



JULIÁN SANTOS

Obras completas
Complete Works

Vol. VI
Música sinfónica / partesII
Complete symphonic works /partsII

Dedicatoria:

A Alfredo, Eugenio y Maripé

A Pepe García Martínez sin cuya ayuda y dedicación nada de esto hubiera sido realidad

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JULIÁN SANTOS

Obras completas
Complete Works

Vol. III
Música de cámara
Chamber music



Juan Antonio Carrion

Molto
All.^{ro} *3/8* *ve en (316)*

Molto
All.^{ro} *3/8* *sotto voce*

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JULIÁN SANTOS CARRIÓN

Julián Santos Carrión nace en Jumilla el 15 de enero de 1908. Hijo de Alfredo Santos de la Rosa, un reconocido director y compositor, y María Josefa Carrión Muñoz, vivió desde sus comienzos rodeado de un entorno musical

La única formación musical que recibe estos años es de manos de su padre, Julián toca el violín, la flauta, el clarinete, el órgano y el piano que será el instrumento al que se dedicará profesionalmente siendo un gran virtuoso. A los cinco años sustituye a su padre que había caído enfermo como organista en las parroquias del Salvador y Santiago de Jumilla, y a los siete años acompañaba con el piano en el foso de la orquesta durante las representaciones líricas que dirigía su padre en el Teatro Vico de Jumilla del cual era empresario. Podríamos afirmar sin lugar a dudas que Julián Santos fue lo que se dice un niño prodigio. A la edad de doce años compone su primera obra “seria” una “*Misa a dos voces*” anteriormente, aunque nos consta que había compuesto otras obras durante su infancia que no nos han llegado a nuestras manos y que posiblemente eran improvisaciones que no estuvieran escritas. A los quince años escribe su primera opereta “*Sueño de Niña*” y a los dieciséis un apunte de zarzuela “*El Embrujado Rey*”, ambas estrenadas y dirigidas por él. La primera obra de piano que nos llega a nuestras manos esta fechada en 1924 a la edad de 16 años, “*Raro Pensamiento*”. En el año 1927 era ya un reputado organista, el organista de la Iglesia del Salvador. Posteriormente fue destinado al norte de África (Melilla) para realizar el servicio militar, hecho que no le hizo alejarse de la música, sino todo lo contrario. Allí recibe enseñanzas de composición, siendo discípulo de D. Román de San José. Dirige la banda del regimiento, crea numerosas composiciones e interpreta varios conciertos de piano.

A su vuelta a Jumilla se casa con M^a Asunción Espinosa de los Monteros, hija del Barón del Solar. A pesar de la oposición de la familia del Barón a que se celebre la boda, Julián y Asunción se casan un el 23 de abril de 1932 en la parroquia del Salvador a las 3 de la madrugada que era la hora destinada a los matrimonios no consentidos.

Durante la Guerra Civil traslada su residencia a Murcia huyendo de los crímenes y horrores de la contienda y por el hecho de estar casado con una aristócrata opto por abandonar Jumilla con su esposa, madre y dos hijos pequeños. En Murcia se gana la vida dando clases de piano y dirige el orfeón Fernández Caballero y el coro de Altavoz del Frente. Es allí donde escribe las zarzuelas

“*El Fantasma de la Tercia*” estrenada en 2008 y “*Tierra Llana*” todavía inédita. Julián nunca tuvo titulación académica de ninguna de las materias que dominaba. Después de la guerra se realizaron una serie de exámenes para la consecución del título oficial, pues la contienda bélica había provocado que mucha gente dejara sus estudios sin terminar. En el Conservatorio también se realizaron dichos exámenes; fue entonces cuando Julián vio la coyuntura para conseguir el título de piano, lo que le permitiría trabajar en el Conservatorio y tener una vida más holgada. Desconocemos las razones, pero finalmente las Autoridades académicas no facilitaron la consecución del mismo e incluso creemos que ante esa sospecha no se presentó a los exámenes. Quizá esta sea una de las razones por las que Julián, poco después, se marchó a Madrid.

En 1941 marcha a Madrid a trabajar con los hermanos Jacinto e Inocencio Guerrero que acaparaban la mayoría de los teatros de Madrid. Julián fue con la esperanza de poder estrenar alguna obra, pero finalmente lo único que se le ofrece es trabajar de pianista por lo que se vuelve a Jumilla un año después. Durante su estancia en Madrid conoce a Ernesto Halfter quien le propone marcharse a Alemania con él, Julián se lo agradece, pero renuncia a ello al tener ya tres hijos y un futuro incierto. Ya establecido en Jumilla escribe sus zarzuelas “*La Dama Embrujada*”, “*La Moza de la Dehesilla*” “*La Niña de Boticario*” y “*Los Gerifaltes*”, esta última la presenta al concurso que anualmente convocaba RNE. y obtiene el 2º premio por lo que fue estrenada en el teatro Apolo de Valencia en enero de 1951. En esta época escribe una de sus obras más emblemáticas e importantes la “*Suite Santa Ana*” una suite para piano en seis movimientos inspirada en el enigmático paraje de Santa Ana del Monte. Esta obra de la cual dejó orquestados dos números completos fue terminada la orquestación por Roque Baños grabándose en 2008 junto con el resto de su obra sinfónica por la Orquesta Ciudad de Praga dirigida por el propio Roque Baños. En la década de los 50 escribe otras zarzuelas como “*Farruca*” o “*Jaime Alfonso el Barbudo*”, ambas estrenadas por el propio compositor. A esta época pertenecen también su colección de “*Caprichos para piano*” y otras obras de pequeño formato como una colección de piezas inspirada en las sonatas de Valle Inclán o su música de cámara integrada por dos obras con acompañamiento de piano y un cuarteto de cuerda. Julián se hace cargo en Jumilla de la dirección de la banda de música municipal y de la escuela de la misma, lo que constituye la mayoría de sus ingresos. Compone numerosas obras para esta formación y gana algunos premios como el 1º premio de R.N.E. de pasodobles con “*Agareno*” o el 3º Premio con “*Obsesión*”. En 1966 gana el 3º premio en el Festival Lírico de Aspe con la romanza “*Montaraz*”.

En 1972 muere su esposa a la que dedica su marcha fúnebre “*Para Siempre*” y el compositor profundamente afectado deja prácticamente de escribir y actuar en público. En 1980 recibe una propuesta del Ayuntamiento de Jumilla de crear una nueva banda de música, Julián se ilusiona con el nuevo proyecto y un año después se presenta la banda durante las fiestas de Semana Santa. A los pocos meses alegando problemas de salud presenta su dimisión y se retira de toda actividad pública, muriendo el 3 de julio de 1983 en Jumilla dejando un legado de más de 400 obras.

Tras su muerte se estrena la opereta que con más cariño escribió “*La Niña del Boticario*” y en cuya portada dejó escrito “*para estrenarse después de mi muerte*”, con ese motivo nace la “*Compañía Lírica Julián Santos*” que estrenará casi toda su obra, publicará varios libros y editará la mayoría de sus composiciones. Otros músicos han colaborado a la difusión de su obra, como el pianista Pedro Valero o el compositor Roque Baños, se han hecho varias ediciones discográficas destacando la de la opereta “*La Niña del Boticario*” por EMI. En marzo de 2003 el Ayuntamiento de Jumilla lo nombra Hijo Predilecto, y en 2008 se celebra el centenario de su nacimiento publicándose el libro “*Julián Santos 100 años de música*” y estrenándose su zarzuela “*El Fantasma de la Tercia*”.

Su obra esta integrada por Operetas, Zarzuelas, Música Sinfónica, Música de Piano y Cámara, Música Religiosa, Música Incidenta y Música para Banda.

Varias han sido las formaciones que han interpretado su música como la *Ural Philharmonic Orchestra*, *Orquesta de Mülhausen*, *Orquesta Sinfónica de la Región de Murcia*, *Orquesta de Quart de Poblet*, *Musica Viva Symphony Orchestra*, *Russian Philharmonic Orchestra*, *Orquesta Sinfónica de Jumilla*, *Orquesta Sinfónica de la UCAM*, *Orquesta Sinfónica de Alicante*, *Orquesta Ciudad de Praga*, *Banda Municipal de Madrid*, *Banda Sinfónica de Alcasser*, *Banda Primitiva de Liria*, etc..

Se han editado varios trabajos discográficos como:

“*La Niña del Boticario*” (EMI) *Ural Philharmonic Orchestra*, (Ekaterimburgo). Ángeles Blancas, Luis Dámaso, Rodrigo Esteves, Carmen Claire, Marco Moncloa, Aurelio Puente, Javier Alonso, etc. Director: Lin Tao

“Bagatelas de Otoño” (*Producciones Lorca*) Obras de Piano y Música de Cámara. Pedro Valero, Andrés Santos y Laura Rodríguez.

“Villancicos Navideños” (*Producciones Lorca*) Orquesta Sinfónica de Jumilla, Coral Ars Nova, Agustín Sánchez y Carmen Claire. Director: Andrés Santos.

“Música de la Pasión” (*Producciones Loca*) Musica Viva Symphony Orchestra, (Moscú). Director Lin Tao.

“Sinfonía de una vida” (*sin publicar todavía*) Orquesta Ciudad de Praga. Director: Roque Baños.

“Farruca” (*sin publicar todavía*) Russian Philharmonic Orchestra (Moscú). Joana Jiménez, Manuel Lombo, Sara Lezana, etc... Director: Lin Tao

“El Fantasma de la Tercia” (*sin publicar todavía*) Russian Philharmonic Orchestra (Moscú). Guiomar Cantó, Lola Casariego, Luis Dámaso, Gerardo Bullón, Pablo García, Carlos Crooke, Paloma Friedhoff. Director: Lin Tao

Libros:

- “Villancicos Navideños” (2000)
- “Bagatelas de Otoño” (2000)
- “Julián Santos 100 años de Música” (2008)

Como conclusión podemos decir que a Julián Santos le tocó vivir una mala época como fue la posguerra española. Su reclusión en Jumilla rodeado de sus seres queridos le impidió alcanzar mayores cotas a nivel profesional, quizás en otro ambiente hubiera compuesto otra música diferente pero lo que si sabemos a ciencia cierta es que compuso la música que quiso en el lugar que amaba.

JULIÁN SANTOS CARRIÓN

Julián Santos Carrión was born in Jumilla on 15 January 1908. His father was Alfredo Santos de la Rosa, a renowned conductor and composer, and his mother was María Josefa Carrión Muñoz. Therefore, he lived since his early years in a musical environment.

His father provided the only musical training that he received during those years. Julián played the violin, the flute, the organ and the piano, which will be the instrument that he will play professionally (he will be a great virtuoso). At the age of five, he substituted his father, who had fallen ill, as organist in the parishes of Salvador and Santiago de Jumilla. At the age of seven, he accompanied with the piano numerous lyric representations conducted by his father at the Vico Theatre in Jumilla, of which he was an impresario. We can affirm that Julián Santos was a so-called child prodigy. At the age of twelve, he composed his first "serious" work, *"Misa a dos voces"*, although we know that he had composed other works during his childhood that did not arrive to us and that probably were non-written improvisations. At the age of fifteen, he wrote his first operetta, *"Sueño de Niña"* and at the age of sixteen, he wrote a zarzuela, *"El Embrujado Rey"*, both premiered and conducted by him. The first piano piece that arrived to us was written in 1924 when he was sixteen. Its title was *"Raro Pensamiento"*. In 1927, he was already a renowned organist, the organist of the Church of El Salvador. Afterwards, he was sent to Northern Africa (Melilla) for military service, a fact that did not make him abandon music. Quite the opposite. There, he receives training in composition, being a disciple of Román de San José, a talented musician. He conducted the band of the regiment. He created numerous compositions and performed various piano concerts.

When he returned to Jumilla, he married M^a Asunción Espinosa de los Monteros, daughter of the Baron del Solar. Despite the opposition of the Baron's family to the wedding, Julián and Asunción married on 23 April 1932 at the parish of El Salvador, at 3 in the morning, which was the time destined to non-authorised marriages.

