

Varidanzas

Homenaje a Béla Bartók
Op. 12 (2006)

Rafael Leonardo Junchaya

First prize: National Conservatory of Music (Peru) Composition Competition,
held in celebration of its 60th anniversary and
the 125th year of Béla Bartók's birthday (2006)

Rafael L. Junchaya

Biographical Note

Peruvian composer, conductor and music researcher Rafael Leonardo Junchaya, was born in Lima in 1965. He graduated in Composition from the National Conservatory of Music in Peru, and studied conducting with Eduardo García Barrios, Miguel Harth-Bedoya and David McKenzie, as well as further training in New York. In Peru he has conducted the National Conservatory of Music Symphony Orchestra, Trujillo Symphony Orchestra, Summer Workshop Orchestra, which he co-founded, and has been Principal Conductor of 'La Filarmónica'.

He has worked at Radio Filarmonía producing and directing several programs between 1990 and 2002, and in 1992 taught a workshop on MIDI instruments at the 4th Contemporary Music Encounter-Latin American Courses and Workshops in La Serena, Chile. In Peru he has also taught analysis, music history and composition at the Regional Conservatory "Carlos Valderrama" in Trujillo, the National Conservatory of Music, the San Martin University Institute of Arts and the Peruvian Air Force.

He has written music in a variety of genres including the use of electroacoustics, like in his works "*Piedra del Q'osqo*", "*Ccoyllurcha*", "*In-vita*", "*Die Erscheinung*", "*Sevoc Anatos*" and "*Tambok*". His orchestral works include: "*Symphonic Movement*" and "*Esquisse*"; and among his instrumental works: "*Yaravi*" for violin or viola and piano, "*Piano Prelude*" Op.1, "*Picaflor Esmeralda*", "*Variantes motímbricas*" for clarinet, trumpet and synthesizer, "*Marsyatikos*" for flute and piano, "*Three Episkenic Dances*" for clarinet, saxophone and piano and "*Concerto Silvestre*" for bass clarinet and orchestra.

Rafael Junchaya has been awarded the **Composers Kombat Prize** in Vermont for his work "*Magnificat*", and the **National Conservatory Anniversary Prize** in 2006 for "*Varidanzas*". At the time of this publication, he is pursuing a PhD in Musicology at the University of Helsinki, where he also lectures on Peruvian music.

For more information on Rafael Junchaya, please visit:
www.myspace.com/rjunchaya

Reseña Biográfica

Rafael Leonardo Junchaya, compositor, director de orquesta e investigador, nació en Lima en 1965. Se graduó en Composición del Conservatorio Nacional de Música en Perú y estudió dirección orquestal con Eduardo García Barrios, Miguel Harth-Bedoya y David McKenzie. En el Perú ha dirigido la Orquesta Sinfónica del Conservatorio Nacional de Música, Orquesta Sinfónica de Trujillo, Práctica Orquestal de Verano, la cual co-fundó, y fue el Director Principal de 'La Filarmónica'.

Trabajó en Radio Filarmonía produciendo y conduciendo varios programas entre los años 1990 y 2002, y en 1992 dictó un curso sobre instrumentos MIDI en el Cuarto Encuentro y Talleres de Música Contemporánea Latinoamericana en La Serena, Chile. En el Perú también ha enseñado análisis, historia de la música y composición en el Conservatorio Regional "Carlos Valderrama" en Trujillo, Conservatorio Nacional de Música, Instituto de Arte de la Universidad San Martín y en la Fuerza Aérea.

Ha compuesto música en varios géneros, incluyendo el uso de electroacústica como en sus obras "*Piedra del Q'osqo*", "*Ccoyllurcha*", "*In-vita*", "*Die Erscheinung*", "*Sevoc Anatos*" y "*Tambok*". Entre sus otras obras orquestales figuran "*Movimiento Sinfónico*" y "*Esquisse*"; y sus obras instrumentales "*Yaravi*" para violín o viola y piano, "*Preludio*" Op.1 para piano, "*Picaflor esmeralda*", "*Variantes motímbricas*" para clarinete, trompeta y sintetizador, "*Marsyatikos*" para flauta y piano y "*Concerto Silvestre*" para clarinete bajo y orquesta.

