First Prize at the III "Manuel Castillo" Chamber Music Composition Competition

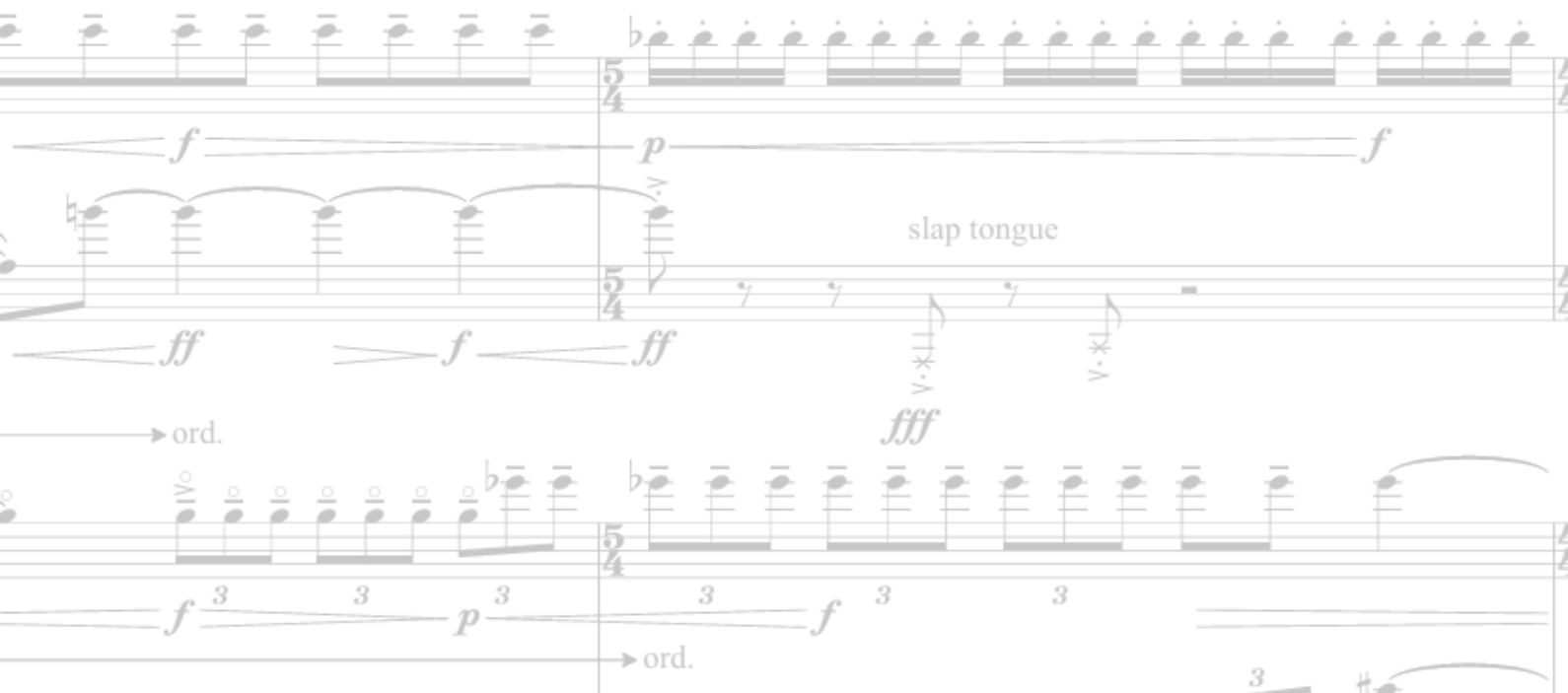
PARTS

how to love?

for pierrot ensemble
(flute, clarinet in B ♭ , violin, cello and piano)

ÁLVARO LEONCIO (2024)

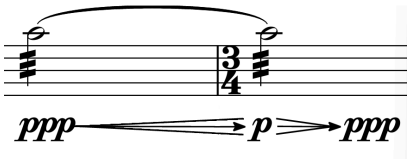
Duration: 9'



Performance Notes

General

Arrows. Gradual change of effect/technique becoming the next indicated technique.

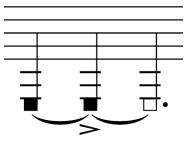


Arrows + *cresc.* or *dim*: Accel. (cresc.) or rit. (dim.) the trill or tremolo gradually along the dynamic. The gesture should possess a free and organic character, responding naturally to the surrounding musical context and dynamic flow, allowing these elements to gradually unfold within the sound landscape of the passage.

ord.

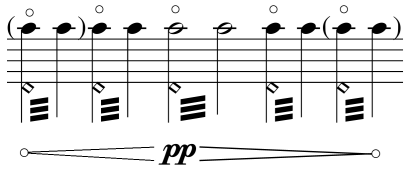
Changes all techniques to the standard/ordinary technique.

Woodwinds



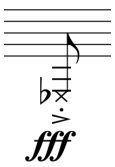
Square headed note: air sound without pitch.

flute

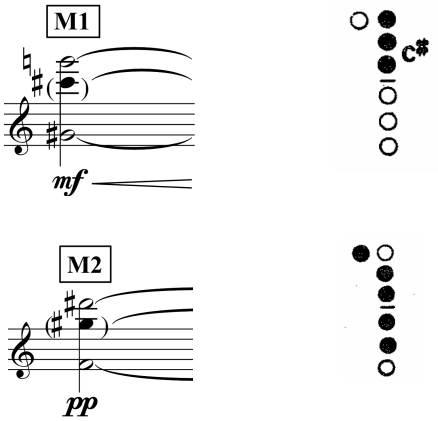


The notes in brackets indicate the moment when the sound is about to be born or die. This type of notation is a reference to Sciarrino's *All'aure in una lontananza* (1977). The composer describes it as "just a shadow of sound between the crescendo and the diminuendo. The notes in parentheses indicate the sensitive extension of that moment when the sound is about to be born, and one barely hears its whistle.'"

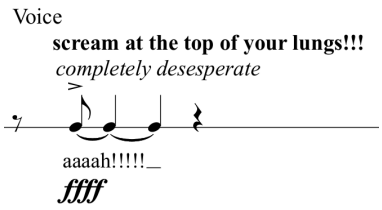
clarinet



Cross headed note: slap tongue.



- Multiphonics: pitches of what may be considered secondary prominence have been placed in brackets.



Measure 148: scream at the top of your lungs. The scream must be utterly desperate, creating an intense and visceral emotional release. It is a pivotal theatrical moment, so it's crucial that it is approached with full conviction and commitment. It should feel raw and overwhelming.

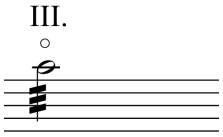
Breathe in through your nose

Breathe out through your mouth

- Ensure that each breath is intentionally audible and integrated as a key element of the musical texture in the final section. **Breaths must be taken naturally through the nose and exhaled through the mouth — they are not to be produced on the clarinet, but as literal, physical breathing sounds.**

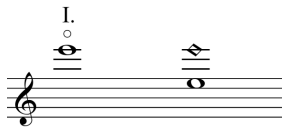
Strings

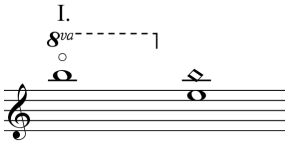
S.P.	**Sul ponticello**
S.T.	**Sul Tasto**

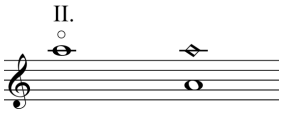


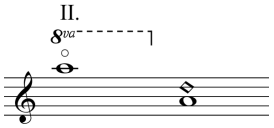
Natural harmonic. Sound as notated. The number above indicates the string. Below is a guide to the natural harmonics that appear throughout the piece and how to play them.

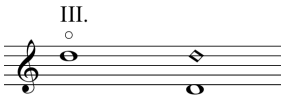
violin

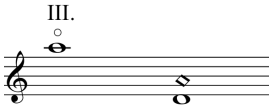


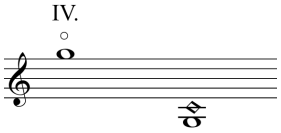




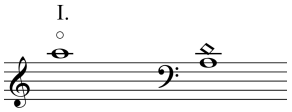


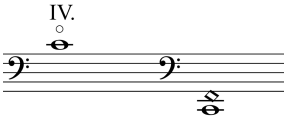


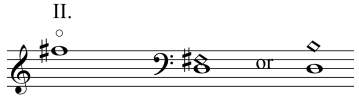




cello



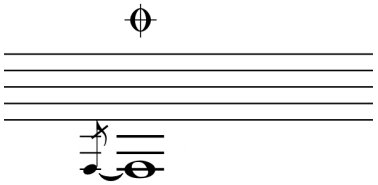




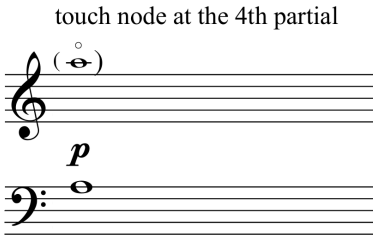
Piano

R.H.	Right hand
L.H.	Left hand
Pizz. (fingertips)	Play on the string with the fingertips.

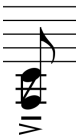
Mute sound. Press any finger of the left hand against the string near the end closest to the keys for a damping effect.



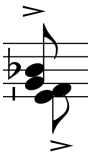
M. 103: Mute the string immediately after it is played.



Harmonic. Lightly touch the string with any finger at the node of the indicated partial. The note in brackets is the resulting sound.



Chromatic cluster between the two notes.



Vertical line next to two notes a second or a third apart: chromatic cluster between the two notes.

About the piece (ESP):

¿Cómo amar si estoy tan perdida, si me marchito? He quemado nuestra casa y ahora solo se ve a mi madre enferma en el horizonte. ¿Cómo amar desde aquí, bajo la espada de Damocles, con Troya ardiendo? ¿Quién escribe nuestras historias? ¿A quién le importan?

"No aman de igual forma los ricos y los pobres", decía Gata Cattana. "Los pobres aman con las manos, [...] con todo en su contra. Los pobres han aprendido a amarse a oscuras [...]. Han aprendido a amarse malalimentados, malvestidos, malqueridos, porque el hambre agudiza el ingenio y en sus jardines también crecen las flores."

Ya no sé si es posible amar con todo en contra, Gata, no lo sé. ¿Cómo amar desde la precariedad, desde la supervivencia, desde el narcisismo más absoluto? ¿Cómo amar cuando todo es líquido, cuando no existe el futuro y la posibilidad de asimilación temporal se reduce a la experiencia directa, como una forma de presente convulso? Jacques Lacan decía que amar es "dar lo que no se tiene", pero se nos prometió demasiado y estamos cansados de esperar.

how to love? es un grito desesperado, un interrogante nihilista que no aguarda respuesta, un ejercicio confesional sobre la desesperanza, la incertidumbre y el anhelo de amar y ser amado.

About the piece (ENG):

How to love if I'm defeated, if I'm withering away? I've burned our house down, and now only my sick mother can be seen on the horizon. How to love from here, under the sword of Damocles, with Troy burning? Who writes our stories? Who cares?

"The rich and the poor don't love the same way," Gata Cattana said, 'the poor love with their hands, [...] with everything against them. The poor have learned to love in the dark [...]. They've learned to love underfed, underdressed, unloved, because hunger sharpens wit, and flowers grow in their gardens too."

I no longer know if it's possible to love when everything is against us. How to love from scarcity, from survival, from the most absolute narcissism? How to love love when everything is liquid, when there is no future, and the only way forward is to navigate a convulsive present? Jacques Lacan said that to love is to "give what one does not have," but too much was promised to us, and we are tired of waiting.

how to love? is a desperate scream, a nihilistic question that doesn't expect an answer, a confessional exercise in hopelessness, uncertainty, and the longing to love and to be loved.

Flute

how to love?

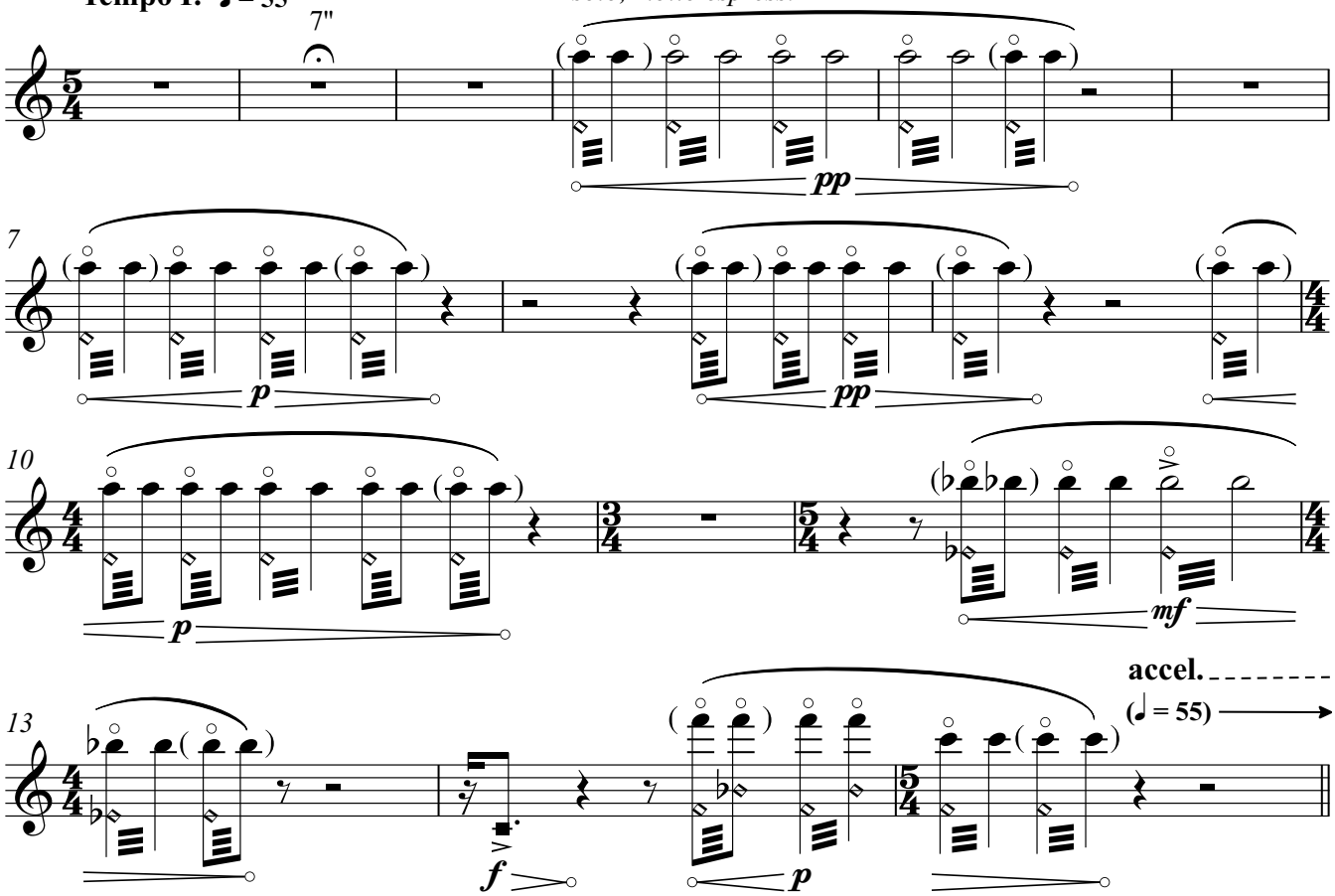
ÁLVARO LEONCIO (2024)

