ENRIQUE IGOA

SONATA DE JUVENTUD

(YOUTH SONATA)

Piano

Madrid, 2008

FICHA DE OBRA

Título: **Sonata de juventud**

Año/s: **1972 (Rev.: 2008)**

Duración: **8’ 45”**

Plantilla: **piano**

TECHNICAL DATA

Title: **Youth Sonata**

Years: **1972 (Rev.: 2008)**

Lasting time: **8’ 45”**

Organic: **piano**

NOTA: la obra es una revisión con otro título de una obra de juventud no incluida en el Catálogo numérico, compuesta en 1972 y titulada **Balada nº 1**.

NOTE: the work is a revision with another title of a youth piece not included in my numerical Catalog, composed in 1972 and titled **Balada No. 1**.

COMENTARIO

La obra original de la cual nace esta *Sonata de juventud* fue escrita con catorce años, cuando apenas llevaba dos años estudiando piano, al tiempo que escribía mis primeras creaciones. No hace falta decir que la influencia más clara en esta pieza en particular es la de Liszt, con toda su retórica heroica, lírica, mística y dramática, asumiendo además la técnica de la transformación temática tan habitual en este compositor. Esto permite derivar gran parte del material melódico del tema principal (cc. 28 y ss.), del cual sale por inversión irregular, por ejemplo, el tema secundario (cc. 66 y ss.), así como otros materiales posteriores. El estilo general, por tanto, es claramente tonal y formalmente claro, sin más pretensiones que ofrecer una obra de concierto que evoca el gran mundo del piano romántico.

COMMENTARY

The original work from which this *Youth Sonata* was born was written when I was fourteen, when I had barely two years of piano studies, at the same time as I was writing my first compositions. Needless to say, the clearest influence on this particular piece is that of Liszt, with all his heroic, lyrical, mystical, and dramatic rhetoric, also adopting the technique of thematic transformation so common to this composer. This allows to derive much of the melodic material from the main theme (bar 28 ff.), from which, for example, the secondary theme (bar 66 ff.) emerges by irregular inversion, as well as other further materials. The overall style, therefore, is clearly tonal and formally clear, with no other pretensions than to offer a concert work that evokes the great world of Romantic piano.

Sonata de juventud

Enrique Igoa

Tempo I (♩ = 66)

