



**UNIVERSIDAD NACIONAL AUTÓNOMA
DE MÉXICO**

ESCUELA NACIONAL DE MÚSICA

NOTAS AL PROGRAMA

T E S I S

QUE PARA OBTENER EL TÍTULO DE:

MUSICA-COMPOSICIÓN

P R E S E N T A:

GILBERTO MORENO RAMOS



**DIRECTOR DE TESIS:
LEONARDO CORAL GARCÍA
México D.F. 2014**



Universidad Nacional
Autónoma de México

Dirección General de Bibliotecas de la UNAM

Biblioteca Central



UNAM – Dirección General de Bibliotecas
Tesis Digitales
Restricciones de uso

DERECHOS RESERVADOS ©
PROHIBIDA SU REPRODUCCIÓN TOTAL O PARCIAL

Todo el material contenido en esta tesis esta protegido por la Ley Federal del Derecho de Autor (LFDA) de los Estados Unidos Mexicanos (México).

El uso de imágenes, fragmentos de videos, y demás material que sea objeto de protección de los derechos de autor, será exclusivamente para fines educativos e informativos y deberá citar la fuente donde la obtuvo mencionando el autor o autores. Cualquier uso distinto como el lucro, reproducción, edición o modificación, será perseguido y sancionado por el respectivo titular de los Derechos de Autor.

Porque hoy el arte, en lo que concierne a su sustancialidad en general, refleja y hace conciente sin concesiones todo lo que se querría olvidar.

Th. W. Adorno

Índice

Introducción	4
Curriculum	5
Programa	6
Sonata para piano	8
A veces digo poco	16
Sonetos de agua	21
Tankas	33
Homenaje a Rangel Hidalgo.	42
Conclusiones	53
Resumen de las notas al programa	57
Bibliografía	59
Anexos	60

Introducción

Este trabajo está integrado por el análisis musical de cinco obras que realicé durante mi periodo de formación en la Escuela Nacional de Música. Los análisis están hechos desde perspectivas diferentes; busqué no repetir el enfoque para mostrar que el proceso de formación fue rico y variado, además de que en éste se cubrieron diversos objetivos como el aprendizaje de formas clásicas, el análisis de repertorio de los siglos XX y XXI, así como la composición de obras libres. Todo bajo un enfoque riguroso e integral.

De las cinco obras que se analizan en este trabajo sólo la *Sonata para piano* no tiene referencias extramusicales. La relación de la música con otras disciplinas artísticas es una constante en mi música, por lo que estos análisis enfatizan dicha relación. El simbolismo que hay en mis piezas esta puntualmente expuesto a través de explicaciones detalladas así como diversas ejemplificaciones.

Para la presentación pública opté por incluir sólo el estreno de las últimas obras que integran el programa: *Tankas* y *Homenaje a Rangel Hidalgo*. El formato conferencia-concierto me permite acompañar la ejecución musical con una explicación detallada de las piezas. El no incluir las tres primeras obras en el concierto público se debe a que dichas obras han sido estrenadas y difundidas con anterioridad en un ámbito tanto escolar como profesional. Un disco compacto con las grabaciones de tales obras está incluido como anexo.

El reciente trabajo es un análisis crítico de mi propia obra y ello, por ende, es producto de la formación igualmente crítica que recibimos en la universidad. Espero que estas páginas den fe de ello y que el lector pueda disfrutarlo.

Curriculum

Gilberto Moreno Ramos

(México 1988)

Originario del estado de Colima fue becario del Fondo Estatal para la Cultura y las Artes de su estado en la categoría de Jóvenes Creadores (1010). Actualmente termina la carrera de composición en la Escuela Nacional de Música bajo la guía del maestro Leonardo Coral. Sus obras se han interpretado en festivales como el Foro de Música Nueva, las Jornadas de Música Mexicana INBA-SACM y en el Festival de la Habana. Intérpretes como el Ensamble 3, Ensamble Nuevo de México, la Orquesta Sinfónica de Michoacán, el Ensamble Cuba Contemporánea y la Soprano Lourdes Ambriz han ejecutado su música.

Programa

Sonata para piano (2011) 10:00”

I

II

III

A veces digo poco (2012) 05:00”

Soprano, Flauta, Clarinete y Piano.

I.- Presencia

II.- Pensar

III.- Silencio

IV.- Viento

Sonetos de Agua (2010) 15:00”

Flauta, Clarinete, Piano, Violín y Cello.

I.- Sobre ti mar

II.- Si la cándida espuma

III.- Tacto de peces

IV.- Quizá soy un velero

V.- Salgo del Agua

Tankas (2013) 12:00”

Soprano, 2 Flautas, 2 Clarinetes, Piano y Quinteto de Cuerdas.

I

II

III

IV

V

VI

Homenaje a Rangel Hidalgo (2014) 15:00”

Flauta, Clarinete, Trompeta, Trombón, Percusión, Piano y Quinteto de Cuerdas.

I.- Elemento Agua

II.- Elemento Tierra

III.- Elemento Aire

IV.- Elemento Fuego

Sonata para piano

(2012)

La Sonata para piano fue escrita entre el cuarto y quinto semestre de la carrera, y fue estrenada, en la sala Xochipilli, en el mes de abril de 2012. De los trabajos incluidos en mi examen profesional, éste es el único que no tiene una referencia extramusical.

Lo que actualmente se conoce como sonata hace referencia a una tradición musical consolidada hacia la segunda mitad del siglo XVIII y principios del XIX con Haydn, Mozart y Beethoven, a partir de entonces el vocablo tiene dos significados. El primero (forma sonata) hace alusión a un procedimiento de construcción musical donde el compositor organiza sus ideas bajo una estructura de tres secciones: exposición de dos temas contrastantes unidos por un puente, desarrollo de los materiales, y reexposición. El segundo significado se refiere a un tipo de obra escrita en varios movimientos donde, en al menos uno de ellos, se aplica esta fórmula tripartita.

Mi sonata para piano está integrada por tres movimientos y su duración aproximada es de 12 minutos. Los números I y III están escritos en forma sonata y son ágiles, el número II es monotemático y lleva un *tempo* lento. Los movimientos externos se encuentran en sol y el intermedio es atonal. La armonía se forma a través de diferentes recursos como superposiciones de escalas pentáfonas, acordes por cuartas justas y aumentadas, escalas por tonos enteros y acordes disminuidos y aumentados; todo esto desarrollado en un ambiente cromático. El planteamiento rítmico consiste en el uso constante de métricas irregulares. En el tercer movimiento aparecen materiales de los números anteriores haciendo de esta pieza una obra cíclica.

I

El primer movimiento se caracteriza por tener una exposición amplia, un desarrollo breve y una reexposición casi literal. El primer tema se encuentra en sol menor y el segundo en si bemol mayor. En el desarrollo están elaborados los dos temas y el puente, y en la reexposición el segundo tema está en sol mayor.

La exposición se caracteriza por un fuerte contraste. El primer tema es rítmicamente ágil y el segundo tiene un perfil melódico. La modificación de *tempo* acentúa el cambio de carácter.

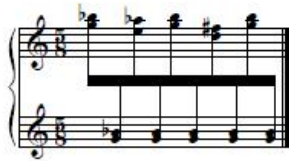
El primer tema se encuentra entre el compás 1 y el 17 y su material armónico es una colección de diez notas:

Fig.1



El motivo del primer tema es el siguiente:

Fig. 2



El contexto armónico del primer tema es ampliamente tonal. Entre los compases 1 y 3 y 4 y 5 se encuentran los acordes de tónica y subdominante respectivamente, del compás 9 al 14 se encuentra el acorde de dominante que resuelve a la tónica en el compás 15. Este rasgo es fácilmente verificable si se observan las notas que toca la mano izquierda. El puente (18-43) repite el mismo diseño rítmico añadiendo arpeggios hacia el compás 31, la breve cadencia que está entre el 41 y el 43 resuelve hacia la nueva tonalidad, sib mayor. La escala por tonos enteros sirve como herramienta modulante en el puente.

El segundo tema (44-57) está hecho sobre las notas del acorde Sib con 6 menor añadida (Fig. 3), y es una breve melodía de dos compases (Fig.4)

Fig. 3



Fig.4



Este elemento presenta una ligera evolución durante tres frases: primero aparece duplicado a la triple octava entre el compás 44 y 47, después acompañado por un acorde figurado entre el 48 y el 51 y finalmente fragmentado, acompañado por trémolos y como cadencia entre el 52 y el 57.

El desarrollo (58-94) se caracteriza por un cambio drástico en el carácter y por la contraposición de los materiales, toda la sección se divide en tres frases. La primera se encuentra entre el compás 58 y el 65 y funciona como transición modulante, la segunda está entre el compás 66 y el 88 y es el momento medular del desarrollo, la tercera aparece entre el compás 89 y el 94 y sirve como enlace a la reexposición.

En el desarrollo, los materiales tienen tres cambios principales; el segundo tema se transforma en un *ostinato* (Fig.5) que acompaña a una melodía echa con las notas del segundo tema (Fig.6), el primer tema funciona como melodía secundaria (Fig.7):

Fig.5



Fig.6



Fig.7



Estos elementos se superponen para crear una nueva textura mientras el carácter percutado imprime empuje y dinamismo a los motivos, al acumularse la tensión los materiales desembocan en un gran clímax:

La reexposición (95-147) presenta pocas variantes. Entre los compases 103 y 108 se añaden arpeggios y octavas quebradas así como una resolución a la tónica con el tema en octavas. En los compases 132 y 134 la cadencia resuelve a sol y en el segundo tema aparecen variantes de registro y de acompañamiento (135-147).

II

El segundo movimiento contiene un tema formado por dos partes: la primera se encuentra entre el compás 1 y el 4 y la segunda entre el 5 y el 12. La primera parte del tema se desarrolla en este movimiento mientras la segunda no interviene sino hasta el siguiente.

El desarrollo de los materiales está hecho con variantes rítmico-melódicas sobre el esquema armónico del primer material. Este esquema se substrahe de los primeros cuatro compases del movimiento:

Fig.8



El siguiente ejemplo muestra como funciona esta propuesta:

Fig. 9



Las variantes están organizadas en cuatro frases que manejan diseños diferentes. La primera se encuentra entre los compases 13 y 17, la segunda entre el 18 y 22, la tercera entre el 23 y 26 y la cuarta entre el 27 y 30. En la segunda frase el acorde 1 aparece transportado una segunda menor descendente, compases 19, 21 y 22.

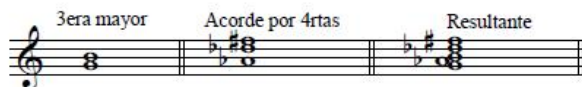
El clímax (31-34) está hecho con el esquema rítmico original (1-4) pero sobre las notas de la escala por tonos enteros (do, re mi, fa#, sol#, la#). Los últimos dos compases son una pequeña cadencia que prepara la entrada en *attacca* del tercer movimiento.

III

El tercer movimiento está escrito en forma sonata y es el más enérgico de la obra. Aquí se encuentra un material nuevo como primer tema y fragmentos de los movimientos anteriores como segundo tema. Contiene una exposición y un desarrollo amplio y una reexposición muy breve así como una coda muy corta. Los cambios de compás se enfatizan por el tipo de articulación y las disonancias se encuentran acentuadas.

El primer tema (1-23) está elaborado sobre una colección de cinco notas que surge de la superposición de una tercera mayor y un acorde por cuartas justas a distancia de un semitono:

Fig. 10



Sobre este esquema básico se desprenden tres motivos:

Fig. 11



Fig. 12



Fig. 13



El primer tema se organiza en tres frases: la primera está entre el compás 1 y 2, la segunda entre el 3 y el 15, y la tercera entre el 16 y el 23. El Puente (24-38) deriva del primer tema y está formado por tres frases que están entre los compases 24 y 31, 32 y 36, y 37 y 38 respectivamente.

En el segundo tema (39-50) conviven materiales importantes de los movimientos anteriores y se divide en tres frases: la primera se encuentra entre los compases 39 y 42, la segunda entre 43 y 46 y la última entre 47 y 50.

El desarrollo (51-110) está elaborado con el primer tema y con material del primer movimiento, las variantes son rítmico-melódicas y armónicas. La mayoría de las frases están echas con diseños rítmicos que se mueven cromáticamente:

Fig.14



Las frases acumulan diferentes grados de tensión para alcanzar un punto climático que se convierte en la reexposición del movimiento. Las seis frases en las que se divide el desarrollo son las siguientes: la primera va del compás 51 al 61, la segunda del 62 al 69, la tercera del 70 al 77, la cuarta del 78 al 86, la quinta del 87 al 102 y la sexta del 103 al 110.

La reexposición deriva del desarrollo y carece de puente, en realidad son dos citas de los temas que preceden a una pequeña coda. Entre el compás 111 y 117 se encuentra el primer tema, entre el 118 y 121 el segundo y la coda entre el 122 y 132.

A veces digo poco

(2012)

Soprano

Flauta

Clarinete en Sib

Piano

Esta obra fue escrita en el verano de 2012 durante un curso de composición ofrecido en el marco del *Programa de formación en música* que ofrece la Escuela Superior de Música. El curso estuvo dirigido a jóvenes compositores quienes fueron asesorados por Hilda Paredes. Se contó con el apoyo del *Ensamble 3* y la soprano Lourdes Ambriz. Las obras fueron estrenadas en la Sala Blas Galindo y al final del concierto mi obra recibió una mención honorífica.

A veces digo poco es un ciclo vocal formado por cuatro miniaturas. Los textos que utilicé son poemas del escritor mexicano Ihován Pineda. Dichos poemas encuentran editados por el Gobierno del Estado de Colima en una breve antología llamada *De cómo las cosas han cambiado*.

Ihován Pineda nació en el estado de Colima y estudió la licenciatura en letras y periodismo en la Universidad de Colima. Ha publicado poemas, artículos, ensayos y cuentos en diversos suplementos y revistas culturales del país. El ciclo de Ihován Pineda se forma de veinte poemas de los cuales seleccioné cuatro para mi obra. Ellos son:

I.-Presencia

II.- Pensar

III.-Silencio

IV.- Viento

De las obras que incluyo en mi examen profesional ésta es la única que no es cíclica, los cuatro movimientos contienen materiales distintos. Utilicé diferentes escalas (modales y hexáfona), armonías por cuartas, así como intervalos recurrentes (octavas y/o cuartas aumentadas). La soprano canta melodías sencillas y en algunos pasajes recurre al *sprechstimme* (hablar cantando). Los alientos tocan pasajes de cierto virtuosismo y recurren a efectos expresivos como el *frullato*, *pizzicato*, trémolos y trinos. El piano interactúa con los alientos mayoritariamente con arpeggios y acordes.

Con la música recreo los estados de ánimo contenidos en los textos. Lo que encontramos es una sucesión de sonoridades que sustraje de los poemas para llevarlas a la partitura. De esta manera quise hacer audible aquello que subyace en las palabras.

I.- Presencia

No te veo

te escucho venir

sonido de las olas

El primer poema gira en torno a la imagen del mar. Los tres versos incluidos se refieren a dicho arquetipo de maneras distintas: los dos iniciales lo aluden mientras el último lo revela. Recurriendo al sentido de la vista y del oído el poeta sugiere la irrupción de una fuerza expresiva, la irrupción de una presencia.

El primer movimiento de mi ciclo plantea esa irrupción a través de cuatro frases musicales que tienen texturas distintas. En la primera de ellas el rápido *crescendo-diminuendo* y la superposición rítmica simulan una ola que cae precipitadamente (1-4). En la segunda frase la voz se funde con la nota pedal representando la imposibilidad de ver, el no saber de esa presencia (5-10).

En la tercera frase los instrumentos establecen imitaciones, la fragmentación de la *ola sonora* representa la acción de escuchar venir, también se encuentra un trino característico (11-17). En la cuarta frase la soprano canta el último verso revelando la identidad de la presencia. Los trémolos en los alientos y los acentos del piano simulan el movimiento apacible de las olas (18-24).

II.-Pensar

Crujir de hojarasca

quebrar de cañas

sonido de brazas

El segundo poema hace alusión al pensamiento a través de metáforas sonoras. El poeta sugiere que las ideas son como la hojarasca, las cañas y las brazas que crujen y se quiebran en la mente.

En el segundo movimiento de mi obra aparecen tres frases. En ellas se evoca cómo el pensamiento genera ideas que se consumen rápidamente después de haber sido formuladas. Los alientos recurren al *frullato* y al *pizzicato* y también tocan *acciaccaturas*, así como el piano emplea arpeggios. Todo ello recrea la sonoridad sugerida en el poema.

En la primera frase las brazas se encienden gradualmente: pequeños motivos cobran vida moviéndose del registro medio hacia los extremos mientras se expanden rítmico-melódicamente (1-13). En la segunda frase la soprano es acompañada por los motivos que vuelven al registro medio (14-17). En la última frase los motivos se encienden una última vez para consumirse rápidamente, la soprano susurra las últimas palabras del poema (18-21).

III.- Silencio

*Nada nuevo
todo está dicho
sobre tu cuerpo*

El tercer poema es una evocación erótica. El poeta declara la imposibilidad de decir cualquier cosa, el silencio se convierte en el elemento que lo funde con el objeto de su deseo. La ausencia de sonido es en realidad una manifestación sonora porque el cuerpo, sumido en el silencio, agota y consume todos los sonidos.

El tercer movimiento de mi pieza es un dúo de clarinete bajo y soprano que se forma por tres frases. En la primera frase el solo de clarinete bajo establece un espacio íntimo: una melodía elaborada con arpeggios y grados conjuntos que representan el silencio (1-16). En la segunda frase la soprano canta sola representando al poeta que habla al

silencio (17-20). En la última frase el clarinete bajo y la voz se funden en *diminuendo* conclusivo (21-27)

IV.-Viento

Viene

pega en las hojas

se pierde

En este último poema el escritor hace alusión una vez más a lo efímero, como el viento que se aleja después de chocar con las hojas. El movimiento final, el más corto de todos, recrea el movimiento veloz y expresivo que se pierde, como la obra, en la memoria y el tiempo. Las superposiciones rítmicas, las escalas y los arpegios, los trémolos y trinos, así como las *acciaccaturas* recrean el devenir vigoroso y ágil del viento. En este movimiento se encuentran dos frases. En la primera, conviven diseños distintos que interactúan lúdicamente haciendo imitaciones y superposiciones (1-12). En la segunda frase la soprano canta mientras los motivos se desarticulan hasta finalizar en una breve cadencia (13-21).

Sonetos de agua

(2010)

Flauta

Clarinete en Sib

Piano

Violín

Violonchelo

Esta obra fue escrita con el apoyo del Fondo Estatal para la Cultura y las Artes (FECA) del Estado de Colima en la categoría de Jóvenes Creadores en su emisión 2010. El estreno lo realizó el Ensamble Nuevo de México en la sala Blas Galindo durante el mes de junio de 2012. Este concierto se llevó a cabo en el marco del Foro de Música Nueva Manuel Enríquez y la dirección estuvo a cargo de Irina Toledo Rocha. Recientemente se ha interpretado en la ciudad de Santa Clara y la ciudad de la Habana, Cuba, durante el XXVI Festival de la Habana, Cuba, por el ensamble Cuba Contemporánea.

Los sonetos de agua fueron compuestos a partir de un ciclo de poemas homónimos de la poeta y política mexicana Griselda Álvarez (1913-2009). Originaria del estado de Colima, realizó estudios en el Colegio Teresiano de Guadalajara y en la Escuela Nacional para Maestros. Entre sus libros de poesía se encuentran: *Anatomía superficial*, *Desierta compañía* y *Estación sin nombre*.

El ciclo de sonetos se forma de cinco poemas narrados en primera persona. La obra hace alusión a las imágenes contrapuestas de lo masculino y lo femenino a través de la figura omnipresente del mar y su relación con la voz narradora. El juego erótico es el eje rector que da forma y unidad a la estructura narrativa. Los títulos de los poemas son los siguientes¹:

- I.-Sobre ti mar
- II.-Si la cándida espuma
- III.-Tacto de peces
- IV.-Quizá soy un velero
- V.-Salgo del agua

A partir de estos sonetos concebí una estructura cíclica para mi quinteto. Utilicé un solo tema para los cinco movimientos. El tema contiene dos partes que representan lo femenino y lo masculino, siendo la femenina una melodía en La dórico y la masculina una en Do lidio:

¹ Los textos pueden consultarse en el anexo junto a la partitura.

Fig.15. Parte femenina del tema



Fig.16. Parte masculina del tema



En cada movimiento una o ambas partes del tema aparecen en contextos armónicos diferentes y con diseños rítmicos y melódicos particulares. Esto obedece al hecho de que en los poemas los personajes atraviesan diferentes estados anímicos y psicológicos.

Ya que el material poético de Griselda Álvarez está organizado en forma de sonetos, apliqué esta estructura a las ideas musicales. Un soneto está formado por versos de once sílabas que se agrupan en cuatro estrofas. Las dos primeras estrofas contienen cuatro versos, y las dos últimas tienen tres. En mi obra un pulso musical es equivalente a una sílaba, once pulsos forman una frase que es equivalente al verso, y varias frases forman pequeñas secciones que son equivalentes a las estrofas. En la figura 2 puede observarse el ejemplo de 11 pulsos en una frase-verso formada por tres compases.

De esta manera, todos los movimientos se sujetan a esta división de secciones-estrofas que cumplen las siguientes funciones: 1er estrofa: *Presentación del tema*. 2da estrofa: *Desarrollo del tema*. 3era estrofa: *Clímax*. 4ta estrofa: *Conclusión*.

El pulso musical como equivalente de la sílaba poética no es regular. Dentro de un mismo movimiento la sílaba puede ser representada por un octavo, un cuarto, una mitad o una unidad. Lo que cambia no es el pulso sino la idea de unidad silábica, por ejemplo: un verso que

dura once corcheas puede anteceder a uno que dura once blancas u once negras sin que el pulso cambie. Estos cambios solamente suceden dentro del movimiento III y V.

I.- Sobre ti mar

El primer movimiento tiene un *tempo* moderado y las escalas que intervienen son Do lidio y La dórico. Este movimiento es introductorio y establece los rasgos principales que dominan la obra. Las dos partes del tema se ven envueltas en juegos instrumentales y dinámicos que simulan la fundición de lo masculino y femenino en un torrente acuático vigoroso.

El objetivo fue lograr texturas ricas en timbre y articulación por medio de la superposición de diferentes diseños instrumentales. En la figura 17 se observa la parte femenina del tema en los alientos que se superpone a los arpeggios del piano. Las cuerdas en trémolo duplican a la octava y a la doble octava ciertos fragmentos de la melodía. Este procedimiento junto con los cambios dinámicos provoca un efecto de *oleaje* sonoro:

Fig. 17.

