



Cover: original drawing by Jean-Pierre Blanchard entitled *Pour mon ami Antonio*

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ISMN: 979-0-9016510-9-8



El Jardín de la Vida y la Muerte

Liturgy for dancers and orchestra opus 76

Music: Robert Casteels

Commissioned by

NUS Centre For the Arts, National University of Singapore

First performance:

3 April 2010, in the Conservatory Concert Hall of the Yong Siew Toh Conservatory of Music, National University of Singapore during a concert titled “*Strings of Time 30 Years of GENUS*” in celebration of the 30th anniversary of the Niibori Guitar Orchestra of the National University of Singapore, set against a ballet choreographed by Antonio Vargas

Performers of the first performance:

Toreador: Toshiaki Konno/ *Toro bravo*: Antonio Vargas/ Dance company: Flamenco Sin Fronteras/ Mezzo-soprano: Satsuki Nagatome/ Solo percussion: Michael Tan/ Electric guitar: Edward Cornelius Abraham/ Synthesizer guitar: Balraj Gopal/ Harpsichord: Michelle Lim/ Guzheng: Ow Liangshan/ Trumpet quartet from the Yong Siew Toh Conservatory of Music/ NUSChoir, GENUS and XPOSÉ!, being the choir, Niibori Guitar orchestra and alumni guitar ensemble of the National University of Singapore respectively/ Conductor: Robert Casteels

Poem:

El Silencio, by Federico Garcia Lorca (from *Poema de La Siguiriya Gitana*, from *Poema del Cante Jondo*) (written in 1921, first published in 1931).

“Oye, hijo mío, el silencio./ Es un silencio ondulado,/ un silencio,/ donde resbalan valles y ecos/ y que inclina las frentes/ hacia el suelo”.

Listen, my son: the silence./ It’s a rolling silence,/ a silence/ where valleys and echoes slip,/ and it bends foreheads/ down towards the ground.

(translation by Carlos Bauer, reproduced with the permission of City Lights Books San Francisco).

Duration: 20'

Characters:

- *Toreador*
- *Toro bravo*
- *Minotaur*, the Mother and the Spirit of the *Toro bravo*
- *Novilleros*
- *Banderilleros*
- *Picador*
- Valet of the *toreador*
- Spectators

Instrumentation:

- 4 trumpets in B flat with straight and cup mutes
- Percussion:
 - player 1 on bass drum, 4 timpani, snare drum, cajón, pair of cymbals, 1 suspended cymbal and geophone
 - player 2 on vibraphone with variable speeds (soft, soft/hard and hard mallets), glockenspiel and xylophone
- Niibori guitar orchestra: soprano (at least 2), alto 1 and 2, prime 1 and 2, bass, contrabass and guitarrón
- Harpsichord (with two manuals so as to cover a compass of 5 octaves)
- 21-string guzheng (one player on two instruments, each tuned differently)
- 1 electric guitar
- 1 synthesizer guitar
- Solo mezzo-soprano (in the last movement)
- 3-part vocal ensemble of 12 voices (cum lithophones, or pairs of stones of varied sizes, textures and sounds)

Performance Notes:

Full score in C.

All instruments sound loco except glockenspiel (sounding 2 octaves higher than notated) and xylophone (sounding 1 octave higher than notated).

All Niibori guitar parts (ISMN: 979-0-9016511-2-8) are notated in treble clef, with their respective standard transposition: sopranos sound as written, altos sound a perfect 4th lower than notated, primes sound a perfect octave lower than notated,

basses sound a perfect octave and 4th lower than notated, contrabasses and guitarrón sound two octaves lower than notated. The parts contain fingerings and cues, but no titles of movements.

Slurs with dotted lines indicate the phrasing. Double bars delineate cycles of 12.

Dancers and solo percussionist are at liberty to extemporize during the *Faruca*.

El Jardín de la Vida y la Muerte

Liturgy for dancers and orchestra opus 76

1. Canto de invocación [88"] Invocation to the Gods. The bullfighter or *toreador* is assisted by his valet to wear the elaborate costume or *trajes de luces*.

A Grandioso ♩ = 72

1 **Glsp**

Xylophone/
Vibraphone/
Glockenspiel *ff* l.v.

Soprano
Guitar

Alto
Guitar
1
+ Alt. 2

[all guitars: *fff* l.v.]

Prime
Guitar
1
+ Pr. 2

[all guitars: from bar 1 to 20,
all chords are ascending arpeggios]

Bass
Guitar

Contrabass
Guitar

Guitarrón

Harpsichord [manual 1]
[manual 2]

guzheng 1: tuning e, f, gis, a, c, cis
guzheng 2: tuning fis, g, ais, b, d, dis

Guzheng *fff* l.v.

Electric
Guitar

Roland GR-33 Guitar Synthesizer: acoustic bass *fff* l.v.

Synthesizer
Guitar
clean *fff* l.v.

2

Musical score for measures 2-5. The score is written for four trumpets (Tpt. 1, 2, 3, 4) and a percussion part (Prc.). The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked *fff* *molto vibrato*. Measure 2 features a triplet of eighth notes in Tpt. 1. Measure 3 features a triplet of eighth notes in Tpt. 2. Measure 4 features a triplet of eighth notes in Tpt. 3. Measure 5 features a triplet of eighth notes in Tpt. 4. The percussion part (Prc.) is marked *fff* *l.v.* and consists of a single eighth note in measure 2, followed by rests in measures 3, 4, and 5.



Musical score for measures 6-9. The score is written for four trumpets (Tpt. 1, 2, 3, 4). The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked *fff* *molto vibrato*. Measure 6 features a triplet of eighth notes in Tpt. 1. Measure 7 features a triplet of eighth notes in Tpt. 2. Measure 8 features a triplet of eighth notes in Tpt. 3. Measure 9 features a triplet of eighth notes in Tpt. 4. The percussion part (Prc.) is marked *fff* *l.v.* and consists of a single eighth note in measure 6, followed by rests in measures 7, 8, and 9.

B

10

Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Mllts.
 Sop.
 Alt. 1
 + Alt. 2
 Pr. 1
 + Pr. 2
 Bss.
 Cbss.
 pitch e
 Gtrn.
 Hpsd. [manual 1]
 [manual 2]
 Zhng.
 Elctr. + Synth.

12

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

[note to the conductor: each trumpet crescendo starts at a different moment]

16

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

cresc.

cresc.

cresc.

cresc.

C

20

Ritardando

p *cresc.* *cresc.* *cresc.* *cresc.*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Mllts.

Sop.

Alt. 1

+ Alt. 2

Pr. 1

+ Pr. 2

Bss.

Cbss.

Gtrn.

Hpsd. [manual 1]

Zhng. [manual 2] 7 7 7

Elctr. + Synth.