Piano

p *mp* *p*

7

mf *p*

12

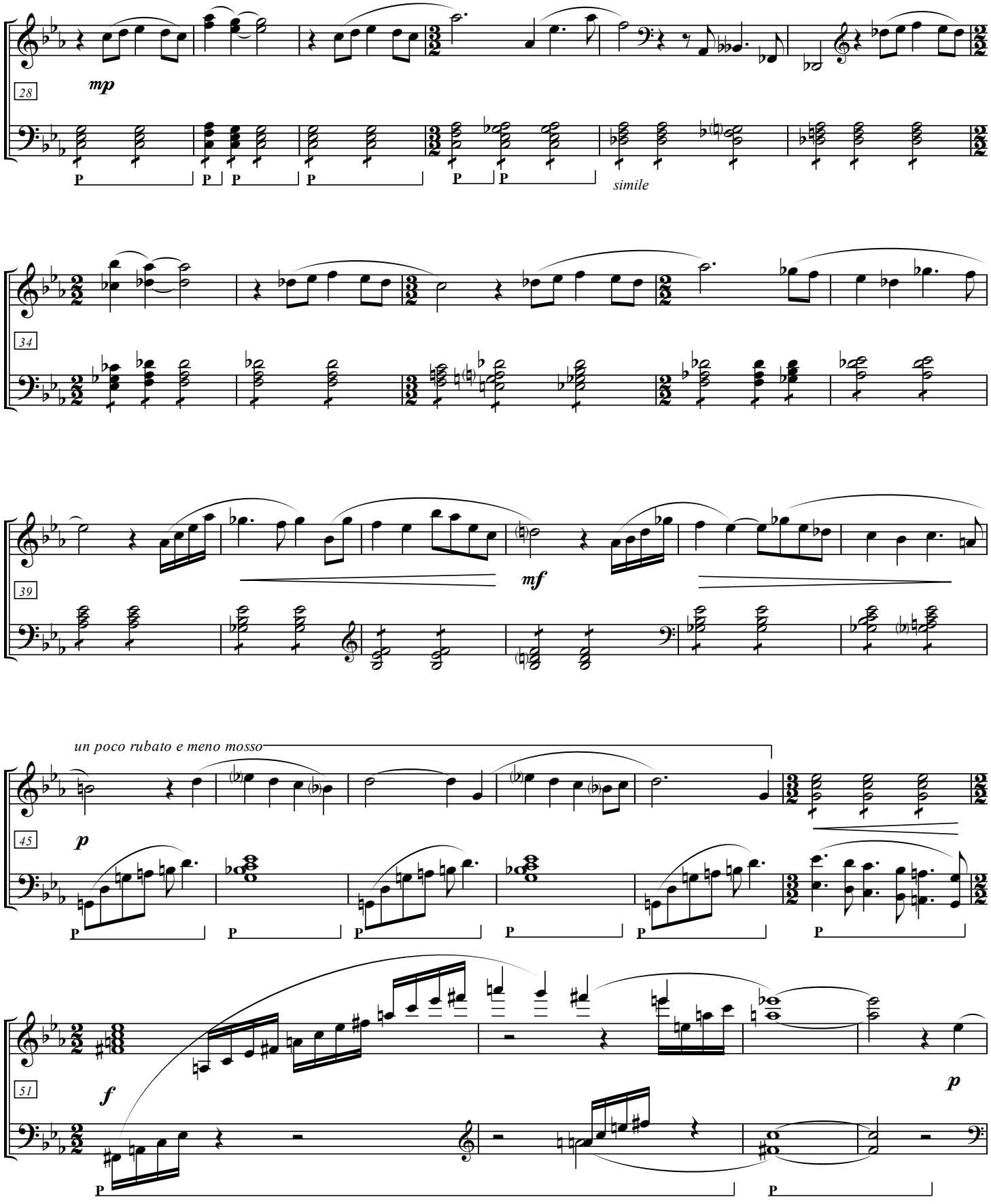
ff *ff* *mp*

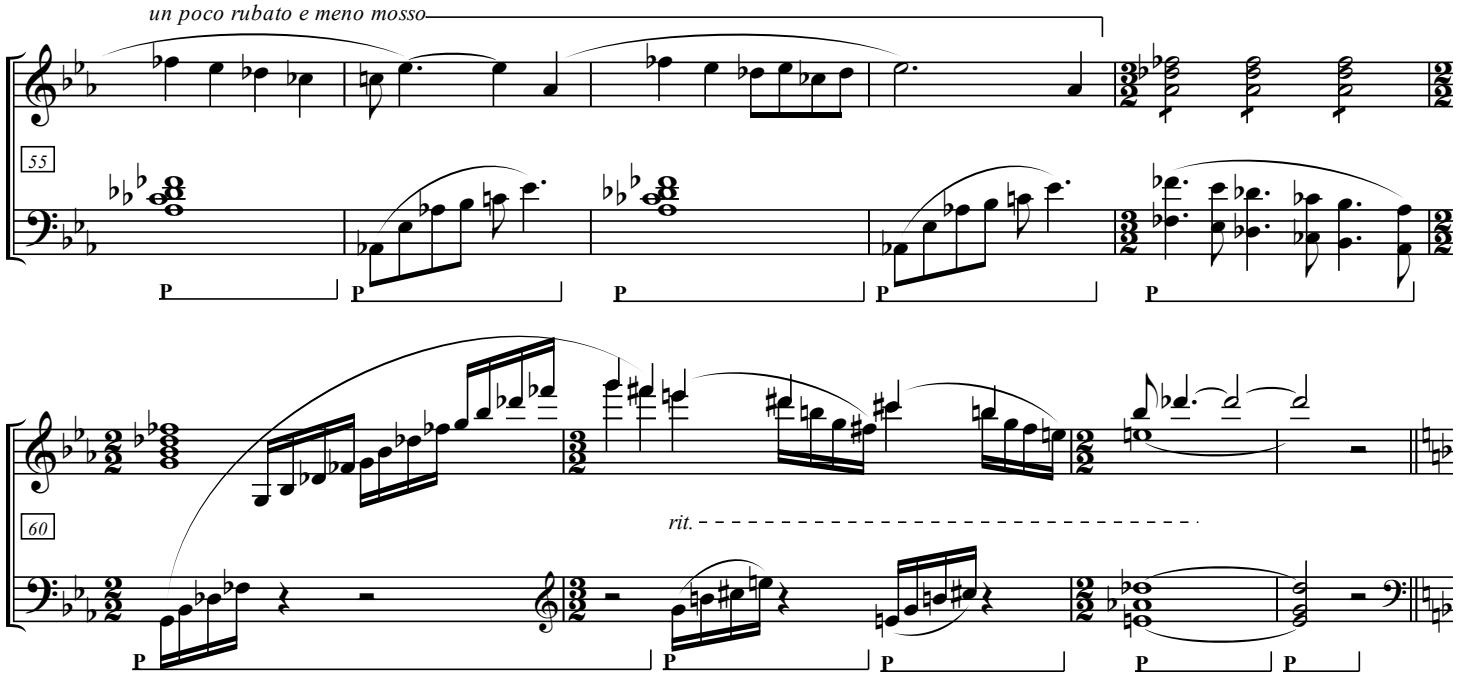
Tempo II (𝅗𝅥 = 80)