3

13

La tabla que aparece a continuación muestra como se distribuyen las frases de este movimiento según su estructura de *soneto musical*:

ESTROFA	VERSO	COMPÁS
1era	1	1-3
	2	4-6
	3	7-9
	4	10-12
2da	1	13-15
	2	16-18
	3	19-21
	4	22-24
3era	1	25-27
	2	28-30
	3	31-33
4rta	1	34-36
	2	37-39
	3	40-42

II.- Si la cándida espuma.

El segundo movimiento, en *tempo* lento está construido a la manera de un coral instrumental a cuatro voces con un pedal agregado. En contraste con las texturas diferenciadas del primer movimiento, se evita resaltar el color particular de cada instrumento. Esta sonoridad homogénea recrea las ideas de luminosidad, calidez y fragilidad que predominan en el poema.

El número está construido con una colección de cuatro notas (lab, do, mib, sol) que tienen como centro tonal Lab mayor. En este movimiento sólo utilizo la parte femenina del tema presentado de la siguiente manera:

Fig.18:



En las cuatro estrofas musicales aparecen diversas variantes de esta frase y algunas fragmentaciones de sus motivos. También existe la intervención de solistas así como diversos contrapuntos. La siguiente tabla muestra las secciones y las frases del movimiento:

ESTROFA	VERSO	COMPÁS
1era	1	1-4
	2	5-8
	3	9-12
	4	13-16
2da	1	17-20
	2	21-24
	3	25-29
	4	31-34
3era	1	35-38
	2	39-42
	3	43-47
4rta	1	48-51
	2	52-55
	3	56-59

III.- Tacto de Peces.

El tercer movimiento está escrito sobre las notas de la escala octatónica (do, reb, re #, mi, fa#, sol, la, sib). Tiene un *tempo* rápido y es el más breve de la obra. En él se encuentran nuevamente las dos partes del tema pero en un contexto frenético. Las imágenes del naufragio, el viento germinal y las redes están representadas por un juego ágil de motivos que se superponen para crear el primer clímax importante de la obra.

La transformación de la parte femenina del tema se muestra en la figura 19 y la de la parte masculina en la figura 20:

Fig.19.



Fig.20.



En la siguiente figura se muestra una frase con tres estratos diferenciados en alientos, piano y cuerdas. Los alientos contienen fragmentos de las dos partes del tema junto con un motivo acompañante. El piano sólo tiene el motivo acompañante mientras que el violonchelo contiene fragmentos de la parte masculina del tema:

Fig.21.

Sonetos de agua

18

40

The musical score for 'Sonetos de agua' (Figure 21) shows measures 40 through 44. The instruments and their parts are:

- Fl. (Flute):** Measures 40-41 are rests. Measure 42 starts with a *p* dynamic. Measure 43 has a *mf* dynamic. Measure 44 has a *f* dynamic.
- B. Cl. (Bass Clarinet):** Measures 40-41 are rests. Measure 42 starts with a *p* dynamic. Measure 43 has a *mf* dynamic. Measure 44 has a *f* dynamic.
- Pno. (Piano):** Measure 40 starts with a *mp* dynamic. Measure 42 has a *p* dynamic. Measure 44 has a *f* dynamic.
- Vln. (Violin):** Measures 40-41 are rests. Measure 42 has a *pizz.* marking. Measure 44 has a *f* dynamic.
- Vc. (Viola):** Measures 40-41 are rests. Measure 42 has a *p* dynamic. Measure 44 has a *mf* dynamic.

En este movimiento se aplican por primera vez cambios en el valor de la sílaba musical. Por ejemplo: entre el compás 4 y 6 se encuentra un verso cuya medida silábica es igual a un octavo, la frase dura once corcheas. Del compás 7 al 11 la unidad cambia a un cuarto, el nuevo verso dura once negras. La tabla que desglosa la información de este movimiento es la siguiente:

ESTROFA	VERSO	COMPÁSES
1era	1	1-3
	2	4-6
	3	7-11
	4	12-14
2da	1	15-20
	2	21-30
	3	31-40
	4	42-45
3era	1	46-69
	2	70-75
	3	76-81
4rta	1	82-84
	2	85-90
	3	91-93

IV.- Quizá soy un velero.

El cuarto movimiento es un punto intermedio entre los dos climaxes importantes de la obra, un gran solo de violonchelo construido sobre las notas de la escala por tonos enteros (do, re mi, fa#, sol#, la #) que funciona como anticlimax de la pieza. Las ideas de tormento, soledad, fatiga y rumbo en desgobierno son representadas por el amplio lamento melódico que cubre todo el movimiento. En este número sólo interviene la parte femenina del tema que aparece de la siguiente manera:

Fig.22.



En este movimiento la parte femenina del tema alcanza mayor riqueza melódica que en el resto de la obra, en particular en la segunda estrofa (13-26). En la tercera estrofa (27-35) aparecen arpeggios sobre un acorde aumentado que avanza del registro grave hacia el agudo alcanzando cierto grado de emotividad. La tabla que corresponde a este movimiento es la siguiente:

ESTROFA	VERSO	COMPÁSES
1era	1	<i>1-3</i>
	2	<i>4-6</i>
	3	<i>7-9</i>
	4	<i>10-12</i>
2da	1	<i>13-15</i>
	2	<i>16-18</i>
	3	<i>19-22</i>
	4	<i>23-26</i>
3era	1	<i>27-29</i>
	2	<i>30-32</i>
	3	<i>33-35</i>
4rta	1	<i>36-38</i>
	2	<i>39-41</i>
	3	<i>42-44</i>

V.- Salgo del agua.

El último movimiento es el más largo y elaborado de la obra. En él intervienen motivos extraídos de números anteriores a manera de síntesis. Estos motivos se desarrollan para llegar al segundo y último punto climático de la pieza. En el poema aparece por primera vez la

imagen de la tierra. La voz narradora contempla su devenir y muestra cierto estado de zozobra. Para representar estos aspectos escogí una escritura percutida y violenta donde la irregularidad métrica se encuentra acentuada. Los motivos de los movimientos anteriores aparecen con rostros nuevos, su carácter es extrovertido.

En este movimiento las dos partes del tema se encuentran en inversión melódica. La figura 23 muestra la parte femenina, y la figura 24 la masculina:

Fig. 23.



Fig. 24.



La segunda estrofa (40-156) es una especie de mapa o resumen de toda la obra. De manera sucesiva van apareciendo diversas variantes de diseños melódicos extraídos del segundo, tercer, cuarto y primer movimiento respectivamente. En la siguiente figura se muestra un ejemplo de este pasaje. El clarinete toca un diseño extraído del segundo movimiento mientras el violonchelo toca con pizzicati una figura *ostinato* con las notas de la parte femenina del tema. El resultado es una superposición de dos regiones armónicas a distancia de una segunda menor. La primera región tiene las notas del acorde Lab mayor con séptima mayor (clarinete) y la segunda las notas del acorde La menor con sexta mayor (violonchelo):

Fig. 25.

42

The musical score for Figure 25 consists of five staves. From top to bottom, they are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The Flute part begins with a *mp* dynamic. The B♭ Clarinet part starts with a *p* dynamic. The Piano part is mostly silent. The Violin part starts with a *pizz.* marking. The Violoncello part starts with a *p* dynamic and later changes to *mp*. The score is in 3/4 time and features various rhythmic patterns and dynamics throughout.

La tabla de este movimiento es la que se muestra a continuación:

ESTROFA	VERSO	COMPÁSES
1era	1	1-12
	2	13-25
	3	26-31
	4	32-39
2da	1	40-65
	2	66-94
	3	95-130
	4	131-156
3era	1	157-187
	2	188-196
	3	197-211
4rta	1	212-217
	2	218-220
	3	221-223

Tankas

(2013)

2 Flautas (Flauta I cambia a piccolo)

2 Clarinetes en Sib (Clarinete II cambia a clarinete bajo en Sib)

Piano

Soprano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

Esta obra fue escrita durante los últimos dos años de la carrera y de ella existen dos versiones, una para soprano y piano y otra para soprano y ensamble. La primera versión fue estrenada en el mes de febrero de 2012 en la sala Carlos Chávez del Centro Cultural Universitario (CCU) de la UNAM. La segunda versión se estrenará en mi examen profesional.

La pieza fue compuesta a partir de seis poemas de Jorge Luis Borges que aparecen en el tomo dos de la obra poética completa editados por *Alianza*. El ciclo se titula *Tankas*.² Los poemas que integran dicho ciclo están cargados de contrastes sugestivos. El erotismo, la violencia, el espasmo y la incertidumbre son expresiones que permean toda la obra. Existen imágenes recurrentes como la del oro, la luna y el jardín. Todo se desarrolla en un ambiente nocturnal.

La pieza musical que escribí está integrada por seis movimientos cortos. Los materiales no se desarrollan en los primeros cinco movimientos. En el movimiento final hay una breve sección donde aparecen motivos de los movimientos anteriores a manera de desarrollo. Predomina la sonoridad por cuartas; algunos pasajes tienen carácter modal y otros son libremente atonales. En cuanto al manejo de la voz, procuré la mayor claridad en la proyección del texto, las palabras muestran su propia musicalidad a través de una escritura melódica sencilla, además de contar con secciones recitadas. En la obra se encuentra un acorde característico:

Fig. 26.



² El tanka es una forma poética japonesa que consta de treinta y un silabas sometidas a la siguiente alternancia: 5-7-5/5-7. La antigüedad del Tanka es confirmada por las aproximadas cuatro mil composiciones de este tipo contenidas en la antología *Man-yo-shu*.

Con este acorde interactúan otros acordes secundarios:

Fig.27.



Los elementos narrativos de los poemas están simbolizados de manera libre en mi obra musical. Los paralelismos entre poesía y música no son directos. Algunos motivos o acordes están asociados a ciertas imágenes. La estructura binaria que rige los poemas también rige mis canciones.

El interés de mi obra está en las texturas instrumentales, ello contrastando con las melodías de la soprano que son muy sencillas. El énfasis no está puesto en la solista sino en la relación del texto con la orquesta. La música no recrea aspectos puntuales del texto sino conjuntos emotivos que subyacen en los poemas.

I

Alto en la cumbre

todo el jardín es luna,

luna de oro.

Más precioso es el roce

de tu boca en la sombra.

El primer movimiento tiene un *tempo* lento. El carácter contemplativo del texto es representado por el estatismo armónico y por la ausencia de tensiones; los cambios dinámicos son discretos. En general, el piano y los alientos realizan los motivos mientras las cuerdas hacen notas de resonancia. Hay pasajes donde los instrumentos se combinan

para lograr colores o texturas determinadas, o donde se imitan o duplican la melodía de la soprano.

En el siguiente pasaje el sietillo es tocado por el piano, los alientos sólo hacen el ataque de las *acciacaturas* mientras la resonancia es tocada por las cuerdas con armónicos naturales. Lo que sucede es que los diseños del piano y los alientos son *coloreados* por las cuerdas:

Fig.28.

5 Tinkas 2

The musical score for Fig. 28, titled 'Tinkas', shows measures 5 and 2. The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo): Flute with piccolo, playing accents in measures 5 and 2.
- Fl.** (Flute): Flute, playing accents in measures 5 and 2.
- B. Cl.** (Bass Clarinet): Bass Clarinet, playing a melodic line in measure 5 and an accent in measure 2.
- Pao.** (Piano): Piano, playing a complex rhythmic pattern with accents and slurs in measures 5 and 2.
- S.** (Soprano): Soprano, with a rest in measure 5 and an accent in measure 2.
- Vln. I** (Violin I): Violin I, playing sustained chords with natural harmonics, marked *mp* and *mf*.
- Vln. II** (Violin II): Violin II, playing sustained chords with natural harmonics, marked *mp* and *mf*.
- Vla.** (Viola): Viola, playing sustained chords with natural harmonics, marked *mp* and *mf*.
- Vc.** (Violoncello): Violoncello, playing sustained chords with natural harmonics, marked *mp* and *mf*.
- Cb.** (Contrabass): Contrabass, playing sustained chords with natural harmonics, marked *mp* and *mf*.

The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and various performance instructions like accents and slurs.

II

*La voz del ave
que la penumbra esconde
ha enmudecido.
Andas por tu jardín.
Algo, lo sé, te falta.*

El segundo movimiento es el más breve del ciclo. El carácter está marcado por un comienzo enérgico que desemboca en pasaje lento y estático. Las ideas del vacío, la penumbra y la mudez están representadas por este fuerte contraste, los motivos ágiles remiten a las aves. En este movimiento la división entre las dos secciones es más marcada que en el resto de números, ello incide en la instrumentación. En la primera sección las superposiciones rítmicas de alientos, piano y cuerdas son claves para lograr riqueza en los *crescendi*. En la segunda sección los alientos tocan motivos cortos mientras las cuerdas y el piano hacen resonancias.

III

*La ajena copa,
la espada que fue espada
en otra mano,
la luna de la calle,
¿dime, acaso no bastan?*

El tercer movimiento está emparentado con el primero, el *tempo* es lento y el carácter es nuevamente nocturnal. En el poema hay una idea de ausencias y de presencias lejanas. Esto es representado por el solo de la voz en el comienzo y por lo incisivo de los motivos en el final. Este número se caracteriza por el paso gradual del registro grave al agudo donde el papel de los instrumentos varía a lo largo de dicha transición. Primero las familias están mezcladas, el acompañamiento y la melodía están ejecutados por diversas combinaciones (registro grave). Después aparece un *crescendo* donde cuerdas y alientos representan

estratos bien diferenciados (registro medio). Por último aparece una amalgama de alientos y piano (registro agudo).

IV

*Bajo la luna
el tigre de oro y sombra
mira sus garras.
No sabe que en el alba
han destrozado un hombre.*

El cuarto movimiento es el más largo del ciclo. En este número encontramos pasajes musicales amplios y contrastes dinámicos importantes. La idea que engloba el poema es la del hombre destrozado por el tigre. Hay pocas cadencias, la energía de las frases se resuelve en el poderoso clímax. En este movimiento los instrumentos desempeñan diversos papeles, los estratos se forman por elementos de familias distintas sin que exista la predominancia de algún diseño en particular. Los motivos tienen mucha movilidad, pasan de una familia a otra hasta estallar en el punto climático.

V

*Triste la lluvia
que sobre el mármol cae,
triste ser tierra.
Triste no ser los días
del hombre, el sueño, el alba.*

El quinto movimiento funciona como interludio entre el cuarto y el sexto número, su carácter estático es un punto de reposo y contraste entre los dos momentos más violentos de la obra. Este número es un lamento reflexivo donde el piano juega un papel destacado.

Los motivos son tocados por este instrumento mientras el resto enriquece las texturas. También existen amalgamas entre alientos, cuerdas y piano. El siguiente pasaje es una muestra de estas propuestas. Al *cluster* del piano que aparece en el primer compás se le suman las cuerdas y clarinetes una octava más arriba. El diseño ágil que viene a continuación también es tocado por el piano, el violín I se suma con un *glissando* de armónicos mientras las flautas hacen notas de resonancia. Los acordes del último compás nuevamente son tocados por el piano. Aquí aparece la siguiente propuesta: un fondo hecho con un acorde en los alientos y figuras ágiles con armónicos naturales de las cuerdas:

Fig.29

Tankas
V

Gilberto Moreno Ramos

♩ = 60

Flauta

Flute

Clarinete en Bb

Clarinete bajo en Bb

Piano

Soprano

Violin I

Violin II

Viola

Cello

Contrabajo

Utra te la flu via

glax

VI

*No haber caído,
como otros de mi sangre,
en la batalla.
Ser en la vana noche
él que cuenta las sílabas.*

El último número tiene la particularidad de que contiene la única sección de desarrollo de la obra. En ella se encuentran materiales que aparecieron a lo largo de los cinco movimientos. Este es un número donde toda la energía no resuelta de los movimientos anteriores se materializa en un clímax violento que simboliza el caer en la batalla. En este número, como en el cuarto, encontramos una variada propuesta de texturas de las cuales destaca la siguiente: un desarrollo hecho con un acompañamiento de clarinetes y un juego de motivos en el resto de instrumentos. En el siguiente pasaje las cuerdas, las flautas y el piano tocan motivos cortos mientras los clarinetes hacen la mencionada figura acompañante:

Fig: 30.

Tanzan

18 4

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute): Two staves, both starting with a *p* dynamic.
- Bo Cl. (Bassoon Clarinet): Two staves, both starting with a *p* dynamic.
- Prn. (Piano): Two staves, with dynamics ranging from *p* to *f*.
- S. (Soprano): One staff, mostly containing rests.
- Vln. I (Violin I): One staff, starting with a *p* dynamic.
- Vln. II (Violin II): One staff, starting with a *p* dynamic.
- Vla. (Viola): One staff, mostly containing rests.
- Vc. (Violoncello): One staff, starting with a *p* dynamic.
- Cb. (Contrabass): One staff, starting with a *p* dynamic.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Homenaje a Rangel Hidalgo

(2014)

Flauta (cambia a piccolo)

Clarinete en Sib (cambia a clarinete bajo en Sib)

Trompeta en Sib

Trombón

Percusión

Piano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

Esta obra tiene su estreno absoluto en mi examen profesional. La pieza es una obra programática que tiene como fundamento cuatro cuadros del artista plástico mexicano Alejandro Rangel Hidalgo³. Los cuatro trabajos del pintor integran una obra completa que lleva el título de *Los elementos*. Esta producción fue realizada en la década de 1940.

Los elementos es una obra que hace alusión a la relación del hombre con la naturaleza. En cada cuadro está representado alguno de los elementos naturales: agua, tierra, aire y fuego. En esta obra pueden encontrarse dos tendencias pictóricas principales: La primera tiene influencia del discurso nacionalista en boga durante la época; mientras que la segunda evoca un estilo primitivista que Rangel desarrolló a partir de sus visitas a las cuevas de Altamira en España.

La obra de Rangel Hidalgo evoca una relación idílica entre el hombre y las fuerzas de la naturaleza, una relación equilibrada donde la naturaleza no desborda al hombre sino que se muestra generosa con las necesidades de éste. Lo que se representa es un pasado idealizado de nuestras antiguas culturas mesoamericanas.

La pieza que escribí está conformada por cuatro movimientos que representan los cuatro cuadros del pintor. Toda la obra dura aproximadamente 15 minutos. Predomina la sonoridad de cuartas, del tritono y de la escala pentáfona diatónica (do, re, mi sol, la). En el último movimiento abundan los cambios de compás. En la orquestación es característico el uso de los armónicos naturales de las cuerdas, de sordinas en los metales y algunos efectos como el *pizzicato* Bartók en las cuerdas y la emisión de aire en los alientos. Los cuatro movimientos de mi pieza son los siguientes:

- I. Elemento agua
- II. Elemento tierra
- III. Elemento aire
- IV. Elemento Fuego

³ Las pinturas pueden encontrarse en el anexo junto a la partitura.

En las pinturas de Rangel Hidalgo se encuentran tres componentes estructurales que cumplen distintos roles en cada uno de los cuadros. El primero es una figura antropomorfa que representa la divinidad y su fuerza creadora, un benefactor que da la vida y protege el orden social. El segundo componente representa los cuatro elementos en su conjunto, elementos que el benefactor da al hombre para su provecho. El tercer componente representa al hombre y su dominio de las fuerzas de la naturaleza. Estos componentes se representan en mi obra a través de tres entidades armónicas.

El benefactor es representado por dos tritonos:

Fig.31.



Cada elemento es representado por la misma escala pentáfona:

Fig.32.



El hombre es representado por un acorde de 7ma de dominante:

Fig.33.



Estas entidades aparecen en varias transformaciones con diferentes diseños rítmico-melódicos, acompañamientos diversos y transposiciones cromáticas. En las siguientes páginas me dedicaré a hablar de cómo estos tres componentes son tratados musicalmente a partir de las ideas representadas en las pinturas.

I.-Elemento agua

El primer movimiento tiene una forma ternaria. La primera y la última sección están hechas únicamente con los tritonos (1-26 y 79-86). La sección media es un desarrollo hecho con materiales de las tres entidades armónicas (27-78).

En la pintura correspondiente, el benefactor provee el agua a través de dos fuentes que brotan de sus manos. Las manos son las de una rana. Este animal estaba asociado a la lluvia en las antiguas culturas mesoamericanas, su canto era un llamado a los cielos para que fecundasen la tierra. De esta manera, elegí una melodía en la flauta para representar el llamado del agua (21-31):

Fig. 34.



A partir de entonces la melodía se fragmenta y comienza a desarrollarse junto con motivos provenientes de las tres entidades armónicas. Todo este impulso desemboca en un clímax hecho con el acorde de séptima de dominante (acorde del hombre) (63-66). La idea es representar el sentido de control y utilidad que el hombre da al agua. Los torrentes no se desbordan y conducen vigorosamente su cauce hacia ese punto climático que evoca el equilibrio del hombre y la naturaleza.

II.- Elemento tierra

El segundo movimiento alterna dos secciones: la primera es una danza con un toque "mexicanista" y la segunda es una sección lenta y de carácter melódico. En la primera sección se utilizan las tres entidades armónicas y en la segunda se quita la entidad armónica que representa al hombre

En la pintura de Rangel Hidalgo el benefactor aparece celebrando con una danza la cosecha de la tierra, sostiene herramientas de medición y un globo terráqueo, debajo de él encontramos la tierra dando fruto y el maíz como alimento sagrado. Lo que unifica estos elementos es la siguiente idea: El dominio del saber que el benefactor brinda a los hombres, permite a éstos aprovecharse de los fenómenos naturales para asegurar su subsistencia.

En la danza de la primera sección representé la idea de desarrollo del saber y dominio de una técnica. El hombre ya no recolecta la comida de manera azarosa sino que domina su cultivo. El hombre ya no se representa solamente por la sonoridad aislada de un acorde, sino por una serie de relaciones sonoras en una estructura tonal.

La sección lenta representa la germinación de la tierra; el siguiente ejemplo es una muestra de ello: Los alientos aparecen tocando una melodía pentátona que se mueve ascendentemente, la rítmica es más rápida conforme avanza la melodía. Este diseño melódico representa el crecimiento del fruto y su ramificación:

Fig. 35.

42
Homenaje a Rangel Hidalgo
II - Elemento Tierra

65

The musical score is arranged in a standard orchestral format. The top staves are for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), and Trombone (Tbn.). Below these are the Percussion (Perc.) and Piano (Pno.) staves. The bottom section contains the string staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures. The Flute and Clarinet parts feature complex rhythmic patterns with slurs and dynamic markings such as *p*, *mf*, and *p*. The Piano part has a long, sustained chord in the third measure marked *p*. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts play a long, sustained note in the third measure. The Trumpet and Trombone parts are mostly silent, with a single note in the third measure for the Trumpet marked *sond* and *p*.