23 **Maestoso** **In tempo**

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Prc. [a 1] *fff* l.v. *ff* non diminuendo [very long dim. to *ppp*]

2. Salida del Toro [144"] The bull rushes into the unfamiliar arena and feels disorientated.

27 **D** ♩ = 96

A little restless [not conducted]

[= 30"] [bass drum player follows the *Toro*]

pp *pp* *mp* dim. *pp*

[near the rim; multiple cresc. and dim.] *poco cresc.*

[= aural cue for the conductor]

31 ♩ = 96 [conducted]

Prc. *mp* [half way between rim and centre]

Vces. 1 [Lithophones] *mp*

Vces. 2 [Lithophones] *mp*

Vces. 3 [Lithophones]

E More restless [not conducted]

35 [= 25"]

Prc. *[multiple cresc. and dim.]* *cresc.* *mf dim.*
[= aural cue for the conductor]

36 $\text{♩} = 96$ [conducted] [not conducted] $\text{♩} = 96$ [conducted]

Prc. *mf* *cresc.* [cue] [in the centre]

Vces. 1 *mf* *f*

Vces. 2 *mf* *f*

Vces. 3 *mf* *f*

F More restless

41 *ff* [in the centre with timpani mallets]

Prc. *f cresc.* *mf* $\text{♩} = 96$ *p*

Vces. 1 *f*

Vces. 2 *f*

Vces. 3 *f*

3. Tercio de Varas: Tentado del Toro [72"] The bull's strength is assessed by the bullfighting apprentices or novilleros.

G In turn, the first novilleros, then the second novilleros and finally the toreador himself use the *capote de breja*, a magenta yellow cape to bait the bull into tiring charges.

52 **Poco accelerando** **Leggiero** ♩ = 84

The score is for a piece in 2/4 time, marked **Poco accelerando** and **Leggiero** with a tempo of ♩ = 84. It features the following parts and markings:

- Trumpets 1 & 3:** Play a melodic line starting at bar 52 with a dynamic of *f*, ending with a *dim.* (diminuendo) in bar 55.
- Trumpets 2 & 4:** Remain silent throughout this section.
- Percussion:** Features a complex rhythmic pattern starting at bar 52, marked *f*. It includes a *[a 1]* (first attack) and uses *pp* (pianissimo) for *[near rim]* and *pp* for *cresc.* (crescendo) sections.
- Soprano, Alto 1, and Alto 2:** Enter in bar 55 with a melodic line, marked *p* (piano). They feature triplet markings.
- Guitars (Pr. 1, Pr. 2, Bss.):** Enter in bar 55 with a sustained chord, marked *p*. A note indicates *p [all guitars: from bar 56 gentle accents]*.
- Harp and Synth:** Enter in bar 55 with a melodic line, marked *p*. A note indicates *70s saw lead/ = mellow, synth lead tone*.

60

Tmp.

Prc.

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss.

Hpsd.

Synth.

mp dim. *pp cresc.* *mp dim.* *pp cresc.* *mf dim.* *mp dim.* *pp*

mf

[with timpani mallets]

* [all guitars: damp]

H More agitated

67

Pr. *mp* *cresc.* *mf dim.* *mp* *cresc.*
 [half way between rim and centre]

Sop. *mf* 3 3

Alt. 1 *mf* 3 3

Alt. 2 *mf* 3 3

[all guitars: from bar 68 stronger accents]

Pr. 1

Pr. 2

Bss. *mf* 3 3

Hpsd. 3 3

Elctr. *mf* clean 3 3

72

Tempo: 2/4
Key Signature: Two sharps (F# and C#)
Measure 72: *mf dim.*
Measure 73: *mp cresc.*
Measure 74: *mf dim.*
Measure 75: *mp cresc.*
Measure 76: *f dim.* [timpani mallets]
Measure 77: *mf dim.*
Measure 78: *mp*
Measure 79: * [all guitars: damp]

I Even more agitated

79

Pr. *mf* [in the centre] *cresc.* *f dim.* *mf* *cresc.*

Sop. *f*

Alt. 1 *f*

Alt. 2 *f*

[all guitars: from bar 80 strongest accents]

Pr. 1 *f*

Pr. 2 *f*

Bss. *f*

Hpsd.

Zhng. *f*

Detailed description: This page of a musical score, numbered 79, is titled 'I Even more agitated'. It features a multi-staff arrangement. At the top, the Percussion (Pr.) part is written in a 2/4 time signature, with dynamics *mf* [in the centre], *cresc.*, *f dim.*, *mf*, and *cresc.*. Below are the vocal parts: Soprano (Sop.), Alto 1 (Alt. 1), and Alto 2 (Alt. 2), all in treble clef with a dynamic of *f*. The guitar section consists of three parts: Pr. 1, Pr. 2, and Bss., all in bass clef with a dynamic of *f*. A bracketed instruction reads '[all guitars: from bar 80 strongest accents]'. The Harpsichord (Hpsd.) and Zongoli (Zhng.) parts are at the bottom, both in treble clef with a dynamic of *f*. The score includes various musical notations such as triplets, accents, and dynamic markings across all staves.

84

Tmp. f mf ff mf ff mf mp *cresc. molto*
f dim. *mf cresc.* *ff dim.* *mf cresc.* *ff dim.* *mf dim.*

Sop. *
 Alt. 1 *
 Alt. 2 *
 Pr. 1 [all guitars: damp] *
 Pr. 2 *
 Bss. *
 Hpsd. *
 Zhng. *
 Vces. 1 [applause and verbal expressions of appreciation and admiration as voices 1 shout 4 times "Torero"]
 Vces. 2 [applause and verbal expressions of appreciation and admiration as voices 2 shout 4 times "Torero"]
 Vces. 3 [applause and verbal expressions of appreciation and admiration as voices 3 shout 4 times "Torero"]

4. La Faena del Picador [29"] Exit of the *banderilleros*. Thrice the bull charges. To further weaken him, two *picadores* perform their duty, or *faena*, which is to jab the bull with a lance called *la vara*.

91 **J** (♩ = 96)

Tpt. 1 *f* 3

Tpt. 2 *f* 3

Tpt. 3 *f* 3

Tpt. 4 *f* 3

Prc. *mf* L.v. [a 1]

94 ♩ = 132

Prc. *pp* [snare off] *p* Vib

Mllts. *p* *mf*

Alt. 1 *mp*

Alt. 2 *mp*

Pr. 1 *mp*

Pr. 2 *mp*

Bss. *mp poco marcato pesante*

Cbss. *mp*

Gtrn. *mp*

Synth. [70s saw lead] *p* *mp*

The musical score is arranged in two systems. The first system (measures 91-93) features four trumpet parts (Tpt. 1-4) and a percussion part (Prc.). The trumpets play a melodic line with triplets, marked *f*. The percussion part has a snare drum with a *mf* dynamic and a *L.v.* (lance) effect. The second system (measures 94-97) features a larger ensemble including Prc., Mllts., two Alto saxophones (Alt. 1-2), two Trumpets (Pr. 1-2), Bassoon (Bss.), Contrabassoon (Cbss.), Guitar (Gtrn.), and Synth. The percussion part is marked *pp* [snare off] and *p*. The Mllts. part has *p* and *mf* dynamics. The saxophones and trumpets play a melodic line with *mp* dynamics. The Bss. part is marked *mp poco marcato pesante*. The Cbss. part has *mp* dynamics. The Gtrn. part has *mp* dynamics. The Synth. part has a *70s saw lead* and *p* dynamic.

