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Rosa mutabile

per cinque esecutori divisi in due gruppi strumentali

(2010)

PARTITURA

EDIZIONI SUVINI ZERBONI - MILANO

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REMARKS:

The ensemble is divided into two groups of instruments (both groups must be placed on the stage as far as possible):

Group I:

- 1.- Flute.
- 2.- Guitar.
- 3.- Viola.

Group II:

- 1.- Bass-clarinet.
- 2.- Percussions (1 player: marimba, 3 tom-toms, bass-drum, 2 susp. cymbals, Javanese or Thai gong (medium), tam-tam, 2 bongos, 2 pairs of maracas, 2 bamboo-chimes, 4 wood-blocks).

- The bass-clarinet is written in B flat.
- The guitar sounds one 8ve. lower.
- Accidentals only concern the note before which they are placed, except repeated notes.
- Viola: all slurs must be considered as phrasing, *legato* slurs, so all bow changes needed to complete a note with a long value or to obtain a particular expression or quality sound (for example a *flautato* sound) must be made *ad lib.* and imperceptibly, at irregular rythms.
- Viola and guitar: *Tremolos* must be played always very dense.

- Time duration: aprox. 8' 30".

Cuando se abre en la mañana.
roja como sangre está.
El rocío no la toca
porque se teme quemar.
Abierta en el mediodía
es dura como el coral.
El sol se asoma a los vidrios
para verla relumbrar.
Cuando en las ramas empiezan
los pájaros a cantar
y se desmaya la tarde
en las violetas del mar,
se pone blanca, con blanco
de una mejilla de sal.
Y cuando toca la noche
blando cuerno de metal
y las estrellas avanzan
mientras los aires se van,
en la raya de lo oscuro,
se comienza a deshojar.

Federico García Lorca:
“Doña Rosita la soltera o el lenguaje de las flores”.

a Daniel Teruggi

I. Rojo.

$\text{♩} = 80$

suono eolico → *trans.* → *semi-eolico* → *trans.* → *suono ord.* → *trans.* → *eolico* *flrz.*

The musical score is divided into two groups of instruments:

- Group I:**
 - Flute:** Starts with a *sfz* dynamic, followed by *pp sub.* and *f*. It includes performance instructions: *suono eolico*, *trans.*, *semi-eolico*, *trans.*, *suono ord.*, *trans.*, *eolico*, and *flrz.* (marked with a '7').
 - Guitar:** Starts with *sfz*, then *pp sub.*, *f*, and *sfz*. Includes a *5* (fingering) and *L. V.* (left hand).
 - Viola:** Starts with *sfz*, then *pp sub.*, *f*, and *fff* *via!*. Includes performance instructions: *non legato, alla corda suono stoppato **)* and *suono ord.*
- Group II:**
 - Bass Clarinet:***)** (written in B flat)
 - Percussion:**

The score is in 4/4 time and includes a tempo marking of $\text{♩} = 80$. The piece ends with a double bar line and repeat sign.

*) Harmonics cluster.

***) Stopped sound: obtained pressing the string with the fingers of the left hand using a half of normal pressure (just a little more than the pressure necessary to obtain harmonics).

***) The bass-clarinet is written in B flat.

$\text{♩} = \text{ca. } 100$

2

I

Fl.

Gtr.

Vla.

$\frac{4}{4}$

pizz.

ca. 5"

p

$\frac{4}{4}$

pizz.

p

$\frac{4}{4}$

pizz.

ca. 5"

p

B. Cl.

mp

3

6

f

$\frac{4}{4}$

*)

ca. 5"

p

*) Slap.

marimba

tremolo velocissimo, non misurato

$\frac{4}{4}$

ca. 5"

p

mf

pp

tom-tom (medium)
with the sticks of the marimba
(dead stroke)

ca. 5"

Perc.

$\frac{4}{4}$

pp

♩ = ca. 80

suono eolico

suono ord.

4

The musical score is divided into two systems, I and II. System I includes parts for Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). System II includes parts for B. Cl. and Percussion (Perc.).

Flute (Fl.): The part begins with a circled number 4. It features a melodic line with dynamic markings *pp*, *mp*, *pp* *sub.*, *mf*, and *pp*. A slur spans the first two measures, with an arrow pointing from "suono eolico" to "suono ord." above it. The notation includes slurs, accents, and a fermata.

Guitar (Gtr.): The part includes a circled number 2 above a slur and a circled number 1 above a slur. It features a melodic line with dynamic markings *pp*, *mp*, *pp*, and *mf*. The notation includes slurs, accents, and a fermata.

Viola (Vla.): The part includes a circled number 3 above a slur and a circled number 3 above a slur. It features a melodic line with dynamic markings *pp*, *mp*, *pp*, and *mf*. The notation includes slurs, accents, and a fermata.

