

Maria Kallionpää

El Canto de la Guerra The Song of War

for Soprano, Theremin and Orchestra

Pythia, the Oracle of Delphi
Carolina Coronado

2013

Music Finland

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Maria Kallionpää (2013)

El Canto de la Guerra
The Song of War

Maria Kallionpää

El Canto de la Guerra

The Song of War

*"Now your statues are standing and pouring sweat.
They shiver with dread.
The black blood drips from the highest rooftops.
They have seen the necessity of evil.
Get out, get out of my sanctum and drown your spirits in woe."* - Pythia, the oracle of Delphi

*“Antes apareció rojo cometa
y sobre España levantó su vuelo,
y una noche sombría por el cielo
le salió a contemplar la gente inquieta;
y entonces anunció el vulgo-profeta,
en confusión y vago desconsuelo,
calamidades tristes que vendrían...
y los sabios entonces se reían...”* - Carolina Coronado

Duration: ca. 11´00

Scored for:

Soprano solo, Theremin solo

3 Flutes (first doubling Piccolo)
3 Oboes
3 Clarinets, B flat (third doubling Bass Clarinet (B flat))
3 Bassoons

3 Horns (F)
2 Trumpets (B flat)
3 Trombones
1 Tuba

Timpani

Percussion (2 players)

Triangle
Tambourine
Vibraphone
Tubular Bells
Glockenspiel
Tam-tam
Gran Cassa

Snare Drum

Strings

Performance Instructions:

- The soprano and theremin soloists should be positioned higher than the orchestra if possible (on a balcony/podium). Ideally they should also be seated close to each other.
- The tempi are relatively flexible. It is possible to make slight adjustments if necessary.

Programme Note ”The Song of War” (El Canto de la Guerra), 2013

”The Song of War” (El Canto de la Guerra) was written for the World War I commemoration year 2014. After winning the first prize in the composition contest of the Oxford University Philharmonic Orchestra in 2013, I was commissioned to write this composition for the same orchestra. The lyrics reflect the threat of the coming war from the perspective of the past: the text is a collage consisting of the predictions of Pythia (the oracle of Delphi), as well as an excerpt of an atmospheric poem by Spanish poet Carolina Coronado, who seemed to have sensed the tragic happenings within Europe already decades before the war actually took place. The different prophecies from two completely different situations and eras are separated by the names of some of the most notorious battles of the First World War. I have combined the two different texts relatively freely in order to reflect the haunting atmosphere of the looming future calamities. Pythia, or Carolina, is presented in the context of this work as a prophet and the electronic theremin instrument symbolises her connection to the divine knowledge that only she can access. The composition is dedicated to the soloists who gave the premiere: Lydia Kavina (theremin) and Tal Katsir (soprano).

Commissioned by the Oxford University Philharmonic Orchestra 2013-2014

El Canto de la Guerra
The Song of War

Maria Kallionpää (2013)

Moderato ♩ = 60

Piccolo

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F

Trumpet in B \flat 1,2

Trombone 1

Trombone 2

Trombone 3

Tuba

Moderato ♩ = 60

Timpani

Percussion

Tubular Bells

Glockenspiel

Vibraphone

Soprano Solo

Theremin

Moderato ♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Picc. *mp* *mf*

Fl. 2 *mp* *mf* *pp*

Fl. 3 *pp* *f* *mp* *mf* *pp* *mf* *p*

Ob. 1 *pp* *f* *mp* *mf* *pp* *mf* *p*

Ob. 2 *pp* *f* *mp* *mf* *p* *pp* *mf* *pp*

Ob. 3 *pp* *f* *mp* *mf* *p* *pp* *mf* *p*

Cl. 1 *pp* *p* *mf* *mp* *mf* *p* *pp* *mf*

Cl. 2 *pp* *p* *mf* *mp* *mf* *p* *pp* *mf*

Cl. 3 *pp* *p* *mf* *mp* *mf* *p* *pp* *mf*

Bsn. 1 *pp* *p* *mf* *mp* *p* *mf*

Bsn. 2 *pp* *p* *mf* *mp* *p* *mf*

Bsn. 3 *pp* *p* *mf* *mp* *p* *mf*

Hn. 1 *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 2 *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 3 *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 4 *p* *pp* *p* *pp* *p* *pp* *p*

Tpts. 1&2 *pp* *p* *pp* *p*

Tbn. 1 *pp* *p* *pp* *p*

Tbn. 2 *pp* *pp*

Tbn. 3 *pp* *pp*

Tba. *pp* *p* *mp*

Timp. *pp* *mp*

Tub. B. *mf* *mp*

Vib. *mf* *ped.* *ped.* *ped.*

Vln. I *p* *f* *div.* *div.* *mp*

Vln. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

Db. *p* *f* *mp*

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Timp., Perc., Tub. B., Glock., Vib., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 3/4 time and includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*. It also features articulation marks like accents and slurs. The page shows a complex arrangement of musical notation, including notes, rests, and fingerings, across multiple staves.