III.- Elemento aire

Este movimiento está hecho en una sola sección donde conviven diversos materiales derivados de las armonías del benefactor y del aire (tritonos, escala pentátona). La armonía del hombre solo aparece en una ocasión.

La pintura correspondiente es de alguna manera la más enigmática del grupo. En ella encontramos al benefactor aislado del resto de los componentes visuales mientras emite un aliento vital de su boca. Tampoco hay referencias directas del hombre o la utilidad que éste le da al aire, parece como si la relación del benefactor con el hombre fuese menos terrenal en este cuadro. Por otro lado, el aire está suspendido y no parece tener dirección o función alguna.

Para representar esta relación etérea entre el hombre, el elemento y el benefactor reduje la presentación del acorde del hombre a un solo momento. A lo largo del movimiento se encuentran diferentes diseños rítmico-melódicos del benefactor y del elemento, mientras que motivos en los bongos se suman como elemento estructural. Hacia el final del movimiento se encuentran *glissandi* de armónicos en las cuerdas con el acorde del hombre. Esto evoca la presencia casi etérea y fugaz del hombre, a diferencia de los otros movimientos donde este acorde busca materializarse y expandirse.

IV.- Elemento fuego

El último movimiento está escrito en forma sonata con dos temas contrastantes en los que aparecen materiales de las tres entidades armónicas. En todo el movimiento encontramos el vigor de una danza donde domina la irregularidad métrica. Las armonías de los tres elementos se encuentran menos diferenciadas ya que tienden a fundirse.

En la pintura encontramos al benefactor dando vida al fuego mientras levanta sus brazos en un notable gesto de victoria. El benefactor se funde con el hombre en un baile de

celebración. El fuego asciende adoptando diversos volúmenes, colores y formas, siempre contenidos y majestuosos. El dominio del fuego aparece como el triunfo del hombre y la civilización sobre las fuerzas de la naturaleza. El hombre se apropia de sus medios para crear sus circunstancias y darse una dirección a sí mismo.

El primer tema está hecho con un motivo pentáfono que asciende por segundas menores; esto es tocado por el piano doblado por cello y contrabajo:

Fig. 36



El acorde del hombre aparece moviéndose también por segundas menores pero en dirección ascendente. Violín primero y segundo así como alientos y trompetas tocan el pasaje mencionado:

Fig. 37

Homenaje a Rangel Hidalgo
Elemento Fuego

15

The image shows a musical score for Horns, Trumpets, and Strings. The score is in 2/4 time and features a pentatonic ascending motif in the right hand, mirrored in the left hand. The instruments are: Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in B-flat (Bb Trp.), Violin I (V. I.), and Violin II (V. II.). The dynamic marking is *p* (piano) at the beginning and *mf* (mezzo-forte) later in the passage. The score consists of four measures.

El puente está hecho con una melodía de tritonos en los metales:

Fig. 38

The image shows a musical score for two brass instruments: Bb Trumpet (B. Tpt.) and Trombone (Tbn.). The score is written in 2/4 time and consists of eight measures. Both parts begin with a piano (*p*) dynamic marking. The melody is characterized by tritone intervals, with notes in the two parts being a tritone apart. The notes are: Bb (Tpt.), F (Tbn.) in measure 1; C (Tpt.), Ab (Tbn.) in measure 2; D (Tpt.), Gb (Tbn.) in measure 3; Eb (Tpt.), F (Tbn.) in measure 4; F (Tpt.), Eb (Tbn.) in measure 5; G (Tpt.), D (Tbn.) in measure 6; Ab (Tpt.), C (Tbn.) in measure 7; and Bb (Tpt.), F (Tbn.) in measure 8. The notes are connected by slurs, and there are dynamic hairpins (crescendo and decrescendo) under the notes in measures 3, 4, 5, 6, 7, and 8.

En el segundo tema hay un contraste de carácter donde aparecen superposiciones de las tres entidades armónicas en acordes amplios:

Fig.39

15
Homenaje a Rangel Hidalgo
Elemento Fuego

70

The musical score for 'Elemento Fuego' features the following instruments and parts:

- Fl.**: Flute part with a melodic line starting in the third measure.
- B♭ Cl.**: B♭ Clarinet part with a melodic line starting in the third measure.
- B♭ Tpt.**: B♭ Trombone part with a melodic line starting in the third measure.
- Tbn.**: Trombone part with a melodic line starting in the third measure.
- Perc.**: Percussion part with a rhythmic pattern.
- Pno.**: Piano part with a complex texture, including chords and arpeggios.
- Vln. I**: Violin I part with a melodic line starting in the third measure.
- Vln. II**: Violin II part with a melodic line starting in the third measure.
- Via.**: Viola part with a melodic line starting in the third measure.
- Vc.**: Violoncello part with a melodic line starting in the third measure.
- Cb.**: Contrabass part with a melodic line starting in the third measure.

En el desarrollo aparecen materiales provenientes de ambos temas y del puente. En el siguiente ejemplo se encuentran el tritono como acompañamiento en alientos y cuerdas agudas. Metales, pianos y cuerdas graves tocan diversos diseños con las notas del acorde pentáfono:

Fig. 40.

98
Homenaje a Rangel Hidalgo
Elemento Fuego

[111]

Flauta en do

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

La reexposición es breve y sintética. Al final encontramos una coda hecha con el carácter vigoroso del primer tema. La obra culmina con el acorde mayor con un *tutti* en fortísimo.

Así como el orden social, el lenguaje musical es un mundo en desarrollo y en continua transformación. La forma sonata me sirve para simbolizar los contrastes de ese universo donde el hombre esta reinventándose a sí mismo.

Conclusiones

Durante el proceso de formación en la Escuela Nacional de Música tuve la oportunidad de adquirir conocimientos sólidos sobre la música de concierto y su vasta tradición. Esta apropiación de una herencia cultural a través de los estudios universitarios es un hecho que ha redefinido tanto mi proyecto de vida como el de muchos jóvenes estudiantes. Y no sólo en el sentido evidente de lo que implica poseer una profesión y la obligación de ejercerla; sino en el sentido de que estudiar una carrera universitaria forma visiones de mundo en las personas, y con ello, la necesidad de fijar posiciones en él. Todo esto, naturalmente, genera prácticas de vida que impactan directamente en la sociedad.

Cursar la carrera de composición implicó hacer múltiples reflexiones sobre el quehacer musical. En la medida en la que fui profundizando en el repertorio de la música de concierto adquirí conciencia de lo determinante que resulta la educación en la formación del criterio y la sensibilidad. Con el paso de los años fui rechazando la idea, muy difundida, de que la tradición es una carga y de que hay que liberarse de sus ataduras para poder crear. Por el contrario, comprendí que conocer esa tradición nos permite distinguir las tendencias y discursos del medio para tomar partido en él, así como para encontrar maneras honestas de ser creativo.

Y con honesto no me refiero sólo a la decisión de optar por componer bajo *esta* o *aquella* tendencia estética, o de aspirar a encontrar un *estilo personal* que distinga a uno de los demás. Me refiero a la apropiación de la música como forma de vida y ello en sus múltiples dimensiones. Llevar a acabo dicha tarea en las condiciones actuales de nuestro país resulta tan complejo como apasionante. Los jóvenes de hoy estamos siendo testigos de un proceso de globalización que reconfigura las prácticas sociales a un ritmo cada vez más acelerado. El lugar que ocupan las bellas artes en este proceso es ambivalente. Por un lado es reconocido como el espacio *elevado* de las manifestaciones más *refinadas*, y por otro es el olvidado e indeseable mártir de las agendas públicas. A todo esto se le suma la mercantilización de los valores y las necesidades homogeneizadoras de la economía neoliberal.

En un contexto así, es cada vez más difícil sostener la idea de que las artes ocupan un espacio que puede substraerse de las condiciones sociales. En la realidad, los jóvenes estamos constituidos por un cúmulo de sensibilidades musicales muy distintas, algunas pueden llegar a ser disímbolas entre sí o francamente contradictorias. Para mí, el foco de atención ya no está puesto en la necesidad de encontrar una *voz personal*, o de ir en busca de la *originalidad* como si el parecerse a otro fuera un síntoma de ineptitud. Pienso que estos conceptos no pueden satisfacer las interrogantes que me plantea el mundo actual. Para mí, el foco de atención se ha trasladado hacia la necesidad de profundizar cada vez más en el concepto de compositor y sus límites. Y profundizar tiene que ver precisamente con confrontar las diferentes realidades musicales que nos conforman. Y aquí entran temas básicos como las antinomias entre improvisación y composición, música popular y música de concierto, música urbana y música rural. También entra el tema de los límites entre la alta cultura y la cultura de masas o los productos chatarra, o de cuándo estos últimos se convierten en “objetos de culto”. También es importante señalar que las ideologías dominantes construyen subjetividades en las personas, y que ello genera modelos y valores culturales en cierta medida determinantes.

Las obras que compuse durante mis estudios de licenciatura representan, si duda, una experiencia valiosa de aprendizaje. Son piezas en las que trabajé con empeño y a las que he tomado cariño. Pero ahora, al momento de entregar estas Notas al Programa, también he comenzado a percibir las un tanto como espejismos. Debido precisamente a que ellas cubren un perfil definido en un cuadro mucho más amplio de inquietudes. Por eso es que no veo que en mis partituras se esboce una *voz personal*. Porque en el fondo estoy más interesado en entender las múltiples voces que hablan a través de lo que escribo y de lo que me niego a escribir. E incluso porque dentro de mí están surgiendo preguntas que me invitan a distanciarme de lo que yo mismo he hecho. De este ejercicio se han desprendido dos necesidades principales: la primera consiste en cuestionar los límites de las diversas sensibilidades que logro detectar en mí; la segunda radica en preguntarme si la actividad que desempeño como compositor satisface plenamente dichas sensibilidades.

La reflexiones que surgen me han hecho entender que actualmente mi interés se vuelca hacia el deseo de encontrar formas híbridas de expresión musical. Y no me refiero solamente a la aspiración de sintetizar diferentes lenguajes en una partitura, sino a la de rebasar las posibilidades de la partitura misma. Es decir, jugar con los límites que hay entre compositor, obra, intérprete y público para reinventar el espacio de la representación musical. Y esto último no lo veo como un empeño personal sino la consecuencia lógica de que todo el espacio social esta mutando, y por ende, los sujetos están exigiendo sitios nuevos para darse voz.

Por otro lado, encuentro importante señalar lo siguiente: Los accesos tan escasos a la educación generan todo tipo de prejuicios que banalizan los discursos artísticos. Por ejemplo: hablar de talento o falta de talento es un síntoma de que no podemos reconocer un problema complejo y de que optamos por respuestas fáciles, en este caso, abogar por una especie de *derecho per se de los talentosos* frente a los *no talentosos*. Este tipo de discursos me parecen irresponsables. Creo que debemos crear espacios para la inclusión y reivindicar el derecho a la participación y a la integración. También pienso que debemos perder el miedo a confrontar prácticas musicales que nos resultan opuestas. Me parece que un proceso justo y equitativo en la distribución de bienes y donde el derecho a la educación esté garantizado, puede crear expresiones artísticas novedosas y sumamente originales, así como enriquecer, e incluso cambiar, las nociones de arte y de experiencia estética al transformar la vivencia del arte como tal.

Quisiera decir que no estoy desvalorando el proceso de formación. Por el contrario, para mí ha sido muy importante conocer el repertorio de la música de concierto, saber hacer un análisis, entender los instrumentos y sus posibilidades, así como poder escribir una partitura con claridad. Todos estos son aspectos que me permiten tener una base sólida, un punto de partida y también un punto de regreso. De la misma manera me permiten interactuar con los intérpretes y situarme en su realidad y necesidades

Me parece que es fundamental entender el arte de una manera integral. Tener una preocupación artística es tener una preocupación filosófica, política, social e histórica.

Porque una posición sesgada empobrece nuestra noción de *ser* y nos priva de la posibilidad de profundizar en nuestra propia naturaleza. Por eso necesito emprender nuevas formas de la *praxis*, porque en ellas puedo encontrar motivaciones vitales que me ayuden entender mejor esas voces que escucho dentro y fuera de mí. Estas voces están formando una nueva subjetividad que necesita dejar su huella en los diversos campos en los que me desempeño.

Está claro que todas estas reflexiones han sido posibles en un espacio como el universitario. Para mí ha sido tan importante el hecho de estudiar música, como el de estudiarla en esta universidad. Defender el arte y el patrimonio cultural es defender el derecho a una vida digna. Celebremos el que esta universidad siga siendo un espacio prioritario en la defensa del conocimiento, la soberanía y los derechos humanos en nuestro país.

Resumen de notas al programa

Sonata para piano

La Sonata para piano fue escrita entre el cuarto y quinto semestre de la carrera y fue estrenada en la sala Xochipilli en el mes de abril de 2012. De los trabajos incluidos en mi examen profesional, éste es el único que no tiene una referencia extramusical. Mi sonata para piano está integrada por tres movimientos y su duración aproximada es de 12 minutos. Los números I y III están escritos en forma sonata y son ágiles, el número II es monotemático y lleva un tempo lento. Los movimientos externos se encuentran en sol y el intermedio es atonal. En el tercer movimiento aparecen materiales de los números anteriores haciendo de esta pieza una obra cíclica.

A veces digo poco

Esta obra fue escrita en el verano de 2012 durante un curso de composición ofrecido en el marco del *Programa de formación en música* que ofrece la Escuela Superior de Música. *A veces digo poco* es un ciclo vocal formado por cuatro miniaturas para soprano y pequeño ensamble, los textos que utilicé son poemas del escritor mexicano Ihován Pineda. Los pequeños movimientos buscan recrear los estados de ánimo contenidos en los textos. No se encuentra una narración musical sino una sucesión de sonoridades que sustraje de los poemas para llevarlas a una partitura. La música busca hacer audible aquello que subyace en las palabras.

Sonetos de agua

Esta obra fue escrita con el apoyo del Fondo Estatal para la Cultura y las Artes (FECA) del Estado de Colima en la categoría de Jóvenes Creadores en su emisión 2010. Los sonetos de agua fueron compuestos a partir de un ciclo de poemas homónimos de la poetisa y política mexicana Griselda Álvarez (1913-2009). El ciclo de sonetos se forma de cinco poemas narrados en primera persona. La obra hace alusión a los arquetipos masculino y femenino a través de la figura omnipresente del mar. A partir de estos sonetos concebí una estructura cíclica para mi quinteto. Utilicé un solo tema para los cinco movimientos. El tema contiene

dos partes que representan lo femenino y lo masculino. En cada movimiento una o ambas partes del tema aparecen en contextos armónicos diferentes y con diseños rítmicos y melódicos particulares.

Tankas

El tanka es una forma poética japonesa que consta de treinta y un silabas sometidas a la siguiente alternancia: 5-7-5/5-7. Esta pieza fue compuesta a partir de seis tankas de Jorge Luis Borges. Los elementos narrativos de los poemas están simbolizados de manera libre en mi obra musical. Los paralelismos entre poesía y música no son directos. Algunos motivos y acordes están asociados a ciertas imágenes. La estructura binaria que rige los poemas también rige mis canciones. El interés de mi obra está en las texturas instrumentales, esto contrasta con las melodías de la soprano que son muy sencillas. El énfasis no está puesto en la solista sino en la relación del texto con la orquesta. La música no recrea aspectos puntuales del texto sino conjuntos emotivos que subyacen en los poemas.

Homenaje a Rangel Hidalgo.

La pieza está inspirada en cuatro cuadros del artista plástico mexicano Alejandro Rangel Hidalgo. Los cuatro trabajos del pintor integran una obra completa que lleva el título de *Los elementos*. La obra de Rangel Hidalgo evoca una relación idílica entre el hombre y las fuerzas de la naturaleza, una relación equilibrada donde la naturaleza no desborda al hombre sino que se muestra generosa con las necesidades de éste. En los cuadros de Rangel Hidalgo se encuentran tres componentes estructurales que aparecen en todos los cuadros fungiendo diferentes papeles. El primero es una figura antropomorfa que representa la divinidad y su fuerza creadora, un benefactor que da la vida y protege el orden social. El segundo componente representa los cuatro elementos en su conjunto, elementos que el benefactor da al hombre para su provecho. El tercer componente representa al hombre y su dominio de las fuerzas de la naturaleza. Estos componentes se representan en mi obra a través de tres entidades armónicas. Estas entidades aparecen en varias transformaciones con diferentes diseños rítmico-melódicos, acompañamientos diferentes y transposiciones cromáticas.

Bibliografía

Pineda, Ihován, *De como han cambiado las cosas*, Gobierno del estado de Colima, México, 2011.

Álvarez, Griselda, *Antología obra de Griselda Álvarez*, Jus, Mexico, 1976.

Borges, Jorge Luis, *obra poética 2*, Alianza, Madrid, 2003.

Randel, Don Michael, *Diccionario Harvard de música*, Diana, México, 1997.

Percichetti, Vincent, *Armonía del siglo XX*, Real musical, Madrid, 1995.

Adorno, Th. W., *Filosofía de la nueva música*, Akal, Madrid, 2011.

Anexos

Anexo 1: Partituras

Anexo 2: CD de audio

Sonata para piano

(2012)

Sonata para piano

I

$\text{♩} = 70$

sempre $\text{♩} = \text{♩}$

Gilberto Moreno Ramos

Piano

Pno.

5

mf *p*

Pno.

9

f

Pno.

13

rit. *a tempo*

8^{va}

Pno.

18

p

24

Pno.

Measures 24-29. The piece is in 4/4 time. Measure 24 starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

30

Pno.

Measures 30-35. The right hand continues with a melodic line, featuring a crescendo to a forte (*f*) dynamic. The left hand has a more active accompaniment with some chords and eighth notes. The key signature remains two sharps.

36

Pno.

Measures 36-43. The right hand has a melodic line with a crescendo. The left hand features a prominent accompaniment of eighth notes with a slur. The key signature changes to one sharp (F#) in measure 40.

$\text{♩} = 80$

44

Pno.

Measures 44-49. The tempo is marked as quarter note = 80. The right hand has a melodic line with a piano (*p*) dynamic. The left hand has a steady accompaniment of eighth notes. The key signature is one sharp (F#).

48

Pno. *mp*

52

Pno. *p*

56

Pno. *pp* *f* *p*

8va-
b

Tempo I

63

Pno. *f* *p* *f*

8va-
b

71

Pno.

78

Pno.

85

Pno.

meno mosso

94

Pno.

Tempo I

98

Pno.

mf p

This system contains measures 98 through 101. The music is in 2/4 time. Measure 98 features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 99 continues the accompaniment. Measure 100 has a dynamic marking of *mf* and features a treble clef with a melodic line. Measure 101 has a dynamic marking of *p* and features a treble clef with a melodic line. The system concludes with a double bar line.

102

Pno.

This system contains measures 102 through 105. Measure 102 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 103 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 104 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 105 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The system concludes with a double bar line.

106

Pno.

f p

This system contains measures 106 through 112. Measure 106 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 107 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 108 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 109 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 110 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 111 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 112 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The system concludes with a double bar line.

113

Pno.

This system contains measures 113 through 116. Measure 113 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 114 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 115 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 116 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The system concludes with a double bar line.

118

Pno.

Musical score for measures 118-122. The piece is in G major (one sharp) and 4/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

123

Pno.

Musical score for measures 123-128. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

129

Pno.

Musical score for measures 129-136. The right hand features a complex melodic passage with slurs and accents. A tempo marking of $\text{♩} = 80$ is present. The left hand continues with accompaniment. A double bar line with repeat signs is visible at the end of measure 136.

137

Pno.

Musical score for measures 137-142. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment.

Sonata para piano

142

Pno.

8va - - - -

3

3

3

3

3

ppp

8va - -

8vb - - - - -

Sonata para piano

II.- Lento

Gilberto Moreno Ramos

♩ = 80

Piano

Measures 1-6 of the piano sonata. The score is written for piano in 3/4 time. The key signature changes from one flat to two flats. Dynamics include *p*, *mf*, and *pp*. An *8va* marking is present above the right-hand staff in measures 5 and 6.

7

Measures 7-12 of the piano sonata. The score continues with various dynamics including *sfp* and *ff*. An *8va* marking is present above the right-hand staff in measure 7.

13

Measures 13-17 of the piano sonata. The score features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics include *p* and *mf*. An *8va* marking is present above the right-hand staff in measures 14, 15, and 16.

18

Measures 18-21 of the piano sonata. The score features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. Dynamics include *p*. Triplet markings (3) are present above the right-hand staff in measures 19 and 20.

22

Sonata para piano

9

Musical score for measures 22-26. The piece is in 3/4 time. Measure 22 features a piano introduction with a forte (*f*) dynamic and a crescendo. Measures 23-26 are marked piano (*p*) and feature a rhythmic pattern of eighth notes in the bass clef and dotted eighth notes in the treble clef.

27

Musical score for measures 27-30. The piece is in 3/4 time. Measures 27-30 feature a piano (*pp*) dynamic and consist of triplet eighth notes in both the treble and bass clefs.

31

Musical score for measures 31-34. The piece is in 4/4 time. Measures 31-34 feature a piano (*p*) dynamic and consist of chords in the treble clef and single notes in the bass clef.

Sonata para Piano

III

♩. = 120
sempre ♩ = ♩

Gilberto Moreno Ramos

Piano

Measures 1-5. Dynamics: *f*, *fp*, *fp*.

6

Measures 6-11. Dynamics: *f*.

12

Measures 12-17. Dynamics: *p*, *mf*, *fp*.

18

Measures 18-23. Dynamics: *mf*.

24

Musical score for measures 24-27. The piece is in 6/8 time. Measures 24 and 25 are marked *pp*. The melody in the right hand is a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand provides a steady accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

28

Musical score for measures 28-31. The piece is in 6/8 time. Measures 28 and 29 are marked *p*. The melody in the right hand is a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand provides a steady accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Measure 31 features an *8va* marking above the final note.

32

Musical score for measures 32-38. The piece is in 6/8 time. Measure 32 is marked *f*. The right hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a steady accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Measures 33-38 show a variety of chordal textures and dynamics, including *p* and *fp*.

39

♩ = 80

Musical score for measures 39-44. The piece is in 6/8 time. Measure 39 is marked *p*. The right hand has a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a steady accompaniment of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Measures 40-44 show a variety of chordal textures and dynamics, including *p* and *fp*.

