

# La Cúpula dels Somnis

## The Dreams Dome

Flute, Tenora, Tuba, Trombone,  
Drums and Piano Version.

Stage Works · **PACO VICIANA**





Música per al ballet, encàrrec de l'agrupació Mediterrània Dansa de Figueres en commemoració de l'any Dalí 2004, al voltant de les obres del pintor empordanès Salvador Dalí.

El ballet fa un recorregut per algunes de les obres més emblemàtiques del pintor català, com ara "Els ous i el pa", "Galatea de les esferes", "La persistència de la memòria" o la sala del Museu Dalí dedicada a Mae West entre moltes d'altres. Sota la cúpula que presideix el Museu Dalí s'obre un món de colors, sensacions i somnis que mostra la seva vida i obra. Junts veurem un petit fragment d'aquest món, alhora que descobrirem el moment en què Salvador va decidir viure com a Dalí.

L'argument es basa en un hipotètic somni viscut per un jove Dalí que se li apareix en somnis en Dalí consagrat, ensenyant-li les obres futures a les quals està destinat a crear. I així es van "ballant" davant del sorprès Salvador les obres que acabarà fent Dalí. L'espectacle s'acaba amb una mena de collage surrealista final, a on el jove Salvador s'acomiada d'en Dalí per a disposar-se a despertar i continuar gaudint de la seva joventut, sabent amb més claredat allò que acabarà essent: Salvador Dalí, el pintor.

Encara que la concepció original de l'obra és un ballet, pot ser perfectament interpretat en format concert.

La música es va enregistrar als estudis de gravació 44.1 d'Aiguaviva, per utilitzar-la durant la gira de l'espectacle, però la primera representació del ballet es va fer amb música en directe.

### Estructura i argument:

#### 1-Salvador i Dalí.

El petit Salvador se'n va tranquil·lament al llit (Salvador-flauta travessera). És l'hora d'acabar una jornada que aparentment ha estat com qualsevol altra. Però la nit pot arribar a ser molt màgica... Un personatge curiós s'apropa (Dalí-tenora), li és familiar però li costa reconèixer qui és. Diu que li ha de mostrar alguna cosa especial: "Vine, vine... sota aquesta cúpula tot et semblarà diferent". De cop i de manera sorprenent comencen a moure's per l'habitació diferents objectes i personatges estranys.

#### 2-Els Ous i el Pa.

#### 3-Mae West.

#### 4-Gala (Galatea de les esferes).

5-Palau dels vents.

6-Mirant per la finestra.

7-Els colors de la paleta.

8-Rellotges tous (La persistència de la memòria)

9-Surrealisme final.

Bogeria onírica on surten de nou tots els personatges que han estat protagonistes del particular somni. L'obra acaba amb l'acompanyament subtil de les últimes notes del piano, amb el traç de la firma de Dalí a sobre de la pantalla, mentre el ballarí que representa el jove Dalí (Salvador) forma el mateix traç en l'aire.

...Tot ha resultat ser un somni, però quin somni!!!. Ara ho té clar, a partir d'avui viurà per ser DALÍ.

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Música para el ballet, encargo de la agrupación Mediterrània Dansa de Figueres en conmemoraciòn del año Dalí 2004, alrededor de las obras del pintor catalán Salvador Dalí.

El ballet hace un recorrido por algunas de las obras más emblemáticas del intor catalán, como eran "Los huevos y el pan", "Galatea de las esferas", "La persistencia de la memoria" o la sala del Museo Dalí dedicada a Mae West entre muchas otras. Debajo de la cúpula que preside el Museo Dalí se abre un mundo de colores, sensaciones y sueños que muestran su vida y obra. Juntos veremos un pequeño fragmento de este mundo, a la vez que descubriremos el momento en que Salvador decide vivir como Dalí.

El argumento se basa en un hipotético sueño vivido por un joven Dalí al que se le aparece en sueños el Dalí consagrado, enseñándole las futuras obras que está destinado a crear. Y así "bailan" delante del sorprendido Salvador las obras que terminará haciendo Dalí. El espectáculo termina con una especie de collage surrealista final, donde el joven Salvador se despide de Dalí para despertarse y continuar disfrutando de su juventud, sabiendo con más claridad aquello que terminará siendo: Salvador Dalí, el pintor.

Aunque la concepción original de la obra es un ballet, puede ser perfectamente interpretado en forma de concierto.

La música se grabó en los estudios de grabación 44.1 de Aiguaviva, para utilizarla durante la gira del espectáculo, pero la primera representación del ballet se hizo con música en directo.

### Estructura y argumento:

#### 1-Salvador y Dalí.

El pequeño Salvador se va tranquilamente a la cama (Salvador-flauta travesera). Es hora de terminar una jornada que aparentemente ha sido como cualquier otra. Pero la noche puede llegar a ser muy mágica... Un personaje curioso se acerca (Dalí-tenora), le es familiar pero le cuesta reconocer quién es. Dice que le tiene que mostrar alguna cosa especial: "Ven, ven... bajo esta cúpula todo te parecerá diferente". De pronto y de forma sorprendente comienzan a moverse por la habitación diferentes objetos y personajes extraños.