During the civil war, he moved his residence to Murcia. He wanted to escape from the crimes and horrors of the war, which was even more bloody in the villages. Since he was

married to an aristocrat, he decided to abandon Jumilla with his wife, his mother and his two young children. In Murcia, he earned his living by giving piano lessons, and he led the choral society Fernández Caballero and the choir of the Altavoz del Frente organisation. In Murcia, he wrote the zarzuelas *"El Fantasma de la Tercia"*, which premiered in 2008, and *"Tierra Llana"*, still unreleased. Julián never had a diploma in any of the subjects that he mastered. After the war, a series of exams to obtain the official diploma were scheduled, since the military conflict obliged many people to abandon their studies. Such exams were scheduled at the Conservatory. There, Julián saw the opportunity to obtain the piano diploma, which would have allowed him to work at the Conservatory, for a more comfortable life. We do not know the reasons, but finally, the academic authorities did not award such a diploma. We believe that he did not attend the exams. That may be one of the reasons for which Julián, shortly afterwards, went to Madrid.

In 1914 he went to Madrid to work with the brothers Jacinto and Inocencio Guerrero, who monopolised the majority of Madrid's theatres. Julián went there, hoping to premiere some works. Eventually, the only thing he got was to work as a pianist, so he decided to go back to Jumilla a year later. During his stay in Madrid, he met Ernesto Halffter, who proposed to go to Germany with him. Julián thanked him, but he renounced since he had three children and an uncertain future. Already in Jumilla, he wrote his zarzuelas *"La dama embrujada"*, *"La Moza de la Dehesilla"*, *"La niña de Boticario"* and *"Los Gerifaltes"*. He presents the latter at the competition organised every year by RNE (National Radio of Spain), and it obtained the 2nd prize. It was premiered at the Apolo Theatre of Valencia in January 1951. During this period, he wrote one of his most emblematic and famous works, *"Suite Santa Ana"*, a piano suite of six movements inspired by the enigmatic setting of Santa Ana del Monte. He orchestrated two complete numbers of this work, and Roque Baños finished the orchestration. It was recorded in 2008, together with the rest of his symphonic work, by the City of Prague Philharmonic Orchestra, conducted by Roque Baños himself. In the '50s, he wrote other zarzuelas such as *"Farruca"* or *"Jaime Alfonso el Barbudo"*, both premiered by the

composer. In this period, we can also find his collection of "*Caprichos para piano*" and other small-format works such as a collection of pieces inspired by the sonatas of Valle Inclán, or his chamber music integrated by two works with piano accompaniment and a string quartet. In Jumilla, Julián conducted the local band and its school. That constituted the majority of his incomes. He composed various works for this band, and won some awards such as the 1st prize of R.N.E. for *pasodobles* with "*Agareno*" or the 3rd prize with "*Obsesión*". In 1966 he won the 3rd prize in the Lyric Festival of Aspe with the romance "*Montaraz*". In 1972 his wife died. He dedicates to her the funeral march "*Para Siempre*". The composer, profoundly affected, stopped writing and performing in public. In 1980, he received a proposal from the City Council of Jumilla to create a new music band, Julián got excited about the project and one year after, during the Holy Week, he presented the band. A few months later, due to health problems, he resigned and retreated to private life. He died on 3 July 1983 in Jumilla and left a legacy of more than 400 works.

After his death, the operetta that he wrote with more affection, "*La Niña del Boticario*" was premiered. On its cover, he wrote, "to be premièred after my death". That led to the birth of the "*Compañía Lírica Julián Santos*" [Julián Santos Lyric Company], which would premiere almost his entire work, publish various books and produce the majority of his work. Other musicians collaborated in the spreading of his work, such as the pianist Pedro Valero or the composer Roque Baños. Various recording editions have been made, among which the operetta "*La Niña del Boticario*" by E.M.I. stands out. In March 2003, the City Council of Jumilla named him as *Hijo Predilecto* (Jumilla's Favourite Son), and in 2008 the 100th anniversary of his birth was celebrated with the publication of the book "*Julián Santos 100 años de música*" [Julián Santos 100 years of music] and the première of his zarzuela "*El Fantasma de la Tercia*".

His work includes Operettas, Zarzuelas, Symphonic Music, Piano and Chamber Music, Religious Music, Incidental Music and Music for Band.

Various bands and orchestras interpreted his music, such as *Ural Philharmonic Orchestra*, *Mulhouse Symphony Orchestra*, *Symphony Orchestra of the Region of Murcia*,

Quart de Poblet Orchestra, Musica Viva Symphony Orchestra, Russian Philharmonic Orchestra, Jumilla Symphony Orchestra, UCAM Symphony Orchestra, Alicante Symphony Orchestra, City of Prague Philharmonic Orchestra, Madrid Municipal Symphony Band, d'Alcàsser Symphonic Band, Primitive Band of Lliria, and so forth.

Various records were published, such as:

“Bagatelas de Otoño” (*Producciones Lorca*) Piano Works and Chamber Music. Pedro Valero, Andrés Santos and Laura Rodríguez.

“Villancicos Navideños” (*Producciones Lorca*) Jumilla Symphony Orchestra, Coral Ars Nova, Agustín Sánchez and Carmen Claire. Conductor: Andrés Santos.

“Música de la Pasión” (*Producciones Lorca*) Musica Viva Symphony Orchestra, (Moscow-Russia). Conductor Lin Tao.

“Sinfonía de una vida” (*not yet published*) City of Prague Philharmonic Orchestra. Conductor: Roque Baños.

“Farruca” (*not yet published*) Russian Philharmonic Orchestra (Moscow) Joana Jiménez, Manuel Lombo, Sara Lezana, etc. Conductor: Lin Tao

“El Fantasma de la Tercia” (*not yet published*) Russian Philharmonic Orchestra (Moscow). Guiomar Cantó, Lola Casariego, Luis Dámaso, Gerardo Bullón, Pablo García, Carlos Crooke, Paloma Friedhoff. Conductor: Lin Tao

Books:

- “Villancicos Navideños” (2000)
- “Bagatelas de Otoño” (2000)
- “Julián Santos 100 años de Música” (2008)

As a conclusion, we can say that Julián Santos lived through terrible times, such as the Spanish Post-Civil War period and his reclusion in Jumilla, surrounded by his loved ones, and this prevented him from achieving more goals professionally. Maybe, in another environment, he would have composed a different type of music, but one thing we know for sure is that he composed the music he wanted in the place he loved.

Prólogo

Prologue

La música de cámara de Julián Santos

Notas para los intérpretes

The Chamber music of Julián Santos

Notes for performers

Salvador Martínez

LA MÚSICA DE CÁMARA DE JULIÁN SANTOS

Dentro de la ingente producción musical de Julián Santos, la música de cámara tiene un apartado exiguo, pequeño. Una cuestión que puede tener una importancia también relativa, habida cuenta de que el propio compositor no llegó a pronunciarse sobre este tema. Cartas, comentarios, opiniones y otras fuentes no permiten descubrir el porqué de una sequía tan dolorosa en este campo con una mente tan fértil y creativa. El catálogo de su obra, extenso y variado, hace extraño que un compositor de una cultura musical por encima de la media de su época no le dedicara a lo camerístico un espacio mayor en su creación artística.

Julián Santos era un acompañante infalible y eficiente. Su técnica, forjada desde la niñez en su parroquia tocando el órgano, le permitía acometer todo tipo de empresas. Fue un consumado solista que no perdía ocasión de acompañar a cualquier instrumentista o grupo, sin importarle el estilo. Atesoraba una ingente biblioteca musical, inaudita en su época por las obras y ediciones contenidas en ella y con un apartado de música de cámara que engloba las obras y compositores más importantes del género. Todo un cúmulo de cuestiones que avalaría a cualquier otro para ser un compositor con éxito de dúos, tríos, cuartetos, quintetos o sextetos. Pero no, Julián Santos no dedicó grandes esfuerzos a una música, la de cámara, que a todos, hoy, nos gustaría, escuchar, admirar y analizar.

Como no encontramos razones musicales para esta omisión creativa, en este prólogo al volumen dedicado al género de cámara, hemos rastreado causas posibles que desde aspectos puramente sociales y de época puedan servir de hipótesis de trabajo para explicar las razones que pudieran haber llevado al compositor a dejar de lado un aspecto de la creación musical que muy pocos han descuidado a lo largo de la historia.

Julián Santos nace en la primera década del siglo XX. Coetáneo de otros grandes artistas comparte con ellos muchas de sus vicisitudes. Santos es un compositor altamente ecléctico, sin filiación a escuelas y maestros, sin débitos. Heredero de un nacionalismo tardorromántico, donde la zarzuela, su género preferido, es la que le proporciona éxitos y renombre. La música de cámara es en esta época patrimonio de una élite burguesa en las grandes ciudades y Santos, que decide autoaislarse en un empecinado ostracismo en su pueblo natal, es consecuente y conocedor de las pocas posibilidades que tiene para estrenar obra en formato pequeño, dada la ausencia de un público reactivo a ellas y la falta de instrumentistas capaces para ello. Restricciones que parecen

suficientes para no alentar ni estimular su inquieta mente musical. Jumilla, además, no es lugar de paso de grandes solistas, lo que le hubiera dado más ocasiones para escribir obra para ellos.

La música de cámara es posiblemente el género que más reta a un compositor. Difícil, compleja y sobre todo expuesta, es difícil abordarla sin un motivo, sea este económico o de prestigio profesional. El esfuerzo creativo no merece la pena para que la obra duerma en una carpeta y no es difícil entender a Julián Santos, incluso perdonarle, que las circunstancias no le permitieran abordar con éxito y garantías este género.

El medio siglo XX español está marcado por una situación política y social terrible, la posguerra no es la situación social idónea para la creación artística en pueblos y lugares alejados de los grandes centros artísticos en las ciudades principales. Santos intenta una aventura artística en Madrid que no le trae más que zancadillas y desengaños. Su objetivo es la música escénica y no se acerca a conocer a los intérpretes y compositores de la música de cámara, razón por la que no sabemos qué hubiera podido pasar si hubiera encontrado cobijo y posibilidades profesionales. Julián Santos vuelve desencantado a su pueblo y dedica sus energías a la música de banda y sobre todo la zarzuela que son los géneros que le permiten estrenar y obtener el reconocimiento del público. Al contrario, su mundo interior lo llena con una música personal y única para el piano, que es desconocida en la producción musical española en su momento. Todos estos azares no le permiten emprender la especulación necesaria para la creación de una música de cámara acorde a sus inquietudes y talento dentro del canon de este difícil género.

Sin embargo, el análisis de la música de Santos, desde el piano a la gran forma orquestal, demuestra un fino sentido camerístico. Intimismo, sensibilidad y colores puros en sus orquestaciones muestran a un artista con un profundo conocimiento de la escritura a dos, tres, cuatro y más instrumentos a manera de tímidas incursiones en el dúo, el trío, el cuarteto o el quinteto. Su escritura para piano, al contrario, desde el timbre puro, muestra una escritura en capas y elementos fundidos a manera de contrapuntos en bloque que permiten pensar en varios instrumentos tocando juntos. Parece querer decir a los tiempos y a la historia que, aunque no lega obras concretas para pequeños grupos, sin embargo, su espíritu y su estilo son el de un compositor de cámara escondido en las grandes formas que le tocó acometer.

Futuros trabajos podrían poner de manifiesto las ideas expuestas en este prólogo que ayuden a aclarar y facilitar la comprensión del lenguaje de Julián Santos que, a veces por su dificultad, provoca el desánimo a muchos investigadores.

NOTA PARA LOS INTÉRPRETES

Con una producción monumental en todos los estilos géneros y formas, sorprende que en lo camerístico Julián Santos solo dejara tres obras acabadas. Tres obras dispares en lenguaje, propósito e intenciones. Tres piezas de pequeñas dimensiones. Tres joyas sonoras de aguda delicadeza compositiva. Tres obras que son la clara evidencia de que Julián Santos no tuvo una intención vital en crear un estilo y un lenguaje para las formas de cámara. Tres miniaturas casi “a manera de Capricho” que muestran a un compositor que acomete cada obra según unas necesidades específicas, fueran estas un encargo, fueran solamente eso, un capricho.

Cada una tiene una pequeña historia detrás que la hace especial y el resultado sonoro de estas piezas es el producto de cada historia. Es una lástima que un compositor de tanto talento y genio no hubiera tenido quien le “apretara” en más ocasiones para acometer nuevos retos. Respecto al lenguaje utilizado, no parecen tener la intención de acercarse a escuelas o estilos imperantes en la época y ni tan siquiera mostrar nuevos caminos compositivos.

Las piezas son un Andante para violín y piano, un Minueto para cuarteto de cuerdas y una pieza para clarinete y piano, con nombre propio, titulada Boceto Español.

