

Cinco besos de acuarela

"Un mundo nace cuando dos se besan"
- Octavio Paz

para saxofón contralto, piano y contrabajo.

Manuel Lallana Babiloni

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A mi abuelo

Esta obra busca representar la vida de una persona
a través de distintos besos;
momentos coloridos que le acompañan
en forma de recuerdos,
imágenes líquidas que parecen de acuarela.

I. El beso de la madre.

Manuel Lallana Babiloni

Affetuoso ♩ = 76

Saxofón contralto

Piano

Contrabajo

Affetuoso ♩ = 76

arco

Sax. ctrl.

a sonido con aire

Pno.

pizz. *arco*

Cb.

13

Sax. ctrl.

Pno.

Cb.

rubato

Measures 13-17. Saxophone part is silent. Piano part features a *rubato* section with complex textures, including arpeggiated chords and melodic lines. Dynamics range from *mp* to *mp*. Contrabass part is silent.

18

Sax. ctrl.

Pno.

Cb.

a tempo

mp

p

gliss.

p

a tempo

p

mp

p

mp

a tempo

p

mp

p

pizz.

arco

Measures 18-22. Saxophone part features a melodic line with dynamics *mp* and *p*, including a *gliss.* effect. Piano part features arpeggiated chords and melodic lines with dynamics *p* and *mp*. Contrabass part features a rhythmic pattern with dynamics *p*, *mp*, and *p*, including *pizz.* and *arco* markings.

II. El beso del primer amor.

Manuel Lallana Babiloni

$\text{♩} = 76$
accel.

Saxofón contralto

Piano

Contrabajo

accel.
pizz

mf *f* *mf* *f*

7 **A** Allegretto giocoso $\text{♩} = 110$

Sax. ctrl.

Pno.

A

Cb.

mf

13

Sax. ctrl.

Pno.

Cb.

Musical score for measures 13-18. The Saxophone part (Sax. ctrl.) is in treble clef, featuring a melodic line with slurs and accents. The Piano part (Pno.) is in grand staff, providing accompaniment with slurs and accents. The Contrabass part (Cb.) is in treble clef, playing a rhythmic eighth-note pattern.

19

Sax. ctrl.

Pno.

Cb.

mp

Musical score for measures 19-24. The Saxophone part (Sax. ctrl.) is in treble clef, featuring a melodic line with slurs and accents, starting with a dynamic marking of *mp*. The Piano part (Pno.) is in grand staff, providing accompaniment with slurs and accents. The Contrabass part (Cb.) is in treble clef, playing a rhythmic eighth-note pattern.

25

Sax. ctrl.

mf

mp

Pno.

Cb.

31

Sax. ctrl.

mf

Pno.

Cb.

B
38
Sax. ctrl. *mf*

Pno. *mp* *8va*

B
arco.
Cb. *mf*

44
Sax. ctrl.

Pno.

Cb.

54

Sax. ctrl.

f *mf* *mp*

Pno.

mf

Cb.

62

Sax. ctrl.

mf *f*

Pno.

Cb.

III. El beso de Eros

Manuel Lallana Babiloni

A $\text{♩} = 60$ **Dolce e misterioso**

Saxofón contralto

Piano

Contrabajo

Sax. ctrl.

Pno.

Cb.

10

Sax. ctrl. *mp*

11

Pno.

Cb.

14

Sax. ctrl. *mf* *mp*

15

Pno.

Cb.

B

18 $\text{♩} = 130$

Sax. ctrl. *mf* *mp*

Pno. *mf*

Cb. *mp* *f*

B $\text{♩} = 130$ *pizz.*

22

Sax. ctrl. *mf* *mp* *mf* *mp*

Pno. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

28

Sax. ctrl.

Pno.

Cb.

mp

31

Sax. ctrl.

Pno.

Cb.

mf *mp* *mf*

35 *mf* *mp* *rit.* 5

Sax. ctrl. *mf* *mp* *rit.*

Pno. *mp*

Cb. *mp* *rit.*

39 **C** ♩ = 63 *p* *mp* *mp* *mf* *p* 11

Sax. ctrl. **C** ♩ = 63 *p* *mp* *mp* *mf* *p*

Pno. *p* *mp*

Cb. *mf* *p*

44

Sax. ctrl.

Pno.

Cb.

p

mp

This system contains measures 44, 45, and 46. The Saxophone part (Sax. ctrl.) begins with a 7/8 time signature and features a melodic line with slurs and accents, ending with a triplet. The Piano part (Pno.) has a treble and bass staff with complex chordal textures and slurs. The Contrabass part (Cb.) provides a rhythmic accompaniment with slurs and accents. Dynamic markings include *p* and *mp*.

47

Sax. ctrl.

Pno.

