

El mite de les harpies (per a trio de guitarres)

Pseudònim: Fineo

Ziryab 2025

L'obra s'inspira en el mite de les Harpies, tal com es descriu en obres de mitologia com les de Robert Graves, Pierre Grimal o Stephen Frey.

Els quatre moviments reflecteixen diferents aspectes d'aquests éssers mitològics. "**A les portes del misteri**" evoca els seus orígens enigmàtics, ja que les Harpies són descrites com a nétes de Gea i filles d'Electra. "**El vol de l'Harpia**" il·lustra la seva habilitat per volar, inspirant-se en el nom d'una d'elles, *Ocípete (Vola-ràpid)*. Alguns autors les associen amb les sirenes, una influència que es reflecteix en la melodia captivadora de "**El cant encantador**". Finalment, "**La fugida**" recrea la persecució de les Harpies per part dels Boreades, que buscaven alliberar el rei Fineo del seu turment. Segons les diferents versions del mite, les Harpies van ser finalment perdonades o destruïdes.

Musicalment, l'obra es veu influenciada pels *Estudios* de Leo Brouwer, habituals en el repertori d'accés al Grau Professional en molts centres. L'ús de tres guitarres permet explorar harmonies extremadament tancades o obertes, creant textures impossibles d'aconseguir en un sol instrument. A causa del constant trànsit per diversos centres tonals i modals, s'ha optat per evitar l'ús d'armadura i escriure totes les alteracions accidentals.

La major part de les melodies s'inspiren en les del **Ball de l'Harpia de Balaguer**, però han estat transformades mitjançant tècniques canòniques, com el moviment retrògrad i el moviment contrari. Aquestes variacions, més enllà de la simple citació, aporten noves perspectives melòdiques i contribueixen a la cohesió del discurs musical de l'obra.

A mode d'exemple, els següents gràfics mostren el tema original i la variació utilitzada.

Ball de l'Harpia



"A les portes del misteri"



Ball de l'Harpia



"El cant encantador"



Ball de l'Harpia



"La fugida"



Les tres guitarres intercanvien constantment les funcions de melodia, baix i acompanyament, garantint així una distribució equilibrada dels rols. Totes tres tenen moments de lluïment al llarg de l'obra. Es recomana situar la **guitarra 3** al centre, amb la **guitarra 2** a l'esquerra i la **guitarra 1** a la dreta, per afavorir l'equilibri sonor i la claredat en la interacció musical.

Per facilitar el treball dels estudiants, els àudios de les versions completes, així com els enregistraments individuals de cada guitarra, estan disponibles en aquest enllaç: [material complementari](#).

General

El mite de les harpies - premi Ziryab 2025

Fineo

I. A les portes del misteri

Andante misterioso ♩.=66

p i m

p i m

Guitarra 1

Musical notation for Guitarra 1, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The piece is marked *mp* and *legato*. The notation includes a triplet of eighth notes (3/8) with a first finger (1) on the first note and an open string (0) on the second. The fretting sequence 3-2-1 is indicated below the notes. The piece concludes with a final triplet of eighth notes (3/8) with a first finger (1) on the first note and an open string (0) on the second, with the fretting sequence 3-2-1 indicated below.

Guitarra 2

Musical notation for Guitarra 2, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The piece is marked *mp* and *legato*. The notation includes a triplet of eighth notes (3/8) with a second finger (2) on the first note, a third finger (3) on the second, and an open string (0) on the third. The fretting sequence 4-3-2 is indicated below the notes. The piece concludes with a triplet of eighth notes (3/8) with a second finger (2) on the first note, a third finger (3) on the second, and an open string (0) on the third, with the fretting sequence 4-3-2 indicated below.

Guitarra 3
6a en Re

Musical notation for Guitarra 3, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The piece is marked *mp* and *legato*. The notation includes a triplet of eighth notes (3/8) with a fifth finger (5) on the first note, a fourth finger (4) on the second, and a third finger (3) on the third. The fretting sequence 5-4-3 is indicated below the notes. The piece concludes with a triplet of eighth notes (3/8) with a fifth finger (5) on the first note, a fourth finger (4) on the second, and a third finger (3) on the third, with the fretting sequence 5-4-3 indicated below.

Gtr. 1

Musical notation for Gtr. 1, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The notation includes a triplet of eighth notes (3/8) with a first finger (1) on the first note, a second finger (2) on the second, and an open string (0) on the third. The fretting sequence 1-2-0 is indicated below the notes. The piece concludes with a triplet of eighth notes (3/8) with a first finger (1) on the first note, a second finger (2) on the second, and an open string (0) on the third, with the fretting sequence 1-2-0 indicated below.

Gtr. 2

Musical notation for Gtr. 2, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The notation includes a triplet of eighth notes (3/8) with a first finger (1) on the first note, a second finger (2) on the second, and an open string (0) on the third. The fretting sequence 1-2-0 is indicated below the notes. The piece concludes with a triplet of eighth notes (3/8) with a first finger (1) on the first note, a second finger (2) on the second, and an open string (0) on the third, with the fretting sequence 1-2-0 indicated below.

