

*Rapsodia Camaleónica:*

A Concerto for Piano, Trumpet and Chamber Orchestra

by

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## ABSTRACT

This DMA project (in piano performance) consists of a concerto composed for trumpet and piano duo with orchestra and an analytical document that accompanies it. The text portion of this paper discusses the different compositional aspects of *Rapsodia Camaleónica*, including instrumentation, form, influences and the performers' perspective. The work is scored for a medium orchestra: 2 flutes (flute 2 double piccolo), 2 oboes, 2 clarinets, 2 bassoons, horn, trombone, bass trombone, 4 percussionists (timpani, snare drum, crash cymbals, suspended cymbal, castanets, *güiro* or *carrasca*, *shekere*, whip, xylophone, triangle, *pandeiro*, tam-tam, wood blocks, 2 *congas*, glockenspiel, 3 tom-toms, bass drum) and strings. It is written in one multi-sectional movement with a duration of approximately twenty-three minutes. The full score is attached as an appendix.

The influences in *Rapsodia Camaleónica* range from the western classical tradition to world music to urban dance music, all of which fuse together in a work that blends this eclectic mix into a unified whole.

This composition is intended as an addition to the piano concerto repertoire from Latin America, which includes compositions by Carlos Chávez, Manuel María Ponce (both Mexican), Alberto Ginastera (Argentinian), Camargo Guarnieri and Heitor Villa-Lobos (both Brazilian). It is the composer's desire to add a Colombian piece of universal appeal to this list.

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## Introduction

The idea of writing a concerto for piano and orchestra began with my graduate studies in 2006. After having many duo performances with my friend, trumpet player Antonio Villanueva, to whom the piece is dedicated, I expanded the initial idea into a duo concerto, which in the end became a one-movement *duo concertante* rhapsody.

The name *Rapsodia Camaleónica* translates “Chameleonic Rhapsody.” I initially conceived the piece as a multi-movement work, in which each movement would have its own distinct moods and/or atmospheres. As the piece grew, I found too many character changes to be contained within one movement of a multi-movement work. That is when I decided to shape the form of the piece into a substantial one-movement composition and added the adjective *Camaleónica* to the title. The adjective *Camaleónica* implies the element of change: like a chameleon, a creature that can change into many colors.

The length of *Rapsodia Camaleónica* is approximately twenty-three minutes. The work incorporates many different compositional techniques, including phasing, motivic transformation, motivic compression and augmentation, modality, varied scale forms (pentatonic, octatonic, chromatic), sequence, Latin-American rhythms (especially *bambuco*), fugue and harmonic ostinato. Musical influences include Minimalism, Armenian music, Brazilian concert music, Colombian *bambuco* and Salsa, among others.

*Rapsodia Camaleónica* is a new contribution to the list of existing concerti for trumpet and piano duo, which comprises pieces by Dimitri Shostakovich (Concerto No.1 for Trumpet, Piano and Orchestra, Op. 35, 1933), André Jolivet (Concertino for Trumpet, String Orchestra and Piano, 1948), Anatoly Zatin (Double concerto for Trumpet, Piano and String Orchestra, 1980)<sup>1</sup>, Lalo Schifrin (Double Concerto for Piano, Trumpet and Orchestra, 2007)<sup>2</sup> and others.

The piece was started in 2010 and finished in 2012. A premiere in chamber version for eighteen players was given at Arizona State University on April 22, 2012, with the composer at the piano, trumpet soloist Randolph Lee and conductor Diogo Pereira.

### **Instrumentation**

*Rapsodia Camaleónica* is scored for trumpet and piano duo and orchestra. The trumpet soloist requires both trumpet in E-flat and Flugelhorn, along with Harmon mute, cup mute, metal straight mute, wooden straight mute and plunger mute. The piano soloist requires a wooden plectrum or a guitar pick with which to pluck the strings.

The orchestra includes: 2 flutes (flute 2 double piccolo), 2 oboes, 2 clarinets, 2 bassoons, horn, trombone, bass trombone, 4 percussionists (timpani, snare drum, clash cymbals, suspended cymbal, castanets, *güiro*

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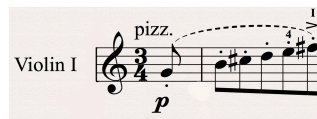
<sup>1</sup> Anatoly Zatin, "Compositions." [http://www.anatolyzatin.info/?page\\_id=108](http://www.anatolyzatin.info/?page_id=108) (accessed March 1, 2012).

<sup>2</sup> Lalo Schifrin, "Credits." <http://www.schifrin.com/credits.htm> (accessed March 1, 2012)

or *carrasca*, *shekere*, whip, xylophone, triangle, *pandeiro*, tam-tam, wood blocks, 2 *congas*, glockenspiel, 3 tom-toms, bass drum) and strings.

### Overall Structure

Two motives, presented in the opening, constitute the building units of *Rapsodia Camaleónica*. Motive A consists of a scalar ascending motive with a skip between the first two notes. The violins playing pizzicato present this motive in m. 1, as shown in Example 1.



Example 1. A motive presentation on Violin I, m. 1

Motive B consists of a departure and return to the same pitch. This motive is initially presented by the long notes of the trumpet in mm. 9 to 19, as shown in Example 2.



Example 2. B motive presentation on Trumpet, mm. 9-19

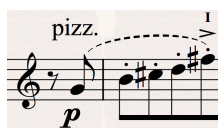
Eight transformations of these two motives constitute the material for the whole piece, along with transitions, cadenzas and a coda. The tonal centers were pre-conceived as a series of ascending thirds, except for the last transformation and ending, where the intervals between the tonal centers compress. The main sectional tonal centers, without taking into account the transitions and cadenzas, follow the order in Table 1. For a more detailed description of the structure, see Appendix I.

Table 1. *Rapsodia Camaleónica*. General Character Outline

| Section                               | Main Elements/Character | Tonal Center |
|---------------------------------------|-------------------------|--------------|
| Opening/motive presentation           | “phasing” background    | E            |
| Transformation I                      | spasmodic               | G#           |
| Transformation II and II b            | energetic, dynamic      | B            |
| Transformation III                    | repeated notes          | D            |
| Transformation IV                     | chromatic               | F# /Gb       |
| Transformation V                      | lyrical                 | Bb           |
| Transformation VI                     | fugue, rhythmic         | C-#          |
| Transformation VII                    | harmonic ostinato       | Eb           |
| Restatement of opening<br>(grandioso) | Coda                    | E            |

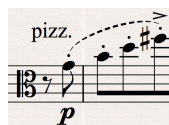
### Analysis

The opening figure by the violins and violas playing pizzicato gives the impression of phasing, a technique in which two or more players “fall out of synchrony” by playing the same pattern at a slightly different time interval.<sup>3</sup> This technique is widely associated with minimalist music. In this first section, which I call “Presentation of motives,” mm. 1-41, the “phasing” effect is achieved by eliminating one note from the A motive in the second violins and by eliminating two notes from the A motive in the violas, as shown in examples 3 and 4 respectively.



Example 3. A motive on Violin II, mm. 2-3

<sup>3</sup> *The Harvard Dictionary of Music*, 4th ed., s.v. “phasing.”



Example 4. A motive on Viola, mm. 4-5

This “phasing” texture based on the A motive stays in the background after the entrance on m. 9 of the B motive on the trumpet, which makes use of “wa” effect with the Harmon mute. During this motive presentation, the rest of the orchestra and the piano, played on the strings by means of a fingernail glissando, have a harmonic sustaining role.

The first transition starts with the bass drum hit on m. 41, after which the piano solo states the A motive in a pentatonic mode on G-sharp, with both hands increasingly displaced by an eighth-note; a basic rhythmic device inspired by the music of Hungarian composer György Ligeti.

Transformation I, mm. 53-95, starts with the inverted “phasing” pizzicato A motive in the violas, celli and basses, on the same key of pentatonic G-sharp which was introduced by the piano during the preceding measures. The character of this “spasmodic” section is achieved on the piano by a transformation of the B motive into short quick notes and through rhythmic accents on the weak beats (mm. 57-60). Another element in this section is found in the piano part on the word *Fém*; a reference to Ligeti, who used this word in the title of his etude No. 8.<sup>4</sup> If the pianist is not familiar with the Ligeti etudes (and does not speak

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<sup>4</sup> György Ligeti, *Études pour piano, deuxième livre*. (Mainz; New York: Schott, 1998).

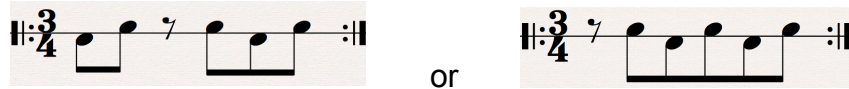
Hungarian), she/he will, with a little research, find the meaning of the word and evoke the type of metallic sound asked for. The rest of this section is a development of the A motive, mm. 60-82, until the return of the spasmodic B motive character on the piano on m. 82, which is in turn supported by the quasi-phasing A motive figure on the strings.

Imitations based on the last three notes of the B motive, mm. 88-95, connect Transformation I to the first transition, which goes from mm. 96 to 115. Here the piano left hand plays a figure inspired by *bambuco* (mm. 96-99 and 103-105), a traditional Colombian dance in triple meter from the Andean region. This genre of Colombian traditional music is usually played with stringed instruments, including guitar, *tiple* and *bandola*. The origins of this dance are not completely clear, but the strongest evidence points towards a Hispanic origin.<sup>5</sup> This dance became popular during the era of independence from Spain, in the first part of the nineteenth century. Characteristic of *bambuco* is the rhythm of Example 5, which may be notated in two different ways.<sup>6</sup>

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<sup>5</sup> Camilo Eduardo Martínez Ossa, "Composición y producción de bambucos y pasillos basado en estilo musical bogotano de la primera mitad del siglo XX." (Bachelor's thesis, Pontificia Universidad Javeriana, 2009), in Sistema de Bibliotecas Javeriano, <http://www.javeriana.edu.co/biblos/tesis/artes/tesis124.pdf> (accessed March 1, 2012).

<sup>6</sup> William J. Gradante, "Colombia," in *South America, Mexico, Central America, and the Caribbean*, eds. Dale A. Olsen and Daniel E. Sheehy, vol. 2 of *The Garland Encyclopedia of World Music*, ed. Bruno Nettl, Ruth M. Stone, James Porter, and Timothy Rice (New York: Garland Publishing, Inc., 1998), 385-389.



Example 5. Basic rhythmic cell used in *bambuco*

Measures 99 to 102 are a simultaneous presentation of the A and B motives; the A motive on the ascending double notes of the piano, and the B motive on the trumpet and xylophone. The trumpet presents an inversion of the A motive, m.106, which the strings imitate in the next measure. The piano then responds with the same figure in alternate octaves and expands the figure to two measures, mm. 108-109, to which the orchestra replies. The piano now expands the figure to four measures, mm. 112-115, which connects to the next transformation.