Sonata para Piano

44

Musical score for measures 44-47. The score is in 4/4 time and features a complex rhythmic pattern with frequent changes to 3/4 and 2/4. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

48

Tempo I

Musical score for measures 48-53. The score is in 2/4 time and includes dynamic markings such as *mf*, *p*, and *f*. It features a variety of rhythmic values including eighth and sixteenth notes, and rests. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

54

Musical score for measures 54-58. The score is in 2/4 time and includes dynamic markings such as *pp* and *p*. It features a variety of rhythmic values including eighth and sixteenth notes, and rests. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

59

Musical score for measures 59-63. The score is in 2/4 time and includes dynamic markings such as *mf* and *p*. It features a variety of rhythmic values including eighth and sixteenth notes, and rests. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

66

Musical score for measures 66-71. The piece is in 3/8 time. Measure 66 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a slur over measures 66-67 and a dynamic marking of *pp*. The second staff contains a bass line with a dynamic marking of *mf*. Measure 68 has a dynamic marking of *p*. The piece concludes with a double bar line at the end of measure 71.

72

Musical score for measures 72-77. The piece is in 3/8 time. Measure 72 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a slur over measures 72-73 and a dynamic marking of *p*. The second staff contains a bass line with a dynamic marking of *mp*. Measure 74 has a dynamic marking of *mp*. The piece concludes with a double bar line at the end of measure 77.

78

Musical score for measures 78-83. The piece is in 3/8 time. Measure 78 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a slur over measures 78-79 and a dynamic marking of *mf*. The second staff contains a bass line with a dynamic marking of *mf*. Measure 80 has a dynamic marking of *mf*. The piece concludes with a double bar line at the end of measure 83.

84

Musical score for measures 84-89. The piece is in 3/8 time. Measure 84 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a slur over measures 84-85 and a dynamic marking of *p*. The second staff contains a bass line with a dynamic marking of *p*. Measure 86 has a dynamic marking of *p*. The piece concludes with a double bar line at the end of measure 89.

Sonata para Piano

90

Musical score for measures 90-94. The piece is in 2/4 time. Measure 90 features a melody in the right hand with a *mf* dynamic. The left hand provides a rhythmic accompaniment. The key signature has one sharp (F#).

95

Musical score for measures 95-102. The piece is in 2/4 time. Measure 95 features a melody in the right hand with a *f* dynamic. The left hand provides a rhythmic accompaniment. The key signature has one sharp (F#).

103

Musical score for measures 103-108. The piece is in 2/4 time. Measure 103 features a melody in the right hand with a *mp* dynamic. The left hand provides a rhythmic accompaniment. The key signature has one sharp (F#).

109

Musical score for measures 109-114. The piece is in 2/4 time. Measure 109 features a melody in the right hand with a *f* dynamic. The left hand provides a rhythmic accompaniment. The key signature has one sharp (F#).

Sonata para Piano

116 $\text{♩} = 80$

p *f* *pp* *8va*

122 *Tempo I*

pp

128

f *p* *f* *ff* *8va*

A veces digo poco

(2012)

Soprano

Flauta

Clarinete en Sib

Piano

A veces digo poco

I.- Presencia

Gilberto Moreno Ramos

♩ = 90

Musical score for Flute, Clarinet in Bb, Soprano, and Piano. The score is in 3/4 time and consists of five measures. The Flute and Clarinet in Bb parts are marked with dynamics *p*, *f*, *p*, *mf*, and *p* respectively. The Piano part is marked with dynamics *p*, *f*, *p*, *mf*, and *p*. The Soprano part is marked with a *6* (sesta) and has a *8va* marking above the first measure. The Flute and Clarinet in Bb parts have a *6* (sesta) marking above the first measure.

5

Musical score for Flute, Clarinet in Bb, Soprano, and Piano. The score is in 4/4 time and consists of five measures. The Flute part is marked with dynamics *pp* and *p*. The Clarinet in Bb part is marked with dynamics *pp* and *p*. The Soprano part is marked with dynamics *p* and *p*. The Piano part is marked with dynamics *p* and *p*. The Soprano part has lyrics: "No te ve_o te_es cu_cho ve_nir".

11

Musical score for measures 11 and 12. The score is arranged in four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Saxophone (S), and Piano (Pno.).

- Fl.:** Measure 11 starts with a *p* dynamic. A slur covers the first half of the measure. Measure 12 starts with a *mf* dynamic, followed by a *p* dynamic. A slur covers the first half of the measure.
- B♭ Cl.:** Measure 11 starts with a *p* dynamic. A slur covers the first half of the measure. Measure 12 starts with a *mf* dynamic, followed by a *p* dynamic. A slur covers the first half of the measure.
- S:** Both measures contain whole rests.
- Pno.:** Both measures contain whole rests. In measure 12, there is a piano accompaniment starting in the second half of the measure, marked *p* and featuring a sixteenth-note figure with a '6' fingering.

13

Musical score for measures 13 and 14. The score is arranged in four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Saxophone (S), and Piano (Pno.).

- Fl.:** Measure 13 starts with a *p* dynamic. A slur covers the first half of the measure. Measure 14 starts with a *mf* dynamic, followed by a *p* dynamic. A slur covers the first half of the measure.
- B♭ Cl.:** Measure 13 starts with a *p* dynamic. A slur covers the first half of the measure. Measure 14 starts with a *mf* dynamic, followed by a *p* dynamic. A slur covers the first half of the measure.
- S:** Both measures contain whole rests.
- Pno.:** Measure 13 starts with a *mf* dynamic, followed by a *p* dynamic. A slur covers the first half of the measure. Measure 14 starts with a *p* dynamic. A slur covers the first half of the measure, with a piano accompaniment starting in the second half of the measure, marked *p* and featuring a sixteenth-note figure with a '6' fingering.

15

Musical score for measures 15-17. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), and Piano (Pno.).

- Fl.:** Measures 15-17. Dynamics: *p* (measures 15-16), *f* (measure 16), *p* (measure 17).
- B♭ Cl.:** Measures 15-17. Dynamics: *p* (measures 15-16), *f* (measure 16), *p* (measure 17). Includes sixteenth-note runs and triplets.
- S.:** Measures 15-17. Rested.
- Pno.:** Measures 15-17. Dynamics: *mf* (measure 15), *p* (measures 16-17). Includes arpeggiated chords and a triplet.

18

Musical score for measures 18-21. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), and Piano (Pno.).

- Fl.:** Measures 18-21. Dynamics: *p* (measures 19-21). Includes sustained notes with breath marks.
- B♭ Cl.:** Measures 18-21. Dynamics: *p* (measures 19-21). Includes sustained notes with breath marks.
- S.:** Measures 18-21. Lyrics: "so_ni_do de las o____ las." Dynamics: *p* (measures 18-21). Includes a long note in measure 19.
- Pno.:** Measures 18-21. Dynamics: *p* (measures 18-21). Includes sustained chords and arpeggiated patterns.

A veces digo poco

II.- Pensar

Gilberto Moreno Ramos

♩ = 120

sempre ♩ = ♩

Flute

Clarinet in B \flat

Soprano

Piano

5

Fl.

B \flat Cl.

S

Pno.

9

Musical score for measures 9-11. The score is in 4/4 time and features four staves: Flute (Fl.), Bass Clarinet (B. Cl.), Soprano (S.), and Piano (Pno.).

- Flute (Fl.):** Measures 9-11. Dynamics: *p*, *mf*, *p*, *p*. Includes a fermata over the final note of measure 11.
- Bass Clarinet (B. Cl.):** Measures 9-11. Dynamics: *p*, *mf*, *sfz*, *sfz*, *p*, *mf*. Includes a fermata over the final note of measure 11.
- Soprano (S.):** Measures 9-11. No notes are present.
- Piano (Pno.):** Measures 9-11. Dynamics: *p*, *mf*, *p*. Includes triplets and a quintuplet.

12

Musical score for measures 12-14. The score is in 4/4 time and features four staves: Flute (Fl.), Bass Clarinet (B. Cl.), Soprano (S.), and Piano (Pno.).

- Flute (Fl.):** Measures 12-14. Dynamics: *fp*, *f*, *p*, *f*. Includes a fermata over the final note of measure 14.
- Bass Clarinet (B. Cl.):** Measures 12-14. Dynamics: *p*, *f*, *p*, *f*. Includes a fermata over the final note of measure 14.
- Soprano (S.):** Measures 12-14. Dynamics: *mf*. Includes the text "Cru" below the staff.
- Piano (Pno.):** Measures 12-14. Dynamics: *f*, *p*, *f*. Includes quintuplets.

14

Musical score for measures 14-17. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/8. The Flute part has dynamics *p* and accents. The B♭ Clarinet part has dynamics *p* and accents. The Soprano part has lyrics: "jir de ho ja ras ca que brar de ca ñas". The Piano part is mostly rests.

18

Musical score for measures 18-21. The score is for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/8. The Flute part has dynamics *f* and *p*. The B♭ Clarinet part has dynamics *f* and *p*. The Soprano part has lyrics: "so ni do de bra sas" and a triplet. The Piano part has dynamics *p* and *f*, and includes a triplet and a fermata.

A veces digo poco

III.- Silencio

Gilberto moreno Ramos

♩ = 100
sempre rubato

ss Clarinet

p < *mf* > *p* < *mf* > *p*

6

B. Cl.

pp < *mf* > *p* < *mf* > *p* < *sfpp* >

12

B. Cl.

p < *f* > *p*

17

S

Na__da nue__vo to do__es_tá di__cho

B. Cl.

p < *mf* > *p*

23

S

so__bre - tu cuer__ po

B. Cl.

pp < *p* > *sfpp*

A veces digo poco

IV.- Viento

Gilberto Moreno Ramos

♩ = 110

Musical score for Flute, Clarinet in Bb, Soprano, and Piano. The score is in 2/4 time and features dynamic markings of *p* and *f*. The Flute part has a melodic line with a five-measure slur and a crescendo. The Clarinet in Bb part has a similar melodic line with a five-measure slur and a crescendo. The Soprano part is silent. The Piano part has a harmonic accompaniment with a six-measure slur and a crescendo.

5

Musical score for Flute, Bb Clarinet, Soprano, and Piano. The score is in 2/4 time and features dynamic markings of *p* and *f*. The Flute part has a melodic line with a five-measure slur and a crescendo. The Bb Clarinet part has a similar melodic line with a five-measure slur and a crescendo. The Soprano part is silent. The Piano part has a harmonic accompaniment with a six-measure slur and a crescendo.

9

fl. *p* *mf*

B> Cl. *mf* *p* *mf* *p*

S

Pno. *p*

12

fl. *mp* *f*

B> Cl. *mp* *f*

S

Pno. *f*

Vie ne

15

Musical score for measures 15-18. The score includes parts for Flute (flt.), B♭ Clarinet (B♭ Cl.), Soprano (S), and Piano (Pno.).

- Flute (flt.):** Measures 15-18 are mostly rests. A dynamic marking of *p* is present at the beginning.
- B♭ Clarinet (B♭ Cl.):** Measures 15-18 feature a series of chords and melodic fragments. A dynamic marking of *p* is present at the beginning.
- Soprano (S):** Measures 15-18 contain the vocal line with lyrics: "pe_ga_en las ho_jas". A dynamic marking of *p* is present. A triplet of eighth notes is marked with a '3' and a slur.
- Piano (Pno.):** Measures 15-18 feature accompaniment with triplets and a *pp* dynamic marking at the end.

19

Musical score for measures 19-22. The score includes parts for Flute (flt.), B♭ Clarinet (B♭ Cl.), Soprano (S), and Piano (Pno.).

- Flute (flt.):** Measures 19-22 feature a melodic line with a quintuplet of eighth notes marked with a '5' and a slur. Dynamics range from *p* to *f*.
- B♭ Clarinet (B♭ Cl.):** Measures 19-22 feature a melodic line with dynamics ranging from *p* to *f*.
- Soprano (S):** Measures 19-22 contain the vocal line with lyrics: "se pier_de". A dynamic marking of *pp* is present.
- Piano (Pno.):** Measures 19-22 feature accompaniment with a sextuplet of eighth notes marked with a '6' and a slur. Dynamics range from *p* to *f*.

Sonetos de agua

(2010)

Flauta

Clarinete en Sib

Piano

Violín

Violonchelo

SOBRE TÍ MAR

*Sobre tí mar, sobre ese medio tono
de líquidas colinas que hoy habito,
extiendo mi descanso y resusito
para luego morirme de abandono.*

*Voy sobre tí. Mi laxitud entono,
los párpados cerrados de infinito,
bebiendo estrellas y buceando un grito,
el último que quiero y aprisiono.*

*No sé si yo termino donde te hallas,
si de ti soy accidental fragmento,
si me crecen corales o si agallas*

*si soy ya de agua y eres mi elemento,
por que dentro de ti, por donde vayas,
va el pez furioso de mi pensamiento*

Sonetos de agua

I.-Sobre ti mar

2

♩ = 85

Gilberto Moreno Ramos

Musical score for Flute, Clarinet in B, Piano, Violin, and Cello. The score is in 2/4 time and features a key signature of one sharp (F#). The Flute part begins with a rest, followed by a melodic line starting in the fifth measure with a dynamic marking of *p* and a crescendo to *mf*. The Clarinet in B part has a melodic line starting in the first measure with a dynamic marking of *p* and a crescendo to *mf*. The Piano part has a rest until the fifth measure, then a chordal accompaniment with a dynamic marking of *mf*. The Violin part has a rest until the fifth measure, then a melodic line with a dynamic marking of *p* and a crescendo to *mf*. The Cello part has a rest until the fifth measure, then a melodic line with a dynamic marking of *p* and a crescendo to *mf*. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

7

Musical score for Flute, Clarinet in B, Piano, Violin, and Cello. The score is in 2/4 time and features a key signature of one sharp (F#). The Flute part begins with a melodic line starting in the first measure with a dynamic marking of *p* and a crescendo to *mp*. The Clarinet in B part has a melodic line starting in the first measure with a dynamic marking of *p* and a crescendo to *mp*. The Piano part has a rest until the fifth measure, then a melodic line with a dynamic marking of *p* and a crescendo to *mp*. The Violin part has a rest until the fifth measure, then a melodic line with a dynamic marking of *p* and a crescendo to *mp*. The Cello part has a rest until the fifth measure, then a melodic line with a dynamic marking of *p* and a crescendo to *mp*. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

Sonetos de agua

13

Musical score for measures 13-16. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics including *p*, *mf*, and *f*. There are several triplet markings (3) and a *rit.* marking. The Flute part has a *p* dynamic at the end. The Bass Clarinet part has a *p* dynamic at the end. The Piano part has a *p* dynamic at the beginning and *mf* dynamics for the triplet passages. The Violin part has a *p* dynamic. The Violoncello part has a *p* dynamic at the beginning, *mf* for the triplet passages, and *p* at the end.

17

Musical score for measures 17-20. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics including *f*, *p*, and *pizz.*. There are several triplet markings (3) and a *rit.* marking. The Flute part has a *f* dynamic and a *p* dynamic at the end. The Bass Clarinet part has a *f* dynamic and a *p* dynamic at the end. The Piano part has a *f* dynamic and a *p* dynamic. The Violin part has a *f* dynamic and a *pizz.* dynamic. The Violoncello part has a *f* dynamic and a *p* dynamic.

Sonetos de agua

20

Musical score for measures 20-23. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *mp* (mezzo-piano) and *arco* (arco). The Flute and Bass Clarinet parts have triplets marked with a '3'. The Piano part has a triplet in the right hand and a triplet in the left hand. The Violin part has a triplet in the right hand. The Viola part has a triplet in the left hand. The score ends with a double bar line and a repeat sign.

24

Musical score for measures 24-27. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *p* (piano) and *arco* (arco). The Flute and Bass Clarinet parts have triplets marked with a '3'. The Piano part has triplets in both hands. The Violin part has a triplet in the right hand. The Viola part has a triplet in the left hand. The score ends with a double bar line and a repeat sign.

Sonetos de agua

27

Musical score for measures 27-28. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 27 features a melodic line in the Flute and Bass Clarinet, with the Piano playing a triplet accompaniment. Measure 28 is marked *f* and features a sustained melodic line in the Flute and Violin, with the Piano continuing its triplet accompaniment. The Bass Clarinet and Violoncello have rests in measure 28.

29

Musical score for measures 29-31. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 29 features a melodic line in the Flute and Violin, with the Piano playing a triplet accompaniment. Measure 30 is marked *8^{va}* and features a sustained melodic line in the Flute and Violin, with the Piano continuing its triplet accompaniment. Measure 31 features a melodic line in the Flute and Violin, with the Piano playing a triplet accompaniment. The Bass Clarinet and Violoncello have rests in measure 30.

Sonetos de agua

32 *rit.*

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

p

rit.

a tempo

p

37

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

p

rit.

pp

pizz.

p

pp

SI LA CÁNDIDA ESPUMA

*Si la cándida espuma se retrasa
en el beso de mar que le azucena,
hundo los pies desnudos en la arena
al sentir que ese beso me repasa.*

*Hundo los pies, la contenida brasa
que por danzar me envidia la sirena
y resisto de pie la alegre pena,
de que es el mar el que por fin me abraza.*

*Cubre la orilla de mi voz sedienta
un enjambre de luz que me camina.
si en rebaños de espuma se apacienta*

*la inmensidad que bebe mi retina,
dejo en tierra mi obscura vestimenta
y un bautismo de soles me ilumina*

Sonetos de agua

II.-Si la cándida espuma

Gilberto Moreno Ramos

♩ = 50

Musical score for Flute, Clarinet in Bb, Violin, and Cello. The score is in 3/8 time and features a key signature of one flat. The Flute and Clarinet in Bb parts are marked *p* (piano). The Violin and Cello parts are also marked *p*. The music consists of four measures, with the first two measures being rests for the woodwinds and the last two measures containing melodic lines for all instruments.

Musical score for Flute (Fl.), Bb Clarinet (Bb Cl.), Violin (Vln.), and Cello (Vc.). The score is in 3/8 time and features a key signature of one flat. The Flute part is marked *mp* (mezzo-piano) and includes a box with the number 7. The Bb Clarinet, Violin, and Cello parts are also marked *mp*. The music consists of four measures, with the first two measures being rests for the Flute and Cello, and the last two measures containing melodic lines for all instruments.

11

Musical score for measures 11-16. The score is for four instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The key signature has two flats (B♭ and E♭). The time signature is 3/4. The music is in a 4-measure phrase. Measure 11 starts with a *mf* dynamic. Measure 12 has a *f* dynamic. Measure 13 has a *mp* dynamic. Measure 14 has a *mp* dynamic. Measure 15 has a *pp* dynamic. Measure 16 has a *pp* dynamic. The Flute part has a melodic line with a slur over measures 11-12 and a fermata over measure 16. The Bass Clarinet part has a similar melodic line with a slur over measures 11-12 and a fermata over measure 16. The Violin part has a rhythmic accompaniment with a slur over measures 11-12 and a fermata over measure 16. The Viola part has a rhythmic accompaniment with a slur over measures 11-12 and a fermata over measure 16.

17

Musical score for measures 17-20. The score is for four instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The key signature has two flats (B♭ and E♭). The time signature is 3/4. The music is in a 4-measure phrase. Measure 17 starts with a *p* dynamic. Measure 18 has a *p* dynamic. Measure 19 has a *pp* dynamic. Measure 20 has a *p* dynamic. The Flute part has a melodic line with a slur over measures 17-18 and a fermata over measure 20. The Bass Clarinet part has a similar melodic line with a slur over measures 17-18 and a fermata over measure 20. The Violin part has a rhythmic accompaniment with a slur over measures 17-18 and a fermata over measure 20. The Viola part has a rhythmic accompaniment with a slur over measures 17-18 and a fermata over measure 20.

22

Fl.

B♭ Cl.

Vln.

Vc.

mp

mp

p

p

29

Fl.

B♭ Cl.

Vln.

Vc.

mp

p

mp

35

Fl.

B♭ Cl.

Vln.

Vc.

pp *p* *pp* *p*

40

Fl.

B♭ Cl.

Vln.

Vc.

f *f* *f* *f*

46

Fl.
B♭ Cl.
Vln.
Vc.

52

Fl.
B♭ Cl.
Vln.
Vc.

56

Fl.

B♭ Cl.

Vln.

Vc.

pp

pizz.

arco

pp

pp

pp

pp

Detailed description: This musical score page contains measures 56 through 59. The score is for four instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The music is in 9/8 time and features a key signature of one flat. A box containing the number '56' is located above the first measure of the Flute part. A long slur spans across all four staves from the beginning of measure 56 to the end of measure 59. The Flute part begins with a melodic line in measure 56, followed by a more active line in measure 57, and then a sustained note in measure 58. The Bass Clarinet part plays a sustained note in measure 56 and 57, then a half note in measure 58. The Violin part plays a sustained note in measure 56 and 57, then a half note in measure 58. The Violoncello part plays a pizzicato line in measure 56 and 57, then an arco line in measure 58. Dynamics include *pp* (pianissimo) for the Flute, Bass Clarinet, and Violoncello in measures 58 and 59, and *pp* for the Bass Clarinet in measure 56. Performance markings include *pizz.* for the Violoncello in measure 56 and *arco* for the Violoncello in measure 58. Hairpins indicate crescendos and decrescendos.

TACTO DE PECES

*Tacto de peces por mis venas sube
y a mi sangre traslúcida convoca;
un viento germinal mi frente toca
al sembrar con estrellas ola y nube.*

*Senda de mar como ninguna anduve
al encallar mi corazón en roca;
hubo un naufragio que el recuerdo invoca,
golpe de sombra que en la sombra tuve.*

*Del fondo salgo, es mi travesía
diferente esta vez si le concedes
una nueva bandera de alegría.*

*Mi rostro de agua cambiará. Tú puedes
darle al espejo roto brujería
y en esta noche se hartarán mis redes.*

Sonetos de agua

III.-Tacto de peces

15

$\text{♩} = 100$

Gilberto Moreno Ramos

sempre $\text{♩} = \text{♩}$

Musical score for Flute, Clarinet in B \flat , Piano, Violin, and Cello. The score is in 2/4 time and consists of six measures. The Flute and Clarinet in B \flat parts are mostly rests. The Piano part features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic. The Violin part has a melodic line with a *pp* dynamic. The Cello part is mostly rests.

7

Musical score for Flute (Fl.), Clarinet in B \flat (B \flat Cl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score is in 2/4 time and consists of six measures. The Flute and Clarinet in B \flat parts have melodic lines with dynamics *p* and *mf*. The Piano part has a rhythmic accompaniment with dynamics *p*, *mf*, and *f*. The Violin part has a melodic line with a *pp* dynamic. The Cello part has a melodic line with a *f* dynamic.

Sonetos de agua

13

Musical score for measures 13-19. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music is in 4/4 time and features a complex rhythmic pattern with frequent changes in meter (2/4, 3/4, 3/8, 2/4). Dynamics include *pp*, *p*, and *mp*. The Violin part includes a *pizz.* marking.