#### 2-Los huevos y el pan.

3-Mae West.

4-Gala (Galatea de las esferas).

5-Palacio de los vientos.

6-Mirando por la ventana.

7-Los colores de la paleta.

8-Relojes blandos (La persistencia de la memoria)

9-Surrealismo final.

Locura onírica donde salen de nuevo todos los personajes que han sido protagonistas del particular sueño. La obra acaba con el acompañamiento sutil de las últimas notas del piano, con el trazo de la firma de Dalí sobre la pantalla, mientras el bailarín que representa al joven Dalí (Salvador) forma el mismo trazo en el aire.

...Todo ha resultado ser un sueño, pero qué sueño!!! Ahora lo tiene claro, a partir de ahora vivirá para ser DALÍ.

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Music for the ballet, comission of group Mediterrània Dansa from Figueres in commemoration of Dali's Year 2004, around the works of the catalan painter Salvador Dalí.

The ballet makes a journey through some of the most emblematic works of the catalan paintor, such as "*Eggs and bread*", "*Galatea from the spheres*", "*The persistance of memory*" or the room in Dalí's Museum dedicated to *Mae West* among many others. Under the dome that presides Dalí's Museum it opens a world of colors, sensations and dreams which shows his work and life. Toghether we will see a small fragment of this world, at the same time we'll discover the moment in which Salvador decides live as Dalí.

The argument is based on an hipothetic dream lived by a young Dalí, where consecrated Dalí appears to him in dreams, showing him future works he is destined to create. And so the works, which will make Dalí, are danced in front of a surprised Salvador. The show ends with a kind of final surrealistic collage, in which Salvador dismisses Dalí to prepare oneself to wake up and continue enjoying his youth, knowing more clearly what he ends up being: Salvador Dalí, the painter.

Although the original conception of the work is a ballet, it can be perfectly interpreted as a concert.

The music was recorded in the recording studio 44.1 of Aiguaviva, for use it during the tour of the show, but the first performance of the ballet was done live.

### Structure and argument:

#### 1-Salvador and Dalí.

Salvador goes quietly to bed (Salvador-flute). It is time to end the day which apparently has been like any other. But night can be magical... An oddball approaches (Dalí-tenor), it is familiar but has trouble recognizing who it is. He says he has to show something special: "Come, come here... under this dome everything will seem different". Suddenly and surprisingly different objects and strange characters start moving through the room.

#### 2-Eggs and Bread.

#### 3-Mae West.

#### 4-Gala (Galatea from the spheres).

#### 5-Palace of the winds.

6-Looking through the window.

7-The colors of the palette.

8-Soft Watches (The persistence of memory)

9-Final Surrealism.

A crazy dream where appear all protagonist characters of the particular dream. The work ends with last piano notes, and with Dali's signature on the screen, while a dancer who represented young Dalí (Salvador) forms the same stroke in the air.

...All turned out to be a dream, but what a dream!!! Now he knows for clear, from today he'll live to be DALÍ.

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# LA CÚPULA DELS SOMNIS

(The Dreams Dome)

1) Salvador i Dalí  
(1) Salvador and Dalí)

Music: Paco Viciano ©  
Banyoles, Febrer/February 2004

Andante ♩. = 92

The musical score is presented in three systems, each for a different section of the piece. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mp' (mezzo-piano).

**System 1:** Flute and Tenor parts are silent, indicated by a horizontal line. The Piano part begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dashed line labeled '8va' indicates an octave transposition for the right hand.

**System 2:** Flute and Tenor parts remain silent. The Piano part continues with the same melodic and rhythmic patterns. A dashed line labeled '(8)' indicates an octave transposition for the right hand.

**System 3:** Flute and Tenor parts remain silent. The Piano part continues with the same melodic and rhythmic patterns. A dashed line labeled '(8)' indicates an octave transposition for the right hand.

LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)


9 rit. . . . .


Fl. 


Ten. 

Pno. 

11

Fl. 

Ten. 

Pno. 

12 **Piu mosso** ♩ = 100 rit. . . . .

*cantabile*

Fl. 

Ten. 

Pno. 

## LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)

Piu mosso  $\text{♩} = 110$ 

19

Fl.

Ten. *cantabile*  
*mf*

Pno. *mp*

24

Fl.

Ten.

Pno.

29

Fl.

Ten.

Pno.

## LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)

34

Fl.

Ten.

Pno.

39

Fl.

Ten.

Pno.

*mf*

43

Fl.

Ten.

Pno.

## LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)

47 **Allegro** ♩ = 120

Fl. 

Ten. 

Pno. *dolce*  
*p* 

53 

Ten. 

Pno. 

60 

Ten. 

Pno. *mp* 

## LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)

67

Fl. *mp*

Ten.

Pno. *mp*

72

Fl.

Ten. *mp*

Pno.

78

Fl. *mp*

Ten.

Pno.

## LA CÚPULA DELS SOMNIS (I-Salvador i Dalí)

83

Fl.