De estas obras, en el presente volumen, hay también algunas adaptaciones y arreglos posteriores para diversos conjuntos instrumentales. Cada una con un fin y propósito diferente han sido realizadas con un profundo respeto al original y el espíritu del compositor.

El “**Andante en Sol Mayor**”, en el título brinda toda la información que se necesita saber, lo que sugiere que no responde a algún tipo formal y que en todo caso se mueve cerca del ámbito de los segundos tiempos de Sonata, habitualmente Andantes en forma Binaria o Ternaria, conocidos como Lied Binario o Ternario Reexpositivo. El plano armónico sorprende a quien conozca la obra de Santos, es transparente, tonal y ausente de modulaciones, sin acordes disonantes sobre la Dominante, sin transiciones cromáticas ni notas extrañas, sin artificios ni elementos idiomáticos resaltables. Al oído, es una obra “neutra”, por decirlo de alguna manera, que muestra a un compositor de oficio que no pierde de vista para qué o quién escribe. No encontramos intenciones de ruptura para mostrar un lenguaje sofisticado. Una pieza delicada, fina y elegante sin complicaciones para el pianista o al violín. El análisis corrobora las impresiones de la escucha. La forma es la de Lied Ternario Reexpositivo, A-A1-B-A-A1-CODA. La obra comienza con una introducción de cuatro compases que es toda una declaración de intenciones, resumiendo lo más importante de la obra. Pero esto no se ve hasta que termina la pieza y la sensación que provoca a

la escucha es lo que parece, algo pasajero, una introducción. En los dos primeros compases elabora un juego armónico entre el primer grado Sol y el cuarto grado Do que es construido sobre una estructura de séptima de Dominante. Esta cadencia es propia y típica del Blues y la música religiosa afroamericana, sin embargo, Santos, está en las antípodas de esta idea y lo único que parece pretender es crear una atmósfera que discurra entre Mayor y menor (utiliza un A# como enharmonía de Sib). El tema A, con ocho compases de largo, es el periodo formal típico de la música tonal y sobre todo de la práctica común desde el siglo XVIII en la mayoría de la música de cámara. A nivel armónico, la tonalidad es la de SolM con una ligera modulación introtonal a Lam (2º grado) seguida de la cadencia perfecta para acabar en la tonalidad principal. La melodía, utiliza un motivo rítmico-melódico de dos compases, característico para toda la pieza. Este motivo temático se repite a lo largo de toda la estructura adecuándose y acomodándose secuencialmente a los cambios de la Armonía. El uso de algunos cromatismos no debe despistar ya que, no son más que en algún caso notas con función de sensible para modular y en otros, neutralizaciones melódicas para resaltar la doble función de un acorde cuando es a la vez, primero y quinto grado de la tonalidad. La repetición de A no es literal y muestra una ligera variante armónica al adelantar dos compases la modulación de la parte A. Esto le permite intensificar y dar una carga dramática inesperada al usar la tónica (Sol) construida sobre una estructura de 7ª disminuida (en primera inversión). Esto trae de nuevo al oyente la sutileza escuchada en el compás dos de la introducción, insertando de nuevo la nota Sib que va a ser a partir de ahora la dominadora y el eje de la siguiente sección. La parte B retoma la idea melódica y textural de la introducción. Los tres primeros compases elaboran un movimiento armónico paralelo jugando con las distancias de tercera Mayor y menor (mediantes). Este juego sorprendente, no tonal tradicional, aunque consonante, preparando el ambiente armónico y melódico del Tema B. En ocho compases se alternan la Armonía de SoM y Solm/MibM sobre una melodía que surge del movimiento diatónico descendente del bajo del piano en la introducción. Las notas se acomodan de nuevo a los acordes, enfatizando el juego iniciado en la introducción entre Si y SiB (tercera Mayor y menor respectivamente). La Reexposición de A y A1 es literal a la que añade una Coda final donde se exponen las ideas principales de la obra sobre el elemento más característico de ella: el juego armónico de acordes por tercera Mayor que provoca a su vez el juego melódico de la tercera Mayor y menor de la tonalidad principal (Sol/MiB en la armonía y Si/SiB en la melodía). Una pieza exquisita, bien escrita, con estilo clásico-romántico y lenguaje consonante (triádico) que

entronca con las formas armónicas de final del Romanticismo. Un estilo armónico basado en las modulaciones por terceras (llamada Modulación Mediantica porque la tercera es la Mediante de la tonalidad). Para acabar y porqué no, Santos, hace un guiño al Jazz y al Blues, músicas que inevitablemente sonaban en la radio en aquella época y de las que sabemos que era un reputado conocedor e intérprete consumado.

Boceto español, es una obra con savia española. Santos utiliza un lenguaje personal y ecléctico al mismo tiempo. La obra muestra ecos de un tardo nacionalismo romántico que por otra parte era bastante habitual en prácticamente todos los compositores nacidos a principios del siglo XX. Aquí encontramos condensado en una pequeña cápsula sonora al compositor de zarzuelas, canciones y piezas para banda con instinto español.

Escrita para Clarinete y piano, la obra es efectista y muestra a un consumado maestro del acompañamiento en la exuberante y original parte para piano. La combinación de clarinete y piano tiene una larga tradición desde el siglo XVIII en la música de cámara, son muchas las grandes obras del repertorio de los más importantes compositores de todos los tiempos que fueron compuestas para esta combinación y esta obra es de lo poco que podemos encontrar en el repertorio español de carácter nacionalista, si bien, ya durante el siglo XIX hubo una gran tradición de obras para el clarinete y el piano de manos de grandes intérpretes compositores como Antonio Romero, Miguel Yuste y Julián Menéndez con piezas de considerable dificultad técnica y lenguaje neorromántico con elementos de sabor español (*Información facilitada por el Concertista, Director de Orquesta y Profesor del Conservatorio de Murcia D. Nicolás Gálvez*)

La impresión sonora que produce esta pieza a un oyente avezado es la perfecta combinación de elementos musicales que son parte integrante del ideario sonoro de la música española. Elementos reconocibles de un eclecticismo compositivo que parte del lenguaje pianístico de Albeniz, Falla y Turina, mezclado con “especies de Santos” y el minimalismo de Granados. Un lenguaje original asentado en la tradición. Santos no usa el Folklore, ni siquiera el Flamenco, ni tampoco lo Andaluz, no hay vocación nacionalista, es solo una obra que suena a español. Pero, sí hay elementos musicales que son del Folklore, del Flamenco y de lo Andaluz. La estructura es la de una Malagueña a la manera de Albeniz y Granados, con su copla central y todo. La escritura del piano es de textura “Turiniana” donde los acordes evocan y sugieren más que definen. La melodía del canto de la copla es del estilo de Granados con arabescos y notas de adorno a veces orientalizantes. El ritmo melódico es Turina aunque el ritmo de la pieza, una “Malagueña de

concierto”, es Albeniz. Sin embargo, Falla es más difícil de encontrar, sobre todo porque el gran maestro gaditano es muy personal en sus técnicas y esto lo sabe Santos. De Manuel de Falla asimila el espíritu pseudo-flamenco de la obra, casi el grito desgarrado de la noche gitana en las notas tenidas del clarinete. Como decía el gran crítico español Adolfo Salazar, Santos obedece al tercer tipo de compositor nacionalista “el compositor se sirve del folklore como “agente reactor” de ideas, que se transforman y toman una expresión abstracta” (Aproximación al lenguaje musical de J. Turina, Jose M^a Benavente, editorial Alpuerto 1983). Como todos estos grandes maestros, Santos fue un gran improvisador que transmitía en el piano sus impresiones más personales.

El análisis de la pieza tiene mucho interés para el intérprete. La pieza comienza con un “paseíllo” característico de Malagueña. El piano evoca el “punteado” de los bordones de la Guitarra (cuerdas graves) donde el clarinete mantiene una nota con floreo que sugiere el grito “in crescendo” de un “cantaor” que es repetido una tercera superior (relación Mediantica) creando un mayor dramatismo. Tras esta introducción comienza la pieza. Esta fluctúa entre dos armonías a la manera impresionista sacadas de la armonización del modo frigio español y un color de guitarra en la disposición de las notas. Estos acordes son, el primer grado, si es tónica flamenca, o quinto, si es cadencia andaluza, según se mire el modo frigio acompañado de un segundo grado (m7 b5, el acorde funcional de 7^a de sensible) que en posición flamenca es un acorde cadencial (IIb con tritono añadido) característico de la guitarra flamenca. En el centro de este movimiento armónico pendular inserta una cadencia andaluza para apuntalar la sonoridad. La siguiente sección es una copia de la introducción, pero modulada al cuarto grado mayor con un cambio textural dónde ahora es el clarinete quien puntea y el piano el que canta en bloques de acordes. La sección acaba con un contrapunto entre clarinete y piano que pasa momentáneamente por la tónica ficticia del VI^o grado Mayor para aprovechar que este es a la vez el II^o grado frigio flamenco y haciendo cadencia al primer grado (o quinto según se mire) del modo frigio español (cadencia andaluza). La siguiente sección es una “copla” característica de estas piezas que recuerda el canto solista “a capella” de los cantos de trabajo de la música popular. El piano, muy al estilo de Falla, utiliza acordes bordados de forma cromática donde el clarinete elabora una melodía que es en parte cantable y en parte instrumental. La tonalidad es la habitual en las coplas de Fandango y Malagueña (VIb Mayor). La segunda parte de esta copla es una exquisitez armónica muy original e interesante. El canto desciende a una teórica séptima de dominante (VIIb) que es armonizada con un sorprendente acorde, por enharmonía, de VIIb que ahora es V de una nueva tonalidad a

distancia de medio tono inferior que a su vez será la dominante de la reexposición. Antes de esto intercala en la cadencia un sustituto de tritono que a su vez es IIb frigio español del acorde cadencial. La obra termina con la repetición de la primera parte completa. Santos elabora una obra rica y compleja desde la tradición pianista más importante del nacionalismo español con elementos propios de un lenguaje sofisticado y ecléctico que muestra a un compositor conocedor de los más intrincados y sorprendentes efectos de la cadencia andaluza y el modo frigio español.

La última pieza original para la música de cámara es un **Minueto** escrito para la gran formación camerística de toda la historia, el cuarteto de cuerdas. Es una obra de la que sabemos muy poco ya que apareció tardíamente entre sus manuscritos en dos copias iguales. Después de escucharlo y analizar la escritura orquestal de Santos no tenemos más que lamentarnos que no hubiera escrito más obras para esta formación. La cuerda no tiene secretos para este compositor. En este cuarteto utiliza técnicas de escritura modernas que dentro de su envoltorio tradicional le confieren una sonoridad diferente. La apariencia sonora es el de una melodía acompañada pero el análisis de la obra descubre una polarización textural “cuasi barroca” donde el bajo y la melodía fluyen en contrapunto armónico y las otras partes elaboran un acompañamiento florido y a veces imitativo. La forma no es la de un Minueto clásico, sino que obedece más a la estructura binaria de la Suite de danzas barrocas. Es este un aspecto que los compositores de las primeras décadas del siglo XX usaron con profusión y que los llevó a llamarles Neoclasicistas. La obra es tonal, escrita en la tonalidad de Solm. El ámbito armónico es muy cerrado con acordes en posición estrecha que obliga a cruzar las voces en aras de la cantabilidad de la Viola y el violín segundo. Esto provoca una sonoridad más cercana al coro que a la cuerda, es más, pensamos que la pieza se podría cantar en coro simplemente con añadir un texto y algún cambio de tesitura en algún momento. En el lenguaje coral, Santos es un maestro y un conocedor experto de las sonoridades vocales que, sospechamos, trasladó a la cuerda en esta pieza. Lo más característico de la primera sección en el ámbito armónico es el juego diatónico en terceras entre dos voces que son acompañadas con las notas que faltan para completar las armonías. Modulaciones introtonales a los tonos vecinos (BbM, Dm) con el uso del acorde de sexta aumentada como dominante de la dominante en todas las cadencias. La parte B oscila tonalmente entre Solm y su relativo BbM. El juego textural aquí es más polifónico, aunque sin perder el carácter armónico. El motivo melódico es el mismo (tres negras conjuntas) de la parte A, lo que causa la sensación de continuidad y no de contraste

(ofrecido por el cambio de textura aparente). Lo más interesante son los últimos cuatro compases de la sección donde el compositor elabora una cadencia sobre el acorde de sexta aumentada del tono principal que a su vez hace de dominante de la dominante y de forma lejana apunta a una cadencia frigia que podría interpretarse, dada su extensión e importancia, como 2º grado frigio (IIb) que cadencia en el primero de la cadencia andaluza. Las notas cromáticas en todas las voces enfatizan esta idea y son sensibles o séptimos grados descendidos. La pieza se reexpone literalmente hasta los últimos seis compases que son una pequeña coda con entradas imitativas de todos los instrumentos hasta la cadencia final. Una pieza de gran delicadeza que obliga a los intérpretes, dada la estrecha cercanía de las voces, a fundir sus partes y estar muy atentos a quien es el principal o con quien tiene que tocar a dúo. La sonoridad es cristalina a pesar de las posiciones cerradas de los acordes, una muestra más de que Santos es capaz de evitar los problemas que puede conllevar a priori un tipo de escritura como esta que en manos de aficionados convertiría en un bloque sonoro pastoso y denso, difícil de escuchar y poco definido melódicamente.

