

**JORGE MUÑIZ**

**La Nueche  
de  
San Xuán**

Chamber Poem for  
Flute and Harp



TRASGU MUSIC



*To Katryna Tan and Roberto Álvarez*

# **La Nueche de San Xuán**

Chamber Poem

South Bend, Indiana

April 24, 2010

Duration: 6' 30"

For Flute and Harp



## Program Notes

*La Nueche de San Xuán* represents the most magical night of all nights, the Night of St. John, on June 23rd, the night where ancient pagan cults join modern beliefs. It is a night of celebration where magical creatures surface to join humans in a festival of music and dance.

Composed in three movements, the first one represents a depiction of *ventolines*, very small dwarfs that float in the air, whispering the thoughts and sighs of lovers.

The second movement brings *trascos*, who are a type of goblins similar to leprechauns. *Trascos* are very mischievous and extremely unpredictable. They are responsible for keeping people awake at night and for moving things from place to place.

The third movement, brings all these creatures together around the fire of the night of St. John, where *ventolines* sing to the *xanes* so they will come out and dance in circles. After a night of dance and music, all creatures and humans descend to a deep sleep. Did we dream it all?



To Katryna Tan and Roberto Álvarez  
**La Nueche de San Xuán**

I. Los ventolines

Jorge Muñiz  
(2010)

**Lento** (♩=60)

air keys pitch, some air

Flute

*ppp* *mp* *mf* *p sub.* *pp* *p*

**Lento** (♩=60)

Harp

l.v. (2)

(cluster) *mp*

7 full non vibr. flz.

*cresc.* *f* *fp* <

3

*mp* *mf*

13 air

*f* *p* *mf*

N.B. for harpists: In this movement, please tune all "F" to F-sharp.

18

Fl. *f* *mp*

*mp* *f* *mf*

20

Fl. *f* *cresc.*

*flz.* ♩ = 120

*flz.* ♩ = 120 *f* *cresc.*

*cresc.*

22

Fl. *ff*

*ff*

*ff*



25

Fl.

3 3 3 3 3

3 3 3 3

28

Fl.

3

*mp*

3 *mp*

31

Fl.

3 3

5 *ff* *mf*

3

3 3 3

*f*

l.v.

34

Fl.

ten.

3

3

3

gliss.

37

Fl.

ff

gliss.

(2)

3

5

3

ff

3

3

5

3

ff

3

39

Fl.

p sub

8va

p

3

3

3

3

3

5

p sub

8va

p

3

3

3

3

3

5

42

Fl.

(8)

44

Fl.

*mf*

(8)

*mf*

46

Fl.

losing tone

*p* *mf*

*mf* *mf*

12

50

Fl. *Lento* (♩=60) *air* *p* *mf* *molto vibrato* *air*

*p* *mf* *molto vibrato* *air*

*Lento* (♩=60)

l.v. l.v. (2)

*p* *mp*

55

Fl. *keys* *mp* *n*

*keys* *mp* *n*

(3) l.v.

*mp*

## II. Los tragus

Fl. **Vivo** (♩=140)

*f* **Vivo** (♩=140) *ff*

Fl. 7

*f* *ff*

Fl. 13

*gliss.* *fp* *gliss.*

17

Fl.

*f*

21

Fl.

*f*

*gliss.*

25

Fl.

*f*

*legato*

28

Fl.

*ff*

*p* *cresc.* *ff*

*gliss.*

33

Fl.

*ff*

*p* *ff*

*gliss.*

39

Fl.

*f* *ff*

45

Fl. *tr*  
*fp*

*p*

50

Fl. *mf*

*mf*

*gliss.*

54

Fl. *mf* *sim.*

*mf*

*sim.*



58

Fl.

*sfz*

*mf*

62

Fl.

*ff*

*f*

*cresc. molto*

*ff*

*f*

68

Fl.

*ff*

*ff*

Fl.

75

Musical score for Flute and Piano, measures 75-77. The flute part features a rhythmic pattern of eighth notes with accents and breath marks. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand.

Fl.

78

Musical score for Flute and Piano, measures 78-80. The flute part has a melodic line with slurs and a dynamic marking of *fff*. The piano accompaniment includes chords and a long note in the left hand.

## III. Les Xanes na nueche de San Xuán

Fl. **Lento** (♩=60)  
air

*pp* *ff* *p sub* *mp*

**Lento** (♩=60)

*p*

Fl. 6

*cresc.*

*p cresc. molto*

3 3 3 3 3 3

Fl. 8

*ff* *ff* *mf* *p*

*ff*

5 5 5

11

Fl. *f* *p*

*p* *p*

14  $\text{♩} = 160$

Fl. *mp*

$\text{♩} = 160$

*mf*

19

Fl. *cresc.*

*cresc.*

24

Fl.

*f* *mp*

*f* *mp*

29

Fl.

*f*

*mf*

34

Fl.

*f*

39

Fl. *ff* *mf* *cresc.*

*ff* *p* *cresc.*

44

Fl. *f* *mp*

*f* *mp*

48

Fl. *f* *mf* *cresc.*

*f* *mf* *cresc.*

52

Fl. *f* 4 4 4 4 4 4 4 4

56

Fl. 4 4 4 <sup>5</sup> *cresc.* *ff*

59

Fl. *v*

61

Fl.

Musical score for measures 61-63. The flute part features a continuous eighth-note pattern with a key signature change from one sharp to one flat. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

64

Fl.

