



**First Prize at the III “Manuel Castillo” Chamber Music Composition Competition**

TRANSPOSED SCORE

## **how to love?**

for pierrot ensemble  
(flute, clarinet in B  $\flat$  , violin, cello and piano)

**ÁLVARO LEONCIO (2024)**

Duration: 9'

ord.

*f* *p* *f*

slap tongue

*ff* *f* *fff*

ord.

*f* *p* *f*

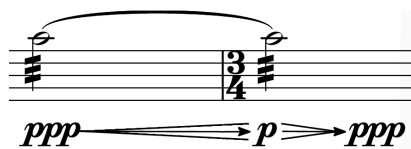
ord.

## Performance Notes

### General



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

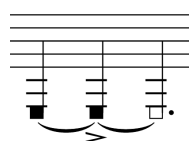


**Arrows + *cresc.* or *dim.*** Accel. (*cresc.*) or rit. (*dim.*) the trill or tremolo gradually along the dynamic. The gesture should possess a free and organic character, responding naturally to the surrounding musical context and dynamic flow, allowing these elements to gradually unfold within the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

M1

*mf*

M2

*pp*

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

Voice

**scream at the top of your lungs!!!**  
*completely desperate*

aaaah!!!!—  
*ffff*

**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

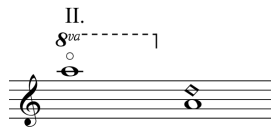
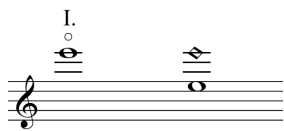
S.P.                      **Sul ponticello**

S.T.                      **Sul Tasto**

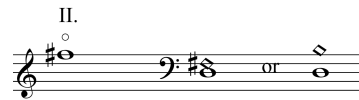
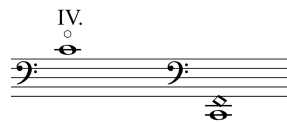


**Natural harmonic.** Sound as notated. The number above indicates the string. Below is a guide to the natural harmonics that appear throughout the piece and how to play them.

**violin**



**cello**



**Piano**

R.H. Right hand

L.H. Left hand

Pizz. (fingertips) Play on the string with the fingertips.

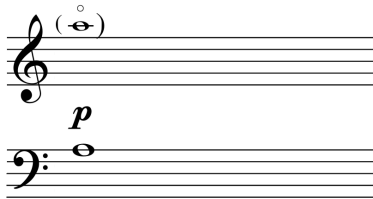


**Mute sound.** Press any finger of the left hand against the string near the end closest to the keys for a damping effect.



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

touch node at the 4th partial



**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.

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### 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.

TRANSPosed SCORE

# how to love?

ÁLVARO LEONCIO (2024)

Meditative | Freely, almost improvisational

Tempo I: ♩ = 55

Musical score for measures 1-5. The score is in 5/4 time. It features five staves: Flute, Clarinet in Bb, Violin, Cello, and Piano. The Flute part begins with a rest, followed by a 7-measure rest, and then a melodic line starting in measure 3 with a *molto espress.* marking. The Clarinet in Bb part has a *ff* dynamic in measure 1, a 7-measure rest, and a *f* dynamic in measure 2. The Violin, Cello, and Piano parts are mostly silent, with a 7-measure rest indicated above the Violin and Cello staves.

Musical score for measures 6-9. The score is in 4/4 time. It features five staves: Fl. (Flute), Bb Cl. (Clarinet in Bb), Vln. (Violin), Vc. (Cello), and Pno. (Piano). The Fl. part has a melodic line starting in measure 6 with a *p* dynamic, followed by a *pp* dynamic in measure 7. The Bb Cl. part has a *f* dynamic in measure 6 and another *f* dynamic in measure 9. The Vln., Vc., and Pno. parts are mostly silent.