B. Cl. and Perc.: Both parts are mostly empty, with a few rests indicated by horizontal lines on the staves.

6

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

f

pp

mp

mp

f secco

f (possibile)

mp

ff

pp

f

pp sub.

f

8

♩ = ca. 100 ♩ = ca. 80

I

Fl.

Gtr.

Vla.

II

B. Cl.

Perc.

2 tom-toms (medium, low)

ffzppsub. *ffz*

ffzppsub. *ffz*

ffzppsub. *ff*

f *p* *mf* *p* < *f*

mf

mf *pp* < *mf*

Tamb. VIII

3

2

5

♩ = ca. 100

10

I

Fl. pizz. *p mp pp*

Gtr. pizz. *p mp pp*

Vla. pizz. *p mp pp*

II

B. Cl. *mp mf pp p f pp f*

Perc. *pp mf pp pp mf*

♩ = ca. 80

12 $\frac{4}{4}$

I

Fl. $p \leftarrow f \rightarrow pp$

Gtr. ff pp

Vla. f pp non vibrato

II

B. Cl. f p pp

Perc. mf pp

13

Fl.

Gtr.

Vla.

B. Cl.

Perc.

suono semi eolico

ord.

p *f* *p sub.* *f* *mp*

vibrando poco a poco

fltrz.

pp *f*

(use the marimba's sticks)
bass-drum tam-tam

pp

*) Tremolo: made with only one finger.

15

suono eolico

$\text{♩} = \text{ca. } 100$

Fl.

Gtr.

Vla.

B. Cl.

Perc.

ff *pp* *f* *fff* *pp sub.* *mp* *p* *mp* *p* *pp* *p*

non vibr. vibr. accel.

pizz.

6 7 3:2 2

3 2

3 3

4/4 4/4 4/4 4/4 4/4 4/4

♩ = ca. 80

17

4/4

I

Fl.

Gtr.

Vla.

ord.

Tamb.

arco

B. Cl.

II

Perc.

mf *ff* *f* *fff*

mp *fff* *pp sub.*

mp *fff* *pp sub.*

p sub.

ff *p sub.* *ff* *sff* *pp sub.*

5 6 7

non legato

18

Fl. *pp* *fff* fltrz.

Gtr. *pp* *ff*

Vla. *ff*

vibr. accel.

B. Cl. *ff*

Perc. *ffpp sub.*

19

Fl.

Gtr.

Vla.

B. Cl.

Perc.

fff *ppp* *ff*

Tamb.

6 5 3

fff *il più forte possibile*

fff *ppp sub.* *f*

ppp

fff *ppp sub.*

20

I

Fl.

Gtr.

Vla.

13

9

$\frac{1}{4}$

fff via!

B. Cl.

7

p

II

Perc.

p

The image shows a page of a musical score for measures 20 and 21. At the top left, the number '20' is circled. The score is divided into two groups of instruments, labeled 'I' and 'II'. Group I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II includes Bass Clarinet (B. Cl.) and Percussion (Perc.). The Flute and Guitar parts are mostly silent, indicated by a horizontal line. The Viola part has a melodic line with a 13-measure rest, followed by a 9-measure rest, and then a quarter note with an accent. The Bass Clarinet part has a melodic line with a 7-measure rest, followed by a 7-measure rest, and then a 7-measure rest. The Percussion part has a melodic line with a 7-measure rest, followed by a 7-measure rest, and then a 7-measure rest. The dynamic markings are *fff* via! for the Viola and *p* for the Bass Clarinet and Percussion.

21

I

Fl.

Gtr.

Vla.

II

B. Cl.

Perc.

fff

fff

23 $\text{♩} = \text{ca. } 100$

I

Fl. *pizz.*
p *mf* *p* *mp* *mf* *p*

Gtr. *pizz.*
p *mf* *p* *mp* *mf* *p*

Vla. *pizz.*
p *mf* *p* *mp* *mf* *p*

II

B. Cl. *fltrz.*
pp *d* *pp* *mp* *pp* *mp* *0*

Perc. *tom toms* *bongós* *bass-drum*
pp *p* *pp* *mp* *pp* *mp* *0*

26 $\text{♩} = \text{ca. } 80$ $\frac{4}{4}$ suono eolico

I
Fl. mp pp

Gtr. mp pp

Vla. mp

II
B. Cl. pp

Perc. pp

27

Fl.

Gtr.

Vla.

B. Cl.

Perc.

suono ord.

eolico

arco

pp

sempre pp

sempre pp

28

Fl. *sempre pp*

Gtr. *sempre pp*

Vla. *sempre pp*

B. Cl.

Perc.

ord.

29

Fl. *sempre pp* eolico ord.

I
Gtr.

Vla. *non legato* poco a poco suono ord.

B. Cl. *sempre pp*

II
Perc. *sempre pp*

30

Fl. *pp*

I
Gtr. *sempre pp* *poco cresc.*

Vla. *sempre pp*

suono ord.

