

La caravana

(2003)

Sebastián Errázuriz

Winner of the first “Jorge Peña Hen” Composition Prize, 2003

Sebastián Errázuriz

Biographical Note

Born in Santiago, Chile in 1975. His musical initiation developed from a young age, participating in choruses and studying guitar and harmony in the Academy Projazz and with private tutors. He did professional studies in composition in the Professional Institute, Modern School of Music and subsequently obtained the degree of Master of Arts in the University of Chile. His principal teachers have been: Juan Orrego-Salas, Guillermo Rifo, Jorge Martínez, Luis José Recart, Aliocha Solovera, and Toly Ramírez.

Since 1999 his works have been programmed in Chile's major orchestras, such as the Santiago Philharmonic Orchestra, Chilean Symphony Orchestra, National Youth Symphony Orchestra, Modern Orchestra, Chilean Chamber Orchestra, University of Concepción Symphony Orchestra, Camerata Los Andes, and Orquesta Mayor, among others.

He has been commissioned by renowned soloists to write chamber music in various formats for concerts throughout Chile and abroad. His catalogue includes more than 35 diverse works.

Among his awards are: First Place, "Jorge Peña Hen" Composition Competition for his symphonic work "*La Caravana*", 2003; *El Sábado* Magazine Young Leaders Prize, 2004; Medal of the 150th Anniversary Season of the Municipal Theater of Santiago, 2007; *Diario Financiero* prize for Successful Youth, 2008; Prize of the Circle of Art Critics, 2008; Altazor Prize, 2009.

He has participated in the country's main contemporary music festivals, as well as participating in the 150th Anniversary Season of the Municipal Theater of Santiago with his symphonic work "Historia del Tempo." His work has also been selected on two occasions during "Season of Discovery" of the Chilean Symphony Orchestra.

His work as composer and producer provides more than 10 recordings, among which are: "*Música Descubierta*" (FONDART 2003); "*Música y Poesía*" (Sello EM); "*Viola Chilena del siglo XXI*" (FONDART 2001); "*Cuarteto Iniesta*" (FONDART 2003), "*Siete proposiciones y un epílogo*" (MusicActual 2008), "*Viento Blanco*" (Oveja Negra 2009), as well as music for film and theater.

He studies conducting with Maestro Eduardo Browne. He is director and founder of the collective "Los Musicantes de Projazz." He also serves as the Director of Composition Careers in the Projazz Professional Institute.

In March 2008 he premiered his opera "*Viento Blanco*" in the Teatro Municipal in Santiago with high praise from critics and the public.

He is a member of the board of the National Association of Composers of Chile.

For more information on Sebastian Errázuriz please visit: www.sebastianerrazuriz.cl

Reseña Biográfica

Nacido en Santiago de Chile en 1975. Su iniciación musical la desarrolla desde niño participando en coros y estudiando guitarra y armonía en la Academia Projazz y con profesores particulares. Sus estudios profesionales de composición los realiza en el Instituto Profesional Escuela Moderna de Música y posteriormente obtiene el grado de Magister en Artes en la Universidad de Chile. Sus principales maestros han sido: Juan Orrego-Salas, Guillermo Rifo, Jorge Martínez, Luis José Recart, Aliocha Solovera y Toly Ramírez.

Desde 1999 sus obras son programadas por las principales orquestas del país, tales como: Orquesta Filarmónica de Santiago, Orquesta Sinfónica de Chile, Orquesta Sinfónica Nacional Juvenil, Orquesta Moderna, Orquesta de Cámara de Chile, Orquesta Sinfónica de la Universidad de Concepción, Camerata Los Andes, Orquesta Mayor, entre otras.

Ha escrito música de cámara en variados formatos por encargo de connotados solistas chilenos para conciertos a lo largo de Chile y en el extranjero. Su catálogo contempla más de 35 obras para los más diversos formatos.