Rafael Junchaya recibió el **Premio Composers Kombat** en Vermont por su obra "*Magnificat*" y en el 2006 el **Premio Aniversario del Conservatorio Nacional de Música** en Perú por su obra "*Varidanzas*". Al momento de esta publicación, él está trabajando en un grado de Doctorado en Musicología en la Universidad de Helsinki en Finlandia, donde además enseña acerca de la música peruana.

Para más información acerca de Rafael Junchaya, visite:
www.myspace.com/rjunchaya

Varidanzas

About the work

"*Varidanzas*" was composed in 2006 for a composition contest held by the National Conservatory in Lima to commemorate their 60th anniversary and the 125th year of Béla Bartók's birthday, hence the subtitle *Homage to Béla Bartók*.

One aim of this work is to try to recreate some sonorities from Peruvian Colonial –baroque– music (by the use of the harpsichord, harp and solo violin) and also some popular music from the highlands. For that purpose, two old traditional melodies, taken from d'Harcourt's book "*The Music of the Incas*", were used. These two melodies alternate in being variations and also traditional Peruvian dancing tunes. Béla Bartók's music – from *Giocco delle coppie*, a movement of the Concerto for orchestra– is paraphrased and mixed with the harmonic language of the piece and the dances it evokes. At the end, all the melodies and citations join with a triadic line in the horns, which aims to evoke the sounds and melodies of the Peruvian traditional bone-horn from the highlands, the *waqra-puku*.

"*Varidanzas*" was premiered by the National Conservatory Symphony Orchestra in 2006 under the conduction of Espartaco Lavalle.

Matching orchestral parts available from the publisher at:
www.filarmonika.com

Notas sobre la obra

"*Varidanzas*" fue compuesta en el 2006 para el concurso de composición organizado por el Conservatorio Nacional de Música en Lima, para conmemorar sus 60 años y los 125 del nacimiento de Béla Bartók, de allí el subtítulo de la obra, *Homenaje a Béla Bartók*.

Una de las metas de esta obra es recrear sonoridades de la música colonial -barroca- del Perú (con el uso del clavecín, arpa y violín solo) y también de la música popular andina. Para ese propósito se han usado dos melodías tradicionales tomadas del libro de d'Harcourt "*La música de los Incas*". Estas dos melodías se alternan como variaciones y como melodías de danzas tradicionales peruanas. Un fragmento de *Giocco delle coppie*, del Concierto para Orquesta de Béla Bartók, se usa como paráfrasis mezclado con el lenguaje armónico de la obra y con las danzas que evoca. Al final, todas las melodías y citas se unen con una tríada en los cuernos, pretendiendo emular los sonidos y melodías del *waqra-puku*, instrumento aerófono de los Andes.

"*Varidanzas*" fue estrenada en el 2006 por la Orquesta Sinfónica del Conservatorio Nacional de Música en Lima bajo la dirección de Espartaco Lavalle.

El material de partes orquestales se puede obtener a través de su publicadora en: www.filarmonika.com

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
2 Trumpets in B \flat
3 Trombones
1 Tuba
Timpani
Percussion (2 players):
 Triangle
 Suspended cymbal
 Crashed cymbals
 2 Snare drums
 Bass drum
 Tambourine
Harp
Harpsichord / Celesta
Strings

Duration: 9:40 min

Instrumentación

2 Flautas
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes
4 Cornos en Fa
2 Trompetas en Si \flat
3 Trombones
1 Tuba
Timbales
Percusión (2 músicos):
 Triángulo
 Platillo suspendido
 Platillos de choque
 2 Tambores militares
 Bombo
 Pandereta
Arpa
Clave / Celesta
Cuerdas