II
B. Cl. *pp* *p*

Perc. *pp*

31

I

Fl. *mp* *pp sub.* *colico*

Gtr. *p*

Vla. *mp pp sub.*

II

B. Cl. *pp mp sub. pp mp*

Perc. *mp*

Detailed description of the musical score: The score is for two groups of instruments. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.). The piece is in 4/4 time. The Flute part starts with a circled measure number '31'. It features a melodic line with a slur and a fermata, marked *mp* and *pp sub.*, with the instruction 'colico' above the final notes. The Guitar part has a triplet of eighth notes marked *p*. The Viola part has a complex melodic line with slurs and a fermata, marked *mp pp sub.*, with fingerings '4' and '7' indicated. The Bass Clarinet part has a melodic line with slurs and a fermata, marked *pp mp sub. pp mp*, with fingerings '7', '6', '5', and '6' indicated. The Percussion part has a rhythmic pattern marked *mp* with a '7' above it.

32

Fl.

Gtr.

Vla.

B. Cl.

Perc.

ord.

mp *pp* *mf*

pp *mp*

mp *pp sub.* *mf* *pp sub.*

pp *mp* *pp*

pp

33

I

Fl. *pp* *mf*

Gtr. *pp* *mp* *p*

Vla.

II

B. Cl. *mf* *pp* *f*

Perc. *mf* *pp sub.*

Technical markings: 5, 6, 1/4, 1, 5, 5, 1, 4, 1, 4, 7, 7, 7, 5, 5.

34

Fl.

Gtr. I

Vla.

B. Cl.

II

Perc.

The musical score for measure 34 is divided into five staves. The Flute (Fl.) staff begins with a dynamic of *p* and a slur over a series of eighth notes, ending with a dynamic of *f*. The Guitar I (Gtr. I) staff starts with a dynamic of *f*, followed by a slur and a dynamic of *p*, and ends with a circled '2' above a final note. The Viola (Vla.) staff starts with a dynamic of *f*, followed by a slur and a dynamic of *p sub.*. The Bass Clarinet (B. Cl.) staff is mostly silent, with a few notes in the second half of the measure. The Percussion (Perc.) staff starts with a dynamic of *f*, followed by a slur and a dynamic of *p sub.*. The score includes various musical notations such as slurs, accents, and fingerings.

35

The musical score is divided into two groups, I and II. Group I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II includes Bass Clarinet (B. Cl.) and Percussion (Perc.).

- Fl. (Flute):** Treble clef, 7/8 time signature. Features a melodic line with a 5-measure slur and a 7-measure slur. Includes fingering 1 4 and a dynamic marking of *mp*.
- Gtr. (Guitar):** Treble clef. Features a melodic line with a 5-measure slur and a 6-measure slur. Includes a dynamic marking of *ff* and *mp sub.*
- Vla. (Viola):** Bass clef. Features a melodic line with an 8-measure slur and a 7-measure slur. Includes fingering 1 4 and dynamic markings of *ff* and *mf sub.*
- B. Cl. (Bass Clarinet):** Treble clef. The staff is mostly empty, with a wavy line indicating a tremolo or sustained sound.
- Perc. (Percussion):** Treble clef. Features a rhythmic pattern with a dynamic marking of *ff mp sub.*

36

I

Fl.

Gtr.

Vla.

II

B. Cl.

Perc.

ff *mf* *ff* *f*

ff *mp* *ff* *mf* *f*

ff *p sub.* *ff* *mp sub.*

37

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

fff

fff

ff

f

fff

5

7

5

7

38

I

Fl.

Gtr.

Vla.

II

B. Cl.

Perc.

pizz.

f

ord.

fff

pp

39

The musical score for measures 39 and 40 is divided into two groups of instruments, I and II. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.).

Group I:

- Fl.:** Measures 39-40. Measure 39 has a *pp* dynamic. Measure 40 has a *pp* dynamic and a wavy line above the staff.
- Gtr.:** Measures 39-40. Measure 39 has a *pp* dynamic. Measure 40 has a *mp* dynamic and is marked *pizz.*
- Vla.:** Measures 39-40. Measure 39 has a *mp* dynamic. Measure 40 has a *pp* dynamic and is marked *arco*.

Group II:

- B. Cl.:** Measures 39-40. Measure 39 has a *pp* dynamic. Measure 40 has a *pp* dynamic and a wavy line above the staff.
- Perc.:** Measures 39-40. Measure 39 has a *mp* dynamic. Measure 40 has a *mp* dynamic.

Dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano).

Performance markings: *pizz.* (pizzicato), *arco* (arco).

40

Fl.

Gtr. I

Vla.

B. Cl.

II

Perc.

ca. 5"

mf

mp

p

mp

p

mf

(tom-toms)

p

pp

Javanese gong (high)

Lasciare vibrare

II. *Relumbrante.*

The score is divided into two groups, I and II. Group I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II includes Clarinet (B. Cl.) and Percussion (Perc.).