20

Musical score for measures 20-26. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music is in 3/4 time and features a complex rhythmic pattern with frequent changes in meter (3/4, 2/4, 3/4, 3/4, 3/4, 3/4, 3/4). Dynamics include *p*, *mp*, *f*, and *p*. The Violin part includes a *pizz.* marking.

27

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

mp

p

f

mf

arco

mf

arco

mf

34

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

p

mf

p

mf

p

mf

40

Fl. *p* *mf* *f*

B♭ Cl. *p* *mf*

Pno. *mp* *p* *f*

Vln.

Vc. *pizz.* *p* *mf*

46

Fl. *p*

B♭ Cl. *pp* *p*

Pno.

Vln. *pp arco* *p*

Vc. *pp* *p*

55

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

mp

63

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

mf

70

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

ff

This musical system covers measures 70, 71, and 72. It features five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music is in 4/4 time and begins with a dynamic marking of *ff*. The Flute part has a melodic line with slurs and accents. The B♭ Clarinet part has a rhythmic pattern of eighth notes. The Piano part consists of chords and moving lines in both hands. The Violin part has a melodic line with slurs. The Violoncello part has a bass line with slurs. The time signature changes from 4/4 to 3/4 at the end of measure 72.

73

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

This musical system covers measures 73, 74, and 75. It features the same five staves as the previous system. The Flute part has a melodic line with slurs and accents. The B♭ Clarinet part has a rhythmic pattern of eighth notes. The Piano part consists of chords and moving lines in both hands. The Violin part has a melodic line with slurs. The Violoncello part has a bass line with slurs. The time signature changes from 3/4 to 2/4 at the end of measure 75.

76

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

83

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

Sonetos de agua

89

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

pp

pp

pp

pp

pp

QUIZÁ SOY UN VELERO

*Quizá soy un velero atormentado
a quien la soledad dobla y fustiga,
que hambriento de cariño se prodiga
a este sueño de mar deshabitado.*

*Quizá soy un velero empecinado
abierto como siempre a la fatiga
de pedir otra vez -cabal mendiga-
una brecha de luz en el costado.*

*Velero con el rumbo en desgobierno,
sin alba, sin estrella que adivine,
sin faro que me busque en guiño alterno*

*y sin tripulación que se amotine.
Hasta que mi dolor, flexible y tierno,
tu rosa de los vientos encamine.*

Sonetos de agua

IV.-Quizá soy un velero

24

♩ = 70

Gilberto Moreno Ramos

Cello

p *mp*

7

Vc.

p pizz.

13 arco

Vc.

mf

17

Vc.

p

22

Vc.

p

27

Vc.

pp

28

Vc.

pp

Sonetos de agua

29

Vc.

mf

30

Vc.

p

31

Vc.

mp

32

Vc.

mf

33

Vc.

f *rit.* *a tempo* *p*

37

Vc.

pizz.

SALGO DEL AGUA

*Salgo del agua y en el agua admiro
que un pez vivió mi primigenia cuna:
de mi fuerza ancestral -pobre fortuna-
perdí las branquias y en pulmon respiro.*

*Salgo de tierra y en la tierra miro
que al polvo de milenios se le aúna
el orgullo animal, que es la tribuna
donde se alza el reptil en que me inspiro.*

*Pez o reptil: el átomo que escoge
su linaje de cieno en el camino,
mientras el tiempo al horizonte encoje.*

*Agua y tierra no más en que me obstino
y las preguntas que mi afán recoge:
¿dónde nació el amor? ¿de dónde vino?*

Sonetos de agua

V.-Salgo del agua

27

$\text{♩} = 130$

sempre $\text{♩} = \text{♪}$

Gilberto Moreno Ramos

Musical score for Flute, Clarinet in B, Piano, Violin, and Cello. The score is in 2/4 time and features a key signature of one sharp (F#). The Flute and Clarinet in B parts are marked *fp* (fortissimo piano). The Piano part has *fp* markings in the right and left hands. The Violin part is marked *f* (forte). The Cello part is marked *f* (forte). The score consists of 10 measures, with a repeat sign at the end.

11

Musical score for Flute, B♭ Clarinet, Piano, Violin, and Cello. The score is in 2/4 time and features a key signature of one sharp (F#). The Flute part is marked *fp* (fortissimo piano) and *mf* (mezzo-forte). The B♭ Clarinet part is marked *fp* (fortissimo piano). The Piano part has *fp* (fortissimo piano) markings in the right and left hands, and *mf* (mezzo-forte) markings. The Violin part is marked *fp* (fortissimo piano) and *mf* (mezzo-forte). The Cello part is marked *fp* (fortissimo piano) and *mf* (mezzo-forte). The score consists of 10 measures, with a repeat sign at the end.

21

Musical score for measures 21-28. The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf*, *f*, and *p*. The Flute part begins with a *p* dynamic. The B♭ Clarinet part starts with a *mf* dynamic. The Piano part features a *f* dynamic in the first measure and a *p* dynamic in the fifth measure. The Violin part starts with a *f* dynamic. The Viola part starts with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

28

Musical score for measures 28-35. The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* and *p*. The Flute part starts with a *f* dynamic. The B♭ Clarinet part starts with a *p* dynamic. The Piano part features a *f* dynamic in the first measure and a *p* dynamic in the second measure. The Violin part starts with a *f* dynamic. The Viola part starts with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Sonetos de agua

33

Fl. *mp* *f* *p*

Bb Cl. *f* *p*

Pno. *f* *p* *8va*

Vln. *f* *p*

Vc. *f* *p*

38

Fl. *f* *mp*

Bb Cl. *f* *p* *8va*

Pno. *f* *p*

Vln. *f* *pizz.* *mp*

Vc. *f* *p* *mp*

49

Musical score for measures 49-58. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic structure with frequent changes in meter. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The Flute and Bass Clarinet parts have slurs and accents. The Piano part has a *mp* dynamic. The Violin and Viola parts have a *mf* dynamic.

59

Musical score for measures 59-68. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic structure with frequent changes in meter. Dynamics include *p* (piano) and *f* (forte). The Flute and Bass Clarinet parts have slurs and accents. The Piano part has a *f* dynamic. The Violin and Viola parts have a *f* dynamic. The Viola part has an *arco* marking.

69

Musical score for measures 69-78. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with frequent changes in meter. The piano part includes dynamic markings *pp* and *p*. The woodwinds play a melodic line with some rests. The violin and viola play a rhythmic accompaniment.

79

Musical score for measures 79-88. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with frequent changes in meter. The piano part includes dynamic markings *mf* and *mf*. The woodwinds play a melodic line with some rests. The violin and viola play a rhythmic accompaniment.

89

Musical score for measures 89-99. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic pattern with frequent changes in meter. Dynamics include *f* (forte) and *p* (piano). The Violin part includes a *pizz.* (pizzicato) instruction. The Violoncello part includes a *pizz.* instruction. The score is written in a system with five staves.

100

Musical score for measures 100-109. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic pattern with frequent changes in meter. Dynamics include *mf* (mezzo-forte). The score is written in a system with five staves.

109

Musical score for measures 109-117. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic structure with frequent changes in meter (3/8, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4). Dynamics include mezzo-piano (*mp*) and piano (*p*). Performance instructions include *arco* for the strings.

118

Musical score for measures 118-126. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic structure with frequent changes in meter (3/8, 2/4, 3/8, 2/4, 3/8, 2/4, 3/8, 2/4). Dynamics include forte (*f*).

127

Musical score for measures 127-132. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 127-130, and the second system covers measures 131-132. Dynamics include *p* (piano) and *f* (forte). The Flute part has a long melodic line with a crescendo from *p* to *f*. The B♭ Clarinet part has a similar melodic line with a crescendo from *p* to *f*. The Piano part has a rhythmic accompaniment with a crescendo from *p* to *f*. The Violin part has a rhythmic accompaniment with a crescendo from *p* to *f*. The Violoncello part has a rhythmic accompaniment with a crescendo from *p* to *f*.

133

Musical score for measures 133-138. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 133-136, and the second system covers measures 137-138. Dynamics include *p* (piano). The Flute part has a melodic line with a crescendo from *p* to *f*. The B♭ Clarinet part has a melodic line with a crescendo from *p* to *f*. The Piano part has a rhythmic accompaniment with a crescendo from *p* to *f*. The Violin part has a rhythmic accompaniment with a crescendo from *p* to *f*. The Violoncello part has a rhythmic accompaniment with a crescendo from *p* to *f*. The Violoncello part has a *pizz.* (pizzicato) marking in measure 137.

137

Musical score for measures 137-140. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into four measures. In measure 137, the Flute and Violin play a melodic line starting with a half note, while the Bass Clarinet and Violoncello play a rhythmic accompaniment of eighth notes. Dynamics include *mp* and *f*. In measure 138, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *mp* and *f*. In measure 139, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *mp* and *f*. In measure 140, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *mp* and *f*. The Piano part is silent throughout these measures.

140

Musical score for measures 141-144. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into four measures. In measure 141, the Flute and Violin play a melodic line starting with a half note, while the Bass Clarinet and Violoncello play a rhythmic accompaniment of eighth notes. Dynamics include *p* and *f*. In measure 142, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *p* and *f*. In measure 143, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *p* and *f*. In measure 144, the Flute and Violin continue their melodic line, and the Bass Clarinet and Violoncello continue their accompaniment. Dynamics include *p* and *f*. The Piano part is silent throughout these measures.

144

Musical score for measures 144-150. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a melodic line in measure 144, marked *mp*, and continues with a rhythmic pattern of eighth notes. The Bass Clarinet part is mostly silent, with a few notes in measure 144. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, marked *mp*. The Violin part has a melodic line with slurs, marked *mp*. The Violoncello part has a rhythmic pattern of eighth notes, marked *mp*. Dynamics change to *p* in measure 146 for the Flute and Violoncello parts.

155

Musical score for measures 151-157. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part is mostly silent, with a few notes in measure 151, marked *pp*. The Bass Clarinet part has a melodic line starting in measure 154, marked *p*. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, marked *pp*. The Violin part has a rhythmic pattern of eighth notes, marked *pp*. The Violoncello part has a rhythmic pattern of eighth notes, marked *pp*. Dynamics change to *p* in measure 156 for the Bass Clarinet, Violin, and Violoncello parts.

166

Musical score for measures 166-175. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The Flute part begins in measure 166 with a *mf* dynamic. The Bass Clarinet part begins in measure 167 with a *mf* dynamic. The Piano part begins in measure 166 with a *mf* dynamic. The Violin part begins in measure 166 with a *mf* dynamic. The Violoncello part begins in measure 166 with a *mf* dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

176

Musical score for measures 176-185. The score is for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The Flute part begins in measure 176 with a *mf* dynamic. The Bass Clarinet part begins in measure 176 with a *mf* dynamic. The Piano part begins in measure 176 with a *mf* dynamic. The Violin part begins in measure 176 with a *mf* dynamic. The Violoncello part begins in measure 176 with a *mf* dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

184

Musical score for measures 184-190. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 184-186) features a flute melody with a *mf* dynamic, while the piano and violin provide harmonic support. The second system (measures 187-190) features a flute melody with a *ff* dynamic, with the piano and violin also playing *ff*. The bass clarinet and viola parts are mostly rests in this section.

191

Musical score for measures 191-197. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 191-193) features a flute melody with a *ff* dynamic, with the piano and violin also playing *ff*. The bass clarinet and viola provide harmonic support. The second system (measures 194-197) features a flute melody with a *ff* dynamic, with the piano and violin also playing *ff*. The bass clarinet and viola provide harmonic support.

196

Musical score for measures 196-201. The score is for a chamber ensemble consisting of Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a rest in measure 196, followed by a melodic line in measures 197-201. The Bass Clarinet part has a rhythmic pattern of eighth notes in measures 196-197, followed by a melodic line. The Piano part features a complex harmonic texture with many accidentals. The Violin and Viola parts play a steady eighth-note accompaniment.

202

Musical score for measures 202-207. The score continues with the same ensemble and key signature. The Flute part has a melodic line with a slur over measures 202-204. The Bass Clarinet part has a melodic line with a slur over measures 202-204. The Piano part has a melodic line with a slur over measures 202-204. The Violin and Viola parts continue with their eighth-note accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated in measures 205-207 for the Flute, Bass Clarinet, Piano, and Viola parts.

209

Musical score for measures 209-217. The score is for a chamber ensemble consisting of Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 4/4 time and features a melodic line in the Flute and Bass Clarinet, with piano accompaniment in the Piano, Violin, and Viola. The dynamic marking *p* (piano) is used throughout the section.

218

Musical score for measures 218-226. The score is for a chamber ensemble consisting of Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 4/4 time and features a melodic line in the Flute and Bass Clarinet, with piano accompaniment in the Piano, Violin, and Viola. The dynamic markings *pp* (pianissimo) and *ppp* (pianississimo) are used throughout the section. The Viola part includes a *pizz.* (pizzicato) marking.

Tankas

(2013)

2 Flautas (Flauta I cambia a piccolo)

2 Clarinetes en Sib (Clarinete II cambia a clarinete bajo en Sib)

Piano

Soprano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

Tankas

I

Gilberto Moreno Ramos

♩ = 60

Piccolo

Flauta

Clarinete en B \flat

Clarinete bajo en B \flat

Piano

Soprano

Violin I

Violin II

Viola

Cello

Contrabajo

This musical score page, titled "Tankas" and numbered "5" in the top left and "2" in the top right, features a variety of instruments. The Piccolo and Flute parts are marked with *mp* and *mf* dynamics. The Clarinet parts (B♭ and B) also show *mp* and *mf* markings. The Piano part includes a 7th fingering. The Saxophone part is currently silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is marked with *mp* and *mf* dynamics, with some notes marked *8va*. The score is divided into five measures, with time signatures changing from 3/4 to 4/4, then 3/4, and finally 4/4.

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo (Picc.), Flute (Fl.), Bass Clarinet (B♭ Cl.), and B. Clarinet (B. Cl.). The middle section features Piano (Pno.) and Soprano (S). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical elements include:

- Picc. and Fl.:** Both parts play a series of sixteenth-note chords, starting *pp* and moving to *p*. The Piccolo part has a dynamic marking of *pp* and *p*, while the Flute part has *pp* and *p*.
- B♭ Cl. and B. Cl.:** The Bass Clarinet part has a *pp* dynamic and a *p* dynamic. The B. Clarinet part has a *p* dynamic.
- Piano:** The piano accompaniment features a complex texture with sixteenth-note patterns and sustained chords. Dynamics range from *p* to *pp*.
- Soprano:** The vocal line begins with the lyrics: "Al to en la cum bre to do el jar din es lu". The dynamics are *p* and *pp*.
- Violins and Cellos/Double Basses:** The Violin I and II parts are marked *pp*. The Viola and Violoncello parts have *pp* and *p* dynamics, with some *pizz.* (pizzicato) markings.

Picc. *p*

Fl. *p* *mf* *p*

B♭ Cl. *mp* *mf* *p*

B. Cl. *mf* *p*

Pno. *p*

S. *p*
na, lu_na de o_ro.

Vln. I

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

Vla. *arco* *mp* *mf* *p* *p*

Vc. *arco* *mf* *p* *p*

Cb. *p*

Picc. *p*

Fl. *p*

B♭ Cl. *p*

B. Cl. *p*

Pno.

S. *mf*
Más pre cio so es el ro ce

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

Picc. *mf* *pp*

Fl. *pp*

B♭ Cl. *pp*

B. Cl. *mf* *pp*

Pno. *p* *7* *8va*

S *mf* *p*
de tu bo-ca en la som-bra.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *arco* *pp*

Tankas

II

Gilberto Moreno Ramos

♩ = 110

Piccolo

Flauta

Clarinete en B \flat

Clarinete en B \flat

Piano

Soprano

Violin I

Violin II

Viola

Cello

Contrabajo

La voz del a ve que la pe

4

Picc. *f* *p* *mf*

Fl. *f* *mf*

B♭ Cl. *f* *mp* *mf*

Pno. *f* *p*

S. *f*
num braes con de

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Cb.

7

Picc. *f* *pp*

Fl. *f* *pp*

B♭ Cl. *f* *pp*

B♭ Cl. *f* *pp*

Pno. *f* *pp* *8va*

S. *p*
ha-en mu-de ci-do.

Vln. I *f* *pp* *gliss. sul IV.*

Vln. II *f* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb. *f* *p*

Tankas

11

The musical score for 'Tankas' on page 10 features rehearsal mark 11. The instrumentation includes Piccolo, Flute, B♭ Clarinet, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into three measures. The Piccolo part has a melodic line with slurs and accents. The Flute part has a similar melodic line. The B♭ Clarinet part has a melodic line with slurs and accents. The Piano part has a harmonic accompaniment with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Contrabass part has a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*.

14

Picc.

Fl.

B♭ Cl.

B♭ Cl.

Pno.

S

mp *recitar*

An das por tu jar din. Al go, lo se,

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

8^{va}

5

5

16

Picc.

Fl.

B♭ Cl.

B♭ Cl.

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

te fal ta.

mp *f*

p *mp* *f*

p *f*

p *f*

p *f*

Tankas

III

Gilberto Moreno Ramos

♩ = 60

Piccolo

Flauta

Clarinet en B \flat

Clarinet bajo en B \flat

Piano

Soprano

Violin I

Violin II

Viola

Cello

Contrabass

p *sfp* *sfp* *mf* *p* *sfp* *sfp*

La a je na co pa, la es pa da que fue es pa da e en o tra ma no,

Tankas

7

14

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, mostly silent with some rests.
- Fl.**: Flute, playing a melodic line with a *p* dynamic and a crescendo hairpin.
- B \flat Cl.**: Bass Clarinet, playing a sustained note with a *p* dynamic.
- B \flat Cl.B.**: Bass Clarinet in Bass, playing a sustained note with a *p* dynamic.
- Pno.**: Piano, playing a rhythmic accompaniment with chords and a *p* dynamic.
- S.**: Soprano, singing the lyrics "la lu_na de la ca_ _ _ _ lle" with a *p* dynamic.
- Vln. I** and **Vln. II**: Violins, mostly silent.
- Vla.**: Viola, playing a rhythmic accompaniment with a *p* dynamic.
- Vc.**: Violoncello, playing a rhythmic accompaniment with a *p* dynamic.
- Cb.**: Contrabass, playing a sustained note with a *p* dynamic.

Tankas

12

Picc.

Fl.

B♭ Cl.

B♭ Cl. B. Clarinete en SI b

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mf

f

¿di_me, a_ca_so no bas_tan?

Tankas

17

16

The musical score for page 16 of 'Tankas' is arranged in a standard orchestral format. It includes the following parts and markings:

- Picc.**: Piccolo, treble clef, 3/4 time, starting with a forte (*f*) dynamic.
- Fl.**: Flute, treble clef, 3/4 time, rests throughout.
- B♭ Cl.**: B♭ Clarinet, treble clef, 3/4 time, starting with a forte (*f*) dynamic.
- B♭ Cl.B.**: Bass Clarinet, bass clef, 3/4 time, rests throughout.
- Pno.**: Piano, grand staff (treble and bass clefs), 3/4 time, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic. An 8va marking is present above the treble staff.
- S.**: Soprano, treble clef, 3/4 time, rests throughout.
- Vln. I.**: Violin I, treble clef, 3/4 time, starting with a forte (*f*) dynamic.
- Vln. II.**: Violin II, treble clef, 3/4 time, starting with a forte (*f*) dynamic.
- Vla.**: Viola, alto clef, 3/4 time, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The marking 'arco' is present.
- Vc.**: Violoncello, bass clef, 3/4 time, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The marking 'arco' is present.
- Cb.**: Contrabass, bass clef, 3/4 time, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The marking 'arco' is present.

Tankas

IV

Gilberto Moreno Ramos

$\text{♩} = 110$

rit. -----

The musical score is arranged in a standard orchestral format. It consists of the following parts:

- Flauta:** Two staves, both playing a melodic line with dynamics *p* and *mf*.
- Clarinet en Bb:** Two staves, playing sustained notes with dynamics *p* and *mf*.
- Piano:** Two staves, providing harmonic support with dynamics *p* and *mf*.
- Soprano:** One staff, currently silent.
- Violin I & II:** Two staves, currently silent.
- Viola:** One staff, playing a rhythmic pattern with dynamic *f*.
- Cello:** One staff, playing a rhythmic pattern with dynamic *f*.
- Contrabajo:** One staff, playing a rhythmic pattern with dynamic *f*.

The score includes dynamic markings (*p*, *mf*, *f*) and a *rit.* (ritardando) section indicated by a dashed line above the flute parts.

5

meno mosso

The musical score is arranged in a system with the following parts and markings:

- Flutes (Fl.):** Two staves, both containing whole rests.
- Clarinets (B♭ Cl.):** Two staves, both containing whole rests.
- Piano (Pno.):** Two staves. The right hand features a melodic line with dynamics *pp*, *mf*, *pp*, and *mf*, including triplet markings and a *grace* note. The left hand provides harmonic accompaniment with chords and single notes.
- Saxophone (S):** One staff, containing whole rests until the final measure where it plays the notes for the lyrics "Ba jo la lu na" with a *p* dynamic.
- Violins (Vln. I, Vln. II):** Two staves. Vln. I has a *pp* dynamic and a *sull I* marking. Vln. II has a *pp* dynamic and a *sull II* marking.
- Viola (Vla.):** One staff with a *pp* dynamic and a *sull IV* marking.
- Cello (Vc.):** One staff with a *pp* dynamic and a *sull IV* marking.
- Cornet (Cb.):** One staff containing whole rests.

Tankas

II

Fl. *f* *p*

Fl. *f* *p*

B^b Cl. *f* *p*

B^b Cl. *f* *p*

Pno.

S
el ti_gre de o_ro y som_bra mi_ra sus ga_rras.
f *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *f* *p*

16

Tempo I

Fl. *mf*

Fl. *mf*

B♭ Cl.

B♭ Cl. Clarinete Bajo *p*

Pno. *mf*

S

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

Tankas

19

21

The musical score for 'Tankas' spans measures 19 to 21. The instrumentation includes Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): The flute part features a melodic line with a crescendo from *p* to *mf* across the three measures.

Bass Clarinet (B♭ Cl.): The bass clarinet part consists of a sustained chord in the first measure, followed by a melodic line in the second and third measures, with dynamics increasing from *p* to *mf*.

Piano (Pno.): The piano part features a rhythmic accompaniment in the right hand and a melodic line in the left hand, with a dynamic of *f* throughout.

Saxophone (S): The saxophone part is silent throughout the three measures.

Violin I (Vln. I) and Violin II (Vln. II): Both violin parts play a sustained chord, marked *sull pont.* (sul ponticello), with dynamics increasing from *p* to *mf*.