102

Pr. *mp*

Mlts. *f* *mf cresc.* *ff secco* *fff*

Sop. *f*

Alt. 1 *f*

Alt. 2 *f*

Pr. 1 *mf* *f*

Pr. 2 *mf* *f*

Bss. *mf* *f*

Cbs. *mf* *f*

Gtrn. *mf* *f*

Hpsd. *f*

Zhng.

Elctr. *f*

Synth. *f* wah wah + delay

5. Tercio de Banderillas [60"] As artistically and cleanly as possible, *banderilleros* 1, then *banderilleros* 2, then the *toreador* plants into the bull's shoulder metal spikes called *banderillas*. The *Minotaur* enters.

108 **K** (♩ = 96)

The musical score is arranged in a standard orchestral layout. It begins at measure 108 with a key signature of one flat (B-flat) and a tempo of quarter note = 96. The time signature changes from 2/4 to 3/4 and back to 2/4. The instruments and their parts are as follows:

- Tpt. 1, 2, 3:** Trumpets playing melodic lines with *mf* dynamics.
- Tmp.:** Timpani providing rhythmic support with *mf* dynamics.
- Mllts.:** Mellophones playing sustained chords with *mf* dynamics.
- Sop., Alt. 1, Alt. 2, Pr. 1, Pr. 2:** Woodwinds (Soprano, Alto 1 & 2, Flute 1 & 2) playing melodic lines with *mf* dynamics and triplets. The woodwinds include *p poco cresc.* and *mp poco cresc.* markings.
- Bss., Cbss. + Gtn.:** Basses and Contrabasses/Guitars playing sustained notes with *mf* dynamics.
- Hpsd.:** Harps playing chords with *mf* dynamics, including manual 1 and manual 2 markings.
- Zhng.:** Zongoli playing melodic lines with *mf* dynamics and *p poco cresc.* markings, ending with *tremolo glissandi*.

Additional performance instructions include: "dotted slur indicates phrasing for all guitars" and "Vib [pre-bend]" for the mellophones.

121 **L** Più mosso ♩ = 108

Tpt. 3
Tpt. 4
Mllts.
Sop.
Alt. 1
Alt. 2
Pr. 1
Pr. 2
Bss.
Cbs. + Gtn.
Zhng.
Synth.

pp
f
p più cresc.
f
p più cresc.
f
p più cresc.
f
mp più cresc.
f
mp più cresc.
f
f
f
p più cresc.
f
 [no synth., gtr. only] ⑤
 [pre-bend] *p poco cresc.*
f

131 **M** Più mosso ♩ = 120

Instrumentation and Dynamics:

- Tpt. 1, 3, 4:** Trumpets. Measures 131-134 feature triplets and dynamics *f*, *pp cresc.*, and *f*.
- Tmp.:** Timpani. Measures 131-134 feature dynamics *f* and *pp*.
- Mlls.:** Mellophone. Measures 131-134 feature dynamics *f* and *p molto cresc.*
- Sop.:** Soprano. Measures 131-134 feature dynamics *p molto cresc.*
- Alt. 1 + Alt. 2:** Alto. Measures 131-134 feature dynamics *p molto cresc.*
- Pr. 1, 2:** Flutes. Measures 131-134 feature dynamics *mp più cresc.*
- Bss.:** Bassoon. Measures 131-134 feature dynamics *f* and *mp più cresc.*
- Cbss.:** Contrabassoon. Measures 131-134 feature dynamics *f*.
- Gtrn.:** Trombone. Measures 131-134 feature dynamics *f*.
- Hpsd.:** Harpsichord. Measures 131-134 feature dynamics *p molto cresc.* and include a section labeled "[manual 1]".
- Zhng.:** Organ. Measures 131-134 feature dynamics *p molto cresc.* and include a section labeled "[manual 2] tremolo glissandi".
- Synth.:** Synthesizer. Measures 131-134 feature dynamics *p molto cresc.*

Tempo and Meter: The tempo changes to **Più mosso** at measure 131, with a metronome marking of ♩ = 120. The meter is 4/4.

138

Tpt. 1
flatterzung *ff cresc.*

Tpt. 2
flatterzung *ff cresc.*

Tpt. 4
flatterzung *ff cresc.*

Tmp.
ff *pp*

Mllts.
ff [tutti *ff*]

Sop.
3

Alt. 1
3

Pr. 1
3

Bss.
3

Cbss. + Gtrn.
3

Hpsd.

Zhng.
tremolo glissandi

Elctr.

Synth.

6. El Espíritu de la Madre [72"] To alleviate the bull's suffering, the *Minotaur* takes the lance and dances with the *matador*.

144 **N** **Molto ritardando** **Tempo rubato [possibly not conducted]**

Hpsd. *rubato accelerando*

Zhng. *guzheng tuning 2* *f molto vibrato* *p*

Vces. 1 *f dim.*

Vces. 2 *f dim.*

Vces. 3 *f dim.*

Hpsd. *rubato accelerando* *non arpeggiando* *rubato accelerando*

Zhng. *f* *p cresc.* *f*

Synth. *pick wah* *pp* *cello and transpose to -12 to achieve octava bassa*

Detailed description of the musical score: The score is divided into two systems. The first system (measures 144-147) features a piano (Hpsd.) with a 6/4 time signature, playing a melodic line with triplets and slurs, marked 'Tempo rubato [possibly not conducted]' and 'rubato accelerando'. The guzheng (Zhng.) part is in a lower register, marked 'guzheng tuning 2' and 'f molto vibrato'. Three violas (Vces. 1, 2, 3) play a rhythmic accompaniment of eighth notes, marked 'f dim.'. The second system (measures 148-151) continues the piano part with 'non arpeggiando' and 'rubato accelerando'. The guzheng part features a dynamic range from 'f' to 'p cresc.' to 'f'. The synth part includes a 'pick wah' effect and is marked 'pp', with a note to 'cello and transpose to -12 to achieve octava bassa'. The score includes various musical notations such as slurs, triplets, and dynamic markings.

153 Rubato

Hpsd.

Zhng.

Elctr. *p*



157 O ♩ = 84

Tpt. 1 *f* *dim.*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Prc. [a 1] *f l.v.*

7. Tercio de la Muleta [84"] The *torero* becomes the *matador*, the only participant allowed to kill the bull. Thrice the bull charges. Using the red cape *omuleta*, the *matador* maneuvers the bull until his death.