Flute (Fl.): Plays a continuous tremolo on a single note, marked *f pp sub.*

Guitar (Gtr.): Remains silent throughout this section.

Viola (Vla.): Starts with a *ff* dynamic, playing a note with a vibrato symbol. The tempo is marked $\text{♩} = 70/82$. The performance includes various techniques: *arco sul ponticello, non vibrato ca. 6"* (marked with a $\text{V} \square \text{V}$ symbol), *vibrato ord.*, *arco ord.*, and *sul pont.* with a $\frac{1}{4}$ note value. Dynamics range from *mp sub.* to *ff sub.*, ending with a *p* dynamic.

Clarinet (B. Cl.): Remains silent throughout this section.

Percussion (Perc.): Plays a single note on maracas, marked *f*.

Footnote: *) Micropitch deviation around the note (follow the graphic symbol)

The musical score is divided into two groups of instruments, labeled I and II. Group I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II includes Bass Clarinet (B. Cl.) and Percussion (Perc.).

Group I:

- Fl.:** Starts with a single note, then a sustained tremolo from *pp* to *f*.
- Gtr.:** Remains silent throughout the passage.
- Vla.:** Features a complex melodic line with dynamic markings *ff*, *sfz*, *pp sub.*, *f*, *fff via!*, and *pp*. Includes performance instructions like "III corda" and "3" (triplets).

Group II:

- B. Cl.:** Plays a melodic line with dynamics *pp*, *f*, and *sfzpp sub.*. Includes slurs and fingering (5, 4, 5).
- Perc.:** Features a rhythmic pattern with dynamics *fpp sub.* and *pp* to *f*.

Vertical dashed lines indicate structural divisions in the score.

Group I:

- Fl.** bamboo-chimes L.V. *f* *fff* *pp* ca. 5"
- Gtr.** *f* *fff* ca. 5"
- Vla.** ca. 8" (V V) *fff* *f* *fff* ca. 5" (V V)

Group II:

- B. Cl.** ca. 8" *f* *fff* ca. 5" *) Slap.
- Perc.** bamboo-chimes L.V. *f* *f* *p_{sub.}* *ff* *fp* *pp* *pppp* ca. 5"

Section A: circled in red

Performance markings: > > > > > > > (above Fl. and Perc. staves)

Other markings: 2 1 2 1 3 2 5 (above Gtr. staff)

B

♩ = ca. 50

Fl. *f* bamboo-chimes

Gtr.

Vla. *ff sfz p sub. < sfz pp sub.* *ff* niente

♩ = ca. 46

4/4

4/4

4/4

B. Cl. *p*

Perc. *f* bamboo-chimes

3 tom-toms, played with maracas

pp

♩ = ca. 50

4/4

4/4

4/4

Fl.

Gtr.

Vla.

B. Cl.

Perc.

II

maracas: shake them on the air

ffpp sub. *ff*

p *ff*

The musical score is divided into two parts, I and II. Part I includes the Flute (Fl.), Guitar (Gtr.), and Viola (Vla.) staves. Part II includes the Bass Clarinet (B. Cl.) and Percussion (Perc.) staves. The Flute part features various techniques: *eolico*, *semi eolico*, *ordinario*, *pizz.*, and *semi eolico*. The Guitar part includes *sim.* (simulazione) and *L.V.* (left hand) markings. The Viola part shows dynamics from *pp* to *ff* and *pp sub.*, along with a tempo marking of $\text{♩} = \text{ca. } 50$. A large watermark 'SCORRE' is overlaid on the score.

Fl. *sempre pp*

Gtr. *sempre pp*

Vla. *ff* *p sub. ff mp sub.* *ff* *p* *ff* *pp sub.*

pizz. *arco sul pont.*

*) Pizz. with two fingers, *quasi pizz. alla Bartók.*

B. Cl.

Perc.

(C)

The musical score is divided into two groups, I and II, in a 5/4 time signature. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.).

Group I:

- Fl.:** Remains silent throughout the section.
- Gtr.:** Remains silent throughout the section. A *rit.* (ritardando) marking is placed above the staff, with a line extending across the first and second measures.
- Vla.:** Plays a melodic line with various dynamics: *ff* (first measure), *p* (second measure), *f* (third measure), *pp* (fourth measure), *f* (fifth measure), *pp* (sixth measure), and *ff* (seventh measure). Specific string parts are indicated: II string, III string, II string, IV string, II string, III string, and II string.

Group II:

- B. Cl.:** Plays a melodic line with dynamics: *mp* (first measure), *pp* (second measure), and *p* (third measure). Trills are indicated above the notes in the first and third measures.
- Perc.:** Plays a rhythmic pattern of tom-toms, played with maracas, starting in the second measure. The dynamic is *pp*.

rit. → *accel.*

Fl.

