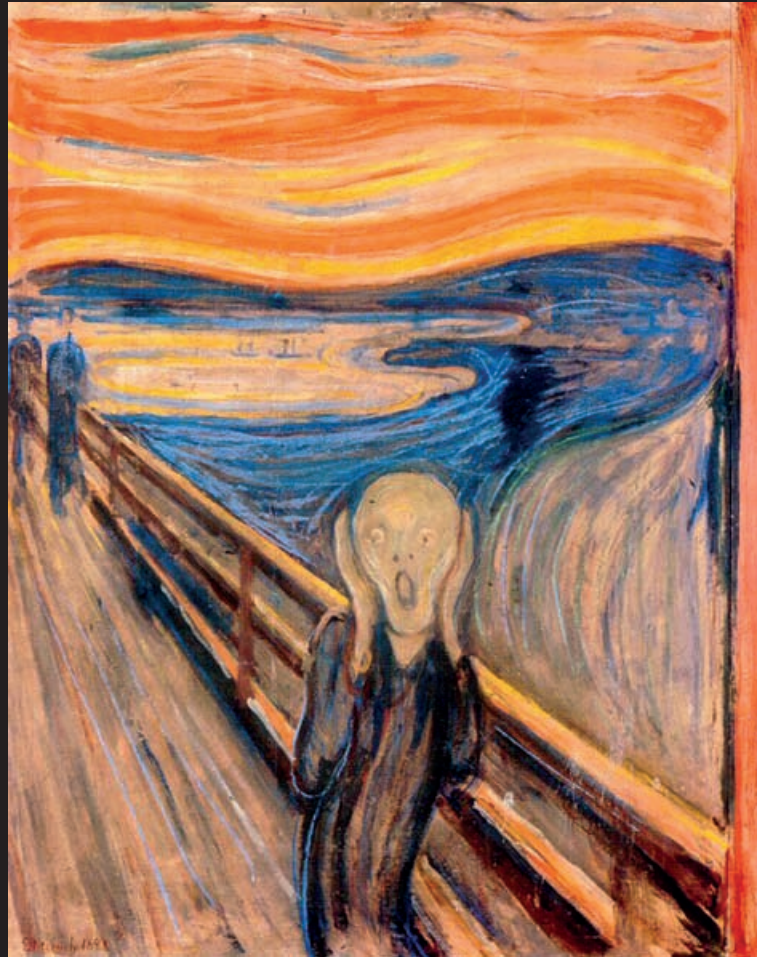


Separata

MÚSICA, CULTURA Y PENSAMIENTO



El Grito (1893) del pintor impresionista noruego Edvard Munch
Fuente: <http://www.artehistoria.jcyl.es/genios/estilos/68.htm>

Nocturno op. 20 para orquesta de cuerdas y oboe

Adrián Camilo Ramírez



Conservatorio del Tolima
Institución de Educación Superior
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Comentario sobre el Nocturno op. 20 para orquesta de cuerdas y oboe de Adrián Camilo Ramírez

Horacio Alberto Lapidus¹

Nocturno op. 20 para oboe y orquesta de cuerdas, de Adrián Camilo Ramírez, es una pieza que, si bien se organiza con base en una discreta referencia programática – el transcurso de una noche desde el crepúsculo hasta el amanecer- posee una estructura ternaria conforme a la cual, después de una sección central contrastante, presenta material melódico y armónico semejante a los del comienzo. El tratamiento de la orquesta de cuerdas, con un ritmo muy calmo plasmado en despaciosos acordes, ofrece una atractiva riqueza colorística que nos propone reminiscencias de ciertas páginas wagnerianas o más bien postwagnerianas. En cambio la línea del oboe, en notable contraste con ese mundo armónico rico y profundo, se desenvuelve en un discurso disonante y tonalmente poco previsible, y embargo resulta cuidadosamente articulada con la base armónica que la sostiene desde los arcos. En ese ámbito sonoro sugestivo e incierto, algunas breves ideas melódicas (motivos) se encargan de organizar un recorrido consistente al reaparecer de maneras siempre transformadas. Esta obra fue compuesta en 2006, por encargo de la Orquesta del Conservatorio del Tolima, y se ha tocado en diversas oportunidades por dicha agrupación

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Nocturno

Op. 20

para oboe y orquesta de cuerdas

Adrián Camilo Ramírez
2006

Musical score for Oboe and String Quartet. The score is in 4/4 time and features the following parts:

- Oboe: Rests throughout the first system.
- Violin I: *mf* dynamics, melodic line with slurs.
- Violin II: *mf* dynamics, melodic line with slurs.
- Viola: *mf* dynamics, melodic line with slurs and *div* markings.
- Cello: *mf* dynamics, melodic line with slurs and *div* markings.
- Contrabass: *mf* dynamics, melodic line with slurs.

Musical score for Oboe and String Ensemble. The score is in 4/4 time and features the following parts:

- Ob.: Rests throughout the first system.
- Vln. I: *pp* dynamics, melodic line with slurs and *mf* dynamics.
- Vln. II: *pp* dynamics, melodic line with slurs and *mf* dynamics.
- Vla.: *pp* dynamics, melodic line with slurs, *uni.* markings, and *div* markings.
- Vc.: *pp* dynamics, melodic line with slurs and *mf* dynamics.
- Cb.: *pp* dynamics, melodic line with slurs.

