

AMOR REAL

FOR VOICE, INSTRUMENTAL SEXTET AND STRING ORCHESTRA

Words and Music:

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TEMPLATE

Alto Saxophone (A.Sx.)¹

Electric Guitar (E.Gtr.)²⁻³

Electric Bass (E.B.)²

Piano (Pno.)

Synthesizer (Synth)⁴

Drum Kit⁵

VOICE⁶

Violins I

Violins II

Violas

Cellos

Double Basses²

1- The alto saxophone sounds a major sixth lower than written.

2- The electric guitar, electric bass and double basses sound a perfect octave lower than written.

3- The electric guitar uses the following effects: "molto vibrato", "octave doubling" and "acoustic guitar-like sound".

4- The synthesizer uses the following timbres: "electric guitar with vibrato", "cabasa" and "harpsichord". Written notes correspond to the real sounds.

5- The drum kit includes 2 cymbals, 1 hi-hat (with pedal), 3 tom toms (small, medium and large), 2 snare drums (the regular one and a little one), 1 bass drum (with pedal) and 1 bell tree. The parts of the hi-hat, tom toms and snare drums have been written on the same 5 lines staff as follows: 1st line: snare drums, 2nd line: large tom tom, 3rd line: medium tom tom, 4th line: small tom tom, and 5th line: hi-hat; the bell tree part has been written on the cymbals line. The hi-hat is often struck in closed position; an "O" indicates that it is struck in open position, and a "P" indicates that sound is produced by playing the pedal. The snare drum generally used is the regular one; an "L" indicates the use of a little one.

6- The vocal part must be performed by a contralto or mezzo-soprano. For a purely instrumental version, human voice can be replaced by a clarinet playing the vocal melody as it sounds. In that case, previously rewrite the part using adequate transposition (a whole tone higher for the clarinet in B flat, or a minor third higher for the clarinet in A).

AMOR REAL

ANA LEIRA CARNERO, Op. 2

Moderato

Alto Saxophone

Electric Guitar

Electric Bass

Piano

Synthesizer

Cymbals

Hi-Hat
Tom Toms
Snare Drum

Bass Drum

VOICE

Fal - so_a - mor___ pa - sio - nal,___ un
Gran e - rror___ con - cep - tual,___ pen -

I

Violins

II

Violas

Cellos and
Double Basses

* Only play the notes in parentheses on the repeat.

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A.Sx.

E.Gtr.

E.B.

Pno.

Synth

Cym.

H.H.
T.T.
S.Dr.

B.Dr.

f

f senza vibrato

p *cresc.* *f*

cresc. *f*

timbre of electric guitar with vibrato *f*

P P P P P P P P P P O P P P P

L L 3 3 3

sue - ño... só - lo un sue - ño. Bri - llan - te ac - tua - ción, sa - ba... que me a - ma - bas. E - rror a - ún ma - yor:

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

11

A.Sx.

E.Gtr.

E.B.

Pno.

Synth

Cym.

H.H.
T.T.
S.Dr.

B.Dr.

timbre of cabasa

Bell Tree

edge cup edge edge cup

P P

rim

buen gui - ón; _____ mal fi - nal. Cer - ca, _____ to - do tu fue - go; _____
 tu e - rror _____ (no a - mar). Cuer - po, _____ so - bre mi ca - ma; _____

dim.

dim.

dim.

dim.

15

A.Sx. *cresc.* *f*

E.Gtr. *f*

E.B. *cresc.* *f*

Pno. *cresc.* *f*

Synth *f*

Cym. *edge cup edge edge*

H-H. T.T. S.Dr. *P P P P P P P P P P*

B.Dr.

le- jos, tu co- ra - zón. ¡Soy me- jor por- que doy a -
 al- ma, en un rin - cón. ¡Soy me- jor por- que doy a -

f

f

f

f

f



19

A.Sx. *dim.*

E.Gtr. *cresc.* *p molto vibrato*

E.B. *dim.* *p*

Pno. *dim.*

Synth *timbre of harpsichord* *p* *timbre of harpsichord*

Cym. *edge cup edge*

H-H.
T.T.
S.Dr.