p

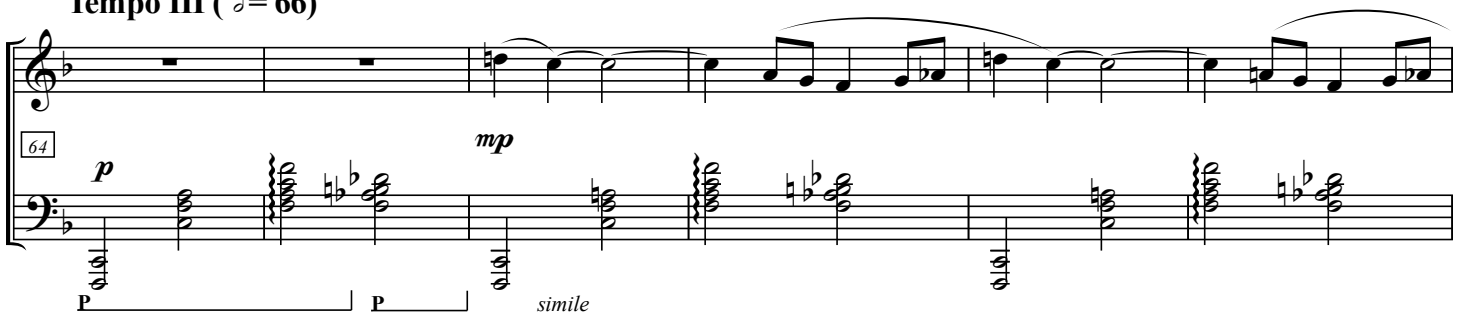
16

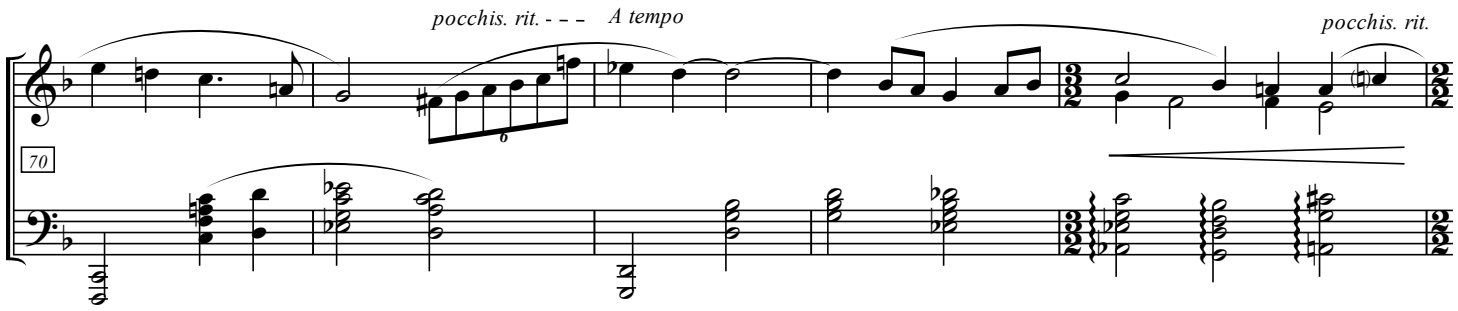
22

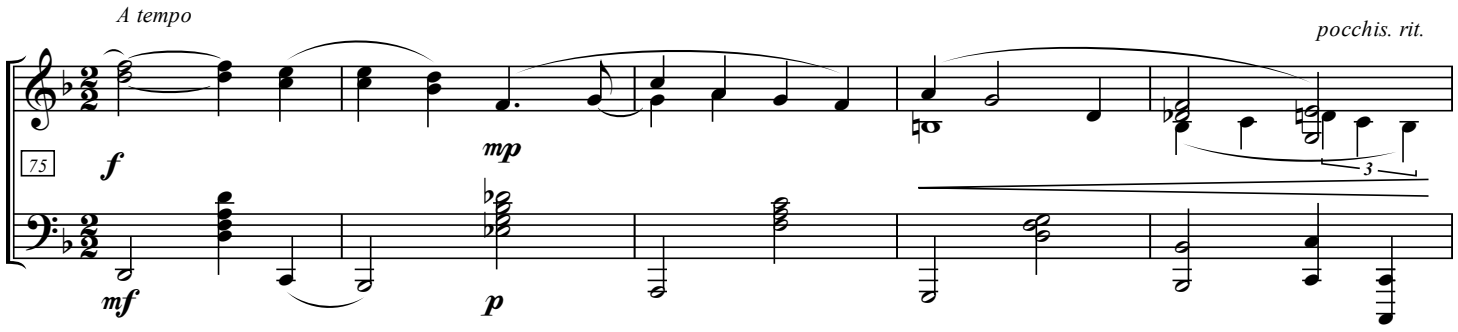

28
mp
P
simile
34
39
mf
un poco rubato e meno mosso