160 **P** ♩ = 84

Mllts. **pp** [together with voice 3] **[tutti subito *f*]** [one pedal, soft mallets, slow speed] [1 pedal for 2 bars]

Sop.

Alt. 1 **[tutti subito *fff*]**

Pr. 1

Bss.

Cbss.

Gtrn. [striking the string with the index finger] **[tutti subito *f*]** [= octave lower!] ***ppp secco, poco sf*** **[tutti subito *fff*]** **8^{va}**

Hpsd.

Zhng. guzheng 1 gliss.

Elctr. clean + chorus gliss.

Synth. cello crescendi best achieved with the synth-volume control on the guitar ***ppp*** [= octave lower!] ***poco cresc.*** ***cresc. molto sf***

Vces. 3 ***pp*** [together with xylo]

172 **Q**

[tutti subito *fff*] [trumpet 3 and 4: cup mute *f dim.*]

Tpt. 3

Tpt. 4

Tmp. *ppp* poco cresc. molto cresc. [timpani: with 1 hand] 8:12

Mllts. *

Sop. [vibraphone: one pedal for 3 bars, soft/hard mallets, middle speed]

Alt. 1

Pr. 1 [bar 173: all guitars l.v.] + Alt. 2 [bar 182: all guitars l.v.]

[striking the string with the index finger] + Pr. 2 [striking the string with the index finger]

Bss. + Cbss.

Gtrn. *pp* [= octave lower!] [tutti subito *fff*] [tutti subito *ff*] *p*

Hpsd. [= 8ve lower!]

Zhng. gliss. gliss. gliss.

Elctr. fuzz + delay [octave lower!]

Synth. [half of the singers plays stones whilst singing; the other half waives a white handkerchief whilst singing; all voices: same text and same dynamics]

Vces. 1 [applause and verbal expressions of admiration] poco cresc. cresc. molto *sf*

Vces. 2

Vces. 3

Hi *f dim.* jo *mf* mi *p*

184 **R**

[trumpet 1 and 2: cup mute *f dim.*]

Tpt. 1

Tpt. 2

Tmp. [with normal beater] *ppp* *molto cresc.* [timpani with 1 hand] *ff* 8:12

Prc. [tutti subito *fff*]

Alt. 1 + Alt. 2

Pr. 1 [striking the string with the index finger] *p secco, poco sf* + Pr. 2

Bss. + Cbss.

Cbss.

Gtrn.

Elctr. metal distortion + delay *strepitoso fff* 5 6

Synth. *cresc. molto* *sf* wah wah + delay

Vces. 1

Vces. 2

Vces. 3 *pp*

189

Tpt. 1 [trpt. 1 cup mute] *ppp*

Tmp. [trpt. 2 cup mute] *pp*

Prc. [trpt. 3 cup mute] *p dim.*

Mllts. * Xyl

Sop. [one pedal for 4 bars, hard mallets, fast speed] l.v.

Alt. 1 [striking the string with the index finger] l.v.

+ Alt. 2 l.v.

Pr. 1 l.v.

+ Pr. 2 l.v.

Bss. + Cbss. l.v.

Hpsd. [= octave lower!] *mf*

Zhng. [guitars: *mf secco, poco sf*]

Elctr. *gliss.* [but still audible above the rest of the orchestra] *p dim.* *pp dim.* *ppp dim.* wah wah + delay

Vces. 1

Vces. 2

Vces. 3

Hi *f dim.*

jo *mf*

mí *p*

o *pp*

8. El Pañuelo blanco [84"] The bull dies. The crowd demonstrates its approval by waving white handkerchiefs which are a signal to the President of the *corrida* to award the matador a trophy, such as an ear or tail. The bull's soul ascends.

S $\text{♩} = 48$ Andante calmo

196

Sop. *mp* *H*

Alt. 1 *mp* *H*

Alt. 2 *mp* *H* *N* *mp dolce armonioso sempre senza cresc.*

Pr. 1 *mp* *H* *sul tasto N* *mp dolce armonioso sempre senza cresc.*

Pr. 2 *mp* *sul tasto N* *mp dolce armonioso sempre senza cresc.*

Bss. *mp* *sul tasto* *mp dolce armonioso sempre senza cresc.*

Cbss. *mp* *sul tasto* *mp dolce armonioso sempre senza cresc.*

Grtn. *mp* *sul tasto* *mp dolce armonioso sempre senza cresc.*

Zhng. *ppp* *H* *dolce legato*

Elctr. *ppp* *H* *clean + chorus + delay* *dolce legato*

204

T

Tempo: *pp pesante*

Mllts. *pp* [together with timpani]

Sop.

Alt. 1 *p*

Alt. 2 *p*

Pr. 1 *p*

Pr. 2 *p*

Bss. *p*

Cbss. *p*

Zhng. *mp*

Elctr. *mp*

Synth. *p dim.*

Gisp

H *N* *H* *N*

H *N* *H*

212

pp pesante

Musical score for measures 212-215. The score includes parts for Timpani (Timp.), Miltres (Mlts.), Alto 1 (Alt. 1), Alto 2 (Alt. 2), Piano 1 (Pr. 1), Piano 2 (Pr. 2), Bassoon (Bss.), Contrabassoon (Cbss.), Zongoli (Zhng.), Electric Bass (Elctr.), and Synth. The score features various musical notations including dynamics (*pp*, *p*), articulation (*N*, *H*), and performance instructions (*sul tasto*, *Glsp*, *together with timpani*). The *pp pesante* instruction is at the top right. The *pp* instruction is below the Mlts. staff. The *p dim.* instruction is at the bottom right. The *N* and *H* markings are placed above notes in the Alt. 1, Pr. 2, and Bss. staves. The *sul tasto* instruction is placed above the Alt. 1 and Alt. 2 staves. The *Glsp* instruction is in a box above the Mlts. staff. The *together with timpani* instruction is below the Mlts. staff. The *p dim.* instruction is below the Synth. staff.

220 **U** *mp dolce harmonioso*

Mllts. *slow ascending arpeggio*

Sop. *sul tasto* **N**

Alt. 1 *pp*

Cbss. *pp*

Gtrn. *pp*

Zhng. *pp*

228

Tmp.

Prc. *p* *pp* *ppp*

Mllts. **Xyl** *ppp secco, poco sf*

Gtrn. **Glsp** *p* [striking the string with the index finger] *ppp secco, poco sf*

Zhng. *pp*

Vces. 3 [together with xyl]

9. La Rueda [2'] The ears of the bull are given to the *matador*.

234 **V** **Giocoso** ♩ = 96

The score is for a piece titled "9. La Rueda" with a duration of 2 minutes. It is marked "Giocoso" with a tempo of ♩ = 96. The score begins at measure 234. The percussion part starts with "snare on" and "sempre accompagnando". The woodwinds (Pr. 1, Pr. 2, Bss., Cbss., Gtrn., Hpsd., Zhng.) and strings (Elctr., Synth.) have various parts, including dynamics like *f*, *mf*, and *clean*. The score includes multiple time signatures (3/8, 3/4, 2/4) and features such as triplets and accents.