Viola (Vla.): The viola part plays a sustained chord, marked *sull pont.*, with dynamics increasing from *p* to *mf*.

Violoncello (Vc.): The cello part features a melodic line starting in the second measure, marked *pizz.* (pizzicato), with dynamics increasing from *p* to *mf*.

Contrabass (Cb.): The contrabass part features a melodic line starting in the second measure, marked *pizz.*, with dynamics increasing from *p* to *mf*.

Tankas

accel. -----

Fl. *subito p* *mf*

Fl. *mf*

B \flat Cl. *mp*

B \flat Cl. *p* *mp*

Pno. *p* *mf*

S *mf* *recitar*
No sa_be que_en el_al_ba han des_tro_za_do_aun_hom_bre

Vln. I *ordi.* *mf*

Vln. II *ordi.* *mf*

Vla. *ordi.* *mf*

Vc. *arco* *p* *mp*

Cb. *arco* *pp* *mp*

Tankas

26

a tempo

23

Fl. *p* *ff* *pp*

Fl. *p* *ff* *pp*

B♭ Cl. *p* *ff* *pp*

B♭ Cl. *ff*

Pno. *f* *ff* *p*

S

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *ff*

Cb. *ff*

Tankas

V

Gilberto Moreno Ramos

$\text{♩} = 60$

Flauta
Flute
Clarinete en B \flat
Clarinete bajo en B \flat
Piano
Soprano
Violin I
Violin II
Viola
Cello
Contrabajo

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *pp* *mf* *mf*

pp *mf* *pp* *mf*

pp *p* *mf* *mf*

pp *p* *mf* *pp* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

pp *mf* *mf*

Tris te la llu via

gliss. sul III sul II sul III sul II

4

Fl. *mf*

Fl. *mf*

B♭ Cl. *mf*

B♭ Cl.B. *mf*

Pno. *p* *f* *p* *mf*

S. *mf* *f*
que so bre el már mol cae,

Vln. I *p* *fp* *mf* *ordi.*

Vln. II *p* *fp* *mf* *ordi.*

Vla. *p* *fp* *mf* *ordi.*

Vc. *p* *f* *mf* *fp* *sull pont.*

Cb. *p* *f* *mf* *fp* *sull pont.*

Fl. *pp* *mf* *pp* *mf* *pp*

Fl. *pp* *mf* *pp* *mf* *pp*

B♭ Cl.

B♭ Cl.B.

Pno. *p* *mf* *mf* *p*

S *p* *mf* *p*
tris te ser tie rra Tris te no ser

Vln. I

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *ordi.* *pp*

Cb. *ordi.* *pp*

sull pont.

Fl. *p*

Fl. *p*

B♭ Cl. *p* *mf* *p* *mf*

B♭ Cl.B. *p* *mf* *p* *mf*

Pno.

S
los días del hombre, el sueño, el alba.
p *pp*

Vln. I *p*
ordi.

Vln. II *p*
ordi.

Vla. *p*
ordi.

Vc. *mf* *p* *mf* *p* *pizz.* *p* *pp*

Cb. *mf* *p* *mf* *p* *pizz.* *p* *pp*

Tankas

VI

Gilberto Moreno Ramos

$\text{♩} = 140$

This musical score is for the piece "Tankas VI" by Gilberto Moreno Ramos. It is written for a chamber ensemble consisting of two flutes, two clarinets in B-flat, piano, soprano, violin I and II, viola, cello, and contrabass. The tempo is marked as quarter note = 140. The score is in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). The first three measures are marked with a *pp* dynamic, followed by a crescendo to *sf* in the fourth measure. The flute and clarinet parts have long, sustained notes with breath marks. The piano part provides harmonic support with chords. The strings (Violin I, Violin II, Viola, Cello, and Contrabass) enter in the fourth measure with a *f* dynamic. The violin parts have a *pizz.* marking in the final measure, and the cello and contrabass have a *f* marking. The score concludes in the eighth measure.

7

Fl. *p*

Fl. *p*

Bb Cl.

Bb Cl.

Pno. *p* *f* *p* *f* *2nd*

S

Vln. I *f* *pizz.* *p* *f*

Vln. II *f* *pizz.* *p* *f*

Vla.

Vc.

Cb.

13

Fl. *p*

Fl. *p*

Bb Cl. *p*

Bb Cl. *p*

Pno. *p*

S

Vln. I *f* arco *pizz.* *p*

Vln. II *f* arco *pizz.* *p*

Vla. *f*

Vc. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

Fl. *p*

Fl. *p*

B♭ Cl. *p*

B♭ Cl. *p*

Pno. *p* *f*

S

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *p*

Fl.

Fl.

Bb Cl.

Bb Cl.

Pno.

S

Vln. I
coll legno.
p *mp* *mf*

Vln. II
coll legno.
p *mp* *mf*

Vla.
pizz.
p *mp* *mf*

Vc.
p *mp* *mf*

Cb.
p *mp* *mf*

Tankas

29

33

Fl. *f*

Fl. *f*

Bb Cl. *f*

Bb Cl. *f*

Pno. *f*

S
No_ha ber ca _ i _ _ _ _ do, co_mo_o tros de mi

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

This musical score page, numbered 41, is for the piece 'Tankas'. It features a variety of instruments and a vocal line. The woodwind section includes two Flutes (Fl.), two Bass Clarinets (Bb Cl.), and a Piano (Pno.). The vocal part (S) includes the lyrics 'Ser en la va na'. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 6/4 time and includes dynamic markings such as *p* and *pp*. The piano part features a complex melodic line with many accidentals and a steady bass accompaniment. The strings play sustained chords with long notes, and the vocal line has a long, expressive note.

Fl.

Fl.

Bb Cl.

Bb Cl.

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

no che él que cuen ta las sí la bas.

Fl.

Fl.

Bb Cl.

Bb Cl.

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

Homenaje a Rangel Hidalgo

(2014)

Flauta (cambia a piccolo)

Clarinete en Sib (cambia a clarinete bajo en Sib)

Trompeta en Sib

Trombón

Percusión

Piano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

Homenaje a Rangel Hidalgo

I.- Elemento Agua

Gilberto Moreno Ramos

♩ = 95

Flauta Piccolo
p *f* *p* *f*

Clarinete en Bb
p *f* *p* *f*

Trompeta en Bb
pp *f* *pp* *fp*

Trombón
pp *f* *pp* *fp*

Percusión
Platillo suspendido
baqueta suave
pp *f* *pp* *f*

Piano
f *f* *mf*

Violín I
p *f* *p* *f*

Violín II
p *f* *p* *f*

Viola
p *f* *p* *f*

Cello

Contrabajo

Homenaje a Rangel Hidalgo
I.- Elemento Agua

4

Fl. *p < f* *p < f* *mp < f* *mp <*

B♭ Cl. *f* *f* *mp < f* *mp <*

B♭ Tpt. *mf* *pp < f* *pp <*

Tbn. *mf* *pp < f* *pp <*

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Pno. *f* *f* *f* *f*
sul pont.

Vln. I *p < f* *p < f* *ordi. mp < f* *mp <*

Vln. II *p < f* *p < f* *ordi. mp < f* *mp <*

Vla. *p < f* *p < f* *ordi. mp < f* *mp <*

Vc. *f* *f*

Cb. *f* *f*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

8

Fl. *< f*

B \flat Cl. *< f*

B \flat Tpt. *< f* *p* *mf* *p* *mf* *p*

Tbn. *< f* *gliss.* *p* *mf* *p* *mf* *p*

Perc. *Tam-tam pequeño seco.* *mf* *mf* *8va*

Pno. *p* *mp* *mf* *8va*

Vln. I *< f* *mf*

Vln. II *< f* *mf*

Vla. *< f* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

11

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** Starts with *f*, then *ff*, and ends with *p*.
- B♭ Cl. (Bass Clarinet):** Starts with *f*, then *ff*, and ends with *p*.
- B♭ Tpt. (Bass Trumpet):** Starts with *mf*, then *p*, *f*, and ends with *p*.
- Tbn. (Trombone):** Starts with *mf*, then *p*, *f*, and ends with *p*. A *sord.* (sordina) marking is present in the final measure.
- Perc. (Percussion):** Starts with *mf*, then *p*, and *f*.
- Pno. (Piano):** Starts with *f*.
- Vln. I (Violin I):** Starts with *fp*, then *ff*, *p*, and ends with *mf*.
- Vln. II (Violin II):** Starts with *fp*, then *ff*, *p*, and ends with *mf*.
- Vla. (Viola):** Starts with *fp*, then *ff*, *p*, and ends with *mf*.
- Vc. (Violoncello):** Starts with *f*, then *ff*, and ends with *p*.
- Cb. (Contrabajo):** Starts with *f*, then *ff*, and ends with *p*.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

17

Fl. Flauta en do
p

B♭ Cl.
p

B♭ Tpt. *sord.*
mf

Tbn.
p *p*

Perc. *Raspado con aguja*
mf

Pno.

Vln. I *gliss. sul I*
mf 3 3 3 3 *p*

Vln. II *gliss. sul III*
mf *p*

Vla. *gliss. sul IV*
mf 3 3 *p*

Vc.
p

Cb.
p

Homenaje a Rangel Hidalgo
I.- Elemento Agua

20

Fl. *p*

B♭ Cl. *p*

B♭ Tpt. *mf* *p*

Tbn. *p*

Perc. *mf*

Pno.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *pp*

Cb. *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

23

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Platillo suspendido con arco.
p

f *p* *mf* *pp*

f *p* *mf* *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

27 ♩ = 80

The musical score is arranged in a standard orchestral format. The Flute part (Fl.) is the primary melodic line, starting at measure 27 with a tempo of 80 beats per minute. It features a series of eighth notes, followed by a five-measure rest, then a triplet of eighth notes, a five-measure rest, and another triplet of eighth notes. Dynamics range from *p* to *mf*, *p*, *f*, *p*, *p*, and *fp*. The Clarinet (B♭ Cl.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.) parts are currently silent, indicated by rests. The Violin I (Vln. I) part has a *pp* dynamic and a *sul II* marking. The Violin II (Vln. II) part has a *pp* dynamic and a *sul III* marking. The Viola (Vla.) part has a *pp* dynamic and a *sul III* marking. The Cello (Vc.) part has a *pp* dynamic and a *sul IV* marking. The Double Bass (Cb.) part has a *pp* dynamic and a *sul I* marking.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

30

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *pp*

p *mf* *p* *mf*

gliss. *mf* *pp* *mf* *pp* *mf* *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

34

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Il pos.
gliss.
senza sord.*

simil.

p *mf* *p*

p *mf* *p*

p *mf*

mf

mf *pp*

mf *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

37

Fl. *p* *mf* *p* *mf* *p*

B \flat Cl. *p* *mf* *p* *mf* *p*

B \flat Tpt. *mf* *p* *mf* *p*

Tbn. *p* *mf* *p*

Perc. *mf*

Pno. *mf*

Vln. I *mf* *pp*

Vln. II

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

41

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with triplets and quintuplets. Dynamics range from *p* to *f*.
- B♭ Cl. (B♭ Clarinet):** Mirrors the flute's melodic line with triplets and quintuplets. Dynamics range from *p* to *f*.
- B♭ Tpt. (B♭ Trumpet):** Plays a rhythmic accompaniment with triplets. Dynamics range from *f* to *p*.
- Tbn. (Trombone):** Features a melodic line with triplets and quintuplets. Dynamics range from *p* to *f*. A *sord.* (sordina) marking is present.
- Perc. (Percussion):** Shows a simple rhythmic pattern with vertical strokes.
- Pno. (Piano):** Features a rhythmic accompaniment with eighth notes and rests.
- Vln. I (Violin I):** Plays a melodic line with triplets and quintuplets. Dynamics range from *mf* to *pp*.
- Vln. II (Violin II):** Plays a rhythmic accompaniment with eighth notes. Dynamics range from *f* to *p*.
- Vla. (Viola):** Plays a melodic line with triplets and quintuplets. Dynamics range from *f* to *p*.
- Vc. (Violoncello):** Plays a rhythmic accompaniment with eighth notes and triplets. Dynamics range from *f* to *p*.
- Cb. (Contrabass):** Plays a melodic line with triplets and quintuplets. Dynamics range from *f* to *p*.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

44

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clarinete Bajo

p

p

p

mf 3

p

p

p

pp

pp

3

3

3

5

Homenaje a Rangel Hidalgo
I.- Elemento Agua

47

The musical score for measure 47 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves. The first staff has a treble clef and contains two measures of music. The first measure features a triplet of eighth notes with a dynamic marking of *p* (piano) and a crescendo hairpin leading to *mf* (mezzo-forte). The second measure features a triplet of eighth notes with a dynamic marking of *p* and a crescendo hairpin leading to *mf*.
- B♭ Cl. (Bass Clarinet):** One staff with a bass clef. It contains two measures of music. The first measure has a dynamic marking of *fp* (fortissimo piano) and a wavy line above the staff. The second measure also has a dynamic marking of *fp* and a wavy line above the staff.
- B♭ Tpt. (Bass Trombone):** One staff with a treble clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a crescendo hairpin leading to *mf*. The second measure has a dynamic marking of *p* and a crescendo hairpin leading to *mf*.
- Tbn. (Trombone):** One staff with a bass clef. It contains two measures of music. The first measure is a whole rest. The second measure contains a triplet of eighth notes with a dynamic marking of *f* (fortissimo).
- Perc. (Percussion):** One staff with a double bar line and a vertical line, indicating a rest.
- Pno. (Piano):** Two staves with a grand staff. The first measure is a whole rest. The second measure contains a triplet of eighth notes with a dynamic marking of *f*. An 8va (octave) marking is present above the notes.
- Vln. I (Violin I):** One staff with a treble clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a crescendo hairpin leading to *mf*. The second measure has a dynamic marking of *p* and a crescendo hairpin leading to *mf*.
- Vln. II (Violin II):** One staff with a treble clef. It contains two measures of music. The first measure has a dynamic marking of *mf* and a crescendo hairpin leading to *mf*. The second measure has a dynamic marking of *mf* and a crescendo hairpin leading to *mf*.
- Vla. (Viola):** One staff with a bass clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a long horizontal line above the staff. The second measure has a dynamic marking of *p* and a long horizontal line above the staff.
- Vc. (Violoncello):** One staff with a bass clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a long horizontal line above the staff. The second measure has a dynamic marking of *p* and a long horizontal line above the staff.
- Cb. (Contrabass):** One staff with a bass clef. It contains two measures of music. The first measure has a dynamic marking of *p* and a long horizontal line above the staff. The second measure has a dynamic marking of *p* and a long horizontal line above the staff.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

50

Fl. *p* \langle *mf* \rangle *p* \langle *mf* \rangle

B♭ Cl. *fp* *fp*

B♭ Tpt. *p* \langle *mf* \rangle *p* \langle *mf* \rangle

Tbn. *f*

Perc.

Pno. *f*

Vln. I *p* \langle *mf* \rangle *p* \langle *mf* \rangle

Vln. II *mf* \langle *mf* \rangle *mf* \langle *mf* \rangle

Vla. *p*

Vc. *p*

Cb. *p*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

53

Fl. *mf*

B \flat Cl. *mf*

B \flat Tpt. *mf*

Tbn. *mf*

Perc.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

56

This page of the musical score contains staves for Flute (Fl.), Bass Clarinet (B♭ Cl.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Features a melodic line with a trill in the first measure, followed by eighth-note patterns with triplets and a quintuplet.
- B♭ Cl.:** Plays a rhythmic accompaniment with eighth-note triplets and a trill.
- B♭ Tpt.:** Plays a melodic line with a triplet in the first measure.
- Tbn.:** Plays a rhythmic accompaniment with eighth-note triplets, marked with a forte (*f*) dynamic.
- Perc.:** Shows a drum pattern with a snare drum and a tom-tom.
- Pno.:** Features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a forte (*f*) dynamic. An 8va marking is present.
- Vln. I & II:** Both violins play a rhythmic accompaniment with eighth-note triplets.
- Vla.:** Plays a melodic line with a trill, marked with a mezzo-forte (*mf*) dynamic.
- Vc. & Cb.:** Both instruments play a rhythmic accompaniment with eighth-note triplets, marked with a mezzo-forte (*mf*) dynamic. The Cb. part includes a pizzicato (*pizz.*) marking.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

59

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

f

senza sord.

arco

8va

Tam-tam pequeño

Homenaje a Rangel Hidalgo
I.- Elemento Agua

63

Fl. *f*

Clarinete Sib *f*

B \flat Cl. *f*

senza sord.

B \flat Tpt. *f*

Tbn. *f*

Perc. *f* *p*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

65

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Two measures of sustained notes with a slur.
- B♭ Cl. (B♭ Clarinet):** Two measures of sustained notes with a slur.
- B♭ Tpt. (B♭ Trumpet):** Four measures of eighth-note triplets.
- Tbn. (Trombone):** Four measures of eighth-note triplets.
- Perc. (Percussion):** A dynamic shift from *f* (forte) to *p* (piano) with a fermata.
- Pno. (Piano):** A complex rhythmic pattern consisting of eighth-note triplets and sixteenth notes, with dynamic markings *f* and *p*.
- Vln. I (Violin I):** Sustained notes with a slur.
- Vln. II (Violin II):** Sustained notes with a slur.
- Vla. (Viola):** Sustained notes with a slur.
- Vc. (Violoncello):** Sustained notes with a slur.
- Cb. (Contrabass):** Sustained notes with a slur.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

67

The musical score for 'Homenaje a Rangel Hidalgo I.- Elemento Agua' begins at measure 67. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into three measures. The first measure (67) features a melodic line in Flute and B♭ Clarinet, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*). The B♭ Trumpet and Trombone parts also begin with a forte (*f*) dynamic, moving to *mf*. The Percussion part starts with a forte (*f*) dynamic. The Piano part is silent. The Violin I, Violin II, and Viola parts play chords, starting with a forte (*f*) dynamic and moving to *mf*. The Violoncello and Contrabass parts play chords, starting with a forte (*f*) dynamic and moving to *mf*.

The second measure (68) continues the melodic line in Flute and B♭ Clarinet, with dynamics of *mf* and *mp*. The B♭ Trumpet and Trombone parts play a single note, with dynamics of *mf*. The Percussion part is silent. The Piano part is silent. The Violin I, Violin II, and Viola parts play chords, with dynamics of *mf*. The Violoncello and Contrabass parts play chords, with dynamics of *mf*.

The third measure (69) concludes the melodic line in Flute and B♭ Clarinet, with a dynamic of *mp*. The B♭ Trumpet and Trombone parts are silent. The Percussion part is silent. The Piano part is silent. The Violin I, Violin II, and Viola parts play chords, with a dynamic of *mp*. The Violoncello and Contrabass parts play chords, with a dynamic of *mp*.

Homenaje a Rangel Hidalgo
I.- Elemento Agua

70

Fl.
p *pp*

B♭ Cl.
p *pp*

B♭ Tpt.

Tbn.
sord.
p

Perc.

Pno.

Vln. I
p *pp*

Vln. II
p *pp*

Vla.

Vc.
p *p*

Cb.
p *p*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

74

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *p* *pp*

pp *p* *pp*

pp *p* *pp*

mf *mf*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

79 ♩ = 95

Fl. Piccolo
p *f* *p*

B♭ Cl.
p *f* *p*

B♭ Tpt.
pp *f* *pp*

Tbn. *senza sord.*
pp *f* *pp*

Perc. *Platillo suspendido*
baqueta suave
pp *f* *pp* *f* *pp*

Pno. *p* *f* *f*

Vln. I
p *f* *p*

Vln. II
p *f* *p*

Vla.
p *f* *p*

Vc. *pp*

Cb. *pp*

Homenaje a Rangel Hidalgo
I.- Elemento Agua

82

Fl. *f*

B♭ Cl. *f*

B♭ Tpt. *f* *p* *mf* *p* *mf* *p*

Tbn. *f* *p* *mf* *p* *mf* *p*

Perc. *f* *mf* *mf* *8va*

Pno. *p* *mp* *mf* *8va*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

gliss.

Tam-tam pequeño seco.

3

3

3

3

3

3

Homenaje a Rangel Hidalgo
I.- Elemento Agua

85

Fl.
f

B♭ Cl.
f

B♭ Tpt.
mf *p* *ff*

Tbn.
mf *p* *ff*

Perc.
mf *p* *ff*

Pno.
f

Vln. I
fp *f*

Vln. II
fp *f*

Vla.
fp *f*

Vc.
f *ff*

Cb.
f *ff*

Homenaje a Rangel Hidalgo

II.- Elemento Tierra

Gilberto Moreno Ramos

♩ = 110

sempre ♩ = ♩

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flauta:** Rests throughout the piece.
- Clarinete en B \flat :** Rests throughout the piece.
- Trompeta en B \flat :** Rests in measures 1-2, then plays a melodic phrase in measure 3 marked *mf*, and rests in measure 4.
- Trombón:** Rests throughout the piece.
- Percusión (Tarola):** Plays a rhythmic pattern in measures 1-2 marked *mf*, then rests in measure 3, and resumes in measure 4 marked *mf*. A dynamic marking *p* is shown with a hairpin in measure 3.
- Piano:** Plays a melodic line in the left hand, marked *f* in measures 1, 2, and 4.
- Violín I, Violín II, Viola, Cello, Contrabajo:** All string parts play a sustained note in the left hand, marked *f* throughout the piece.

The score is divided into four measures, with a change in time signature from 6/8 to 3/4 in measure 3, and a key signature change from one flat to one sharp in measure 4.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

5

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Rests in the first two measures, then plays a melodic line starting in the third measure with a forte (*f*) dynamic.
- B♭ Cl. (B-flat Clarinet):** Rests throughout the entire passage.
- B♭ Tpt. (B-flat Trumpet):** Rests in the first two measures, then plays a melodic line starting in the third measure with a forte (*f*) dynamic.
- Tbn. (Trombone):** Rests throughout the entire passage.
- Perc. (Percussion):** Plays a rhythmic pattern in the first two measures with a piano (*p*) dynamic, then a different pattern in the third measure with a fortissimo (*fp*) dynamic.
- Pno. (Piano):** Rests in the first two measures, then plays a melodic line starting in the third measure with a forte (*f*) dynamic.
- Vln. I (Violin I):** Rests throughout the entire passage.
- Vln. II (Violin II):** Rests throughout the entire passage.
- Vla. (Viola):** Rests throughout the entire passage.
- Vc. (Violoncello):** Rests throughout the entire passage.
- Cb. (Contrabasso):** Rests throughout the entire passage.

The score is divided into four measures by vertical bar lines. The time signature changes from 3/4 to 4/4 at the beginning of the third measure. The key signature has one sharp (F#).