Duración: 9:40 min

Varidanzas

Homenaje a Béla Bartók

Op. 12 (2006)

Rafael Leonardo Junchaya (b. 1965)

TRANPOSED SCORE / PARTITURA EN TRANSPOSICIÓN

Flauta I II mf

Oboe I II mf

Clarinete en Si \flat I II mf

Fagot I II mf

Corno en Fa I II mp mf

Corno en Fa III IV

Trompeta en Si \flat I II

Trombón I II

Trombón III Tuba

Timbales mf

Percusión I

Percusión II

Arpa C \sharp B \flat | F \sharp f

Clave [Celesta] 8'+8' f

Violín I f solo pizz. arco

Violín II f pizz.

Viola f pizz.

Violoncello f pizz.

Contrabajo f pizz.

$\text{♩} = 90$

Varidanzas

5

A

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

Cor. Fa I II

Tbn. I II

Timb.

Arpa

Clave

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. solo

unis. arco

mf

arco

mf

div.

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10

Fl. I II

Ob. I II

Cl. Sib. I II

Fg. I II

Cor. Fa III IV

Tbn. I II

Tuba

Perc. I

Arpa

Clave

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

mp 3 3

mf

p

Triángulo

mf

Cl. | Eb Ab

mf

p

p

arco

mf

arco

mf

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The musical score is divided into two systems, each starting at measure 15.
System 1 (Measures 15-20):
 - **Fl. I & II:** Features triplet eighth notes in measures 15-17, followed by a melodic line in measure 18.
 - **Ob. I & II:** Remains silent until measure 19, then plays a melodic line marked *mp*.
 - **Cl. Sib & II:** Plays a melodic line with a slur, then rests in measure 19.
 - **Fg. I & II:** Plays a melodic line with a slur, then rests in measure 19. Measure 20 features a second ending marked *mf*.
 - **Cor. Fa I & II:** Remains silent until measure 19, then plays a melodic line marked *p*.
 - **Cor. Fa III & IV:** Remains silent until measure 19, then plays a melodic line marked *p*.
 - **Tuba:** Remains silent until measure 20, then plays a note marked *p*.
 - **Perc. I:** Plays a single note marked *Triángulo*.
 - **Arpa:** Plays a complex rhythmic pattern throughout.
 - **Clave:** Plays a complex rhythmic pattern throughout.

System 2 (Measures 21-24):
 - **Vln. I & II:** Feature a wavy tremolo in measure 21, then rest. Measures 22-24 feature a melodic line starting with a pizzicato (*pizz.*) and moving to arco (*arco*) marked *mf*.
 - **Vla.:** Plays a melodic line with triplets in measures 21-23, then rests. Measures 22-24 feature a melodic line starting with a pizzicato (*pizz.*) and moving to arco (*arco*) marked *mf*.
 - **Vc.:** Remains silent until measure 22, then plays a melodic line starting with a pizzicato (*pizz.*) and moving to arco (*arco*) marked *mf*.
 - **Cb.:** Remains silent throughout.

A large watermark reading "FOR REFERENCE ONLY DO NOT DUPLICATE PERFORMANCE WITHOUT PERMISSION" is overlaid across the score.

Ob. II

Cl. Sib. II

Fg. II

Tuba

Arpa

Clave

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

ii.

i.

1. *pp*

mf

pp

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C

Ob. I

Cl. Sib. I

Cor. Fa I

Cor. Fa II

Tuba

Perc. I

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Plat. suspendido
baq. mad.

sul pont.
sul re

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29

This page of the musical score includes parts for Oboe I, Clarinet in B-flat I, Bassoon I, Cor Anglais I and II, Trumpet in B-flat I, Trombone I and III, Tuba, Timpani, Percussion I (suspended cymbal), Arpa (Harp), Violin I and II, Viola, Violoncello, and Contrabasso. The score features various time signatures (4/4, 3/4, 2/4) and dynamics such as *mf*, *f*, *mp*, *pp*, *p*, and *ppp*. It includes performance markings like *due soli*, *tutti*, *8va*, *l.*, *l. sord.*, *nat.*, and *sul pont. sul re*.