B.Dr.

mor re - all!_ *Tan re - al_ que al que-mar_ tu*
mor re - all!_ *Tan re - al_ que al to - mar_ tu*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

23

A.Sx.

E.Gtr.

E.B.

Pno.

Synth

Cym.

H.H.
T.T.
S.Dr.

B.Dr.

fo - to, _____ me sen - tí ar - der. Tan re - al _____ que a pe - sar _____ de
ma - no, _____ a - ve voy a ser. Tan re - al _____ que al be - sar _____ tus
8va - - -

ff

ff

ff

ff

ff

♩

27

A.Sx.

E.Gtr.

E.B.

Pno.

Synth.

Cym.

H.H.
T.T.
S.Dr.

B.Dr.

to - do, te lla - mé: Ven, ju - gue - mos al a - mor...
la - bios, vo - la - ré.

poco dim.

acoustic guitar-like sound

Ignore the notes in parentheses on the repeat.

** Only play the notes in parentheses on the repeat.*

31



A.Sx.

E.Gtr.

E.B.

Pno.

Synth

Cym.

H.H.
T.T.
S.Dr.

B.Dr.

¡que se vuel - va rea - li-dad! Ven, hoy ne - ce - si - to por _fa-vor_

35

A.Sx. *D.S. % al Coda*

E.Gtr.

E.B.

Pno.

Synth

Cym.

H-H.
T.T.
S.Dr.

B.Dr.

que... me mien - tas. —

dim. *p*

dim. *p*

dim. *p*

p

⊕ Coda

The musical score for the Coda section (measures 29bis to 32) is arranged for a large ensemble. The instruments and their parts are as follows:

- A.Sx. (Alto Saxophone):** Features melodic lines with triplets and slurs, marked with a *29bis* and a *3*.
- E.Gtr. (Electric Guitar):** Provides a rhythmic accompaniment with a "acoustic guitar-like sound" and a *mf* dynamic.
- E.B. (Electric Bass):** Plays a driving bass line with accents, marked with a *f* dynamic.
- Pno. (Piano):** Features a complex, rhythmic accompaniment with chords and arpeggios, marked with a *f* dynamic.
- Synth (Synthesizer):** Provides a harmonic foundation with sustained chords, marked with a *f* dynamic.
- Cym. (Cymbal):** Plays a steady, rhythmic pattern.
- H.H./T.T./S.Dr. (Hi-Hat/Trash/Drum):** Plays a complex, rhythmic pattern with various articulations like *O* and *P*.
- B.Dr. (Bass Drum):** Plays a steady, rhythmic pattern.
- Strings:** The bottom section of the score shows string parts with sustained notes and some melodic movement, marked with a *f* dynamic.

ritardando

33bis

A.Sx.

E.Gtr.

E.B.

Pno.

Synth.

Cym.

H-H
T.T.
S.Dr.

B.Dr.

Ven, hoy ne - ce - si - to por ___ fa-vor ___ que... me mien - tas. ___

dim. p

dim. p

dim. p

p

AMOR REAL

Original text in spanish by ANA LEIRA CARNERO

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I

Falso amor
pasional,
un sueño...
sólo un sueño.

Brillante actuación,
buen guión;
mal final.

Cerca,
todo tu fuego;
lejos,
tu corazón.

*¡Soy mejor
porque doy
amor real!*

III

Tan real
que al quemar
tu foto,
me sentí arder.

Tan real
que a pesar
de todo,
te llamé:

Ven, juguemos al amor...
¡que se vuelva realidad!
*Ven, hoy necesito por favor
que... me mientas.*

II

Gran error
conceptual,
pensaba...
que me amabas.

Error aún mayor:
tu error
(no amar).

Cuerpo,
sobre mi cama;
alma,
en un rincón.

*¡Soy mejor
porque doy
amor real!*

IV

Tan real
que al tomar
tu mano,
ave voy a ser.

Tan real
que al besar
tus labios,
volaré.

*Ven, hoy necesito por favor
que... me mientas.*