Entre los reconocimientos que ha obtenido destacan: Primer Lugar en el Concurso de Composición "Jorge Peña Hen" con la obra sinfónica "*La Caravana*", 2003; Jóvenes líderes Revista *El Sábado*, 2004; Medalla Temporada 150 años del Teatro Municipal de Santiago, 2007; Jóvenes con éxito, *Diario Financiero*, 2008; Premio del Círculo de Críticos de Arte, 2008; Premio Altazor, 2009.

Ha participado en los principales Festivales de Música Contemporánea del país, además de la Temporada de celebración de los 150 años del Teatro Municipal de Santiago con su obra sinfónica *Historia del Tempo*. También ha sido seleccionado en dos oportunidades en la Temporada del Descubrimiento de la Orquesta Sinfónica de Chile.

Su labor como compositor y productor contempla más de 10 fonogramas entre los cuales se destacan: "*Música Descubierta*" (FONDART 2003); "*Música y Poesía*" (Sello EM); "*Viola Chilena del siglo XXI*" (FONDART 2001); "*Cuarteto Iniesta*" (FONDART 2003), "*Siete proposiciones y un epílogo*" (MusicActual 2008), "*Viento Blanco*" (Oveja Negra 2009), además de música para cine y teatro.

Estudia Dirección de Orquesta con el maestro Eduardo Browne. Es director titular y fundador del Colectivo "Los Musicantes de Projazz". Su labor docente la desempeña como Director de la Carrera de Composición en el Instituto Profesional Projazz.

En marzo de 2008 estrenó su ópera "*Viento Blanco*" en el Teatro Municipal de Santiago con gran éxito de la crítica y del público.

Es miembro de la directiva de la Asociación Nacional de Compositores de Chile.

Para más información sobre Sebastián Errázuriz visite: www.sebastianerrazuriz.cl

La caravana

About the work

In 2003 *“La caravana”* won first place in the Jorge Peña Hen Composition Competition. The competition commemorated the thirtieth anniversary of the death of composer and music educator Jorge Peña Hen, who founded a Bach Society, a symphony orchestra, and a music school in La Serena, and earned worldwide acclaim touring with the children’s orchestra from that school. Following the 1973 military coup that brought Pinochet to power, Peña Hen, a socialist, was imprisoned and executed by the “Caravan of Death” (also known as the passing of General Sergio Arellano Stark) based on an outrageous claim that he had helped smuggle weapons from Cuba to Chile in the children’s instrument cases.

Errázuriz’s *“La caravana”* was first performed at the Cathedral of La Serena on October 16, 2003, by the National Youth Symphony Orchestra, conducted by José Luis Domínguez. The composer dedicated the work “to the memory of Jorge Peña Hen and to the people missing after the passing of the caravan of death.”

Interviewed for the premiere, Errázuriz said there was no competition requirement that the work allude to Peña Hen and that after writing the piece he was afraid his title and dedication would make it seem like he was trying to curry favor. However, he had felt genuinely compelled to write a programmatic piece after delving into the story. “It is a work in a single movement with three parts. In the first part there is the caravan; it is very martial with ostinatos [repeating patterns] that bring to mind the caravan. The caravan and the whole gestation of the macabre element is something very slow and atmospheric.”

The composer based the slow second part on a description written by someone who was imprisoned with Peña Hen. “It describes how they are made to lie on the ground in the sun, blindfolded, face down, and they are hitting them and asking where the weapons are. He felt Jorge Peña Hen at his side. At one point he describes a soldier approaching and removing him from the site. After a while they sense shots and that was the last anyone saw of Peña Hen. I worked to express the feelings that a person might have at a time like that, how memories can come to one’s head.”

Errázuriz struggled to conclude such a heavy story without getting mired in politics. He solved his problem by turning his third section to the positive—Peña Hen’s legacy. “In Chile there are 136 functioning orchestras and that is something to celebrate. Peña Hen’s musical legacy lives on and can be seen in the children who continue to make music in these orchestras, inspired by this dreamer who knew how to appreciate human beings.”

