

Juan de Dios García Aguilera

Formas y figuras II (2015)

para violín, violonchelo y piano

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«Yo querría poner orden al movimiento», decía Paul Klee en septiembre de 1914; el pintor músico. Sus lecciones en la Bauhaus, sus notas y ensayos, fueron recopilados y editados por Jiir Siller, y publicados en 1956 con el título de *Das bildnerische Denken*, que, aunque traducido al español viene a significar *pensar en lo pictórico*, es conocido como *Teoría de la forma y la figuración*.

En conjunto, estos textos constituyen un maravilloso legado al arte en el que el creador desarrolla y extiende su concepto dinámico de las formas. Pero *Teoría de la forma y la figuración* es también un regalo para los ojos y la mente, un campo de imágenes exóticas en el mundo surrealista que el pintor diseñó; un mar de formas y figuras increíbles imposibles de olvidar.

Como *Formas y Figuras I*, para flauta, viola y guitarra, *Formas y Figuras II*, para violín, violonchelo y piano, se inspira nuevamente en estos dibujos de Paul Klee.

La obra fue estrenada por Luis Ibiricu (violín), Belén Fernández (violoncello) y Berta Fresco (piano), miembros de Ensemble Kuraia, el 16 de noviembre de 2015 en el auditorio del Conservatorio "J.C.Arriaga" de Bilbao, con motivo del Festival Kuraia 2015.

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Formas y Figuras II

1. Escritura vegetal acuática
2. Flores en el campo de cereales
3. Diseño para el reino terrestre y aéreo de las plantas
4. Flora cósmica

Formas y figuras II

para violín, violoncello y piano (2015)

Juan de Dios García Aguilera
(*1959)

1 "Escritura vegetal acuática"

♩ = 90

5

Violino

mp

Violoncello

Piano



10

VI.

Vcl.

Pno.

SubP

Ilc

Ilc

f (forte de intenzione)

mp

mf

mp

pp

p

mp

p

sempre m.s.
pochiss. pressione

VI.

Vcl.

Pno.

mp *mf* *mp* *mf* *p* *gliss.*



VI.

Vcl.

Pno.

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

9.8 6.8

4

Musical score for measures 4-5. The score is for Violin (Vl.), Viola (Vcl.), and Piano (Pno.).

- Violin (Vl.):** Treble clef, key signature of one sharp (F#). Measure 4: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 5: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *pp*.
- Viola (Vcl.):** Bass clef, key signature of one sharp (F#). Measure 4: quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 5: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *p* in measure 4, *pp* in measure 5.
- Piano (Pno.):** Treble and Bass clefs, key signature of one sharp (F#). Measure 4: Treble clef has a 5:4 triplet of eighth notes (F#4, G4, A4). Bass clef has a whole rest. Measure 5: Treble clef has a 3:2 triplet of eighth notes (F#4, G4, A4). Bass clef has a whole rest. Dynamics: *poco* in measure 4, *pp* in measure 5.

*piccola pausa
e attacca*



2 "Flores en el campo de cereales"

♩. = 62

35

Musical score for measures 35-40. The score is for Violin (Vl.), Viola (Vcl.), and Piano (Pno.).

- Violin (Vl.):** Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 35: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 36: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 37: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 38: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 39: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 40: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p*.
- Viola (Vcl.):** Treble clef, key signature of one sharp (F#), 6/8 time signature. Measure 35: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 36: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 37: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 38: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 39: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 40: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p*.
- Piano (Pno.):** Treble and Bass clefs, key signature of one sharp (F#), 6/8 time signature. Measure 35: Treble clef has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 36: Treble clef has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 37: Treble clef has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 38: Treble clef has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 39: Treble clef has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 40: Treble clef has a quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Dynamics: *p*.

40

5 5 5 5 5

VI.

Vcl.

Pno.

molto SP m.s. pochiss. pressione

sempr p

trem.

Ic *alla punta*

IIc

IIIc

IVc

gettato

pochiss.

p

sempr p

5 5 5 5 5

45

VI.