Perc. [snare on] *sempre accompagnando*
 Sop.
 Alt. 1
 Alt. 2
 Pr. 1
 Pr. 2
 Bss.
 Cbss. *f*
 Gtrn. *mf*
 Hpsd.
 Zhng. *mf*
 Elctr. *clean*
 Synth.

262

Musical score for page 33, starting at measure 262. The score includes parts for Percussion (Pr.), Soprano (Sop.), Alto 1 (Alt. 1), Alto 2 (Alt. 2), Piano 1 (Pr. 1), Piano 2 (Pr. 2), Bassoon (Bss.), Contrabassoon (Cbss.), Trombone (Gtrn.), Harpsichord (Hpsd.), Zongoli (Zhng.), Electric Bass (Elctr.), and Synthesizer (Synth.).

The score is written in 3/8 time, with a key signature of one flat (B-flat). It features a complex rhythmic structure with frequent changes in meter (3/8, 3/4, 3/2, 4/4) and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The percussion part includes a prominent 4-measure rhythmic motif. The vocal parts (Sop., Alt. 1, Alt. 2) feature melodic lines with various ornaments and dynamics. The piano parts (Pr. 1, Pr. 2) and harpsichord (Hpsd.) provide harmonic support with intricate patterns. The Zongoli (Zhng.) and Electric Bass (Elctr.) parts feature sustained notes and rhythmic patterns. The Synthesizer (Synth.) part is mostly silent.

276

W [all guitars *ff*]

Perc.
 Millts.
 Sop.
 Alt. 1
 Alt. 2
 Pr. 1
 Pr. 2
 Bss.
 Cbss.
 Gtrn.
 Hpsd.
 Zhng.
 Elctr.
 Synth.

mf
ff
 no synth., gtr. only
 Glsp
 0 0 1 2 4 4 1 1 2 4 1 2 1 1 2 4 1

290

[tutti *f*] [tutti *mf*] [tutti *mp*] [tutti *p*]

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss.

Cbss.

Gtrn.

Synth. 70s saw lead

297

Vib [highest speed]

pp

Mllts.

Sop.

Alt. 1

+ Alt. 2

Pr. 1

Pr. 2

Bss.

+ Cbss.

[tutti *pp*]

304

Mlts.

Sop.

Alt. 1
+ Alt. 2

Pr. 1

Pr. 2

Bss.
+ Cbss.

[tutti *p*]

311

Tmp.

Sop.

Alt. 1
+ Alt. 2

Pr. 1
+ Pr. 2

Bss.

Cbss.

Gtrn.

[tutti *mp*]

[tutti *mf*]

[tutti *f*]

[tutti *ff*]

f

334

Pr. Percussion: Features a 4-measure rhythmic pattern of eighth notes.

Mllts. Mallets: Features a melodic line starting with *mp cresc.*

Sop. Soprano: Features a melodic line with a 4-measure pattern and *mf* dynamic.

Alt. 1 Alto 1: Features a melodic line with *p* and *f* dynamics.

Alt. 2 Alto 2: Features a melodic line with *p* and *f* dynamics.

Pr. 1 Flute 1: Features a melodic line with *cresc.* dynamic.

Pr. 2 Flute 2: Features a melodic line with *cresc.* dynamic.

[tutti *mp*]

Bss. Bassoon: Features a bass line with a 4-measure pattern.

Cbss. Clarinet: Features a bass line with a 4-measure pattern.

Gtrn. Trumpet: Features a bass line with a 4-measure pattern.

Hpsd. Horn: Features a bass line with a 4-measure pattern.

Zhng. Trombone: Features a bass line with a 4-measure pattern.

Elctr. Electric Bass: Features a bass line with a 4-measure pattern.

Synth. Synth: Features a melodic line with *cresc.* dynamic.

350

AA Più mosso $\text{♩} = 120$

Pr.

Mllts.

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss.

Cbss.

Gtrn.

Zhng.

Elctr.

Synth.

mf cresc.

cresc.

cresc.

[*tutti f*]

mf

mf

pizz.

cresc.

358

Prc. [to cajón] *p* [cajón high pitch] *ff* **Attacca**

Mllts. *f cresc.*

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss. *[tutti ff]* *cresc.*

Cbs. *cresc.*

Gtrn.

Hpsd. *cresc.*

Elctr.


Synth. *cresc.*

10. La Faruca [65"] Final dance of the *matador* and spectators. The *faruca* is a fast flamenco male dance.

[unconducted cajón cadenza, together with zapateado]


Tempo giusto

366


Prc. 

[cajón low pitch]


371

Prc. 


375

Prc. 


379

Prc. 

383

Prc. 

387 *Alla breve*

Prc. 

[cued by the conductor, the whole orchestra exclaims "hoi!"]

[unconducted zapateado cadenza without cajón]

ff "HOI!"

11. El Espíritu del Toro [24"] *Minotaur removes her bull's head and cuts her own ears.*

BB

393 ♩ = 132

[with fingers or wooden end of sticks]

[adjust dynamics in balance with lithophones]

pp secco

p [snare off] *p* *mp*

Vces. 1 *p* *mp*

399

mf *f* *mf*

Xyl *f* *f* *f*

Vces. 1 *mf* *f*

Vces. 2 *mf* *f*

Vces. 3 *f*

9B. La Rueda [84"]

409 **CC** Più mosso $\text{♩} = 132$

Sop. [divisi] $\frac{3}{4}$ mf

Gtrn. [divisi] $\frac{3}{4}$ mf

Hpsd. $\frac{3}{4}$

+ Synth. Elctr. Synth.: clean + chorus $\frac{3}{4}$

413 mf Electric: fat clean

Sop.

Pr. 1 mf

Pr. 2 mf

Bss. mf

Cbss. mf

Gtrn.

Hpsd.

Elctr.

Synth.

417 [all guitars: *mf*] [4 trumpets: *pp* without mutes] **DD** [all guitars: *f*] [4 trumpets: *p*] 3

The musical score is arranged in a standard orchestral layout. It begins at measure 417 with a dynamic marking of *mf* for all guitars. The trumpet section is marked *pp* without mutes. A section change is indicated by a double bar line with 'DD' above it, after which the guitar dynamics increase to *f* and the trumpet dynamics to *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *f*, *pp*, and *p*. The instruments listed on the left are Tpt. 1-4, Sop., Alt. 1-2, Pr. 1-2, Bss., Cbs., Gtrn., Hpsd., Elctr., and Synth.

425 [all guitars: *f*] [all guitars: *ff*]

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss.

Cbss.

Gtrn.

Hpsd.

Elctr.

Synth.