Transformation IIa, mm. 116-179, has an overall energetic and dynamic character. This transformation, with tonal center on B, switches between 6/8 and 7/8 meter for the most part. The strings introduce an energetic transformation of the B motive on m. 116, to which a *burlusco* woodwind counterpoint joins in m. 120. An alternation of these two elements, starting on m. 124, gradually thins out the texture until the entrance of a lyrical line on the trumpet and piano (with virtuosic figurations), m. 135, which the initial string material of this transformation counterpoints from the next measure. The new melodic line on the trumpet and piano is derived from both motive A and B, as shown in Example 6.



Example 6. Trumpet, mm. 135-138, A motive and B motive

Three phrases make up this melody: mm. 135-142, 143-150 and 151-158. The soloists play with the strings during the first two phrases. The woodwinds join in with the *burlusco* counterpoint on the third, after which the piano keeps the momentum by a similar motivic alternation to the one heard on mm. 124 to 135. This is followed by the A motive on a B minor melodic ascending scale on the piano, mm. 164-171. The time signature then stays in 6/8. In the last measures of Transformation IIa, m. 172-179, the trumpet presents a new element derived from motive B, which will later become transformation III, as shown in examples 7 and 8.



Example 7. Trumpet near the end of Transformation II, mm. 173-174



Example 8. Piano, mm. 266-270. Transformation III

The idea for the transition following Transformation IIa, mm. 180-201, is that of the original ascending scalar A motive presented a minor

third higher in each measure: C Lydian, E-flat Lydian, G-flat Lydian, A Lydian and back to C Lydian. Each completion of the cycle brings with it increasing rhythmic and instrumental activity. A *fortissimo* whole-tone chord on the piano with F-sharp on the bass, m. 201, functions as a dominant, which brings the piece to Transformation IIb, mm. 202-245, with its tonal center on B.

Transformation IIa and IIb share the same thematic material, but with different motivic distribution across the instruments, therefore the labels IIa and IIb. The energetic B motive transformation is now stated by the trumpet supported by the piano, which also plays the A motive in the left hand at mm. 202-209. From the middle of m. 209, the orchestral tutti presents the lyrical line from Transformation IIa, which the piano imitates with full chords, along with the A motive on the trumpet. The main melodic line keeps developing up to m. 242, where the piano has a fast-note alternating run, moving from the highest to the lowest register, and which is accompanied by a *forte* interjection of the B motive by the orchestra, mm.242-245.

The transition that connects Transformations IIb and III, mm. 246-261, consists of a dialogue between the two soloists, where the repeated note element that will make an essential part of the next transformation appears (this element had already appeared on m. 173, see Example 7). In this dialogue, a unit of two measures is compressed into one measure, then compressed into half a measure, which is in turn compressed into

two eighth-notes. The two soloists finally come together in the last notes, leading to the next transformation.

Transformation III, mm. 262-312, with a main tonal center on D and marked *Subito meno mosso*, starts with the oboe playing an augmented version of the A motive in D Dorian mode. After this, the piano solo states the main elements of this transformation, consisting of a repeated note figure derived from motive B (m. 266) and on an ascending scale derived from motive A (m. 267). The trumpet and piano alternate the figures until the *tutti* on m. 286, where they come together. From m. 296 to 302, the soloists present a short three-voice imitation of the main element from Transformation III, arriving at the scalar Lydian A motive on the piano sixteenth-notes on m. 303. This motive is then “interrupted” two times by the chromatic *Largo* figure (mm. 305-306 and mm. 309-310) that preludes Transformation IV.

Transformation IV, mm. 313-336, consists of the B motive in a chromatic fashion featuring the high register of the violins (center on G-flat). At the same time, a continuous chromatic scale descends from F-sharp-5 and arrives almost four octaves lower at A-1. This chromatic line is distributed in units of two measures among the different instruments, in the following order: trumpet, clarinet, cello (two units), bassoon, double bass (two units), piano (lowest voice), piano and double bass (four units). Each unit brings with it a new start of the chromatic line from F-sharp-5, resulting in a sonority of descending augmented chords. The climax of this

transformation appears at m. 329, from where the dynamics recede. The solitary A on the double bass at the end of this part, m.337, connects with the next transition, mm. 338-384.

This long transition starts with a sequence on the strings derived from motive B, mm. 338-352, and continues with a presentation of the ascending A motive on a whole-tone scale from m. 353. The initial idea of phasing, comes back in the quasi-phasing pizzicato, m. 365-372, which accelerates into six seconds of “controlled chaos” or aleatoricism in m. 373. Right after this little chaos, the strings play repetitions of a whole-tone cluster at the original tempo “like a machine” (*come una macchina*), mm. 374-377. The transition ends with the pizzicato whole-tone A motive on the celli. This figure connects to Transformation V, where it becomes the accompanimental figure.

Transformation V (*Tempo di valzer lento*), mm. 385-419, has a lyrical character. Its melody, with tonal center on B-flat, is a transformation of the B motive in a long phrase introduced by the horn and continued by the muted trumpet from m. 390. This melody ends on E, the same key of the following piano *cadenza misurata* or “measured cadenza,” so named because of its constant eighth-note pulse (mm. 420-493).

The idea for the first part of the *cadenza misurata* consists of a simultaneous extended presentation of the B motive on the top note of each hand. The right hand’s high note appears every five eighth-notes, while the high note in the left hand appears every six eighth-notes. This

gives the cadenza a displacing or “quasi phasing” effect, which together with the other voices, contributes to the cadenza’s reflective or hypnotic mood. The harmony from m. 431 to 454 is the same harmony sustaining the B motive in the opening of the piece. The second part of the cadenza consists of the A motive, first presented in a C Lydian-flat-7 mode from m. 477, with the two voices displaced by an eighth-note until they come together in m. 482. The closing measures of the cadenza, mm. 483-493, consist of a slightly different presentation of the pentatonic piano solo heard during the first transition.

Transformation VI, mm. 494-519, starts as a four-voice woodwind fugue. This section is introduced by the percussion, stating the *bambuco*-derived rhythm that accompanies each entrance of the subject. The percussion in this section includes two so-called “ethnic” instruments, the *pandeiro* (which may be replaced by a tambourine, if not available) and the *güiro*, which may be replaced by a *carrasca* (a Colombian variant of the *güiro*). The fugue subject derives from the B motive and contains a figure very similar to the one that already appeared in the melody on mm. 88-95. The fugue subject evokes *bambuco* music, particularly in its tail, as seen in Example 9.



Example 9. *Bambuco* rhythm on the tail of the fugue subject. Bassoon, m.

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Each entrance of the subject is a fifth higher than the preceding one, following this order: C-sharp (bassoon), G-sharp (clarinet), E-flat (oboe), B-flat (flute). The episode between the second and third entrance of the subject, mm. 501-503, consists of the ascending A motive, while the episode between the third and fourth entrance of the subject, mm. 506-508, consists of the tail of the fugue subject. The trumpet presents a fifth entrance of the subject on F (a fifth higher than the last subject entrance), mm. 513-515, accompanied by fast scale runs on the piano derived from the A motive. Here the woodwinds take on a more accompanimental role. The last measures of this section, mm. 516-519, consist of a development of the A motive in the piano, while the woodwinds and the trumpet trade the tail of the subject. This section closes on B-flat, the key of the next transition, mm. 520-531. This transition consists of the same A motive material previously heard in mm. 180-201, with the last two measures motivically inverted. The following trumpet cadenza, m. 532, starts *più piano possibile* (as soft as possible) on B-flat 5 and makes use of both motive A and motive B with an increasing rhythmic activity. This cadenza leads to the last transformation.

Transformation VII, mm. 535-598, with center on E-flat, consists of eight presentations of a harmonic ostinato, during which dynamics, instrumentation and rhythmic activity gradually increase. This transformation goes from the simple to the complex. The first presentation,

mm.535-542, consists of a piano solo in which the left hand presents the harmonies in simple parallel triads, in a return to simplicity, while the right hand presents, in repeated notes, a melody derived from the B motive. The repeated notes on the right hand, reminiscent of a zither or cimbalom, along with the indications *Andante libero, meditativo e rubato*, give this first presentation of the harmonic ostinato its reflective mood.

The second presentation of the ostinato in Transformation VII, mm. 543-550, consists of a Flugelhorn *improvvisato* sustained by the chords in the piano harp (the trumpet soloist may also choose to play his/her own improvisation). The atmosphere for this written improvisation was inspired by Armenian traditional music, especially by the *duduk*, which is a double or single reed wooden instrument emblematic of this music. The strings and the glockenspiel join in the third presentation of the ostinato, marked *adagio*, mm. 551-558, where the Flugelhorn presents once more the melody heard at the opening of this transformation. With the use of a plunger mute, the Flugelhorn soloist plays this expressive melody in “waves,” while the piano presents a sixteenth-note figuration of the same melody.

The rhythmic activity increases in the piano part of the fourth presentation of the ostinato (quarter note = 84), mm. 559-566. The idea for the piano figuration is that of the repeated note element across different registers. In this presentation of the ostinato, the A motive appears in the woodwinds and trumpet, also in repeated notes, at the same time as the

long notes of the initial melody derived from the B motive. The last measures of this presentation show an increase in orchestral activity, a feature that will be present during the following three ostinato presentations.

In the fifth presentation of the ostinato in Transformation VII, mm. 567-574 (quarter note = 88), the piano plays the A motive in the left hand, while the right hand rhythmic activity increases to *ondulando* arpeggios outlining the B motive melody. The trumpet now introduces a circling motive in repeated notes derived from motive B, which is then distributed among the woodwinds in an imitative fashion.

The sixth ostinato presentation, mm. 575-582 (quarter note = 92), becomes more rhythmic and introduces percussion instruments gradually. The piano right hand presents a new figuration of the initial melody of Transformation VII, while the left hand and pizzicato strings present the A motive in syncopated patterns. The repeated note material from the former ostinato presentation now becomes a syncopated figure, introduced by the trumpet.