Gtr.

I

Vla.

III string

II string

II string

p *fff* *pp* *pp* *ff*

B. Cl.

mf *p* *f* *pp* *f* *mp*

II

Perc.

sempre pp *f*

The musical score is divided into two groups of instruments, labeled I and II. Group I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II includes Bass Clarinet (B. Cl.) and Percussion (Perc.).

- Fl. (Flute):** Features a long, sustained note with the instruction "LIP GLISS." above it.
- Gtr. (Guitar):** Features a long, sustained note with the instruction "accel." above it.
- Vla. (Viola):** Contains complex rhythmic patterns with triplets, a glissando ("gliss."), and dynamic markings: *mp* < *ff*, *p sub.*, *fff*, *pp sub.*, and *ff*. It also includes a graphic notation element "([] V [])".
- B. Cl. (Bass Clarinet):** Features a melodic line starting with a dynamic marking of *p*.
- Perc. (Percussion):** Features a rhythmic accompaniment starting with a dynamic marking of *pp*.

Large diagonal watermarks reading "SAMPLE" and "SCORE" are overlaid on the score.

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

pp

mp

ff

ffz p sub.

ff p sub.

3

9

The musical score is divided into two groups of instruments:

- Group I:**
 - Fl. (Flute):** Starts with a whole rest, then plays a melodic line starting with a fermata and a dynamic marking of *mf pp*. A circled *(7)* is above the staff.
 - Gtr. (Guitar):** Starts with a whole rest, then plays a rhythmic pattern with a dynamic marking of *mf sffz*. A circled *(7)* is above the staff. A *Tamb.* (Tambourine) symbol is placed above the staff.
 - Vla. (Viola):** Plays a complex rhythmic pattern with triplets and a dynamic marking of *ff*. It includes performance instructions like *pp sub.*, *fff*, and *pp*. A circled *(V V)* is above the staff.
- Group II:**
 - B. Cl. (Bass Clarinet):** Remains silent throughout the passage.
 - Perc. (Percussion):** Remains silent throughout the passage.

Fl.

Gtr.

Vla.

B. Cl.

Perc.

with the mallets of the marmba
2 susp. cymbals

Jav. gong
(medium)

p

mp

p

p

p

Group I:

- Fl.**: *mp* (first measure), *pp* (second measure)
- Gtr.**: *mp* (first measure), *pp* (second measure)
- Vla.**: Rest

Group II:

- B. Cl.**: *mp* (first measure), *p* (second measure), *pp* (third measure), *pp* (fourth measure), *ff* (fifth measure), *fff* (sixth measure)
- Perc.**: *mp* (first measure), *ppp* (second measure), *pp* (fourth measure), *mf* (fifth measure), *ffff* (sixth measure)

Performance Instructions:

- Group I:** A horizontal line spans from the end of the first measure to the beginning of the second measure, indicating a change in dynamics or articulation.
- Group II:** A horizontal line spans from the end of the first measure to the beginning of the second measure, indicating a change in dynamics or articulation.
- Perc.**: A horizontal line spans from the end of the first measure to the beginning of the second measure, indicating a change in dynamics or articulation.

III. *Blanco.*

Fl. $\bullet = 60$
 $\frac{5}{4}$ non vibr.
ppp *ppp*

Gtr. $\frac{5}{4}$
sul pont. ord.
ppp *p*

Vla. $\frac{5}{4}$
sul pont. sul tasto ord.
ppp *ppp < p > ppp*

B. Cl. $\frac{5}{4}$ detimbrato suono ord. filtrz.
ppp *pp*

Perc. $\frac{5}{4}$ bass-drum (with super-ball)
pppp!

3

(tongue ram)

Fl.

mf

fltrz.

ppp < p

Gtr.

sul tasto

ppp < p > ppp

p

pp

ord.

Vla.

sul pont.

pizz.

arco ord.

ppp

B. Cl.

detimbrato

suono ord.

ppp

pp

ppp < p

ppp

Perc.

tam-tam (with super-ball)

pp

pppp sub.

4

Group I:

- Fl.:** *ppp*, *mf*, *f*, *p*
- Gtr.:** *ppp* (sul tasto), *pp*, *ppp* (ord.), *p*, *ppp* (sul tasto)
- Vla.:** *p* (flautando), *pp*, *ppp* (sul pont.), *p*, *ppp* (ord., sul tasto)

Group II:

- B. Cl.:** *pp*, *p*, *ppp* (detimbrato, ord.), *p*, *ppp* sub.
- Perc.:** *pp*, *pppp*

5

Fl. *ppp* pizz.

Gtr. I ord. ④ ③ ② ① *p* *pp*

Vla. II corda *sempre ppp*

B. Cl. *sempre ppp*

Perc. II *ppp*

6

ord.