Por último, hacemos una mención a las transcripciones y adaptaciones para otras combinaciones instrumentales que se han introducido en este volumen. La idea ha sido ofrecer otras alternativas que puedan motivar a diferentes concertistas a llevar en programa estas piezas. El Andante tiene una versión para voz, violín y piano con un texto escrito ad hoc manteniendo la cantabilidad del violín y sin cambios con el original. El Boceto, tiene una versión para violín que ha sido transportada sin cambios y tiene el añadido de una cadencia que escribió para interpretarla el violinista ruso Albert Skuratov. La otra versión es del compositor y guitarrista murciano Manuel Martínez, escrita para dúo de guitarras que ha interpretado junto a quien suscribe estas letras en concierto por diversos países con el “Dúo Tárrega”. La obra se encuentra grabada para su edición en un CD sobre música murciana. La versión es muy respetuosa con el original y hay un trabajo muy cuidado para mantener todas las notas de la partitura en las dos guitarras.. Es cierto que ayuda mucho el que se ha buscado una tonalidad propicia para esto que ha permitido utilizar las guitarras en todo su registro. El Andante es una pieza de 1935, una obra de juventud de la que tenemos pocos datos y que se solapa con un periodo oscuro como fue la guerra civil que afectó en gran medida a este compositor. El Minueto que data del año 1963, no fue estrenado en vida de Julián Santos y fue al principio de la segunda década de este siglo XXI que pudo ser escuchado en un concierto especial de música murciana para cuerdas en el Archivo General de la Región durante la Navidad por la “Camerata Murcianade Solistas”, una agrupación compuesta de jóvenes

talentos murcianos formados profesionalmente con grandes maestros en el extranjero. De este Minueto hay también una versión original del propio Santos que se encuentra en la colección de Caprichos para piano. El Boceto Español fue estrenado con Santos al piano en agosto del 1953 en el Teatro Vico de Jumilla junto al clarinetista Rodolfo Giménez, clarinetista solista de la Orquesta Filarmónica y Radio Barcelona.

Salvador Martínez

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THE CHAMBER MUSIC OF JULIÁN SANTOS

Within the immense musical production of Julián Santos, chamber music fills a meagre chapter. One question that could be of relative importance, in view of that, is that the composer never made a statement on the subject. Letters, commentaries, opinions and other sources reveal no reason for the sad scarcity in this field, given such a fertile and creative mind. The catalogue of his works, extensive and varied as it is, makes it all the more surprising that a composer with an above average musical education for his time, should not have dedicated more time and energy in his musical output to chamber music.

Julián Santos was a faultless and efficient accompanist. His technique, forged from childhood playing the organ in his parish, allowed him to undertake all types of business. He was an accomplished soloist who never missed an opportunity to accompany any instrumentalist or ensemble, no matter the style. He treasured a vast library of music, containing such scores and publications as was unheard of at that time, including a section of chamber music that included the most important works and composers of the genre. A whole host of material that would guarantee anyone else becoming a successful composer of duets, trios, quartets, quintets and sextets. But no, Julián Santos did not waste much energy on the chamber music, that today we would all love to hear, admire and analyse.

As we can find no musical reason for this creative omission, in this prologue to the volume dedicated to the chamber form, we have raked through the possible causes, from the purely social and of the age, that may serve as a working hypothesis as to why the composer left to one side an aspect of musical creation that few have neglected throughout history.

Julián Santos was born in the first decade of the 20th century. Contemporary of other great artists, he shares with them many of their vicissitudes. Santos was a highly eclectic composer, unaffiliated to any school or master, without dues. Heir to late romantic nationalism, where zarzuela, his preferred genre, was the form that brought him fame and success. Chamber music was at that time property of the bourgeois élite in the big cities, and Santos, who decided to isolate himself in implacable ostracism in his hometown, was aware of the few opportunities he would have to perform small scale pieces, given the absence of a sympathetic audience, as well as the lack of instrumentalists capable of playing them. Reason enough not to encourage or stimulate his restless, musical mind. Jumilla, moreover, wasn't on the normal tour route of the great soloists, thus depriving him of the occasion to compose for them.

Chamber music is possibly the most challenging genre for any composer. Difficult, complex and above all exposed, it is difficult to undertake it without good reason, be it financial or for professional prestige. The creative effort is not worth it if the piece lies festering in a folder, and it is not difficult to understand Julián Santos, and even forgive him, for not wanting to take on a form that had no guarantee of success.

20th century Spain was marked by a terrible political and social situation. The postwar was not the ideal social background for artistic creation in villages and other places far from the great artistic centres of the big cities. Santos ventured to live the artist's life in Madrid but was met with obstacles and disappointment. His main aim was music for the stage and therefore did not get to meet the performers and composers of chamber music, leaving us to wonder what could have happened had he found shelter and professional opportunities. Julián Santos returned downcast to his town and dedicated his energy to band music and above all to zarzuela, the two genres which enabled him to produce his works and receive the acclaim of his public. Conversely, his inner world filled with his own personal music for the piano, unknown and unpublished at that time. Serendipity therefore stopped him from delving into the speculation necessary for the creation of chamber music consistent with his interests and talent within the canon of this difficult form.

However, the analysis of the music of Santos, from the piano to the large orchestral form, shows a fine chamber style. Intimacy, sensitivity, and pure colours in his orchestrations show us an artist with profound knowledge of the composition for two, three, four and more instruments by way of timid incursions into the duet, trio, quartet or the quintet. His composition for piano, on the other hand, from the pure timbre, displays writing in layers and merged elements in the style of counterpoint en bloc that lead us to imagine instruments playing together. He seems to want to say to the age and to history that, although he leaves no specific legacy for small ensemble, his spirit and his style are those of a chamber composer hidden within the large scale format that was his undertaking.

Future work could shine a light on the ideas dealt with in this prologue, that help to clarify and facilitate an understanding of the musical language of Julián Santos who, at times due to its difficulty, leads to the disheartening of many a researcher.

NOTE FOR PERFORMERS

With such an enormous output in all styles, genres and forms, it comes as a surprise that in chamber music Julian Santos should leave only three pieces finished. Three completely different pieces in language, purpose and intention. Three small-scale works. Three musical gems of compositional delicacy. Three works that clearly show that Julian Santos had no essential purpose in creating a style and language for the chamber form. Three miniatures almost in “the style of a Caprice” that display a composer who deals with each piece according to specific needs, whether they were a commission or whether they were just that, a caprice.

Each one has a small story behind it which makes it special and the musical result of these pieces is the product of each story. It is a pity that such a talented composer and genius should not have had someone to push him more often to take on more such challenges, As far as the language is concerned, the pieces do not appear to spring from any of the prevailing schools or styles of the time, nor do they make use of any new compositional paths.

The pieces are an Andante for violin and piano, a Minuet for string quartet and a piece for clarinet and piano, entitled *Boceto Español* (Spanish Sketch).

Of these works, in this volume, there are also later adaptations and arrangements for various instrumental ensembles. Each one, with a different aim and purpose, has been realised with a profound respect for the original and the spirit of the composer.

The “**Andante in G Major**”, in the title gives us all the information we need to know, which would suggest that it does not conform to a formal style and which is closer to the second movement of the Sonata, commonly Andantes in Binary or Ternary form, known as Binary Lied or Ternary Re-exposition. The harmonic soundscape is somewhat surprising to any who know the work of Santos, it is transparent, tonal and without modulations, without dissonant chords over the Dominant, without chromatic transitions or strange notes, without devices or recognisable idiomatic elements. On hearing, it appears “neutral”, if you like, showing us a working composer who always takes into account for whom he is writing. There appears not to be any intention of rupture to show a sophisticated language. This is a fine, delicate piece without any complications either for the pianist or violinist. An analysis will corroborate the impressions formed on listening. The form is of Ternary Lied Re-expositional: A-A1-B-A-A1-CODA. The piece starts with a four bar introduction that is a statement of intent, summarising the most important aspects

of the piece. But this is not seen until the end and the sensation it causes in the listener is fleeting, one of simply an introduction. In the first two bars we can hear a harmonic game between the tonic G and the subdominant C, built on the structure of the dominant seventh. This cadence is typical of the Blues and Afro-American religious music.

Santos, however, is the polar opposite of this idea and his sole intention is to create an atmosphere that pulls between major and minor (using an A# as an enharmonic of B flat). Theme A, eight bars long, is the typical length of tonal music and what was commonly practiced in the 18th Century in most chamber music. Harmonically the tonality is Gmaj with a slight introtonal modulation to A min (supertonic), followed by a perfect cadence to finish in the principal key. The melody uses a two bar rhythmic-melodic motif, characteristic throughout the piece. This thematic motif is repeated throughout the structure adjusting and adapting to the changing harmony. The use of some chromatics should not distract as they are on the whole notes used to modulate or in some cases melodic neutralisations in order to highlight the double function of a chord when it is concurrently the tonic and the dominant of the key. The repetition of A is not literal and displays a slight harmonic variation by modulating two bars earlier. This intensifies and adds unexpected drama to the use of the tonic (G) built on a structure of the diminished 7th (in the first inversion). This returns the listener once more to the subtlety of the second bar of the introduction, again inserting the B flat which will now take on the role of the dominant and the axis of the following section. Part B picks up the melodic and textural idea of the introduction. The first three bars elaborate a parallel harmonic movement playing with the distances of major and minor thirds (mediants). This surprising game, not traditionally tonal, but consonant, preparing the harmonic and melodic ground of theme B. For eight bars the harmony oscillates between G maj and E flat maj over a melody that comes from the descending diatonic movement of the bass and the piano in the introduction. The notes fit in with the chords emphasising the play, begun in the introduction, between B and B flat (major and minor third, respectively). The re-exposition of A and A1 is literal with a final coda added where the main ideas are presented over the most characteristic aspect of the work: the harmonic play of chords on the major third which leads in turn to the melodic play of the major and minor third of the main key (G/B flat in the harmony and B natural/B flat in the melody).

This is an exquisite piece, well written, classic-romantic in style and consonant (triadic) language that encompasses the harmonic forms of the late Romantic. A harmonic style based on the

modulations in thirds (called Mediant Modulation on account of the third being the mediant of the key). Finally, and why not, Santos acknowledges Jazz and Blues, music that inevitably played on the radio at that time and which we know he was a connoisseur and ardent performer of.

Boceto Español, is a piece with Spanish lifeblood running through it. Santos uses a personal language, but eclectic at the same time. The piece echoes a late romantic nationalism that was relatively common in almost all the composers born at the beginning of the 20th century. Here we find condensed in a tiny musical capsule the composer of zarzuelas, songs and pieces for band with Spanish flair.

Written for clarinet and piano the piece is gimmicky and demonstrates a masterful accompaniment in the original and exuberant piano part. The combination of clarinet and piano has enjoyed a long tradition since the 18th century in chamber music. There are many great works in the repertoire by the most important composers of all times which were composed for these instruments and this piece is of the few that can be found within the Spanish nationalist repertoire even though there was, during the 19th century, a great tradition of works for clarinet and piano by great composers such as Antonio Romero, Miguel Yust and Julián Menéndez, with pieces of considerable technical difficulty and neo-romantic language with a Spanish flavour. (Information courtesy of D.Nicolás Gálvez, soloist, conductor and teachers of the Conservatorio de Música de Murcia).