The seventh ostinato presentation, mm. 583-590 (quarter note = 100), is the most rhythmic of the eight. The congas play all throughout this presentation in an improvisatory manner, including three beats of salsa *tumbao* in m. 589. *Tumbao* is the word for the part played by the *conga* drums in salsa, a currently very popular urban dance of Cuban and Puerto

Rican origin.<sup>7</sup> The rhythmic combination of the other percussion parts, bass drum and *shekere* (an instrument of West African origin consisting on a gourd covered with beads),<sup>8</sup> mm. 587-588, were inspired by the percussion section in the orchestral piece *Batuque* by Brazilian composer Oscar Lorenzo Fernandez. The syncopated bass drum line enhances the rhythmic feeling of this presentation, along with the figuration on the celli, basses and tenor trombone. The piano now has big leaps on the left hand, presenting the A motive in mm. 585-586 and 589-590, along with a syncopated figure in octaves in the right hand, which outlines the main melody of Transformation VII. In this presentation, the trumpet introduces an even more syncopated version of the melody from the preceding ostinato presentation, imitated and modified in the last two measures, 589-590, creating an effect of phasing echoes.

The eighth and last presentation of the harmonic ostinato in Transformation VII is a grandiose restatement of the opening of the transformation, with the strings presenting the melody, while the woodwinds, piano and trumpet state the A motive. The ascending A motive figure in octaves on the piano part alternates with the syncopated figure from the preceding ostinato presentation. The piano keeps playing this figure into the next section of the rhapsody. In broad view,

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<sup>7</sup> Lise Waxer, "Salsa," in *The New Grove Dictionary of Music and Musicians*, 2nd. ed.

<sup>8</sup> James Blades and James Holland, "Cabaca," in *The New Grove Dictionary of Music and Musicians*, 2nd. ed.

Transformation VII consists of a very long crescendo that resolves into a grandiose restatement of the opening on m. 599.

In this restatement of the opening, mm. 599-607 with center on E, the tutti and trumpet present the initial B motive, while the clarinets, *campana in alto* (bells up), present the scalar ascending A motive, accompanied by the syncopated figure from Transformation VII on the piano.

The coda, starting m. 608, consists of the same A motive material previously heard in the transitions in mm. 180-201 and mm. 520-531. Five measures before the end, the orchestra and soloists state the B motive once more, *fortissimo*. The piece ends with a quick run of the A motive in E Lydian-flat-7 mode in alternate octaves on the piano.

### **The performers' perspective**

*Rapsodia Camaleónica* was written with a high degree of virtuosity in both the trumpet and piano parts. The piece is intended for advanced performers. Liberties are occasionally given to the performers: the trumpet soloist may play her/his own improvisation on the Flugelhorn, mm. 543-550; the pianist plays dynamics at his/her discretion on the piano cadenza, mm. 422-485.

The trumpet soloist must switch instrument between E-flat trumpet and Flugelhorn and vice-versa. The E-flat trumpet facilitates the execution of passages written in a high tessitura, such as the ending of the cadenza, mm. 533-534, where the line goes up to a high E-flat. The Flugelhorn adds

a different type of timbre and allows for a more comfortable execution of passages in the lower register, such as in the second and third presentations of the harmonic *ostinato* in Transformation VII, mm. 543-558, where the melodic line often goes down to a middle C. One special consideration that the trumpet soloist must take into account when preparing this piece is the simultaneous use of *glissando* and “wa” effect (a gradual opening and closing effect with the left hand on the Harmon mute), as in mm. 9-33. A similar place to consider is on mm. 551-558, where the trumpet soloist plays the Flugelhorn long melodic notes with slow plunger mute “waves” (a gentle opening and closing with the mute on the Flugelhorn bell). In this section, the performer is asked to do circular breathing, if possible, and the plunger mute is to be ready on the left hand from the beginning of the *improvvisato* on m. 543. There is no other special technical issue in the trumpet/Flugelhorn part in the rest of the score, apart from the use of repeated notes, skips and flutter tonguing (mm. 230-239 and 313-335).

Extended techniques in the piano part include a silent chord preparation with the sostenuto pedal followed by a fingernail glissando on the strings, as in the opening, mm. 1-37. A similar passage occurs on the second *ostinato* presentation of Transformation VII, mm. 544-550, where the chords are prepared just by the left hand, without the aid of the sostenuto pedal. Another extended technique occurs on Transformation

IV, mm. 319-320, where the performer is asked to pluck the strings with a wooden plectrum or a guitar pick.

Other pianistic challenges include double notes, as in mm. 100-102 and alternate octaves, as in mm. 108-115, 258-261, 591-596 and 630-631. In Transformation IIa, the performer must be careful to bring out the melodic line with the right hand thumb, which is played in unison with the trumpet, mm. 135-157. At the opening of Transformation IIb, the left hand octaves, plus the right hand skips, combine into a virtuosic figuration, mm. 206-209, that adds to the overall energetic character of this transformation. Alternating quick notes between both hands appear at different points through the piece, as in m. 226, mm. 242-253 and 530-531.

Repeated notes are also a key pianistic element in *Rapsodia Camaleónica*, as they are the generative element of Transformation III and a crucial element in the harmonic ostinato in Transformation VII. Here, the repeated notes first appear in a *rubato* manner (the number of notes is specific, though), mm. 535-542; then in a figuration somewhat reminiscent of Czerny exercises, mm. 551-558; then the same note appears in four different registers, mm. 559-566.

Hand crossing appears during Transformation III and IV, mm. 282-285 and 329-330 respectively, and during mm. 422-476 of the piano cadenza, where the right hand plays a five-note pattern against the six-note pattern of the left. Other pianistic devices include arpeggios, such as

the *ondulando* figuration on mm. 567-573, and big skips in the left hand with simultaneous syncopations in the right hand, mm. 585-586 and 589-590.

### **About the chamber version**

*Rapsodia Camaleónica* exists in orchestral version and in chamber version for eighteen musicians (piano, trumpet/Flugelhorn, flute/piccolo, oboe, clarinet in B-flat, bassoon, horn, trombone, bass trombone, 4 percussionists and string quintet). The composer may be contacted for obtaining the performance score and parts for either version.

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APPENDIX I

*RAPSODIA CAMALEÓNICA* STRUCTURE

| Section                 | Measures | Description   | Tempo/ Character   | Main Tonal Center |
|-------------------------|----------|---|--|-------------------|
| Presentation of motives | 1-41     | A motive on G Lydian scale on Violin I, Violin II and Viola; pizzicato phasing<br>B motive on Trumpet   | <i>Con moto</i>  | E                 |
| Transition              | 41-52    | Piano Solo<br>A motive in pentatonic mode in Fourths and Fifths, phasing  | <i>Deciso</i>  | G# pentatonic     |
| Transformation I        | 53-95    | Inverted A motive on Viola, Cello, Bass; pizzicato phasing.<br>B motive on Piano (spasmodic)  | Spasmodic  | G#                |
| Transition              | 96-115   | <i>Bambuco</i> rhythm on Piano left hand.<br>A motive on Piano ascending double thirds and descending alternate octaves.<br>B motive on Trumpet   | <i>Allegro non tropo</i>   |                   |
| Transformation II a     | 116-179  | B motive on Strings.<br>Cantabile melody on Trumpet and Piano derived from motives A and B.<br>A motive on Piano, mm. 163-171.<br>In m. 173 the Trumpet anticipates Transformation III.           | Energetic/ dynamic<br>+ lyrical (soloists)                                 | B                 |
| Transition              | 180-201  | A motive on the Piano and orchestra.<br>(This transition will appear later on mm. 520-531 and in the coda)  | Energetic/ dynamic   | C                 |
| Transformation II b     | 202-245  | A motive on the Piano.<br>B motive on the Trumpet, then on the tutti.   | Energetic/ dynamic<br>+ lyrical (orchestra)                                | B                 |
| Transition              | 246-261  | Imitations between Trumpet and Piano derived from B motive anticipate Transf. III.<br>(Motive compression)  | Forward,<br>compressing  |                   |
| Transformation III      | 262-312  | A motive on Oboe, later on Trumpet.<br>Piano solo: elements derived from motives B and A.<br>Orchestral tutti: B motive on mm. 286-294.<br>Anticipation of Transf. IV on mm. 305-306 and 309-310. | ♩=82<br>( <i>subito meno mosso</i> ), repeated notes                       | D                 |
| Transformation IV       | 313-337  | Canonic imitations at a major third, resulting in parallel augmented triads.<br>B motive on Violin I and Violin II. Timbral changes.  | Chromatic,<br>descending largo,<br><i>pianissimo</i> +<br><i>crescendo</i> | F# /Gb            |
| Transition              | 338-384  | Sequence built on B motive on <i>tremolando</i> Strings. <i>sul ponticello</i> (mm. 338-353).<br>Motive A on Bass, Cello and Viola. Phasing <i>accelerando</i> to controlled chaos.               | Interlude on Strings   |                   |

| Section  | Measures | Description  | Tempo/ Character                                | Main Tonal Center |
|--|----------|--|---|-------------------|
| Transformation V   | 385-419  | A motive on Cello, <i>pizzicato</i> .<br>Motive B on Bassoon and Trumpet.  | Lyrical / melodic                               | Bb                |
| Cadenza (Piano)  | 420-493  | Same harmonic sequence as in the opening.<br>Use of B and A motives<br>Initial pentatonic piano solo from mm. 41-52 returns on mm. 483-493.  | Hypnotic  | E                 |
| Transformation VI  | 494-519  | Percussion Rhythm derived from <i>bambuco</i> .<br>Fugue subject derived from motive B.<br>Each subject entrance is a fifth higher: C-sharp, G-sharp, E-flat, B-flat, F.<br>A motive on the piano scales of mm. 513-519. | Fugue (woodwinds),<br>rhythmic                  | C#                |
| Transition   | 520-531  | The same A motive material as in mm. 180-201.<br>B motive appears inverted in the orchestra in mm. 530-531.  | Dynamic   | Bb Lydian         |
| Cadenza (Trumpet)  | 532-534  | Motives A and B  | Cadenza   |                   |
| Transformation VII<br>(divided into<br>eight sub-sections) | 535-598  | Harmonic Ostinato  |   | Eb Lydian         |
|  | 535-542  | Piano solo melody derived from B motive.<br>Repeated notes like a zither.  | <i>Andante libero,<br/>meditativo e rubato,</i> |                   |
|  | 543-550  | Trumpet and Piano ( <i>glissando</i> on strings).<br>Trumpet improvisation inspired in Armenia, derived from B motive.   | <i>Andante libero,<br/>improvissato</i>         |                   |
|  | 551-558  | Trumpet "waves" and Piano, plus Glockenspiel. Harmonic support of Strings. B motive  | <i>Adagio</i>                                   |                   |
|  | 559-566  | A motive on Woodwinds, Brass and Trumpet.<br>Repeated notes on the Piano outline the B motive.   | ♩ = 84  |                   |
|  | 567-574  | A motive on the lower voices.<br>B motive on the top voices. Piano <i>ondulando</i> outlines B motive.   | ♩ = 88  |                   |
|  | 575-582  | B motive, syncopated.<br>Percussion enters and gradually plays more.   | ♩ = 92, rhythmic                                |                   |
|  | 583-590  | B motive, more syncopated.<br>A motive on Piano left hand.<br>Congas, improvisatory feeling, including Salsa <i>tumbao</i> . <i>Shekere</i> and bass drum inspired on Fernandez's <i>Batuque</i> .                       | ♩ = 100, rhythmic                               |                   |
|  | 591-598  | Tutti motives A and B.<br>B motive on Piano alternate octaves.   | Majestic  |                   |

| Section                | Measures | Description   | Tempo/ Character | Main Tonal Center |
|------------------------|----------|---|------------------|-------------------|
| Restatement of Opening | 599-607  | Tutti plays initial B motive.<br>The initial A motive phasing figure is now on the clarinets, <i>campana in alto</i> .<br>The Piano keeps the rhythm from the ending of Transformation VII. | Grandioso        | E                 |
| Coda                   | 608-634  | Based on the A motive, as in the transitions in mm. 180-201 and 520-531.<br>B motive: Tutti chords at the end.<br>Piano closes with A motive in alternate octaves.                          | Dynamic          | E                 |