Meditative | Freely, almost improvisational

Tempo I: ♩ = 55

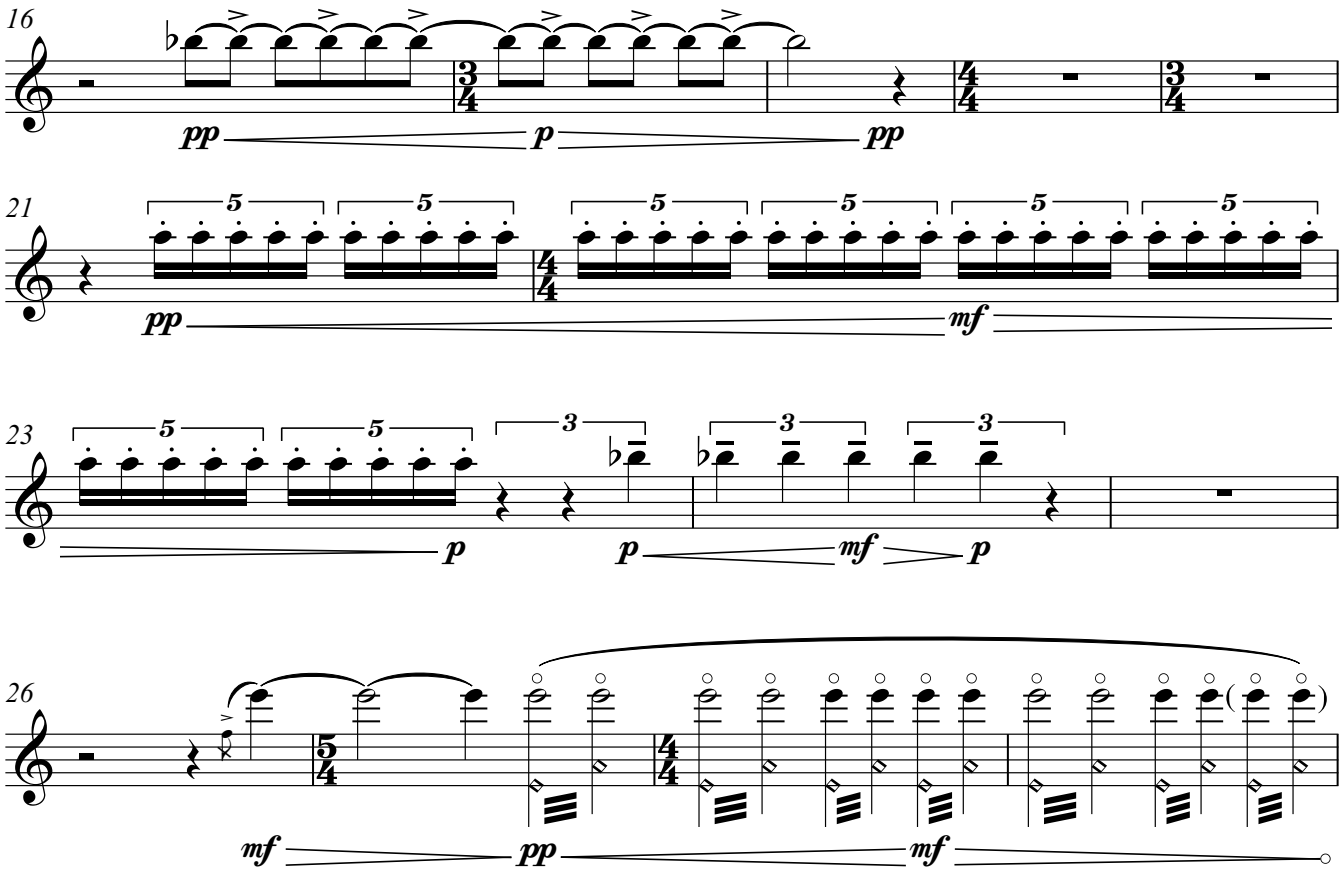
solo, molto espress.

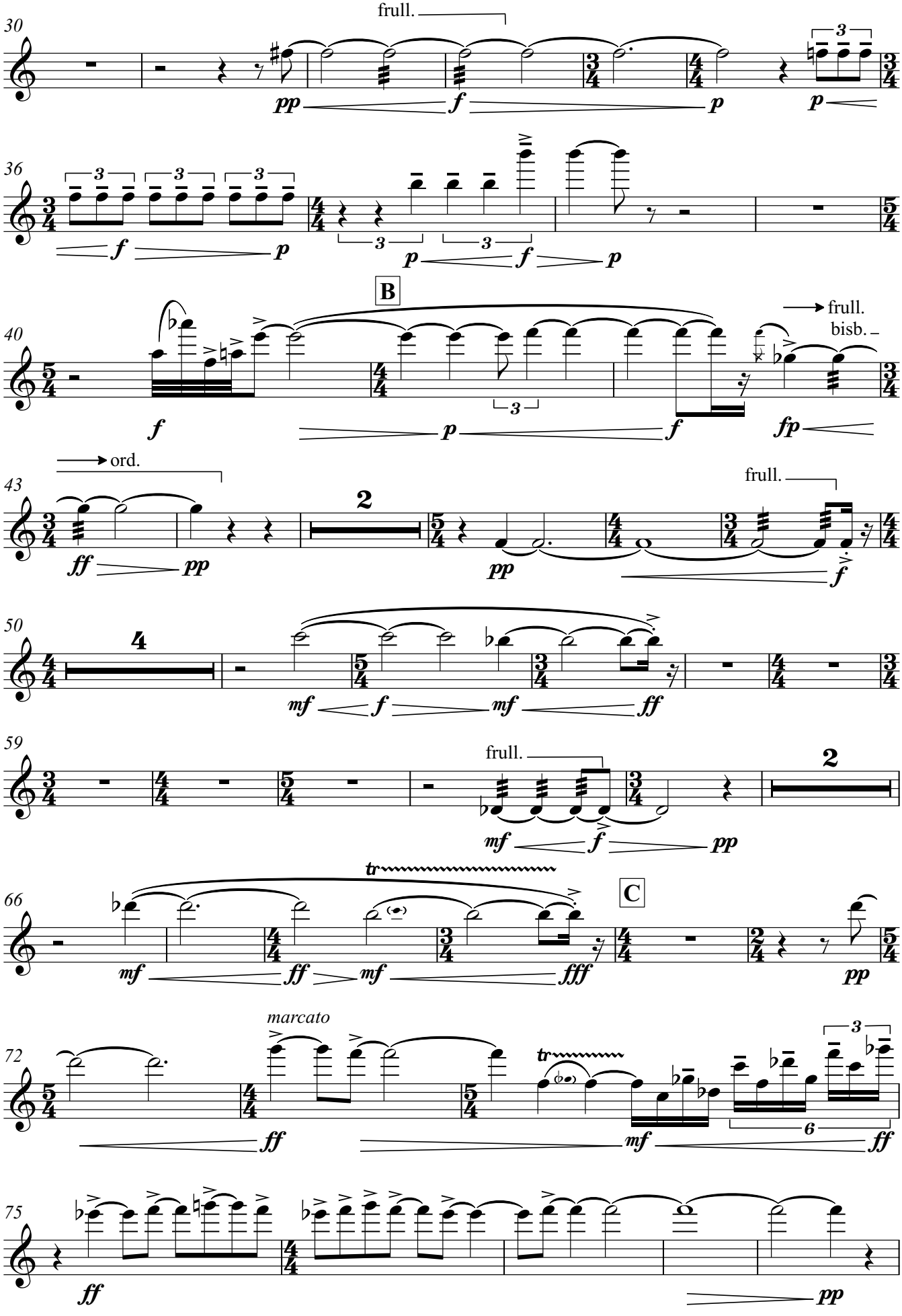
7"

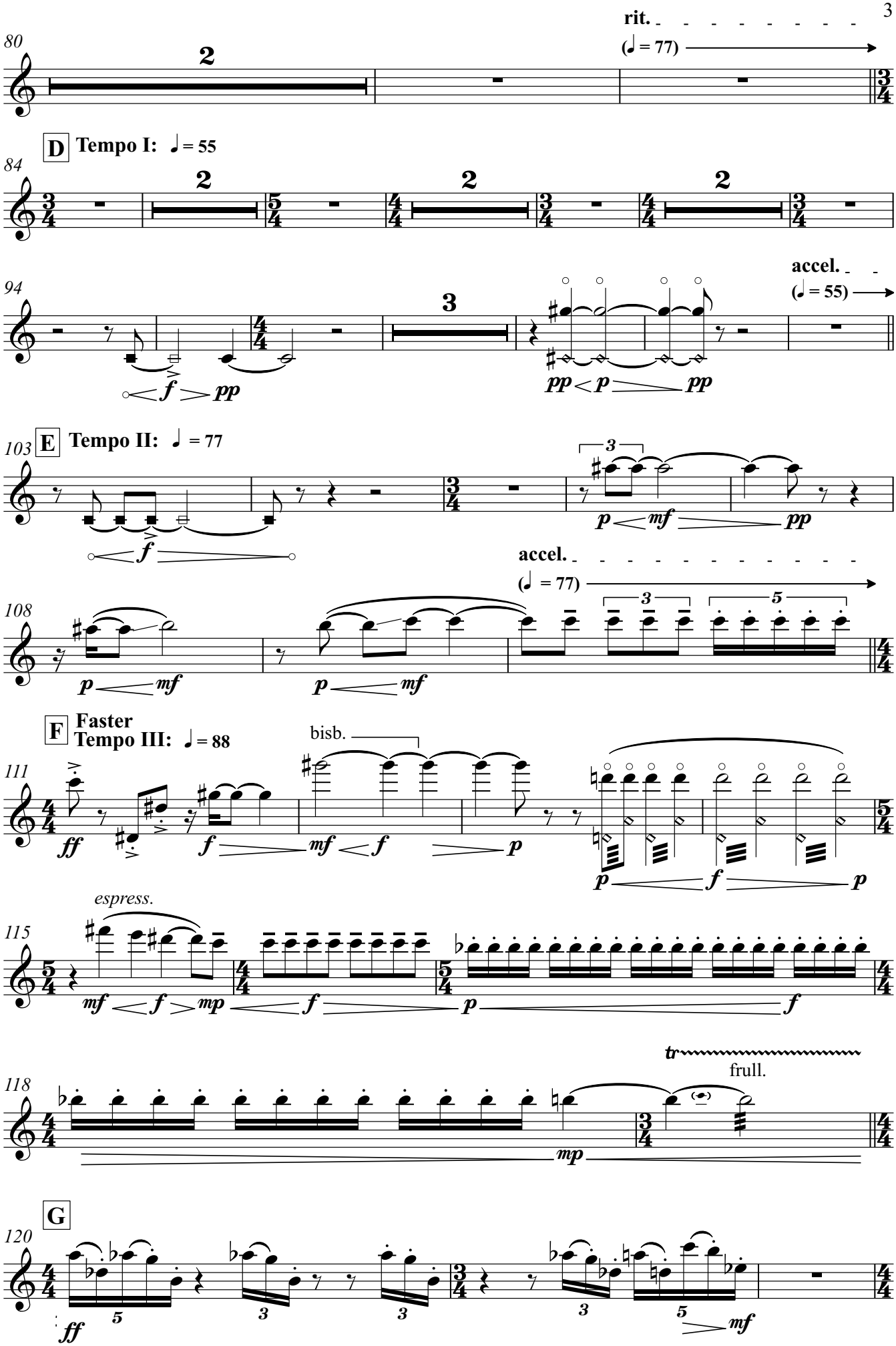


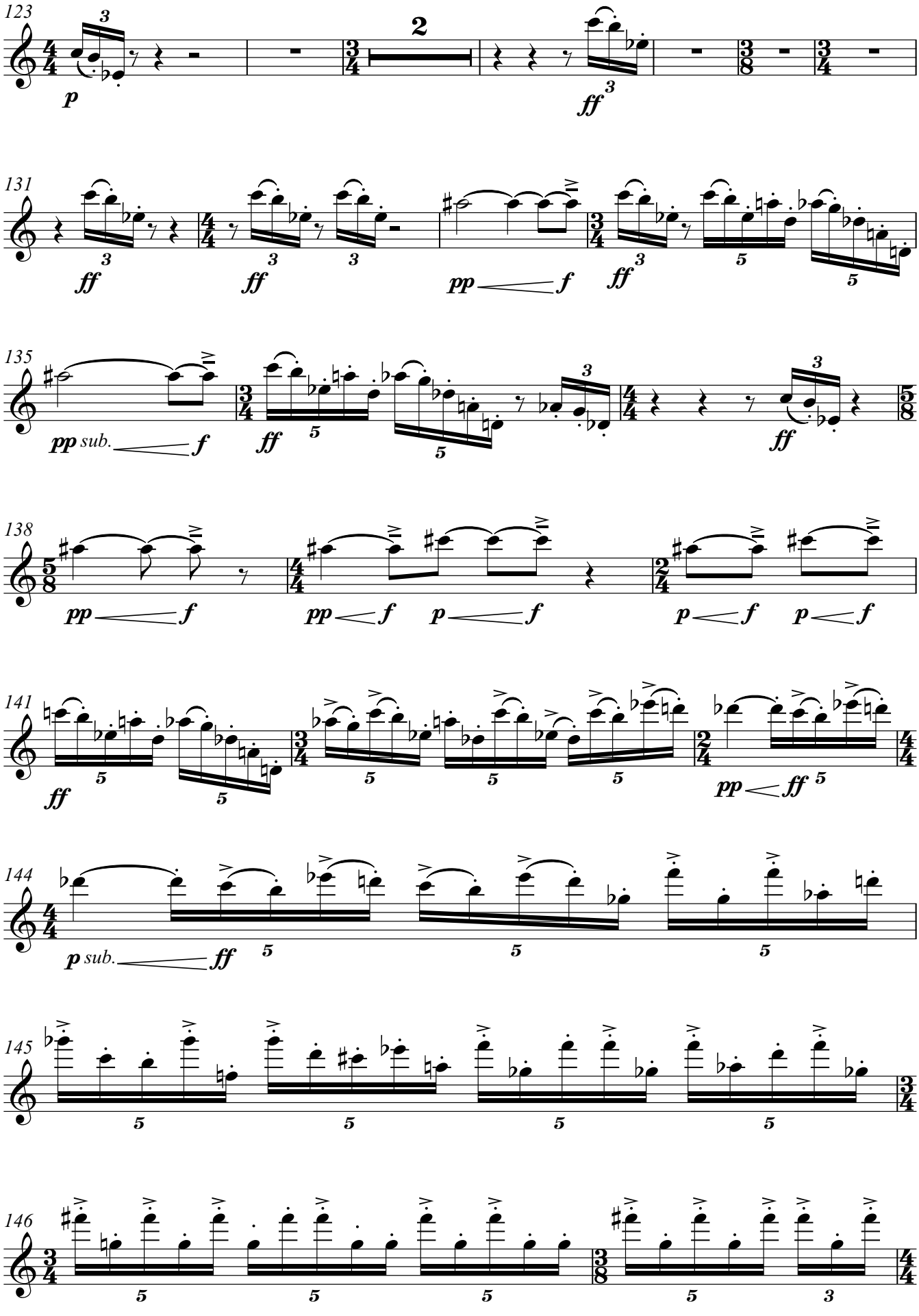
A **Faster | With sorrow and uncertainty**