Musical score for measures 10-12. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 10: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 11: Rest. Measure 12: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5.
- Bb Cl.:** Measure 10: Rest. Measure 11: Triplet of eighth notes G4, A4, B4. Measure 12: Rest.
- Vln.:** Measure 10: Rest. Measure 11: Triplet of eighth notes G4, A4, B4. Measure 12: Triplet of eighth notes G4, A4, B4.
- Vc.:** Measure 10: Rest. Measure 11: Rest. Measure 12: Triplet of eighth notes G4, A4, B4.
- Pno.:** Measure 10: Quarter note G4. Measure 11: Rest. Measure 12: Quarter note G4.

Dynamic markings: *p*, *mf*, *f*, *ppp*, *p*, *ppp*. Performance instructions: "touch node at the 4th partial", "pizz. (fingertip)".

Reed.

Musical score for measures 13-15. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 13: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 14: Rest. Measure 15: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5.
- Bb Cl.:** Measure 13: Rest. Measure 14: Triplet of eighth notes G4, A4, B4. Measure 15: Rest.
- Vln.:** Measure 13: Rest. Measure 14: Triplet of eighth notes G4, A4, B4. Measure 15: Triplet of eighth notes G4, A4, B4.
- Vc.:** Measure 13: Triplet of eighth notes G4, A4, B4. Measure 14: Rest. Measure 15: Triplet of eighth notes G4, A4, B4.
- Pno.:** Measure 13: Quarter note G4. Measure 14: Rest. Measure 15: Quarter note G4.

Dynamic markings: *f*, *p*, *ppp*, *p*, *ppp*. Performance instructions: "ord.", "8va", "accel.", "(♩ = 55)".



**A**

**Faster | With sorrow and uncertainty**

**Tempo II:** ♩ = 77

Musical score for measures 16-19. The score is for a full orchestra. The time signature changes from 3/4 to 4/4 at measure 18. The instruments and their parts are:

- Fl.**: Starts at measure 16 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *p* and back to *pp*.
- B♭ Cl.**: Starts at measure 16 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *p* and back to *pp*.
- Vln.**: Starts at measure 16 with a *mf* dynamic. The part features a series of sixteenth notes with accents, moving from *mf* to *ppp*. There are triplets in measures 17 and 18. A *S.P.* (Sordano) marking is present in measure 17. The part ends at measure 19 with a *pp* dynamic.
- Vc.**: Starts at measure 16 with a *ppp* dynamic. The part features a series of sixteenth notes with accents, moving from *ppp* to *mf* and back to *ppp*. There are triplets in measures 17 and 18. A *I. (ord.)* marking is present in measure 19.
- Pno.**: Starts at measure 16 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *mf* and back to *pp*. There are triplets in measures 17 and 18.

Musical score for measures 20-23. The score is for a full orchestra. The time signature changes from 3/4 to 4/4 at measure 21. The instruments and their parts are:

- Fl.**: Starts at measure 20 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *mf*. There are quintuplets in measures 21 and 22.
- B♭ Cl.**: Starts at measure 20 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *p*. There are quintuplets in measures 21 and 22. A *frull.* marking is present in measure 21.
- Vln.**: Starts at measure 20 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *p*. There are quintuplets in measures 21 and 22. A *ord.* marking is present in measure 23.
- Vc.**: Starts at measure 20 with a *mf* dynamic. The part features a series of sixteenth notes with accents, moving from *mf* to *ppp*. There are triplets in measures 21 and 22.
- Pno.**: Starts at measure 20 with a *pp* dynamic. The part features a series of sixteenth notes with accents, moving from *pp* to *ppp*. There are triplets in measures 21 and 22.

23

Fl. *p* *p* *mf* *p* *mf*

B♭ Cl. *pp* *mf* *pp*

Vln. *f* *p*

Vc.

Pno. *pp* *mf* *pp*



27

Fl. *pp* *mf*

B♭ Cl. *pp*

Vln. *pp* I. (ord.)

Vc.

Pno.

30

Fl.

Bb Cl.

Vln.

Vc.

Pno.

frull.

*f*

*pp*

*f*

*p*

*pp*

*f*

*pp*

*pp*

*f*

*pp*

(S.P.) II.

ord.

S.P.

S.P. III. II.

33

Fl.

Bb Cl.

Vln.

Vc.

Pno.

*f*

*ff*

*p*

*p*

*f*

*pp*

*f*

*p*

ord. I.

ord.

pizz.