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

9

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Treble clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- B♭ Cl.** (B-flat Clarinet): Treble clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Tbn.** (Trombone): Bass clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Perc.** (Percussion): Two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature changes from 8/8 to 3/4 and back to 8/8. The notation shows a rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is placed below the first measure.
- Pno.** (Piano): Two staves (treble and bass clefs). Measures 9-13 are marked with a horizontal line, indicating rests.
- Vln. I** (Violin I): Treble clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Vln. II** (Violin II): Treble clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Vla.** (Viola): Bass clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Vc.** (Violoncello): Bass clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.
- Cb.** (Contrabass): Bass clef, 8/8 time signature. Measures 9-13 are marked with a horizontal line, indicating rests.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

13

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

f

f

p

p

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

18

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pizz.

p

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

24

Fl. *mf*

B♭ Cl. *mf*

B♭ Tpt.

Tbn. *f*

Perc. *p* Platillo suspendido *p* *mf*

Pno. *f*

Vln. I *mf*

Vln. II *mf* arco

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf* pizz.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

30

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

35

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.**: Flute, dynamics *f*
- B♭ Cl.**: Clarinet in B-flat, dynamics *f*
- B♭ Tpt.**: Trumpet in B-flat, dynamics *f*
- Tbn.**: Trombone, dynamics *f*
- Perc.**: Percussion (Bombo), dynamics *p*
- Pno.**: Piano, dynamics *f*
- Vln. I**: Violin I, dynamics *mf* (first measure), *f* (second measure)
- Vln. II**: Violin II, dynamics *mf* (first measure), *f* (second measure)
- Vla.**: Viola, dynamics *mf* (first measure), *f* (second measure)
- Vc.**: Violoncello, dynamics *f*
- Cb.**: Contrabajo, dynamics *f*

The score is divided into four measures. The first measure is in 2/4 time, and the subsequent three measures are in 3/8 time. The key signature is one flat (B-flat major or D minor).

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

40

Fl.

B♭ Cl. *mf*

B♭ Tpt.

Tbn.

Perc.

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

44

The musical score for this page consists of the following parts and their respective notations:

- Fl.**: Flute part, mostly silent with rests.
- B♭ Cl.**: B♭ Clarinet part, featuring a melodic line with slurs and accents.
- B♭ Tpt.**: B♭ Trumpet part, mostly silent with rests.
- Tbn.**: Trombone part, mostly silent with rests.
- Perc.**: Percussion part, mostly silent with rests.
- Pno.**: Piano part, consisting of a right-hand part with chords and a left-hand part with a steady bass line.
- Vln. I**: Violin I part, playing sustained chords.
- Vln. II**: Violin II part, playing sustained chords.
- Vla.**: Viola part, playing sustained chords.
- Vc.**: Cello part, playing a rhythmic pattern of eighth notes.
- Cb.**: Contrabass part, mostly silent with rests.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

52

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with long, sweeping phrases across five measures.
- B♭ Cl. (B♭ Clarinet):** Provides a harmonic accompaniment with sustained notes.
- B♭ Tpt. (B♭ Trumpet):** Plays a rhythmic, eighth-note pattern.
- Tbn. (Trombone):** Mirrors the trumpet's pattern with a slightly lower register.
- Perc. (Percussion):** Includes a dynamic shift from *pp* (pianissimo) to *f* (forte) in the second measure.
- Pno. (Piano):** The right hand plays a complex, arpeggiated texture, while the left hand plays a steady eighth-note accompaniment.
- Vln. I (Violin I):** Carries a melodic line similar to the flute.
- Vln. II (Violin II):** Provides harmonic support with sustained notes.
- Vla. (Viola):** Mirrors the violin II part.
- Vc. (Cello):** Plays a rhythmic eighth-note pattern.
- Cb. (Double Bass):** Mirrors the cello's pattern.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

57

The musical score for measure 57 is arranged in a standard orchestral format. It features the following parts and their respective musical notations:

- Fl.** (Flute): Treble clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic.
- B♭ Cl.** (B-flat Clarinet): Treble clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on B3 with a forte (*f*) dynamic.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on G3 with a forte (*f*) dynamic.
- Tbn.** (Trombone): Bass clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a rhythmic line starting on G2 with a forte (*f*) dynamic.
- Perc.** (Percussion): Indicated by a vertical bar line and a double bar line, showing no active notation in this measure.
- Pno.** (Piano): Grand staff (treble and bass clefs), 7/8 and 2/4 time signatures. Features a complex rhythmic accompaniment with chords and moving lines in both hands.
- Vln. I** (Violin I): Treble clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic.
- Vln. II** (Violin II): Treble clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on B3 with a forte (*f*) dynamic.
- Vla.** (Viola): Bass clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a melodic line starting on G3 with a forte (*f*) dynamic.
- Vc.** (Violoncello): Bass clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a rhythmic line starting on G2 with a forte (*f*) dynamic and the instruction "arco".
- Cb.** (Contrabass): Bass clef, 7/8 and 2/4 time signatures. Starts with a rest, then plays a rhythmic line starting on G1 with a forte (*f*) dynamic and the instruction "arco".

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

61 ♩ = 80

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

ff

p

p

sul II

sul II

p

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

65

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *p* *mf*

B♭ Cl. *mf* *p* *mf* *p* *p* *mf* *p*

B♭ Tpt. *sord.* *p*

Tbn.

Perc.

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

68

Fl.
p
tr

B♭ Cl.
mf \rightarrow *p*

B♭ Tpt.
mf \rightarrow *p* \rightarrow *mf* \rightarrow *p*

Tbn.

Perc.

Pno.

Vln. I
mf

Vln. II
p \rightarrow *mf*

Vla.

Vc.

Cb.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

72

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

p *mf* *p* *mf* *p* *mf* *p*

p *mf* *p*

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

75

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

mf

p

p

p

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

79 $\text{♩} = 110$

Fl. *f* *p*

B♭ Cl. *f* *p*

B♭ Tpt.

Tbn.

Perc. Tarola *mf*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *p* *mf*

Vc. *p* *mf*

Cb.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

84

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.:** Flute part with a rhythmic pattern of eighth notes and rests.
- B♭ Cl.:** B♭ Clarinet part with a rhythmic pattern of eighth notes and rests.
- B♭ Tpt.:** B♭ Trumpet part, currently silent.
- Tbn.:** Trombone part, currently silent.
- Perc.:** Percussion part with a single drum hit in the fifth measure, followed by a *p* (piano) dynamic marking.
- Pno.:** Piano part, currently silent.
- Vln. I:** Violin I part, currently silent.
- Vln. II:** Violin II part, currently silent.
- Vla.:** Viola part with a melodic line in the fifth measure, marked *mf* (mezzo-forte).
- Vc.:** Violoncello part with a melodic line in the fifth measure, marked *mf* (mezzo-forte).
- Cb.:** Contrabass part, currently silent.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

89

The musical score for measure 89 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** The part begins with a dynamic of *p* (piano) and features a melodic line with slurs and accents. The dynamics change to *mf* (mezzo-forte) in the second half and return to *p* in the final half.
- B♭ Clarinet (B♭ Cl.):** The part is mostly silent, indicated by a flat line with a few rests.
- B♭ Trumpet (B♭ Tpt.):** The part starts with the instruction *senza sord.* (without mutes) and a dynamic of *p*. It has a melodic line with slurs and accents, with dynamics changing to *mf* and then back to *p*.
- Trombone (Tbn.):** The part is mostly silent, with a few notes in the lower register starting in the second half, marked with a dynamic of *p*.
- Percussion (Perc.):** The part begins with a rhythmic pattern of eighth notes and rests, marked with a dynamic of *f* (forte).
- Piano (Pno.):** The piano part is mostly silent, indicated by flat lines.
- Violin I (Vln. I):** The part consists of a rhythmic pattern of eighth notes, marked with a dynamic of *p*.
- Violin II (Vln. II):** The part consists of a rhythmic pattern of eighth notes, marked with a dynamic of *p*.
- Viola (Vla.):** The part is mostly silent, indicated by a flat line.
- Violoncello (Vc.):** The part is mostly silent, indicated by a flat line.
- Contrabass (Cb.):** The part is mostly silent, indicated by a flat line.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

95

The musical score for page 95 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Five staves, all containing whole rests.
- B♭ Cl. (B-flat Clarinet):** One staff, containing whole rests.
- B♭ Tpt. (B-flat Trumpet):** One staff, containing whole rests.
- Tbn. (Trombone):** One staff, containing two measures of music with a forte (*f*) dynamic marking.
- Perc. (Percussion):** One staff, containing two measures of music with a piano (*p*) dynamic marking, followed by a crescendo to a forte (*f*) dynamic.
- Pno. (Piano):** Two staves, containing two measures of music with a forte (*f*) dynamic marking.
- Vln. I (Violin I):** One staff, containing whole rests.
- Vln. II (Violin II):** One staff, containing whole rests.
- Vla. (Viola):** One staff, containing whole rests.
- Vc. (Violoncello):** One staff, containing two measures of music with a forte (*f*) dynamic marking.
- Cb. (Contrabass):** One staff, containing two measures of music with a forte (*f*) dynamic marking.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

100

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *fp*

p *f* *p* *f* *p* *f* *p*

gliss.

Tam-tam pequeño

Bombo

p

p

p

p

pizz. *p*

pizz. *p*

p

p

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

105

The musical score for page 105 features the following parts and dynamics:

- Fl.:** Rests throughout the measure.
- B♭ Cl.:** Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *p* (piano) and *f* (forte) with hairpins.
- B♭ Tpt.:** Rests throughout the measure.
- Tbn.:** Bass clef, playing a melodic line with slurs. Dynamics: *mf* (mezzo-forte) and *p* (piano).
- Perc.:** Snare drum pattern with quarter notes and rests.
- Pno.:** Grand piano, rests throughout the measure.
- Vln. I:** Rests throughout the measure.
- Vln. II:** Rests throughout the measure.
- Vla.:** Rests throughout the measure.
- Vc.:** Bass clef, playing a rhythmic pattern of eighth notes.
- Cb.:** Bass clef, playing a rhythmic pattern of eighth notes.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

110

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tarola

p

f

p

f

p

f

p

f

f

f

f

p

mf

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

116

Musical score for 'Homenaje a Rangel Hidalgo II.- Elemento Tierra' page 53, measure 116. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Fl. part: Treble clef, rests in first two measures, then eighth notes G4, A4, B♭4, B♭4 with a wavy line above. Dynamics: *p* to *f* in measure 3, *p* to *f* in measure 4.

B♭ Cl. part: Bass clef, eighth notes G2, A2, B♭2, B♭2 with a wavy line above. Dynamics: *p* in measure 2, *mf* in measure 3, *p* in measure 4.

B♭ Tpt. part: Treble clef, eighth notes G3, A3, B♭3, B♭3 with a wavy line above. Dynamics: *p* in measure 1.

Tbn. part: Bass clef, rests in first three measures, then eighth notes G2, A2, B♭2, B♭2 with a wavy line above. Dynamics: *f* in measure 5.

Perc. part: Percussion clef, eighth notes G2, A2, B♭2, B♭2 with a wavy line above.

Pno. part: Grand staff, eighth notes G2, A2, B♭2, B♭2 with a wavy line above. Dynamics: *f* in measure 5.

Vln. I part: Treble clef, eighth notes G3, A3, B♭3, B♭3 with a wavy line above. Dynamics: *p* in measure 2, *mf* in measure 3, *p* in measure 4.

Vln. II, Vla., Vc., and Cb. parts: All parts are silent (rests) throughout the measure.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

121

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** Starts in measure 121 with a dynamic of *f*. It features a melodic line with a trill-like flourish in the first measure and continues with a rhythmic pattern in the subsequent measures.
- B♭ Cl.:** Enters in measure 121 with a dynamic of *f*, playing a sustained, low-register line.
- B♭ Tpt.:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic, eighth-note pattern.
- Tbn.:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic, eighth-note pattern.
- Perc.:** Features a dynamic of *pp* in measure 121, followed by a dynamic of *f* in measure 122.
- Pno.:** The piano part consists of two staves. The right hand plays a complex, rhythmic accompaniment with a dynamic of *f*. The left hand plays a simpler, rhythmic accompaniment with a dynamic of *f*.
- Vln. I:** Enters in measure 121 with a dynamic of *f*, playing a melodic line.
- Vln. II:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic line.
- Vla.:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic line.
- Vc.:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic line.
- Cb.:** Enters in measure 121 with a dynamic of *f*, playing a rhythmic line.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

126

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, playing a melodic line with slurs and accents.
- B♭ Cl. (Bass Clarinet):** Bass clef, playing a sustained melodic line with a slur.
- B♭ Tpt. (Trumpet):** Treble clef, playing a melodic line with slurs.
- Tbn. (Trombone):** Bass clef, playing a melodic line with slurs.
- Perc. (Percussion):** Two staves, one with a snare drum and one with a cymbal. Dynamics include *pp* and *f*.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing a rhythmic accompaniment with chords and eighth notes.
- Vln. I (Violin I):** Treble clef, playing a melodic line with slurs.
- Vln. II (Violin II):** Treble clef, playing a melodic line with slurs.
- Vla. (Viola):** Bass clef, playing a melodic line with slurs.
- Vc. (Cello):** Bass clef, playing a rhythmic accompaniment with eighth notes.
- Cb. (Double Bass):** Bass clef, playing a rhythmic accompaniment with eighth notes.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

131

The musical score consists of the following parts and their initial entries in measure 131:

- Fl.**: Treble clef, starts with a rest, then enters with a melodic line in 7/8 time, marked *f*.
- B♭ Cl.**: Bass clef, starts with a rest, then enters with a rhythmic line in 7/8 time, marked *f*.
- B♭ Tpt.**: Treble clef, starts with a rest, then enters with a melodic line in 7/8 time, marked *f*.
- Tbn.**: Bass clef, starts with a rest, then enters with a rhythmic line in 7/8 time, marked *f*.
- Perc.**: Drum set notation, showing a 7/8 time signature.
- Pno.**: Grand staff (treble and bass clefs), starts with a chordal accompaniment in 7/8 time.
- Vln. I**: Treble clef, starts with a rest, then enters with a melodic line in 7/8 time, marked *f*.
- Vln. II**: Treble clef, starts with a rest, then enters with a melodic line in 7/8 time, marked *f*.
- Vla.**: Bass clef, starts with a rest, then enters with a melodic line in 7/8 time, marked *f*.
- Vc.**: Bass clef, starts with a rest, then enters with a rhythmic line in 7/8 time, marked *f* and *arco*.
- Cb.**: Bass clef, starts with a rest, then enters with a rhythmic line in 7/8 time, marked *f* and *arco*.

The score concludes with a double bar line and a 4/4 time signature.

Homenaje a Rangel Hidalgo
II.- Elemento Tierra

♩ = 110

134 ♩ = 80

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, B♭ Clarinet, B♭ Trumpet, Trombone) and Percussion. The middle section features the Piano with a grand staff. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is divided into three measures. The first two measures are in 4/4 time, and the third measure is in 2/4 time. The dynamic marking *ff* is present in the woodwind and string parts. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

Homenaje a Rangel Hidalgo

III.- Elemento Aire

Gilberto Moreno Ramos

♩ = 65

Flauta

Clarinete en B \flat

Trompeta en B \flat

Trombón

Percusión

Piano

Violín I

Violín II

Viola

Cello

Contrabajo

p

p

sord.
mf

sord.
mf \rightarrow *pp*

p

mp \rightarrow *fp*

mp \rightarrow *f*

pp \rightarrow *mp*

gliss.
sul IV

p

Homenaje a Rangel Hidalgo
III.- Elemento Aire

4

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** *p* (piano)
- B \flat Cl. (B-flat Clarinet):** *p* (piano)
- B \flat Tpt. (B-flat Trumpet):** *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo)
- Tbn. (Trombone):** *mf* (mezzo-forte), *pp* (pianissimo)
- Perc. (Percussion):** Bongos, *fp* (fortissimo), *mf* (mezzo-forte)
- Pno. (Piano):** (No notation)
- Vln. I (Violin I):** (No notation)
- Vln. II (Violin II):** (No notation)
- Vla. (Viola):** (No notation)
- Vc. (Violoncello):** (No notation)
- Cb. (Contrabass):** (No notation)

The score consists of three measures. The first measure contains the initial notes for the woodwinds and strings. The second measure continues the melodic lines. The third measure concludes the phrase with a final cadence. The percussion part features a rhythmic pattern of eighth notes with triplets and quintuplets.

Homenaje a Rangel Hidalgo
III.- Elemento Aire

7

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

p *p* *pp* *p*

sul II

sul III

sul II y III

pp *p* *pp* *p*

Homenaje a Rangel Hidalgo
III.- Elemento Aire

12

The musical score is arranged in a standard orchestral format with the following parts and their contributions:

- Fl. (Flute):** Remains silent until measure 12, where it plays a sustained note marked *p*.
- B \flat Cl. (B-flat Clarinet):** Remains silent until measure 12, where it plays a sustained note marked *p*.
- B \flat Tpt. (B-flat Trumpet):** Remains silent until measure 12, where it plays a sustained note marked *p*.
- Tbn. (Trombone):** Remains silent until measure 12, where it plays a sustained note marked *p*, followed by a triplet of eighth notes in the next measure.
- Perc. (Percussion):** Remains silent throughout the entire passage.
- Pno. (Piano):** Remains silent until measure 12, where it begins a complex rhythmic pattern of triplets in both hands, marked *p*.
- Vln. I (Violin I):** Plays a sustained note in the first two measures, then rests in the third.
- Vln. II (Violin II):** Plays a melodic line in the first two measures, then rests in the third.
- Vla. (Viola):** Plays a sustained note in the first two measures, then rests in the third.
- Vc. (Violoncello) and Cb. (Contrabajo):** Play a melodic line in the first two measures, then rest in the third. Both parts are marked *p* and have a dashed line indicating a breath or dynamic contour.

Homenaje a Rangel Hidalgo
III.- Elemento Aire

15

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *f* *p* *f*

3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Homenaje a Rangel Hidalgo
III.- Elemento Aire

18

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f

p

p

Homenaje a Rangel Hidalgo
III.- Elemento Aire

21

The musical score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a rest, followed by a melodic line starting at measure 21, marked *p* and featuring a triplet and a *mf* dynamic. The Bass Clarinet (B♭ Cl.) part also starts with a rest, then enters with a melodic line marked *p* and includes a triplet and a *mf* dynamic. The Piccolo part enters at measure 21 with a melodic line marked *p* and includes a triplet and a *mf* dynamic. The Piano (Pno.) part features a melodic line in the right hand and a chordal accompaniment in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment marked *p*. The Viola (Vla.), Cello (Vc.), and Contrabass (Cb.) parts are marked with rests.

Homenaje a Rangel Hidalgo
III.- Elemento Aire

23

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

mf

mf

Homenaje a Rangel Hidalgo
III.- Elemento Aire

25

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mf

mf

p

mf

Homenaje a Rangel Hidalgo
III.- Elemento Aire

27

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with trills and triplets. Dynamics range from *p* to *mf*.
- B \flat Cl. (B-flat Clarinet):** Mirrors the flute's melodic line with trills and triplets. Dynamics range from *p* to *mf*.
- B \flat Tpt. (B-flat Trumpet):** Plays a short melodic phrase with a triplet. Dynamics range from *p* to *mf*.
- Tbn. (Trombone):** Remains silent throughout this section.
- Perc. (Percussion):** Remains silent throughout this section.
- Pno. (Piano):** The right hand plays chords with an *8va* (octave) marking. The left hand plays a triplet-based accompaniment. Dynamics range from *mf*.
- Vln. I (Violin I):** Plays a sustained *p* (piano) note.
- Vln. II (Violin II):** Plays a sustained *p* (piano) note.
- Vla. (Viola):** Plays a sustained *p* (piano) note.
- Vc. (Violoncello):** Features a rhythmic accompaniment of eighth notes with trills and triplets. Dynamics range from *mf* to *p*.
- Cb. (Contrabass):** Remains silent throughout this section.

Homenaje a Rangel Hidalgo
III.- Elemento Aire

29

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

mf

mf

p

mf

p

p

p

Homenaje a Rangel Hidalgo
III.- Elemento Aire

31

The musical score is arranged in a standard orchestral format with the following parts and their characteristics:

- Fl. (Flute):** Rests throughout the passage.
- B♭ Cl. (Bass Clarinet):** Plays a continuous tremolo on a low note, marked *p* (piano).
- B♭ Tpt. (Trumpet) & Tbn. (Trombone):** Rests throughout the passage.
- Perc. (Percussion):** Rests throughout the passage.
- Pno. (Piano):** Features a complex texture with triplets and slurs. The first measure is marked *p*, the second *f*, and the third *p*.
- Vln. I (Violin I) & Vln. II (Violin II):** Play a rhythmic pattern of eighth notes with triplets, marked *mf* (mezzo-forte).
- Vla. (Viola) & Vc. (Violoncello):** Play a pizzicato (pizz.) pattern of eighth notes, marked *p* (piano) and *mf* (mezzo-forte).
- Cb. (Contrabass):** Rests throughout the passage.

Homenaje a Rangel Hidalgo
III.- Elemento Aire

37

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

*mf*³ *mf*³ *pp*

*mf*³ *mf*³ *pp*

p

p

p

p *mp* *mf*³ *f*

p *mp* *mf* *f*

Homenaje a Rangel Hidalgo
III.- Elemento Aire

Flauta en do
Aire

40

Fl. *f*

Clarinete SIb *f*

B \flat Cl. *f*

B \flat Tpt. *f* *senza sord.*

Tbn. *f* *senza sord.*

Perc.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

pp < *ff*

pp < *ff*

pp < *ff*

p sul I y II

pp < *f* > *p*

pp < *ff*

pp < *ff*

pp < *ff*

ff

Homenaje a Rangel Hidalgo
III.- Elemento Aire

44

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f > *p* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p*

Aire

p < *f* > *p* *p* *f* *p* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

gliss. 15^{ma}
sul II

p

gliss. 8^{va}
sul I

p

Homenaje a Rangel Hidalgo
III.- Elemento Aire

47

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

pp

(15^{mo})

(8^{va})

3

Homenaje a Rangel Hidalgo
III.- Elemento Aire

52

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pizz.

pp

pizz.

pp

Homenaje a Rangel Hidalgo

IV.- Elemento Fuego

Gilberto Moreno Ramos

q . = 115

sempre ♩ = ♩

Flauta Piccolo
f *mp* *f*

Clarinete en B \flat
f *mp* *f*

Trompeta en B \flat
f *pp* *f*

Trombón
pp *f*

Percusión
Bombo
pp *f*

Piano
f

Violín I
f *mp* *f* *8va*

Violín II
f *mp* *f*

Viola
f *mp* *f*

Cello
f *f*

Contrabajo
f *f*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

7

Musical score for "Homenaje a Rangel Hidalgo IV.- Elemento Fuego", page 77. The score is for a full orchestra and piano, featuring a 5/8 time signature that changes to 2/4 in the second measure of each system. The instruments and their parts are:

- Fl. (Flute): Rest throughout.
- B♭ Cl. (B-flat Clarinet): Rest throughout.
- B♭ Tpt. (B-flat Trumpet): Rest throughout.
- Tbn. (Tuba): Sustained notes in the bass clef, marked *p*.
- Perc. (Percussion): Rest throughout.
- Pno. (Piano): Active part in both hands, marked *p*.
- Vln. I (Violin I): Rest throughout.
- Vln. II (Violin II): Rest throughout.
- Vla. (Viola): Rest throughout.
- Vc. (Violoncello): Active part in the bass clef, marked *pizz.* and *p*.
- Cb. (Contrabajo): Active part in the bass clef, marked *pizz.* and *p*.

