

Juan Antonio Muro

Au-dessus des nuages

flute, oboe, bass clarinet and guitar

2010



Music Finland

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2010

huilu, oboe, bassoklarinetti ja kitara

flute, oboe, bass clarinet and guitar

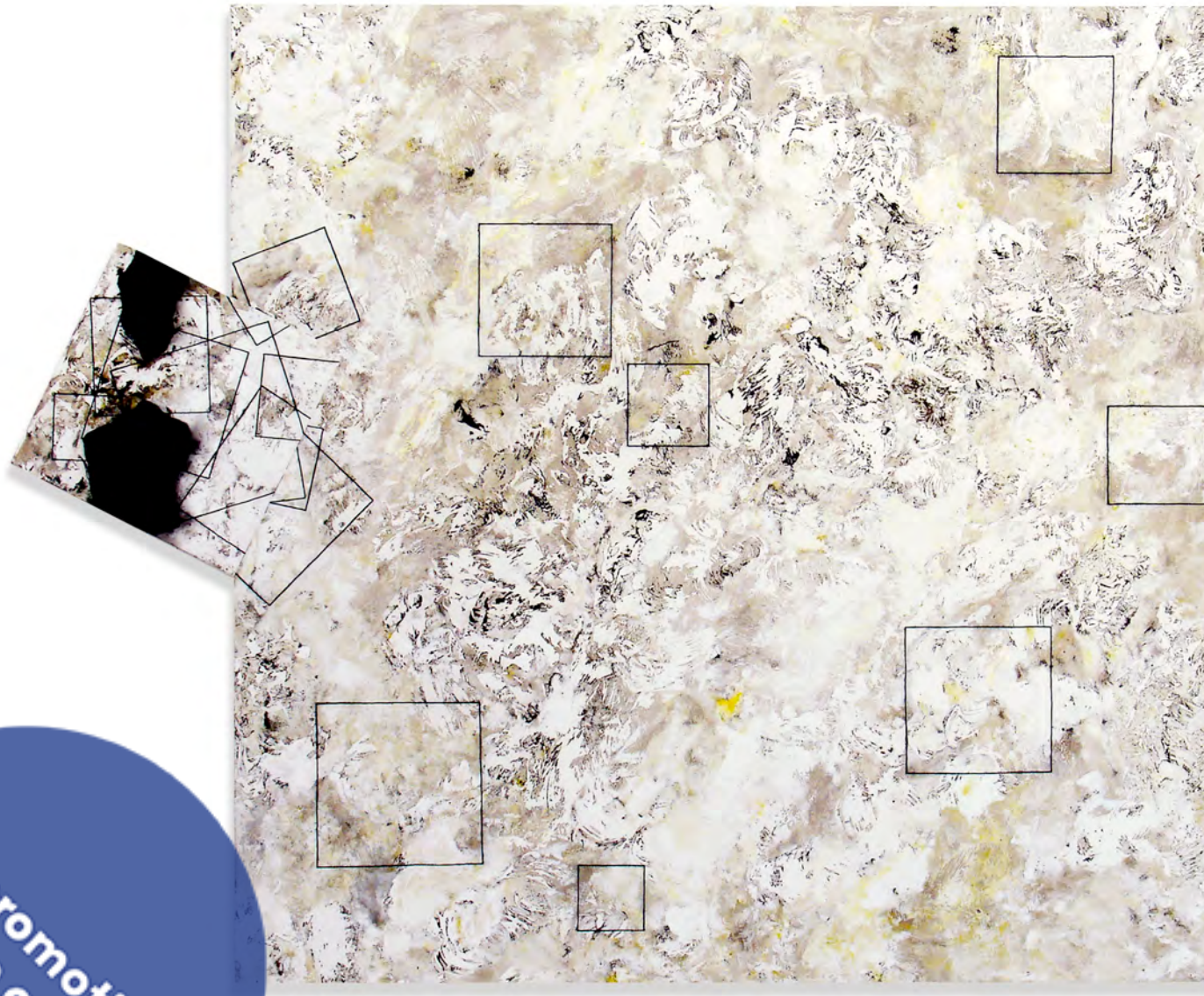
flauta, oboe, clarinete bajo y guitarra

(Samasta teoksesta on olemassa versio huilulle, viululle, alttoviululle ja pianolle

There is a version of the same work for flute, violin, viola and piano.

Existe una version de la misma obra para flauta, violín, viola y piano)





Juan Antonio Muro
Au-dessus des nuages, 2010
acrylic on wood, 120 x 147 cm

värikuva / colour photo / foto en color: www.juanantoniomuro.com



"Au-dessus des nuages" on sävelletty rinnakkain samannimisen maalauksen kanssa. Teoksilla on sama lähtökohta ja tekijä, mutta ovat toisistaan riippumattomia. Ne pyrkivät samaan ilmaisulliseen intensiteettiin ja etsivät keskinäistä suhdetta ilmaisun ja rakenteellisuuden kautta.