APPENDIX II

FULL SCORE FOR *RAPSODIA CAMALEÓNICA*

# Rapsodia Camaleónica

for piano, trumpet in E♭/Flugelhorn and orchestra (2012)

Mauricio Arias-Esquerro

Con moto ♩ = 152 - 160

1 Flute

2 Flute

1 Oboe

2 Oboe

1 Clarinet in B♭

2 Clarinet in B♭

1 Bassoon

2 Bassoon

Horn in F

Trombone

Bass Trombone

Timpani

Percussion 1

Percussion 2

Percussion 3

Trumpet in E♭

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Harmon mute (stem in) *mp* (gradualmente)

*mf*

*mp*

*pp*

\* depress silently and secure dampers with sostenuto pedal

\*\* glissando on the strings with the fingernails

*pizz.* *p* *sub p*

*pizz.* *p* *sub p*

*pizz.* *p* *sub p*

*pizz.* *mp*

*pp*

11

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Eb Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf* *p* *p* *mf*  
*mf* *p* *p* *mf*  
*mf* *p* *p* *f*  
*mf* *p* *f*  
*mf* *p* *f*  
*mf* *p* *f*  
*mf* *p* *f*  
*f* *p* *mf* *sfz* (moho)  
*quasi f* *mp*  
*quasi f* *mp*  
*quasi f* *mp*  
*f* *p* *mf*  
*f* *p* *mf*

21 **1**

Fl. 1 *p* *mf* *quasi f* *p*

Fl. 2 *p* *mf* *quasi f* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1 *p* *mf* *quasi f* *mp*

Cl. 2 *quasi f* *mf*

Bsn. 1 *p* *mf* *quasi f* *mp*

Bsn. 2 *quasi f* *mf*

Hn. *p* *quasi f* *p*

Tbn. *p* *quasi f* *p*

B. Tbn. *p* *quasi f* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *mf* *f* *n* *mp* *Wa!*

Pno. *mp* *f*

**1**

Vln. I *subito meno* *f*

Vln. II *subito meno* *f*

Vla. *subito meno* *f*

Vc. *div.* *mp* *f*

Db. *p* *f* *p*

31

Fl. 1 *p* *mp* *pp* < *sfz*

Fl. 2 *p* *mp* *pp* < *sfz*

Ob. 1 *mp* *pp* < *sfz*

Ob. 2 *mp* *pp* < *sfz*

Cl. 1 *p* *mp* *pp* < *sfz*

Cl. 2 *p* *mp* *pp* < *sfz*

Bsn. 1 *p* *mp* *pp* < *sfz*

Bsn. 2 *p* *pp* < *sfz*

Hn. *p* *mp* *pp* < *sfz*

Tbn. *p* *mp* *pp* < *sfz*

B. Tbn. *p* *mp* *pp* < *sfz*

Timp. *pp* < *sfz*

Perc. 1

Perc. 2

Perc. 3 Bass Drum *f*

E♭ Tpt. *mf* *n* *f*

Pno. *mf* *mp* *f deciso*

Vln. I *mp* *mf* *P* < *sfz*

Vln. II *mp* *mf* *p* < *sfz*

Vla. *mp* *mf* *P* < *sfz*

Vc. *mf* *f* *arco unis.* *mf* *P* < *sfz*

Db. *p* *mp* *mp* *sub p* < *sfz*

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
E♭ Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*f* *Fém!*

*f*

*mf*

*pizz.*

*(1 metà)*

*(11 metà)*

*poco f*

*mf*

59

Fl. 1 *f* *mf* *sfz*  
 Fl. 2 *f* *mf* *sfz*  
 Ob. 1 *f* *mf* *sfz*  
 Ob. 2 *mf* *sfz*  
 Cl. 1 *f* *mf* *sfz*  
 Cl. 2 *mf* *sfz*  
 Bsn. 1 *mf* *sfz*  
 Bsn. 2 *mf* *sfz*  
 Hn. *mf* *f* straight mute in  
 Tbn. *mf* *f* straight mute in  
 B. Tbn. *mf* *f* straight mute in  
 Timp. *mf* *f*  
 Perc. 1  
 Perc. 2  
 Perc. 3 Tom-toms *f*  
 Eb Tpt. (open) *mf* *f* metal straight mute in  
 Pno. *p*  
 Vln. I *mf* *sf* *gliss.*  
 Vln. II *mf* *sf*  
 Vla. *f*  
 Vc. *f*  
 Db. *f*

67

Fl. 1 *mf* *p* *mp* *mf* *mf*

Fl. 2 *mp* *mf* *mp* *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1 *f* *mp* *mp* *mf*

Cl. 2 *mp* *mf* *mf*

Bsn. 1 *f* *mp* *mf*

Bsn. 2 *mp* *mf*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno. *p*

Vln. I *mf* *p* *cresc.*

Vln. II *mf* *p* *cresc.*

Vla. *arco* *mf* *p* *cresc.*

Vc.

Db.

74

Fl. 1 *ppp* *mf* *f* *ff* *mf*

Fl. 2 *mf* *poco f* *f* *ff* *mf*

Ob. 1

Ob. 2

Cl. 1 *mf* *poco f* *f* *ff* *mp*

Cl. 2 *poco f* *mf* *f* *ff* *mp*

Bsn. 1 *poco f* *mf* *f* *ff* *mf* *mp*

Bsn. 2 *mf* *poco f* *f* *ff* *f* *mf* *mp*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *sfz* *div.*

Db. *sfz* *div.*

81

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*mp*

*mf*

*mp ma energico*

*p*

5

3

Detailed description: This page of a musical score (page 81) features a variety of instruments. The woodwind section includes Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns, Trombones, and Baritone Trombone. The percussion section includes Timpani, three different Percussion parts, and an E-flat Trumpet. The piano part is shown in grand staff notation. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score begins with a piano (*p*) dynamic and features a dynamic shift to forte (*f*) in the woodwinds. The timpani part has markings for mezzo-piano (*mp*) and mezzo-forte (*mf*). The violin parts are marked *mp ma energico* and *p*. There are also performance markings for fingerings (5 and 3) and a fermata in the piano part.

90 **poco accel.** ..... **Allegro non troppo** (♩ ca. 168)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. *straight mute mp*

Tbn. *straight mute mp*

B. Tbn. *straight mute mp* *open mp*

Timp.

Perc. 1

Perc. 2 *Xylophone f*

Perc. 3

E♭ Tpt. *metal straight mute mf* *mute out* *open f*

Pno. *ff* *mf* *fp*

**poco accel.** ..... **Allegro non troppo** (♩ ca. 168)

Vln. I *mf marcato* *pizz. mf*

Vln. II *mf marcato* *pizz. mf*

Vla. *mf marcato* *pizz. mf*

Vc. *arco, unis. mf marcato* *pizz. mf* *div.*

Db. *arco, unis. mf marcato* *pizz. mf*

100

Fl. 1, 2: *p* *a 2* *sfz*

Ob. 1, 2: *p* *a 2* *sfz* *1* *mf*

Cl. 1, 2: *p* *a 2* *sfz*

Bsn. 1, 2: *p* *a 2* *sfz* *mf*

Hn.: *open* *mf* *sfz*

Tbn.: *open* *mf* *sfz*

B. Tbn.: *sfz*

Perc. 2: (Xyl) *mf* *f*

E♭ Tpt.: *ff* *f* *mp*

Pno.: *sfz* *mf* *sfz* *f*

Vln. I: *mf* *div.* *arco* *f* *mp*

Vln. II: *mf* *arco* *f* *mp*

Vla.: *mf* *arco* *ff* *mp*

Ve.: *mf* *unis.* *arco* *mf*

Db.: *mf* *div.* *arco, unis.* *mf*

109

Fl. 1 2 *fl.t.* *norm.*  
*f* *p* *f* *mf*

Ob. 1 2 *p* *mf* *p*

Cl. 1 2 *fl.t.* *norm.*  
*f* *p* *f*

Bsn. 1 2 *p* *mf* *p* *mf*

Hn. *f* *mp* *f*

Tbn. *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno. *ff*

Vln. I *f* *p* *f subito*

Vln. II *f* *mf* *f*

Vla. *mf* *mf* *p* *f subito*

Ve. *unis.* *f*

Db. *f*

5

115

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1, 2, 3

E♭ Tpt.

Pno.

*f* *burlesco*

*p*

straight mute in

*mp*

5

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *deciso*

*f*

*f*

div.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn.

Tbn. *mf* straight mute

B. Tbn.

Timp. *f*

Perc. 1 Snare Drum *mf*

Perc. 2

Perc. 3 Tom-toms *mf*

E♭ Tpt.

Pno.

Vln. I

Vln. II *mf*

Vla. *mf*

Ve. *mf*

Db. *mf* unis. div. unis. *mf*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2  
*mp* *mf* *a 1*

Hn.

Tbn.  
*mf* *mute out*

B. Tbn.  
*mp* *straight mute* *mf* *mute out*

Timp.  
*mf*

Perc. 1

Perc. 2  
Wood Blocks  
*mf*

Perc. 3  
To Glock.  
*mp*

E♭ Tpt.  
*f ma cantando*

Pno.  
*f lirico* *8va-----*

Vln. I  
*mf deciso*

Vln. II  
*mf deciso*

Vla.  
*mf*

Vc.  
*mf*

Db.  
*mf* *#div.*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*simile*  
*f*

(8)-----1

8<sup>va</sup>-----1

Detailed description: This page of a musical score, numbered 138, contains staves for various instruments. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trombone, Trumpet). Below these are three percussion staves. The lower section features Piano, Violin I and II, Viola, Violoncello, and Double Bass. The Piano part is particularly detailed, showing complex rhythmic patterns and dynamics. The E♭ Trumpet part has a dynamic marking of *f* and a *simile* instruction. The Violin and Viola parts have some markings like (8)-----1 and 8<sup>va</sup>-----1. The score is written in a key with one sharp (F#) and a 7/8 time signature.

