

L'Enigma di Lea

Òpera en tres parts i quinze escenes

Benet Casablancas
(Sabadell-Tagamanent, 2015-18)

Esc. I (Lea balla en el centre de l'escenari, sota una llum zenital)

Calmo e misterioso (ca. 54)

I

rit. *In tpo.* *poco rit.*

solo *ppp* *p* *mf* *poco* *mp*

ppp *pochís* *a niente*

ppp *pochís* *a niente*

ppp *pochís* *cresc.*

ppp *pochís* *cresc.*

ppp *pochís*

1^a meitat *p* *a niente*

CLAVES

BONGOS

(C#, D, E, F, G, A, B#) *Lv.* *mp*

2 Vls. soli *pp* *pochís. cresc.*

pp *pochís. cresc.*

2^a meitat *ppp* *pochís.*

1^a meitat *p* *a niente*

Tpo.

1

Fl. 1: poco cresc., mp, mf, cresc., mp, mf, mp, mf

Fl. 2: p, mp

Pic.: pp dolcis.

Ob. 1: -

Ob. 2: -

E. H.: -

Cl. 1: molto p, pp, p pochis., mp

Cl. 2: p pochis., mp

B. Cl.: -

Fg. 1: -

Fg. 2: -

C. Fg.: -

muta in Flauta 3.

Hr. 1.3: -

Hr. 2.4: -

Tp. 1: -

Tp. 2: -

Tp. 3: -

Trb. 1.2: -

Trb. 3: -

Tpni.: -

Perc. 1: MARIMBA, ppp, p, p

Perc. 2: MARACAS, mp, poco cresc., dim.

Perc. 3: WOOD BLOCK, mp, ppp

Cel.: p, pp

Hp.: (on the beat), p, mp, mf

Vln. I: 1^a metà, gli altri div., pp, pochis. cresc., p, p, p, molto p, poco, p

Vln. II: 1^a metà sul D, p, pp, pochis. cresc., p, cresc., p, p, p, p, p

Vla.: 2 soli, pp, pochis., tutti div., p, cresc., p, poco

Vc.: 1. solo senza vibr., molto p, tutti div., 1^a metà pizz., arco p, 2^a metà molto p, pochis., p, cresc., p, p, tutti a 2

Db.: 1. solo pizz., p, poco

2 Poco più Lento in tpo. poco animando

rit. solo

cresc. *mp* *p* *poco* *pp* *molto p* *cresc.* *dolce* *quasi sub.* *mf* *cantab.* *mf* *cresc.* *deciso* *f*

Fl. 1 Fl. 2 Pic. Ob. 1 Ob. 2 E. H. Cl. 1 Cl. 2 B. Cl. Fg. 1 Fg. 2 C. Fg. Hr. 1.3 Hr. 2.4 Tpt. 1 Tpt. 2 Tpt. 3 Trb. 1.2 Trb. 3 Tba. Tpm. Perc. 1 Perc. 2 Perc. 3 Pno. Cel. Hp. Vln. I Vln. II Vla. Vcl. Vc. Db.

(brilliant) *sord.* *p* *(sord.)* *fz* *mf* *f* *mf* *fz* *fz* *fz* *ppp* *pp* *poco fz* **CYMBAL (MEDIUM)** *mp* *poco f*

molto p *molto p* *sur la table* *mf*

1. *mf* *sub. f* *loco pizz.* *arco* *mp* *p* *cresc.* *molto* *al* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *molto* *3 f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf unis.* *f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf* *f*

(a 2) *3* *ppp cresc.* *espr.* *poco* *sub. f* *loco pizz.* *arco* *mp* *p* *cresc.* *molto* *al* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf unis.* *f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf* *f*

1^a metà *pp pochil. cresc.* *poco* *pp* *tutti div.* *sul tasto* *ppp cresc.* *espr.* *poco* *sub. f* *loco pizz.* *arco* *mp* *p* *cresc.* *molto* *al* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf unis.* *f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf* *f*

pp *ppp cresc.* *espr.* *poco* *sub. f* *loco pizz.* *arco* *mp* *p* *cresc.* *molto* *al* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf unis.* *f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf* *f*

p *poco* *pp* *ppp cresc.* *espr.* *poco* *sub. f* *loco pizz.* *arco* *mp* *p* *cresc.* *molto* *al* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf unis.* *f* *sub. f* *loco pizz.* *arco* *mf > p* *cresc.* *mf* *f*

Fl. 1, Fl. 2, Pic., Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Fg. 1, Fg. 2, C. Fg., Hr. 1.3, Hr. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1.2, Trb. 3, Tba., Tpni., Perc. 1 (Glockenspiel, Maracas, Bongos), Perc. 2 (Tambourine, Temple-blocks (5), Tambourine), Perc. 3 (Triangle, Cymbal (small)), Pno., Ccl., Hp., Vln. I, Vln. II, Vla., Vcl., Db.

Measures 16-20 of the score. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) features complex rhythmic patterns with triplets and dynamic markings such as *fz*, *sf*, *mf*, *mp*, *f*, *p*, *cresc.*, and *molto cantabile*. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a steady accompaniment with dynamic markings like *fpp*, *mf*, *mp*, *f*, and *p*. The percussion section includes Glockenspiel, Maracas, Bongos, Tambourine, Temple-blocks (5), and Cymbal (small), with dynamic markings such as *mf*, *p*, *molto p*, *poco*, *poco f*, and *pp*. The Piano part has dynamic markings like *fz* and *f*. The Cello part has markings like *mf* and *mp*. The Horns and Trumpets are mostly silent in these measures.

Fl. 1, Fl. 2, Pic., Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Fg. 1, Fg. 2, C. Fg.

Hr. 1.3, Hr. 2.4, Tpt. 1, Tpt. 2, Tpt. 3, Trb. 1.2, Trb. 3, Tuba, Tpmi.

Hp.

Lea

Vln. I, Vln. II, Vla., Vc., Db.

Fl. 1, Fl. 2, Pic., Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Fg. 1, Fg. 2, C. Fg.

Hr. 1.3, Hr. 2.4, Tp. 1, Tp. 2, Tp. 3, Trb. 1.2, Trb. 3, Tba., Tpt., Perc. 1, Perc. 2, Perc. 3, Pno., Cel., Hp.

Coro dei Sacerdoti, Tenor I, Choir I, Bass I, Tenor II, Bass II, Vln. I, Vln. II, Vla., Vc., Db.

Vocal lyrics and musical notation for the Chorus of Priests and other vocal parts.

Coro dei Sacerdoti

l'obs - cu - ri - tat - que cre - ma.

Dñs es l'obs - cu - ri - tat que

l'obs - cu - ri - tat que cre - ma. Dñs s'ha - be - o - nat

Dñs es l'obs - cu - ri - tat que cre - ma. i s'ha - be - o - nat so - bre