

HISTORIAS DE NELA (NELA STORY)



DIDACTIC GUIDE "HISTORIAS DE NE- LA" 2023

This is an album that is inspired by the novel by Benito Pérez Galdós, *Marianela*. It was a reading that I did a few years ago and that aroused in me the interest of making a

kind of soundtrack based on Nel's story.

To carry out these compositions, and after the crisis that had occurred years ago, I had to do several readings trying to find the essential elements that define characters and contexts.

This work is based on the leitmotiv of its protagonists, as follows:

Nela: soprano recirder

Teodoro: trompa

Pablo: viola

Sofía: piano

Florentina: harp

Celipín: oboe

padre Centeno: contrabasson

madre Centeno. celesta.

primogénito Centeno. spanish guitar

These motifs also limited the orchestral spectrum mediated by the characters, in such a way that there is only one horn, the rest of the instruments being members of the orchestra in certain circumstances, always with a secondary character.

Following Murray's "soundscape" tradition, real sounds such as Choto (Pablo's guide dog) and others have been used on rare occasions.

The work is also impregnated with instruments other than the traditional orchestra that enrich, and do not hinder, the script outlined by Galdós, in such a way that they show their effectiveness on certain occasions to describe contexts.

Historias de Nela cannot be understood without reading Galdós's work, it is subordinated to it and by itself it would have another meaning but one that is far from the pretensions.

From the point of view of the composition, it does not present any innovation, it follows the current guidelines of the majority of the composers who write for the cinema or other audiovisual media. This does not mean, obviously, that I do not have a personal style, marked by my own experiences, knowledge and, why not, creative limitations.

It is a work that is already within the framework of "doing what I want" without any kind of ambition, an attitude typical of those who, looking back, have not found much support in any of its senses.

1. Forward always forward

The first of the pieces, of an orchestral nature, is determined by the famous phrase of Teodoro, a man who has made himself from nothing.

The piece begins with the setting of the sunset of the sun king when the character is lost in a landscape with transitions. This "march" is in full conjunction with the spirit of the scientist, who does not thrive on obstacles. Even so, the work has a hesitant character, the trunk itself (representative of Teodoro) is a monologue between the adventurer and the ducitative. The march itself is a desire for determination.

The appearance of Nela is the moment when Teodoro stops to rest and hears the girl's melody. (Nela is in a deep area, hence the cavernous effect is evident in her interpretation). The singing ceases and the march continues in the same spirit as before.

Choto, the dog, scares Teodoro and the piece closes with that kind of open cadence.

2. In the bowels of the Earth

This piece is divided into four blocks:

2a.- La Terrible: Pablo (viola) makes an appearance who finds Teodoro (horn) lost. The place where this action takes place is described by Galdós as slopes that simulate gigantic and ghostly figures at the beginning of the night.

2b.- The gallery: In this scene there is no character, only a "cavernous" context is described.

2c.- A ship stranded. Teodoro, guided by his imagination and in the darkness of the night, describes a scenario in which he associates him with a shipwrecked ship. Musically, the gruesome spectacle contemplated by the doctor is presented, in which the imaginary waves are represented by the strings together with a gloomy and nebulous sound.

2d.- La Trascava: The last scene of this piece is a crack in the ground where Nela takes refuge to "reunite" with her mother. The protagonist of Galdós's work does not appear, but his mother does appear as a ghost that "inhabits" said place with a version of Nela's "leitmotif".

3. Guided by Nela

Teodoro is guided by Nela, in the piece the motives of the characters are distinguished in a jovial tone and a kind of dialogue between the two. It closes with the appearance of Sofía (piano) upon arrival in the city in the form of a fanfare or march typical of the feminist movements of the 19th and 20th centuries.

NOTE. It must be borne in mind that Sofía represents that bourgeois class typical of the time in which the novel that defended charitable associations from the feminist movements was recreated, not without a certain air of human superiority and as a "necessity" of a "good Christian". . That is why this motive of Sofía (who in the novel plays the piano while Teodoro and Nela approach, has that character between bombastic and hypocritical of the bourgeois classes of that time).

4. Of miseries and miserable

This piece describes a family with bourgeois aspirations represented by the Centenos. The father with his clumsy reading and the mother counting and recounting her coins. Once these wretches are introduced, the others follow: Celipin and Nela, who are treated more like household items than people. The last bars are a prelude to what Nela predicts if Pablo's operation goes well.

5. A monster in the bowels of the Earth

Galdós describes the hard work in the mines. In this recreation we hear a continuum of the steam engine, a mechanical rhythm in which the stones are ground and cleaned in the water, the power hammer, the blows of the picks and the anvils striking the metal in the forge, the rope representing the flow of water.

6. I will deny the evidence

In this scene Pablo and Nela dialogue. He tells her of his wishes to see her and she tries to rebuild her self-esteem despite the fact that she looks ugly. There is a moment when Nela says that she hears her mother's voice in the Trascava. The piece closes with this lullaby in which Pablo sleeps on the girl's lap.

7. What would the poor do without me!

In this piece, Sofia shows off her "charitable spirit" in a song that recovers the character of the previous track.

8. Nela and her vicissitudes before the Virgin

Celipin and Nela agree to leave together. Nela believes that she has found the Virgin in whom she observes a strange behavior and that it is none other than Florentina.

9. Joys of some, misfortunes of others

Sofía continues to make Nela's suffering worse by telling her about the success of Pablo's operation and the luck of being picked up by Florentina.

10. A useful man on the way

Celipin, determined to be a useful man, decides to set course on his journey in this short piece.

11. challenging despair

Nela is determined to "travel" with her mother. Teodoro is alerted by Choto and he runs following the dog to La Trascava where he manages to rescue the poor wretch.

12. The light opened its doors

In this scene Pablo is not described after recovering his vision, but rather his sensations.

13. reality killed her

Nela succumbs to her own misfortune. The character is not there (although it is part of his leitmotif) since it is more the sad moment of an unhappy life sequence.

14. Ending

As in most soundtracks, this one would correspond to the credits.

Literature offered me again the possibility of a musical recreation. The album was recorded entirely in my DAW with the sound libraries and professional sound editing programs on the market today.

Another part of his own creation in which the hidden figure of Nela can be seen in a cave. This figure represents what Pablo does not see and what Nela does not want to show.

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Avila, May 1, 2023

ATTENTION: This text was translated with an automatic translator.