This page of a musical score, numbered 144, contains the following parts and staves:

- Fl. 1 & 2:** Flute parts, mostly containing rests.
- Ob. 1 & 2:** Oboe parts, mostly containing rests.
- Cl. 1 & 2:** Clarinet parts, mostly containing rests.
- Bsn. 1 & 2:** Bassoon parts, mostly containing rests.
- Hn.:** Horn part, mostly containing rests.
- Tbn.:** Trumpet part, mostly containing rests.
- B. Tbn.:** Baritone Trumpet part, mostly containing rests.
- Timp.:** Timpani part, mostly containing rests.
- Perc. 1, 2, & 3:** Three percussion parts, mostly containing rests.
- E♭ Tpt.:** E-flat Trumpet part with a melodic line.
- Pno.:** Piano part with a complex, multi-measure melodic line in the right hand and accompaniment in the left hand.
- Vln. I & II:** Violin parts with melodic lines.
- Vla.:** Viola part with a rhythmic accompaniment.
- Ve.:** Violoncello part with a rhythmic accompaniment.
- Db.:** Double Bass part with a rhythmic accompaniment.

This page of a musical score, numbered 150, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with a dynamic marking of *f* (forte).
- Ob. 1 & 2:** Oboe parts with a dynamic marking of *f*.
- Cl. 1 & 2:** Clarinet parts with a dynamic marking of *f*.
- Bsn. 1 & 2:** Bassoon parts with a dynamic marking of *f*.
- Hn., Tbn., B. Tbn., Timp., Perc. 1, 2, 3:** Horn, Trombone, Bass Trombone, Timpani, and three Percussion parts, all showing rests.
- E♭ Tpt.:** E-flat Trumpet part with a melodic line.
- Pno.:** Piano part with a complex texture, including a section marked with a circled 9 and a slur.
- Vln. I & II:** Violin I and II parts with melodic lines.
- Vla.:** Viola part with a rhythmic accompaniment.
- Vc.:** Violoncello part with a rhythmic accompaniment.
- Db.:** Double Bass part with a rhythmic accompaniment, including a *div.* (divisi) marking.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

Fl. 1, 2: Rests until measure 10, then *f* chordal figure.   
 Ob. 1, 2: Rests until measure 10, then *f* chordal figure.   
 Cl. 1, 2: Rests until measure 8, then *mf* chordal figure.   
 Bsn. 1, 2: Rests throughout.   
 Hn.: Rests throughout.   
 Tbn.: Rests until measure 8, then (open) *mf* chordal figure.   
 B. Tbn.: Rests until measure 8, then (open) *mf* chordal figure.   
 Timp.: *mf* rhythmic pattern.   
 Perc. 1, 2, 3: Rests throughout.   
 Eb Tpt.: Rests throughout.   
 Pno.: *un poco meno*, *marcato e crescendo*, *sfz*.   
 Vln. I, II: Rests throughout.   
 Vla.: Rests throughout.   
 Vc.: Rests throughout.   
 Db.: Rests throughout.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

E♭ Tpt.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
E♭ Tpt.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

187

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1 (snare drum) *mp* To Cast. *mf* Castanets To S. D.

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I *mf* arco

Vln. II

Vla. *mp* arco

Vc. *mp* (pizz.) *mf*

Db. *mp* (pizz.) *mf* *cresc. poco a poco*

194

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Eb Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*, *f*, *marcato*, *p*, *SD*, *poco f*, *8va*, *pizz.*

(W.B.) To  $\triangle$

199

1 Fl. 1 *sfz*

2 Fl. 2 *sfz*

1 Ob. 1 *sfz*

2 Ob. 2 *sfz*

1 Cl. 1 *sfz*

2 Cl. 2 *sfz*

1 Bsn. 1 *sfz*

2 Bsn. 2 *f*

Hn. *sfz*

Tbn. *f*

B. Tbn. *sfz*

Timp. *f*

Perc. 1 *f* To C.Cym.

Perc. 2

Perc. 3

E♭ Tpt. *f* *ossia*

Pno. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Db. *sfz*

Fl. 1 *f* 2  
 Fl. 2 *f*  
 Ob. 1 *f* 2  
 Ob. 2 *f*  
 Cl. 1 *f*  
 Cl. 2 *f*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 Hn. *sempre f*  
 Tbn. *sempre f*  
 B. Tbn. *sempre f*  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Eb Tpt. *mf* *f*  
 Pno. *ff*  
 Vln. I *f* 2  
 Vln. II *arco* *f* 2  
 Vla. *arco* *f* 2  
 Vcl. *arco* *f* 2  
 Db. *f*

217

Fl. 1 *sempre f*

Fl. 2

Ob. 1 *sempre f*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *mf* *f* *mf* *f*

Pno. *meno*

Vln. I *sempre f*

Vln. II *sempre f*

Vla. *sempre f*

Vc. *sempre f*

Db. *f* *f* *f*

Detailed description: This page of a musical score covers measures 217 to 220. It features a full orchestral ensemble. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns, Trumpets, and Trombones. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani and three Percussion parts. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The score is marked with various dynamics: *sempre f* (always forte) for the woodwinds and strings, *mf* (mezzo-forte) and *f* (forte) for the brass and piano, and *meno* (less) for the piano. The key signature has one sharp (F#) and the time signature is 4/4. The score includes numerous slurs, ties, and dynamic markings.

227 To Picc.

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Timp.  
Perc. 1, 2, 3  
Eb Tpt.

*fl. t.*  
*ruidido* *f* *f* *f*

*più f*

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

Eb Tpt.  
Vln. I, II  
Vla.  
Vc.  
Db.

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1 & 2):** Part 1 starts with *sfz* and Part 2 with *mf*. Both parts transition to *f* later in the section.
- Oboes (Ob. 1 & 2):** Part 1 starts with *mf* and Part 2 with *sfz*. Both parts transition to *f*.
- Clarinets (Cl. 1 & 2):** Part 1 starts with *mf* and Part 2 with *sfz*. Both parts transition to *f*.
- Bassoons (Bsn. 1 & 2):** Part 1 starts with *mf* and Part 2 with *sfz*. Both parts transition to *f*.
- Horn (Hn.):** Starts with *sfz* and transitions to *f*.
- Trombone (Tbn.):** Starts with *mf* and transitions to *f*.
- Bass Trombone (B. Tbn.):** Starts with *mf* and transitions to *f*.
- Piano (Pno.):** Features a *martellato* section starting at measure 240, marked with *sfz*. The score includes dynamic markings *f* and *sf*, and includes octave markings *8<sup>va</sup>* and *8<sup>vb</sup>*.
- String Section (Vln. I & II, Vla., Vc., Db.):** All parts are marked *f sempre*.
- Other Instruments:** Piccolo, Timp., Perc. 1, Perc. 2, Perc. 3, and Eb Tpt. are present but have no notation on this page.

Musical score for page 247, featuring the following instruments and parts:

- Picc.
- Fl. 2
- 1
- Ob. 2
- 1
- Cl. 2
- 1
- Bsn. 2
- Hn.
- Tbn.
- B. Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- E♭ Tpt.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score shows musical notation for each instrument, including rests and melodic lines. The Pno. part includes triplets and dynamic markings such as *m.f.*, *m.d.*, and *m.s.*. The E♭ Tpt. part features a melodic line with various accidentals and dynamics.

Picc. -

Fl. 2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f* *mf*

Hn. -

Tbn. *f* *mf*

B. Tbn. *f* *mf*

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

E♭ Tpt. *poco f* *mf* *mp*

Pno. *poco f* *mf*

Vln. I -

Vln. II -

Vla. -

Vc. *pizz.*

Db. *pizz.*

12

♩.=82

262 (Subito meno mosso)

Picc.

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

12

♩.=82

(Subito meno mosso)

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for page 269, featuring the following instruments and parts:

- Picc.
- Fl. 2
- Ob. 1/2
- Cl. 1/2
- Bsn. 1/2
- Hn.
- Tbn.
- B. Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- E♭ Tpt.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes dynamic markings such as *f* (forte) and *m.d.* (mezzo-dolce). The piano part features a complex rhythmic pattern with many sixteenth notes and slurs.

Picc.   
 Fl. 2   
 Ob. 1   
 2   
 Cl. 1   
 2   
 Bsn. 1   
 2

Hn.   
 Tbn.   
 B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.   
*ff*   
*mf*   
 m.s.

Pno.   
*f*   
*mf*   
 3   
 3   
*mf*

Vln. I   
*mp*   
*p*

Vln. II   
*mp*   
*p*

Vla.   
*mp*   
*p*

Ve.   
*mp*   
*p*

Db.   
*mp*   
*p*

Picc. *f*

Fl. 2 *f*

Ob. 1 2 *mf* *f*

Cl. 1 2 *mf* *f*

Bsn. 1 2 *f*

Hn. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *p* *f*

Perc. 1 *p* *f* To S. D.

Perc. 2 *f* To Pandeiro

Perc. 3

E♭ Tpt. *f* *5* *più f*

Pno. *ff* *vigoroso* *8<sup>va</sup>* *8<sup>va</sup>*

Vln. I *f*

Vln. II *mf* *div.* *f*

Vla. *mf* *div.* *f*

Ve. *arco* *mf* *f*

Db. *arco* *mf* *f*

To Fl.

Picc. *sf*

Fl. 2 *sf*

Ob. 1  
2 *sf*

Cl. 1  
2 *sf*

Bsn. 1  
2 *sf*

Hn. *sf*

Tbn. *sf*

B. Tbn. *sf*

Timp. *f* *sub p*

(S. D.) *f* To Sus Cym.

Perc. 2

Perc. 3

E♭ Tpt. *meno f* *mp* *p* *cresc.*

Pno. *sf* *f* *simile* *m.d.* *m.a.* *n.s.* *8<sup>va</sup>*

Vln. I *sf* *un.* *mf*

Vln. II *sf* *un.* *mf*

Vla. *sf* *un.* *mf*

Vc. *div.* *sf* *mf*

Db. *sf* *mf*

Musical score for page 297, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Euphonium (E♭ Tpt.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into two systems. The first system includes Fl. 1/2, Ob. 1/2, Cl. 1/2, Bsn. 1/2, Hn., Tbn., B. Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, and Eb Tpt. The second system includes Pno., Vln. I, Vln. II, Vla., Vc., and Db.