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Notas sobre la obra

En 2003 *“La caravana”* ganó el primer lugar en el Concurso de Composición Jorge Peña Hen. El concurso conmemoró los treinta años del fallecimiento del compositor y pedagogo Jorge Peña Hen, fundador de una Sociedad Bach, una orquesta sinfónica y una escuela de música en La Serena, y que ganó reconocimiento mundial haciendo giras con la orquesta infantil de dicha escuela. Después del golpe militar que llevó a Pinochet al poder, Peña Hen, un socialista, fue apresado y ejecutado por la “Caravana de la Muerte” (que es como se conoce al paso del General Sergio Arellano Stark) basándose en el inverosímil argumento de que ayudó en el contrabando de armas desde Cuba en los estuches de los instrumentos de los niños.

“La caravana” fue estrenada en la catedral de La Serena el 16 de octubre de 2003 por la Orquesta Sinfónica Nacional Juvenil, bajo la dirección de José Luis Domínguez. El compositor dedicó la obra “a la memoria de Jorge Peña Hen y a los desaparecidos tras el paso de la caravana de la muerte”.

Al ser entrevistado para la premiere, Errázuriz dijo que en la competencia no existió ningún requisito de aludir a Peña Hen y que tras escribir la pieza temía que su título y dedicatoria pudiesen hacer parecer que intentaba granjearse el favoritismo del jurado. Sin embargo, él se había sentido genuinamente impulsado a escribir una obra programática basada en la historia. “Es una obra en un movimiento con tres partes. En la primera parte aparece la caravana; es muy marcial con ostinatos [patrones repetidos] que evocan la caravana. La caravana y toda la gestación del elemento macabro es muy lenta y atmosférica.”

El compositor basó la más lenta segunda parte en una descripción escrita por alguien que fue apresado con Peña Hen. “Describe cómo son obligados a echarse en el suelo bajo el sol, bocabajo, y son golpeados mientras les preguntan dónde están las armas. Él sintió a Jorge Peña Hen a su lado. En cierto punto describe a un soldado acercándose y retirándolo del lugar. Después de un rato sienten disparos y esa fue la última vez que alguien vio a Peña Hen. Trabajé para expresar los sentimientos que una persona tendría en un momento como ese, y cómo los recuerdos pueden volver a la mente.”

Errázuriz luchó por concluir una historia tan terrible sin envolverla en cuestiones políticas. Solucionó el problema haciendo la tercera sección sobre lo positivo: el legado de Peña Hen. “En Chile funcionan 136 orquestas y eso es algo que celebrar. El legado musical de Peña Hen lo sobrevive y puede ser visto en los niños que continúan haciendo música en esas orquestas, inspirados por este soñador que supo como apreciar a los seres humanos.”

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Instrumentation

2 Flutes (2nd doubling on Piccolo)

2 Oboes

2 Clarinets in B \flat

2 Bassoons

4 Horns in F

2 Trumpets in B \flat

3 Trombones

1 Tuba

Timpani

Percussion (3 players):

{ Xylophone
Glockenspiel
Crashed cymbals
Snare drum
Suspended cymbal
Bass drum

Strings

Duration: 8:30 min

Instrumentación

2 Flautas (2^{da} también Piccolo)

2 Oboes

2 Clarinetes en Si \flat

2 Fagotes

4 Cornos en Fa

2 Trompetas en Si \flat

3 Trombones

1 Tuba

Timbales

Percusión (3 músicos):

{ Xilófono
Glockenspiel
Platillos de choque
Tambor militar
Platillo suspendido
Bombo

Cuerdas

Duración: 8:30 min

A la memoria de Jorge Peña Hen y a los desaparecidos
tras el paso de la caravana de la muerte

La caravana

(2003)

Sebastián Errázuriz (b.1975)

TRANSPONED SCORE / PARTITURA EN TRANSPOSICIÓN

♩ = 76

Flauta I

Piccolo [Flauta II]