45
p
51
f
p

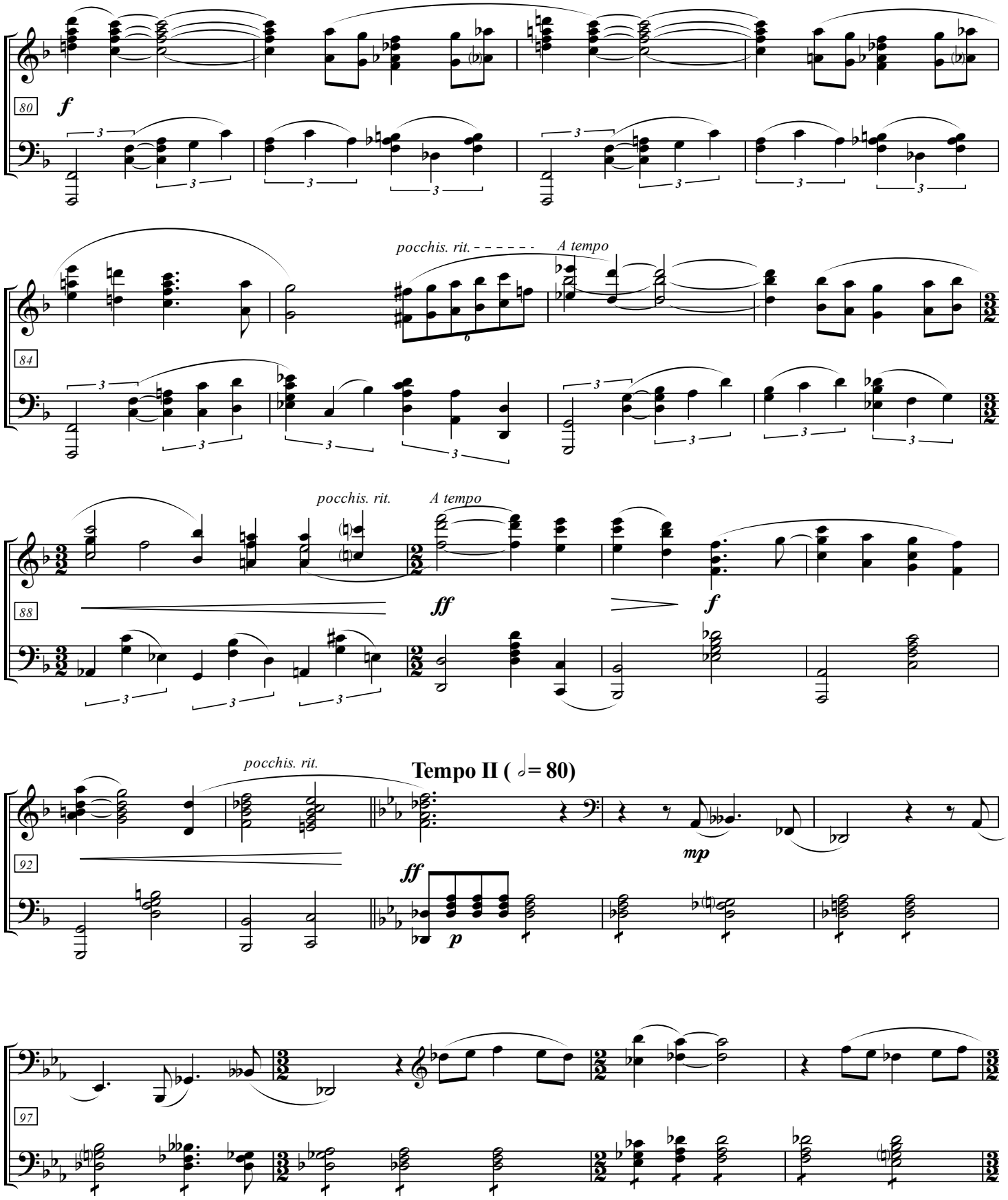

un poco rubato e meno mosso
55
P
P
P
P
P
60
rit.
P
P
P
P
P

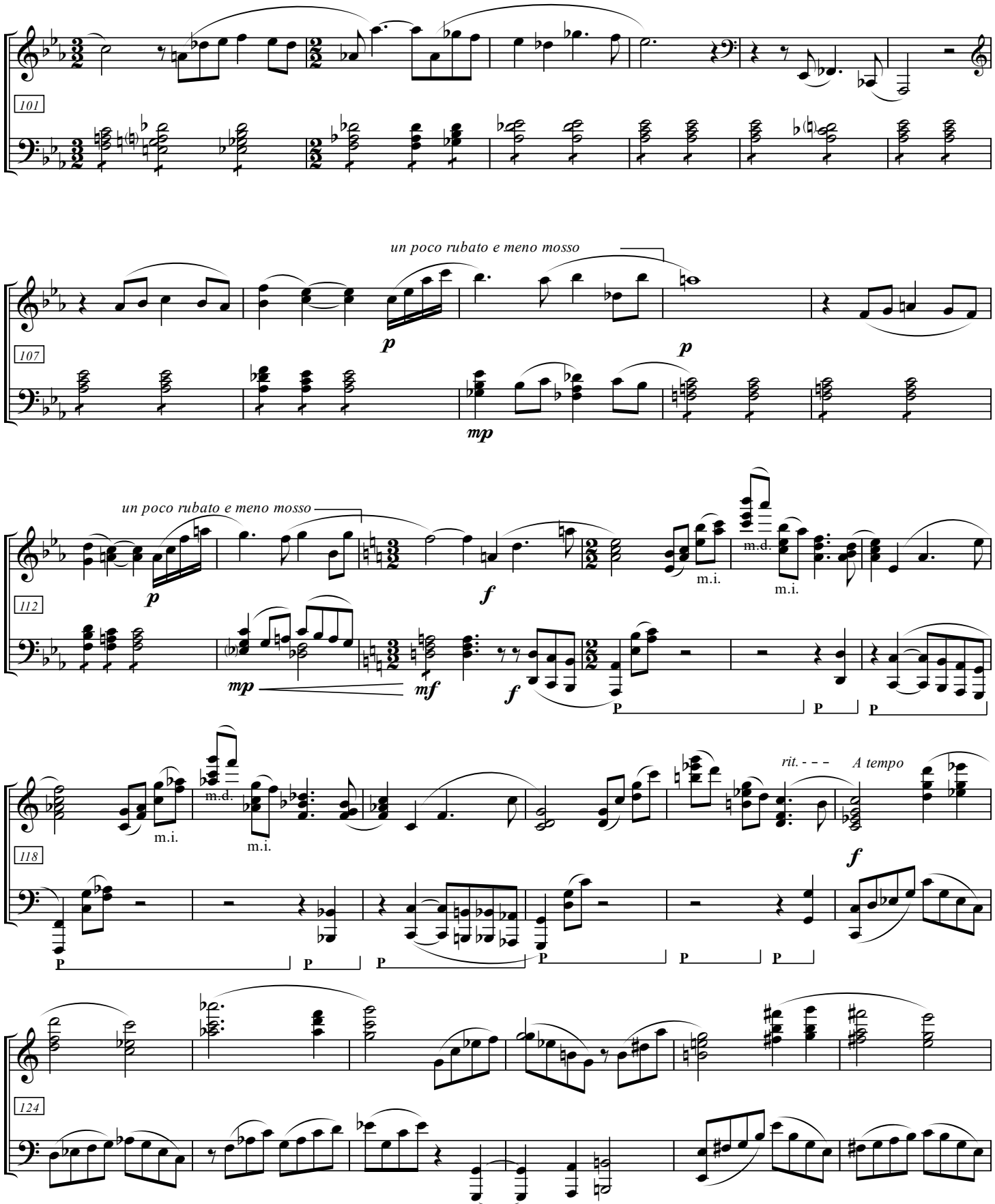
Tempo III (𝅗𝅥 = 66)