6 36

Fl. *f* *p* *p* *f* *p*

B♭ Cl. *f* *pp*

Vln. *f* *p*

Vc. *p* *f* *pp*

Pno. *pp* *f* *p*

(C)

40

Fl. *f* *p*

B♭ Cl. *p*

Vln. *pp* *pp*

Vc. *pp*

Pno. *pp*

B

sounding

frull. bisb. → ord. 7

Fl. *f* *fp* *ff*

B♭ Cl. *f* *p*

Vln. II. *f*

Vc. S.P. *pp* *f* *pp*

Pno. *f* *pp*



44

Fl. *pp*

B♭ Cl.

Vln. *pp*

Vc. ord. II. *pp* gliss.

Pno. *p* *pp* *p*

47

Fl. *pp*

B♭ Cl.

Vln. IV. *pp*

Vc.

Pno. *pp* *mf* *p* *mf*



49

Fl. *f* *frull.*

B♭ Cl. *mf* *f*

Vln. *f* (ord.) *tr* → S.P.

Vc. *f*

Pno. *p* *f* *pp sub.*

51

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*p*

*f* *p*

*mf*



53

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*mf*

*p*

ord.

*p*

*p* *mf* *p* *mf*

55

Fl. *f* *mf* *ff*

Bb Cl. *f* *pp* *f* frull.

Vln. *f* *pp* *f*

Vc. *f* *pp* *f* (ord.) *tr* S.P.

Pno. *p*



57

Fl.

Bb Cl.

Vln.

Vc.

Pno. *f* *marcato*



59

Fl.

B $\flat$  Cl.

Vln.

Vc.

Pno.

*p* *f* *p* *f* *p* *f sub.*



61

Fl.

B $\flat$  Cl.

Vln.

Vc.

Pno.

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

S.P.

62

Frull. \_\_\_\_\_

Fl. *mf* \_\_\_\_\_ *f*

Bb Cl. \_\_\_\_\_ *f*

Vln. S.P. *p* \_\_\_\_\_ *f* ord.

Vc. \_\_\_\_\_ *f* ord.

Pno. *p*



63

Fl. \_\_\_\_\_ *pp*

Bb Cl. \_\_\_\_\_ *pp*

Vln. \_\_\_\_\_ *pp*

Vc. \_\_\_\_\_ *p* S.P. IV. ord. II.

Pno. *f* *ff*

65

Fl.

Bb Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*f*

*mf*

*tr*

*3*

*mf*



67

Fl.

Bb Cl.

Vln.

Vc.

Pno.

*ff*

*mf*

*ff*

*mf*

*f*

*ff*

*mf*

*ff*

*mf*

*f*

*ff*

*mf*

*tr*

*M1*

*(ord.)*

*I.*

*V.*

*ord.*

*ord.*

*p*

14

69

Fl.

Bb Cl.

Vln.

Vc.

Pno.

**C**

(tr)

frull.

fff

pp

S.P.

ord.

pp

fff

ff

marcato

8<sup>va</sup>

fff

p sub.

ff

8<sup>vb</sup>

72

Fl.

Bb Cl.

Vln.

Vc.

Pno.

marcato

ff

marcato

ff

marcato

ff

marcato

ff

8<sup>va</sup>

mp sub.

ff

74 15

Fl. *tr* *mf* *frull.* *ff* *ff*

B♭ Cl. *mf* *ff* *ff*

Vln. *mf* *ff* *ff*

Vc. *mf* *ff* *fff* *espress.* *fff*

Pno. *mf* *ff* *fff*

ord.

8va

8<sup>va</sup>

8<sup>vb</sup>

76

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

16

Musical score for measures 79-81. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 79 has a melodic line starting with a half note, followed by rests in measures 80 and 81.
- B♭ Cl.:** Measure 79 has a melodic line starting with a half note, followed by rests in measures 80 and 81.
- Vln.:** Measure 79 has a melodic line starting with a half note, followed by rests in measures 80 and 81.
- Vc.:** Measure 79 has a half note, followed by rests in measures 80 and 81. Measure 81 has a half note with the instruction "con sord." and a *pp* dynamic.
- Pno.:** Measures 79-81 feature a complex rhythmic pattern in the right hand, consisting of eighth notes and chords. The left hand has a steady eighth-note accompaniment.