Vcl.

Pno.

gettato

8:6

legato

legato

molto rall. el trino

poco

legato

sempr p

sempr p

p

5 5

6

♩ = 93

(← ♩ = ♩ →)

50

♩ = 62

(← ♩ = ♩ →)

VI. 


Vcl. 

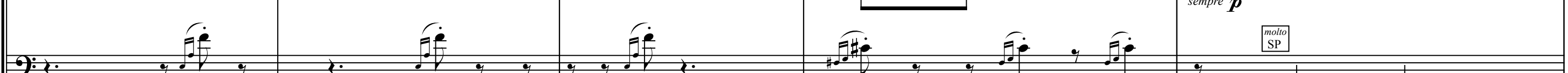
Pno. 


mf $5:4$ *f* *p*



55

VI. 

Vcl. 

Pno. 

sempre p *molto SP* *p*

VI. *8:6*

Vcl. *trem.* *gliss.* *IIIc* *trem.* *gettato* *IIIc* *IIc* *presto possibile*

Pno. *5* *5* *5*

p ————— *f*



$\text{♩} = 93$
(← ♩ = ♩ →)

$\text{♩} = 62$
(← ♩ = ♩ →)

VI. *(2+3)* *3* *3* *tr* *lento* *accel. el trino*

Vcl. *al niente* *p* *3* *3* *mf* *mp* *al niente*

Pno. *5:4* *mf*

mf ————— *mp*

8

70

VI. *tr* *rall.* *tr* (3+2) (rumore) **Senza tempo**

Vcl. **SubP** *gettato* *IVc* *f*

Pno. (sull'arpa) (cucchiaino o simile) *gettato* *f* *dal niente* *al niente*

f *p* *pp* *pp*

||

VI. **SP** *gettato* *simile ad libitum* (2+3)

Vcl. *pizz.* *sfz* **SP** *gettato* *simile ad libitum*

Pno. (raschiato con unghia) (sonoro) *sfz* *p* *mf* *sfz* *p*

a tempo

♩ = 62

(← ♩ = ♩ →)

75

Musical score for measures 75-78. The score is for Violin I (Vl.), Violin II (Vcl.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked 'a tempo' and the metronome marking is ♩ = 62. The dynamics are marked 'p' (piano). The score consists of four measures. In measure 75, there are circled '75' and square 'O' markings above the first notes of the Violin I and Violin II staves. The Violin I part features a melodic line with eighth notes and quarter notes. The Violin II part has a similar melodic line. The Piano part has a bass line with eighth notes and quarter notes. The score ends with a double bar line at the end of measure 78.



80

Musical score for measures 80-83. The score is for Violin I (Vl.), Violin II (Vcl.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The tempo is marked 'a tempo' and the metronome marking is ♩ = 62. The dynamics are marked 'p' (piano). The score consists of four measures. In measure 80, there is a circled '80' marking above the first note of the Violin I staff. The Violin I part features a melodic line with eighth notes and quarter notes, including a flat accidental. The Violin II part has a similar melodic line. The Piano part has a bass line with eighth notes and quarter notes. The score ends with a double bar line at the end of measure 83.

10

VI. *subito f*

Vcl. *subito f*

Pno. *subito f*



85

VI.

Vcl.

Pno.

subito mp

VI.

Vcl.

Pno.

90

Ilc

Ilc

trem.

gliss.

p

p

p

molto rall.

p



VI.

Vcl.

Pno.

95

12

100

VI.

Vcl.


Pno.