Oboe II

Clarinete en Si^b II

Fagot II

Corno en Fa III

Corno en Fa IV

Trompeta en Si^b II

Trombón II

Trombón III

Tuba

Timbales

Percusión I

Percusión II

Percusión III

Violín I

Vioín II

Viola

Violonchelo

Contrabajo

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8 **A**

Fl. I
Picc.
Ob. I
Cl. Sib. I
Fg. I
Cor. Fa I
Cor. Fa II
Tpt. Sib. I
Tbn. I
Tbn. III
Tuba
Timb.
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
p
l.
p
a2
p
a2
p
a2
p
p
p
p
p
p
p
Bombo
mf
mf
pp
mf
f
p
p

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16 **B**

Fl. I *f* 3

Picc. *f*

Ob. I/II *f* I. II.

Cl. Sib. I/II *f* 3

Fg. I/II *mf* a2 I. II.

Cor. Fa I/III *mf* a2

Cor. Fa II/IV *mf* a2

Tpt. Sib. I/II *f* 3 I. a2

Tbn. I/II *mf* glissando *f* I.

Tbn. III *mf* glissando

Tuba *mf*

Timb. *mf* gliss.

Perc. I *f* 3 Xilófono

Vln. I *mf* sul G glissando *f* 3 talón

Vln. II *f*

Vla. *f*

Vc. *mf* glissando

Cb. *mf*

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22 [C]

Fl. I *f* 3

Picc. *f* 3

Ob. I II *f* 3

Cl. Sib. II *f* 3

Fg. II *f* 3

Cor. Fa III *f* 3

Cor. Fa IV *f* 3 a2

Tpt. Sib. II *f* 3

Tbn. I *f* 3 I. *mf* glissando II. *mf* glissando a2 *f* gliss.

Tbn. III *f* 3 *mf* glissando *f* gliss.

Tuba *f* 3 *mf* *f*

Timb. *f* 3 *mf* *f*

Perc. I *f* 3

Perc. II Plat. susp. *f* 3 Tambor *mf* *f*

Perc. III Bombo *f*

Vln. I *f* 3 non div. *p* *f*

Vln. II *f* 3 non div. *p* *f*

Vla. *f* 3

Vc. *f* 3 *mf* glissando

Cb. *f* 3 *mf* *f*

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30 **D**

Fl. I *f*

Picc.

Ob. I/II

Cl. Si^b I/II *mf*

Fg. I/II *f* a2

Cor. Fa I/III *mf* a2 *ff*

Cor. Fa II/IV *mf* *ff*

Tpt. Si^b I/II *f* 1. 3 *mf* II. sord.

Tbn. I/II *f* a2 *mf* glissando *mf* gliss.

Tbn. III *f*

Tuba *mf* *f*

Timb. 30 *f*

Perc. II Tambor *f*

Perc. III Bombo *f*

Vln. I *f* **D** 30

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz. *mf*

Cb. *mf* *ff* *mf*

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This musical score is for the piece "La caravana" and covers measures 36 to 40. It is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute I (Fl. I), Piccolo (Picc.), Oboe I & II (Ob. I & II), Clarinet in Si^b I & II (Cl. Si^b I & II), Bassoon I (Fg. I), Cor Anglais I & II (Cor. Fa I & II), Trumpet in Si^b I & II (Tpt. Si^b I & II), Trombone I, II, & III (Tbn. I, II, III), and Tuba.
- Percussion:** Timpani (Timb.), Xilófono (Xylophone), Plat. susp. (Suspended Cymbal), and Bombo (Bass Drum).
- Strings:** Violin I & II (Vln. I & II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

The score features various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *via sord.* (mutes), *glissando*, *arco* (arco), and *l.* (first). A key signature change to E major is indicated by a box labeled "E" at the beginning of measure 40. A large watermark "DO NOT REPRODUCE WITHOUT PERMISSION" is overlaid on the score.

This musical score is for the piece "La caravana" and is page 7. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is marked with a large watermark: "FOR REFERENCE ONLY DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION".