This page of a musical score, likely for a symphony, contains the following instruments and parts:

- Flutes (Fl. 2, Fl. 3):** Both parts start with a melodic line in the first measure, marked *mp* and *mf*. Fl. 3 has a complex rhythmic pattern in the second measure, marked *pp* and *mf*.
- Oboes (Ob. 1, Ob. 2, Ob. 3):** Ob. 1 and Ob. 2 have melodic lines in the first measure, marked *mp* and *mf*. Ob. 2 has a complex rhythmic pattern in the second measure, marked *pp* and *mf*. Ob. 3 has a melodic line in the first measure, marked *mf* and *p*.
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** Cl. 1 and Cl. 2 have melodic lines in the first measure, marked *mp* and *mf*. Cl. 2 has a complex rhythmic pattern in the second measure, marked *pp* and *mf*. Cl. 3 has a melodic line in the first measure, marked *p* and *mp*.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts have melodic lines in the first measure, marked *mp* and *mf*.
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4):** All four parts have melodic lines in the first measure, marked *p* and *pp*.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** All three parts have melodic lines in the first measure, marked *pp* and *p*.
- Timpani (Timp.):** The part has a melodic line in the first measure, marked *pp* and *mp*.
- String Instruments:**
 - Tub. B. (Tub. B.):** The part has a melodic line in the first measure, marked *pp* and *mp*.
 - Vib. (Vib.):** The part has a melodic line in the first measure, marked *pp* and *mp*.
 - Vln. I (Violin I):** The part has a melodic line in the first measure, marked *mf* and *div.*
 - Vln. II (Violin II):** The part has a melodic line in the first measure, marked *mf* and *div.*
 - Vla. (Viola):** The part has a melodic line in the first measure, marked *mf* and *div.*
 - Vc. (Violoncello):** The part has a melodic line in the first measure, marked *mf* and *div.*
 - Db. (Double Bass):** The part has a melodic line in the first measure, marked *mf* and *div.*

[illegible]

Picc. *fff*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Timp.

Glock. *fff*

Vib.

Th. *fff*

Vln. I *fff*

Vln. II *sfz* *mf* *fff*

Vla. *sfz* *fff*

Vc.

Db.

36

Picc. *mf*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *mf*

Cl. 2 *mf* 3

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *mp* *p* *pp*

Hn. 2 *mp* *p* *pp*

Hn. 3 *mp* *p* *pp*

Hn. 4 *mp* *p* *pp*

Tpts. 1&2 *mp* *pp*

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *mp*

Timp.

Glock. *mf*

Vib. *f* *2ed.*

Th. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

40

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Glock.

Vib.

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

48

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Vib.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mf

f

p *mf*

Som- me

p *mf*

Ver dun

p

pp

pp

[illegible]

[illegible]

63

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Tub. B.

Glock.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

O - si - oi! O - i! Now your stat-ues are stan - ding and

[illegible]

[illegible]

78

Fl.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Glock.

Vib.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

The black blood drips from the high - est roof - tops. Ah!

81

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc.

Vib.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

sfz

mf

pp

ff

They have seen the nec - es - si - ty of ev - il

div.

bowed

85

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Vib.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pp

mf

p

mp

ff

div.

bowed

Ev - - il.

Get out.

[illegible]

108

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Tub. B.

Glock.

Vib.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

122

Meno mosso. Molto espressivo.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Meno mosso. Molto espressivo.

Timp.

Perc.

Tub. B.

Glock.

Vib.

S. Solo

Th.

Meno mosso. Molto espressivo.

Vln. I

Vln. II

Vla.

Vc.

Db.

130 accel.

♩ = 120

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

131

132

133

134

135

136

137

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53

[illegible]

142

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Vib.

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

147

Fl. 1 *sfz* *ff*

Fl. 2 *sfz* *ff*

Fl. 3 *sfz* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff* *f*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1 *mf* *p* *f*

Hn. 2 *mf* *p* *f*

Hn. 3 *mf* *p* *f*

Hn. 4 *mf* *p* *f*

Tpts. 1&2 *mf* *p*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. *sfz* *ff*

Perc. *> triangle*

Tub. B. *f*

Vib. *mf*

Th. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

[illegible]

[illegible]

[illegible]

[illegible]

175

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Tub. B.

Glock.