Gtr. 3

Musical notation for Gtr. 3, featuring a 12/8 time signature, a treble clef, and a key signature of one sharp (F#). The notation includes a triplet of eighth notes (3/8) with a fifth finger (5) on the first note, a fourth finger (4) on the second, and a third finger (3) on the third. The fretting sequence 5-4-3 is indicated below the notes. The piece concludes with a triplet of eighth notes (3/8) with a fifth finger (5) on the first note, a fourth finger (4) on the second, and a third finger (3) on the third, with the fretting sequence 5-4-3 indicated below.

El mite de les harpies - premi Ziryab 2025 - General - 2

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

sul tasto

p i m

simile

i

9

Gtr. 1

Gtr. 2

Gtr. 3

12

mf

mf

mf

0

3

2

1

1 2 1 2

2 3 2

3 0

3 0

4 # C5

El mite de les harpies - premi Ziryab 2025 - General - 3

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

16

Poco Rit.

XII

Gtr. 1

Gtr. 2

Gtr. 3

20

A TEMPO

p i m

mp *legato*

Rit.

VII

II. El vol de l'harpia

Allegro impetuoso ♩=80

Gtr. 1

Gtr. 2

Gtr. 3

articulat com 3/4 *p i p i p i simile*

mf ② ① ③ ⑤

VII ② ③ ④

1 *mf* 0 ② ③

Gtr. 1

Gtr. 2

Gtr. 3

f

9

El mite de les harpies - premi Ziryab 2025 - General - 5

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

13

Gtr. 1

Gtr. 2

Gtr. 3

17

SUBITO p

p p i

SUBITO p

p i

El mite de les harpies - premi Ziryab 2025 - General - 6

Fineo

Gtr. 1

f

Gtr. 2

marcato sul ponticello

simile

Gtr. 3

21

f

Gtr. 1

Gtr. 2

p *i* *m*

mf

simile

Gtr. 3

25

El mite de les harpies - premi Ziryab 2025 - General - 7

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

29 *ff* ⑤

Gtr. 1

Gtr. 2

Gtr. 3

37

mp

p p i

mp

p i

mp

②

③

②

①

XII

III. El cant encantador

Adagio cantabile ♩=66

sul tasto *p* *simile*

Gtr. 1

Gtr. 2

Gtr. 3

1

Gtr. 1

Gtr. 2

Gtr. 3

7 *mp*

El mite de les harpies - premi Ziryab 2025 - General - 9

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

11

Gtr. 1

Gtr. 2

Gtr. 3

15

melodia dolce i legato

mp

XII

VII

eco ②

③

⑤

El mite de les harpies - premi Ziryab 2025 - General - 10

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

19

④ ② ③ ① ② ① ①

i p *i p*

VII VII XII VII XII

Gtr. 1

Gtr. 2

Gtr. 3

24

melodia dolce i legato *Rit.*

i p *pp* *i p* *i p* *m i p*

① ② ① ② ②

IV. La fugida

Presto feroce ♩=132

Gtr. 1

Gtr. 2

Gtr. 3

1

Gtr. 1

Gtr. 2

Gtr. 3

5

El mite de les harpies - premi Ziryab 2025 - General - 12

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

9

p i p i p i *p i p i m a*

p i m i m

mp *p* *mp*

C2 C4

Gtr. 1

Gtr. 2

Gtr. 3

14

C7 C7

p *mp*

Gtr. 1

Gtr. 2

Gtr. 3

20

Detailed description: This system contains measures 20 through 25. Gtr. 1 starts with a whole note chord C7 (F#, C, G, B) and a melodic line of eighth notes: F#4, C5, G5, B5, A5, G5, F#4. In measure 21, it continues with a melodic line: F#4, C5, G5, B5, A5, G5, F#4. In measure 22, it has a whole rest. In measure 23, it has a whole note chord C7 (F#, C, G, B) and a melodic line: F#4, C5, G5, B5, A5, G5, F#4. In measure 24, it has a whole rest. In measure 25, it has a melodic line: F#4, C5, G5, B5, A5, G5, F#4. Gtr. 2 has a whole rest in measure 20. In measure 21, it has a whole note chord C4 (F#, C, G, B) and a melodic line: F#4, C5, G5, B5, A5, G5, F#4. In measure 22, it has a whole rest. In measure 23, it has a whole note chord C4 (F#, C, G, B) and a melodic line: F#4, C5, G5, B5, A5, G5, F#4. In measure 24, it has a whole rest. In measure 25, it has a melodic line: F#4, C5, G5, B5, A5, G5, F#4. Gtr. 3 has a whole note chord C2 (C, G, C, E) and a melodic line: C2, G2, C3, E3, D3, C3, B2. In measure 21, it has a whole rest. In measure 22, it has a whole rest. In measure 23, it has a whole rest. In measure 24, it has a whole note chord C3 (C, G, C, E) and a melodic line: C2, G2, C3, E3, D3, C3, B2. In measure 25, it has a whole rest.

