

**J.M. TAPIAS**

**TRES MONTAÑAS EN  
ARCHENLAND**

*Three Mountains in Archenland*

OPUS 19

Para piano

*For piano*



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Basada en la geografía ficticia del libro "El Caballo y el Muchacho",  
de C.S. Lewis

*Based on the fictionary geography of "The Horse and His Boy" book, by C.S. Lewis.*

***Dedicada a Douglas Gresham***

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## **TRES MONTAÑAS EN ARCHENLAND (OPUS 19)**

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# J.M. TAPIAS

## TRES MONTAÑAS EN ARCHENLAND

*Three Mountains in Archenland*

OPUS 19

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## PRESENTACIÓN

“Tres Montañas en Archenland” es una obra programática inspirada en tres lugares específicos dentro de la geografía ficticia del libro “El Caballo y el Muchacho”, escrito por C.S. Lewis en 1956, el cual hace parte de la saga de “Las Crónicas de Narnia”. Cada uno de los tres movimientos de esta obra musical dibuja a través de los sonidos del piano, las características de tres montañas que están ubicadas en el reino de Archenland, el cual está ubicado al sur de Narnia:

**EL MONTE PIRE:** Acorde con lo narrado al final del libro, un juglar narra la historia interesante del monte pire. Según Sammons (2004), es una “montaña creada cuando Olvin el Rubio luchó contra el gigante de dos cabezas, Pire, convirtiéndolo en piedra”<sup>1</sup> Esta montaña fue usada muchas veces por los personajes principales para llegar hasta el reino de Archenland.

El material musical en este movimiento imita la lucha entre el rey Olvin y el gigante Pire, donde cada uno de estos personajes tiene un *leitmotiv* en específico, cada uno construido en una escala diferente: El tema del Rey está hecho en una escala de FA# dórico, mientras que el tema del gigante es representado por una línea melódica polimodal, construida bajo una escala exótica. Al final del movimiento, el tema de Olvin prevalece, mientras que el tema del gigante desaparece.

**LAS MONTAÑAS SEPTENTRIONALES:** Es una gran cordillera que separa a Archenland del gran desierto de Calormen. En dicha cordillera se encuentra el Monte *Pire*, El Pico de las Tormentas, así como otros lugares mencionados en el libro. En la narrativa no

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<sup>1</sup> Sammons, Martha C. (2004). A Guide Through Narnia, Revised and Expanded Edition (pg. 205). Vancouver: Regent College Publishing. Traducido del inglés.



se describen cómo son las montañas septentrionales; sin embargo, una de las referencias que el libro hace al respecto es esta:

*“Después está el desierto. Ya nos las arreglaremos allí, no temas. Porque entonces tendremos las montañas septentrionales a la vista. ¡Piénsalo! ¡Narnia y el norte nos esperan! Nada nos detendrá, aunque me alegraré cuando hayamos dejado atrás Tashbaan. Tú y yo estamos más seguros lejos de las ciudades”<sup>2</sup>.*

En este movimiento, extraje la línea melódica de la gráfica de la grabación de un cuerno judío. Dicha gráfica representa muy bien las ondulaciones de una cordillera.

**EL PICO DE LAS TORMENTAS:** Según Duriez, El pico de las Tormentas, o como él lo llama, “Cabeza de la Tormenta”, es un “pico distintivo en las montañas australes de Narnia. Las nubes acumuladas sobre el pico señalan la llegada del mal tiempo, y de ahí el nombre del monte”<sup>3</sup> En este movimiento expreso el carácter de esta imponente montaña, utilizando dentro de las capacidades del piano, sonidos que imitan el trueno y las tormentas.

En este último movimiento uso *clusters* para imitar los sonidos de los truenos y de las tormentas. Dichos efectos acompañan una melodía politonal.

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<sup>2</sup> Lewis, C. S. (1956). Las Crónicas de Narnia: El Caballo y el Muchacho (5ª ed, Capítulo 2: “Una Aventura en El Camino, p. 35). Barcelona, España: Destino.

<sup>3</sup> Duriez, C. (2004). Guía Completa a Narnia (5ª ed. P. 199). Barcelona, España: Publicaciones Andamio.

## PRESENTATION

“Three Mountains in Archenland” is a programmatic work inspired by three specific places within the fictional geography of “The Horse and His Boy” book, written by C.S. Lewis in 1956, which belongs to “The Chronicles of Narnia” saga. Each one of the three movements of this music work draws, through the piano sounds, the characteristics of three mountains that are located in the kingdom of Archenland, which is located to the south of Narnia.