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

p

p

p

p *mf* *f*

pp *mp*

pp *gran cassa*

pp *gran cassa*

molto vibr.

mp *f* *ff*

tutti *sfz* *mp* *f*

tutti *sfz* *mp* *f*

tutti *sfz* *f*

tutti *sfz* *ff* *f*

mf *f*

179

Picc. *f* *mp* *mp*

Fl. 2 *f* *mp* *mp*

Fl. 3 *f* *mp* *mp*

Ob. 1 *f* *mp* *p* 7 7 7

Ob. 2 *p* 7 7 7

Ob. 3 *f* *mp* *p* 7 7 7

Cl. 1 *f* *mp* 7 7 7 7

Cl. 2 *mp* 3 *mf*

B. Cl. *p* 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *p*

Hn. 2 *p* *mf* *f* *mp*

Hn. 3 *mp*

Hn. 4 *p* *mf* *f* *mp*

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba. *mp*

Perc. triangle *p*

Vib. *mf* *Ped.*

S. Solo *mf* 3 *f* *mf* 3 *mf* *f*
An - tes a - pa - re - ció ro - jo co - me - ta

Th. *ff* *8va*

Vln. I *mp*

Vln. II *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mp* 3 *mf* 3

Db.

[illegible]

189

Fl.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

mp

Ob. 3

mp

Cl. 1

mp *>mp* *p*

Cl. 2

Cl. 3

B. Cl.

mp *f* *mp*

Bsn. 1

mp

Bsn. 2

f *mp*

Bsn. 3

f *mp*

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

p

Tub. B.

Glock.

mp 3

Vib.

mp *sf:*

S. Solo

sob - re Es - pañ - a le - van - to su vue - lo y u - na noc - he somb - ría por el cie - - - lo

Th.

p 3 *mf* *ff*

Vln. I

p *mp* 3

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

mp

[illegible]

195

Fl.



Fl. 2



Fl. 3



Ob. 1



Ob. 2



Ob. 3



Cl. 1



Cl. 2



Cl. 3



Bsn. 1



Bsn. 2



Bsn. 3



Perc.



Tub. B.



Glock.



Vib.



S. Solo



Th.



Vln. I



Vln. II



Vla.




Vc.



Db.

198


Fl.




Fl. 2



Fl. 3




Ob. 1



Ob. 2



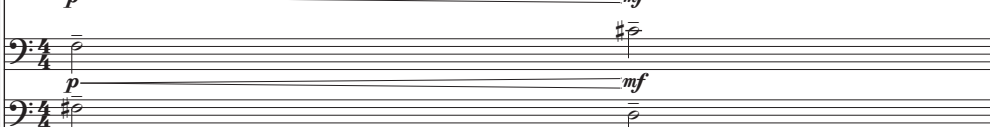
Ob. 3



Cl. 1



Cl. 2



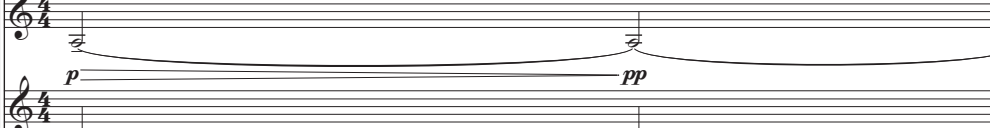
Cl. 3




Bsn. 1




Bsn. 2




Bsn. 3




Hn. 1



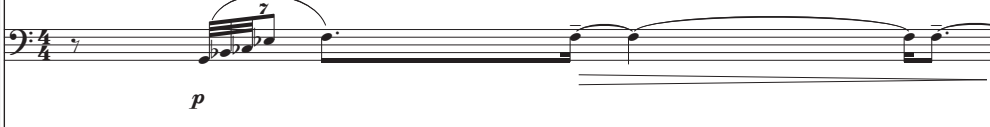
Hn. 2



Hn. 3




Hn. 4



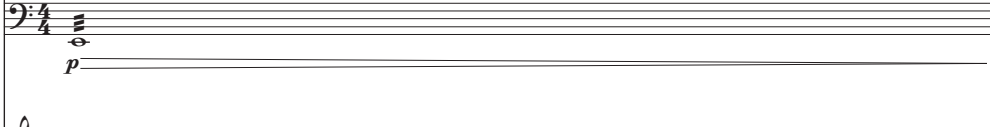
Tpts. 1&2




Tbn. 1



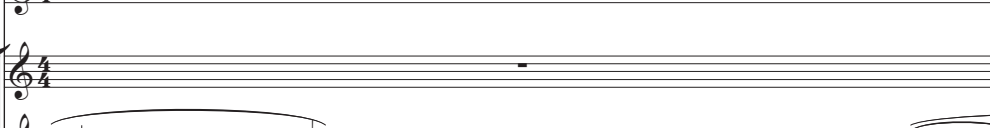
Tbn. 2



Tbn. 3




Tba.




Timp.



S. Solo



Th.



Vln. I



Vln. II

Vla.

Vc.

Db.

y en-ton - ces a - nun-ci - ó el vul - go-pro - fe - ta en con - fu - si-ón y va -

202

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

S. Solo

Th.

Vln. I

Vln. II

Vla.

Vc.

Db.

go des - con - su - e - lo ca - la - mi - da - des tris - tes que vend - rí - an... y los sa - bi - os se...

molto rit.

2/10

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 2

Hn. 3

Hn. 4

Tpts. 1&2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf* *p* *pp* *ppp* *pppp* *ppppp*

Morendo

Tam-tam