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Varidanzas

34 **D**

Ob. I *p*

Fg. I *mp*

Cor. Fa I *pp*

Cor. Fa III *p*

Perc. I *ppp* Plat. suspendido (centro) (borde)

Arpa *p*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p*

Cb. *arco V* *mf* *pizz.* *p*

40 **E** *molto rall* $\text{♩} = 60$

Fl. I *mf*

Ob. I *mf*

Cl. Sib. I *mf*

Fg. I *mf*

Cor. Fa I

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb. *arco*

46

Fl. I II

Ob. I II

Cl. Si \flat I II

Fg. I II

Cor. Fa I II

Cor. Fa III IV

p

poco rall.

a 2

p

pp

III.

51

F $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

56 Tambor (con cuerdas)

Perc. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

G

This page of the musical score for 'Varidanzas' includes the following parts and markings:

- Fl. I & II:** Flute parts with dynamics *f* and *ff*, and triplet markings.
- Ob. I & II:** Oboe parts with dynamics *f* and *ff*, and triplet markings.
- Cl. Si \flat I & II:** Clarinet parts with dynamics *f* and *ff*, and triplet markings.
- Fg. I & II:** Bassoon parts with dynamics *f* and *ff*, and triplet markings.
- Cor. Fa III & IV:** Horn parts with dynamic *f*.
- Tpt. Si \flat I & II:** Trumpet parts with dynamic *f* and marking 'sin sord.' (without mutes).
- Tbn. I & II:** Trombone parts with dynamic *f*.
- Tbn. III Tuba:** Tuba part with dynamic *f*.
- Timb.:** Timpani part with dynamic *ff*.
- Perc. I:** Percussion I part with dynamic *ff* and marking 'Tambor (con cuerdas)' (Tambourine).
- Perc. II:** Percussion II part with dynamic *ff* and marking 'Platillos' (Cymbals).
- Vln. I & II:** Violin parts with dynamic *ff*.
- Vla.:** Viola part with dynamic *ff*.
- Vc.:** Violoncello part with dynamic *ff*.
- Cb.:** Contrabasso part with dynamic *ff*.

The score is marked with a 'G' rehearsal sign at the beginning of the section and includes various dynamic markings (*f*, *ff*) and performance instructions like 'sin sord.' and 'Tambor (con cuerdas)'. A large watermark 'FOR REFERENCE ONLY! DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION' is overlaid on the page.

This musical score page, numbered 11, is for the piece 'Varidanzas'. It contains staves for the following instruments and parts:

- Fl. I & II:** Flute parts with complex melodic lines and slurs.
- Ob. I & II:** Oboe parts with similar melodic lines, including a 'a 2' marking.
- Cl. Si \flat I & II:** Clarinet parts with sustained notes and slurs.
- Fg. I & II:** Bassoon parts with rhythmic patterns and a 'f' dynamic marking.
- Cor. Fa I & II:** Horn parts with rhythmic accompaniment and a 'mf' dynamic marking.
- Cor. Fa III & IV:** Horn parts with rhythmic accompaniment and a 'mf' dynamic marking.
- Tpt. Si \flat I & II:** Trumpet parts with rhythmic accompaniment and a 'a 2' marking.
- Tbn. I & II:** Trombone parts with rhythmic accompaniment and a 'mf' dynamic marking.
- Tbn. III Tuba:** Tuba part with rhythmic accompaniment and a 'mf' dynamic marking.
- Timb.:** Timpani part with rhythmic accompaniment.
- Perc. I:** Percussion part for 'Tambor (con cuerdas)'.
- Perc. II:** Percussion part for 'Platillos'.
- Vln. I & II:** Violin parts with 'div.' markings and 'tutti' dynamics.
- Vla.:** Viola part with 'div.' markings and 'tutti' dynamics.
- Vc.:** Violoncello part with 'div.' markings and 'tutti' dynamics.
- Cb.:** Contrabasso part with 'pizz.' and 'arco' markings and 'tutti' dynamics.