*fff* *ff*

Musical score for measures 64-68. The flute part has a dynamic crescendo from *fff* to *ff*. The piano accompaniment includes a section of rests in the right hand and moving lines in the left hand.

69

Fl.

*fff* *f*

Musical score for measures 69-72. The flute part has a dynamic decrescendo from *fff* to *f*. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.



73

Fl.

*dim.*

*mp*

*dim.*

78

Fl.

*p*

*p*

*p sub*

83

Fl.

*mp*

*mp*

89

Fl.

97

Fl.

**Lento** (♩.=60)

more air

air

*pp*

*n*

**Lento** (♩.=60)

l.v.

l.v.

(2)

*p*

*pp*

Deo gratias.  
South Bend, Indiana  
U.S.A.  
April 24, 2010

Flute

To Katryna Tan and Roberto Álvarez  
**La Nueche de San Xuán**

I. Los ventolines

Jorge Muñiz  
(2010)

air **Lento** (♩=60) keys , pitch, some air full

*ppp* *mp* *mf* *p sub-* *pp* *p*

8 non vibr. flz.

cresc. *f* *fp* *f*

14 air tr.

*p* *mf* *f* *mp*

20 flz. ♩=120

*f* *cresc.* *ff*

24

27

Flute

30 *mp* *ff* *mf*

34 *ten.* *mf*

38 *ff* *p sub*

43 *mf*

46 *p* *mf* *p* losing tone

51 *air* **Lento (♩=60)** *mf* *molto vibrato* *air*

55 *mp* *n* keys

II. Los tragus

Vivo (♩=140)

Musical notation for measures 1-7. The piece is in 3/4 time. It begins with a dynamic of *f*. The melody features eighth and sixteenth notes with accents. A crescendo leads to a fortissimo (*ff*) section starting at measure 5, which consists of a rapid sixteenth-note scale. A breath mark is present above the first measure of this section.

Musical notation for measures 8-14. The melody continues with a series of eighth notes, some with accents. A breath mark is present above the first measure. The piece concludes with a final flourish of eighth notes.

Musical notation for measures 15-21. Measure 15 is a whole rest. A double bar line with a '2' above it indicates a second ending. The melody resumes with eighth notes, some with accents. A breath mark is present above the final measure.

Musical notation for measures 22-26. Measure 22 is marked with a trill (*tr*). The melody features a trill followed by eighth notes with accents. A dynamic of *f* is indicated below the staff.

Musical notation for measures 27-31. The melody consists of eighth notes with accents. A double bar line with a '2' above it indicates a second ending.

Musical notation for measures 32-36. The melody consists of eighth notes with accents. A dynamic of *ff* is indicated below the staff. A double bar line with a '2' above it indicates a second ending.

37

*ff* *f* *ff*

Musical staff 37-44: Treble clef, 3/8 time signature. Starts with a series of eighth notes, followed by a dynamic shift from *ff* to *f*, and then back to *ff*. Includes various articulations like accents and slurs.

45

*tr* *fp* *mf*

Musical staff 45-50: Treble clef, 3/8 time signature. Features a trill (*tr*) and a dynamic shift from *fp* to *mf*. Includes slurs and accents.

51

*mf*

Musical staff 51-55: Treble clef, 4/8 time signature. Features a melodic line with a dynamic of *mf*. Includes slurs and accents.

56

*sim.* *sfz*

Musical staff 56-61: Treble clef, 4/8 time signature. Features four-measure rests (*sim.*) and a dynamic shift to *sfz*. Includes slurs and accents.

62

*ff* *f*

Musical staff 62-69: Treble clef, 7/8 time signature. Features a melodic line with dynamics *ff* and *f*. Includes slurs and accents.

70

*ff*

Musical staff 70-75: Treble clef, 3/8 time signature. Features a series of eighth notes with a dynamic of *ff*. Includes slurs and accents.

76

*fff*

Musical staff 76-83: Treble clef, 3/8 time signature. Features a melodic line with a dynamic of *fff*. Includes slurs and accents.

III. Les Xanes na nueche de San Xuán

air Lento (♩=60)

*pp* *ff* *p sub* *mp* *cresc.*

8 *ff* *ff* *mf* *p*

12 *f* *p* *mp* ♩=160

17

23 *cresc.* *f* *mp*

29 *f*

35

38 *ff* 2

43 *mf* *cresc.* *f* *mp*

48 *f* *mf* *cresc.*

52 *f* *cresc.*

56 *cresc.* *ff*

59

61

64 *fff* *ff* *fff*



71



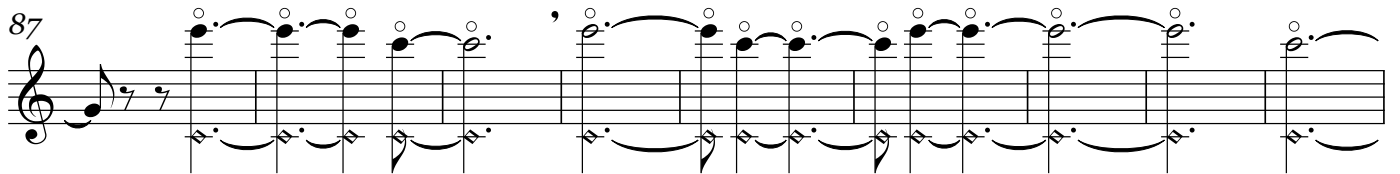
*f* *dim.*

78



*p*

87



96

**Lento (♩=60)**

more air

air

*pp*

*n*

