Celosías

1. De plata y nácar. Tacet
2. De oro y ébano

Juan Pérez Berná

$\text{♩} = 90$

1 2 3 4 5

mp

4 6 7 8 2 3 4 5

7 6 7 8

10

12 1

15

f cantabile

21 2 3

28 2 violin

4 *mf*

38 *mp*

40

42

45

47

49 *pp*

perdendosi *attaca*

3. De oro y plata, ébano y nácar

Repite el movimiento 2 hasta el signo y sigue

49 *perdendosi*