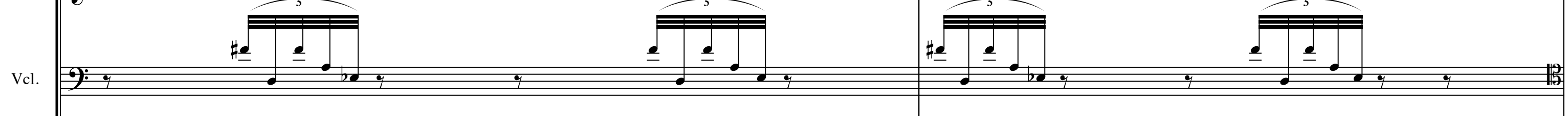


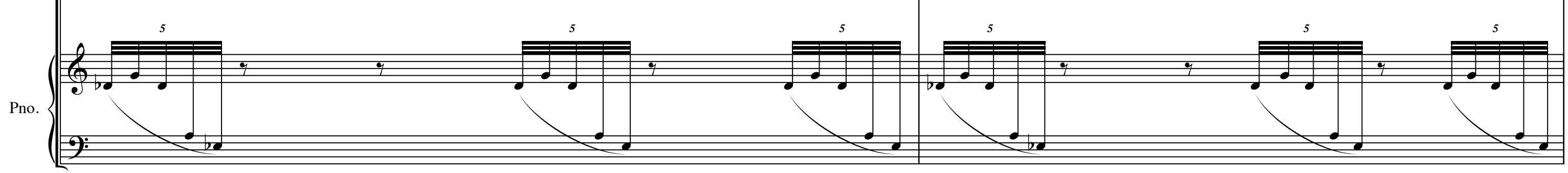
VI.

Vcl.

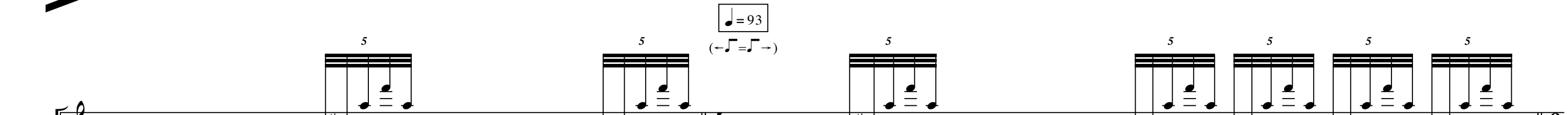
Pno.

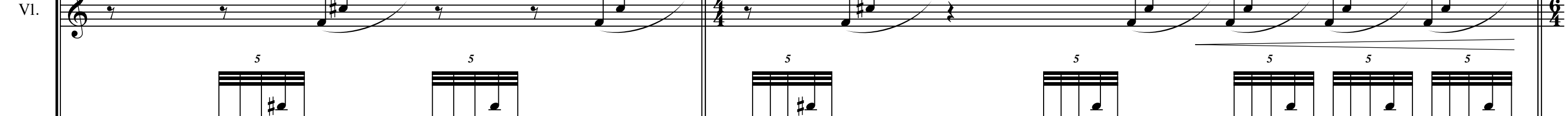
VI. 


Vcl. 

Pno. 



VI. 

Vcl. 

Pno. 

3 "Diseño para el reino terrestre
y aereo de las plantas"

II4 ♩ = 45 ♪ = 90

VI.

Vcl.

Pno.

SubP Ic (lanciare) (secco) SP

f sfz p trem. trem.

p mf p

IIIc

arco longitudinale alla corda

mf p

Vcl.

molto

p f

gliss.

f ff f

IVc

Vcl.

II5

molto SP

molto SP

pp p pp p pp

(lanciare) ST

sfz mp mp pp

II6 $\bullet = 60$ $\bullet = 120$

Vcl. *f* *p* *f* *p* *f*

ST

Vcl. *p*

molto SP

II7

Vcl. *sempre f* *p*

SP

II8 $\bullet = 45$ $\bullet = 90$

Vcl. *f* *sfz* *p* *p* *f*

Ic IVc (lanciare)

trem. trem.

gliss.

Vcl. *p* *f* *f*

SP

Vcl. I20 ♩ = 60 ♩ = 120
 Violoncello
 senza arco pizz.
 SubP O SP O
breve
f *sfz* *f* *p* *f* *f* *p* *p* *f*
 m.d. O SP
 m.s. *f* *p* *p* *f*
 3 O

Vcl. I21 ♩ = 45 ♩ = 90
 rasgueado
 gliss. O SP
p *pp* *f* *p* *f*
 ↓ ↑

Vcl. SubP O
sfz *sfz* *sfz* *mf* *p*
breve pausa

18 4 "Flora cósmica"

$\text{♩} = 93$

125

Musical score for measures 125-130. The score is for Violin I (Vl.), Violin II (Vcl.), and Piano (Pno.).