Fl. *ppp sub.* *f* *ppp*

Gtr. *p* *pp* *p* *ppp* pizz.

Vla. *V*

B. Cl. *detimbrato* *sempre ppp*

Perc. *pp* *pppp*

Detailed description of the musical score: The score is for two groups of instruments, I and II. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.). The score is in 6/8 time and features various dynamics and articulations. A large watermark 'PREMIOS COOPER' is overlaid on the page.

Group I:

- Fl.:** Starts with a circled '6'. Dynamics include *f*, *ppp sub.*, and *ppp*. Includes the instruction 'ord.'.
- Gtr.:** Dynamics include *p*, *pp*, *p*, and *ppp*. Includes circled numbers '3' and '6' above notes, and the instruction 'pizz.'.
- Vla.:** Includes 'V' markings above notes.

Group II:

- B. Cl.:** Dynamics include *sempre ppp*. Includes the instruction 'detimbrato'.
- Perc.:** Dynamics include *pp* and *pppp*.

7

Fl.

Gtr.

Vla.

B. Cl.

Perc.

p *sfz* *p* *ppp*

ord.

1 2

suono ord.

p *ppp*

sim. *p* *ppp*

p

8

I

Fl. *pp* *ppp* *sub.* pizz. ord. pizz.

Gtr. *ppp* *p* *0* *ppp* sul pont. ord.

Vla. *pp* *ppp* *sub.*

II

B. Cl. *pp* *ppp* *sub.*

Perc. *pppp* tam-tam (always with super-ball)

9

Fl. *p* *ppp* *p* *ppp* ord.

Gtr. *pizz.* *p* *ppp*

Vla. *p* *ppp*

B. Cl. *suono ord.* *ppp* *p* *ppp* *sub.*

Perc. *p* *pppp*

10

The musical score is divided into two groups, I and II. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.).

Group I:

- Fl.:** Starts with *mp sub.*, then *p*, and ends with *pp*.
- Gtr.:** Starts with *pp*, includes an *ord.* (ordine) marking, then *mf*, and ends with *ppp* and a fermata.
- Vla.:** Starts with *pp*, includes *V* (vibrato) markings, then *mp*, and ends with *pp sub.*

Group II:

- B. Cl.:** Starts with *pp*, then *mp*, and ends with *pp sub.*
- Perc.:** Starts with *pp*, includes a *(bass-drum, as before)* instruction with a drum symbol, and ends with *pppp*.

II

Fl. *p* *ppp*

Gtr. *p* *pizz.* *p* *ppp*

Vla. *flautando* *ppp* *p* *0* *ppp* *p* *0* *ppp* *sul tasto*

B. Cl. *detimbrato* *ppp* *p* *0* *suono ord.* *mp* *ppp*

Perc. *tam-tam* *pp* *pppp* *sub.* *pp* *pppp*

*) With metal stick

12

Fl. *pizz.* *ord.* *pizz.*

I

Gtr. *sul pont.* *ord.*

Vla. *ord.*

II

B. Cl.

Perc.

bass-drum *(super-ball)* *bass-drum*

13

ord. pizz.

Fl. *pp*

Gtr. *pp* *mf*

Vla. *pp* *ppp* *mp* 0 sul pont.

B. Cl. *pp*

Perc. tam-tam bass-drum tam-tam

pp *pppp* *sub.* *p*

14

Fl.

pizz. *mp* *p* *mp*

ord.

ord.

pizz.

Gtr.

sul pont. *ppp* *mf* *ppp*

mp *mf*

Vla.

sul tasto *ppp* *mf* *ppp*

B. Cl.

ppp *p* *pp* *mf* *pp* *mp*

II

Perc.

pppp *mp* *ppp*

15

ord. $\xrightarrow{\text{trans.}}$ suono eolico

Fl. ord. fltrz. pizz. p f pp mf

I Gtr. mp f pp f

Vla. sul pont. ord. p f pp mf

B. Cl. p mf f pp f

II Perc. bass-drum tam-tam bass-drum mp

16

Fl. *pizz.* *ord.*

Gtr.

Vla.

B. Cl.

Perc.

tam-tam bass-drum tam-tam bass-drum (segue: alternate both instruments with the correspondig notation)

mp *f* *ff* *f*

ff *mp* *mf* *f* *p < f*

mf *mf* *p < f > p* *p < f > 0*

p < f > 0 *f* *mp* *mf*

ppp *mp* *ppp* *mp* *ppp*

18

Fl. *p* \rightarrow *ff* *via!*

Gtr. *sfz pp* \rightarrow *ff* *via!* sul pont.

Vla. *ffp sub.* \rightarrow *fff* *via!*

B. Cl. *sfz*

Perc.