**PIRE MOUNT:** Based on the narrative at the end of the book, a minstrel tells the interesting story of Mount Pire. According to Sammons (2004), it is a “Mountain created when Fair Olvin fought the two-headed giant, Pire, and turned him to stone”<sup>1</sup>. This mountain was used a lot of times by the main characters to get to Archenland kingdom.

The music material in this movement imitates the fighting between Olvin and the giant, using a specific *leitmotiv* for each one of them, which were made in different scales: the king’s theme is made using a F# Doric scale, while the giant’s theme is represented by a polymodal melody, built in an exotic scale. At the end of the movement, the Olvin’s theme prevails, while the giant’s theme disappears.

**THE NORTHERN MOUNTAINS:** It is a great mountain range that separates Archenland from the great desert of Calormen. In that mountain range the Mount Pire and The Stormness Head are, as well as other places the book mentions. The narrative does not describe how The Northern Mountains are; however, one of the references the book offers about is:

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<sup>1</sup> Sammons, M (2004). A Guide Through Narnia, Revised and Expanded Edition (pg. 205). Vancouver: Regent College Publishing.

*“After that comes the desert. Oh, we'll manage the desert somehow, never fear. Why, we'll be in sight of **the Northern mountains then**. Think of it! To Narnia and the North! Nothing will stop us then. But I'd be glad to be past Tashbaan. You and I are safer away from cities”.*<sup>2</sup>

In this movement, I extracted the melody line from a recording of a Jewish horn. That graphic represents very well the waves of a mountain range.

**STORMNESS HEAD:** According to Duriez, Stormness Head, is “a distinctive peak in Narnia’s southern mountains. Clouds assembling around the peak signify bad weather, hence the peak’s name”<sup>3</sup>. In this movement I express the character of this imposing mountain, using the capabilities of the piano to imitate the sound of the thunders and storms.

In this last movement I use clusters to imitate the sound of thunders and storms. Those effects accompany a polytonal melody.

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<sup>2</sup> Lewis, C. S. (1956). *The Chronicles of Narnia: The Horse and His Boy* (Free Edition E-Book, Chapter 2: “A Wayside Adventure”, pg. 44) Ebook Version. Canada: Samizdat 2017.

<sup>3</sup> Duriez, C. A (2004) *Field Guide to Narnia* (first edition e-book, part three: “The A-Z of Narnia”), The United Kingdom: The History Press.

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## TRES MONTAÑAS EN ARCHENLAND

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OPUS 19

PARA PIANO / *For Piano*

Basada en la geografía ficticia del libro "El Caballo y el Muchacho", de C.S. Lewis  
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### I

## EL MONTE PIRE

*Mount Pire*

ca. 15" - - - - -

\* *p*

\* Ejecución rápida  
*Fast playing*

**Lento e misterioso**

*pesante*

*mf*

*p*

*p* \*

ca. 15" *p* Leg.

**Maestoso**

*con autoridad*  
*with authority*

*mf* *p*

*p*

ca. 5" ----- ca. 5" ----- ca. 5" -----

*p* crescendo poco a poco

*f*

*ritenuto molto*

\*

Detailed description: This musical score is for a piano piece. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The bass staff contains a dense, rhythmic accompaniment of sixteenth notes, with a crescendo from piano (*p*) to forte (*f*). Above the bass staff, three horizontal dashed lines, each labeled 'ca. 5"', indicate the duration of specific rhythmic patterns. The treble staff is mostly empty, with a few notes appearing towards the end of the piece. The tempo is marked 'ritenuto molto' (ritardando molto). The piece concludes with a fermata and an asterisk (\*).

**Moderato**

*pesante, un poco agresivo*  
*pesante, a bit aggressive*

*ff*

*ff*

*ff*

*ff*

\*

Detailed description: This section is marked 'Moderato' and is characterized by a 'pesante' (heavy) and 'aggressive' feel. It consists of four staves. The top two staves (treble clef) feature a melody of eighth and quarter notes with accents (>) and slurs. The bottom two staves (bass clef) provide a harmonic accompaniment with sustained chords and moving lines. The dynamic is consistently fortissimo (*ff*). The piece ends with a fermata and an asterisk (\*).

*con autoridad*  
*with authority*

8va

*ff*

*ff*

*ff*

8vb

*ff*

Leg.

Detailed description: This system contains four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first two staves have a dynamic marking of *ff* and a *8va* marking. The bottom two staves have a dynamic marking of *ff* and a *8vb* marking. The music consists of chords and melodic lines with various articulations like accents and slurs.