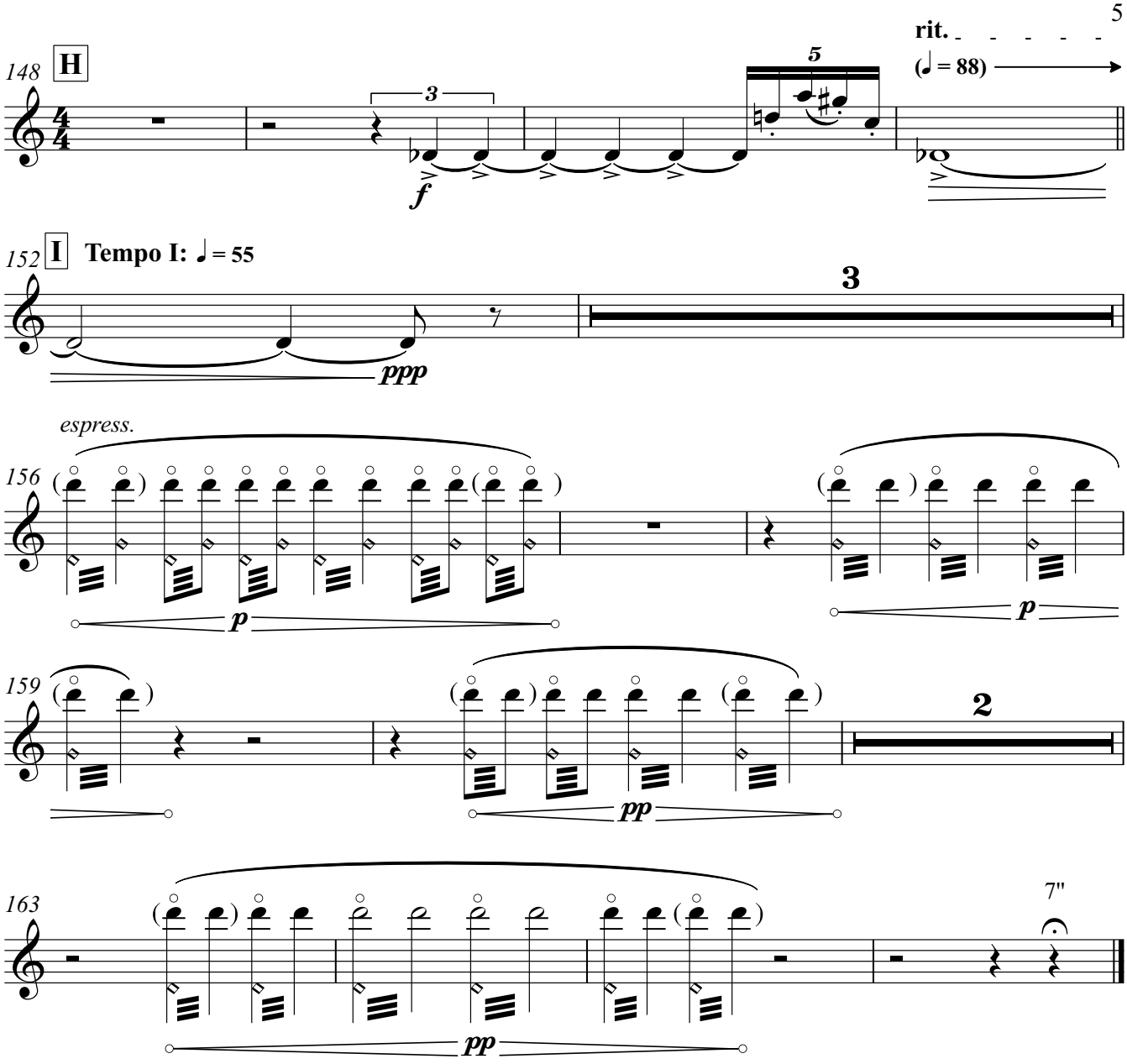
Tempo II: ♩ = 77




30
frull.
pp
f
p
p
3
36
3
3
3
f
p
3
3
p
f
p
B
40
frull.
bisb.
f
p
f
fp
3
ord.
43
2
ff
pp
pp
frull.
f
50
4
mf
f
mf
ff
59
frull.
2
mf
f
pp
66
tr
C
mf
ff
mf
fff
pp
marcato
72
tr
ff
mf
3
6
ff
75
ff
pp


rit.
(♩ = 77)
80
2
D Tempo I: ♩ = 55
84
2
2
2
accel.
(♩ = 55)
94
3
f pp
pp p pp
E Tempo II: ♩ = 77
103
3
p mf pp
f
accel.
(♩ = 77)
108
3
5
p mf
p mf
F Faster
Tempo III: ♩ = 88
111
bisb.
ff
f mf f p
p f p
espress.
115
mf f mp
f
p
f
tr
frull.
118
mp
G
120
5
3
3
3
5
ff
mf


123
131
135
138
141
144
145
146


148
H
3
5
f
rit.
(♩ = 88)
152
I
Tempo I: ♩ = 55
3
ppp
espress.
156
p
p
159
2
pp
163
7"
pp

Clarinet in B♭

how to love?

ÁLVARO LEONCIO (2024)

Meditative | Freely, almost improvisational

Tempo I: ♩ = 55

7"

2

ff

f

6

2

f

f

10

accel.

(♩ = 55)

3

f

f

A **Faster | With sorrow and uncertainty**

Tempo II: ♩ = 77

16

bisb.

frull.

pp *p*

pp

pp *p*

23

3

3

2

pp *mf* *pp*

3

pp

30

f

3

pp

ff

p

36

f

3

pp

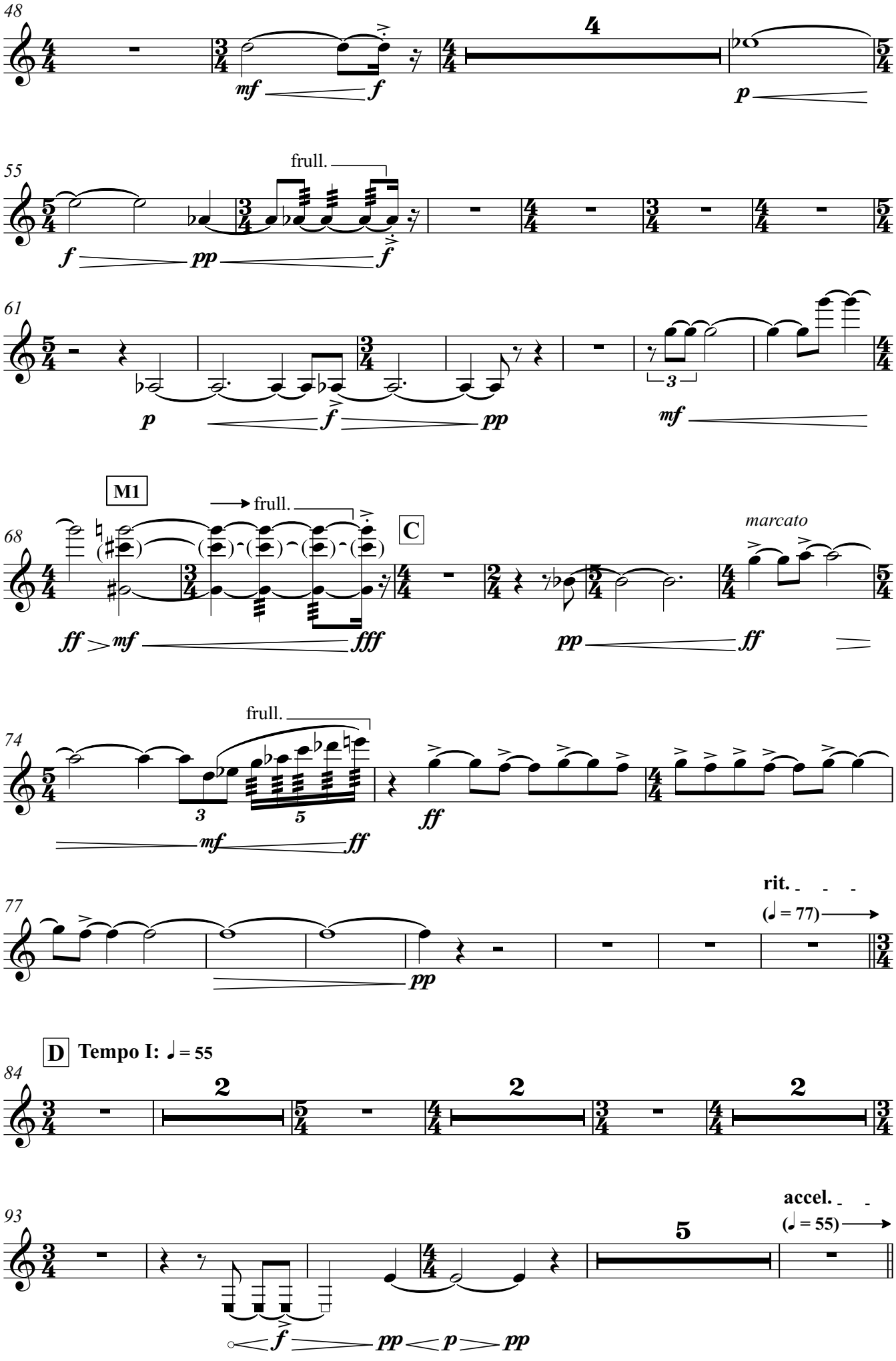
p

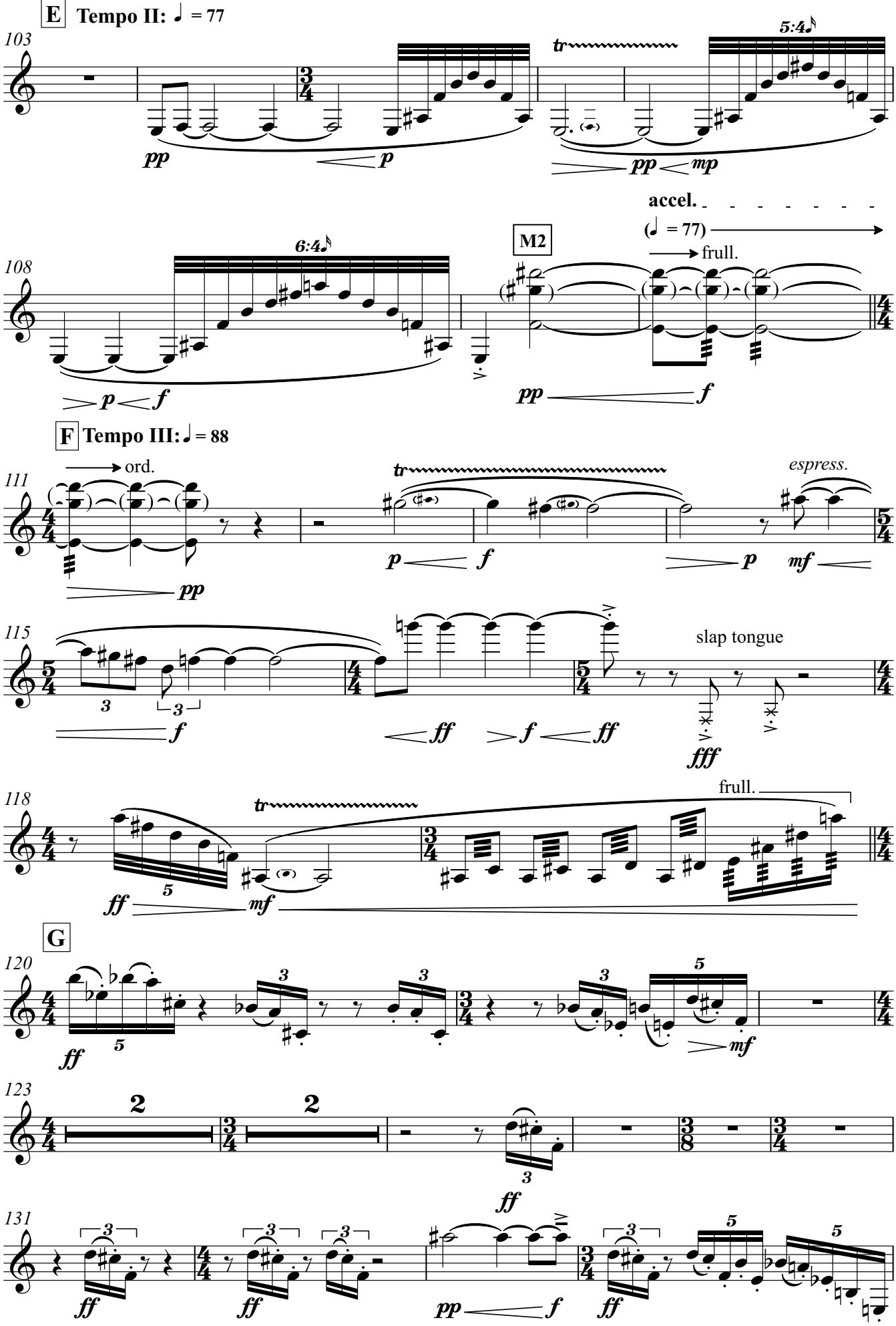
41 **B**

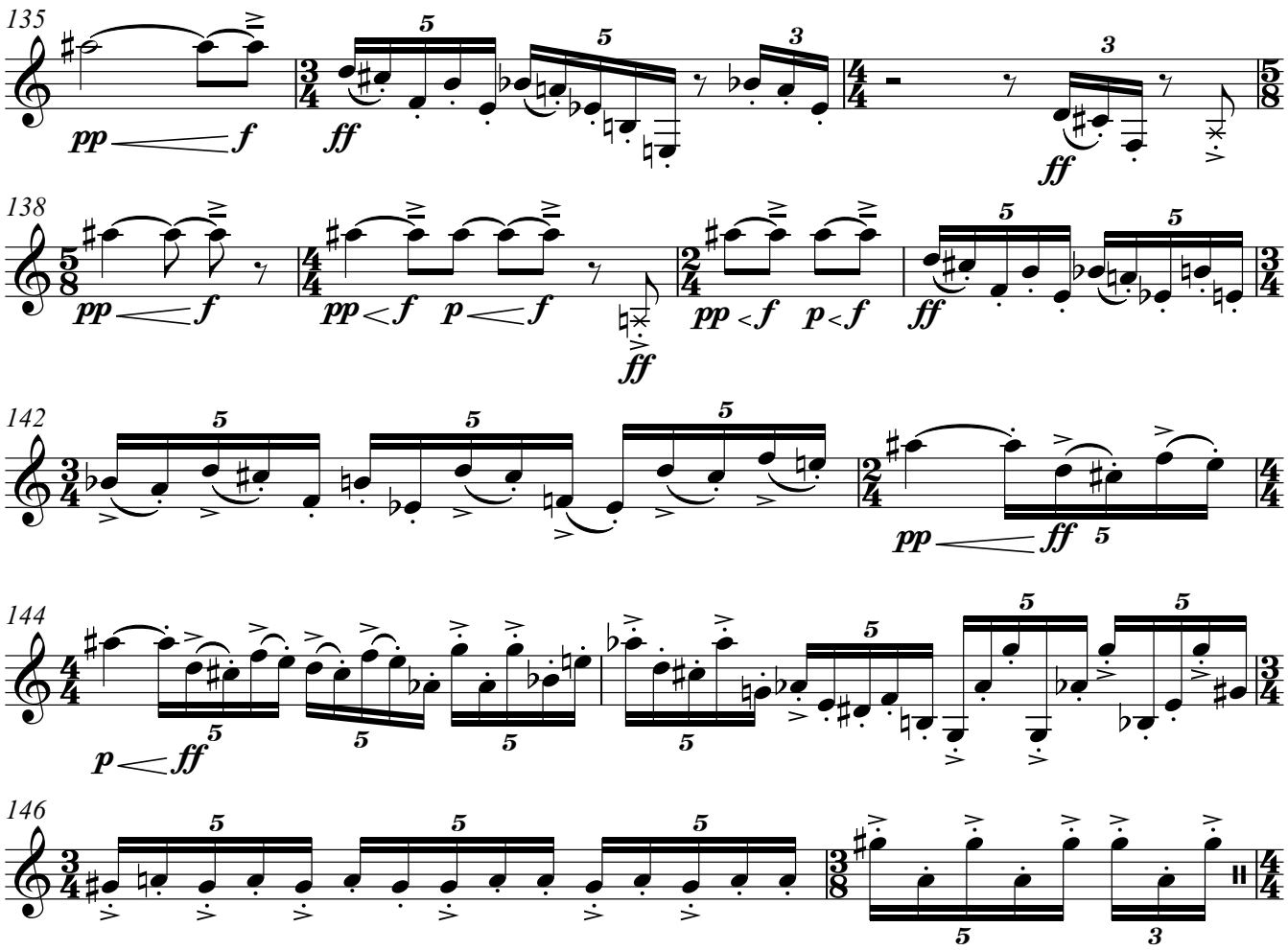
frull.