The impression that this piece produces in the seasoned listener is the perfect combination of musical elements that are an integral part of the musical ethos of Spanish music. Recognisable elements of compositional eclecticism that spring from the pianistic language of Albeniz, Falla and Turina, mixed with “Santos spices” and the minimalism of Granados. Original language firmly grounded in tradition. Santos does not make use of the folkloric style, nor flamenco, and not even Andaluz. The structure is that of a Malagueña, in the style of Albeniz and Granados, with the central “copla” (couplet, but in music used to refer to a ballad or popular song style particularly popular in the south of Spain) and the rest. The writing for the piano has “Turinian” texture, where the chords evoke and suggest rather than define. The melody of the song of the copla is in the style of Granados, with arabesques and decorations that give it an Oriental flavour. The rhythm of the melody is Turino whereas the rhythm of the overall piece, more that of a Concert Malageño, is pure Albeniz. However, Falla is more difficult to identify, in part

because the maestro of Cadiz has a very individual technique, a fact known very well to Santos. Manuel de Falla's influence is particularly felt in the pseudo-flamenco spirit of the piece, almost the ragged cry of the Gypsy night, in the held notes of the clarinet. As the great Spanish critic Adolfo Salazar said, "Santos belongs to the third type of nationalist composer, who makes use of folklore as a 'reactive agent' of ideas, that transform and turn into abstract expression." (Aproximación al lenguaje musical de J. Turina, Jose M^a Benavente, editorial Alpuerto 1983). As with all these great maestros, Santos was a talented improviser who, through the piano, conveyed his most personal and intimate impressions.

The analysis of this piece is of particular interest to the performer. The piece begins with a 'paseillo' (an introductory presentation) typical of the Malagueña. The piano emulates the style of the melody as played by the thumb and the bass notes of the guitar, while the clarinet maintains a note with flourishes that suggest the cry 'in crescendo' of a cantaor (singer) which is repeated a third higher (median relationship) with the result of adding heightened drama. Following this introduction the piece begins. It fluctuates between two harmonies in the impressionist fashion taken from the harmonization of the Spanish frigid mode, and a guitar feel in the layout of the notes. These chords are the first inversion, when in the Flamenco tonic, or the fifth when an Andalus cadence, depending on whether you look at it as the frigid mode in the second degree (min 7th b5, the functional chord in the diminished 7th) which in Flamenco position is a cadential chord (IIb with added tritone) characteristic of the flamenco guitar. In the centre of this pendular, harmonic movement an Andalus cadence is inserted to affirm the tone. The following section is a copy of the introduction, but modulated to the major fourth with a change of texture in which the clarinet plays the staccato base and the piano sings in blocks of chords. The section finishes with a counterpoint between the clarinet and piano which momentarily passes through the false tonic of the major VIth degree to make the most of its being the IIInd degree of the Flamenco frigid and cadencing to the first degree (or fifth according to how you look at it) of the Spanish frigid (Andalus cadence). The following section is a "copla" characteristic of these pieces that remind one of the solo a capella singers of the work songs in popular music. The piano, very much in the style of Falla, uses a I-V-I chord progression chromatically where the clarinet elaborates a melody that is partly singable and partly instrumental. The tonality is the usual in the coplas of Fandango and Malagueña (VIb Maj). The second part of this copla is harmonically exquisite and highly original and interesting. The song descends to a theoretical dominant

seventh (VIIb) harmonised with a surprising chord, enharmonic, the VIIb which now is the V of a new key, a semitone lower that in turn becomes the dominant of the re-exposition. Prior to this a substitute tritone interweaves in the cadence which in turn is a Spanish frigidian IIb of the cadential chord. The piece finishes with a repetition of the whole first part. Santos has created a rich and complex work from the most important pianistic tradition within Spanish nationalism, with original elements that display a sophisticated and eclectic musical language that reveal a composer knowledgeable in the most intricate and surprising effects of the Andalus cadence and the Spanish frigidian mode.

The last original piece of chamber music is a **Minuet** written for the greatest chamber ensemble of all times, the string quartet. It is a piece of which we know very little, given that it has only lately been found amongst his manuscripts in two identical copies. After hearing it and analysing Santos' orchestral score, we can but lament that he did not write more for this grouping. Strings hold no secrets for this composer. In this quartet he uses techniques of modern composition that give it, inside its traditional outer layer, a different sonority. The musical appearance is that of an accompanied melody, but on analysis we discover a textural polarisation "quasi barroca" where the bass and the melody flow in harmonic counterpoint and the other parts develop a florid and at times imitative accompaniment. The form is not that of a classical minuet, but that of the binary structure of the baroque dance suite. It is this aspect that composers of the early 20th century, like Santos, was a master of choral composition and an expert in vocal sonority, which we might be forgiven for thinking that he translated directly to the strings in this piece. The most characteristic harmonic feature of this first section is the diatonic play in thirds between the two voices that accompany with the notes that are missing to complete the harmony. 20th century used so profusely and that came to be called Neoclassicism. The work is tonal, written in the key of G minor. The harmonic range is very closed with chords in a close position that causes the voices to cross the viola and the second violin to sing out. This gives us a sound more similar to a choir than a string quartet. What's more, we are left thinking that this piece could quite easily be sung by a choir, simply by adding a text and with some change of register in some moments. Introtonal modulations in neighbouring notes (Bb major, D minor) with the use of the augmented sixth chord as dominant of the dominant in all the cadences. Part B tonally oscillates between G minor and its relative Bb major. The textural game here is more polyphonic, but does not lose its harmonic

character, The melodic motif is the same (a set of three crotchets) as in part A, which lends a sense of continuity rather than contrast (which we get from the apparent change in texture). The most interesting point is the last four bars of the section where the composer develops a cadence over an augmented sixth chord in the main key which in turn is the dominant of the dominant and is distantly reminiscent of a frigidian cadence that could be interpreted, given its importance and breadth, as a 2nd grade frigidian (IIb) cadences in the first Andaluz cadence. The chromatic notes in all the voices emphasise this idea and are diminished or seventh grade descending. The piece re-exposes literally up to the last six bars which are a short coda with imitative entrances of all the instruments up to the final cadence. This is a highly delicate piece that obliges the performers, given the closeness of their voices, to meld their parts and be very aware of who holds the main voice and with whom they are playing in duet. The sonority is crystalline despite the closed chords, yet another demonstration of Santo's ability to avoid the pitfalls of this type of composition, which in hands of an amateur would turn out like a stodgy block of sound, hard to listen to and melodically undefined.

Lastly, we must mention the transcripts and adaptations for other instrumental ensembles found in this volume. The idea was to offer other alternatives that could inspire concert musicians to include these pieces in their programmes. The Andante has a version for voice, violin and piano with a text written ad hoc that maintains the cantabile feel of the violin and without changes to the original. El Boceto has a version for violin that has been transposed without changes and has the addition of a cadence written for the Russian violinist Albert Skuratov. The other version is by the composer and guitarist Manuel Martínez, written for the internationally renowned guitar duo "Dúo Tárrega", of which the writer of these words is a member. There is a recording of this arrangement within a CD of Murciano music. It is highly respectful of the original and a great effort has been put into ensuring that all the notes of the score are contained within the two guitars. It's fair to say that finding a suitable key has helped enormously in enabling the full register of the two guitars to be used. The Andante is a work from 1935, a piece of juvenalia of which little is known and which dovetailed into the dark that was the Civil War that affected the composer greatly. The Minuet that dates from 1963 was not performed in Julian Santos's lifetime and it was only at the beginning of the 21st century that it could be heard for the first time in a special concert of Murcian music for strings in the Archivo General de la Región during the Christmas season, at the hands of "Camerata Murcianade Solistas", an ensemble of young

Murcian talent professionally trained overseas. There is also an original version of this Minuet, written by Santos which can be found in the collection Caprichos for Piano. The Bocet Español was debuted with Santos at the piano in August 1953 in the Teatro Vico de Jumilla together with the clarinetist Rod'olfo Gim'enez, soloist with the Orquesta Filarmónica y Radio Barcelona.

Salvador Martínez

Performer, Composer, Teacher and Music Researcher

Andante en Sol Mayor

(Violín y Piano)

Andante in G Major

(Violín and Piano)



Julián Santos y Moreno en un ensayo del Andante en Sol Mayor

Andante en Sol Mayor

Julián Santos
Septiembre 1935

Andante

Piano

3

pp

6

pp

9

12

pp

15

18

rit.

20

23

ff

25

pp

27

pp

29

pp

32

pp

35

38

pp

41

44

rit. rit.

This system contains measures 44 and 45. Measure 44 features a treble staff with a half note G4, a quarter note A4, and a half note B4, all beamed together. The piano accompaniment in the grand staff consists of eighth notes in the right hand and quarter notes in the left hand. Measure 45 begins with a piano *rit.* marking. The treble staff has a half note C5, a quarter note D5, and a half note E5, beamed together. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand, ending with a whole rest.

46

This system contains measures 46, 47, and 48. Measure 46 has a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The piano accompaniment features a continuous eighth-note pattern in the right hand and quarter notes in the left hand. Measure 47 continues this pattern. Measure 48 shows a change in the piano accompaniment, with the right hand playing eighth notes and the left hand playing quarter notes, ending with a whole rest.

49

p *p*

This system contains measures 49, 50, and 51. Measure 49 has a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The piano accompaniment starts with a piano *p* marking and features a continuous eighth-note pattern in the right hand and quarter notes in the left hand. Measure 50 continues this pattern. Measure 51 shows a change in the piano accompaniment, with the right hand playing eighth notes and the left hand playing quarter notes, ending with a whole rest.

52

pp *pp* *pp*

This system contains measures 52, 53, 54, and 55. Measure 52 has a treble staff with a half note G4, a quarter note A4, and a half note B4, beamed together. The piano accompaniment starts with a piano *pp* marking and features a continuous eighth-note pattern in the right hand and quarter notes in the left hand. Measure 53 continues this pattern. Measure 54 shows a change in the piano accompaniment, with the right hand playing eighth notes and the left hand playing quarter notes, ending with a whole rest. Measure 55 shows a change in the piano accompaniment, with the right hand playing eighth notes and the left hand playing quarter notes, ending with a whole rest.

Violin

Andante en Sol Mayor

Andante

Julián Santos
Septiembre 1935

4

8

12

16

19

23

28

32

36

40

pp

pp

pp

rit.

rit.

pp

pp

pp

Violin

Violin

Violin

44

49

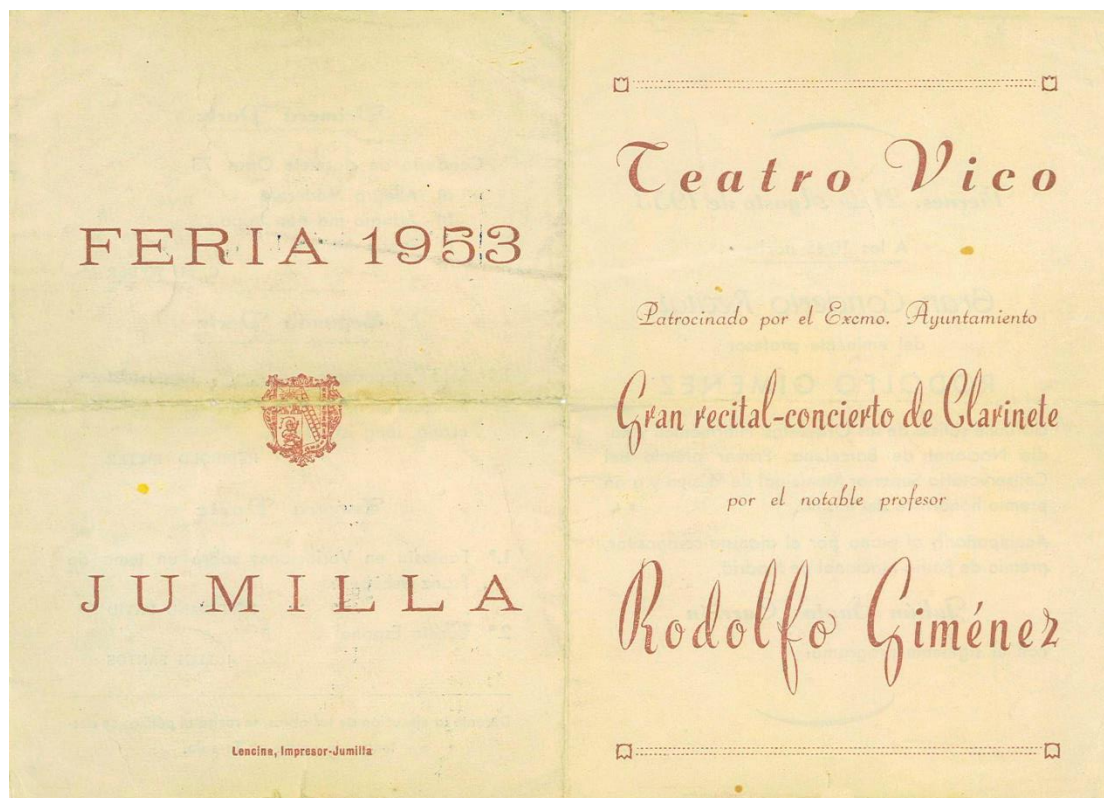
rit. rit.

pp

The image shows the violin part of a musical score. It consists of two staves. The first staff starts at measure 44 and the second at measure 49. The music is in G major (one sharp). The first staff has measures 44-48, and the second staff has measures 49-53. There are two 'rit.' markings under the first staff. The piece ends with a double bar line and a 'pp' (pianissimo) marking.