The Eb Tpt. part begins with a melodic line in the right hand, marked with a *f* dynamic. The Pno. part begins with a complex rhythmic pattern in the right hand, marked with *mp* and *cresc.* dynamics, and a bass line in the left hand.

14

Largo (♩. = 56)

Più mosso (♩. = 100)

303

Fl. 1 2 (Flute) *più p possibile*

Ob. 1 2 *f ff*

Cl. 1 2

Bsn. 1 2 *fp f p ff* II *f*

Hn. *mf ff*

Tbn. *f p ff*

B. Tbn. *fp ff fp*

Timp. *p f p*

Sus. Cym. *t*

Perc. 1 *p f p*

Perc. 2

Perc. 3

(wooden straight mute in)

E♭ Tpt.

Pno. *8va*

14

Largo (♩. = 56)

Più mosso (♩. = 100)

Vln. I *pp*

Vln. II *pp*

Vla. *quasi f ff*

Ve. *unis. f p ff* *f*

Db. *fp ff fp*

308 **Largo** **Più mosso** **Largo**

Fl. 1 2 *p* *f* *ff*

Ob. 1 2 *f* *ff* *f* *ff*

Cl. 1 2

Bsn. 1 2 *p* *ff* *f* *p* *ff*

Hn. *mf* *ff* *mf* *ff*

Tbn. *p* *ff* *f* *p* *ff*

B. Tbn. *ff* *fp* *ff*

Timp. *f* *p* *f*

Perc. 1 *f* *p* *f* To C.Cym.

Perc. 2

Perc. 3

E♭ Tpt. *f* *p* wooden straight mute *fl. t.*

Pno. *8va*

**Largo** **Più mosso** **Largo**

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *quasi f* *ff* *f* *quasi* *ff*

Vc. *p* *ff* *f* *p* *ff*

Db. *ff* *fp* *ff*

Fl. 1 2 *ff* *pp* *mp*

Ob. 1 2 *mp*

Cl. 1 2 *ff* *pp* *mp* *mf* *f*

Bsn. 1 2 *mp*

Hn. *mf* *f*

Tbn. *mf* *f*

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno. *mf* *legato* (depress silently-m.s.) *mf*

Vln. I *p* *mp* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *mf* *mp* *mf* *f* div.

Vc. *p* *mp* *mf* *f* unis.

Db. *mf* *f*

pluck (one) string with a wooden plectrum or a guitar pick

1 Fl. *p* *pp* To Picc.

2 Fl. *f* *p*

1 Ob. 2

1 Cl. *f* *mp* *p* *pp*

2 Cl. *f* *p*

1 Bsn. *f* *p*

2 Bsn. *p* *pp*

Hn. *f*

Tbn. *f*

B. Tbn. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 Glockenspiel To Tom-t. and B.D.

E♭ Tpt. *f* *pp*

Pno. *molto f* *f* *8va* *p* *meno*

Vln. I *ff* *f* *mp* *p* *pp*

Vln. II *ff* *f* *mp* *p* *pp*

Vla. unis. div. *ff* *f* *mp* *p* *pp*

Vc. *ff* *f* *mp* *p* *pp*

Db. *ff* *f* *mp* *p* *pp* sul pont.

16

338  $\text{♩} = \text{♩}$

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Piccolo

*f* *ff*

16

Vln. I

Vln. II

Vla.

Vc.

Db.

*poco f* *f* *ff*

*mf* *f* *ff*

*mp* *cresc.* *f* *ff*

*p* *poco a poco cresc.* *f* *ff*

*poco a poco cresc.*

*sul pont.* *div.* *unis.*

353

To Fl.

$\text{♩} = \text{♩}$

accel. al . . . . .

Picc.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Db.

unis.

poco *f*

*mf*

*mf*

*mf*

pizz.

*mp*

*p*

*p*

*p*

*mf*

*n*

*p*

accel. al . . . . .

accel. al . . . . .

*più presto possibile, senza misura  
ca. 6'*

**Tempo I (subito)**

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

straight mute out,  
CUP mute in

*più presto possibile, senza misura  
ca. 6'*

**Tempo I (subito)**

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz. come una macchina*  
div. **ff**

*pizz. come una macchina*  
div. **ff**

*come una macchina*  
**ff**

*come una macchina*  
**ff**

*come una macchina*  
**ff**

*pizz.*  
**p** *poco a poco cresc.* **f**

rit.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

rit.

Vln. I

Vln. II

Vla.

Ve.

Db.

384 ..... Tempo di valzer lento (♩ ca. 132)

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

solo  
*mf espress.*  
(optional: octave lower)

..... Tempo di valzer lento (♩ ca. 132)

Vln. I

Vln. II

Vla.

Vc.

Db.

arco (norm.)  
*p*

arco (norm.)  
*p*

*mp* poco a poco cresc. *mp* *mp* *p*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

cup mute

*mf*

arco (norm.)

*pp*

*mf*

*mp*

*mf*

*mp*

*mf*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*mp*

*poco a poco dim.*

*arco (norm.)*

*mp*

*mp*

Poco Più mosso  
cadenza misurata

417

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *mute out*

Pno. *poco più mosso (cadenza misurata) legato*  
*col pedale* *8va*

\* dynamics at the discretion of the performer

Vln. I *pp* *mp*

Vln. II

Vla. *p*

Vc. *p*

Db.

428 Pno. *8<sup>va</sup>*

439 Pno. *8<sup>va</sup>*

450 Pno. *8<sup>va</sup>*

460 Pno. *(meno)* *8<sup>va</sup>*

470 Pno. *8<sup>va</sup>*

480 Pno. *poco a poco cresc.*

20

489 Perc. 1 Perc. 2 Perc. 3 Pno. *mf* *mf* *mf* *sf*

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(solo)

*mp*

*mp*

*p*

*p*

(Rim click)

solo

*mp*

C. Cymbals

To S. D.

(S.D.)

To Whip

< >

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Whip

To C.Cym.

*sf*

Detailed description: This page of a musical score, numbered 499, contains staves for various instruments. The woodwind section includes Flute 1, Oboe 1, Clarinet 1, and Bassoon 1. The brass section includes Horn, Trombone, Bass Trombone, and Trumpet in E-flat. The percussion section consists of three parts: Percussion 1 (with 'Whip' and 'To C.Cym.' markings), Percussion 2, and Percussion 3. The keyboard section includes Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows musical notation for the first three measures of this page. The Clarinet 1 and Bassoon 1 parts have the most activity, with complex rhythmic patterns and dynamic markings like *sf*. The Percussion 1 part features a whip sound effect and a cymbal roll. The other instruments are mostly silent or have simple rests.

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn.

Tbn.

B. Tbn.

Timp.

Whip

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

*mf*

*mp*

*mp*

C. Cymbals

To Güiro

*p*

*mp*

*mp*

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn.

Tbn.

B. Tbn.

Timp.

Gro. Carrasca or Güiro *poco f*

Perc. 2

Perc. 3 *sfz*

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 505, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Bsn. 1), Horn (Hn.), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Gong (Gro.) with the instruction 'Carrasca or Güiro' and 'poco f', Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3) with the instruction 'sfz'. The string section includes E-flat Trumpet (E♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score shows rhythmic patterns and dynamics for the woodwinds and percussion, while the strings and brass are mostly silent.

Fl. 1 *solo*  
*poco f*

Ob. 1

Cl. 1 *mf*

Bsn. 1 *mf*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1 *f* To S. D.

Perc. 2 *mf* To  $\Delta$

Perc. 3 *mf*

E $\flat$  Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

511

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*f*

*(molto)*

Snare Drum

*mf*

(Tom-toms)

*mf*

Fl. 1 *mf*

Ob. 1 *mf* *mp*

Cl. 1 *mf*

Bsn. 1 *mf*

Hn.

Tbn. *p*

B. Tbn.

Timp.

Perc. 1

Perc. 2 To Xyl.

Perc. 3

E♭ Tpt. *f cantabile e brillante*

Pno. *mp leggiero*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. arco *v (norm.) mp*

Db. *mp*

This page of a musical score, numbered 514, contains the following parts and details:

- Fl. 1:** Flute 1 part, featuring a melodic line with slurs and accents.
- Ob. 1:** Oboe 1 part, mirroring the flute's melodic line.
- Cl. 1:** Clarinet 1 part, playing a rhythmic eighth-note pattern.
- Bsn. 1:** Bassoon 1 part, playing a rhythmic eighth-note pattern.
- Hn.:** Horn part, playing a sustained note with a *mp* dynamic.
- Tbn.:** Trumpet part, playing a sustained note.
- B. Tbn.:** Baritone Trumpet part, playing a sustained note with dynamics *p* and *mf*.
- Timp.:** Timpani part, showing rests.
- Perc. 1, 2, 3:** Three percussion parts, all showing rests.
- E♭ Tpt.:** E-flat Trumpet part, playing a melodic line.
- Pno.:** Piano part, featuring a complex, fast-moving texture with many sixteenth notes.
- Vln. I, II:** Violin I and II parts, playing sustained notes with *mp* dynamics.
- Vla.:** Viola part, playing a sustained note with *mp* dynamic.
- Vc.:** Violoncello part, playing a sustained note with *mp* dynamic.
- Db.:** Double Bass part, playing a sustained note with *mp* dynamic.

Fl. 1 *f* *più f* *f*

Fl. 2 *f* *f*

Ob. 1 *f* *mp* *mf*

Ob. 2 *f* *mf*

Cl. 1 *f* *mp* *mf*

Cl. 2 *f* *mp* *mf*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp* *mf*

Hn. *poco f* *mf*

Tbn. *poco f*

B. Tbn. *poco f* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *mf*

Pno. *f* *mf* *f* *8va*

Vln. I *poco f* *mf*

Vln. II *poco f* *mp* *arco*

Vla. *poco f* *pizz.* *mp*

Vc. *poco f* *pizz.* *mf*

Db. *poco f*

518

accel. al . . .

1 Fl. *f* *p*  
 2 Fl. *f* *mp* *p*  
 1 Ob. *f* *mp* *mf* *p*  
 2 Ob. *f* *p*  
 1 Cl. *f* *mf* *f* *p*  
 2 Cl. *f* *p*  
 1 Bsn. *f* *mp* *f* *p*  
 2 Bsn. *f* *mp* *p*  
 Hn. *poco f*  
 Tbn. *mf* *mf* *p*  
 B. Tbn. *poco f* *mf* *p*  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Eb Tpt. *f*  
 Pno. *ff* *mf* *f* *p*

accel. al . . .

Vln. I *poco f* *f* *p*  
 Vln. II *poco f* *mp* *f* *p*  
 Vla. *pizz.* *arco* *f*  
 Vc. *poco f* *pizz.* *mp* *f* *p*  
 Db. *poco f* *f* *p*

Allegro non troppo

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

E♭ Tpt.  
Pno.