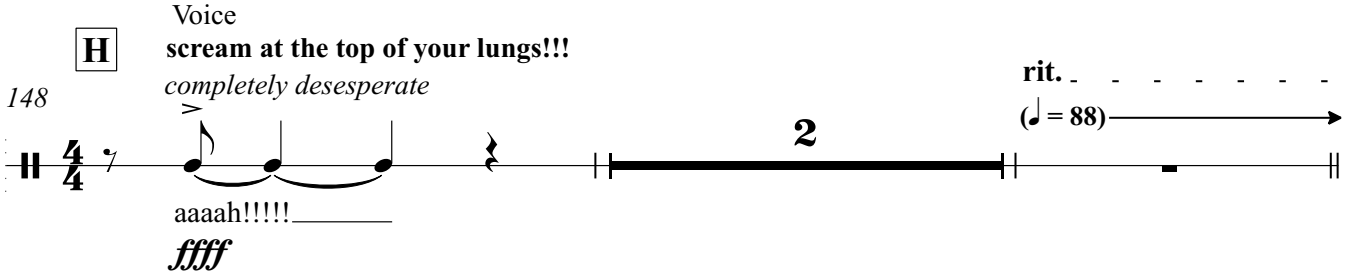
f *p*

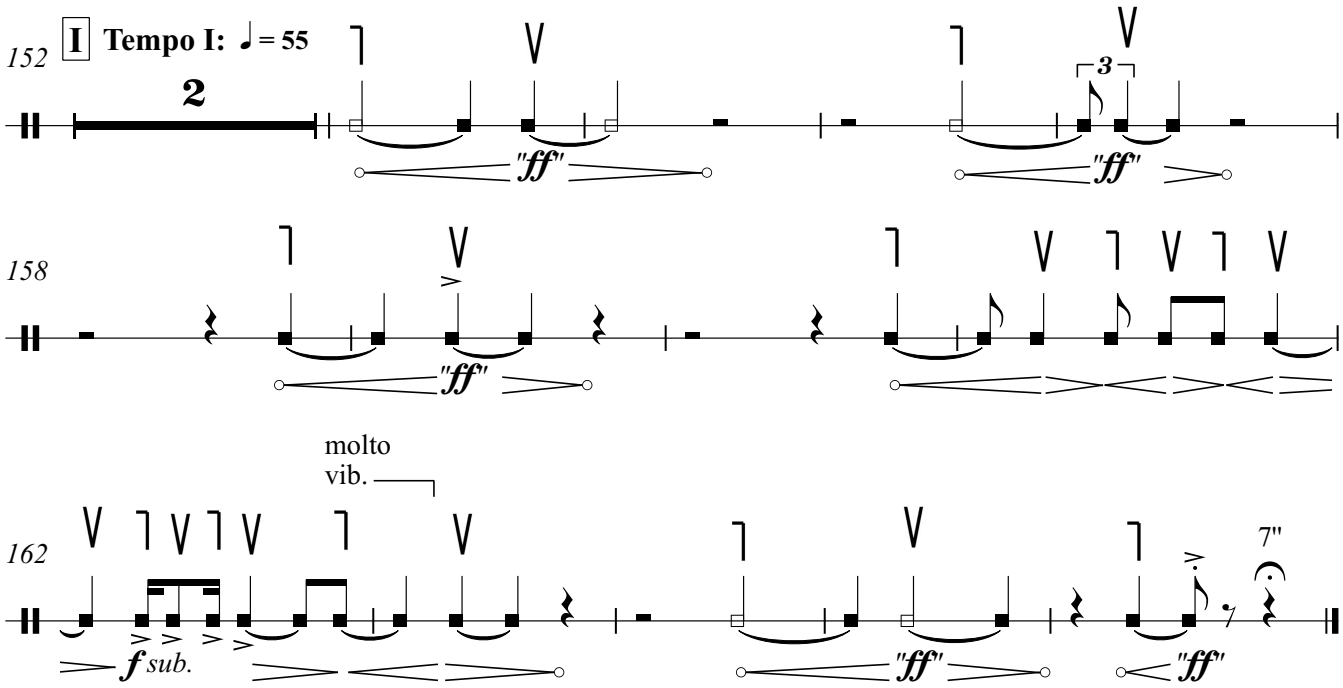
4


48
mf
f
4
p
55
frull.
f
pp
f
61
p
f
pp
3
mf
M1
68
frull.
C
marcato
ff
mf
fff
pp
ff
74
frull.
3
5
mf
ff
ff
77
rit.
(♩ = 77)
pp
D
Tempo I: ♩ = 55
84
2
2
2
93
accel.
(♩ = 55)
5
f
pp
p
pp


E Tempo II: ♩ = 77
103
5:4
pp
p
tr
pp
mp
accel.
(♩ = 77)
frull.
108
6:4
M2
p
f
pp
f
F Tempo III: ♩ = 88
111
ord.
tr
espress.
pp
p
f
p
mf
115
slap tongue
f
ff
f
ff
fff
118
tr
frull.
ff
mf
G
120
ff
mf
123
2
2
ff
131
ff
ff
pp
f
ff


135
pp
f
ff
ff
138
pp
f
pp
f
p
f
ff
pp
<
f
p
<
f
ff
142
pp
ff
5
144
p
ff
146

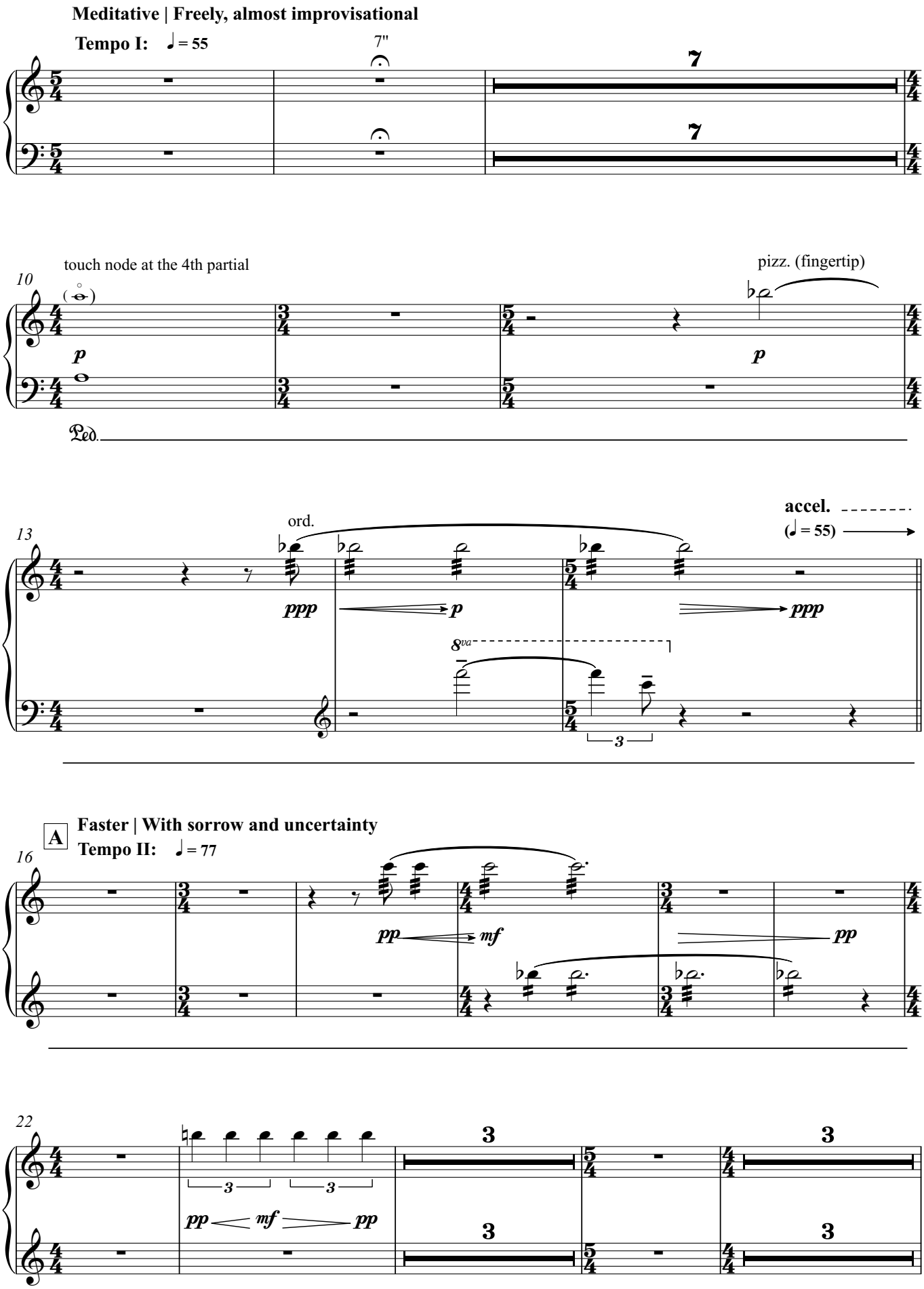

H
Voice
scream at the top of your lungs!!!
completely desesperate
148
rit.
(♩ = 88)
aaaah!!!!!
ffff

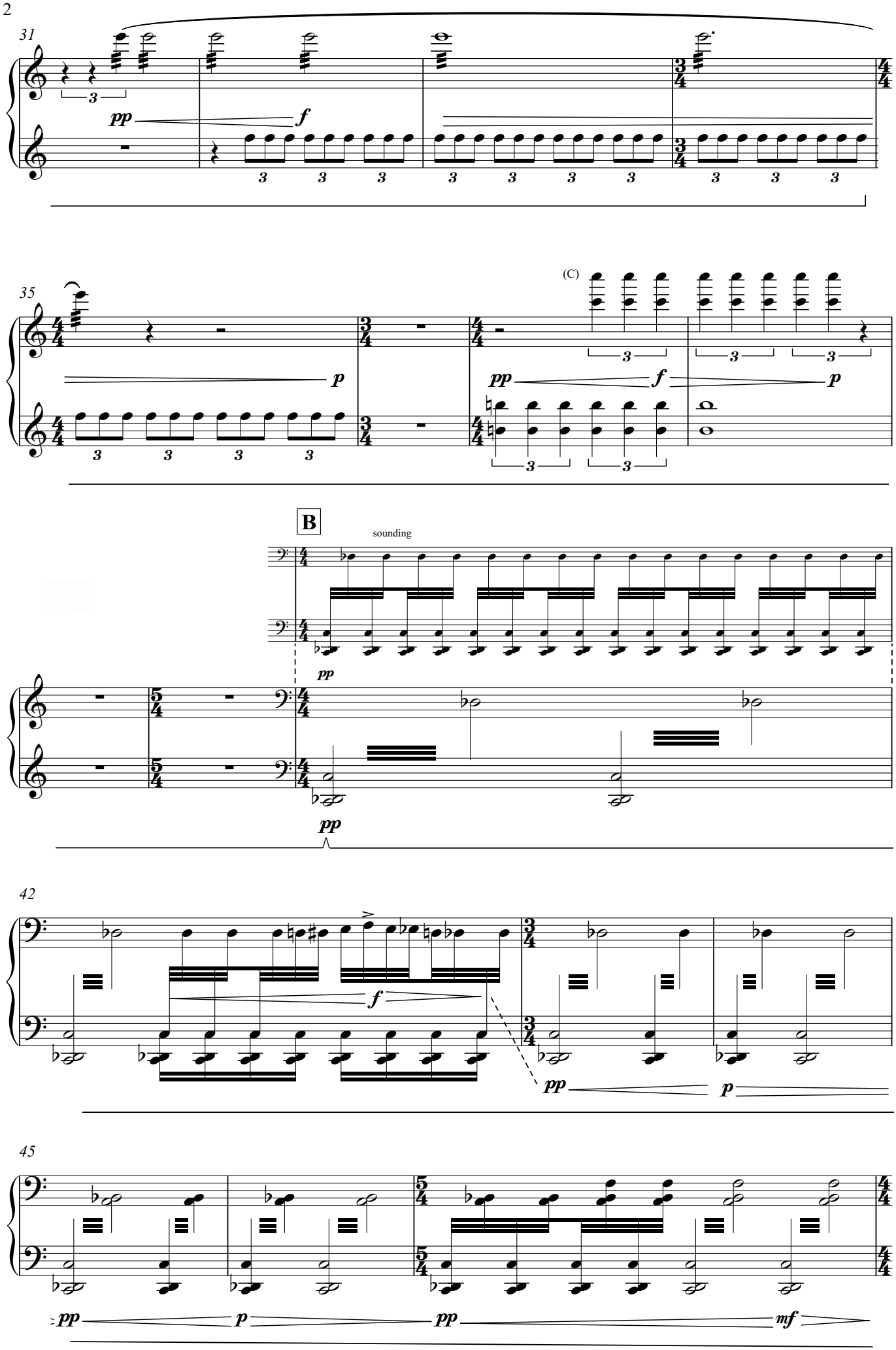

I
Tempo I: ♩ = 55
152
"ff"
"ff"
158
"ff"
molto
vib.
162
f sub.
"ff"
"ff"
7"

how to love?