The score includes various musical notations such as slurs, dynamics (mf, f), and performance instructions like 'a 2', 'div.', 'tutti', 'pizz.', and 'arco'. A large watermark reading 'DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION' is overlaid diagonally across the page.

H

Musical score for measures 69-74. The score includes staves for Flute I & II, Oboe I & II, Clarinet in B-flat I & II, Bassoon I & II, Trumpet in B-flat I & II, Trombone III/Tuba, Viola, Violoncello, and Contrabasso. The music features various dynamics such as *f* and *p*, and includes articulation marks like *a 2* and *3*.

Musical score for measures 75-80. The score includes staves for Flute I & II, Oboe I & II, Clarinet in B-flat I & II, Bassoon I & II, Cor Anglais I & II, Trumpet in B-flat I & II, Trombone I & II, Trombone III/Tuba, Percussion I (Tambor sin cuerdas), Viola, Violoncello, and Contrabasso. The music features dynamics such as *f*, *mf*, and *a 2*, and includes articulation marks like *3*.

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Varidanzas

80

Fg. I II

Cor. Fa I II

Cor. Fa III IV

Tpt. Si \flat I II

Tbn. I II

Tbn. III Tuba

Tuba

Timb.

Perc. I

Perc. II

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 $\text{♩} = 74$

mf f

p f

p f

p f

p f

p f

baq. dura
f

Tambor (sin cuerdas)

Plat. suspendido
f

Bombo
mf

f E \flat

G \sharp A \flat

mf f

mf f

f f

f f

f

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84

Ob. II

Cl. Sib II

Timb.

Perc. II

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bombo

D#

F#

C# | Eb A#

col legno tratto

p

col legno tratto

p

88

Cl. Sib II

Timb.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tambor (sin cuerdas)

Tambor (con cuerdas)

Bombo

mf

mf

mf

mf

mf

mf

mf

mf

mf

92 **J**

Fl. I

Timb.

Perc. I
Tambor (con cuerdas)

Perc. II
Bombo

Clave

Vln. I
f pizz.

Vln. II
f pizz.

Vla.
f pizz.

Vc.
f pizz.

Cb.
f pizz.

baq. ord.
mf

Plat. suspendido
mf

96

Tpt. Sib. I
mf sord.

Timb.

Perc. I
Bombo

Perc. II

Arpa
D: C# B# | E# F# G# Ab

Clave

96

Vln. I
arco mp

Vln. II
arco mp

Vla.
arco mp

Vc.

Cb.

K
 100

Fl. I
 Ob. I
 Cl. Si^b
 Fg. I
 Cor. Fa I
 Cor. Fa II
 Tpt. Si^b
 Timb.
 Perc. I (Plat. suspendido)
 Perc. II (Bombo)
 Arpa
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Dynamics: *f*, *mf*, *div.*, *arco*

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104

Fl. I

Ob. I

Cl. Si \flat I

Fg. I

Cor. Fa I

Cor. Fa III

Tbn. I

Tbn. III

Timb.

Perc. I

Perc. II

Bombo

Tambor (con cuerdas)

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

sfp

p

mf

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108 $\text{♩} = 74$

Fl. I II *f* *mf*

Ob. I II *f* *mf*

Cl. Sib. II *f* *mf*

Fg. I II *f* *mf*

Cor. Fa. I II *f* a 2

Cor. Fa. III IV *f* a 2

Tbn. I II *f*

Tbn. III Tuba *f*

Perc. I Plat. suspendido *f* Tambor (sin cuerdas) *f*

Perc. II Bombo Pandereta *f*

108 $\text{♩} = 74$

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *f*

Cb. *f* pizz.