Woodwinds:
Fl. I and Picc. (Piccolo) play a melodic line starting at measure 41, marked *mf*.
Ob. I (Oboe) and Cl. Si \flat I (Clarinete Si \flat) are silent.
Fg. I (Fagotto) plays a bass line starting at measure 41, marked *f*.

Brass:
Cor. Fa I and II (Corni Fa) play a complex rhythmic pattern starting at measure 41, marked *sfz* and *ff*, with dynamics changing to *mf* and *f*.
Tpt. Si \flat I (Trompete Si \flat) plays a complex rhythmic pattern starting at measure 41, marked *sfz* and *ff*, with dynamics changing to *mf* and *f*.
Tbn. I and II (Tromboni I and II) play a complex rhythmic pattern starting at measure 41, marked *sfz* and *ff*, with dynamics changing to *mf* and *f*.
Tbn. III (Trombone III) plays a complex rhythmic pattern starting at measure 41, marked *sfz* and *ff*, with dynamics changing to *mf* and *f*.
Tuba plays a simple rhythmic pattern starting at measure 41, marked *p*, *mf*, and *p*.

Strings and Percussion:
Vln. I and II (Violini I and II) play a melodic line starting at measure 41, marked *mf* and *f*.
Vla. (Viola) plays a rhythmic pattern starting at measure 41, marked *simile*.
Vc. (Violoncello) plays a rhythmic pattern starting at measure 41, marked *simile*.
Cb. (Contrabbasso) plays a rhythmic pattern starting at measure 41, marked *simile*.
Timb. (Tamborim) plays a simple rhythmic pattern starting at measure 41, marked *mf* and *f*.

This musical score page, numbered 8, is for the piece 'La caravana'. It features a variety of instruments including woodwinds (Flute I, Piccolo, Oboe I, Clarinet in Si^b, Bassoon I), brass (Cor. Fa I & II, Tpt. Si^b, Tbn. I & III, Tuba), percussion (Timpani), and strings (Violin I & II, Viola, Violoncello, Contrabasso). The score begins at measure 47. The woodwind and brass sections play a rhythmic pattern of eighth notes, often in triplets, with dynamic markings of *f*, *sfz*, and *mf*. The strings provide a steady accompaniment with eighth notes. A large watermark reading 'FOR NOT REPERFORMANCE ONLY DO NOT REPRODUCE OR REPRODUCE WITHOUT PERMISSION' is overlaid diagonally across the page.

52 **F**

Fl. I

Picc.

Ob. II *a2* *mf*

Cl. Si \flat II *a2* *mf*

Fg. I *a2* *mf*

Cor. Fa III *sf*

Cor. Fa IV *sf*

Tpt. Si \flat II *sf*

Tbn. I *sf*

Tbn. III *sf*

Tuba *p* *f*

Timb. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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This musical score page, numbered 10, is for the piece 'La caravana'. It features a large ensemble of instruments. The woodwind section includes Flute I, Piccolo, Oboe II, Clarinet in B-flat II, and Bassoon II. The brass section consists of Cor Anglais I and II, Trumpet in B-flat II, Trombone I and III, and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The percussion section includes Timpani, three types of Percussion (I, II, III), Xilófono, Tambor, and Bombo. The score is divided into measures, with a section starting at measure 58. Dynamics range from *mf* (mezzo-forte) to *fff* (fortissimo). A watermark 'DO NOT REPRODUCE OR REPERFORM WITHOUT PERMISSION' is visible across the page. A specific instruction 'cambia a Fl.' is noted for the Piccolo part.

63 **G**

Cl. Si^b I

Timb.

Perc. I
Xilófono

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

70 **H** ♩ = 56

Cl. Si^b I

Timb.

Perc. I
Bombo

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

mf

mf

mf

pp

cambia a Glock.

gliss. de armónicos

sul G y D

gliss. de armónicos

sul G y D

gliss. de armónicos

sul C y G

arco libre

76 1

Fl. I

Fl. II

Ob. I/II

Cl. Si^b I/II

Fg. I/II

Cor. Fa I/II

Tpt. Si^b I/II

Tbn. I/II

Tuba

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pp

p

arco libre

pizz.