Ten.

Pno.

*mp*

*mp*

88

Fl.

Ten.

Pno.

*mp*

94

Fl.

Ten.

Pno.

LA CÚPULA DELS SOMNIS (i-Salvador i Dalí)

99 rit. . . . .

Fl.

Ten.

Pno.



# LA CÚPULA DELS SOMNIS

2) Els ous i el pa

(2) Eggs and Bread

Allegro ♩. = 126

Musical score for the piece "Els ous i el pa" (Eggs and Bread) from the album "LA CÚPULA DELS SOMNIS". The score is in 6/8 time, key of B-flat major, and marked "Allegro" with a tempo of 126 beats per minute. The score is divided into two systems. The first system includes parts for Flute, Tenora, Trombone, Tuba, Drum Set, and Piano. The second system includes parts for Flute (Fl.), Tenora (Ten.), Trombone (Tbn.), Tuba (Tba.), Drum Set (Dr.), and Piano (Pno.). Dynamics range from mezzo-forte (mf) to forte (f). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides a steady accompaniment with chords and moving lines. The drum set part features a consistent rhythmic pattern with accents. The woodwind parts have melodic lines with some rests. The brass parts have rhythmic patterns with some melodic elements. The score is written for a full band.

LA CÚPULA DELS SOMNIS (2-Els ous i el pa)

12

Fl. *mp* *mf*

Ten. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Dr. *mp* *mf*

Pno.

Detailed description: This block contains the musical score for measures 12 through 17. It features six staves: Flute (Fl.), Tenor (Ten.), Trombone (Tbn.), Trombone (Tba.), Drums (Dr.), and Piano (Pno.). The key signature is B-flat major (two flats). The flute and tenor parts have melodic lines with slurs and accents. The piano part has a complex texture with moving lines in both hands. Dynamic markings *mp* and *mf* are used throughout. Measure numbers 12, 13, 14, 15, 16, and 17 are indicated at the beginning of their respective staves.

18

Fl. *mf*

Ten. *mf*

Tbn.

Tba.

Dr.

Pno. *mf*

Detailed description: This block contains the musical score for measures 18 through 23. It features the same six staves as the previous block. The flute and tenor parts continue their melodic lines. The piano part features a rhythmic accompaniment with a consistent pattern of eighth notes. Dynamic markings *mf* are used. Measure numbers 18, 19, 20, 21, 22, and 23 are indicated at the beginning of their respective staves.

LA CÚPULA DELS SOMNIS (2-Els ous i el pa)

24

Fl. *mf*

Ten. *mf*

Tbn. *mf*

Tba. *mf*

Dr. *mf*

Pno.

Detailed description: This system covers measures 24 to 29. The Flute (Fl.) and Tenor (Ten.) parts begin in measure 24 with melodic lines. The Trombone (Tbn.) and Tuba (Tba.) parts enter in measure 25 with sustained notes. The Drums (Dr.) play a rhythmic pattern of eighth notes. The Piano (Pno.) provides harmonic support with chords and moving lines in both hands. The dynamic marking *mf* is indicated for the woodwinds and drums.

30

Fl. *mf*

Ten. *mf*

Tbn.

Tba.

Dr.

Pno.

Detailed description: This system covers measures 30 to 35. The Flute (Fl.) and Tenor (Ten.) parts continue their melodic development. The Trombone (Tbn.) and Tuba (Tba.) parts remain mostly silent. The Drums (Dr.) continue their rhythmic pattern. The Piano (Pno.) part features a more active role with chords and melodic fragments. The dynamic marking *mf* is present for the Flute and Tenor parts.

LA CÚPULA DELS SOMNIS (2-Els ous i el pa)

$\text{♩} = \text{♩}$   
**Allegro**  $\text{♩} = 126$

37

Fl.  $\text{mf}$

Ten.  $\text{mf}$

Tbn.  $\text{mf}$

Tba.  $\text{mp}$

Dr.  $\text{mp}$

Pno.  $\text{mp}$

Detailed description: This system contains measures 37 through 46. The Flute part has a whole rest in measure 37 and then a melodic line starting in measure 38. The Tenor Saxophone part has a whole rest in measure 37 and then a melodic line starting in measure 38. The Trombone part has a melodic line starting in measure 37. The Trombone II part has a whole rest in measure 37 and then a melodic line starting in measure 38. The Drum part has a rhythmic pattern of eighth notes with accents. The Piano part has a harmonic accompaniment of chords in the right hand and a bass line in the left hand.

47

Fl.  $\text{mf}$

Ten.

Tbn.

Tba.

Dr.

Pno.

Detailed description: This system contains measures 47 through 56. The Flute part has a melodic line starting in measure 47. The Tenor Saxophone part has a melodic line starting in measure 47. The Trombone part has a whole rest in measure 47 and then a melodic line starting in measure 48. The Trombone II part has a melodic line starting in measure 47. The Drum part has a rhythmic pattern of eighth notes with accents. The Piano part has a harmonic accompaniment of chords in the right hand and a bass line in the left hand.