425 [all guitars: *f*] [all guitars: *ff*]

431 **EE** **Meno mosso**
 a 2

Pr. $\text{II } \frac{4}{4}$

fff *L.v.* [tutti *fff* *L.v.*] [all guitars: from bar 433 to 424, all chords are descending arpeggios, gradually played slower]

Glsp

Sop.

Alt. 1
+ Alt. 2

Pr. 1
+ Pr. 2

Bss.

Cbss.

Gtrn.

Hpsd. [manual 1]
[manual 2]

Zhng.

Elctr.

Synth. acoustic bass
clean

pitch e

pitch e

7

7

7

434 [tutti *ff* only L.v.]

Tpt. 3 [cup mute] *ff* molto vibrato

Mllts.

Sop.

Alt. 1 + Alt. 2

Pr. 1 + Pr. 2 pitch e

Bss.

Cbss. pitch e

Gtrn.

Hpsd. [manual 1]

Zhng. [manual 2]

Synth.

11:8^h

11:8^h

436 **Ritardando**

Tpt. 1 [cup mute] *ff molto vibrato*

Tpt. 2 [cup mute] *ff molto vibrato*

Tpt. 3 [cup mute] *ff molto vibrato*

Tpt. 4 [cup mute] *ff molto vibrato*

Sop.

Alt. 1

Alt. 2

Pr. 1

Pr. 2

Bss.

Cbss.

Gtrn.

Hpsd.

Zhng.

FF **Sempre rallentando**

441

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Mllts.

Sop.

Alt. 1
+ Alt. 2

Pr. 1
+ Pr. 2

Bss.

Cbss.

Grn.

Hpsd.

Zhng.

f only

f only

f only

f only

[tutti *f only l.v.*]

f l.v.

10:8

454

Tpt. 1 *pp* *p non cresc.*

Tpt. 2 *p cresc.* *dim.* *p non cresc.*

Tpt. 3 *pp* *p cresc.* *dim.* *p non cresc.*

Tpt. 4 *pp* *p cresc.* *dim.* *p non cresc.*

Mllts. *pp* *p* *dim.*

Alt. 1 + Alt. 2 *sf* *sf*

Pr. 1 *sf* *sf* *sf*

Hpsd. *v* *v* *v*

Zhng. *port. giiss.*

M.S. *pp* *f* *p cresc.*

Vces. 1 Jar - - - - - dín de

Vces. 2 Jar - - - - - dín de

Vces. 3 Jar - - - - - dín de

Es un si - len - cio on - du - la - do, *f* un si - len - cio, don - de res - ba - lan va -

458

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Prc.

Mllts. *Vib*

Alt. 1

+ Alt. 2

Pr. 1

Gtrn.

Hpsd.

Synth.

M.S.

Vces. 1

Vces. 2

Vces. 3

lles y e - - - cos *f* y que in - cli - na las fren - tes *p* ha - cia el sue - lo *p dim.*

la Vi - - - - da

Vi - - - - da

Vi - - - - da

463 **HH**

[Geophone: at least 12"]

Prc.

Sop. *p secco*

Alt. 1 *p secco*

Alt. 2 *p secco*

Pr. 1 *p secco*

Pr. 2 *p secco*

Bss. *p secco*

Cbss. *p secco*

Gtrn. *p* [1 player]

Hpsd.

Zhng.

Synth. *p* [humming] *ppp*

M.S. *p* [humming] *ppp*

Vces. 1 y la Muer - - - te. *f*

Vces. 2 y la Muer - - - te. *f*

Vces. 3 y la Muer - - - te. *f*

[all lithophones: cued by the conductor, play 12 times, unsynchronised] *f*

Melodic language:

I avoided the ubiquitous flamenco Phrygian tonality on pitch E with its chord progression from a minor to G Major to F Major and to E Major, in which the two chords that demand a resolution to the tonic are the supertonic and the subtonic. I felt no compelling reason to turn to dodecaphonism. Instead I opted for a modal language. Mode 1 is constituted of a triple pair of semitones with pitches e/f, gis/a and c/cis. Crucial parts 6 and 12 with the *cante jondo* are based on mode 2, with pitches fis/g, ais/b and d/dis. Modes 1 and 2 are the concave and convex form of each other. From mode 1 emerge the following six tonalities: a minor and A Major, f minor and F Major, cis minor and Des Major. Three of these tonalities appear in part 1, 9B and 12. Four of these tonalities appear in part 7. All six appear in parts 3, 5, 6 and 8. The melodic theme of part 4 returns in part 9A at rehearsal letter W and in part 11. A second melodic theme appears in part 5, 9A and 9B.

Rhythmic language:

Flamenco's cherished number twelve led me to divide the whole composition in twelve parts. The beginning of each part is heralded by trumpets. Tempo markings and total duration are based on multiples of twelve. Rhythmic cycles are also organised on the figure twelve. In the score, double bar lines delineate a cycle of twelve. In the *rueda*, I used the *sesquialtera* pattern, or the hemiola, an alternation of bars in $\frac{6}{8}$ and in $\frac{3}{4}$. A rhythmic cell (quaver, 2 semiquavers, quaver rest, quaver) appears in its original form as in various degree of augmentations at the end of part 1, throughout part 2 and 3, in part 7 and 8, and at the end of part 5 and 12.

Structure:

I did not choose the *corrida* as the subject matter of a folkloric sonic postcard out of some atavistic inheritance of my Castilian ancestors. Yet, my composition comprises the three element of flamenco art: the song or *cante*, the dance or *baile* and the guitar playing or *toque*.

Title of movements	Plot	Rehear-sal letter/ Bar number	Tempo/ Duration	Cycles/ Compositional material	transition	Dominant instrumental timbre
1. Canto de invocación	Invocation to the Gods, whilst the bullfighter or <i>toreador</i> is assisted by his valet to wear the elaborate costume or <i>trajes de luces</i> .	Letter A; Bar 1	72; = 88"	(part 1 ↔ part end of 9B) 4 + two cycles of 12 (= 8 x 3)/ 4 + 4 + two cycles of 12 (= 7 x 3 + 3)/ two cycles of 12 (4 + 4 + 4, 3 x 4); Mode 1: e/f, gis/a and c c/cis; 3 minor tonalities are derived from mode 1: a, c# and f with coda in F Major; CANTE d' INVOCACIÓN by 4 trumpets on focal pitch f then pitch as, then pitch a; Rhythmic cell 1 in trumpets 2, 3 and 4 at 2 bars before letter D		Chordal texture. 4 trumpets. 2 cymbal crashes.
		Bar 26			Bass drum fermata	
2. Salida del Toro	The bull rushes into the unfamiliar arena and feels disorientated.	Letter D; Bar 27	96; = 144"	(part 2 ↔ part 7) Eight and a half cycles of 12 crotchets alternate between bass drum and lithophones, that is: 4 x 3/ 12/ 3 x 4/ 6/ 4 x 3/ 6 + 6 / 3 + 3 + 4 + 2/ 3 x 3 + 4 x 3 + 3; Rhythmic cell 1 in bar 43; Shifting rhythmic cell 2 by lithophones		Percussion only: the bass drum expresses the growing unease of the massive bull and the lithophone his heartbeat.
		Letter G; Bar 52 to 54		Colotomic bugle call 1 by 2 trumpets in unison in quavers in one cycle of 12 quavers on mode 1 + suspended cymbal punctuation	Seamless	

