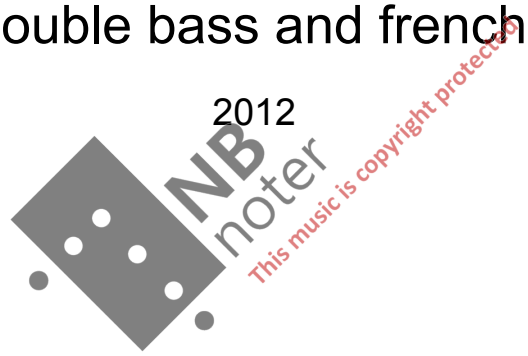
Håkon Thelin

Melodía de los sueños

for double bass and french horn

2012



Melodía de los sueños

The composer and author Lola Fernández Marín headlines a book she has written on flamenco theory with the saying "flamenco is not only music, but it is, above all else, music." Her book, together with recent experiences in performing this fantastic music, has influenced me in the composing of a series of works dedicated to the exploration of *flamenco*. In *Melodía de los sueños* (Melody of dreams), which lends its poetic title to the flamenco *cantes*, I let the original flamenco rhythm and melody depart from tradition and reorganise themselves in structures common in modern classical music.

The rhythms create the form of the piece. Several rhythmic *compases* function on all levels of the music, from the overall shape to the microstructures within the single bars (it is the twelve-beat *compás* of Seguiriya that is mostly used). A tabla rhythm opens the piece, and the rhythmic pattern is distributed between the instruments. The horn and double bass play in quasi unison, based on the harmonic soundworld from the plucked flageolets in the bass. A retuning of the third string of the bass by a half-tone avoids many of the perfect fourth and fifth intervals that are associated with western classical music (and the tuning of string instruments), and instead lends an ear to Asian sounds. The tabla rhythm is repeated later in the piece, when it is combined with a typical, melodic drone figuration common to the accompanying instruments (tanbours and lutes) in Central Asian classical and folk music.

The melodies, being the principal element in *Melodía de los sueños,* follow the idiom of the flamenco voice. Simple, modal melodies are coloured by non-systematic microtonalism, where appoggiaturas and flourishes of quarter-tones and three-quarter tones give the melodies their special beauty. As in the modal system, the musical discourse is horizontal or linear. A vertical structure is practically abundant, and concurrent harmonies appear only in coinciding melodic lines, and in the harmonic use of natural horn, where the overtone series are borrowed from G. Ligeti´s Hamburg Concerto. Simultaneous chords are only hinted at towards the end of certain sections of the music, as a consolidation between the performers, and possibly as a meeting of the parallel dreams.

Håkon Thelin

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First performed by Håkon Thelin and Ville Hiilivirta at Musiikiktalo, Helsinki, October 2013.
Released on the CD "Saar Berger - Travelling Pieces" (EM Medien, 2014).

Melodía de los sueños

Håkon Thelin 2012

3/4 ♩=72
With mute

Horn (in F)

"mf" sempre

Double bass
Tuning:

m.s. Pizz

m.d.

"f" sempre

4

7

10

14

NB noter
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17

21

24

27

30

2.

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34

38

41

44

48

mp

Arco

l.v.

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52

5:6

I mp

(II)

mf

3:4

mp

3

II mp

III

4:3

55

Sing (sounding tone in brackets)

9:10

II IV

3:5

57

Sing

8:6

3

IV

II

Pesante

Remove mute

5:3

mp Meno mosso

Improvised and flexible character

IV IV

3 3

mf

F A

16 15 14 13 12 9 10

59

5:3 3

Melodía

p

3

8:9p

III

3

I sub. p

II

3

F

11 12 13 14 15 1 2 3 4 5 6 7 8

3

9:10p

II

4:3

mf

G

9 8 7 6 5 6 7 8 9 10 11 12 13

A

III

11 10 9 8 7 6 5 4

3

61

5:3

mp

5:6

23:14

III

II

III II

(+) (+)

III

NP noter
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Melodia

Flexible

63

65

67

Intenso

69

71

Rit...

Pesante

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Tempo poco meno mosso (♩=58)

Melodía al unísono

73

76

79

82

85

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88

7:6

sub. ff

91

f

5:6

mf

94

mp

97

mf

Bb

Atpo

Tempo primo (♩=72)

Arco battuto

21:14

mp

p

"f"

100

17:10

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With mute
staccato

102

"f"

12:10

4:3

6:7

104

3 3 5

11:8

8:6

106

Bisbigliando

21:14

p

22:14

m.s.

Pizz.

I

ord.

II "f" m.d.

