

ANDRÉS VALERO -CASTELLS
SMELLS LIKE PRELUDE
(2016-AV85)

para piano

Duración: 6' aprox.

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Smells Like Prelude

(2016 – AV85)

Work commissioned by the Provincial Council of Valencia, to be included in the XX International Piano Competition of Valencia, 2017, Iturbi Prize. It was released on September 16 and 17, 2017 at the Palau de la Música in Valencia, by the pianists Raúl Canosa, Juan Carlos Fernández-Nieto, Andrei Ivanou, Jorge Nava and Piotr Ryszard Pawlak.

The year 2016 marked the 25th anniversary of the launch of one of the most important rock albums of all time, *“Nevermind”*, by the American band Nirvana. The opening track on the album, *“Smells like teen spirit”* (composed by Kurt Cobain, Krist Novoselic and Dave Grohl), became the anthem for an entire generation. Just as this was taking place, in 1991, I dedicated a decent amount of my piano studies to the brilliant *“Prelude Op. 3, No. 2 in C-sharp minor”* by Sergei Rachmaninoff, written almost a century earlier (1892). What these two pieces have in common is they were the authors’ greatest success (Cobain and Rachmaninoff), both were written in their youth, and both artists ended up not wanting that success to eclipse their other compositions. In addition, both fell into depression a few years after composing them, although for very distinct reasons.

In any case, the two pieces are so vastly different, such worlds apart, but they both form an important part of my life’s library. Therefore, I decided to join them in a single, hybrid-creation. I have attempted to absorb every musical gesture contained in the individual scores, to dream freely and merge them into a *RachmaNirvanoff*. The outcome is my special tribute to the 25th anniversary of *“Nevermind”*, as part of a piano event of the first order, the Iturbi Competition. Furthermore, towards the end of *“Smells Like Prelude”* I have taken the liberty of briefly citing my work *“Ma-Chacona”*, which I composed for the 2004 edition of the Iturbi Competition.

Andrés Valero – Castells
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Smells Like Prelude

(2016 – AV85)

Obra escrita por encargo de la Diputación de Valencia, para ser pieza obligada en el XX Concurso Internacional de Piano de Valencia Premio Iturbi 2017. Fue estrenada el 16 y 17 de septiembre de 2017 en el Palau de la Música de Valencia, a cargo de los pianistas Raúl Canosa, Juan Carlos Fernández-Nieto, Andrei Ivanou, Jorge Nava y Piotr Ryszard Pawlak.

En 2016 se está celebrando el 25 aniversario del lanzamiento de uno de los discos de rock más importantes de la historia, *“Nevermind”*, de la banda estadounidense Nirvana. El tema que abre el disco, *“Smells like teen spirit”* (compuesto por Kurt Cobain, Krist Novoselic y Dave Grohl), se convirtió en un himno para toda una generación. Y justo cuando esto ocurría, en 1991, yo dedicaba parte importante de mi tiempo de estudio pianístico al genial *“Preludio Op. 3, No. 2 en Do# menor”* de Sergei Rachmaninoff, escrito casi un siglo antes (1892). Estas dos piezas tienen en común que fueron de los mayores éxitos de sus autores (Cobain y Rachmaninoff), ambos las escribieron en su juventud, ambos acabaron no deseando que dicho éxito eclipsara sus otras composiciones. Además, ambos cayeron en una depresión pocos años después de componerlas, aunque por motivos bien distintos.

En cualquier caso, por insólita que pueda parecer la asociación entre dos piezas tan distintas y distantes entre sí, las dos forman parte importante de mi biblioteca vital, tanto que he decidido hibridarlas en una sola creación. He tratado de absorber cada gesto musical contenido en sendas partituras, para fantasear libremente y fusionarlas en una especie de *RachmaNirvanoff*. El resultado es mi particular homenaje al 25 aniversario de *“Nevermind”*, en el contexto de un evento pianístico de primera magnitud como el Concurso Iturbi. Además, hacia el final de *“Smells Like Prelude”* me he tomado la licencia de citar brevemente mi obra *“Ma-Chacona”*, que ya compuse para el Concurso Iturbi en la edición de 2004.

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con admiración a Joaquín Soriano

SMELLS LIKE PRELUDE

(2016-AV85)

Andrés VALERO-CASTELLS

(1973)

para Piano

♩ = 50

Piano

fff *p* (*p*)

(*p*) (*p*) *mp* *p* *pp* *mf* *f*

(*f*) *ff*

♩ = 117

f *mp* *sfz* *non Ped.* *pp*

progressively slow to

16 (RH)

p

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. Dynamic markings include *mp* at the start of measure 19 and *mf* at the start of measure 21. A hairpin crescendo is shown between measures 20 and 21.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. Dynamic markings include *f* at the start of measure 22 and *subito p* at the start of measure 24. A hairpin crescendo is shown between measures 22 and 23.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. A dynamic marking of *mp* is present at the start of measure 31.