Allegro non troppo

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mp* *mf*

2 Ob.

1 Cl. *mp* *mf*

2 Cl. *mp* *mf*

1 Bsn. *mf*

2 Bsn. *mf*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1 Snare Drum *f*

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I *mf*

Vln. II

Vla. *mp*

Vc. *mf* *cresc. poco a poco*

Db. *mf* *cresc. poco a poco*

This page of a musical score includes the following parts and markings:

- FL (Flute):** 1 and 2 staves. Dynamics: *f*, *sfz*, *f*.
- Ob. (Oboe):** 1 and 2 staves. Dynamics: *f*, *sfz*, *f*.
- Cl. (Clarinet):** 1 and 2 staves. Dynamics: *f*, *sfz*, *f*.
- Bsn. (Bassoon):** 1 and 2 staves. Dynamics: *f*, *sfz*, *f*.
- Hn. (Horn):** *mf marcato*, *sfz*, *f*.
- Tbn. (Trumpet):** *mf marcato*, *sfz*, *f*.
- B. Tbn. (Baritone Trumpet):** *mf marcato*, *sfz*, *f*.
- Timp. (Timpani):** *p*, *f*.
- Perc. 1, 2, 3 (Percussion):** *p*, *f*.
- E♭ Tpt. (E-flat Trumpet):** -
- Pno. (Piano):** *sempre f*, *ff*, *8va*.
- Vln. I (Violin I):** *f*, *sfz*, *div.*
- Vln. II (Violin II):** *f*, *pizz.*, *sfz*, *div. arco*.
- Vla. (Viola):** *f*, *pizz.*, *sfz*, *div. arco*.
- Vc. (Violoncello):** *f*, *sfz*, *arco*.
- Db. (Double Bass):** *f*, *sfz*.

*cadenza*

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Eb Tpt.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*secco*  
*f*

*cadenza*  
*più piano possibile*  
*f*  
*rinvio*  
*n p*  
*a tempo*

*div.*

E♭ Tpt. *ff* *poco rubato* *p* *rit.* *Meno mosso* *p molto* *poco a poco accel.*

E♭ Tpt. *5* *5* *5* *5*

23

E♭ Tpt. *6* *6* *6* *6* *6* *6* *sfz* *Meno mosso e rit.* *mp* *f* *Andante libero* To Flugelhorn (plunger ready)

Pno. *f* *meditativo e rubato*

24

538 (Flugelhorn) *p* *improvvisato* *6* *3* *3*

\* optional: the trumpet soloist may play his own improvisation, taking care to fit the piano harmony and the mood

Pno. *p* (depress silently and hold) *mp* (glissando on the harp)

545 *5* *riten.* *molto accel* *ten.*

Pno.

547 *molto accel* *"a tempo", ma rubato* *5* *5* *6*

Pno. *mf* *mp*

25

549

Adagio (♩ ca. 80)

Glockenspiel

Perc. 3

Flug.

Pno.

*f* *mf* *p* *espress.*

*dim.* *rit.* *p sempre*

(circular breathing, if possible)  
plunger mute in waves\*\*

\*\*number of "waves" *ad lib.*, as long as they fit the mood (not too fast)

25

Adagio (♩ ca. 80)

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*



552

Perc. 3

Flug.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *mp* *mp* *mp*

*(poco)* *(poco)* *(poco)* *(poco)*

1 Fl. 1  
2 Fl. 2  
1 Ob. 1  
2 Ob. 2  
1 Cl. 1  
2 Cl. 2  
1 Bsn. 1  
2 Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3 To Tom-t.  
Flug.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

The musical score for measures 556-558 features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, and Bass Trombone) and percussion (Tympani, Percussion 1-3) are mostly silent, indicated by rests. The Flageolet (Flug.) part consists of a wavy line with a circled note and a *(poco)* marking. The Piano (Pno.) part has a complex rhythmic pattern in the right hand and chords in the left hand. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play sustained notes with *(poco)* markings. The Percussion 3 part includes a 'To Tom-t.' instruction.

26

♩=84

559

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

2 Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Flug. *To E♭ Trumpet, cup mute in*

Pno. *p*

26

♩=84

Vln. I *p*

Vln. II *p*

Vla. *p* *div.* *unis.*

Vc. *p*

Db.

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

2 Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

Hn. *p*

Tbn. *p*

B. Tbn. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

(Eb Trumpet)  
cup mute  
mp

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 563, contains the following instruments and parts:

- Flute (Fl.):** Two staves (1 and 2). Staff 1 has a melodic line with slurs and accents. Staff 2 has rests.
- Oboe (Ob.):** Two staves (1 and 2). Staff 1 has a melodic line starting with a *p* dynamic. Staff 2 has rests.
- Clarinet (Cl.):** Two staves (1 and 2). Staff 1 has a melodic line starting with an *mp* dynamic. Staff 2 has rests.
- Bassoon (Bsn.):** Two staves (1 and 2). Both staves have a melodic line with slurs and accents, starting with a *p* dynamic.
- Horn (Hn.):** One staff with rests.
- Trombone (Tbn.):** One staff with rests.
- Bass Trombone (B. Tbn.):** One staff with rests.
- Timpani (Timp.):** One staff with rests.
- Percussion (Perc. 1, 2, 3):** Three staves with rests.
- E♭ Trumpet (Eb Tpt.):** One staff with rests.
- Piano (Pno.):** Two staves. The right hand has a complex, rapid melodic line. The left hand has a simple harmonic accompaniment.
- Violin I (Vln. I):** One staff with rests.
- Violin II (Vln. II):** One staff with rests.
- Viola (Vla.):** One staff with rests.
- Violoncello (Vc.):** One staff with rests.
- Double Bass (Db.):** One staff with rests.

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 Cl. *p*

2 Cl. *p*

1 Bsn. *mp*

2 Bsn. *p*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *p* *mf* *p*

Pno. *6*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 565, containing measures 565 and 566. The score is for a large orchestra and strings. The woodwind section includes two flutes (Fl.), two oboes (Ob.), two clarinets (Cl.), two bassoons (Bsn.), horn (Hn.), trumpet (Tbn.), and bass trumpet (B. Tbn.). The percussion section includes timpani (Timp.), three different percussion instruments (Perc. 1, 2, 3), and an E-flat trumpet (E♭ Tpt.). The string section includes piano (Pno.), violin I (Vln. I), violin II (Vln. II), viola (Vla.), violoncello (Vc.), and double bass (Db.). The score is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern. The E-flat trumpet has a melodic line with dynamics *p*, *mf*, and *p*. The piano part features a dense texture with sixteenth-note patterns and a bass line with a sixteenth-note accompaniment. The number '6' is written below the piano part in measure 566.

27

567

$\text{♩} = 88$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
E♭ Tpt.  
Pno.

27

$\text{♩} = 88$

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

This musical score page, numbered 569, features a variety of instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, with some notes in the second measure. The Clarinet (Cl.) and Bassoon (Bsn.) parts play a rhythmic pattern of eighth notes, marked *mp*. The Horn (Hn.) and Trombone (Tbn.) parts play a melodic line with a slur, also marked *mp*. The Bass Trombone (B. Tbn.) part has a similar melodic line. The Trumpet (Eb Tpt.) part plays a rhythmic pattern of eighth notes, marked *mp*. The Piano (Pno.) part has a complex texture with a dense pattern of eighth notes in the right hand and a simpler bass line in the left hand. The Violin (Vln. I and II) and Viola (Vla.) parts are silent. The Cello (Vc.) and Double Bass (Db.) parts are also silent, with the Double Bass marked *mp*. The Percussion (Perc. 1, 2, 3) parts are silent. The score is written in a key signature of two flats and a common time signature.

1  
Fl.

2  
*mp*

1  
Ob.

2  
*mp*

1  
Cl.

2

1  
Bsn.

2  
*mp*

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt. *cup mute out, metal straight mute in*

Pno.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

This musical score page, numbered 573, contains the following instruments and parts:

- Fl. 1 & 2:** Flute parts with *mf* dynamics.
- Ob. 1 & 2:** Oboe parts with *mf* dynamics.
- Cl. 1 & 2:** Clarinet parts with *mf* dynamics.
- Bsn. 1 & 2:** Bassoon parts with *mf* dynamics.
- Hn.:** Horn part with *mp* and *mf* dynamics.
- Tbn. & B. Tbn.:** Trombone and Baritone Trombone parts with *mf* dynamics.
- Timp.:** Timpani part.
- Perc. 1, 2, & 3:** Percussion parts.
- E♭ Tpt.:** Trumpet part with *mp* and *mf* dynamics, including the instruction "metal straight mute".
- Pno.:** Piano part.
- Vln. I & II:** Violin parts.
- Vla.:** Viola part.
- Ve.:** Violoncello part.
- Db.:** Double Bass part with *mp* dynamics.

575

$\text{♩} = 92$

1 *mp*

2 *mp*

1 *mp*

2 *mp*

1 *mp*

2 *mp*

1 *mp*

2 *mp*

Hn. *mp*

Tbn. *mp*

B. Tbn. *mp*

Timp. *pp*

Perc. 1 Snare Drum *pp*

Perc. 2 Xylophone *pp* To W.B.

Perc. 3

E♭ Tpt. *mp*

Pno. *mp* poco a poco cresc.

*Res.*

$\text{♩} = 92$

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Db. *mf* pizz.

1 *mp*

2

1

2

1 *mp*

2

1

2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1 *p*

Perc. 2

Perc. 3 Tom-toms *pp*

E♭ Tpt. *mf*

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc.

Db.

1 Fl. *mf*

2 Fl.

1 Ob. *mf*

2 Ob.

1 Cl. *mf*

2 Cl.

1 Bsn.

2 Bsn.

Hn.

Tbn.

B. Tbn.

1 Timp. *p* *mp*

2 Timp.

Perc. 1 *mp* *mf*

Perc. 2

Perc. 3 *p* *mp*

E♭ Tpt.