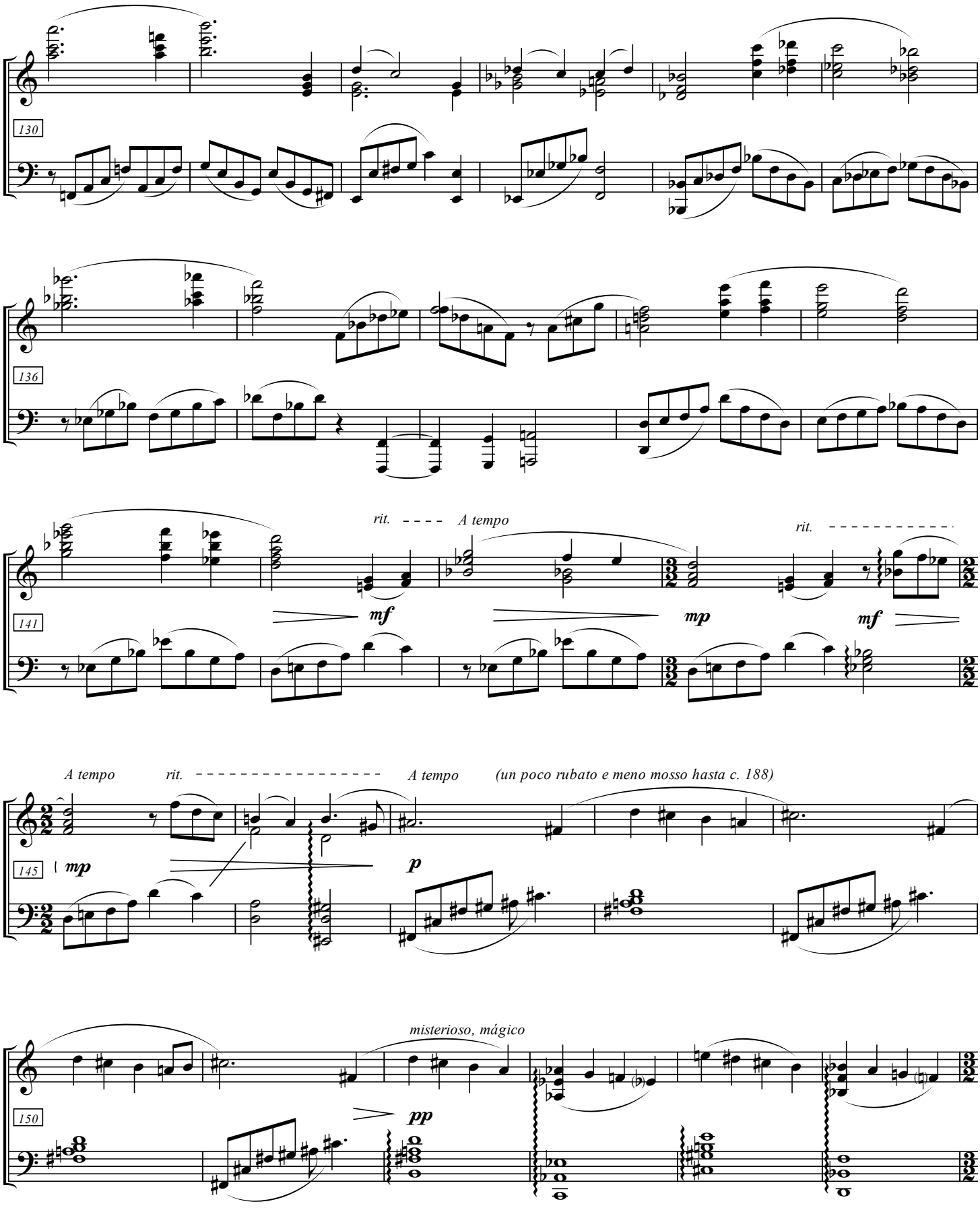

64
p
mp
P
P
simile

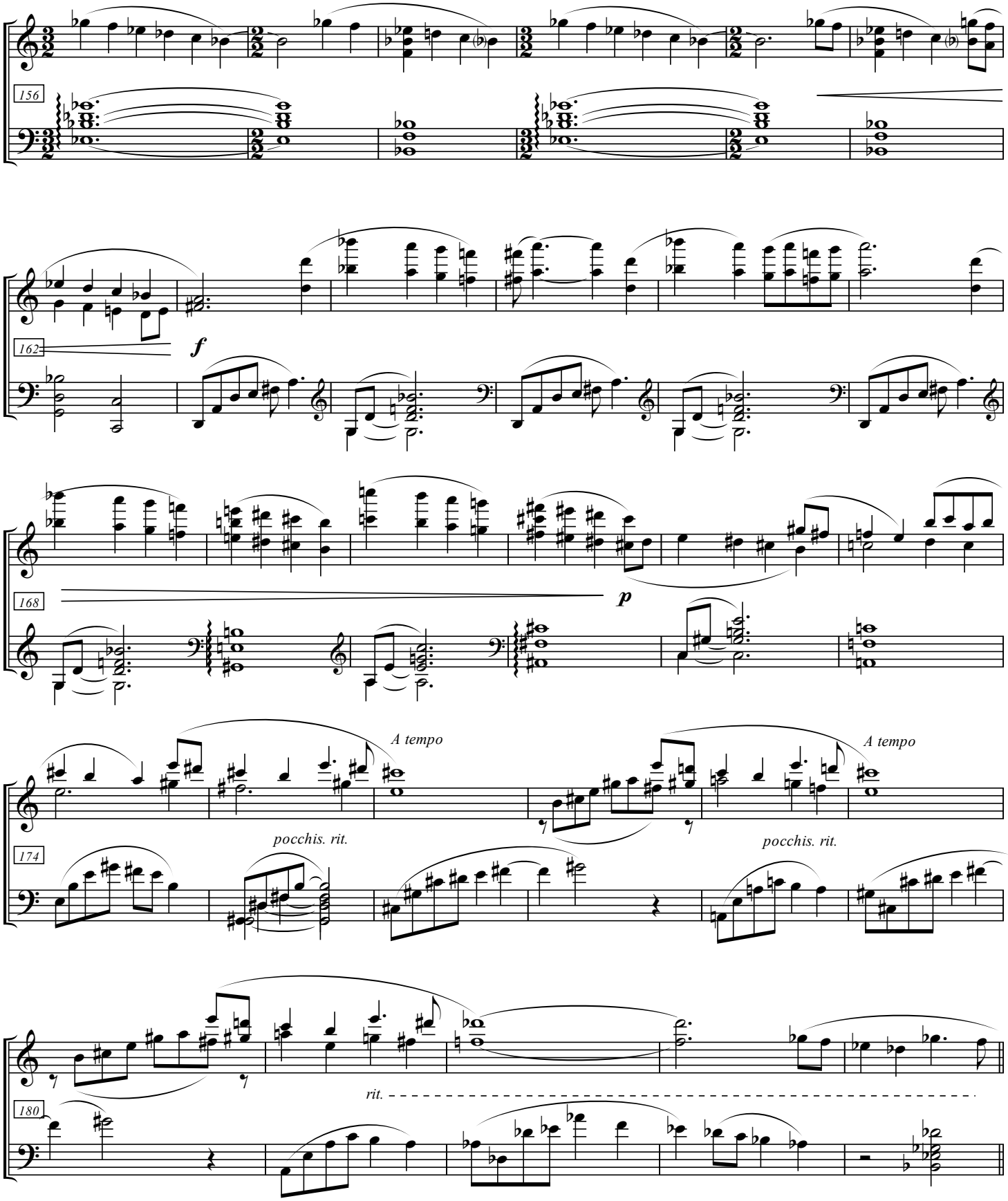

pocchis. rit.
A tempo
pocchis. rit.
70

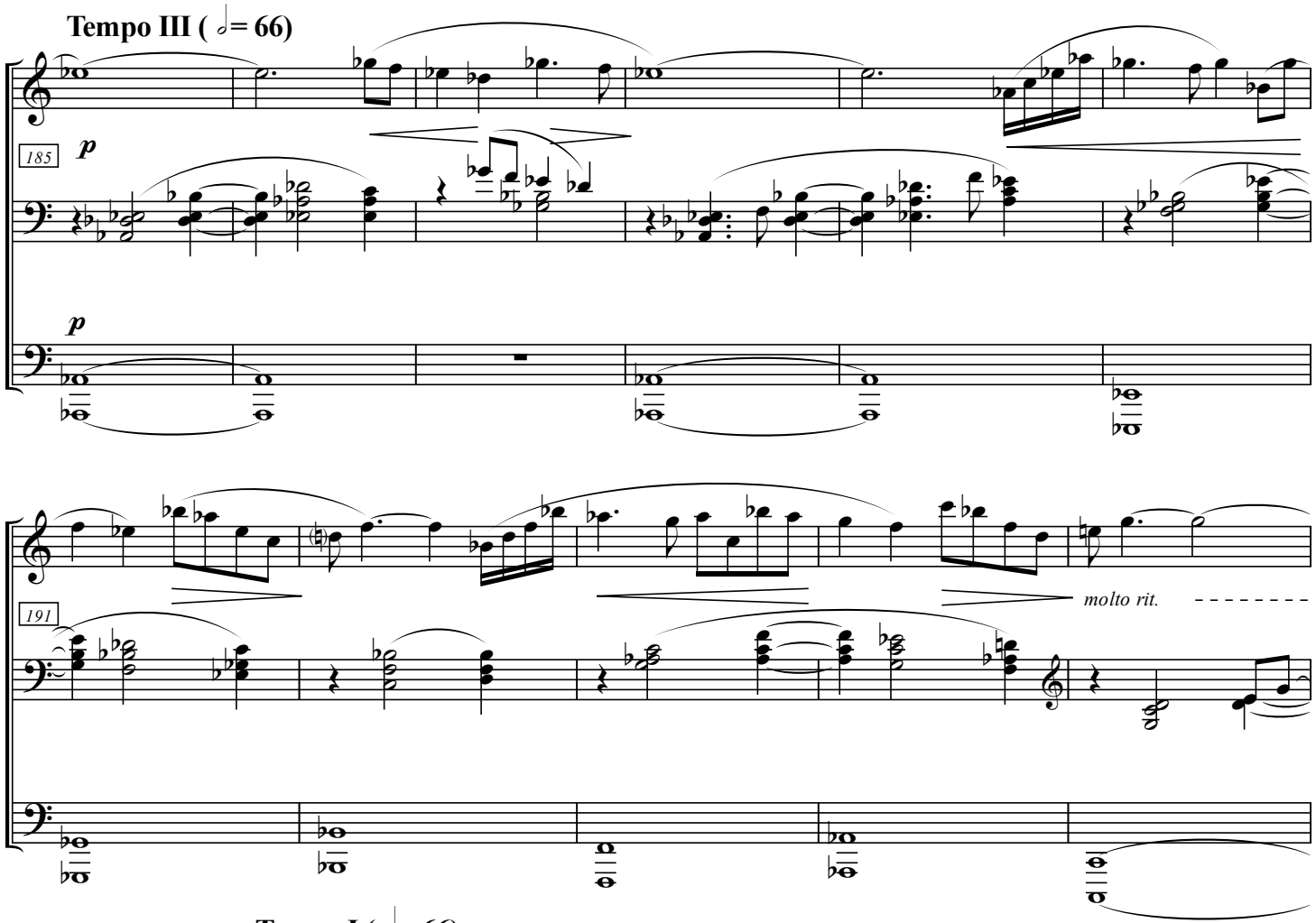