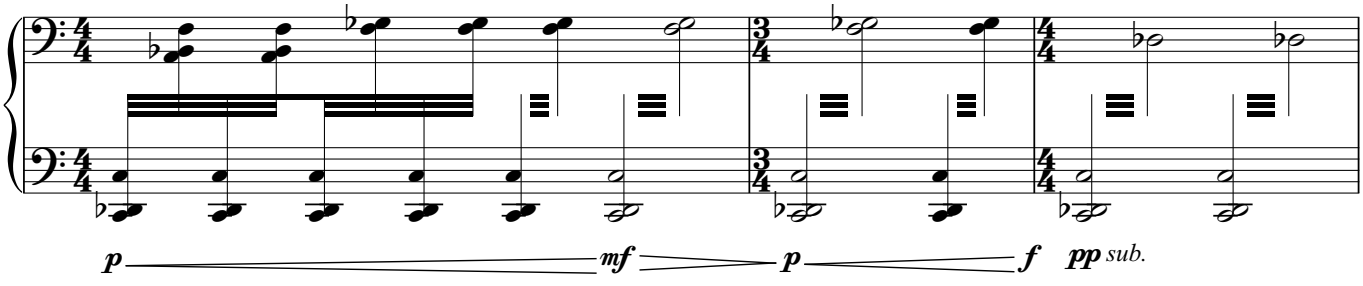
Piano

ÁLVARO LEONCIO (2024)




31
pp
f
35
p
(C)
pp
f
p
B
sounding
pp
pp
42
f
pp
p
45
pp
p
pp
mf

48



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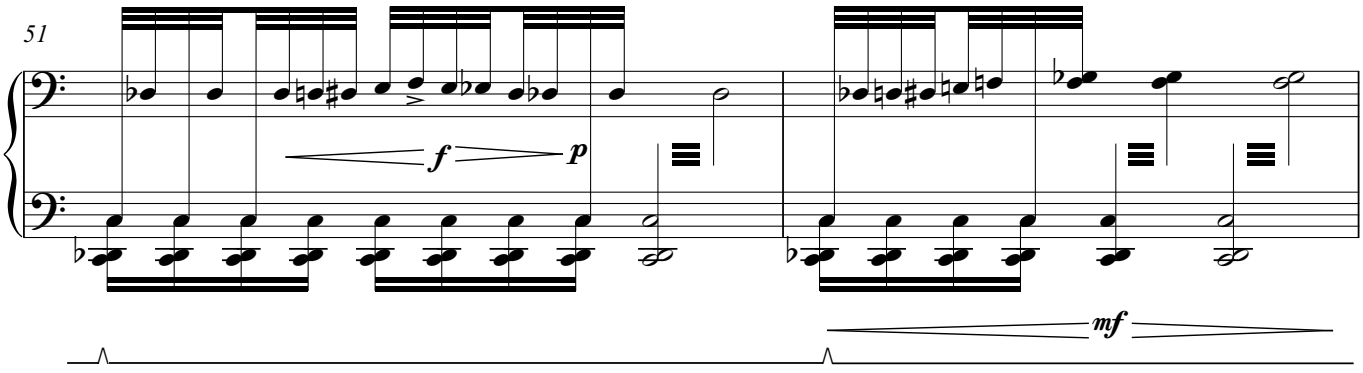
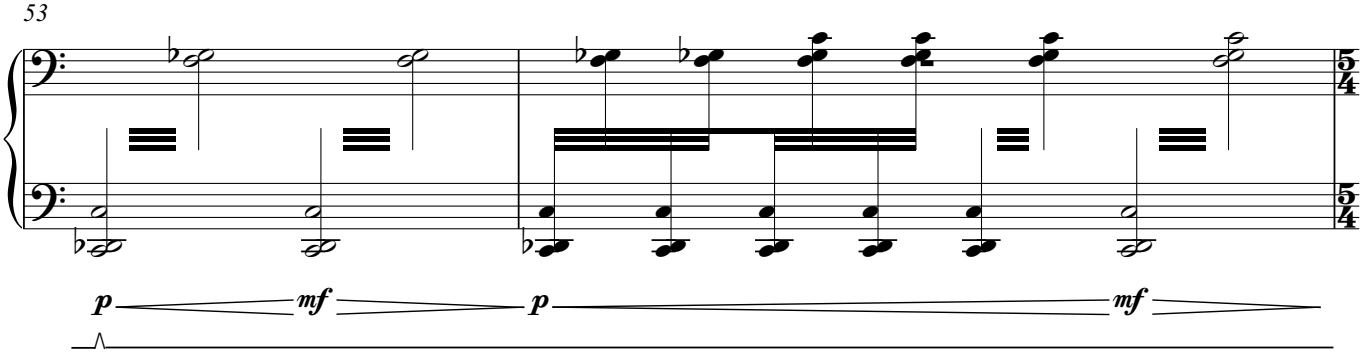
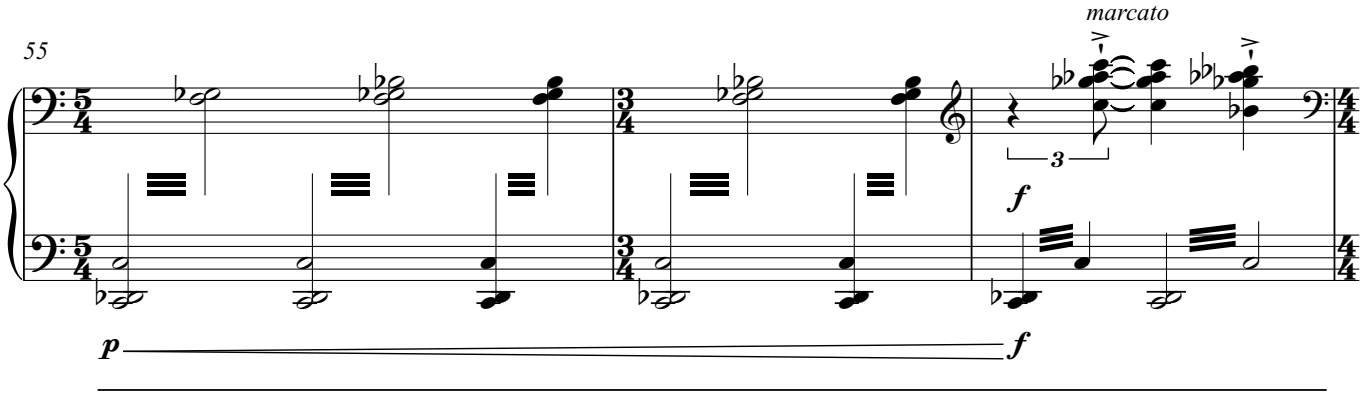


