Cuarto Paseo

El texto musical muestra indicaciones para el instrumento, incluyendo:

- **Tocar con la palma de la mano abierta todas las teclas negras**
- **Tocar con la palma de la mano abierta todas las teclas blancas**
- **Tocar con una uña en una sola cuerda del encordado**
- **Tocar el encordado con baqueta de fieltro semiblanda, preferentemente de timbal (mano derecha) y la nota en el teclado (mano izquierda).**

Además, se hace referencia a la sección politemporalidad (velocidades diferentes).
Cuarto Paseo

G.C. 50"

T.B.

Pno. simile

G.C. 60"

T.B. p

Pno. loco Baquetas semiduras de punta de goma, preferentemente de xilofón

mp sempre

ped.
Cuarto Paseo

Frotar con baquetas duras

mp sempre

rall. escobillas

Dur.aprox. 10'20"
Work: Reflections of a Solitary Stroller, Fourth Walk (piano and percussion) year of composition: 2009

Composer: Cecilia Gros

Theoretical Framework

The work is based on the homonymous autobiographical text by Jacques Rousseau. His book is divided into ten walks, where Rousseau meditates on life, death, friends, enemies and many other topics concerning the human condition. My intention is to express the ten walks by means of music, each with a different instrumental grouping. I have already made the first walk (oboe solo), the fourth (piano and percussion), the fifth (three percussionists) and I am now composing the tenth (cello solo).

My guide, as it were, for the fourth walk, is a phrase of Solon, quoted by Rousseau:

"There's always time to learn to be wise, truthful, modest"

These words invited me to a world of sound which I wanted to experience. Then I selected 10 sounds to guide me:

I used the sound going by even numbers, and then by odd numbers; I transformed them into chords by according to my own auditory preference, repeated if necessary, I worked with the instruments in chamber terms. Sometimes the pianist plays with a closed fist, because I was interested in the sonorical result produced by this means.
The work can be divided into 4 sections:

Section A: running from the beginning to bar 73 (included). It is a section with the clear intention that sounds should reverberate. It is in this one section where the pianist, in certain parts plays with a closed fist.

In A there are the following percussion instruments: suspended cymbal (played with brushes or beater) bass drum, templeblock and cowbells.

Section B: without bars. It is a section where the presence of the piano almost fades away, but for a prolonged sound. The percussionist improvises on the basis of a series of proposed rhythms, which have already been introduced in Section A.
In this section only the templeblock are played, and this with beaters too.

Section C: without bars. The characteristic feature of this section is the appearance of resource politemporality (different speeds) and the search for different timbres. Here the pianist begins playing in the string of the piano, using his/her nails to pluck, and later plays with 2 beaters hitting certain specific strings.
In this section the percussionist plays both the templeblock and the bass drum with beaters.

Section D: with bars. In this section the pianist and the percussionist talk to each other with ethereal sounds, and the idea of reverberation prevails, just as in Section A.
The pianist rubs the strings of the piano, some of them with hard mallets.
The percussionist plays long sounds in the suspended cymbal, always with kettledrum beater, except in the last part, where he plays with brushes.