A tempo
pocchis. rit.
75
f
mp
mf
p
3

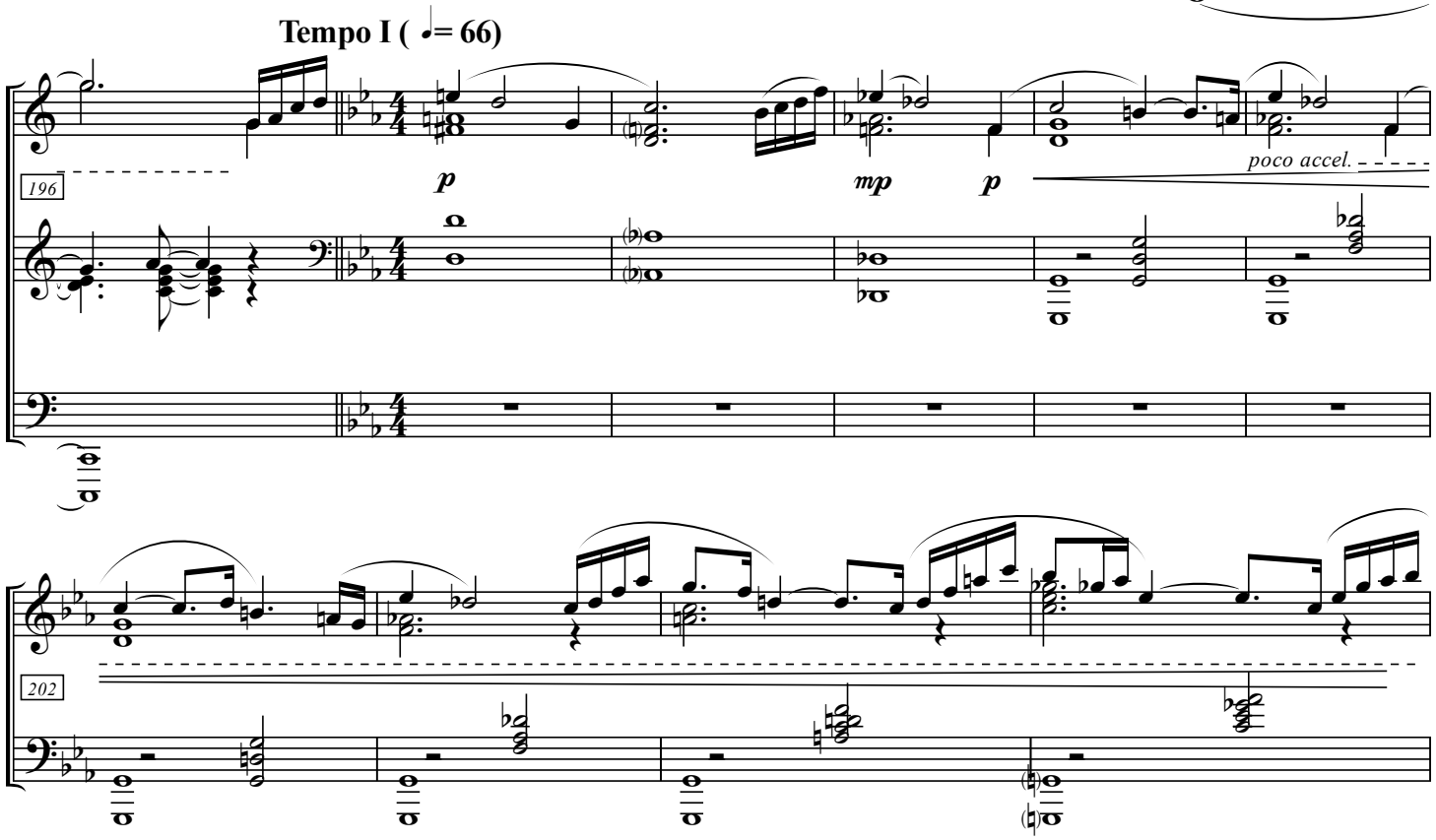

80
f
pocchis. rit.
A tempo
84
pocchis. rit.
A tempo
ff
f
88
pocchis. rit.
Tempo II (= 80)
mp
ff
p
92
97