Boceto Español
(Clarinete y Piano)

Boceto Español
(Clarinet and Piano)



Viernes, 21 de Agosto de 1953

A las 10'45 noche

Gran Concierto Recital
del eminente profesor
RODOLFO GIMENEZ

clarinete solista de las Orquestas Filarmónica y Radio Nacional de Barcelona. Primer premio del Conservatorio Superior Municipal de Música y gran premio honorífico del mismo.

Acompañado al piano por el pianista-compositor, premio de Radio Nacional de Madrid,
Julián Santos Carrión
con el siguiente programa:

Primera Parte

Concierto de clarinete Opus. 73
a) Allegro Moderato
b) Adagio ma non troppo.
c) Rondó All.^o
C. M. WEBER

Segunda Parte

1.º Solo de Concours. HENRI RABAUD.
2.º Fantasia en n.º 2. Opus. 12
«Lang, lang ist, Her»
REINHOLD RITTER

Tercera Parte

1.º Fantasia en Variaciones sobre un tema de Franz Schubert.
FERDINAND DAVID
2.º Boceto Español
JULIAN SANTOS

Durante la ejecución de las obras, se ruega al público se abstenga de entrar en la sala.

Programa del estreno "Boceto Español"

Boceto Español

a mi querido amigo D. Mariano Puig

51

Molto allegretto

Julián Santos

Clarinete en Sib

Piano

pp

sotto voce

The first system of the musical score. The Clarinet part consists of a single melodic line with a long note followed by a series of eighth notes. The Piano part consists of a complex rhythmic pattern with many sixteenth and thirty-second notes, marked 'pp' and 'sotto voce'.

5

The second system of the musical score, starting at measure 5. The Clarinet part continues with a long note and then a series of eighth notes. The Piano part continues with its complex rhythmic pattern.

9

p

The third system of the musical score, starting at measure 9. The Clarinet part continues with a long note and then a series of eighth notes. The Piano part continues with its complex rhythmic pattern, marked 'p'.

15

p

The fourth system of the musical score, starting at measure 15. The Clarinet part continues with a long note and then a series of eighth notes. The Piano part continues with its complex rhythmic pattern, marked 'p'.

Musical score for measures 22-28. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with a long slur over measures 22-28. The grand staff contains a piano accompaniment with chords and moving lines. A *pp* (pianissimo) dynamic marking is present above the first measure of the piano part.

accelerando

Musical score for measures 29-36. The system consists of a single treble staff and a grand staff. The treble staff features a melodic line with a *p* (piano) dynamic marking in measure 30. The grand staff contains a piano accompaniment with chords and moving lines. A *pp* (pianissimo) dynamic marking is present below the first measure of the piano part.

*poco rit.**a tempo**poco rall.*

Musical score for measures 37-44. The system consists of a single treble staff and a grand staff. The treble staff features a melodic line with a *tr* (trill) marking in measure 38. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *poco rit.* (poco ritardando) in measure 37, *a tempo* in measure 39, and *poco rall.* (poco rallentando) in measure 43.

Musical score for measures 45-51. The system consists of a single treble staff and a grand staff. The treble staff contains a melodic line with a *pp* (pianissimo) dynamic marking in measure 45. The grand staff contains a piano accompaniment with chords and moving lines. A *pp* (pianissimo) dynamic marking is present below the first measure of the piano part.

50

Musical score for measures 50-55. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. Measures 50-55 show a continuous eighth-note melody in the treble staff. The grand staff provides harmonic support with sustained chords and a *pp* (pianissimo) dynamic marking in measure 53.

56

Musical score for measures 56-61. The system consists of three staves: a single treble staff and a grand staff. The key signature has three flats. Measures 56-61 continue the eighth-note melody in the treble staff. The grand staff features sustained chords and a *pp* dynamic marking in measure 58. The system concludes with a double bar line in measure 61.

62

Musical score for measures 62-67. The system consists of three staves: a single treble staff and a grand staff. The key signature has three flats. Measures 62-67 show a more complex texture with sixteenth-note runs in the treble staff and a rhythmic accompaniment in the grand staff. The system concludes with a double bar line in measure 67.

68

Musical score for measures 68-73. The system consists of three staves: a single treble staff and a grand staff. The key signature has three flats. Measures 68-73 feature a rapid passage in the treble staff, marked *rápido* and *f* (forte). The grand staff provides harmonic support with sustained chords and a *f* dynamic marking in measure 68. The system concludes with a double bar line in measure 73.

54

73

rapidísimo

Musical score for measures 54-73. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features a rapid melodic line starting with two triplet markings (indicated by '3' in a bracket) and a double bar line. The lower staff is in bass clef with the same key signature and time signature. It contains a few notes and rests, with a *ff* (fortissimo) dynamic marking appearing in the second measure.

77

Menos*Casi ad libitum**f**acompañamiento pp*

Musical score for measures 77-80. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 3/4 time signature. It contains a melodic line with a *f* (forte) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a piano accompaniment with a *pp* (pianissimo) dynamic marking, consisting of sustained chords and moving lines.

81

Musical score for measures 81-84. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 3/4 time signature. It features a melodic line with a triplet marking (indicated by '3' in a bracket). The lower staff is in bass clef with the same key signature and time signature. It contains a piano accompaniment with sustained chords and moving lines.

85

Musical score for measures 85-88. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 3/4 time signature. It contains a melodic line. The lower staff is in bass clef with the same key signature and time signature. It features a piano accompaniment with sustained chords and moving lines.

90 *dolce*

3 8va 3 *loco*

94 *menos*

menos

97

101

Tempo I

Measures 104-108. The music is in 3/8 time with a key signature of three flats. The vocal line consists of a single melodic line with a long slur. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The dynamic marking *pp* is present at the start of measure 104, and the instruction *sotto voce* appears above the piano part in measure 105.

109

Measures 109-114. The vocal line continues with a long slur. The piano accompaniment maintains the rhythmic pattern. The dynamic marking *p* is placed below the vocal line in measure 110.

115

Measures 115-121. The vocal line continues with a long slur. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The dynamic marking *p* is placed below the piano part in measure 119.

122

Measures 122-127. The vocal line continues with a long slur. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The dynamic marking *pp* is placed below the piano part in measure 123.

129

Musical score for measures 129-135. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 129 features a melodic line in the treble with a slur and a piano (*p*) dynamic. The grand staff provides harmonic support with chords and moving lines. Measure 135 ends with a *pp* (pianissimo) dynamic marking.

136

accelerando

Musical score for measures 136-142. The system consists of a single treble staff and a grand staff. The key signature has two flats. Measure 136 is marked *accelerando*. The treble staff has a melodic line with a slur and a *poco rit.* (poco ritardando) marking. The grand staff provides harmonic support. Measure 142 ends with a *tr* (trill) marking.

143

*(tr)**a tempo*

Musical score for measures 143-150. The system consists of a single treble staff and a grand staff. The key signature has two flats. Measure 143 is marked *a tempo*. The treble staff has a melodic line with a slur and a *pp* (pianissimo) dynamic. The grand staff provides harmonic support. Measure 148 is marked *poco rall.* (poco rallentando). Measure 150 ends with a *pp* dynamic marking.

151

Musical score for measures 151-156. The system consists of a single treble staff and a grand staff. The key signature has two flats. Measure 151 features a melodic line in the treble with a slur. The grand staff provides harmonic support with chords and moving lines. Measure 156 ends with a *pp* (pianissimo) dynamic marking.

157

157 158 159 160 161 162

163

163 164 165 166 167 168

170

f

f

rápido

170 171 172 173 174

175

rapidísimo

ff

ff

ff

175 176 177 178

Boceto Español

Clarinete en Sib

a mi querido amigo D. Mariano Puig

Julián Santos

Molto allegretto

9

p

17

22

pp

31

p

accelerando

poco rit.

39

tr

a tempo

46

pp

50

56

65

f

rápido

73

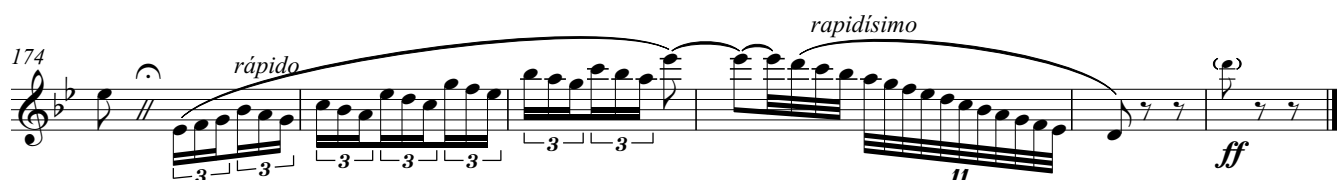
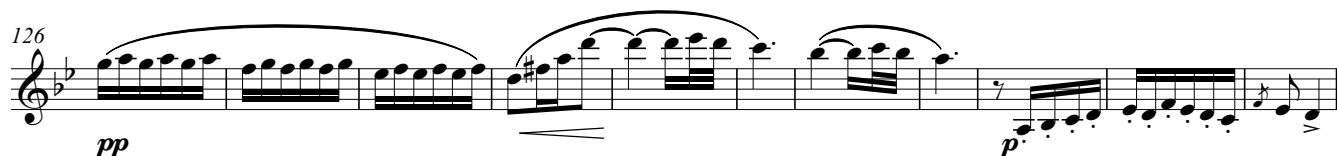
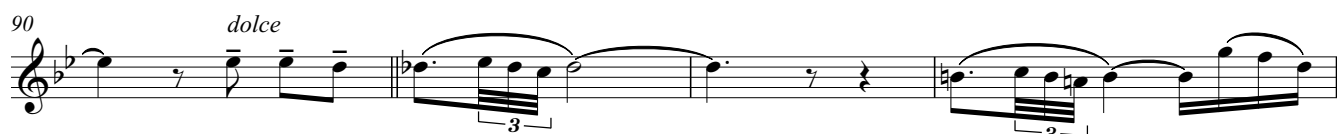
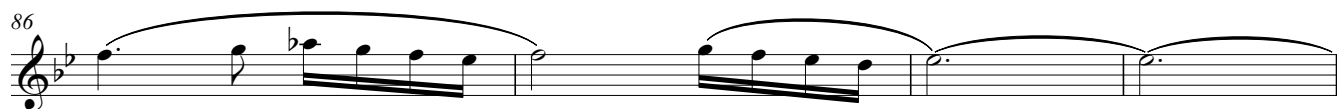
rapidísimo

77

Menos
Casi ad libitum

f

83



Minuetto para cuerdas en Sol menor

Minuet for strings in G minor

Minuetto en Sol menor

Julián Santos
Septiembre 1963

Allegretto

Violín I *pp*

Violín II *pp*

Viola

Violonchelo

5

Vln. I

Vln. II

Vla. *fp*

Vc.

10

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

14 *rall-----* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

cres.....cen.....do

cres.....cen.....do

cres.....cen.....do

cres.....cen.....do

19

Vln. I

Vln. II

Vla.

Vc.

3 3 3

3

3

24

Vln. I

Vln. II

Vla.

Vc.

f

3

29

Vln. I

Vln. II

Vla.

Vc.

f

rall. molto

a tempo

pp

pp

f

34

Vln. I

Vln. II

Vla.

Vc.

fp

39

Vln. I

Vln. II

Vla.

Vc.

fp

44

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

cres.....cen.....do

cres.....cen.....do

cres.....cen.....do

54

Vln. I

Vln. II

Vla.