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Musical score for measures 82-84. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 82-84 are silent.
- B♭ Cl.:** Measures 82-84 are silent.
- Vln.:** Measures 82-84 are silent.
- Vc.:** Measures 82-84 are silent.
- Pno.:** Measures 82-84 feature a complex rhythmic pattern in the right hand, consisting of eighth notes and chords. The left hand has a steady eighth-note accompaniment. Measure 83 includes a triplet of eighth notes. The piece ends with a *pp* dynamic.

rit. . . . .  
(♩ = 77) —————→

**D** Tempo I: ♩ = 55

84

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

solo.  
*rubato, molto espress.*

realise the pedal when there is no more resonance



89

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*f* ————— *p*

*mp*

*pp*

*a tempo*

94

Fl.

Bb Cl.

Vln.

Vc.

*f* *pp*

*f* *pp* *p* *pp*

S.P. IV. 0 ord. IV.

*pp* *p* *pp*

III. *3*

gliss. on the strings (fingertips)  
irregular and atmospheric, slow gliss.  
not really defined

Pno.

R.H.

*mf*

*ppp* *pp* *ppp*

98

Fl.

Bb Cl.

Vln.

Vc.

Pno.

*pp* *p*

III. S.P. III. S.P.

*f*

*f* *pp*

*p* *mp* *pp* *p* *ppp*



accel. . . . .  
(♩ = 55) → **E** Tempo II: ♩ = 77

101

Fl. *pp* *f*

B♭ Cl. *pp*

Vln. *ppp*

Vc. ord. senza sord. *ppp* *pp* IV.

Pno. *f* 8<sup>va</sup>

105

Fl. *p* *mf* *pp*

B♭ Cl. *p* *pp* *mp* 5:4

Vln. *mf* *pp* *p* *pp*

Vc. *gliss.* arco e S.P.

Pno. *pizz.* (fingertip) *pp* *p* ord. (R.H. if it's necessary) 8<sup>va</sup>

20

108

Fl. *gliss.*  
*p* — *mf*

B♭ Cl. *p* — *f*  
arco e S.P.

Vln. *pizz.* *mf* *p* — *mf* *f* *p*  
II. *arco e S.P.*

Vc. *gliss.*

Pno. *mp* *p* — *f*

6:4

M2

8<sup>va</sup> 3

8<sup>va</sup> 8<sup>va</sup> (B♭)

5

accel. ———→ **F** **Faster**  
(♩ = 77) ———→ **Tempo III: ♩ = 88**

110

Fl. *ff* *f* — *mf* — *f*  
bisb.

B♭ Cl. *f* *pp* *p*  
frull. ord. tr.