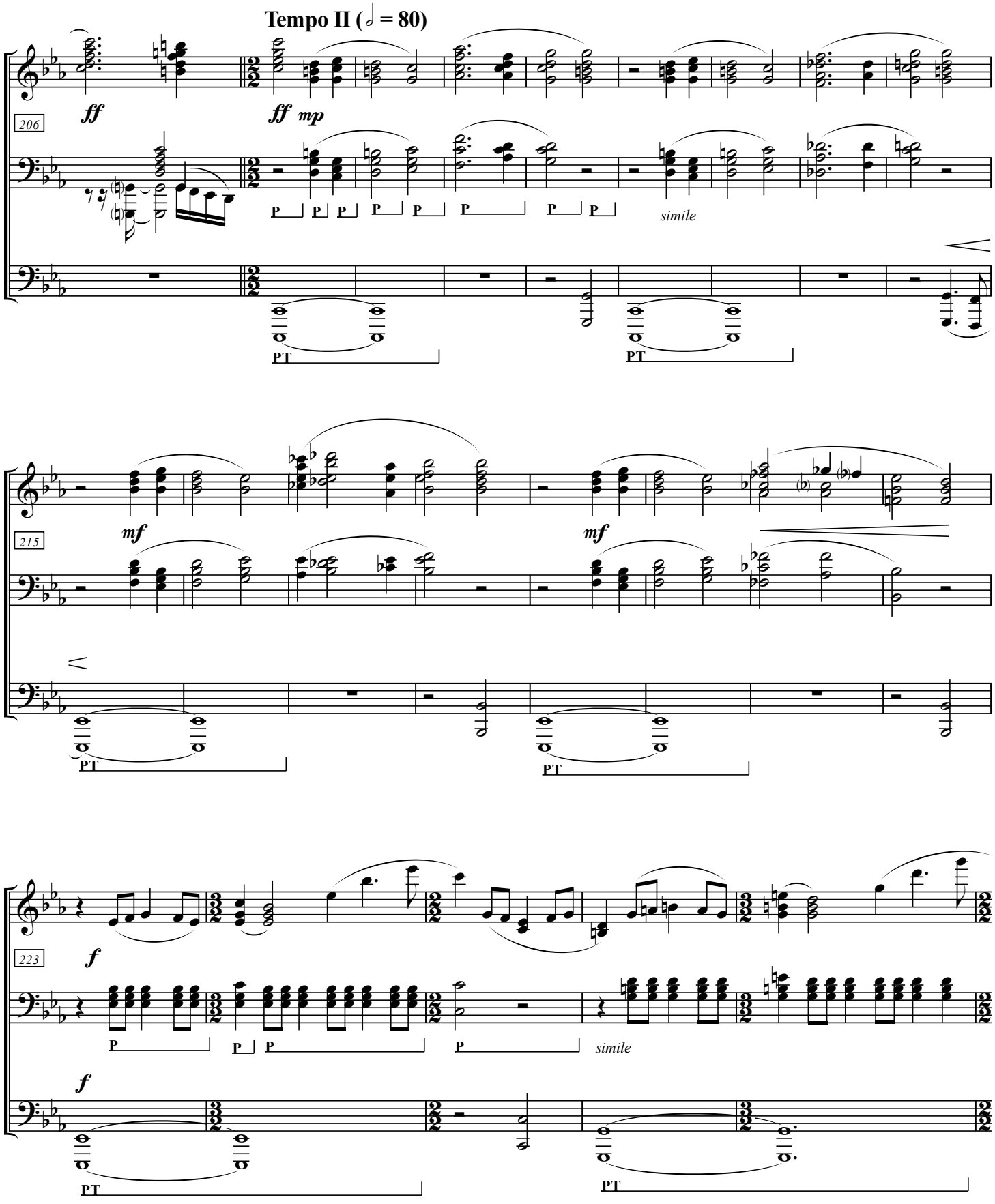

101
un poco rubato e meno mosso
107
p
p
mp
un poco rubato e meno mosso
112
p
f
m.i.
m.i.
m.d.
mp
mf
f
P
P
P
118
m.d.
m.i.
m.i.
rit. - - -
A tempo
f
P
P
P
P
P
P
124

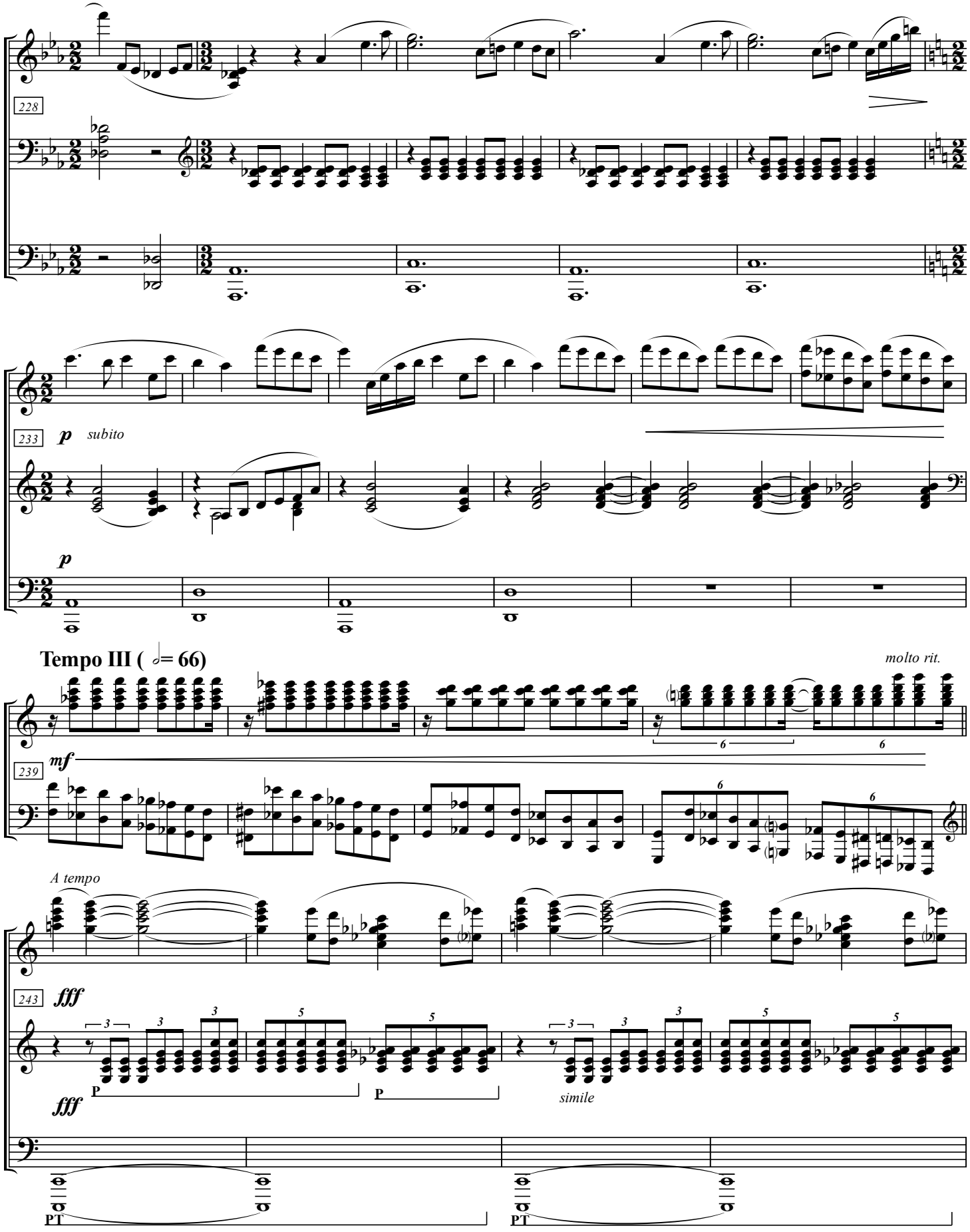

130
136
rit.
A tempo
rit.
141
mf
mp
mf
A tempo
rit.
A tempo
(un poco rubato e meno mosso hasta c. 188)
145
mp
p
misterioso, mágico
150
pp