53



55



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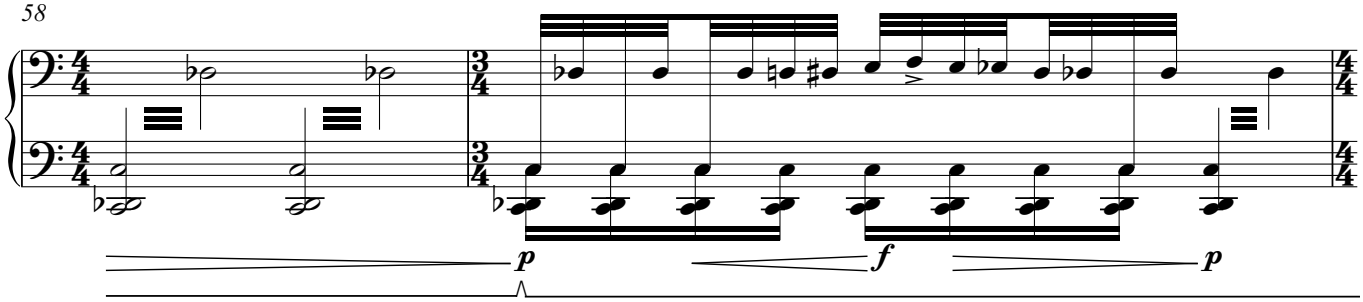
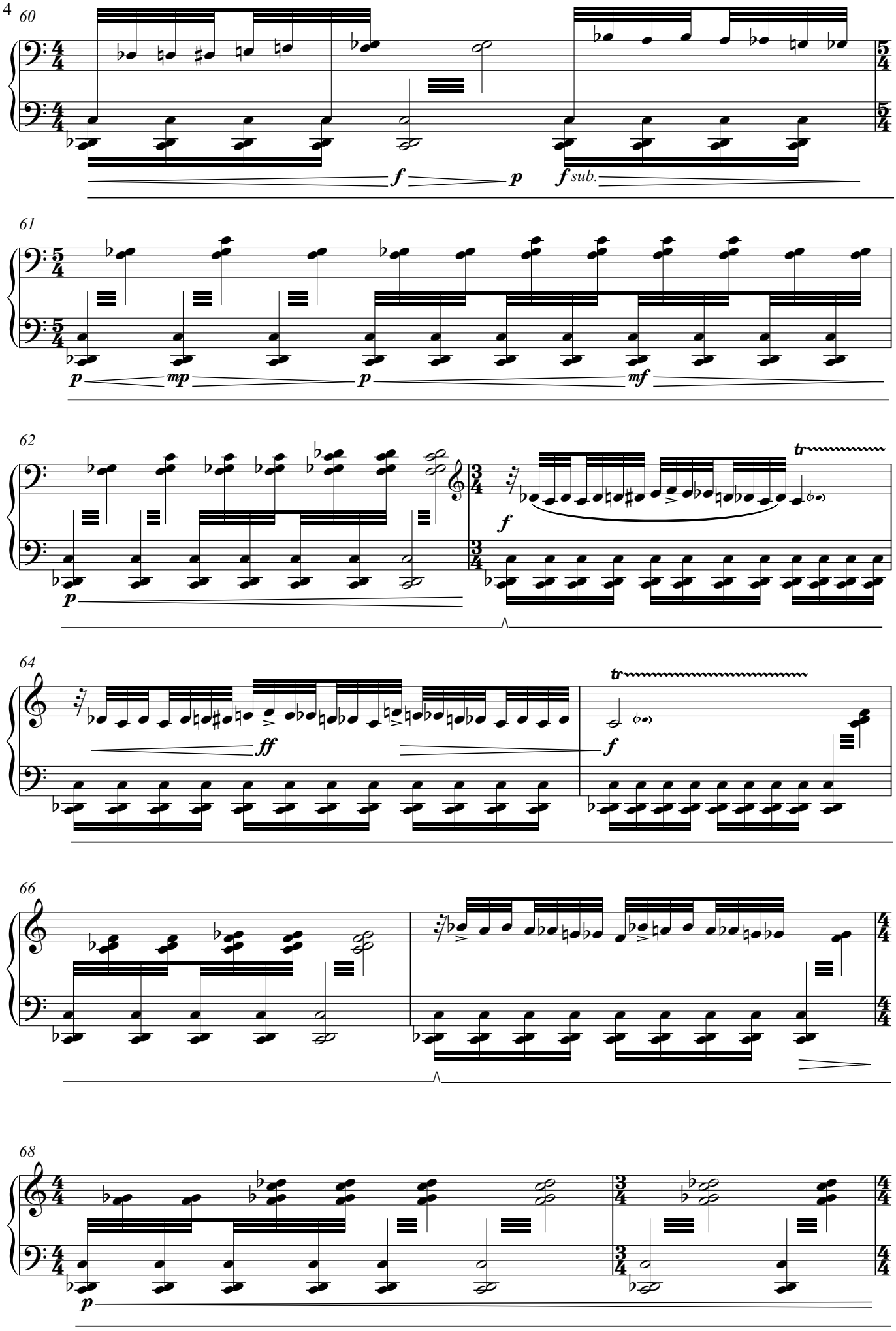
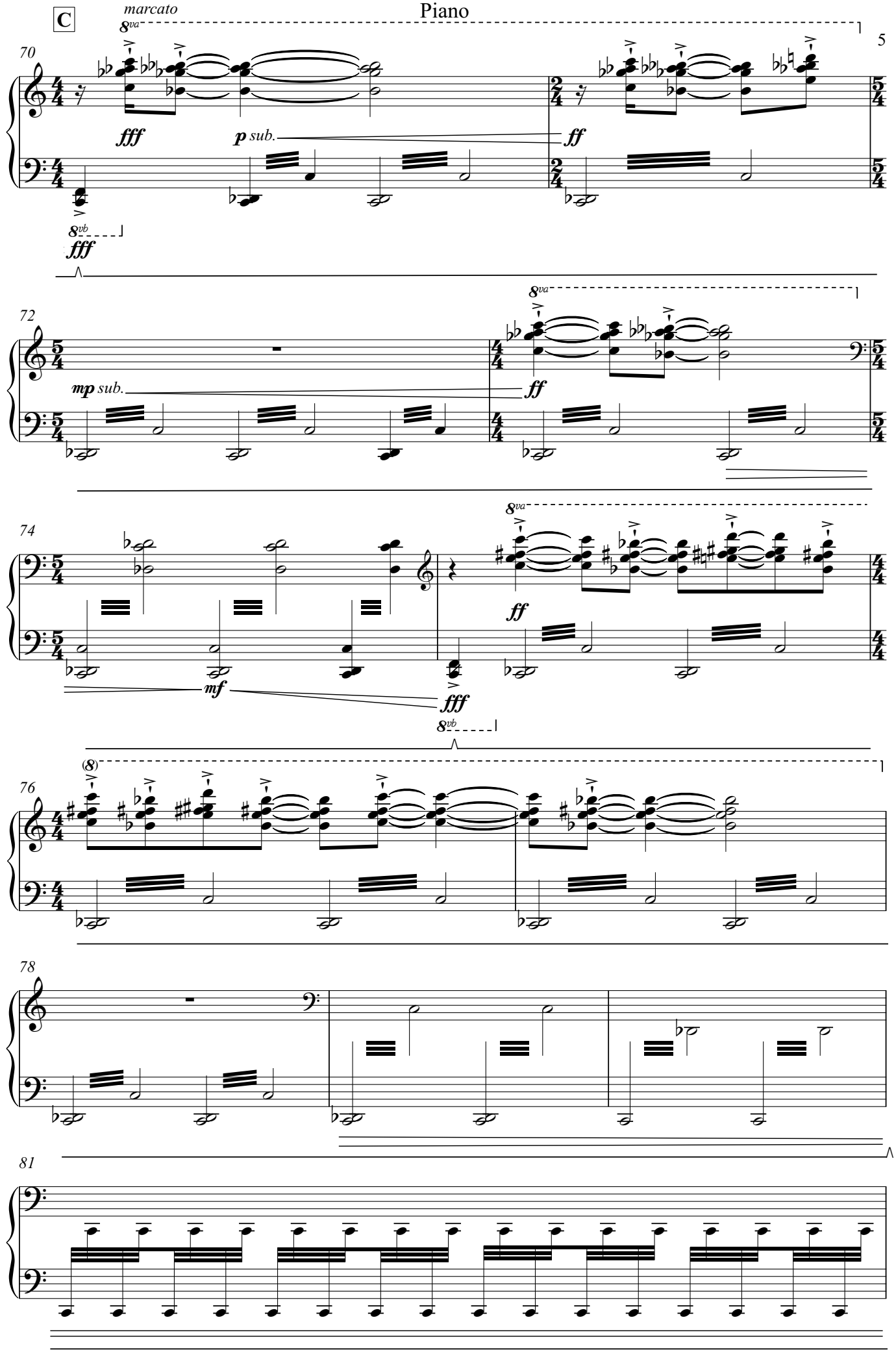
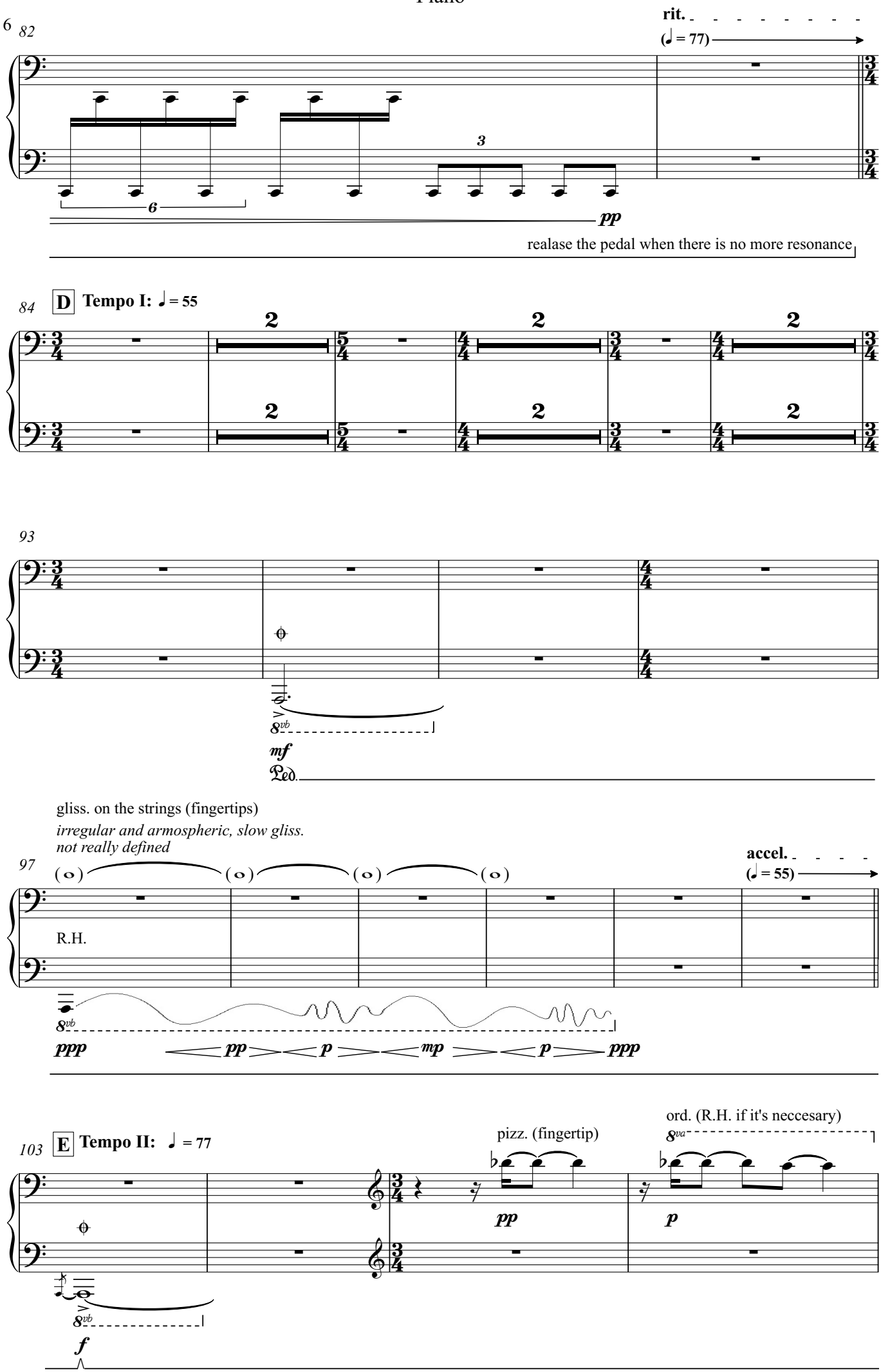
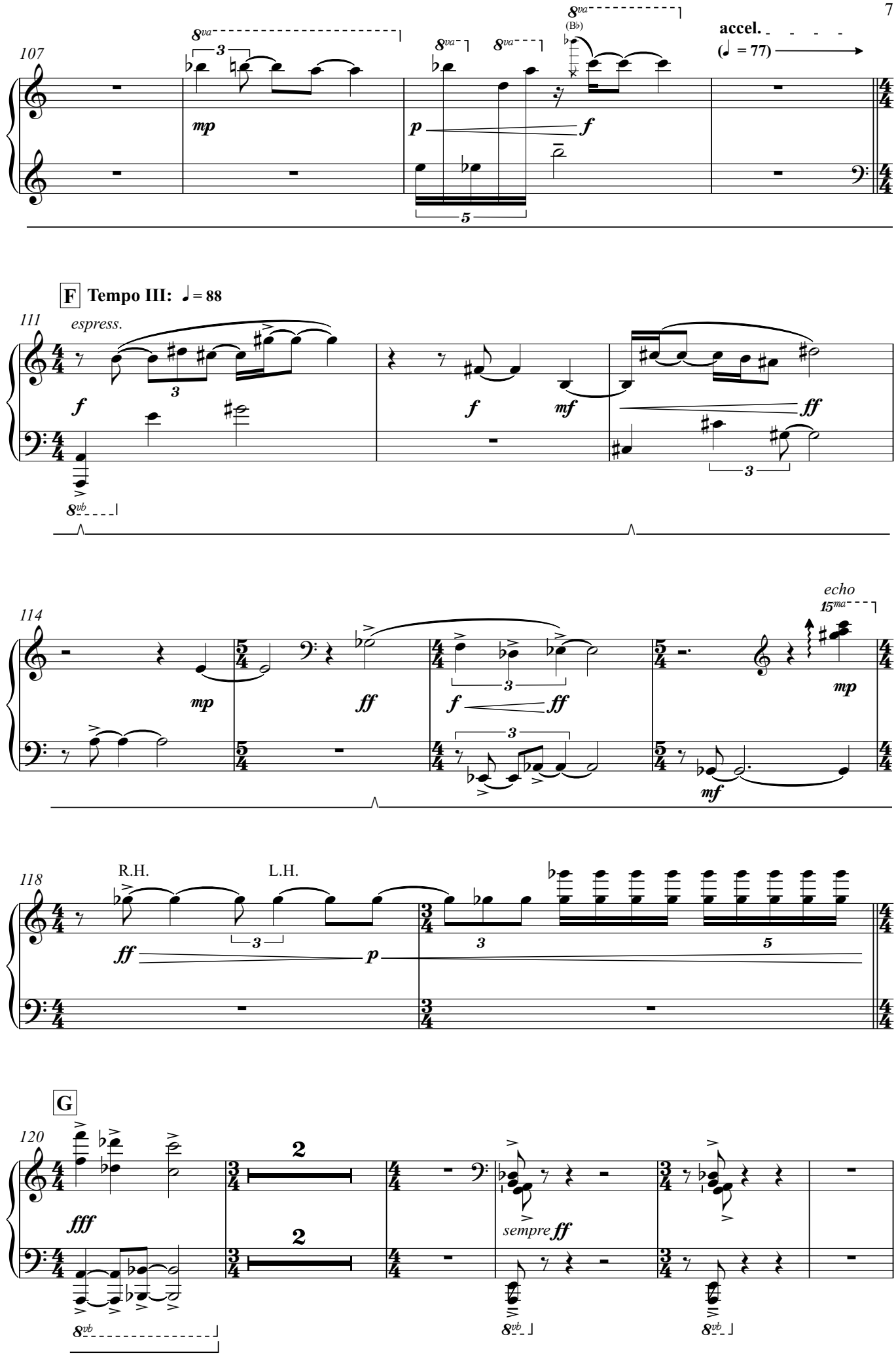
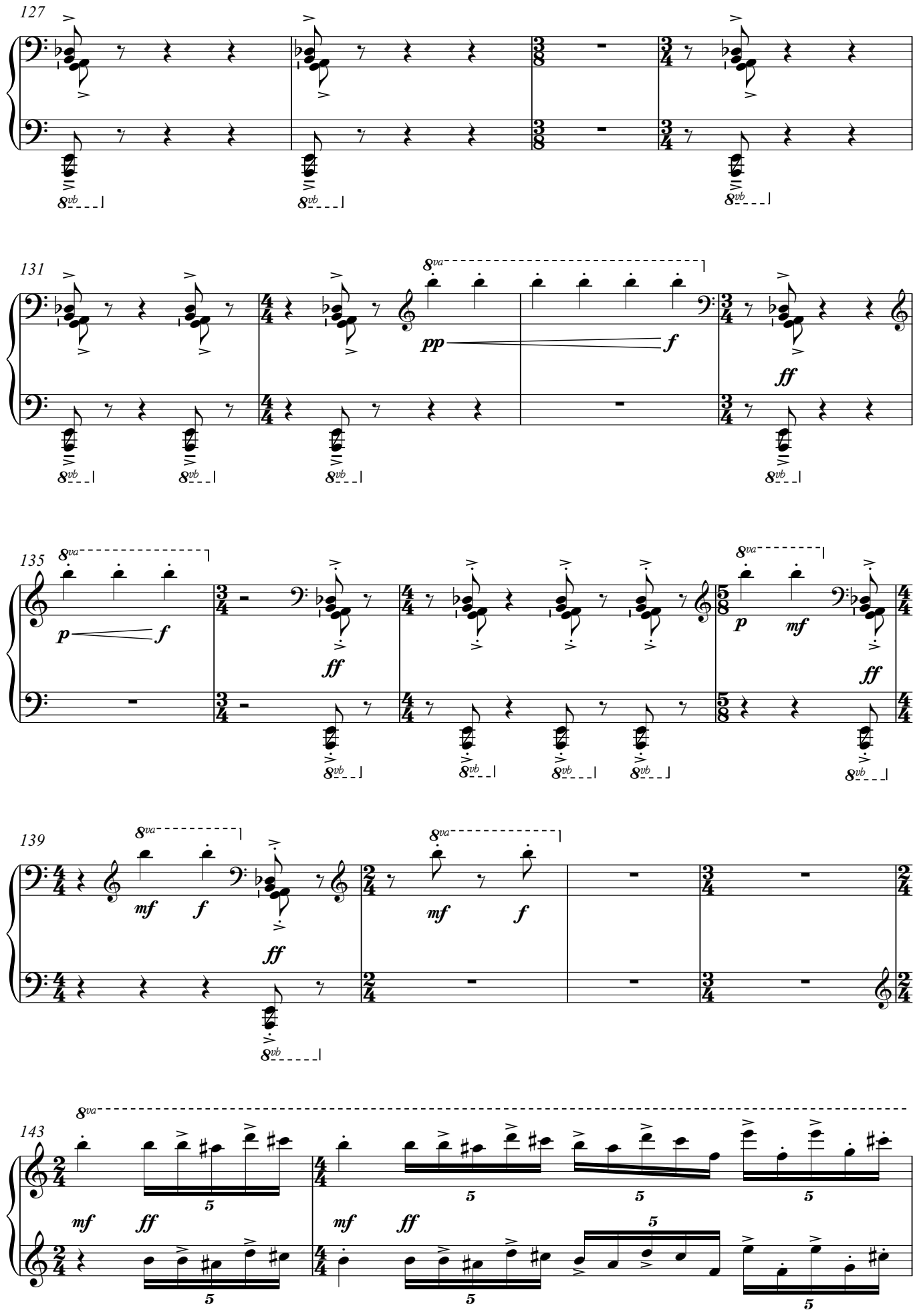


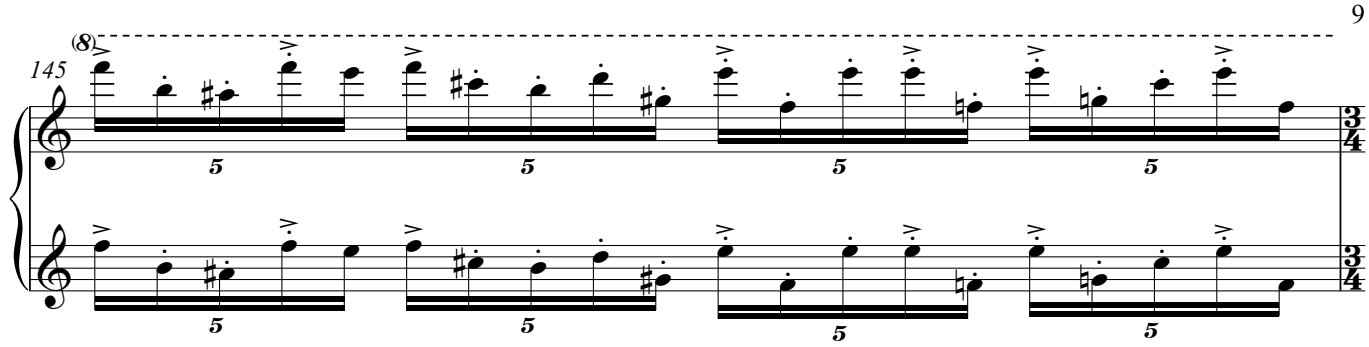

60
f
p
f sub.
61
p
mp
p
mf
62
p
f
tr
64
ff
f
tr
66
68
p

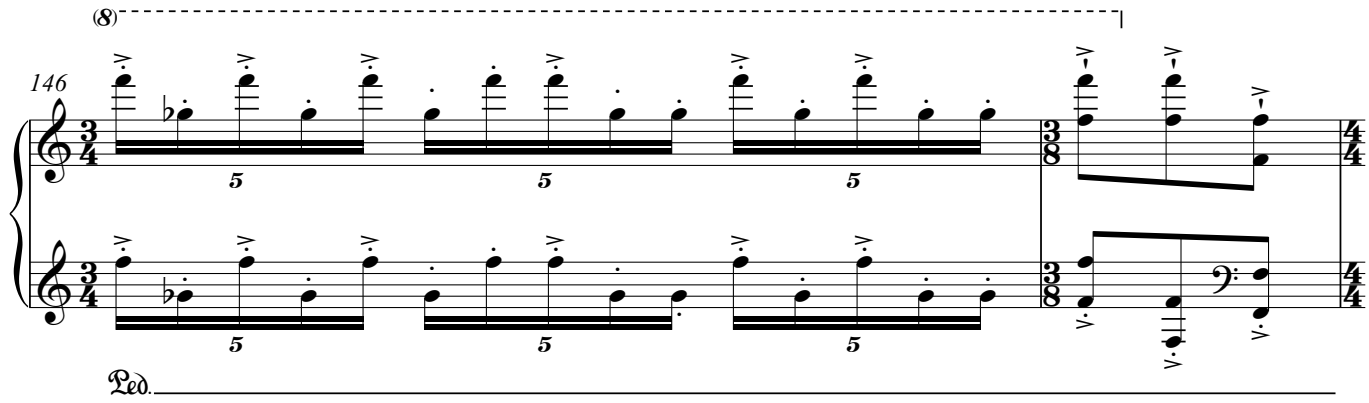

C
marcato
8va
5
70
fff
p sub.
ff
8vb
fff
72
mp sub.
8va
ff
74
ff
mf
fff
8vb
(8)
76
78
81