**Vivace guerriero** (♩ = 195)

*ff* *con violencia*  
*with violence*

Detailed description: This system contains four staves. The top two staves are bass clefs, and the bottom two are bass clefs. The first two staves have a dynamic marking of *ff* and the text *con violencia* / *with violence*. The music is characterized by a fast tempo and includes various articulations like accents and slurs.

con más violencia  
with more violence

This system contains the first two measures of the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a similar melodic line. A dynamic hairpin is shown between the staves, increasing from left to right.

subito *p*

8vb

This system contains measures 3 and 4. The bass staff continues the melodic line. A dynamic hairpin is shown between the staves, decreasing from left to right. The text '8vb' is written below the bass staff in the second measure.

stringendo

This system contains measures 5 and 6. The treble staff continues the melodic line. A dynamic hairpin is shown between the staves, increasing from left to right.

*ff*

This system contains measures 7 and 8. The bass staff continues the melodic line. A dynamic hairpin is shown between the staves, increasing from left to right.



ca. 15"-----

*subito p*

*Leg.*

This block shows the beginning of a piano introduction. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dashed line above the treble staff is labeled "ca. 15\"", indicating a duration of approximately 15 seconds. The lower staff contains a dense tremolo effect, represented by a series of vertical lines. The dynamic marking *subito p* (suddenly piano) is placed at the start, and *Leg.* (legato) is placed at the end of the tremolo section.

**Vivacísimo violento** (♩ = 270)

*con agallas*  
*with guts*

*ff sempre*

This block contains the main musical score for the piece. It is written for piano and consists of three systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked **Vivacísimo violento** with a quarter note equal to 270 beats per minute. The performance instruction *con agallas* (with guts) is written above the first system. The dynamic marking *ff sempre* (fortissimo) is placed at the beginning of the first system. The music features a driving, rhythmic pattern with frequent accents and slurs. The piece concludes with a final double bar line and a fermata.

First system of musical notation, measures 1-2. The left hand (bass clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The right hand (treble clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. Measure 1 includes a dynamic marking *v*. Measure 2 includes a dynamic marking *v* and a fermata over the final notes.

Second system of musical notation, measures 3-4. The left hand (bass clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The right hand (treble clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. Measure 3 includes a dynamic marking *v*. Measure 4 includes a dynamic marking *v* and a fermata over the final notes.

Third system of musical notation, measures 5-6. The left hand (bass clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The right hand (treble clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. Measure 5 includes a dynamic marking *v*. Measure 6 includes a dynamic marking *v* and a fermata over the final notes.

Fourth system of musical notation, measures 7-8. The left hand (bass clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. The right hand (treble clef) plays a descending eighth-note pattern: G4, F4, E4, D4, C4. Measure 7 includes a dynamic marking *ff*. Measure 8 includes a dynamic marking *v* and a fermata over the final notes.

8<sup>va</sup>-----

*ff*

*ritardando poco a poco*

Detailed description: This system contains two systems of music. The first system has a piano staff on the left with a forte (*ff*) dynamic and a treble staff on the right with an 8va staff above it. The piano staff has a few notes, while the 8va staff has a melodic line. The second system continues the 8va staff with a melodic line and includes the instruction *ritardando poco a poco*.

*crescendo*

Detailed description: This system continues the 8va staff from the previous system. The piano staff has a few notes. The instruction *crescendo* is written above the piano staff.

**Lento**

*con dificultad*  
*with difficulty*

*fff possible*

*fff possible*

*fff possible*

*ffo.*

Detailed description: This system features three staves. The top staff is a treble clef staff with notes and dynamics. The middle staff is a bass clef staff with notes and dynamics. The bottom staff is an 8va staff with notes and dynamics. The instruction *fff possible* is written below each staff. The system concludes with *ffo.* and a fermata-like symbol.

fff possible

8<sup>vb</sup>

fff possible

Leo. \*

**Grave**

*muy sereno*  
*very serene*

8<sup>va</sup>

*p*

Leo. *p*

*morendo*

*pp* *ppp*

*ppp*

# II LAS MONTAÑAS SEPTENTRIONALES

## *The Northern Mountains*

Lento e montuoso

1

*p* *mf* *f*  
8<sup>va</sup> 8<sup>va</sup>  
Ped. \*

*f* *ff* *p*  
8<sup>va</sup> 8<sup>va</sup>  
*pp* *p* *pp* \*

2

*pp* *p* *mf* *ppp*  
8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>  
*p* *f* *p* *pp*  
Ped. \*

*mp*

*ff*  
*Led.*

\*

3

*mf (L - R)\**  
*Led.*

*8va*

\*

*8vb*

*ff*

*p*

*8vb*

\*

4

*pp*

*p*

*ppp*

*p*

*p*

*f*

*Led.*

\*

\* Significa que la dinámica es para ambas manos, siendo "L" la mano izquierda, y "R" mano derecha  
*It means the dynamic is for both hands, being "L" as left hand, and "R" as right hand,*



8va

*p* (L - R)

\* Ped.

