

# I. Prelude

"Tutta l'arte è imitazione della Natura"

"All art is but imitation of Nature"

Seneca (ca. 4 – 65 ce)

Luis Felipe Nieto Sachica

## Libero et Contemplativo (♩ = ca 82)

N a t u r a ,

*mp* Sul tasto *poco a poco accel.* (fast)

## Improvvisando (♩ = 124)

5

*mp* *cediendo* *f* *desciso* *mp* *come echo* *cediendo*

## Calmo (♩ = ca 56)

7

*f* *agitato* (fast) *(sf)* (Molto Vibrato) *(seco)* *p* *affretando* *cediendo* *p*

## A tempo

9

*affretando* *cediendo* *p* *affretando* *f* *Maestoso*

## Meditativo (quasi prima) (♩ = ca 66)

11

*(seco)* *sf* *p* *sul tasto*

\*) Recite Quote if desired.- Tranquillo, slowly

13

*sf* *p sul tasto* *mp*

14

*sf* *p sul tasto*

15 **Spiritoso** (♩ = ca 82)

*f ma dolce*

17

19 **Poco meno** **Libero et Contemplativo**

*f Maestoso* *sf* *mp*

23 **N a t u r a** (Slowly)

*l.v.* *mp* *Attaca*

# II. Fantasia

Luis Felipe Nieto Sachica

(Sulla Sequenza XI)\*

"Nella musica, mi trovo continuamente a dire, le cose non migliorano o peggiorano: ma evolvono e si trasformano."

"In music, as I find myself forever saying, things dont get better or worse: they evolve and transform themselves"

Luciano Berio (1925 - 2003)

(♩ = ca 116)

*sf* *f* *p dolce* *rit..*

*A tempo* *f* *p dolce* *rit..*

*sf* *f* *sf* *ff* *mp* *ff* *violento*

*f* *ff* *p dolce* *rit..* *tambora*

*Largo* ♩=50, ma liberamente

*sf* *mp sul tasto let ring* *\*\** (Recitare.)

\*) The Music Inside quotations belongs to Luciano Berio's "Sequenza XI"

\*\*) Recite Quote if desired.- Rather Convinced, with security.

2

mf sf

**Tempo primo**

sf f sf ff mp ff

*cediendo*

f p ff f mp

*gliss.*  
(slow to fast)

Bartok Pizz

f p dolce

pp mp

**Largo** ♩=50  
*tambora*

\*\*\*  
(Recitare.)

Attaca

\*\*\*) Recite quote if desired. - Poetic, inspired.

### III. Aria

"Bellezza risveglia l'anima di agire"

Luis Felipe Nieto Sachica

"Beauty awakens the soul to act"

Dante Alighieri (1265 - 1321)

**Largo et Rubato** (♩ = ca 54)

*sotto voce quasi un tenore  
sempre sul D*

\*Bell e zza Bell e zza res via glia a res **mp**

vi glia res vi glia l'a ni **mf**

**mp** *sonoro*

ma Bell e zza Bell **mf**

**f** *p sul tasto dolce* **f**

e zza res via glia a res **f**

\*The text assigned to the upper staff is not meant to be sung.

The melody was composed upon the text and this should only be use as a guide for artistic purposes such as shape and phrasing for the melody should sound as lyric as possible.

9

*poco accel.*

vi\_glia\_ res vi\_glia l'a ni ma\_ di a\_gi

*mp sonoro*

*profondo*

11

*rit.*

re\_gi

*f*

*f molto sonoro*

13

*mp*

*p*

14

**Più mosso** (♩ = ca 21)

*mf*

*f*

15

16 *rall.*

**// Tempo primo**

19

*sotto voce*

21

*poco rall.*

\*) Recite quote if desired. - With measured excitement.

# IV. Moto Perpetuo

Luis Felipe Nieto Sachica

"la musica è l'esaltazione della mente derivata da cose eterne, che prorompe in suono."

"Music is the exaltation of the mind derived from things eternal, bursting forth in sound"

Tommaso d'Aquino (1225 - 1274)

**Allegro con Jubilo** (♩ = ca 120)

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of one sharp (F#). The notation features a melodic line with eighth notes and a bass line with chords. The word *simile* is written above the staff in measure 4. The dynamic marking *p con Esaltazione* is written below the staff.

Musical notation for measures 6-10. The notation continues with eighth notes and chords. The dynamic marking *(f)* is written above the staff in measure 6, and *(mf)* is written below the staff in measure 7.

Musical notation for measures 11-14. The notation continues with eighth notes and chords. The dynamic marking *(mf)* is written below the staff in measure 11.

Musical notation for measures 15-19. The notation continues with eighth notes and chords. The dynamic marking *(mf)* is written below the staff in measure 15.

Musical notation for measures 20-24. The notation continues with eighth notes and chords. The dynamic marking *(mf)* is written below the staff in measure 20.

Musical notation for measures 25-28. The notation continues with eighth notes and chords. The dynamic marking *f* is written below the staff in measure 25. An asterisk (\*) is written above the staff in measure 26, indicating a specific performance instruction.

\*) slap strings



2

*Slaping*  
*(aiming for low strings)*

*ritenuto* ,

29

*p* ————— *f* *pizz subito* ..... *nat.* *sf* *sf*

*Con grazia*

34

*mf* *nat.*

39

44

*(rasgueado)*

49

*ff* *mp*

*(f)*

54

*(mf)*

*Risoluto* .....

59

*sf* *metalico*

64 *p subito*

68

73

78 *tambora*

*f* *p* *ff*

82 *Con grazia*

*con fuoco* *(f)*

*p* *fff* *(mf)*

87

91

96

Musical notation for measures 96-100. The staff is in treble clef with a key signature of one sharp (F#). It features a complex texture with multiple voices, including a melodic line with slurs and accents, and a dense accompaniment of chords and sixteenth notes. The notation includes various articulation marks such as slurs, accents, and dynamic markings.

101

Musical notation for measures 101-104. The staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and accents, and a dense accompaniment of chords and sixteenth notes. The notation includes various articulation marks such as slurs, accents, and dynamic markings. Trills are marked with 'tr' and 'sf' (sforzando) is used for emphasis.

105

Musical notation for measures 105-107. The staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and accents, and a dense accompaniment of chords and sixteenth notes. The notation includes various articulation marks such as slurs, accents, and dynamic markings. The word 'Bursting' is written below the staff to indicate a specific performance effect.

108

Musical notation for measures 108-112. The staff is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and accents, and a dense accompaniment of chords and sixteenth notes. The notation includes various articulation marks such as slurs, accents, and dynamic markings. The word 'tambora' is written above the staff, and 'rit..' (ritardando) is written above a dashed line. The notation ends with a double bar line and a final dynamic marking of 'fff' (fortississimo).