Nimi, "Pilvien yläpuolella", perustuu visuaalis-akustiseen tapahtumaan, jossa kaksi äärielementtiä - kone ja avaruus - kohtaavat ja luovat vahvan tila-aika kokemuksen. Kummankaan teoksen tarkoitus ei silti ole kuvata tapahtumaa; sävellys rakentuu orgaanisesti käsitellyistä aineksista, jotka etenevät kontrapunktisesti, milloin tiheitä ja tiukkoja, milloin avaria ja väljiä väyliä. Maalaus uhmaa vakautta eripainoisten elementtien vastakkainasettelulla.

Sävellyksen ja maalauksen lisäksi olen dokumentoinut ja käsitellyt syntyprosessia ranskankielisessä esseessä, joka on julkaistu helsinkiläisen Amos Anderson Taidemuseon esseekokoelmassa "Voisitko nähdä näin". Kirja sisältää CD'n, jossa on äänite ja suomenkielinen käännös. Musiikin soittaa ranskalaisen yhtyeen Quator HBBCE'n jäsenet Céline Langlet, Iiria Sauri, Narcis Llongueres ja Roger Eon, joille teos on kirjoitettu. JAM

"Au-dessus des nuages" was composed at the same time with a painting of the same name. Both works have the same source and the same author but are, in spite of this, independent of each other. They look for a mutual connection through form and expression and aim to the same kind of expressive intensity.

The name, "Above the clouds", is based on a visual-acoustic event, where two extreme elements - machine and space - meet and create a strong space-time experience. Neither of the works aim to describe the event; the composition is built on organically treated material, worked out in a counterpoint manner, alternating dense and tight fragments with situations of an airy and spacious character. The painting is defying stability through the confrontation of elements of different compositional importance.

In addition to the painting and the composition I have documented the process of creation of both works in an essay published in French language by the Amos Anderson Museum of Helsinki, Finland, in its collection of essays "See like this?" (in Finnish "Voisitko nähdä näin?"). The book contains a CD with the music and the translation into Finnish. The music is played by the French Ensemble The Quator HBBCE with Céline Langlet, Iiria Sauri, Narcis Llongueres and Roger Eon, for whom the work was written. JAM

"Au-dessus des nuages" fue compuesta paralelamente con la realización de una pintura del mismo nombre. Las obras tienen el mismo origen y el mismo autor pero son, a pesar de ello, independientes una de otra. Buscan una relación común a través de la expresión y de la forma y pretenden alcanzar el mismo tipo de intensidad expresiva.

El nombre, "Por encima de las nubes", se basa en un acontecimiento acústico-visual, donde dos elementos extremos, la máquina y el espacio, se unen para crear una sólida experiencia de tiempo y de espacio. Ninguna de las obras tiene como objeto describir el evento; la composición se basa en el crecimiento orgánico del material, tratado de manera contrapuntística, alternando situaciones de densidad y firmeza con pasajes de carácter amplio y espacioso. La pintura desafía su estabilidad con la confrontación de elementos de diferente importancia composicional.

Además de la composición y de la pintura he documentado y tratado el proceso de creación en un ensayo, en francés, publicado por el Museo Amos Anderson de Helsinki, Finlandia, en la colección de ensayos "¿Podrías ver así?" (en finés: "Voisitko nähdä näin"). El libro incluye un CD con la música y la traducción del ensayo al finés. La música es interpretada por el conjunto francés Quator HBBCE con Céline Langlet, Iiria Sauri, Narcis Llongueres y Roger Eon, para quienes se escribió la obra. JAM

~ ♩=64

Tempo primo

♩=60

This image displays a page of a musical score, likely for a piano or organ arrangement of a piece. The score is written on multiple staves, showing various musical notations including notes, rests, and dynamic markings such as *quasi f*, *sub mf*, *mf*, and *f*. A large, semi-transparent blue watermark is overlaid on the left side of the page, containing the text "For promotional use only" and "MusicFinland.fi". The watermark also features a small graphic of a musical staff with notes. The score includes various musical symbols like trills (tr), triplets (3), and dynamic markings like *quasi f*, *sub mf*, *mf*, and *f*. There are also tempo markings like $\text{♩} = 64$ and $\text{♩} = 60$. The page number "10" is visible in the top left corner.

8 18

Musical score for measures 18-19. The score is written for four staves. The first staff begins with a *mf* dynamic and contains a trill marked *tr*. The second staff also begins with a *mf* dynamic and contains a trill marked *tr*. The third staff begins with a *mf* dynamic and contains a trill marked *tr*. The fourth staff begins with a *mf* dynamic and contains a trill marked *tr*. The score includes various musical notations such as notes, rests, and trills.