3. Tercio de Varas: Tentado del Toro	The bull's strength is assessed by the bullfighting apprentice or <i>novilleros</i> . In turn, the 1 st <i>novilleros</i> , then the 2 nd and finally the <i>toreador</i> himself use the <i>capote de breja</i> , a magenta yellow cape to bait the bull into tiring charges.	Bar 52	84; = 72"	(part 3 ↔ part 8) three cycles of 12 bars each (i.e. 2 bars in $\frac{2}{4}$ + 3 bars in $\frac{3}{4}$ + 4 bars in $\frac{2}{4}$ + 3 bars in $\frac{3}{4}$); 6 tonalities in chordal descending motion (a m/M; f m/M; c# m/M, all derived from mode 1); Ascending countermelody in mode 1; On arrival, rhythmic cell 1, once in bar 66, then twice in bar 76 and 77, then thrice in bars 88 to 90		Guitars and bass drum. Changing colour of harpsichord and synth guitar to harpsichord and electric guitar (bar 67) to harpsichord and guzheng (bar 79). Choral exclamations in bar 88.
		Letter J; Bar 91 to 93		Colotomic bugle call 2 by 3 trumpets in unison in quaver triplets on 4 pitches of mode 2 (ais, b, d and dis) in 1 cycle of 12 crochets with suspended cymbal punctuation	Seamless	
4. La Faena del Picador	Exit of the <i>banderilleros</i> . The bull charges thrice. To further weaken him, two <i>picadores</i> perform their duty, or <i>faena</i> , which is to jab the bull with a lance called <i>la vara</i> .	Bar 94	132; = 29"	(part 4 ↔ part 9) Four cycles of 12 crotchets each (that is 4 + 3 + 2 + 3/ 4 + 3 + 2 + 3/ 4 + 2 + 4 + 2/ 4 + 4 + fermata = 12); Melodic theme 1 with gradual superimposition of four perfect 5 ^{ths}		Guitars, vibes and snare drum.
					Seamless	
5. Tercio de Banderillas	As artistically and cleanly as possible, <i>banderilleros</i> 1, then <i>banderilleros</i> 2, and finally the <i>toreador</i> plant metal spikes called <i>banderillas</i> into the bull's shoulders. The <i>Minotaur</i> , a bull-headed creature, enters.	Letter K; Bar 108	96/ 108/ 120; = 60"	(part 5 ↔ part 11) Eight cycles of 12 crotchets each (that is 2 + 3 + 2 + 2 + 3 x 2 followed by 4 + 4 + 4 of trumpets' first descent in quavers/ 2 + 3 + 2 + 2 + 3 x 2 followed by 4 + 4 + 4 of trumpets' second descent in triplet quavers/ 2 + 3 + 2 + 2 + 3 followed by trumpets' third descent in semiquavers followed by 2 + 3 + 2 + 2 + 3); Pedal point on e and f; 6 tonalities in vibes, harpsichord, guzheng (bar 118, 131 and 138); Mode 1 ascending in guitars and descending canon in trumpets; each beginning trumpet note starts higher; Melodic theme 2		Guitars, trumpets and bass drum. The trumpets' descending figure mirrors the toreador's action.
		Letter N; Bar 144 and 145		Augmentation of rhythmic cell 2	Transitional litho-phones	

6. El Espíritu de la Madre	To alleviate the bull's suffering, the <i>Minotaur</i> takes the lance and dances with the <i>matador</i> .	Bar 146	rubato; = 72"	(part 6 ↔ part 12) 5 and a half cycles of 12 crotchets, that is: 6 x 2 + 6 x 2 + 6 + 6 x 2 + 6 x 2 + 6 x 2; 6 tonalities in harpsichord; CANTE JONDO in mode 2: fis/ g, ais/b and d/dis		Quartet harpsichord, guzheng, electric and synthesizer guitars.
		Letter O; Bar 157 to 161		Colotomic chromatic bugle call 3 by 4 trumpets in unison in semiquavers in one cycle of 12 semiquavers with suspended cymbal punctuation	Seamless	
7. Tercio de la Muleta	The <i>torero</i> becomes the <i>matador</i> , the only participant allowed to kill the bull. The bull charges thrice. Using the red cape or <i>muñeta</i> , the <i>matador</i> manoeuvres the bull until his death.	Letter P; Bar 160	84; = 84"	(part 7 ↔ part 2) Three cycle of 12 crotchets each; E pedal point; Ascending mode 1 in electric guitar soli and descending mode 2 in timpani soli; Bar 193: ascending mode 1 trumpets and synth guitar; Ternary structure with three tutti explosions, each shifting 1 octave up; Thrice shifting rhythmic cell 2 and four tonalities (bar 171, 180 and 189); Rhythmic cell 1 in bass drum bar 188		Tutti. Guitar and timpani soli. Xylophone and stones. Choir sings twice the filial exhortation.
					Seamless	
8. El Pañuelo blanco	The bull dies. The crowd demonstrates its approval by waving white handkerchiefs which are a signal to the President of the <i>corrida</i> to award the <i>matador</i> a trophy, such as an ear or tail. The bull's soul ascends.	Letter S; Bar 196	48; = 84"	(part 8 ↔ part 3) Eight cycles of 12 crotchets, that is $^2_2 \times 12 + ^2_2 \times 12 + ^2_2 \times 12 + 6 \times 4$; 6 tonalities; Descending countermelody in mode 1 (= reverse of part 3); Structure = A1, A2, A3, B1, B2, B3 At the end of every phrase, (bar 207, 219 and 230) shifting rhythmic cell 2 by the timpani and glockenspiel; Bass drum bar 228sq: twice rhythmic cell 1, in simple then in double then in quadruple augmentation		Guitars. Timpani and glockenspiel. Vibraphone.
					Seamless	