Gtr. 1

Gtr. 2

Gtr. 3

26

Detailed description: This system contains measures 26 through 31. Gtr. 1 has a whole note chord C5 (C, G, C, E) and a melodic line: C5, G5, C6, E6, D6, C6, B5. In measure 27, it has a whole rest. In measure 28, it has a melodic line: C5, G5, C6, E6, D6, C6, B5. In measure 29, it has a whole rest. In measure 30, it has a whole rest. In measure 31, it has a whole rest. Gtr. 2 has a whole note chord C5 (C, G, C, E) and a melodic line: C5, G5, C6, E6, D6, C6, B5. In measure 27, it has a whole rest. In measure 28, it has a melodic line: C5, G5, C6, E6, D6, C6, B5. In measure 29, it has a whole rest. In measure 30, it has a whole note chord C2 (C, G, C, E) and a melodic line: C2, G2, C3, E3, D3, C3, B2. In measure 31, it has a whole rest. Gtr. 3 has a whole rest in measure 26. In measure 27, it has a whole rest. In measure 28, it has a whole note chord C4 (F#, C, G, B) and a melodic line: F#4, C5, G5, B5, A5, G5, F#4. In measure 29, it has a whole rest. In measure 30, it has a whole rest. In measure 31, it has a whole rest.

El mite de les harpies - premi Ziryab 2025 - General - 14

Fineo

Gtr. 1

Gtr. 2

Gtr. 3

32

C9

C7

f

Gtr. 1

Gtr. 2

Gtr. 3

38

colpejar amb el polze al costat del pont

mf

El mite de les harpies - premi Ziryab 2025 - General - 15

Fineo

Musical score for three guitar parts (Gtr. 1, Gtr. 2, Gtr. 3) covering measures 42 to 45. The score is written in treble clef with a key signature of one sharp (F#).
- **Gtr. 1:** Starts with a *mf* dynamic and a hairpin crescendo. It features a melodic line with slurs and a *simile* marking. The phrase concludes with a four-measure rest indicated by a '4' and a fermata.
- **Gtr. 2:** Starts with a *mf* dynamic and a hairpin crescendo. It features a melodic line with slurs and a *simile* marking.
- **Gtr. 3:** Contains four measures of rests, each marked with a percentage sign (%).

Musical score for three guitar parts (Gtr. 1, Gtr. 2, Gtr. 3) covering measures 46 to 50. The score is written in treble clef with a key signature of one sharp (F#).
- **Gtr. 1:** Features a complex melodic line with slurs and a *ff* dynamic marking at the end. It includes a triplet of eighth notes in the first measure with fingerings 3, 0, 7, #, 2.
- **Gtr. 2:** Features a melodic line with slurs and a *ff* dynamic marking at the end.
- **Gtr. 3:** Contains four measures of rests, each marked with a percentage sign (%). A double bar line is present at the end of measure 49, and a whole note chord is written below the staff in measure 50.

El mite de les harpies - premi Ziryab 2025 - General - 16

Fineo

The musical score is written for three guitars (Gtr. 1, Gtr. 2, and Gtr. 3) in treble clef. The piece concludes with the instruction "Fineo".

- Gtr. 1:** Starts with a whole rest. Enters in the second measure with a half note G4 (mf). In the third measure, it plays a triplet of eighth notes (G4, A4, B4) marked with a hairpin crescendo. In the fourth measure, it plays a half note G4 (ff). In the fifth measure, it plays a half note F4 (mf). In the sixth measure, it plays a half note E4 (p). In the seventh measure, it plays a half note D4 (p). In the eighth measure, it plays a half note C4 (p).
- Gtr. 2:** Starts with a whole rest. Enters in the second measure with a half note G4 (mf). In the third measure, it plays a half note A4 (mf). In the fourth measure, it plays a half note B4 (mf). In the fifth measure, it plays a half note G4 (ff). In the sixth measure, it plays a half note F4 (mf). In the seventh measure, it plays a half note E4 (p). In the eighth measure, it plays a half note D4 (p).
- Gtr. 3:** Starts with a half note G4 (mf). In the second measure, it plays a half note A4 (mf). In the third measure, it plays a half note B4 (mf). In the fourth measure, it plays a half note G4 (mf). In the fifth measure, it plays a half note F4 (mf). In the sixth measure, it plays a half note E4 (mf). In the seventh measure, it plays a half note D4 (mf). In the eighth measure, it plays a half note C4 (mf).

Dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). Performance instructions include hairpins for crescendo and decrescendo, and fingering numbers (1, 2, 3, 4) for specific notes. A circled "2" is present above the final measure of Gtr. 3.