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84 J

Fl. I *p* 3

Fl. II *p* 3

Ob. I *p* 3

Cl. Si^b I *mf* 3

Fg. I *mf* 3

Cor. Fa I *p* gliss. 3

Cor. Fa II *p* gliss. 3

Tpt. Si^b I *mf* sord. recta

Tbn. I *mf*

Tbn. III *mf*

Tuba *mf*

Vln. I *pp* arco libre

Vln. II *pp* arco libre

Vla. *pp* arco libre

Vc. *pp* arco libre

Cb. *pp* arco libre

93 **K**

Fl. I *p*

Fl. II *p*

Ob. II *p*

Cl. Sib. II *mf* *p*

Fg. II *p*

Cor. Fa. I *mf*

Cor. Fa. II *mf*

Tpt. Sib. I *p* *l. senza sord.*

Tbn. I *f* *a2*

Tbn. III *f*

Tuba *f*

Perc. I Glockenspiel *mp*

Vln. I *pp* *mf* *sul A*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

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100

Fl. I *mf* *p*

Fl. II *mf* *p*

Ob. I/II *mf* *p*

Cl. Sib. I/II *mf* *p*

Fg. I/II *mf* *p*

Cor. Fa I/III *mf* a2 3 *mf*

Cor. Fa II/IV *mf* a2 3 *mf*

Tpt. Sib. I/II *mf* II. senza sord. *sfz*

Tbn. I/II *sfz*

Tbn. III *sfz*

Tuba *sfz*

Vln. I *mf* sul E

Vln. II *mf* sul A

Vla. *mf* non div. sul C y G

Vc. *p* non div.

Cb. *p* non div.

L

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This musical score page, numbered 16, is for the piece 'La caravana'. It features a large ensemble of instruments. The woodwind section includes Flutes I and II, Oboe I, Clarinet in B-flat, Bassoon, and Cor Anglais I and II. The brass section consists of Trumpets in B-flat, Trombones I, II, and III, and Tuba. Percussion includes Timpani, Glockenspiel, Tambor, and Bombo. The string section has Violins I and II, Viola, Violoncello, and Contrabasso. The score begins at measure 107. Dynamics range from piano (*p*) to fortissimo (*ffz*). Performance instructions include 'cambia a Xil.' for the percussion and 'sul C'/'sul E' for the strings. A large watermark 'DO NOT DUPLICATE FOR REFERENCE ONLY WITHOUT PERMISSION' is overlaid on the page.

119 **Ad libitum**

Cor. Fa I III *pp*

Cor. Fa II IV *pp*

Tpt. Si \flat I II *mp* *mf* *f* *p* *mf*

I. VI pos.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *ppp*

126 **N** ♩ = 126

Ob. I *f*

Ob. II *f*

Tpt. Si \flat I II

Timb. *mf*

Perc. III *mf* Bombo

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

Vln. II

Vla.

Vc.

Cb. *arco* *spicc. sempre* *mf*

132

Ob. I *mf*

Ob. II

Cl. Sib. I

Fg. II *f*

Timb.

Perc. III *Bombo*

Vln. I *p*

Vln. II

Vla. *f* *p*

Vc.

Cb.

139

Ob. I *p* *f*

Ob. II *p* *f*

Cl. Sib. I

Fg. II *mf*

Timb.

Perc. III

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

146

Ob. II *mf* *a2*

Cl. Sib. II *f*

Fg. II *a2*

Timb.

Perc. III *Bombo*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *p* *mf*

Cb. *f*

Q

152

Ob. II

Cl. Sib. II

Fg. II

Timb.