Vc.

3 3 3

3 3 3

3 3 3

3 3 3

59

Vln. I

Vln. II

Vla.

Vc.

pp

pp

Minuetto en Sol menor

Julián Santos
Septiembre 1963

Allegretto

pp

7 *pp*

14 *rall-----* *a tempo*
cres.....cen.....do

20

26

32 *rall. molto* *a tempo*
trm *pp*

39

46 *cres.....cen.....do*

53

58 *pp*

Minuetto en Sol menor

Julián Santos
Septiembre 1963

Allegretto

pp

7

fp

12

rall-----

pp

17

a tempo

23

3

rall. molto

a tempo

30

pp

37

fp

fp

44

cres.....cen.....

50

3

3

57

pp

62

Viola

Minuetto en Sol menor

Julián Santos
Septiembre 1963

Allegretto



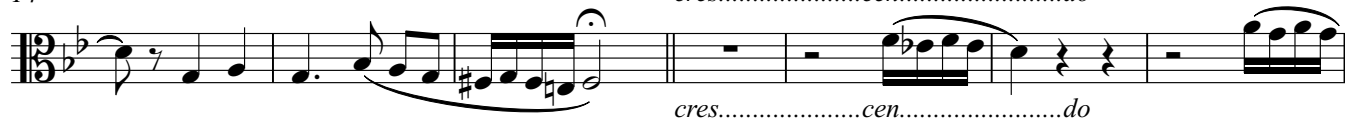
7



rall-----

a tempo

14



21



29



36



44



51



57

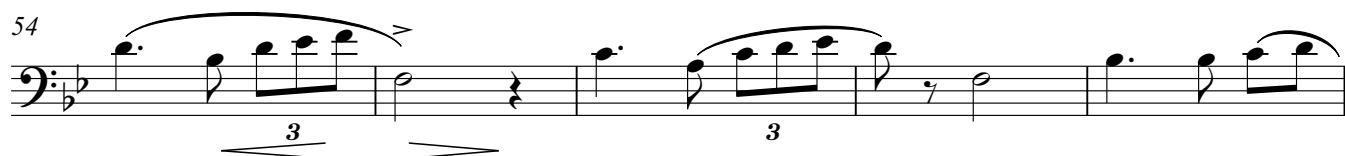
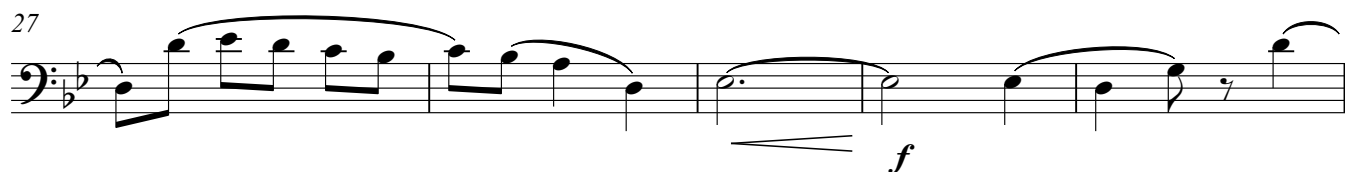


Violonchelo

Minuetto en Sol menor

Julián Santos
Septiembre 1963

Allegretto



Arreglos

Arrangement

- 1.- *Boceto Español para violín y piano*
- 2.- *Andante en Sol Mayor para soprano, violín y piano*
- 3.- *Boceto español para dos guitarras*

- 1.- *Boceto Español for violín y piano*
- 2.- *Andante in G Major for soprano, violín and piano*
- 3.- *Boceto español two guitars*

Boceto Español

a mi querido amigo Mariano Puig

Molto allegretto

75

Julián Santos

Violín

Piano

pp

sotto voce

5

9

15

p

p

76 22

pp

29

p

pp

tr

37

poco rit.

a tempo

poco rall.

45

pizz.

pp

pp

50

Measures 50-55 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The melody in the single treble staff features a continuous eighth-note pattern. The piano accompaniment in the grand staff uses long, horizontal slurs to indicate sustained chords. A *pp* (pianissimo) dynamic marking is present in measure 53.

56

Measures 56-61 of a musical score. The system consists of three staves: a single treble staff and a grand staff. The key signature has four flats. The time signature is 3/4. The melody in the single treble staff continues with eighth-note patterns. The piano accompaniment in the grand staff uses long, horizontal slurs. An *arco* marking is present above the single treble staff in measure 61.

62

Measures 62-67 of a musical score. The system consists of three staves: a single treble staff and a grand staff. The key signature has four flats. The time signature is 3/4. The melody in the single treble staff has rests in measures 62-64, followed by a rapid eighth-note run in measures 65-67. The piano accompaniment in the grand staff features a steady eighth-note pattern in the bass and chords in the treble.

68

Measures 68-73 of a musical score. The system consists of three staves: a single treble staff and a grand staff. The key signature has four flats. The time signature is 3/4. The melody in the single treble staff features a rapid eighth-note run starting in measure 69, marked with a *rápido* tempo instruction. The piano accompaniment in the grand staff includes a *f* (forte) dynamic marking in measure 68 and uses long, horizontal slurs. The rapid run in the melody is divided into groups of three notes, each marked with a '3'.

78 *rapidísimo*

73

11

ff

ff

Menos
Casi ad libitum

77

f

acompañamiento pp

81

3

85

90 *dolce*

8va

loco

94 *menos*

menos

(opcional)
cadenza ad libitum

99

meno

103 *rall.*

rall.

107

meno

Tempo I

Measures 112-116. The score is in 3/8 time with a key signature of three flats. The right hand features a melodic line with long horizontal slurs. The left hand provides a rhythmic accompaniment of eighth notes. Dynamic markings include *pp* at the start and *sotto voce* in measure 114.

Measures 117-122. The right hand continues with a melodic line, including a measure rest in measure 118. The left hand maintains the eighth-note accompaniment.

Measures 123-129. The right hand features a melodic line with a crescendo leading to a short melodic phrase in measure 129. The left hand continues with the eighth-note accompaniment. Dynamic markings include *p* in measure 128 for both hands.

Measures 130-135. The right hand features a melodic line with a crescendo leading to a short melodic phrase in measure 135. The left hand continues with the eighth-note accompaniment. Dynamic markings include *pp* in measure 134 for both hands.

137

p

pp

144

accelerando

poco rit.

tr

p

pp

151

(tr)

a tempo

pizz.

poco rall.

pp

pp

p

pp

159

p

pp

82 165

171 *arco*

178 *f* *rápido*

184 *rapidísimo* *ff* 11

Boceto Español

Cadenza: Albert Skuratov

Molto allegretto

Julián Santos

8

15

22

32

41

50

56

65

73

77

83

pp

p

pp

pizz.

pp

arco

2

f

rapido

rapidísimo

Menos

Casi ad libitum

f

90 *dolce*

96 *menos* (opcional) *cadenza ad libitum*

101 3 3 3 3

105 *rall.* 4 **Tempo I** 3/8

121 *p*

131 *pp*

137 *p* *accelerando*

147 *poco rit.* *a tempo* *pizz.* *pp*

157

165 *arco*

174 2 *f* *rápido* 3 3

183 3 3 3 3 *rapidísimo* *ff*

Andante en Sol Mayor

para soprano, violín y piano

Letra: Jose M^a Ibáñez

Música: Julián Santos

Jumilla 1935

Andante

Soprano

Violin

Piano

f

3

For-

6

jar de nue-vo e-sa vie-ja i-lu - sión vol - ver al si-tio en que la co-no

9

ci so - ñar de nue - vo con a-quel a-

11

mor sen - tir su fres-co be-so a-pa-sio - na - do llo-

14

rar to - do es - te tiem-po que per - dí sin

16

los la - ti - dos de tu co-ra zón pren -

18

der la lla - ma de a-que-lla pa sión pa-ra vol-ver a - sí a

20

ser fe - liz

23

Measures 23-24 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 23 features a melodic line in the upper treble staff with a long note, a descending line in the middle treble staff, and a complex piano accompaniment in the grand staff marked *ff*. Measure 24 continues the melodic lines and features a piano accompaniment marked *fp pp* with dense chords in the right hand and a simple bass line in the left hand.

25

Measures 25-26 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 25 features a melodic line in the upper treble staff with a long note, a descending line in the middle treble staff, and a piano accompaniment in the grand staff with dense chords in the right hand and a simple bass line in the left hand. Measure 26 continues the melodic lines and features a piano accompaniment with dense chords in the right hand and a simple bass line in the left hand.

27

Measures 27-28 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 27 features a melodic line in the upper treble staff with a long note, a descending line in the middle treble staff, and a piano accompaniment in the grand staff with dense chords in the right hand and a simple bass line in the left hand. Measure 28 continues the melodic lines and features a piano accompaniment with dense chords in the right hand and a simple bass line in the left hand.

29

Measures 29-31 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 29 features a long melodic line in the first treble staff, a rhythmic pattern in the second treble staff, and a complex piano accompaniment in the grand staff. Measures 30 and 31 continue the melodic and rhythmic development.

32

Measures 32-34 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 32 features a melodic line in the first treble staff, a rhythmic pattern in the second treble staff, and a complex piano accompaniment in the grand staff. Measures 33 and 34 continue the melodic and rhythmic development.

35

Measures 35-37 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measure 35 features a melodic line in the first treble staff, a rhythmic pattern in the second treble staff, and a complex piano accompaniment in the grand staff. Measures 36 and 37 continue the melodic and rhythmic development.

38

Measures 38-40 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 38 features a melodic line in the upper treble staff and a complex piano accompaniment in the grand staff. Measure 39 continues the piano accompaniment with a dynamic marking of *pp* (pianissimo). Measure 40 shows a continuation of the piano accompaniment.

41

Measures 41-43 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 41 features a melodic line in the upper treble staff and a complex piano accompaniment in the grand staff. Measure 42 continues the piano accompaniment. Measure 43 shows a continuation of the piano accompaniment.

44

Measures 44-45 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 44 features a melodic line in the upper treble staff and a complex piano accompaniment in the grand staff. Measure 45 shows a continuation of the piano accompaniment with a dynamic marking of *rit.* (ritardando).

46

Musical score for measures 46-48. The system consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is grand staff (treble and bass clef) with a key signature of one sharp. Measure 46: Treble 1 has a half note D5, quarter note E5, quarter note F#5. Treble 2 has a half note D5, quarter note E5, quarter note F#5. Bass has a whole note D4. Measure 47: Treble 1 has a half note G5, quarter note A5, quarter note B5. Treble 2 has a half note G5, quarter note A5, quarter note B5. Bass has a whole note D4. Measure 48: Treble 1 has a half note C6, quarter note B5, quarter note A5. Treble 2 has a half note C6, quarter note B5, quarter note A5. Bass has a whole note D4.

49

Musical score for measures 49-51. The system consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is grand staff (treble and bass clef) with a key signature of one sharp. Measure 49: Treble 1 has a half note D5, quarter note E5, quarter note F#5. Treble 2 has a half note D5, quarter note E5, quarter note F#5. Bass has a whole note D4. Measure 50: Treble 1 has a half note G5, quarter note A5, quarter note B5. Treble 2 has a half note G5, quarter note A5, quarter note B5. Bass has a whole note D4. Measure 51: Treble 1 has a half note C6, quarter note B5, quarter note A5. Treble 2 has a half note C6, quarter note B5, quarter note A5. Bass has a whole note D4.

52

Musical score for measures 52-54. The system consists of three staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom staff is grand staff (treble and bass clef) with a key signature of one sharp. Measure 52: Treble 1 has a half note D5, quarter note E5, quarter note F#5. Treble 2 has a half note D5, quarter note E5, quarter note F#5. Bass has a whole note D4. Measure 53: Treble 1 has a half note G5, quarter note A5, quarter note B5. Treble 2 has a half note G5, quarter note A5, quarter note B5. Bass has a whole note D4. Measure 54: Treble 1 has a half note C6, quarter note B5, quarter note A5. Treble 2 has a half note C6, quarter note B5, quarter note A5. Bass has a whole note D4.

54

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a half note A4, and then a half note B4. The middle staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a half note A4, and then a half note B4. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by a half note A2, and then a half note B2. The first two measures are marked with a piano (*pp*) dynamic. A crescendo hairpin is placed below the first two measures, starting under the first measure and ending under the second measure. The third measure is marked with a piano (*pp*) dynamic. The score ends with a double bar line.