9.A La Rueda	The bull's ears are given to the <i>matador</i> .	Letter V; Bar 234	96/ 104/ 112/ 120; = 120"	(part 9A ↔ part 4) Twenty-four cycles of 12 crotchets each (additional crotchet of bar 317 = breath) ; Building up of a chord of 5 ^{ths} with a superimposition of seven 5 ^{ths} reached at rehearsal letter W followed by liquidation from bar 291 to 298 and building up again from bar 310 to 316; 8 times melodic theme 3		Tutti
		Bar 365			Fermata	
10. La Faruca	Final dance of the <i>matador</i> and spectators. The <i>faruca</i> is a fast flamenco male dance.	Bar 366	65"	exception with cycles of four bars of 4 beats each		Cajón and zapateado cadenza
11. El Espíritu del Toro	<i>Minotaur</i> removes her bull's head and cuts off her own ears.	Letter BB; Bar 393	132; = 24"	(part 11 ↔ part 5) Four cycles of 12 crotchets each, that is: 4 + 3 + 2 + 3/ 4 + 3 + 2 + 3/ 4 + 2 + 4 + 2/ 4 + 2 + 3 + 3	Seamless (with 6 crotchet rests)	Percussion only
		Bar 408			Seamless	
9.B La Rueda	<i>La rueda</i> resumes	Letter CC; Bar 409	132; = 84"	(part 9B ↔ part 1) From rehearsal letter CC, five cycles only of 24 quavers each and superimposition of themes 2 and 3 with pedal point e and dis; From rehearsal letter EE till bar 447, amount of crotchets = five cycles of 12 crotchets each and 3 minor tonalities derived from mode 1 (a, c# and f without cod or reverse order of part 1) and CANTE d' INVOCACIÓN by 4 trumpets on focal pitch as, then pitch f (= reverse order of part 1)		Tutti
		Letter GG; Bar 448		(transition ↔ part 2) 1 cycle of 3 x 4	Seamless	
12. Cante jondo	The <i>Minotaur</i> sings a threnody on the poem " <i>El Silencio</i> " by Lorca.	Bar 452	60; = 2'48"	(part 12 ↔ part 6) Seven and a half cycles of 12 crotchets each final fermata bar; Chords of 3rds with 3 major tonalities; CANTE JONDO in mode 2 with poem)// Hummed codetta CANTE JONDO 1 on mode 2; (melodically by voice and harmonically by guitars); Rhythmic cell 1 in quadruple augmentation		Choir sings the title. Mezzo-soprano sings the poem.
	The bull's heartbeat is faintly heard by the lithophones.	Bar 468		Geophone only "played" by the <i>Minotaur</i> via the solo percussionist.	Geophone fermata	Timeless timbre of the geophone
		20' (or 100 x 12")				

Thoughts:

The title *El Jardín de la Vida y la Muerte* means *The Garden of Life and Death*. This garden is a microcosm of society we live in. Just as the *torero* and the bull are physically trapped within the confines of the bullfighting arena, we are likewise stifled by social strictures constituted by society as a whole. When considered in his or her own individuality, each human being is unique and refined. However, when these same gentle individuals happen to come together in an anonymous collectivity, they become selfish and indifferent to each other. Taking a step further, when herded together as a collectivity with a common enemy, humans become cruel and feral, just like in the context of the *corrida* where the cruelest participant is its audience. Jean-Paul Sartre sums up this idea best in his famous quote “L’enfer, c’est les autres” (“Hell is the Other”), which forms the central idea of his existentialist play *huit clos* (No Exit). The “Other”, an alien entity from the “Self”, is another point of reference around which judgments of the “Self” may be formed. Hence, the sheer presence of the collective Other becomes a force that can threaten one into conforming to certain expectations.

The same process takes place between genders, as gender roles are structures in which an external “Other” may threaten one’s

individuality by imposing definitions of being. Human beings are also trapped by gender-related roles. Movie directors have drawn a parallel in which the fight between matador and bull mirrors the power struggle between genders. In Pedro Almodóvar’s 1986 movie entitled *Matador*, the men appear to dominate, whereas it is the women who actually do, thereby symbolically taking the role of the *matador*. Catherine Creillat’s 1999 sexually-explicit movie entitled *Romance* starts with a very symbolic scene of a bull fight photo shoot between a man and a woman, and ends with both sides being the losers. In Menno Meyies’s 2007 movie entitled *Manolete*, the woman is the downfall of the *toreador*, who can only have one mistress, Death. This is because the *torero*’s job demands his acceptance of toying with danger, and hence it is only the morbid fascination with death that can drive one to take up such a role.

The subtitle *Liturgy for dancers and orchestra* hints at the fact that this composition is by no means a eulogy of tauromachy. The French Alliance Anti-corrida and the Irish Council Against Blood Sports take the stance against tauromachy, as they hold an anthropomorphic vision of bulls suffering human feelings in front of bestialized humans in the form of an abhorrent and outdated spectacle. Aficionados of tauromachy, on the other

hand, argue that the activity of tauroboly (or bull sacrifice) as executed by the bullfighter or *torero* is one that is deeply enshrined in a code of honour. Butchers murder bulls, whereas the *matador*, the only person authorised to kill a bull, takes the bull's life in a highly ritualised act of sacrifice. France's southern region of Camargue has its own non-lethal version of bullfighting, during which young men attempt to pluck a rosette from between the horns of the bull. The *corrida de toros* literally means the "bull race": "bullfighting" is an inaccurate translation.

Despite the multi-million business it generates, bullfighting is not a hobby. Despite the strict rules involved (such as the weight and the age of the bull) as well as the occasional scandals (such as weakening taurine bloodlines, horn shaving or tapering), bullfighting is not a sport. Despite its dazzling display of virtuosity greeted by shouts of *¡Olé!*, and despite Hemingway's reference to it as "the only art in which the artist is in danger of death" in his 1932 novel *Death in the Afternoon*, bullfighting is not an art.

Since taumachy is not a hobby, nor a sport, nor an art, what is it? My subtitle *Liturgy for dancers and orchestra* refers to the fact that taumachy is essentially a sacrificial and cathartic liturgy in a Judeo-Christian context, with its pagan roots tracing

back to dravidian India, Sumerian and Assyro-Babylonian civilisations, Minoan Creta, Pharaonic Egypt and Mithridatic Rome. The etymologies of the names 'Europe' and 'Italy' are even closely related to taumachy: 'Europa' is the name of a princess seduced by the taumorphic god Zeus and mother Cretan king Minos; 'Italy' means the "land of young cattle".

Are animals humans? The bull is colour-blind, has no stereoscopic vision and charges forward, deeper and deeper into the inescapable reality of his palpable hell. Are humans animals? We create our own hell by running meaningless rat races that bleed our blue planet to death. Our survival instinct urges us to conform to expectations. This survival strategy leads to self-destruction, a sort of ontological liposuction. The chasm between the reality of dreams and the appearances of reality deepens our emotional wounds. Like the *torero* and the bull facing fear and suffering, we wander and wonder in the garden of life. At the end of *El Jardín*, the deep mezzo-soprano voice, the spirit of the mother of the bull, sings a *cante jondo* (literally the "deep song of flamenco"), a song that spouts out of the souls' depth. The text of this *cante jondo* is Federico Garcia Lorca's poem entitled *El Silencio: Listen, my son: the silence. It is a rolling silence. A silence where valleys and echoes slip. And it bends foreheads, down towards the ground. Life and Death? La Vida o la Muerte? Eros and Thanatos.*

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