Poco più mosso e leggero

♩ = 64

6

Musical score for measures 20-21. The score is written for four staves. The first staff begins with a *pp* dynamic and contains a trill marked *tr*. The second staff begins with a *pp* dynamic and contains a trill marked *tr*. The third staff begins with a *pp* dynamic and contains a trill marked *tr*. The fourth staff begins with a *pp* dynamic and contains a trill marked *tr*. The score includes various musical notations such as notes, rests, and trills. A blue circular watermark is present in the lower-left corner of the page.

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23

mf *p* *mf* *mp* *mf*

7 Ancor più mosso ♩=68

28

f *mf* *f* *mf* *f* *mf* *ff*

10₃₀

Musical score for measures 10-30. The score consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. Dynamics include *p* (piano) and *pp* (pianissimo). A trill is marked in measure 28. A key signature change to two sharps is indicated in measure 29. A section marked 'XII' begins in measure 30.

31

Musical score for measures 31-40. The score consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). Trills are marked in measures 32, 34, and 36. The section concludes with 'attacca' markings at the end of measures 33, 35, 37, and 39.



12

36

mp

mf

(short...)

(short)

(*) (short)

mp

mf



14₄₂[illegible]

44

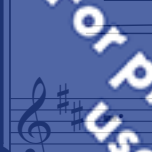
mf

mf

un poco in rilievo

mf

3



45

mf

mf

3

(b)

2 1 ③ 3 4

if the guitar doesn't have a high C play anyway as if it had one.

46

mf

mf

3

3

3

16₄₈

16₄₈

mp *p* *sf* *sf* *sf* *sf*

mp *p* *p* *sf* *sf* *sf*

mp *p* *p* *sf* *sf* *sf*

sf

attacca

attacca

attacca

attacca

attacca

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(III)

17

Calme et doucement expressif

1

♩=60

Flûte

Hautbois

Clarinette basse
en Sib

Guitare

nat. XII
①

nat. V
③

mf / *mp*
(harmonics sound in the written octave)

(*)

mp

mp

mp

3 3 3

3 3 3

56

2

mp

mf

mp

mp

mp

(*)

3 3 3

(*)

(*) "Staccato"-notes: precise attack and detached but about normal length, as in the beginning
Not trad. staccato-short, except "short"-indicated notes

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63

3

6

mf

6

6

3

mp

tr

mf

6

nat. VII

④

3

nat. XII

④

6

très peu nat. VII

④

65

mf

mp

3

3

3

mf

5

3

sub mf

5

tr

mp

3

mp

sub mf

5

④

mp

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4

2 ♩=68

Tutti un poco precipitando 19

I-4

19

69

sub *mf* 6 6

sub *mf* 3 5

sub *mf* 5 tr

nat. VII
⑥

mf

p (simile, come a I-4)

p (simile, come a I-4)

p (#) (simile, come a I-4)

(simile, come a I-4) *p*

[illegible]

Calme et doucement expressif

[illegible]

6

Moins lent

88

mp *p* *mf*

mp *mf* *p*

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A blue circular graphic with musical notes and the text "For promotional use only" and "MusicFinland". The text "For promotional use only" is written in a large, white, sans-serif font, slanted diagonally across the center. The text "MusicFinland" is written in a smaller, white, sans-serif font, slanted diagonally at the bottom left. The background is a solid blue color with white musical notes and a treble clef. The word "mp" is written in a small, white, sans-serif font near the top center.

[illegible]

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano (p) and mezzo-piano (mp). It features a large blue circular watermark with the text 'For promotional use only' and 'Music Finland'. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is marked with 'p' and the mezzo-piano part with 'mp'. The score is divided into measures, with some measures containing multiple notes and rests. The watermark is positioned diagonally across the score, partially obscuring the musical notation.

7

Come un gioco

♩=54

105

mf 6 6 5

mf 5

mf 5

mf 5

f

Più rapido, leggero

e anche un poco precipitando (come a I-4)

♩=60

107

p 5 3

p 5

p 5

p 3

mp 3

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Agitando al fine

24 109

p *mf* *p* *mf* *mf* *tr* *mf*

110

tr *mf* *mf*

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111

5 3 3 (b) 3 6 3 6

cresc. molto subito *f*

cresc. molto subito *f*

cresc. subito *f*

5 5 3

5 3

25

112

7 7 7 7

cresc. molto subito *p* *pp*

(short) ma chiaro e sonoro

(short) *pp* ma chiaro e sonoro

(short) *pp* ma chiaro e sonoro

(short) *pp* ma chiaro e sonoro

gliss. *p*