Perc. II *Tambor* *f*

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

158 **R** poco rit. ♩ = 96

Fl. I
Fl. II
Ob. I
Cl. Si^b I
Fg. I
Cor. Fa I
Cor. Fa II
Tpt. Si^b I
Tbn. I
Tbn. II
Tuba
Timb.
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

a2 3 a2 3 a2 3

Tambor rim shot ord. Bombo

sautillé sautillé sautillé sautillé

This musical score is for the piece "La caravana" and spans measures 163 to 167. It is arranged for a full orchestra and includes a variety of instruments. The woodwind section consists of Flute I and II, Oboe I and II, Clarinet in B-flat I and II, Bassoon I and II, and Cor Anglais I and II. The brass section includes Trumpet in B-flat I and II, Trombone I, II, and III, and Tuba. The percussion section features Timpani, Xilófono (Xylophone), Tambor (Tambourine), and Bombo (Bongo). The string section includes Violin I and II, Viola, Violoncello (Cello), and Contrabajo (Double Bass). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents and slurs. A large watermark "FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION" is overlaid on the page.

Musical score for 'La caravana', page 23, measures 168-172. The score includes staves for various instruments:

- Fl. I, Fl. II: Flutes, starting with a *f* dynamic.
- Ob. I/II: Oboe, starting with a *f* dynamic and *a2* marking.
- Cl. Si^b I/II: Clarinet in B-flat, starting with a *f* dynamic and *a2* marking.
- Fg. I/II: Bassoon, starting with a *mf* dynamic and *a2* marking.
- Cor. Fa I/II: Cor Anglais, starting with a *f* dynamic and *a2* marking.
- Tpt. Si^b I/II: Trumpet in B-flat, starting with a *f* dynamic and *a2* marking.
- Tbn. I/II, Tbn. III, Tuba: Trombone and Tuba staves.
- Timb.: Timpani, starting with a *f* dynamic.
- Perc. I: Xilófono, starting with a *mf* dynamic.
- Perc. II: Tambor and Bombo, starting with a *f* dynamic.
- Perc. III: Percussion III, starting with a *f* dynamic.
- Vln. I, Vln. II: Violins, starting with a *mf* dynamic.
- Vla.: Viola, starting with a *p* dynamic.
- Vc.: Violoncello, starting with a *p* dynamic.
- Cb.: Contrabass, starting with a *p* dynamic.

A large watermark is overlaid diagonally across the page: "FOR REFERENCE ONLY NOT FOR PERFORMANCE WITHOUT PERMISSION".

173 S

Fl. I *mf* *sfz*

Fl. II *mf* *sfz*

Ob. II *mf* *sfz*

Cl. Sib. II *mf* *sfz*

Fg. II *mf* *sfz* *mp*

Cor. Fa. III *mf* *sfz*

Cor. Fa. IV *mf* *sfz*

Tpt. Sib. II *mf* *sfz*

Tbn. II *mf* *sfz* *p* *f*

Tbn. III *mf* *sfz* *p* *f*

Tuba *p* *f*

173

Timb. *mf*

Perc. I Xilófono *mf*

Perc. II Tambor *mf* rim shot *p* ord. *f*

Perc. III Bombo *mf*

173 S

Vln. I *f* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

DO NOT DUPLICATE WITHOUT PERMISSION

T

182

Fl. I

Fl. II

Ob. I

Cl. Si^b I

Fg. I

182

Cor. Fa I

Cor. Fa II

Tpt. Si^b I

Tbn. I

Tbn. III

Tuba

182

Timb.

Perc. II

Perc. III

T

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for the piece "La caravana" and is page 27. It features a full orchestral arrangement. The woodwind section includes Flutes I and II, Oboe I, Clarinet in Si^b, and Bassoon I. The brass section includes Cor Anglais I and II, Trumpets in Si^b, Trombones I, II, and III, and Tuba. The percussion section includes Timpani, Tambor, Bombo, and Platillos. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The score begins at measure 186. The woodwinds and brass play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *ff*. The strings play a steady eighth-note accompaniment at *mf*. The percussion features a complex rhythmic pattern with *mf* and *ff* dynamics. A large watermark "FOR REFERENCE ONLY DO NOT REPRODUCE WITHOUT PERMISSION" is overlaid on the score.