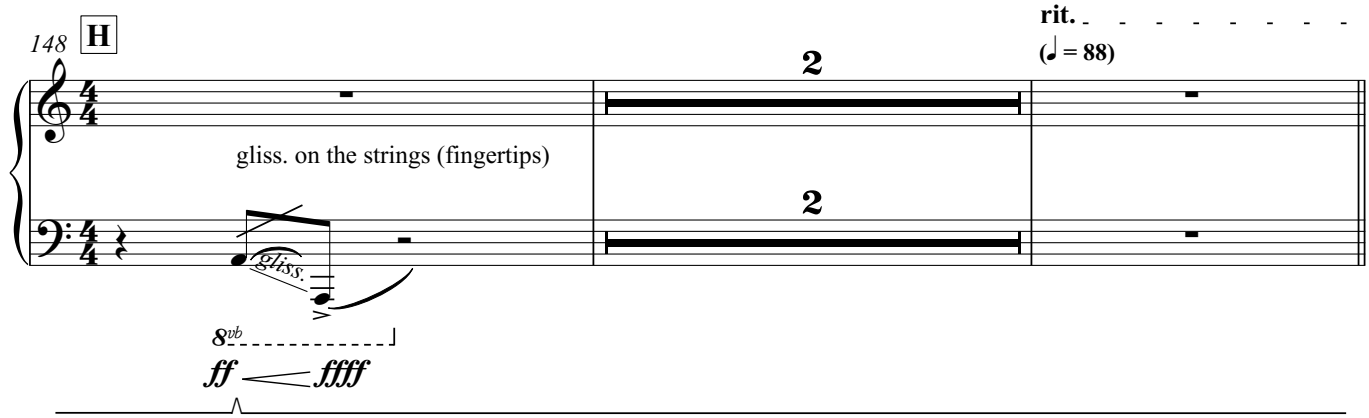

6
82
rit.
(♩ = 77)
3
6
pp
realase the pedal when there is no more resonance
84
D
Tempo I: ♩ = 55
2
93
8vb
mf
Ped.
gliss. on the strings (fingertips)
irregular and armospheric, slow gliss.
not really defined
97
accel.
(♩ = 55)
R.H.
8vb
ppp
pp
p
mp
p
ppp
103
E
Tempo II: ♩ = 77
pizz. (fingertip)
ord. (R.H. if it's neccesary)
8va
pp
p
8vb
f

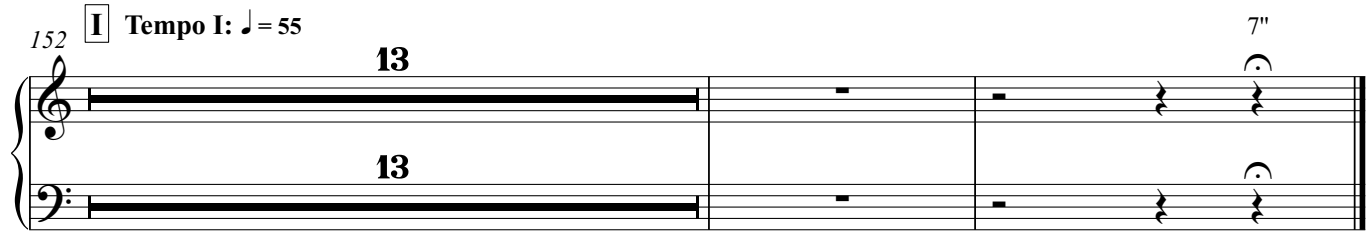

107
8va
(B♭)
mp
p
f
5
accel.
(♩ = 77)
F Tempo III: ♩ = 88
111
espress.
f
mf
ff
8vb
114
echo
15ma
mp
ff
f
mf
118
R.H.
L.H.
ff
p
3
5
G
120
fff
2
sempre ff
8vb


127
131
135
139
143
8va
8vb
pp
f
ff
p
mf









don't realase the pedal until the fermata it's over

how to love?

Violin

ÁLVARO LEONCIO (2024)

Meditative | Freely, almost improvisational

Tempo I: ♩ = 55

7"

7

10

III. II.

13

III.

accel. (♩ = 55)

Faster | With sorrow and uncertainty

A

Tempo II: ♩ = 77

16

S.P.

20

2

ord.

28

I. (ord.)

S.P.

III. II.

34

ord.

I.

41

B

II.

2

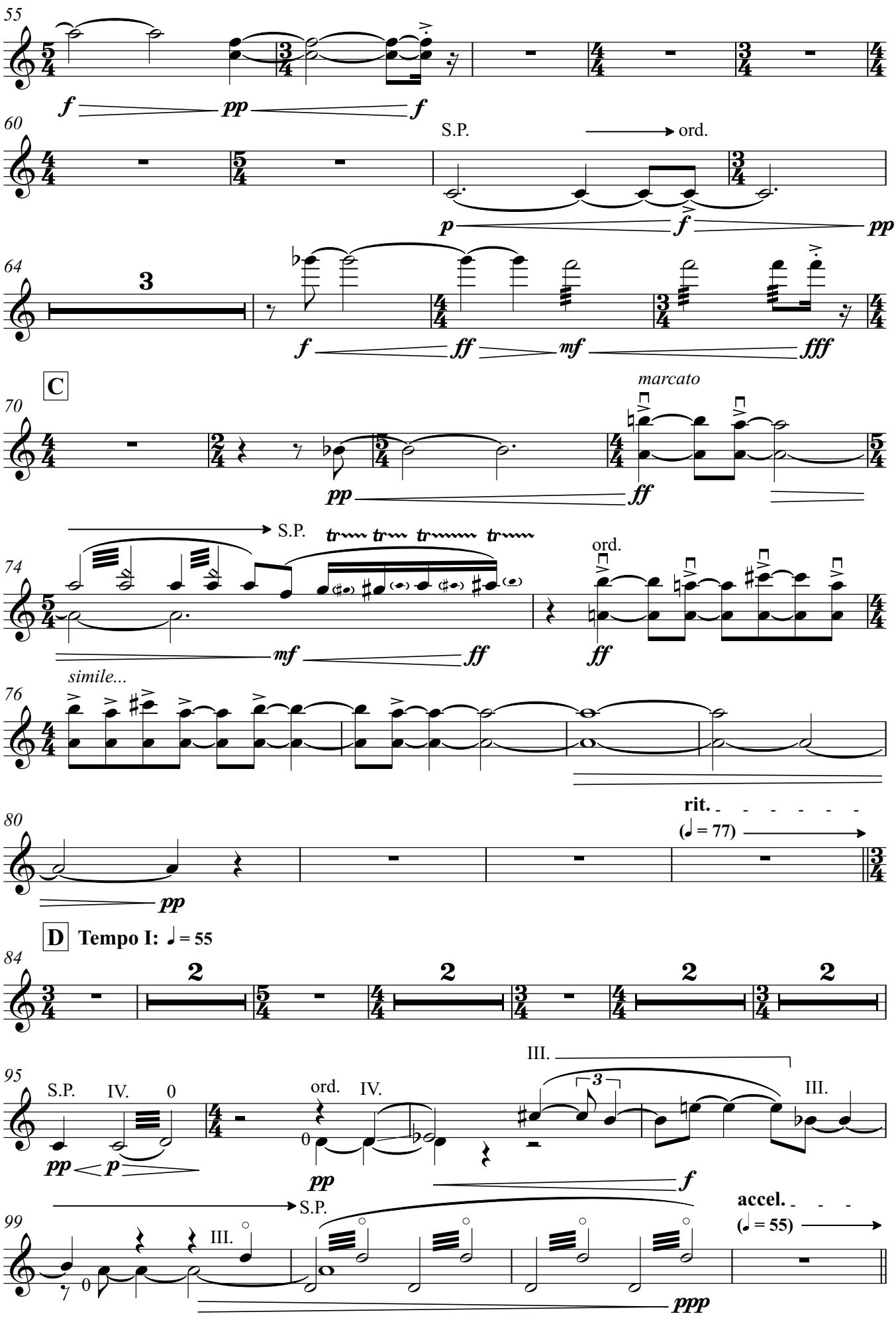
48

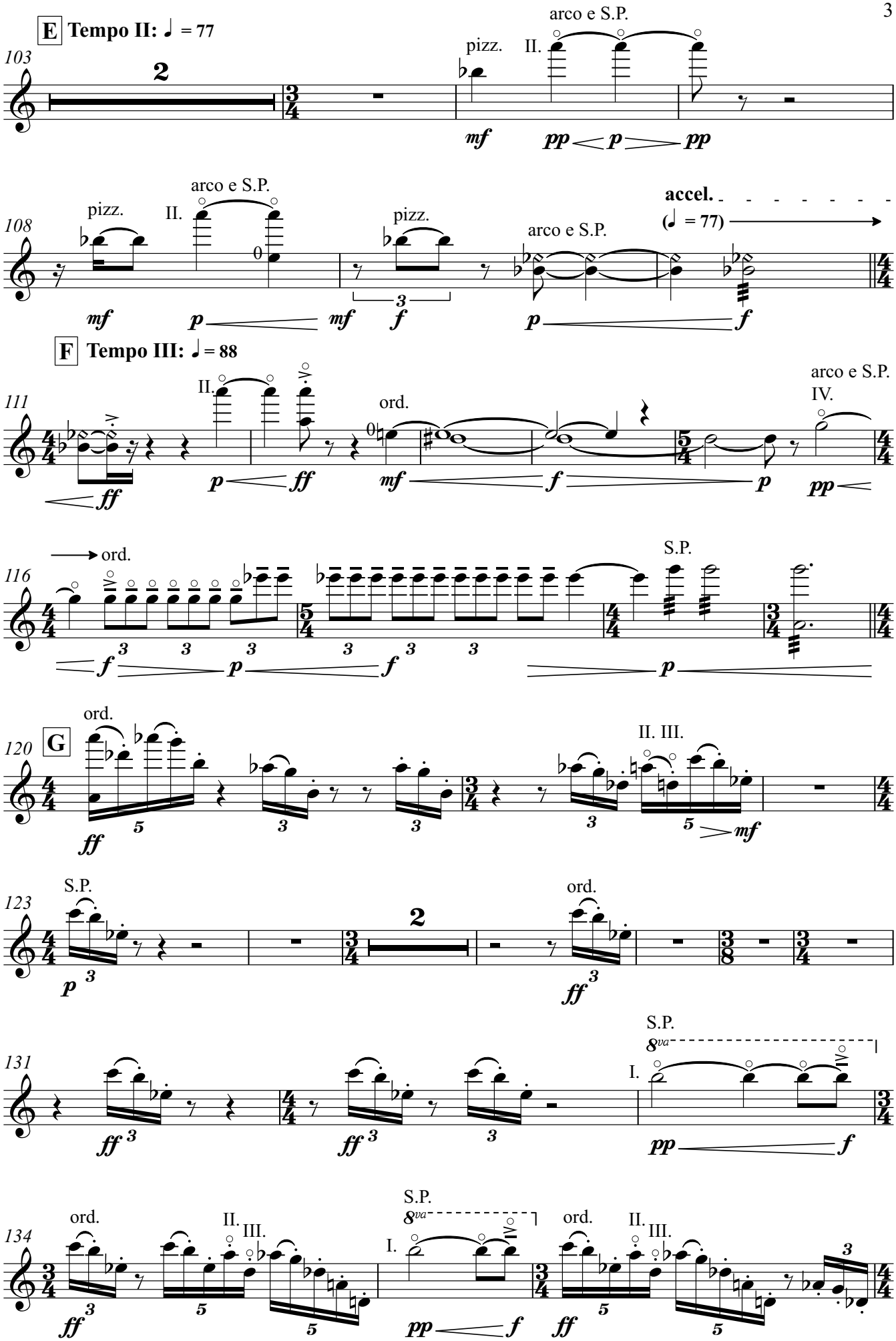
IV.

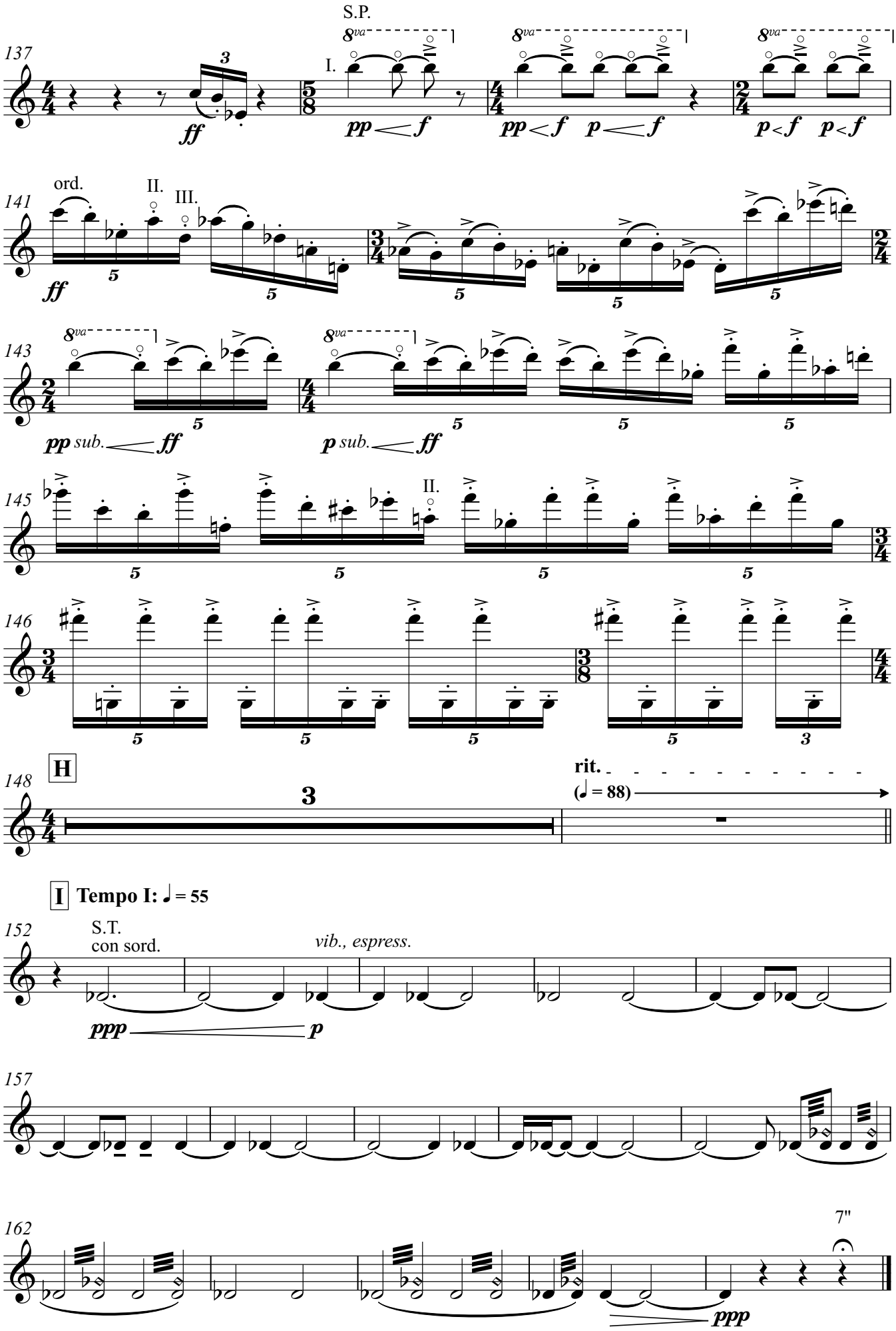
(ord.) → S.P.