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114

Fl. I II

Ob. I II

Cl. Si \flat I II

Fg. I II

Cor. Fa I II

Cor. Fa III IV

Tpt. Si \flat I II

Tbn. I II

Tbn. III Tuba

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

f

mf

mp

Tambor (sin cuerdas)

Pandereta

sin sord.

a 2

a 2

3

3

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M

119

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

Cor. Fa III IV

Tpt. Sib I II

Tbn. I II

Tbn. III Tuba

Perc. I
Tambor (sin cuerdas)

Perc. II
Pandereta

f

mf

mf

mf

M

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

124

Fl. I

Ob. I

Cl. Si^b I

Fg. I

Cor. Fa I

Cor. Fa III

Tpt. Si^b I

Tbn. I

Tbn. III
Tuba

Perc. I
Tambor (sin cuerdas)

Perc. II
Pandereta

Vln. I

Vln. II

Vla.

Vc.

Cb.

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130

Fl. I

Ob. I

Cl. Si^b I

Fg. I

Tpt. Si^b I

Tuba

Timb.

Perc. I
Tambor (sin cuerdas)

Perc. II
Pandereta

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

a 2

p

1.

Tuba

p

F# G# A#

mf

N

f

f

arco

f

f

137

Fl. I II

Ob. I II

Cl. Si^b I II

Fg. I II

Cor. Fa I II

Tpt. Si^b I II

Tbn. III Tuba

Tuba

Timb.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

p

arco

p

a 2

l. sord.

Tbn. sord.

○

○

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144

Cor. Fa II

Tbn. III
Tuba

Timb.

Perc. I
Triángulo
p

Arpa

Vln. I
pp
sord.
div. sord.
pp

Vln. II
pp

Vla.

Vc.

Cb.
pizz.
pp
arco



151

Arpa
B \natural | E \flat
mp

Clave
Celesta
mf

Vln. I
p
solo
sin sord.

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.

157

Fl. I, II

Arpa

Celesta

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

p

sul la

solo

159

Fl. I, II

Arpa

Celesta

Vla.

Vc.

Cb.

8va

sul re

161

Fl. I & II

Arpa

Celesta

Vla.

Cb.

163

Fl. I & II

Ob. I & II

Cl. Si^b I & II

Fg. I & II

Arpa

Celesta

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

mf

mf

mf

mf

p

p

pp

sin sord.

sin sord.

unis.

S ♩ = 90

168

Fl. I

Ob. I

Cl. Si^b I

Fg. I

Cor. Fa I

Cor. Fa II

Tpt. Si^b I

Perc. II

Arpa

Celesta

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

pizz.

f

sord.

168

S ♩ = 90

Bombo

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

174

Fl. I II

Ob. I II

Cl. Sib I II

Fg. I II

Tpt. Sib I II

Perc. II

Bombo

Arpa

D: C# | Eb f

Clave

Clave f

Vln. I

Vln. II

Vla.

Vc.

Cb.

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178 T ♩ = 74

Fl. I

Ob. I

Cl. Si \flat I

Fg. I

Timb.

Perc. II

Arpa

Clave

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

Bombo

mp

arco

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This musical score page, numbered 30, is titled "Varidanzas". It contains staves for various instruments: Flute I (Fl. I), Oboe I (Ob. I), Clarinet in Si (Cl. Si), Bassoon I (Fg. I), Timpani (Timb.), Percussion II (Perc. II) with a Bongo part, Arpa (Arpa), Clave, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 182. The woodwind section (Fl. I, Ob. I, Cl. Si, Fg. I) features complex rhythmic patterns, often marked with a forte (*f*) dynamic. The percussion section includes a steady Bongo rhythm. The Arpa part consists of chords, with a specific chord marked as C#. The Clave part has a rhythmic pattern that becomes more active in the later measures. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) includes various techniques such as arco (arco sul re), pizz. (pizzicato), and mp (mezzo-piano) dynamics. A large watermark "FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE OR REPRODUCTION WITHOUT PERMISSION" is overlaid diagonally across the page. There are two boxed "U" markings above the Fl. I staff and above the Vln. II staff.