- Violin I (Vl.):** Starts with a whole rest in 4/4 time. At measure 126, it changes to 3/4 time and plays a half note G4. At measure 127, it changes to 3/4 time and plays a half note A4. At measure 128, it changes to 5/4 time and plays a half note B4. At measure 129, it changes to 3/4 time and plays a half note C5. At measure 130, it changes to 3/4 time and plays a half note D5. Dynamics: *p* (piano) at measure 126, *poco* (poco) at measure 128, *p* (piano) at measure 129.
- Violin II (Vcl.):** Starts with a whole rest in 4/4 time. At measure 126, it changes to 3/4 time and plays a half note G4. At measure 127, it changes to 3/4 time and plays a half note A4. At measure 128, it changes to 5/4 time and plays a half note B4. At measure 129, it changes to 3/4 time and plays a half note C5. At measure 130, it changes to 3/4 time and plays a half note D5.
- Piano (Pno.):** Starts in 4/4 time with a forte (*f*) dynamic. It plays a series of eighth notes in the right hand and bass notes in the left hand. At measure 126, it changes to 3/4 time. At measure 127, it changes to 3/4 time. At measure 128, it changes to 5/4 time. At measure 129, it changes to 3/4 time. At measure 130, it changes to 3/4 time.



130

Musical score for measures 130-135. The score is for Violin I (Vl.), Violin II (Vcl.), and Piano (Pno.).

- Violin I (Vl.):** Starts in 3/4 time with a half note G4. At measure 131, it changes to 3/4 time and plays a half note A4. At measure 132, it changes to 4/4 time and plays a half note B4. At measure 133, it changes to 4/4 time and plays a half note C5. At measure 134, it changes to 4/4 time and plays a half note D5. At measure 135, it changes to 4/4 time and plays a half note E5. Dynamics: *sempre pp* (sempre pianissimo) at measure 132, *pizz.* (pizzicato) at measure 132.
- Violin II (Vcl.):** Starts with a whole rest in 3/4 time. At measure 131, it changes to 3/4 time and plays a half note G4. At measure 132, it changes to 4/4 time and plays a half note A4. At measure 133, it changes to 4/4 time and plays a half note B4. At measure 134, it changes to 4/4 time and plays a half note C5. At measure 135, it changes to 4/4 time and plays a half note D5. Dynamics: *f* (forte) at measure 132.
- Piano (Pno.):** Starts in 3/4 time with a mezzo-forte (*mf*) dynamic. It plays a series of chords in the right hand and bass notes in the left hand. At measure 131, it changes to 3/4 time. At measure 132, it changes to 4/4 time. At measure 133, it changes to 4/4 time. At measure 134, it changes to 4/4 time. At measure 135, it changes to 4/4 time. Dynamics: *f* (forte) at measure 135.

VI. *rall. et vivo*

Vcl. arco IIIc (dolce)

Pno. *mp* *p*

5:4 3 3 3 3



SP 135

VI. *mp*

Vcl. *mp* 5:4 3 3 3

Pno.

VI. *f*

Vcl. *f*

Pno. *f* 5:4



VI. *f*

Vcl. *p*

Pno. *p* 3:2 5:4

VI. *f* *sempre f*

Vcl. *f* *sempre f*

Pno.



VI.

Vcl.

Pno.

22

155

VI.

Vcl.

Pno.

sempre f

160

VI.

Vcl.

Pno.

VI. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vcl. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Pno. *5* *3* *3* *3* *3* *3* *3* *3* *3* *3*

165



molto dim. e rall.

VI. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vcl. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Pno. *5* *3* *3* *3* *3* *3* *3* *3* *3* *3*