L. V *f*

IV. “...y las estrellas avanzan, mientras los aires se van...”

$\text{♩} = 100$

$\frac{4}{4}$

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

f

sfz

p

f

p

f

①

②

③

The image shows a page of a musical score for two instrumental groups, I and II, in 4/4 time. The tempo is marked as quarter note = 100. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.). The score is divided into two measures. In the first measure, the Flute has a whole rest. The Guitar plays a complex rhythmic pattern with triplets and slurs, marked with dynamics *f* and *sfz*. The Viola has a whole rest. In the second measure, the Flute plays a melodic phrase with dynamics *p* and *f*. The Guitar has a whole rest. The Viola plays a melodic phrase with dynamics *p* and *f*. The Bass Clarinet plays a melodic phrase with dynamics *p* and *f*. The Percussion has a whole rest. A large watermark 'SCORE' is visible across the page.

3

Fl. *p* *pp*

Gtr. *ff* *pp sub.*

Vla. *p* *pp*

B. Cl. *p* *pp*

Perc. *pp* *PPPP*

tam-tam
(play always with marimba's sticks)

5

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

The musical score is written for five instruments: Flute (Fl.), Guitar (Gtr.), Viola (Vla.), Bass Clarinet (B. Cl.), and Percussion (Perc.). The score is organized into two groups, I and II, and consists of three measures. Group I includes Flute, Guitar, and Viola. Group II includes Bass Clarinet and Percussion. The music is in 3/4 time and features complex rhythmic patterns with many sixteenth notes and triplets. Fingerings and bowings are indicated throughout. A large 'DRAFT' watermark is visible across the score.

8

Fl.

Gtr.

Vla.

B. Cl.

Perc.

ppp sub.

ppp sub.

ppp sub.

ppp sub.

10

Fl.

Gtr.

Vla.

B. Cl.

Perc.

wood-blocks

p

ppp

The musical score is for two groups of instruments. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.), with wood-blocks specified for the percussion part. The score is for measures 10, 11, and 12. Measure 10 starts with a circled '10'. Measure 11 features a circled '3' with a dashed line above the guitar staff, indicating a triplet. The dynamics are *p* (piano) and *ppp* (pianissimo).

12

Fl.

Gtr.

Vla.

B. Cl.

Perc.

I

II

mf

mf

mf

mf

mf

mp > p

mf

14

The musical score is divided into two systems, I and II. System I includes Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). System II includes Bass Clarinet (B. Cl.), Percussion (Perc.), and Wood-blocks. The score is in 3/4 time and features a variety of dynamics and articulations.

System I:

- Fl.:** Starts with a circled measure number 14. Dynamics range from *mp* to *pp*. Includes a slur over the first two measures.
- Gtr.:** Dynamics range from *p* to *pp*. Includes a slur over the first two measures.
- Vla.:** Dynamics range from *mp* to *pp*. Includes a slur over the first two measures.

System II:

- B. Cl.:** Dynamics range from *pp* to *pp*. Includes a slur over the first two measures.
- Perc.:** Includes wood-blocks and tam-tam. Dynamics range from *pp* to *pp*. Includes a slur over the first two measures.

Dynamic markings: *mp*, *pp*, *p*.

Articulations: *tr* (trill), *pp* (pianissimo).

Instrument labels: Fl., Gtr., Vla., B. Cl., Perc., wood-blocks, tam-tam.

16 ♩ = 60

I

Fl.

Gtr.

Vla.

II

B. Cl.

Perc.

mp

f sub.

mp

12

5

5

19

I

Fl. *mp* *ppp*

Gtr. *mp* *f* *mp sub.* *ff*

Vla. *mp* *ddd*

II

B. Cl. *ppp* *mp* *ppp*

Perc. *ppp* *mp* *ppp*

Detailed description of the musical score: The score is for two groups of instruments, labeled I and II. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.). The music is in a key with one sharp (F#) and a 3/4 time signature. The first system (I) shows the Flute part starting with a dynamic of *mp* and moving to *ppp*. The Guitar part has a dynamic of *mp* and *f*, with a *mp sub.* and *ff* dynamic range. The Viola part has a dynamic of *mp* and *ddd*. The second system (II) shows the Bass Clarinet part with a dynamic of *ppp*, *mp*, and *ppp*. The Percussion part also has a dynamic of *ppp*, *mp*, and *ppp*. The score includes various musical notations such as slurs, accents (>), and fingerings (1-4, 3-2, 3-2). There are also markings for 12-measure phrases and a circled number 19 at the beginning of the first system.

20

Fl.

Gtr.

Vla.

B. Cl.

Perc.

wood-blocks

tam-tam

Jav. gong (medium)

mf

mp \triangleright *pp*

21

Fl. *pp* *mp* suono eolico

I
Gtr. 12 12 12 12

Vla. *pp* *mp*

B. Cl. *pp* *mf* *mp*

II
Perc. *pp* *mf* *mp*

22

Fl.

Gtr.

Vla.

B. Cl.

Perc.