Pno. *♩* *♩*

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 581, contains the following parts and markings:

- Flute (Fl.):** Part 1 and 2. Part 1 has a melodic line with slurs and accents. Part 2 has a rhythmic accompaniment of eighth notes, marked *mf*.
- Oboe (Ob.):** Part 1 and 2. Part 1 has a melodic line with slurs and accents. Part 2 has a rhythmic accompaniment of eighth notes, marked *mf*.
- Clarinet (Cl.):** Part 1 and 2. Part 1 has a melodic line with slurs and accents. Part 2 is silent.
- Bassoon (Bsn.):** Part 1 and 2. Both parts are silent.
- Horn (Hn.):** Part 1 and 2. Both parts are silent.
- Trumpet (Tbn.):** Part 1 and 2. Both parts are silent.
- Bass Trumpet (B. Tbn.):** Part 1 and 2. Both parts are silent.
- Timpani (Timp.):** Part 1. Features a melodic line with slurs and accents, marked *mf*.
- Percussion (Perc.):** Parts 1, 2, and 3. Part 1 is silent. Part 2 includes "Wood Blocks" and "To Congas" with rhythmic patterns, marked *mf*. Part 3 has a rhythmic pattern, marked *mf*.
- E♭ Trumpet (E♭ Tpt.):** Part 1. Features a melodic line with slurs and accents, marked *mf* and *poco più f*.
- Piano (Pno.):** Features a complex texture with a dense right-hand part and a left-hand part with chords, marked *ff*.
- Violin (Vln.):** Parts I and II. Both parts have melodic lines with slurs and accents.
- Viola (Vla.):** Part 1. Features a melodic line with slurs and accents.
- Violoncello (Vc.):** Part 1. Features a melodic line with slurs and accents, marked *f*.
- Double Bass (Db.):** Part 1. Features a melodic line with slurs and accents, marked *f*.

29

583

♩=100

1 FL. *poco più f*

2 FL. *poco più f*

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1 *To Shekere*

Perc. 2 *Congas*  
*mp*  
(S=Slap, D=Dead, O=Open, H=Head, T=Toe)

Perc. 3

E♭ Tpt.

Pno. *f*

29

♩=100

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Db. *f* arco

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl. *poco più f*

1 Bsn. 2 Bsn.

Hn.

Tbn. *mf*

B. Tbn.

Timp.

Perc. 1

Perc. 2 *poco a poco cresc.*

Perc. 3 Bass Drum *p*

E♭ Tpt.

Pno.

Vln. I *chitarra (pizz.) mf*

Vln. II *chitarra (pizz.) mf*

Vla. *chitarra (pizz.) mf*

Vc.

Db.

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** 1 and 2 staves.
- Oboes (Ob.):** 1 and 2 staves. Marking: *poco più f*.
- Clarinets (Cl.):** 1 and 2 staves.
- Bassoons (Bsn.):** 1 and 2 staves. Marking: *poco più f*.
- Horn (Hn.):** 1 staff.
- Trombone (Tbn.):** 1 staff.
- Bass Trombone (B. Tbn.):** 1 staff.
- Timpani (Timp.):** 1 staff.
- Percussion (Perc.):** 1, 2, and 3 staves. Perc. 1 includes the word "Shekere" and marking *mf*. Perc. 2 includes "S" markings above the staff. Perc. 3 includes marking *mp*.
- E♭ Trumpet (E♭ Tpt.):** 1 staff.
- Piano (Pno.):** Grand staff (treble and bass clefs).
- Violins (Vln.):** I and II staves.
- Viola (Vla.):** 1 staff.
- Violoncello (Vc.):** 1 staff.
- Double Bass (Db.):** 1 staff.

1 Fl. *poco più f*

2 Fl. *poco più f*

1 Ob. *poco più f*

2 Ob. *poco più f*

1 Cl. *poco più f*

2 Cl. *poco più f*

1 Bsn. *poco più f*

2 Bsn. *poco più f*

Hn. *mp*

Tbn. *f*

B. Tbn. *mp*

Timp. *mf*

To C.Cym.

Perc. 1

Perc. 2 *S* *D D S D D D O O D D S O O D O O D D S D D D O O*  
*H T R T H L R R H T R R K T R H L R T H T R R*

Perc. 3 *mf*

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Db.

591

Fl. 1 *f* 5

Fl. 2 *f*

Ob. 1 *f* 5

Ob. 2 *f*

Cl. 1 *f* 5

Cl. 2 *f*

Bsn. 1 *f* 5

Bsn. 2 *f*

Hn. *f*

Tbn. *piu f*

B. Tbn. *f*

Timp. *f* *mp* *f*

C. Cym.

Perc. 1 *f* To Tam-tam

Perc. 2 *ff*

Perc. 3 *f*

E♭ Tpt. *piu f* *mute out* *open* *ff*

Pno. *ff* *molto ritmico e energico*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

This musical score page contains measures 594, 595, and 596. The instruments and their parts are as follows:

- Flute (Fl.):** Two staves. The first staff has a melodic line with a quintuplet in measures 594 and 596. The second staff has a sustained harmonic accompaniment.
- Oboe (Ob.):** Two staves. The first staff has a melodic line with a quintuplet in measures 594 and 596. The second staff has a sustained harmonic accompaniment.
- Clarinet (Cl.):** Two staves. The first staff has a melodic line with a quintuplet in measures 594 and 596. The second staff has a sustained harmonic accompaniment.
- Bassoon (Bsn.):** Two staves. The first staff has a melodic line with a quintuplet in measures 594 and 596. The second staff has a sustained harmonic accompaniment.
- Horn (Hn.):** One staff with a sustained harmonic accompaniment.
- Trombone (Tbn.):** One staff with a sustained harmonic accompaniment.
- Bass Trombone (B. Tbn.):** One staff with a sustained harmonic accompaniment.
- Timpani (Timp.):** One staff with a melodic line featuring a trill in measures 594 and 596, with dynamics *mp* and *f*.
- Percussion (Perc. 1, 2, 3):** Three staves with various rhythmic patterns.
- Trumpet (E♭ Tpt.):** One staff with a melodic line.
- Piano (Pno.):** Two staves with a complex accompaniment, including a section marked with an 8-measure rest in measure 595.
- Violin (Vln. I, II):** Two staves with a sustained harmonic accompaniment.
- Viola (Vla.):** One staff with a sustained harmonic accompaniment.
- Violoncello (Vc.):** One staff with a sustained harmonic accompaniment.
- Double Bass (Db.):** One staff with a sustained harmonic accompaniment.

597

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1, 2, 3  
Pno.

campana in alto  
più *f* possibile

*mp* → *f*

*ff*, *marcato*, *sfz*, *ffz*, *sempre ff*

Vln. I, II  
Vla.  
Vc.  
Db.

*ff*, *marcato*, *sfz*, *ffz*

601

This page contains a musical score for measures 601 through 603. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Euphonium) and brass section (Trumpet, Trombone, Euphonium, Bass) play a melodic line consisting of eighth-note triplets, often with slurs and accents. The percussion section includes three parts: Perc. 1 (snare drum) with a *ff* dynamic, Perc. 2 (cymbal), and Perc. 3 (tom-tom) with dynamics *p*, *f*, and *mf* respectively. The piano part features a dense texture of chords and sixteenth-note patterns. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained notes and some triplet patterns.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Db.

*mf*

*f*

*ff*

*p*

*f*

*mf*

*ff*

riten.

604

FL. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn.  
Tbn.  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Eb Tpt.  
Pno.

riten.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. 1 *mp*

2 Ob. 2

1 Cl. 1 *mf*

2 Cl. 2

1 Bsn. 1 *mp*

2 Bsn. 2 *mf*

Hn. straight mute *mp* *mf*

Tbn. straight mute *mp* *mf*

B. Tbn. straight mute *mp* *mf*

Timp. *mp*

Perc. 1

Perc. 2 Snare Drum *mf*

Perc. 3 *mf*

E♭ Tpt. *mf*

Pno.

Vln. I arco *mf*

Vln. II arco *mf*

Vla.

Ve. *mp* *mf* *cresc.*

Db. *mp* *mf* *cresc.*

Fl. 1 *f* *ff*  
 Fl. 2 *f* *ff*  
 Ob. 1 *mf* *f* *ff*  
 Ob. 2 *mf* *f* *ff*  
 Cl. 1 *f* *ff sempre*  
 Cl. 2 *f* *ff sempre*  
 Bsn. 1 *mf* *f* *ff sempre*  
 Bsn. 2 *f* *ff sempre*  
 Hn. *f* *ff sempre* (mute out, open)  
 Tbn. *f* *ff sempre* (mute out, open)  
 B. Tbn. *f* *ff sempre* (mute out, open)  
 Timp. *poco f* *f*  
 Perc. 1 *f sempre*  
 Perc. 2 *poco f* *f sempre*  
 Perc. 3 *f sempre*  
 Eb Tpt. *f* *mf* *ff*  
 Pno. *5* *ff*  
 Vln. I *f* *ff* (div.)  
 Vln. II *f* *ff* (div.)  
 Vla. *arco* *mf* *ff*  
 Vc. *f* *ff*  
 Db. *f* *ff*

This musical score page contains measures 625 through 628. The instrumentation includes:

- Flutes (Fl.) 1 and 2
- Oboes (Ob.) 1 and 2
- Clarinets (Cl.) 1 and 2
- Bassoons (Bsn.) 1 and 2
- Horn (Hn.)
- Trombones (Tbn.)
- Bass Trombone (B. Tbn.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Percussion 3 (Perc. 3)
- E♭ Trumpet (E♭ Tpt.)
- Piano (Pno.)
- Violins I (Vln. I)
- Violins II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

Key features of the score include:

- Measures 625-627: Woodwinds and strings play sustained notes with various dynamics and articulations.
- Measure 628: A significant change in texture occurs. The E♭ Trumpet and Piano parts become more active. The E♭ Tpt. part is marked *marcato*. The Piano part features a *fff* dynamic and *marcato* articulation. The strings are marked *unis.* and *(non div.)*.
- Measures 629-630: The woodwinds and strings continue with sustained notes, with some dynamics like *mf* and *tr* (trill) indicated.

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

Hn.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

E♭ Tpt.

Pno.

Vln. I

Vln. II

Vla. *marcato*

Vc. *marcato* *div.*

Db. *marcato*

*sfz* *pp* *f* *molto cresc.* *sfzz*

*pp* *molto cresc.* *sfzz*

*pp* *molto cresc.* *sfzz*

*sfz* *pp* *f* *molto cresc.* *sfzz*

*sfz* *pp* *sfzz*

*sfz* *pp* *sfzz*

*sfz* *pp* *sfzz*

*tr* *sfz* *sfzz*

*f* *tr* *pp* *sfzz*

*sfz* *sfzz*

*sfz* *sfzz*

*pp* *div.* *molto cresc.* *sfzz*

*pp* *molto cresc.* *sfzz*

*pp subito* *molto cresc.* *sfzz*

*pp subito* *molto cresc.* *sfzz*

*pp subito* *molto cresc.* *sfzz*

*pp subito* *molto cresc.* *sfzz*

*pp subito* *molto cresc.* *sfzz*

APPENDIX III

CONTACT

The composer may be contacted for obtaining the performance score and parts for the orchestral and/or chamber version at [mauricioariasmusic@gmail.com](mailto:mauricioariasmusic@gmail.com).