

Brisas de Málaga

E $\flat$ Cornet & Piano

Arr.: Michal Worek

Pascual Marquina Narro

EMR 98378

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Brisas de Málaga

Pasqual Marquina Narro (Arr.: Michal Worek)

English:

Pasqual Marquina Narro is the composer of *Brisas de Málaga*, a work inspired by the bright and festive atmosphere of southern Spain. The piece evokes with elegance the sea breezes and Mediterranean warmth typical of the Málaga region. It reflects the expressive and rhythmic tradition of Spanish music, full of dance-like energy and character. The lyrical and engaging themes suggest a vivid soundscape filled with colour and motion. The original orchestration has been reimagined by Michal Worek, who offers a modern and balanced interpretation. His work highlights the contrasts and vitality of the writing while preserving its original spirit. The piece alternates delicate passages with more brilliant, energetic sections, creating a lively musical narrative. It transports the listener into an atmosphere of celebration and Iberian nostalgia.

Brisas de Málaga stands as an evocative, colourful work full of Mediterranean character.

Français:

Pasqual Marquina Narro est l'auteur de *Brisas de Málaga*, une œuvre inspirée par l'atmosphère lumineuse et festive du sud de l'Espagne. Ce morceau évoque avec élégance les vents marins et la chaleur méditerranéenne qui caractérisent la région de Málaga. On y retrouve toute la tradition expressive et rythmique du répertoire espagnol, empreinte de danse et de caractère. Les thèmes mélodiques, à la fois chantants et entraînants, suggèrent un paysage sonore plein de couleur et de mouvement. L'orchestration originale a été réinventée par Michal Worek, qui en propose une lecture moderne et équilibrée. Son travail met en valeur les contrastes et la vitalité de l'écriture tout en respectant l'esprit d'origine. L'œuvre alterne passages délicats et élans plus brillants, créant une narration musicale vivante.

Elle transporte l'auditeur dans une ambiance de fête et de nostalgie ibérique. *Brisas de Málaga* s'impose ainsi comme une pièce évocatrice, colorée et pleine de caractère méditerranéen.

Deutsch:

Pasqual Marquina Narro ist der Komponist von *Brisas de Málaga*, einem Werk, das von der hellen und festlichen Atmosphäre Südspaniens inspiriert ist. Das Stück ruft mit Eleganz die Meeresbrisen und die mediterrane Wärme der Region Málaga hervor. Es spiegelt die ausdrucksstarke und rhythmische Tradition der spanischen Musik wider, geprägt von Tanzcharakter und Energie. Die lyrischen und eingängigen Themen zeichnen eine farbenreiche und bewegte Klanglandschaft. Die originale Instrumentation wurde von Michal Worek neu gestaltet, der eine moderne und ausgewogene Interpretation bietet. Seine Bearbeitung betont die Kontraste und die Lebendigkeit der Komposition, ohne deren ursprünglichen Geist zu verlieren. Das Werk wechselt zwischen zarten und brillanten, kraftvollen Passagen und schafft so eine lebendige musikalische Erzählung.

Es versetzt den Hörer in eine Atmosphäre von Festlichkeit und iberischer Nostalgie.

Brisas de Málaga ist somit ein ausdrucksstarkes, farbenreiches Werk mit mediterranem Charakter.



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E♭ CORNET

Brisas de Málaga

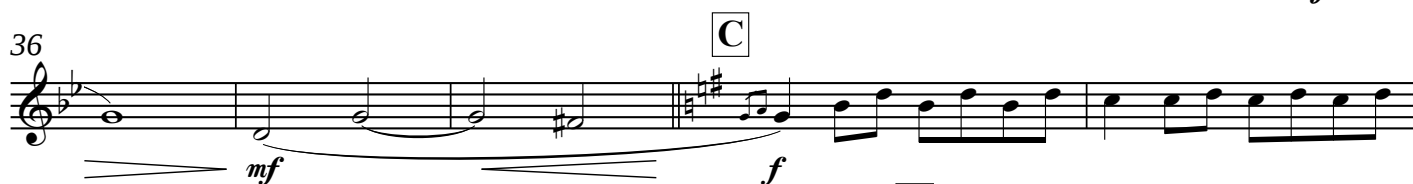
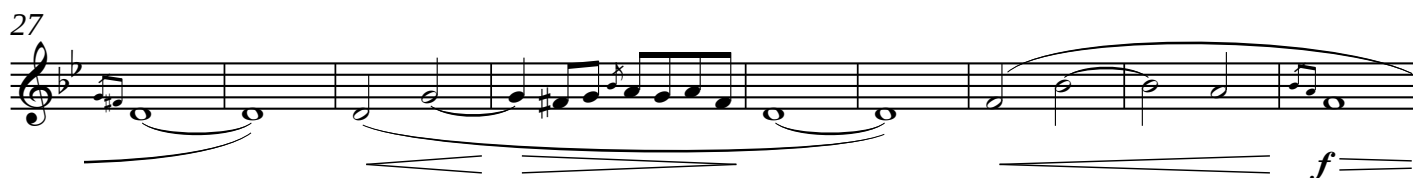
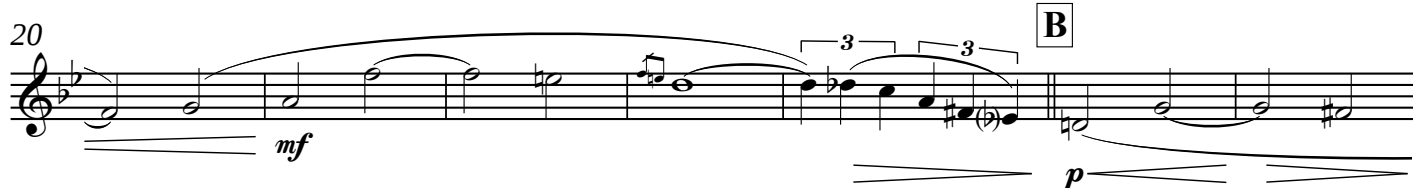
Pascual Marquina Narro