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Argentina

Benzecry, Esteban (b.1970):

- Alwa, for harp
- Colores de la Cruz del Sur, for orchestra
- Toccata y misterio, for cello and piano (1)
- Rapsodia andina, for cello and piano (1)

Brazil

Liduíno Pitombeira (b.1962):

- The Hollow Earth, for flute, viola and harp (2)

Chile

Sebastián Errázuriz (b.1975):

- La caravana, for orchestra

Alfonso Leng (1884-1974):

- Preludios N°1 and N°2, for orchestra

Enrique Soro (1884-1954):

- Danza fantástica, for orchestra
- Tres aires chilenos, for orchestra

Colombia

Santos Cifuentes (1870-1932):

- Scherzo sobre aires tropicales, for orchestra

Adolfo Mejía (1905-1973):

- Acuarela, for orchestra
- Pequeña suite, for orchestra

Costa Rica

Vinicio Meza (b.1968):

- Suite latinoamericana, for strings or string trio

Ecuador

Diego Luzuriaga (b.1955):

- Responsorio, for orchestra
- Incienso, for chamber orchestra or ensemble
- Yaraví & Yumbo, for flutes and string quartet (2)

Peru

José Bernardo Alzedo (1788-1878):

- Peruvian National Anthem, for orchestra

José Carlos Campos (b.1957):

- Alone, for flute (2)
- Danza rústica, for orchestra
- Danza festiva, for strings

Gonzalo Garrido-Lecca (b.1975):

- Arcano, for strings or string quartet
- Toccata, for orchestra

Enrique Iturriaga (b.1918):

- Canción y muerte de Rolando, for voice and orchestra
- De la lírica campesina, for voice and ensemble
- Homenaje a Stravinsky, for cajón and orchestra
- Obertura para una comedia, for orchestra (4)
- Sinfonía "Junín y Ayacucho: 1824", for orchestra (4)
- Suite, for orchestra
- Tres canciones para coro y orquesta
- Tres danzas de William Byrd, for strings
- Expresiones, for violin
- Llamadas y fuga para un Santiago, for brass ensemble
- Manormeyor, for string quartet
- Pequeña suite, for violin and cello
- Paisaje, for flute and guitar

Works for piano:

- Pregón y Danza
- Tres piezas
- La Máquina
- Ensayos interválicos
- Obertura para una comedia, for 2 pianos

Works for voice and piano:

- Cuatro poemas de Javier Heraud
- Tres poemas de "Sin título" de Eielson
- Dos ejercicios poéticos

Works for choir:

- Las cumbres
- Adivina, adivinanza...
- Tres huaynos de Navidad
- Tres adivinanzas, for children
- Viene y va y vueltas da
- Desiertos

Rafael L. Junchaya (b.1967):

- Varidanzas, for orchestra

Jimmy López (b.1978):

- Fiesta!, for orchestra (4) or chamber ensemble
- Epiphany, concertino for piano, strings, brass and percussion (3)
- América salvaje, for orchestra
- La Caressed du Couteau, for string quartet (3)
- K'asa, for violin and piano (3)
- Kraftmaschine, for recorders and percussion (3)
- Of Bells and Broken Shadows, for cello and piano
- Lago de lágrimas, for glissando flute and orchestras

Baltasar Martínez Compañón (1738-1797):

- Colección de música virreinal, for chamber orchestra or ensemble (4)

Claudio Rebagliati (1843-1909):

- Álbum sudamericano, for piano
- Rapsodia peruana, for orchestra

Aurelio Tello (b.1951):

- Liber Seregni, for ensemble

Edgar Valcárcel (b.1932):

- Concierto indio, for cello and orchestra

José María Valle Riestra (1859-1925):

- Elegía, for orchestra
- Chant d'amour, for voice and orchestra

(1) Recorded in the album "Rapsodia Latina" (Filarmonika)

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