Soprano

Andante en Sol Mayor

para soprano, violín y piano

Letra: Jose M^º Ibáñez

Música: Julián Santos

Jumilla 1935

Andante

4

For - jar de nue-vo e - sa vie-ja i - lu -

7

sión _____ vol - ver al si - tio en que la co - no -

9

ci _____ so - ñar de nue vo con a-quel a - mor _____ sen - tir su fres co be-so a-pa-sio

13

na - do llo - rar to - do es - te tiem-po que per - dí _____ sin

16

los la - ti - dos de tu co-ra - zón _____ pren - der la lla - ma de a-que-lla pa -

19

sión _____ pa-ra vol-ver a - sí a ser fe - liz _____

23

29

7

38

2

Soprano

[illegible]

50

Example 10

54

Musical notation for measure 54. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a half note G4 (first line space) and a half note A4 (second line space), which are slurred together and lead into a dotted half note A4 (second line space) in the following measure. The remainder of the measure is filled with a whole rest.

Violin

Andante en Sol Mayor

Letra: Jose M^a Ibáñez

para soprano, violín y piano

Música: Julián Santos

Jumilla 1935

Andante

8

9

5

16

20

23

26

29

34

38

42

pp

rit. *rit.*

46

51

54

pp

pp

The image shows a musical score for a violin part, spanning measures 46 to 54. The key signature is one sharp (F#). The score is written on three staves. The first staff (measures 46-50) begins with a treble clef and a key signature of one sharp. It features a melodic line with slurs and a *pp* (pianissimo) dynamic marking. The second staff (measures 51-53) continues the melodic line with slurs and a *pp* dynamic marking. The third staff (measure 54) shows a final chord with a flat (Bb) and a treble clef, ending with a double bar line.

Boceto Español

Molto allegretto*sotto voce*

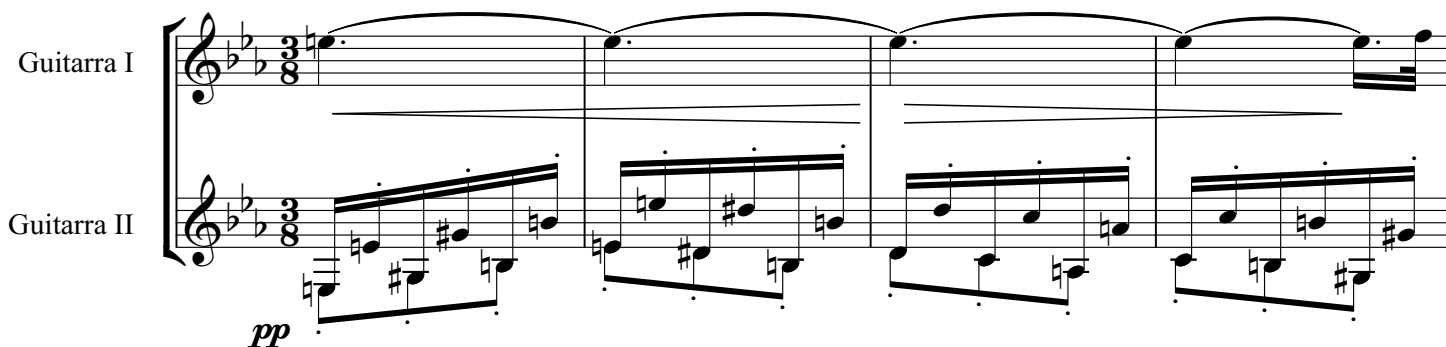
Julián Santos

Arr. Manuel Martínez

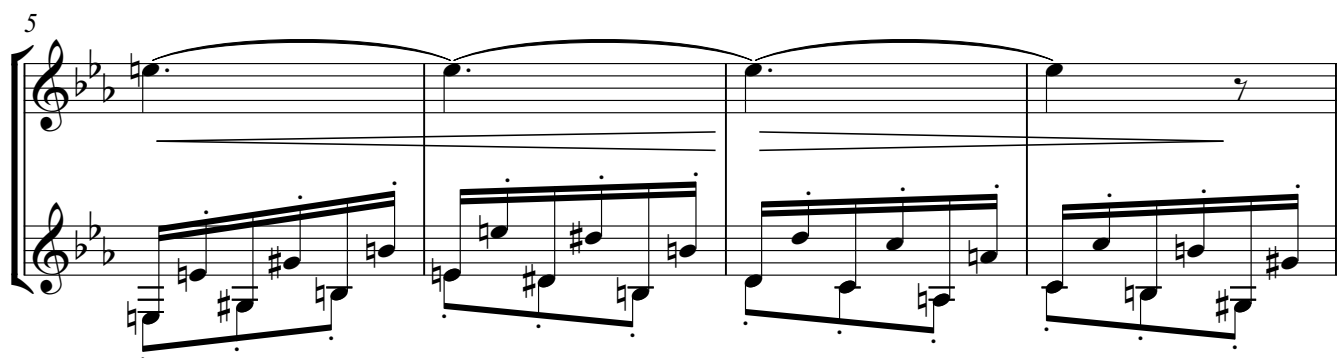
Guitarra I

Guitarra II

pp

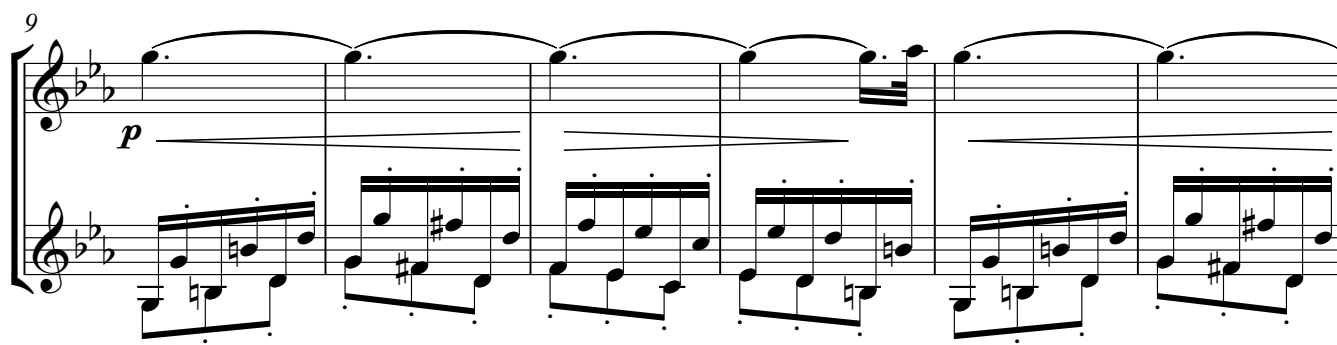


5

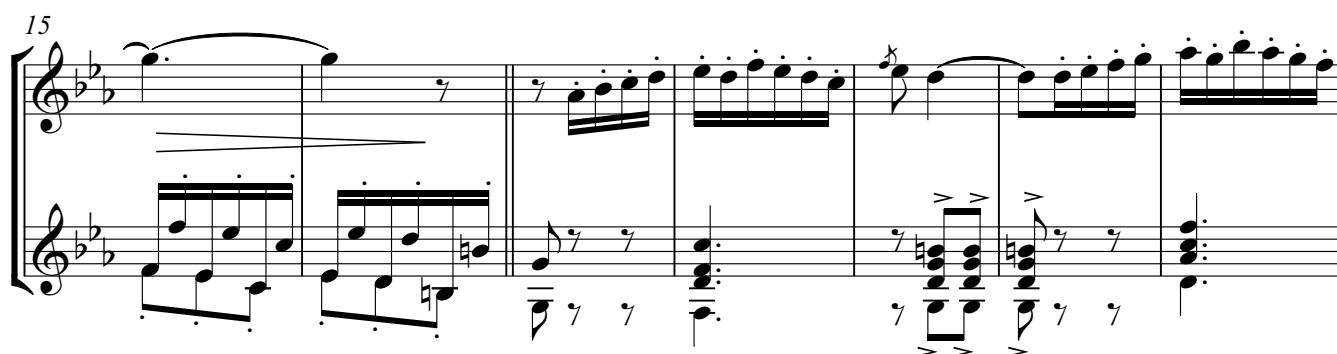


9

p



15



22 97

pp

29 *accelerando*

p

37 *poco rit.* *a tempo* *tr*

poco rit. *a tempo* *tr*

45 *pp*

pp

98

50

Musical score for measures 50-55. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a continuous eighth-note melody. The left hand provides a harmonic accompaniment with sustained chords and occasional eighth-note patterns. A *pp* (pianissimo) dynamic marking is present at the start of measure 54.

56

Musical score for measures 56-61. The right hand continues with eighth-note patterns, while the left hand features more complex chordal textures and some sixteenth-note runs. Measure 61 concludes with a short melodic phrase in the right hand.

62

Musical score for measures 62-67. The right hand has several measures of rests followed by a rising eighth-note scale. The left hand maintains a steady eighth-note accompaniment. Measure 67 ends with a half-note chord in the right hand.

68

Musical score for measures 68-73. The right hand begins with a forte (*f*) dynamic and features a rapid eighth-note scale marked *rápido*. The left hand also starts with a forte (*f*) dynamic and provides a rhythmic accompaniment. Measure 73 ends with a sustained chord in the right hand.

73 *rapidissimo* 99

ff *ff* *ff*

Menos
Casi ad libitum

77

f

81

f

85

f

100
90

dolce

3

3

This system contains measures 90 through 93. Measure 90 features a treble clef with a whole note chord of G4, Bb4, and D5, and a bass clef with a half note G3 and a half note Bb3. Measure 91 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 92 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 93 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. The word "dolce" is written above the bass staff in measure 90. The number "3" is written below the bass staff in measures 91 and 93, indicating a triplet.

94

menos

This system contains measures 94 through 96. Measure 94 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 95 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 96 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. The word "menos" is written above the bass staff in measure 95.

97

This system contains measures 97 through 100. Measure 97 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 98 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 99 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 100 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3.

101

This system contains measures 101 through 103. Measure 101 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 102 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3. Measure 103 has a treble clef with a half note G4, a half note Bb4, and a half note D5, and a bass clef with a half note G3 and a half note Bb3.

104

Tempo I

101

Measures 104-108 of a musical score. The music is in 3/8 time and B-flat major. The right hand features a melody of dotted half notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. A *pp* (pianissimo) dynamic marking is present at the start of measure 104.

109

Measures 109-114 of a musical score. The right hand has a melody with a fermata in measure 110. The left hand continues with its rhythmic accompaniment. A *p* (piano) dynamic marking appears in measure 110.

115

Measures 115-121 of a musical score. The right hand features a melodic line with a fermata in measure 118, followed by a sixteenth-note flourish. The left hand provides a steady accompaniment. The piece concludes with a final chord in measure 121.

122

Measures 122-128 of a musical score. The right hand plays a continuous sixteenth-note pattern. The left hand features a complex accompaniment with triplets and chords. A *pp* (pianissimo) dynamic marking is present in measure 125.

102₁₂₉

p

136

accelerando

poco rit.

tr

tr

(tr)

143

a tempo

pp

pp

a tempo

pp

pp

151

pp

pp

157

Musical score for measures 157-162. The system consists of two staves. The upper staff features a continuous eighth-note pattern in a descending sequence. The lower staff provides harmonic support with sustained chords and occasional eighth-note accompaniment.

163

Musical score for measures 163-169. The upper staff shows a mix of eighth-note runs and rests. The lower staff continues with harmonic accompaniment, including some sixteenth-note passages.

170

Musical score for measures 170-174. Measure 170 begins with a forte (*f*) dynamic. The upper staff has a rapid eighth-note run. Measure 174 features a triplet of eighth notes marked *rápido*. The lower staff provides accompaniment with eighth notes and rests.

rapidísimo

175

Musical score for measures 175-179. The system includes a double bar line after measure 175. The upper staff contains triplet eighth notes and a rapid sixteenth-note run marked *rapidísimo*. The lower staff features sustained chords and eighth-note accompaniment, with a fortissimo (*ff*) dynamic in the final measure.

*“Este volumen de las obras completas de Julián Santos, terminó de imprimirse en los talleres
Lencina – Quílez de Murcia, el miércoles, 22 de julio de 2020 festividad de Santa María
Magdalena”*

Edita:



Patrocina:



Colaboran:



Excmo. Ayuntamiento de Jumilla
Concejalía de Cultura y Festejos