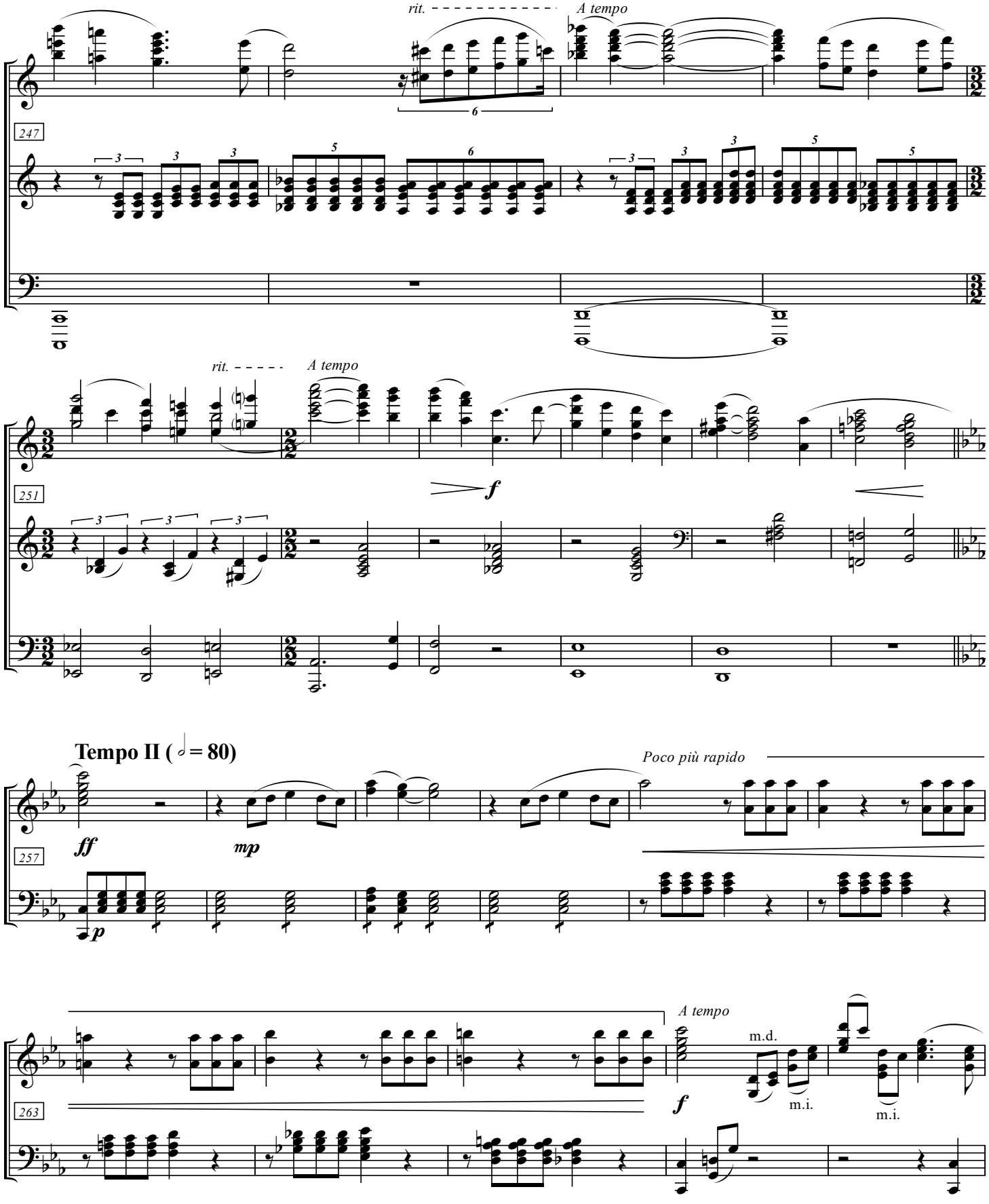

156
162
f
168
p
A tempo
pocchis. rit.
A tempo
174
pocchis. rit.
rit.
180

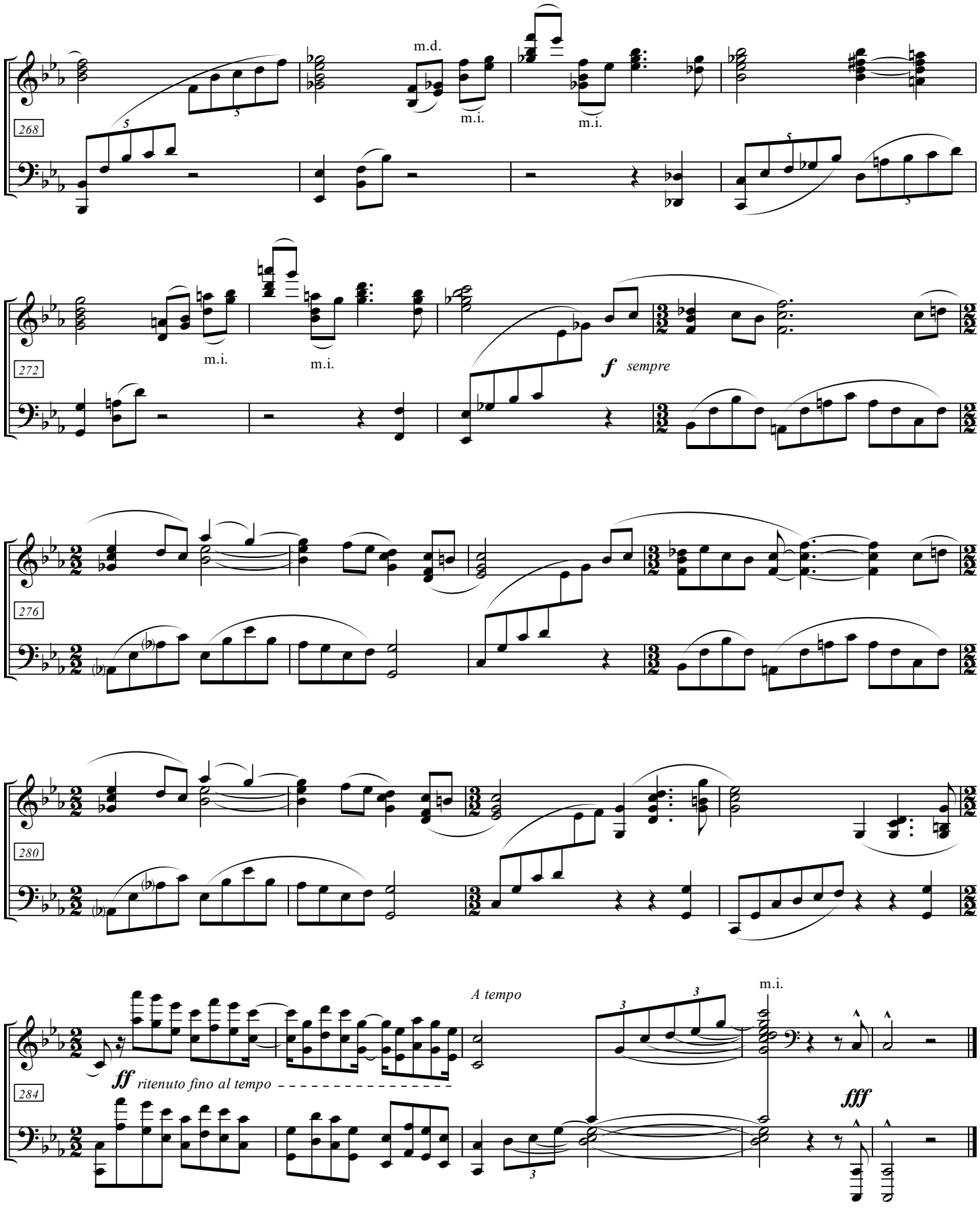

Tempo III (= 66)
185
p
p
191
molto rit.


Tempo I (= 66)
196
p
mp
p
poco accel.
202


Tempo II (𝅗𝅥 = 80)
206
ff
ff mp
P
simile
PT
215
mf
mf
PT
223
f
P
simile
f
PT


228
233
p
subito
p
Tempo III (= 66)
molto rit.
239
mf
A tempo
243
fff
fff
P
P
simile
PT
PT


rit.
A tempo
247
rit.
A tempo
251
f
Tempo II (= 80)
ff
mp
Poco più rapido
257
p
A tempo
m.d.
m.i.
m.i.
f
263


m.d.
m.i.
m.i.
268
m.i.
m.i.
272
f sempre
276
280
A tempo
m.i.
ff ritenuto fino al tempo
284
fff