Arr.: Michal Worek

Moderato $\text{♩} = 104$

A

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Brisas de Málaga

Pascual Marquina Narro

Arr.: Michal Worek

Moderato $\text{♩} = 104$

E♭ Cornet

Piano



The musical score is written for E♭ Cornet and Piano. It begins with a tempo marking of Moderato at 104 beats per minute. The key signature has three flats (B♭, E♭, A♭). The score is divided into four systems. The first system shows the E♭ Cornet part with a whole rest and the Piano part with a forte (f) dynamic, featuring sixteenth-note patterns and triplets. The second system starts at measure 7, marked with a box 'A', and features a piano (p) dynamic for both parts. The third system starts at measure 14. The fourth system starts at measure 20, marked with a box 'B', and features a mezzo-forte (mf) dynamic for the Piano part and a piano (p) dynamic for the E♭ Cornet part. The score includes various musical notations such as rests, notes, triplets, and dynamic markings.

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Musical score for measures 27-33. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note in measure 27, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the vocal line in measure 33.

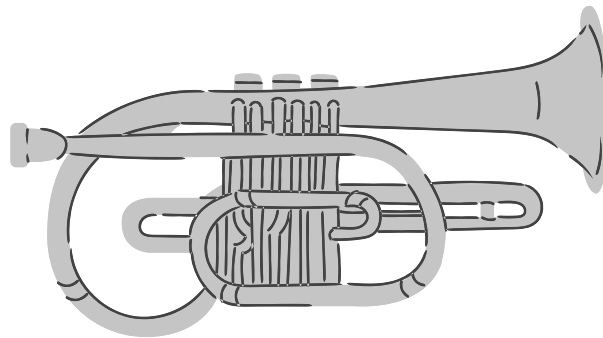
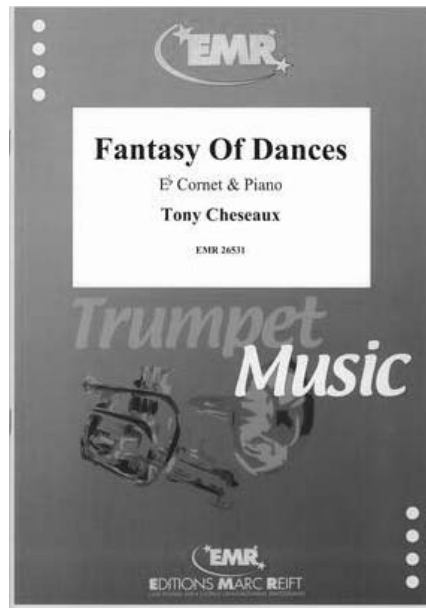
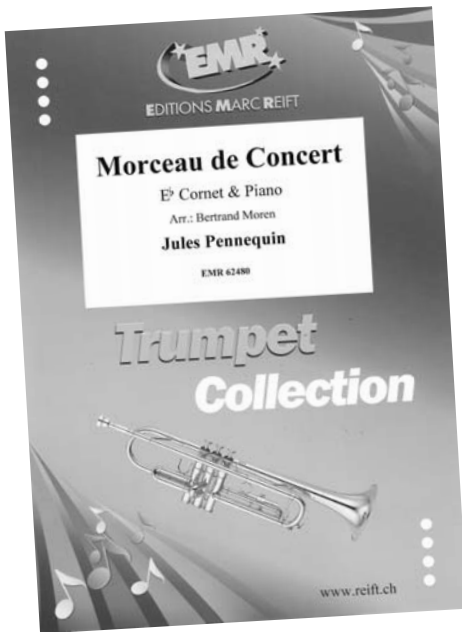
Musical score for measures 34-39. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note in measure 34, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the vocal line in measure 39. A box labeled 'C' is placed above the vocal line in measure 39. Dynamics include *f*, *mf*, and *f*.

Musical score for measures 40-45. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note in measure 40, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the vocal line in measure 45. Dynamics include *p subito*.

Musical score for measures 46-51. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note in measure 46, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the vocal line in measure 51. A box labeled 'D' is placed above the vocal line in measure 46. Dynamics include *f*, *f subito*, and *p subito*.

Musical score for measures 52-57. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a long note in measure 52, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the vocal line in measure 57. Dynamics include *f* and *mf*.

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