The musical score for measure 22 is divided into two groups of instruments. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.). The Flute part begins with a *pp* dynamic and a series of sixteenth notes, including triplets and sixteenth-note runs. The Guitar part features a complex rhythmic pattern with triplets and sixteenth-note runs. The Viola part starts with an accent and *pp* dynamic, playing a series of sixteenth notes. The Bass Clarinet part plays a melodic line with a *pp* dynamic. The Percussion part has a *pp* dynamic and a series of sixteenth notes. The score is marked with a large '22' in a circle at the top left.

$\text{♩} = 80$

23

The musical score is divided into two groups, I and II. Group I consists of Flute (Fl.), Guitar (Gtr.), and Viola (Vla.). Group II consists of Bass Clarinet (B. Cl.) and Percussion (Perc.).

Group I:

- Fl.:** Starts with a whole rest, then plays a melodic line starting at measure 23 with a *pp* dynamic.
- Gtr.:** Features a complex rhythmic pattern with fingerings (1-4) and slurs. It includes two measures with a *12* (pedal point) and ends with a *fff* dynamic.
- Vla.:** Starts with a whole rest, then plays a melodic line with a *pp* dynamic.

Group II:

- B. Cl.:** Starts with a whole rest, then plays a melodic line with a *pp* dynamic.
- Perc.:** Features a rhythmic pattern starting with *pp* and increasing to *ff* by measure 25, then returning to *pp*.

24

I

Fl.

Gtr.

Vla.

B. Cl.

II

Perc.

mp *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *mp*

mp *pp* *mp*

mp *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *pp* *mp* *pp* *mp* *pp*

26

Fl. *pp* *mp* *pp* *ff* suono eolico

Gtr. *pp* *mp* *pp* *p*

Vla. *pp* *mp* *pp* *mp* *p*

B. Cl. *mp* *pp* *p* *pp* *mp*

Perc. *mp* *pp* *mp* *pp*

27

I

Fl.

Gtr.

Vla.

B. Cl.

II

Perc.

p mp pp < mp > pp mf ppp p

mf

pp mf pp pp < mf > pp pp

pp mp > pp pp mp p

mp pp mf pp

28

I

Fl. *f* *p sub.* *f*

Gtr. *pp* *f* *pp* *p* *f*

Vla. *mf* *pp* *f* *pp* *f* *pp sub.*

II

B. Cl. *pp* *f* *pp* *mf sub.* *p* *f* *pp*

Perc. *f* *pp* *f*

29 *suono eolico*

I

Fl. *pp* *ff* *f* *p* *f* *p*

Gtu. *ff* *f* *mp* *mf*

Vla. *f* *pp* *p* *f* *pp* *mp* *mf*

II

B. Cl. *ff* *pp* *mp*

Perc. *pp* *ppp* *p* *pp*

tam-tam susp. cymbal 1 susp. cymbal 2 Jav. gong (medium) bass-drum

30

Fl.

Gtr.

Vla.

B. Cl.

Perc.

susp. cymbals:

pp *f* *ppp* *p* *f* *p*

f *f* *p* *ff* *mp* *ff* *mf* *f*

mp *f* *f* *p* *ff* *p* *f* *p*

mf *pp* *p*

f *pp* *f* *pp* *p* *mp* *mf* *f* *pp* *sub.* *mp*

pp *pp*

32

Fl.

Gtr.

Vla.

B. Cl.

Perc.

bass-drum

f *ppp* *p* *ff* *ff* *p* *ff* *f* *pp* *pp* *f* *pp* *ppp* *mp* *ppp*

3 1 2 2

36

suono eolico

ord.

eolico

pizz.

Fl.

Gtr.

Vla.

B. Cl.

Perc.

pp

pizz.

pp

pizz.

arco

pp

ff

pp < mp > pp

with the mallets of the marmba
tom-toms

pp

non ritardando!

38

♩ = ca. 50

♩ = 100

♩ = 60

Fl.

Gtr.

Vla.

B. Cl.

Perc.

The musical score is divided into five staves. The Flute (Fl.) staff begins with a rest, followed by a series of eighth notes with a *pp* dynamic and a *non ritardando!* instruction. The Guitar (Gtr.) staff has a rest, then a single note with a circled '2' and a circled '1', followed by another note with a circled '3', all marked *pp* and *lasciare vibrare*. The Viola (Vla.) staff starts with a rest, then a series of sixteenth notes with a *sffz pp sub.* dynamic, followed by a *fff via!* dynamic, and then a series of eighth notes with a *pp* dynamic. The Bass Clarinet (B. Cl.) staff has a rest, followed by eighth notes with a *pp* dynamic. The Percussion (Perc.) staff features a rhythmic pattern of tom-toms, followed by suspended cymbals 1 and 2, a Javanese gong (medium), and another tom-tom pattern, all marked with *pp* and *ppp* dynamics. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.