Cb.

mp

p

rit.

pp

This system contains measures 47, 48, and 49. The Saxophone part (Sax. ctrl.) starts with a *mp* dynamic, followed by a *p* dynamic, and concludes with a triplet and a *rit.* (ritardando) marking. The Piano part (Pno.) continues with complex textures, including triplets and slurs. The Contrabass part (Cb.) features a *rit.* marking and ends with a *pp* (pianissimo) dynamic. A dashed line indicates a continuation of the *rit.* effect across measures.

IV. El beso de despedida

Manuel Lallana Babiloni

A ♩ = 108 **Delicato**

Saxofón contralto

Piano

Contrabajo

rubato

p

arco.

p

9

Sax. ctrl.

Pno.

Cb.

The musical score is written for three instruments: Saxophone (contralto), Piano, and Double Bass (Contrabajo). The piece is in 6/8 time and marked 'Delicato' with a tempo of 108 beats per minute. The score is divided into two systems. The first system (measures 1-8) features a piano accompaniment with a 'rubato' marking and a 'p' dynamic. The saxophone and double bass parts are mostly rests, with the double bass playing a few notes at the end of the system, marked 'arco.' and 'p'. The second system (measures 9-12) features a saxophone solo starting at measure 9, marked 'p'. The piano and double bass continue their accompaniment. The score includes various musical notations such as slurs, ties, and a four-measure rest in the piano part at the end of the second system.

Sax. ctrl. *13* *accel.*

Pno. *mp*

Cb. *mp* *accel.*

B ♩ = 120

Sax. ctrl. *17*

Pno. *mp* *mf*

Cb. *mp*

21

Sax. ctrl.

Pno.

Cb.

mp *mf* *mp* *mf* *mf*

30

Sax. ctrl.

Pno.

Cb.

rit. *a tempo*

p *mp* *p* *p*

p *mp* *p* *p*

35

Sax. ctrl.

Pno.

Cb.

The image shows a musical score for three instruments: Saxophone (Sax. ctrl.), Piano (Pno.), and Contrabass (Cb.). The score is written in treble clef for the saxophone and bass clef for the piano and contrabass. The key signature has two sharps (F# and C#). The saxophone part starts with a melodic line, featuring a four-measure rest marked with a '4' and a '4' above it, followed by a dynamic marking of *mp* and ending with a *p* dynamic. The piano part consists of a complex accompaniment with chords and moving lines in both hands, also featuring a four-measure rest marked with a '4' and a '4' above it, and dynamic markings of *mp* and *p*. The contrabass part provides a bass line with a four-measure rest marked with a '4' and a '4' above it, and dynamic markings of *mp* and *p*. The score is numbered 35 at the beginning of the saxophone staff.

V. El beso de la muerte

Manuel Lallana Babiloni

♩ = 60
Doloroso

Saxofón contralto

Piano

Contrabajo

mp **A** *a tempo*

arco ord.

mp

♩ = 60 **Doloroso**
rubato sul ponticello

mf

mf

rit. **B** **♩ = 65 Misterioso** *slap*

f

mf

rit. **B** **♩ = 65 Misterioso** *pizz.* **f** **III**

11 *accel.* *frull.* *ord.* *growing* $\text{♩} = 130$

Sax. ctrl.

p *f*

Pno.

accel. $\text{♩} = 130$

Cb.

arco *mf*

IV III

15 *rit.* *ord.* *susurrar** 6" *pp* *susurrar** 6"

Sax. ctrl.

p

Pno.

pp

rit. *susurrar** 6" *p* *ppp*

Cb.

* *sonidos vocales (sh)_ como una conversación ininteligible*

C ♩ = 60 Distante

rit.

3

Sax. ctrl.

20

pp

The saxophone part begins with a treble clef and a key signature of one sharp (F#). It starts with a whole note chord (F#4, A4, C5) followed by a half note chord (F#4, A4). A large slur covers the first two measures. The third measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The fourth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The fifth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The sixth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The seventh measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The eighth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The ninth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The tenth measure contains a quarter note (F#4), a quarter note (A4), and a quarter note (C5). The piece ends with a whole note chord (F#4, A4, C5).

Pno.

seguir susurrando

una corda

ppp

dejar de susurrar

mp

The piano part is written for grand piano with treble and bass clefs. It begins with a treble clef and a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern: F#4, A4, C5, B4, A4, F#4. The left hand plays a continuous eighth-note pattern: F#3, A3, C4, B3, A3, F#3. The piece ends with a whole note chord (F#4, A4, C5).

♩ = 60 Distante
rit.

Cb.

C

seguir susurrando

dejar de susurrar

p

The contrabass part is written with a bass clef and a key signature of one sharp (F#). It begins with a whole note chord (F#2, A2, C3) followed by a half note chord (F#2, A2). A large slur covers the first two measures. The third measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The fourth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The fifth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The sixth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The seventh measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The eighth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The ninth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The tenth measure contains a quarter note (F#2), a quarter note (A2), and a quarter note (C3). The piece ends with a whole note chord (F#2, A2, C3).