8va

8va

*rallentando molto*

8va

6

*a tempo*

*f*

*mp*

8vb

\* Ped.

8vb

*ff* (L - R)



8va

*fff* (L - R)

\* Ped.

8va

*ff*

*f*

\*

7 *dolce e delicato*

*p* (L - R)

Ped.

8vb

8vb

8va

8va

8va

*f* (L - R)

System 1: Treble and bass clefs. Treble clef has a *f* dynamic marking and a *15<sup>ma</sup>* (15th) fingering. Bass clef has an *8<sup>va</sup>* (8va) marking. Dynamics include *p* and *8<sup>vb</sup>* (8vb).

System 2: Treble and bass clefs. Treble clef has a *p* dynamic marking. Bass clef has a *f* dynamic marking. Dynamics include *mf* (L - R) and *8<sup>va</sup>* (8va).

System 3: Treble and bass clefs. Treble clef has a *15<sup>ma</sup>* (15th) fingering. Dynamics include *ppp* (L - R) and *crescendo*.

System 4: Treble and bass clefs. Treble clef has an *8<sup>va</sup>* (8va) marking. Dynamics include *ff* (L - R), *p*, *f*, and *15<sup>ma</sup>* (15th) fingering. A *\* Ped.* (pedal) marking is present at the bottom.

First system of musical notation. The piano staff (top) begins with a dynamic marking of *ff*. The bass staff (bottom) has dynamic markings of *f* and *ff*. The system includes several notes with slurs and dynamic markings: *f*, *ff*, *f*, *f*, *f*, and *ff*.

Second system of musical notation. The piano staff (top) has a dynamic marking of *f* and an *8va* marking above the first note. The bass staff (bottom) has a dynamic marking of *p (L - R)*. The system includes notes with slurs and dynamic markings: *f*, *fff*, and *p (L - R)*.

Third system of musical notation. The piano staff (top) has a dynamic marking of *ppp* and an *8va* marking above the final note. The bass staff (bottom) has a dynamic marking of *ppp* and an *8vb* marking below the final note. The system includes notes with slurs and dynamic markings: *ppp*, *15<sup>ma</sup>*, and *ppp*.

Fourth system of musical notation. The piano staff (top) has a dynamic marking of *p subito*. The bass staff (bottom) has a dynamic marking of *ff (L - R)*. The system includes notes with slurs and dynamic markings: *p subito* and *ff (L - R)*.

### III

## EL PICO DE LAS TORMENTAS

### *Stormness Head*

moderadamente lento / *Moderately slow*

*ritenuto molto*

*ff*

*c.a. 3"*

\* cluster en teclas blancas con el antebrazo izquierdo, comenzando desde la primera tecla hasta donde abarquen los dedos extendidos

*Cluster on white keys, starting from the first key to where the extended fingers reach.*

\* *fff possible*

moderadamente lento / *Moderately slow*

*ritenuto molto*

*ff*

*ca. 5"*

\* *fff possible*

moderadamente lento / Moderately slow

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with accents and a fermata. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is a cluster of notes on the piano keyboard, indicated by a bracket and a dynamic marking of *mf*. A horizontal line above the cluster indicates its duration. To the right of the piano staff, there is a text instruction: "\*cluster en teclas blancas con la palma de la mano extendida" and "Cluster on white keys, with outstretched palm".

ritardando

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line with accents and a fermata. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is a cluster of notes on the piano keyboard, indicated by a bracket and a dynamic marking of *mf*. A horizontal line above the cluster indicates its duration. To the right of the piano staff, there is a text instruction: "\*cluster en teclas blancas con la palma de la mano extendida" and "Cluster on white keys, with outstretched palm".

muy lento / very slow

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a fermata. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is a cluster of notes on the piano keyboard, indicated by a bracket and a dynamic marking of *f*. A horizontal line above the cluster indicates its duration. To the right of the piano staff, there is a text instruction: "\* cluster en teclas negras con el antebrazo izquierdo, comenzando desde la primera tecla hasta donde abarquen los dedos extendidos" and "Cluster on black keys, starting from the first key to where the extended fingers reach."

mucho más lento / *much slower*

*mp* *ppp*

un poco más rápido / *a little faster*

*f*

*rallentando molto*

*ff*

*fff* possible

repetir 5 veces / *repeat 5 times*

*glissando*

\* *glissando de cluster en teclas negras con la palma de la mano extendida, abarcando la mayor cantidad de teclas posibles.*

*mp* *glissando cluster on black keys, with outstretched palm, covering as many keys as possible.*