4

ord.


55
f
pp
f
60
S.P.
ord.
p
f
pp
64
3
f
ff
mf
fff
C
70
marcato
pp
ff
74
S.P.
mf
ff
ord.
ff
simile...
76
80
rit.
(♩ = 77)
pp
D
Tempo I: ♩ = 55
84
2
2
2
2
95
S.P.
IV.
0
pp
p
ord.
IV.
0
pp
III.
3
III.
f
99
S.P.
III.
0
accel.
(♩ = 55)
ppp


E Tempo II: ♩ = 77
103
2
pizz.
II.
arco e S.P.
mf
pp
p
pp
108
pizz.
II.
arco e S.P.
pizz.
arco e S.P.
accel.
(♩ = 77)
mf
p
mf
f
p
f
F Tempo III: ♩ = 88
111
II.
ord.
arco e S.P.
IV.
ff
p
ff
mf
f
p
pp
116
ord.
S.P.
f
p
f
p
G
120
ord.
II. III.
ff
mf
123
S.P.
2
ord.
p
ff
131
S.P.
8va
I.
ff
ff
pp
f
134
ord.
II.
III.
S.P.
8va
I.
ord.
II.
III.
ff
pp
f
ff


137
S.P.
8va
I.
ff
pp < f
p < f
141
ord.
II.
III.
ff
143
pp sub. < ff
p sub. < ff
145
II.
146
148
H
3
rit.
(♩ = 88)
I Tempo I: ♩ = 55
152
S.T.
con sord.
vib., espress.
ppp
p
157
162
7"
ppp

how to love?

Cello

ÁLVARO LEONCIO (2024)

Meditative | Freely, almost improvisational

Tempo I: ♩ = 55

7"

7

10

I.

accel.

(♩ = 55)

ppp p ppp

A **Faster | With sorrow and uncertainty**

Tempo II: ♩ = 77

16

2

(ord.) S.P.

I.

ppp mf ppp

(S.P.)

22

5

2

II.

pp

31

ord. S.P.

ord.

f pp pp

35

pizz. arco.

f p f pp

41 **B**

S.P.

ord. II.

pp f pp pp

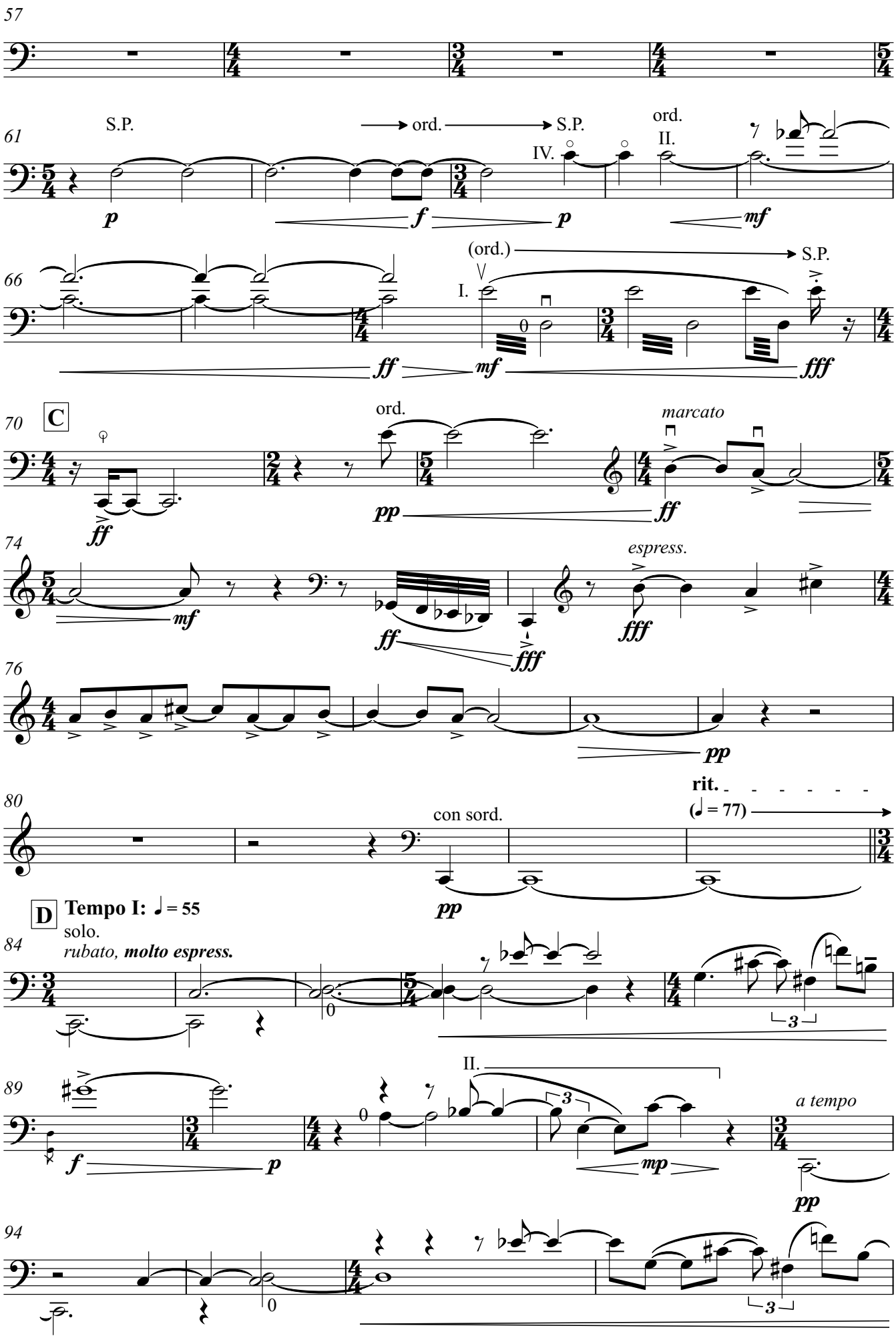
47

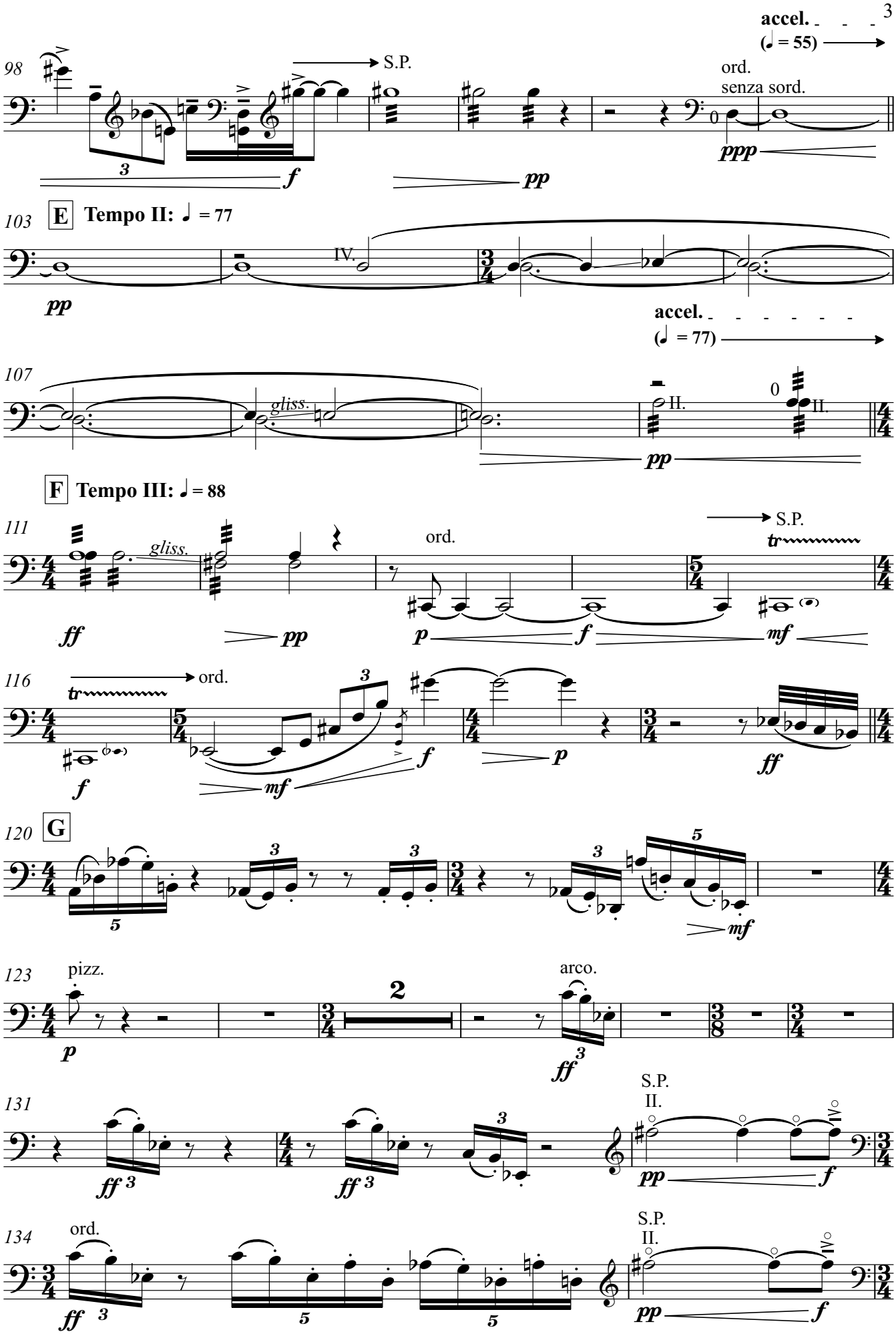
f

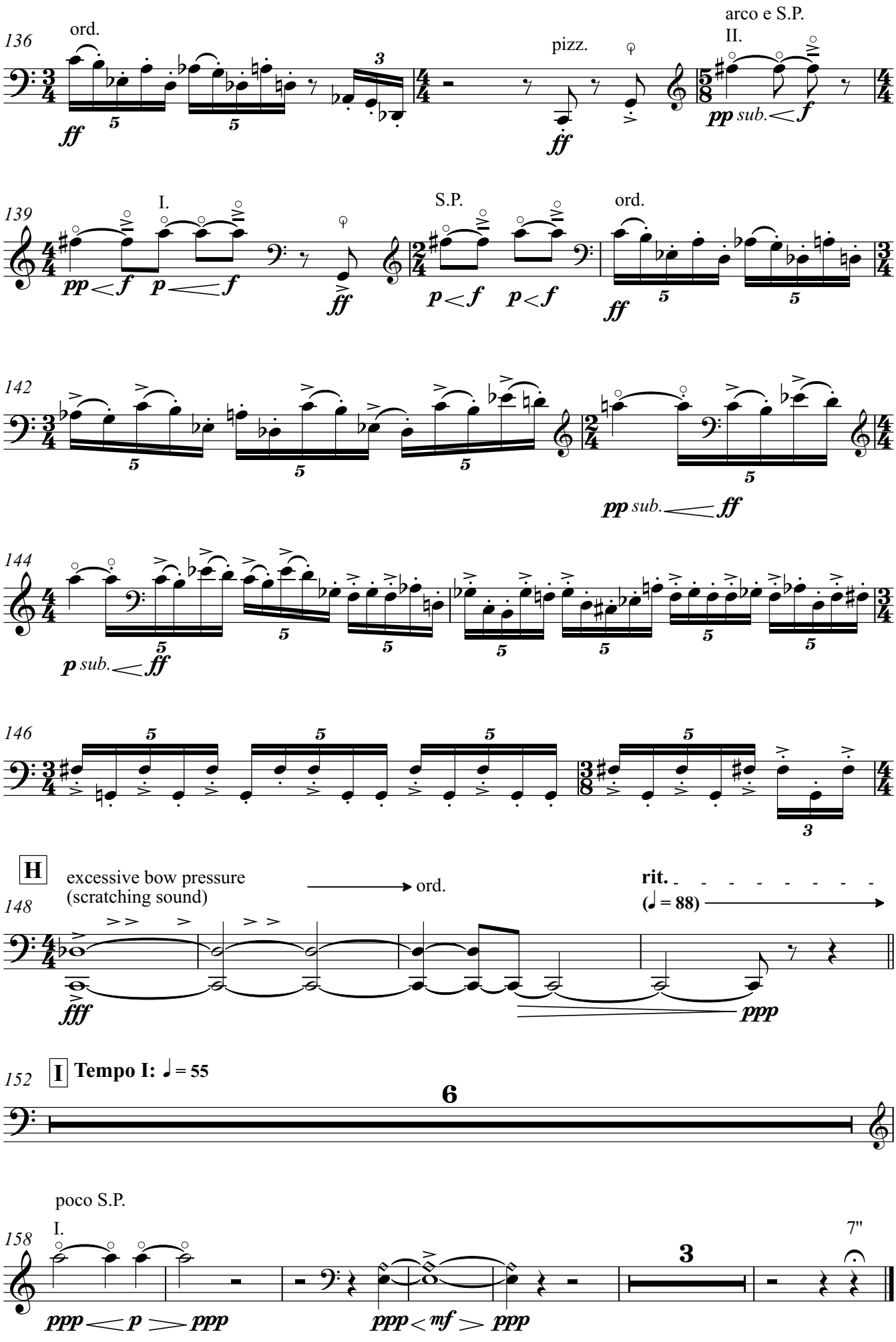
52

(ord.) S.P.

p f pp f


57
61
S.P.
ord.
S.P.
IV.
II.
p
f
p
mf
66
(ord.)
S.P.
I.
ff
mf
fff
70
C
ord.
marcato
ff
pp
ff
74
espress.
mf
ff
fff
fff
76
pp
80
rit.
(♩ = 77)
con sord.
pp
D
Tempo I: ♩ = 55
solo.
rubato, molto espress.
84
3
89
II.
3
a tempo
f
p
mp
pp
94
3


accel.
(♩ = 55)
98
S.P.
ord.
senza sord.
ppp
103
E
Tempo II: ♩ = 77
IV.
accel.
(♩ = 77)
107
gliss.
II.
II.
F
Tempo III: ♩ = 88
111
gliss.
ord.
S.P.
116
ord.
120
G
123
pizz.
arco.
131
S.P.
II.
134
ord.
S.P.
II.


136
ord.
ff
pizz.
ff
arco e S.P.
II.
pp sub. f
139
I.
pp f
p f
ff
S.P.
p f
p f
ord.
ff
142
pp sub. ff
144
p sub. ff
146
H
148
excessive bow pressure
(scratching sound)
ord.
rit.
(♩ = 88)
fff
ppp
152
I
Tempo I: ♩ = 55
6
poco S.P.
I.
158
ppp p ppp
ppp mf ppp
3
7"