Vln. *f* *ff* *p* — *ff* *mf*  
II. *ord.*

Vc. *pp* *ff* *pp*  
II. 0 II. *gliss.*

Pno. *f* *f* *mf*  
espress. 3

8<sup>vb</sup>

113 21

Fl. *p* *p* *f* *p* *mf* *f* *mp* *espress.*

Bb Cl. *f* *p* *mf* *f* *espress.* *3* *3*

Vln. *f* *p* *pp* *arco e S.P. IV.*

Vc. *ord.* *p* *f* *mf* *S.P. tr*

Pno. *ff* *mp* *ff* *3*

116

Fl. *f* *p* *f*

Bb Cl. *ff* *f* *ff* *slap tongue* *fff*

Vln. *f* *3* *p* *3* *f* *3* *3* *ord.*

Vc. *tr* *f* *ord.* *mf* *f* *echo* *15<sup>ma</sup>*

Pno. *f* *ff* *3* *mf*

22 118

Fl. *mp* *tr* *frull.*

Bb Cl. *ff* *mf* *tr* *frull.*

Vln. *p* *S.P.*

Vc. *p* *ff*

Pno. *ff* *p* *R.H.* *L.H.*

120

Fl. *ff* *mf*

Bb Cl. *ff* *mf*

Vln. *ff* *mf* *ord.* *II. III.*

Vc. *ff* *mf*

Pno. *fff* *8<sup>va</sup>*

123

Fl. *p* *ff* <sup>3</sup>

Bb Cl. *ff* <sup>3</sup>

Vln. S.P. *p* <sup>3</sup> *ord.* *ff* <sup>3</sup>

Vc. pizz. *p* *ord.* *ff* <sup>3</sup>

Pno. *sempre ff*

8<sup>vb</sup>



128

Fl. *ff* <sup>3</sup>

Bb Cl. *ff* <sup>3</sup>

Vln. *ff* <sup>3</sup>

Vc. *ff* <sup>3</sup>

Pno. *ff* <sup>3</sup>

8<sup>vb</sup>

132

Fl. *ff* 3 *pp* *f* *ff* 5 5

Bb Cl. *ff* 3 *pp* *f* *ff* 5 5

Vln. *ff* 3 *pp* *f* *ff* 5 5

Vc. *ff* 3 *pp* *f* *ff* 5 5

Pno. *pp* *f* *ff*

8<sup>va</sup> *pp* *f* *ff*

8<sup>vb</sup>



135

Fl. *pp* *f* *ff* 5 5 *ff* 3

Bb Cl. *pp* *f* *ff* 5 5 3 *ff* 3

Vln. *pp* *f* *ff* 5 5 *ff* 3

Vc. *pp* *f* *ff* 5 5 3 *ff* pizz.

Pno. *p* *f* *ff*

8<sup>va</sup> *p* *f* *ff*

8<sup>vb</sup>

138

Fl. *pp*  $\text{---}$  *f*

Bb Cl. *pp sub.*  $\text{---}$  *f*

Vln. I. *pp*  $\text{---}$  *f*

Vc. *pp sub.*  $\text{---}$  *f*

Pno. *p* *mf* *ff*

S.P. arco e S.P. I.

*ff*

8<sup>va</sup> 8<sup>vb</sup>

141

Fl. *ff* 5

Bb Cl. *ff* 5

Vln. ord. II, III. *ff* 5

Vc. ord. *ff* 5

Pno. *mf* *ff* 5

*pp sub.*  $\text{---}$  *ff* 5

8<sup>va</sup>

144

Fl. *p sub.* < *ff* 5 5 5 5 5 5 5 5

Bb Cl. *p sub.* < *ff* 5 5 5 5 5 5 5 5

Vln. *p sub.* < *ff* 5 5 5 5 5 5 5 5

Vc. *p sub.* < *ff* 5 5 5 5 5 5 5 5

Pno. *mf ff* 5 5 5 5 5 5 5 5

146

Fl. 5 5 5 5 5 5 5 5

Bb Cl. 5 5 5 5 5 5 5 5

Vln. 5 5 5 5 5 5 5 5

Vc. 5 5 5 5 5 5 5 5

Pno. 5 5 5 5 5 5 5 5



**H** 148 rit. . . . . 27

Fl. 5 (♩ = 88) →

Voice  
**scream at the top of your lungs!!!**  
*completely desperate*

B♭ Cl. *aaaah!!!!*  
**ffff**

Vln. excessive bow pressure (scratching sound) → ord.

Vc. **fff** **ppp**

Pno. gliss. on the strings (fingertips)

*8<sup>vb</sup>*  
**ff** **ffff**

---

**I** Tempo I: ♩ = 55 *espress.*

Fl. 152 **ppp**

B♭ Cl. breath in breath out  
**"ff"**

Vln. S.T. con sord. *vib., espress.*  
**ppp** **p**

Vc.

Pno.

157

Fl. *p* *pp*

Bb Cl. *ff* *ff*

Vln. *ppp* *p* *ppp* *ppp* *mf*

Vc. *ppp* *p* *ppp* *ppp* *mf*

Pno.

poco S.P.  
I.

162

Fl. *pp*

Bb Cl. *f sub.* *ff* *ff*

Vln. *ppp*

Vc. *ppp*

Pno.

molto vib.

7"

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