Musical score for 'Varidanzas' page 31, measures 186-189. The score includes parts for Flute II, Oboe II, Clarinet in B-flat II, Bassoon I, Cor Anglais I and III, Timpani, Percussion II (Bombo), Arpa, Clave, Violin I, Violin II, Viola, Violoncello, and Contrabajo. A large watermark 'FOR NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION' is overlaid diagonally across the page.

Measures 186-189. The score includes parts for Flute II, Oboe II, Clarinet in B-flat II, Bassoon I, Cor Anglais I and III, Timpani, Percussion II (Bombo), Arpa, Clave, Violin I, Violin II, Viola, Violoncello, and Contrabajo. A large watermark 'FOR NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION' is overlaid diagonally across the page.

Measures 186-189. The score includes parts for Flute II, Oboe II, Clarinet in B-flat II, Bassoon I, Cor Anglais I and III, Timpani, Percussion II (Bombo), Arpa, Clave, Violin I, Violin II, Viola, Violoncello, and Contrabajo. A large watermark 'FOR NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION' is overlaid diagonally across the page.

Musical score for *Varidanzas*, page 32, measures 189-191. The score includes parts for Flute II, Oboe II, Clarinet in B-flat II, Bassoon II, Cor Anglais I and II, Timpani, Percussion II (Bombo), Arpa, Clave, Violin I and II, Viola, Violoncello, and Contrabajo. A large watermark reading "FOR REFERENCE ONLY - DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION" is overlaid on the score.

This page contains the musical score for measures 192 through 204 of the piece 'Varidanzas'. The score is for a full orchestra and includes the following parts: Flute I (Fl. I), Oboe I (Ob. I), Clarinet in B-flat (Cl. Si^b II), Bassoon I (Fg. I), Cor Anglais (Cor. Fa II), Cor Anglais III (Cor. Fa III), Trumpet in B-flat (Tpt. Si^b II), Trombone I (Tbn. I), Trombone III/Tuba (Tbn. III/Tuba), Timpani (Timb.), Percussion I (Perc. I) with Plátillos, Percussion II (Perc. II) with Bombo, Arpa (Arpa), Clave, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabajo (Cb.).

Measure 192 begins with a 'V' in a box above the Flute I staff. The woodwinds play a complex rhythmic pattern with eighth and sixteenth notes. The brass section provides harmonic support with sustained chords. The percussion includes a steady bass drum (Bombo) and a pair of hand clappers (Plátillos). The strings play a rhythmic accompaniment with eighth notes.

Measure 193 continues the rhythmic patterns established in the previous measure.

Measure 194 features a change in the brass section with a 'sin sord.' (without mutes) marking for the Trumpet II part. The overall texture remains dense and rhythmic.

Measure 195 shows the continuation of the orchestral textures.

Measure 196 continues the rhythmic accompaniment.

Measure 197 continues the rhythmic accompaniment.

Measure 198 continues the rhythmic accompaniment.

Measure 199 continues the rhythmic accompaniment.

Measure 200 continues the rhythmic accompaniment.

Measure 201 continues the rhythmic accompaniment.

Measure 202 continues the rhythmic accompaniment.

Measure 203 continues the rhythmic accompaniment.

Measure 204 ends with a 'V' in a box above the Violin I staff. The string parts conclude with a final rhythmic pattern.

195

Fl. I

Ob. I

Cl. Sib. I

Fg. I

Tpt. Sib. I

Tbn. I

Tbn. III
Tuba

Timb.

Perc. I

Perc. II

Arpa

Clave

195

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bombo

Platillos

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198 W

Fl. I

Ob. I

Cl. Si^b I

Fg. I

Cor. Fa I

Cor. Fa II

Tpt. Si^b I

Tbn. I

Tbn. III
Tuba

Timb.

Perc. I

Perc. II

Arpa

Clave

198 W

Vln. I

Vln. II

Vla.

Vc.

Cb.

campanas al aire

ff

Platillos

Bombo

F# Ab

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