Fingered with thumb and plucked with middle or ring finger.

108

17:10

12:10

11:8

ord.

I II

III

110

8:6

23:14

l.v.

l.v.

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112

"f" Arco battuto

13:14

17:10

"f"

114

10:8

21:14

116

8:7

11:8

118

Bisbigliando

13:14

17:10

p

8:6

6:7

m.s. Pizz.

m.d.

"f"

F

Ab

E

10:8

120

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Bisbigliando

122

8:6 8:7

P

Arco

tr.

mp

l.v.

124

mp

mf

Sing

mf

sub. mp

5:3

tr.

126

5:3

Ab

E

F

Sing

mp

f

mp

2:1 4

Sing

Sing

128

mp

10:8

mp

E

Ab

F

130

5:3

5:3

mp

5:4

10:7

5:6

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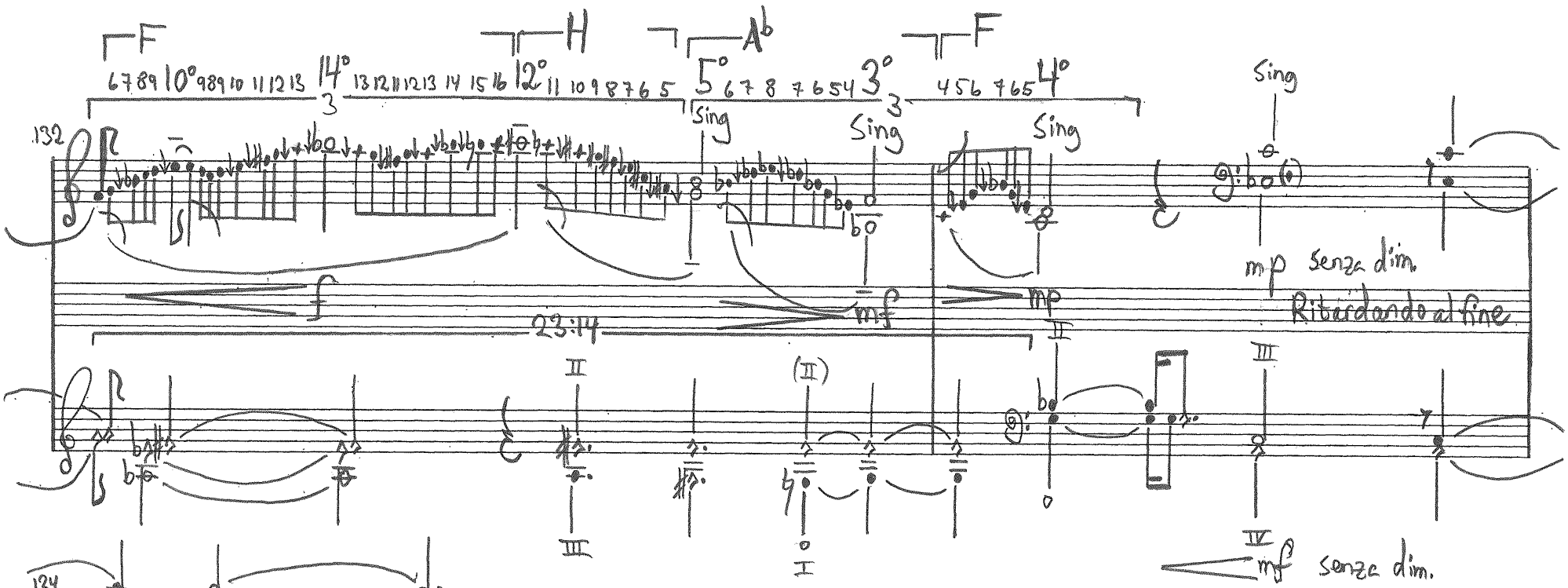

Oslo, April 2012

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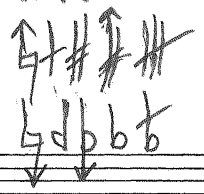
Accidentals apply only to the immediate following note.

Quarter tones and three-quarter tones are used in the melodic sections in the piece:

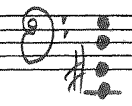


The horn is written in F ("new" notation) throughout.

Long appoggiatura. Played evenly, within the full space of the surrounding main notes (~~for example in bar 60-61~~).

Acciaccatura. Played like normal grace notes, as close to the succeeding main note as possible (~~for example in bar 61 and 62~~).

Tuning of the double bass:



The pizzicato sections in the double bass are played with a two-hand flageolet pizzicato ~~technique, where the upper staff is played with the left hand (m.s.) and the lower staff is played with the right hand (m.d.).~~

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