Nocturno

8 *lirico y muy expresivo*

Ob. *mf*

Vln. I *sul tasto mp*

Vln. II *sul tasto mp*

Vla. *sul tasto mp*

Vc. *mp*

Cb. *mp*

12

Ob. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *uni. mf*

Vc. *f* *uni. mf*

Cb. *f*

Nocturno

15

Ob. *mp* *f*

Vln. I *p*

Vln. II *p* *div*

Vla. *p* *div*

Vc. *div* *mp* *pizz.* *arco*

Cb. *mf* *arco*

Detailed description: This system covers measures 15 to 17. The Oboe (Ob.) part begins at measure 15 with a melodic line featuring triplets and a crescendo leading to a fortissimo (*f*) dynamic. The Violin I (Vln. I) part starts at measure 15 with a sustained note and a piano (*p*) dynamic. The Violin II (Vln. II) part also starts at measure 15 with a sustained note and a piano (*p*) dynamic, including a *div* (divisi) instruction. The Viola (Vla.) part starts at measure 15 with a sustained note and a piano (*p*) dynamic, including a *div* instruction. The Violoncello (Vc.) part starts at measure 15 with a *div* instruction and a piano (*p*) dynamic, transitioning to *mp* and *pizz.* (pizzicato) in measure 16, and *arco* (arco) in measure 17. The Contrabass (Cb.) part starts at measure 15 with a sustained note and a mezzo-forte (*mf*) dynamic, transitioning to *arco* in measure 17.

18

Ob. *mp*

Vln. I *pp* *mf* *sul G (posición natural)*

Vln. II *pp* *mp* *uni. (posición natural)*

Vla. *pp* *mp* *uni. (posición natural)*

Vc. *pp* *mp* *div arco*

Cb. *pp* *pizz. mp* *arco*

Detailed description: This system covers measures 18 to 20. The Oboe (Ob.) part starts at measure 18 with a melodic line and a mezzo-piano (*mp*) dynamic. The Violin I (Vln. I) part starts at measure 18 with a piano-piano (*pp*) dynamic, moving to mezzo-forte (*mf*) in measure 19, and includes the instruction *sul G (posición natural)* in measure 20. The Violin II (Vln. II) part starts at measure 18 with a piano-piano (*pp*) dynamic, moving to mezzo-piano (*mp*) in measure 19, and includes the instruction *uni. (posición natural)* in measure 20. The Viola (Vla.) part starts at measure 18 with a piano-piano (*pp*) dynamic, moving to mezzo-piano (*mp*) in measure 19, and includes the instruction *uni. (posición natural)* in measure 20. The Violoncello (Vc.) part starts at measure 18 with a piano-piano (*pp*) dynamic, moving to mezzo-piano (*mp*) in measure 19, and includes the instruction *div arco* in measure 20. The Contrabass (Cb.) part starts at measure 18 with a piano-piano (*pp*) dynamic, moving to mezzo-piano (*mp*) in measure 19, and includes the instruction *pizz. mp* in measure 19 and *arco* in measure 20.

Nocturno

22

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *f* *f* *f*

26

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nocturno

30

Ob. *doloroso* *mp*

Vln. I *pp* *mp* *sul G*

Vln. II *pp* *mp* *sul G*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

34

Ob. *f* *p*³

Vln. I *f*

Vln. II *f* *p*

Vla. *f*

Vc. *div* *f*

Cb. *f*

Nocturno

38

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

6/4

6/4

6/4

6/4

6/4

6/4

42

Ob.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mf

div

mf

mf

mf

6/4

6/4

6/4

6/4

6/4

6/4

Nocturno

46

Ob. *mf* 3 3

Vln. I *pp* *mf* *p* *div*

Vln. II *pp* *mf* *p* *div*

Vla. *pp* *uni.* *mf* *p*

Vc. *pp* *uni.* *div* *mp* *pizz.*

Cb. *pp* *mf*

Detailed description: This system covers measures 46 to 49. The Oboe (Ob.) has a melodic line starting at measure 46 with a *mf* dynamic, featuring a triplet in measure 47 and another triplet in measure 48. The Violin I (Vln. I) and Violin II (Vln. II) parts have a similar melodic line, with Vln. I starting at *pp* and Vln. II at *pp*. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support, with Vc. starting at *pp* and Vln. I at *pp*. The Contrabass (Cb.) part starts at *pp* and has a *mf* dynamic in measure 49. Dynamics range from *pp* to *mf*. Performance markings include *uni.* (unison) and *div.* (divisi).

50

Ob. *mp* *f* *mp* *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *div.* *mp* *pp*

Vc. *mp* *pp*

Cb. *arco* *mp* *pp*

Detailed description: This system covers measures 50 to 53. The Oboe (Ob.) has a melodic line starting at measure 50 with a *mp* dynamic, featuring a triplet in measure 50 and a *f* dynamic in measure 51. The Violin I (Vln. I) and Violin II (Vln. II) parts have a similar melodic line, with Vln. I starting at *mp* and Vln. II at *mp*. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support, with Vc. starting at *mp* and Vln. I at *mp*. The Contrabass (Cb.) part starts at *mp* and has a *pp* dynamic in measure 53. Dynamics range from *mp* to *pp*. Performance markings include *arco* (arco) and *div.* (divisi).