The score consists of five systems, each with five measures. The time signature is 5/8 in the first measure and 2/4 in the second measure of each system. The key signature is one sharp (F#).

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

11

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Rests throughout the section.
- B♭ Cl. (B-flat Clarinet):** Rests throughout the section.
- B♭ Tpt. (B-flat Trumpet):** Rests throughout the section.
- Tbn. (Trombone):** Plays a melodic line starting with a *p* dynamic, featuring a long slur across the first two measures.
- Perc. (Percussion):** Rests throughout the section.
- Pno. (Piano):** Features a complex accompaniment with multiple voices in both hands, including chords and moving lines.
- Vln. I (Violin I):** Rests throughout the section.
- Vln. II (Violin II):** Rests throughout the section.
- Vla. (Viola):** Rests throughout the section.
- Vc. (Violoncello):** Plays a rhythmic accompaniment with eighth notes.
- Cb. (Contrabass):** Plays a rhythmic accompaniment with eighth notes, mirroring the cello part.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

15

Fl. *p* *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *p* *mf*

Tbn.

Perc.

Pno.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

Cb.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

19

Fl. *p* *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *p* *mf*

Tbn. -

Perc. Tarola *p*

Pno. -

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. -

Vc. *p* *mf*

Cb. -

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

23

The musical score is arranged in a standard orchestral format with the following parts and their contributions:

- Fl. (Flute):** Features a melodic line in the second measure with a *mf* dynamic, consisting of a triplet of eighth notes (G4, A4, B4) followed by another triplet (A4, G4, F4), all under a slur.
- B♭ Cl. (B-flat Clarinet):** Plays a sustained note in the second measure with a *mf* dynamic.
- B♭ Tpt. (B-flat Trumpet):** Remains silent throughout the passage.
- Tbn. (Trombone):** Remains silent throughout the passage.
- Perc. (Percussion):** Remains silent throughout the passage.
- Pno. (Piano):** Features a chordal accompaniment in the second measure with a *mf* dynamic, including a grace note (G#4) above the first chord.
- Vln. I (Violin I):** Remains silent throughout the passage.
- Vln. II (Violin II):** Remains silent throughout the passage.
- Vla. (Viola):** Plays a rhythmic eighth-note pattern throughout the piece, alternating between *p* and *mf* dynamics.
- Vc. (Violoncello) and Cb. (Contrabass):** Both instruments play a melodic line in the final measure with a *mf* dynamic.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

27

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** *mf*, featuring a triplet of eighth notes.
- B♭ Cl. (Bass Clarinet):** *mf*, playing a sustained note.
- B♭ Tpt. (Bass Trumpet):** *p*, playing a melodic phrase.
- Tbn. (Trombone):** Rest.
- Perc. (Percussion):** Rest.
- Pno. (Piano):** *mf*, playing chords in both hands.
- Vln. I (Violin I):** Rest.
- Vln. II (Violin II):** Rest.
- Vla. (Viola):** *p* and *mf*, playing a rhythmic eighth-note pattern.
- Vc. (Violoncello):** *mf*, playing a melodic phrase.
- Cb. (Contrabajo):** *mf*, playing a melodic phrase.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

31

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves. The first staff begins with a *p* dynamic and a half note G4. The second staff begins with a *mf* dynamic and a half note G4. Both staves have a slur over the first two measures.
- B♭ Cl. (B-flat Clarinet):** Two staves. The first staff begins with a *p* dynamic and a half note G4. The second staff begins with a *mf* dynamic and a half note G4. Both staves have a slur over the first two measures.
- B♭ Tpt. (B-flat Trumpet):** Two staves. The first staff begins with a *p* dynamic and a half note G4. The second staff begins with a *mf* dynamic and a half note G4.
- Tbn. (Trombone):** Two staves. Both staves are silent throughout the piece.
- Perc. (Percussion):** One staff. The staff is silent throughout the piece.
- Pno. (Piano):** Two staves. Both staves are silent throughout the piece.
- Vln. I (Violin I):** One staff. The staff begins with a *p* dynamic and a half note G4. The staff has a slur over the first two measures.
- Vln. II (Violin II):** One staff. The staff begins with a *p* dynamic and a half note G4. The staff has a slur over the first two measures.
- Vla. (Viola):** One staff. The staff begins with a *p* dynamic and a half note G4. The staff has a slur over the first two measures.
- Vc. (Violoncello):** One staff. The staff is silent throughout the piece.
- Cb. (Contrabasso):** One staff. The staff is silent throughout the piece.

The score is divided into two systems of four measures each. The first system is in 2/4 time, and the second system is in 3/4 time. The key signature is one sharp (F#).

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

35

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

39

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Rests in measures 1-2, then plays a half note with a tremolo effect in measures 3 and 5, marked *f*.
- B♭ Cl.** (B-flat Clarinet): Rests in measures 1-2, then plays a half note with a tremolo effect in measures 3 and 5, marked *f*.
- B♭ Tpt.** (B-flat Trumpet): Plays a rhythmic eighth-note pattern in measures 1-2, rests in 3, and resumes the pattern in measures 4-5, marked *f*.
- Tbn.** (Trombone): Plays a rhythmic eighth-note pattern in measures 1-2, rests in 3, and resumes the pattern in measures 4-5, marked *f*.
- Perc.** (Percussion): Rests in measures 1-2, then plays a half note with a tremolo effect in measures 3 and 5, marked *f*.
- Pno.** (Piano): Rests throughout the entire passage.
- Vln. I** (Violin I): Rests in measures 1-2, then plays a half note with a flat and a sharp (B♭) in measures 3 and 5, marked *f*.
- Vln. II** (Violin II): Rests in measures 1-2, then plays a half note with a flat and a sharp (B♭) in measures 3 and 5, marked *f*.
- Vla.** (Viola): Rests in measures 1-2, then plays a half note with a flat and a sharp (B♭) in measures 3 and 5, marked *f*.
- Vc.** (Violoncello): Rests in measures 1-2, then plays a half note with a flat (C♭) in measures 3 and 5, marked *f*.
- Cb.** (Contrabass): Rests in measures 1-2, then plays a half note with a flat (C♭) in measures 3 and 5, marked *f*.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

45

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

p

arco

p

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

51

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

58

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

Platillo suspendido

8va

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

64

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc. Tam-tam pequeño

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

mf

pp

mf

mp

p

p

p

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

70

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

sord.

p

mf

sul II

sul III

8va

p

mf

p

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

74

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in the first two measures, then plays a sustained note marked *mf* in the third measure.
- B♭ Cl.** (Bass Clarinet): Rests in the first two measures, then plays a sustained note marked *mf* in the third measure.
- B♭ Tpt.** (Bass Trumpet): Rests in the first two measures, then plays a melodic line marked *mf* starting in the third measure.
- Tbn.** (Tuba): Rests in the first two measures, then plays a melodic line marked *p* starting in the first measure.
- Perc.** (Percussion): Rests throughout the entire passage.
- Pno.** (Piano): Rests in the first two measures, then plays a complex figure marked *mf* starting in the third measure, including a sixteenth-note run.
- Vln. I** (Violin I): Rests in the first two measures, then plays a sixteenth-note tremolo marked *mf* starting in the third measure.
- Vln. II** (Violin II): Rests in the first two measures, then plays a dotted-quarter note pattern marked *mf* starting in the third measure.
- Vla.** (Viola): Rests in the first two measures, then plays a dotted-quarter note pattern marked *mf* starting in the third measure.
- Vc.** (Violoncello): Rests in the first two measures, then plays a sustained note marked *p* starting in the first measure.
- Cb.** (Contrabasso): Rests in the first two measures, then plays a sustained note marked *p* starting in the first measure.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

78

The musical score for measure 78 features the following parts and dynamics:

- Fl.** (Flute): *pp*, playing a melodic line with a slur.
- B♭ Cl.** (Bass Clarinet): *pp*, playing a melodic line with a slur.
- B♭ Tpt.** (Bass Trumpet): Rest.
- Tbn.** (Tuba): Rest.
- Perc.** (Percussion): Rest.
- Pno.** (Piano): Accompanying chords in both hands.
- Vln. I** (Violin I): *pp*, playing a long note with a slur.
- Vln. II** (Violin II): *pp*, playing a long note with a slur.
- Vla.** (Viola): *pp*, playing a rhythmic eighth-note pattern.
- Vc.** (Violoncello): *pp*, playing a rhythmic eighth-note pattern.
- Cb.** (Cello): Rest.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

84

Fl. *p* *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *p* *gliss.*
II pos.

Tbn. *mf*

Perc.

Pno. *mf*
8^{va}

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

88

Fl. *p* *mf*

B \flat Cl. *p* *mf*

B \flat Tpt. *p*

Tbn. *mf*
Il pos. gliss.
4 4 4 4

Perc.

Pno. *mf*
8^{va}

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

92

Fl.

B \flat Cl.

B \flat Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f*

mp *f*

Senza sord.

Platillo suspendido

mp *f*

mp *f*

p *pp*

p *pp*

Detailed description: This page of a musical score, numbered 95, is titled 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. It features a rehearsal mark '92' in a box at the top left. The score is arranged in a standard orchestral layout with ten staves. The instruments are: Flute (Fl.), B-flat Clarinet (B \flat Cl.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The percussion part includes a 'Platillo suspendido' (suspended cymbal) with a 'Senza sord.' (without mutes) instruction. Dynamics range from *mp* (mezzo-piano) to *f* (forte) for most instruments, and *p* (piano) to *pp* (pianissimo) for the strings. The score shows a transition from a 2/4 time signature to a 4/4 time signature. The Flute and Clarinet parts have a melodic line with a slur and a crescendo leading to a fortissimo dynamic. The Percussion part features a rhythmic pattern with a crescendo. The Piano part provides harmonic support with chords. The strings play a sustained, low-register accompaniment.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

99

Fl. *mf*

B♭ Cl. *p*

B♭ Tpt. *p*

Tbn. *p* Senza sord.

Perc. *f* *p* *Tambor militar*

Pno. *mf* *mf*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Detailed description: This is a page of a musical score for a symphony. The page is numbered 96 at the top and 99 in a box at the top left. The title is 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. The score is for a full orchestra and includes parts for Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Percussion (Tambor militar), Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features various dynamics such as *mf*, *p*, and *f*. The percussion part includes a section for 'Tambor militar' with a forte (*f*) dynamic and a piano (*p*) section with triplets. The strings play pizzicato (*pizz.*) in the lower parts.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

III

Flauta en do

Fl. *p*

B♭ Cl.

B♭ Tpt.

Tbn. *p*

Perc. *f* *p*

Pno. *p* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf*

Cb. *p* *mf*

Detailed description: This is a page of a musical score for a symphony. The page is numbered 98 and is titled 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. A section marker 'III' is in the top left. The score is for a full orchestra. The instruments listed are Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time. The flute part starts with a dynamic of *p*. The clarinet and trombone parts also start with *p*. The percussion part has a *f* dynamic followed by a *p* dynamic. The piano part has a *p* dynamic followed by a *mf* dynamic. The violin I, violin II, and viola parts start with *p*. The cello and contrabass parts start with *p* and have a *mf* dynamic later in the piece. The score consists of 12 measures across the page.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

117

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. (Flute):** Treble clef, 4/4 time signature. Features melodic lines with dynamics *p* and *f*.
- B♭ Cl. (B-flat Clarinet):** Treble clef, 4/4 time signature. Features melodic lines with dynamics *p* and *f*.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, 4/4 time signature. Features melodic lines with dynamics *p* and *f*.
- Tbn. (Trombone):** Bass clef, 4/4 time signature. Mostly rests.
- Perc. (Percussion):** Two staves. Features rhythmic patterns with dynamics *f* and *p*, including triplets.
- Pno. (Piano):** Grand staff (treble and bass clefs). Features accompaniment with dynamics *p* and *f*, and a *grz.* (grace notes) marking.
- Vln. I (Violin I):** Treble clef, 4/4 time signature. Mostly rests.
- Vln. II (Violin II):** Treble clef, 4/4 time signature. Mostly rests.
- Vla. (Viola):** Bass clef, 4/4 time signature. Mostly rests.
- Vc. (Violoncello):** Bass clef, 4/4 time signature. Mostly rests.
- Cb. (Contrabajo):** Bass clef, 4/4 time signature. Mostly rests.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

123

This musical score page contains measures 123 through 127. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*.
- B♭ Cl.** (Bass Clarinet): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*.
- B♭ Tpt.** (Bass Trumpet): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. From measure 125, it plays a rhythmic pattern of eighth notes: Bb, A, G, F, E, D, C, Bb.
- Tbn.** (Tuba): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. From measure 125, it plays a melodic line: Bb, A, G, F, E, D, C, Bb.
- Perc.** (Percussion): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *p*. In measure 127, it plays a snare drum roll.
- Pno.** (Piano): The right hand starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. The left hand starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *p*. In measure 127, the right hand plays a triplet of eighth notes: Bb, A, G. Dynamic: *p*.
- Vln. I** (Violin I): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. In measure 125, it plays a quarter note Bb. Dynamic: *p*.
- Vln. II** (Violin II): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. In measure 125, it plays a quarter note Bb. Dynamic: *p*.
- Vla.** (Viola): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. In measure 125, it plays a quarter note Bb. Dynamic: *p*.
- Vc.** (Violoncello): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. In measure 127, it plays a quarter note Bb. Dynamic: *f*.
- Cb.** (Contrabass): Starts with a quarter rest, then a quarter note Bb, followed by a quarter rest. Dynamic: *f*. In measure 127, it plays a quarter note Bb. Dynamic: *f*.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

129

This musical score page, numbered 101, contains measures 129 through 133 of the piece 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Rests in measures 129-132, then plays a single note in measure 133.
- B♭ Cl.** (B-flat Clarinet): Rests in measures 129-132, then plays a single note in measure 133.
- B♭ Tpt.** (B-flat Trumpet): Plays a rhythmic pattern of eighth notes in measures 129-130 (*f*), then rests in measures 131-132, and plays a single note in measure 133.
- Tbn.** (Tuba): Plays a melodic line with a slur in measures 129-130 (*f*), then rests in measures 131-132, and plays a single note in measure 133.
- Perc.** (Percussion): Plays a rhythmic pattern in measures 129-130 (*f*), rests in measure 131, and plays a pattern in measure 132 (*f*).
- Pno.** (Piano): Plays a melodic line with a slur and a triplet in measures 129-130 (*f*), rests in measure 131, and plays a melodic line with a slur and a triplet in measure 132 (*f*).
- Vln. I** (Violin I): Rests in measures 129-132, then plays a single note in measure 133.
- Vln. II** (Violin II): Rests in measures 129-132, then plays a rhythmic pattern in measure 133 (*p*).
- Vla.** (Viola): Rests in measures 129-132, then plays a rhythmic pattern in measure 133 (*p*).
- Vc.** (Violoncello): Rests in measures 129-132, then plays a single note in measure 133 (*f*).
- Cb.** (Contrabasso): Rests in measures 129-132, then plays a single note in measure 133 (*f*).

The score features various dynamics including *f* (forte) and *p* (piano), and includes slurs and triplets. The time signature changes from 3/8 to 2/4 and back to 3/8.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

134

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Rests throughout the passage.
- B♭ Cl.** (B-flat Clarinet): Melodic line with slurs and a *p* dynamic marking.
- B♭ Tpt.** (B-flat Trumpet): Rests throughout the passage.
- Tbn.** (Trombone): Rhythmic accompaniment with slurs and a *p* dynamic marking.
- Perc.** (Percussion): Rests throughout the passage.
- Pno.** (Piano): Rests throughout the passage.
- Vln. I** (Violin I): Melodic line with slurs and a *p* dynamic marking.
- Vln. II** (Violin II): Melodic line with slurs and a *p* dynamic marking.
- Vla.** (Viola): Rhythmic accompaniment with slurs and a *p* dynamic marking.
- Vc.** (Violoncello): Rhythmic accompaniment with slurs and a *p* dynamic marking.
- Cb.** (Contrabass): Rhythmic accompaniment with slurs and a *p* dynamic marking.

The score is written in 4/4 time and features a variety of rhythmic patterns and dynamics, primarily focusing on a *p* (piano) dynamic level.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

140

Fl. *p*

B♭ Cl. *mf* *p* *mf*

B♭ Tpt. *p* *mf* *p* *mf*

Tbn.

Perc.

Pno.

Vln. I *pizz.* *p* *mf* *p* *mf*

Vln. II *pizz.* *p* *mf* *p* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

146

Fl. *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Perc.

Pno.

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

150

Fl. *f* *p*

B♭ Cl. *f* *p*

B♭ Tpt. *f* *p*

Tbn. *f* *p*

Perc. Tam-tam pequeño *mf*

Pno. *ff* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco *p*

Cb. arco *p*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

156

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

160

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

mf

mf

mf

mf

mf

mf

p

p

pizz.

pizz.

8va

8va

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

166

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

8va

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

172

Fl. Piccolo
p *mf*

B♭ Cl.

B♭ Tpt.

Tbn. *p*

Perc. *Tambor militar*
p

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *pizz.*
p

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

177

Fl. *p* *mf* *mf* *p*

B♭ Cl. *f* *mp* *p*

B♭ Tpt. *f* *p*

Tbn. *f*

Perc.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

184

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** *mf*, *p*, *mf*
- B♭ Cl. (B-flat Clarinet):** *mf*, *p*, *mf*
- B♭ Tpt. (B-flat Trumpet):** *mf*, *p*, *mf*
- Tbn. (Trombone):** *p*, *mf*
- Perc. (Percussion):** Indicated by a double bar line and a vertical line, with no notes.
- Pno. (Piano):** Indicated by a brace and a vertical line, with no notes.
- Vln. I (Violin I):** *mf*, *p*, *mf*
- Vln. II (Violin II):** *mf*, *p*, *mf*
- Vla. (Viola):** *mf*, *p*, *mf*
- Vc. (Violoncello):** *p*, *mf*
- Cb. (Contrabass):** *p*, *mf*

The score is divided into three measures, each with a 2/4 time signature. The first measure is marked *mf*, the second *p*, and the third *mf*. The key signature is one sharp (F#).

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

190

Fl. *f* *mp* *f*

B♭ Cl. *f* *mp* *f*

B♭ Tpt. *f* *pp* *f*

Tbn. *pp* *f*

Perc. Bombo *pp* *f*

Pno. *8va*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *f*

Cb. *f* *f*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

195

Musical score for 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. The score is for a full orchestra and includes the following parts:

- Fl.
- B♭ Cl.
- B♭ Tpt.
- Tbn.
- Perc.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is in 3/4 time and features a key signature of one flat. The percussion part has a complex rhythmic pattern. The piano part features a melody starting in the second measure with a forte (*f*) dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) have a melody starting in the third measure with a forte (*f*) dynamic. The woodwinds and brass parts are mostly silent, with some chords in the final measure. The dynamics for the strings in the final measure are *pp*.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

202

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Clarinet, Trumpet, Trombone) and Percussion are currently silent. The Piano part is also silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active. Violins I and II play a rhythmic pattern of eighth notes with slurs. The Viola plays a similar pattern. The Violoncello and Contrabass play a slower, more melodic line with slurs and a dynamic marking of *p* (piano). The score is divided into measures by vertical bar lines.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

210

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

226

Musical score for 'Homenaje a Rangel Hidalgo IV.- Elemento Fuego'. The score is in 4/4 time and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Percussion part features a 'Tarola' (tambourine) with a dynamic range from *pp* to *f*. The Piano part features a dynamic range from *p* to *f*. The Violoncello and Contrabass parts feature a dynamic range from *ppp*.

The score is divided into measures, with a double bar line indicating the start of the main section. The Percussion part begins with a 'Tarola' symbol and a 4/4 time signature. The Piano part begins with a *p* dynamic marking. The Violoncello and Contrabass parts begin with a *ppp* dynamic marking.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

232

Flauta en do

The musical score for measure 232 features the following parts and dynamics:

- Fl. (Flauta en do):** Melodic line with dynamics *p* and *f*.
- Bb Cl.:** Melodic line with dynamics *p* and *f*.
- Bb Tpt. and Tbn.:** Resting.
- Perc.:** Resting until the end of the measure, where it plays a rhythmic pattern with dynamic *f*.
- Pno.:** Accompanying chords with dynamics *p* and *f*.
- Vln. I, Vln. II, and Vla.:** Resting until the end of the measure, where they play a melodic line with dynamic *p* and the instruction *col legno*.
- Vc. and Cb.:** Rhythmic accompaniment with dynamics *p* and *f*. The Cb. part includes the instruction *arco*.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

237

Fl.

B♭ Cl.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *senza sord.* *arco*

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

241

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). Below them is the Percussion (Perc.) part. The piano (Pno.) part is shown in grand staff notation. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 241 is marked with a box. The woodwinds and strings begin with a *p* (piano) dynamic. The Flute and B♭ Clarinet parts feature melodic lines with slurs. The strings play a rhythmic accompaniment. The Percussion part is mostly silent in this section. The score continues with a dynamic shift to *mf* (mezzo-forte) in the subsequent measures.

Homenaje a Rangel Hidalgo
IV.- Elemento Fuego

253

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, marked *ff*. Features a melodic line with slurs and a *rit.* (ritardando) marking above the fourth measure.
- B♭ Cl. (B-flat Clarinet):** Part 1, marked *ff*. Features a melodic line with slurs.
- B♭ Tpt. (B-flat Trumpet):** Part 1, marked *ff*. Features a melodic line with slurs.
- Tbn. (Trombone):** Part 1, marked *ff*. Features a melodic line with slurs.
- Perc. (Percussion):** Part 1, marked *f*, *p*, and *f*. Includes a *Bombo* (bass drum) part.
- Pno. (Piano):** Part 1, marked *ff*. Features a melodic line with slurs.
- Vln. I (Violin I):** Part 1, marked *ff*. Features a melodic line with slurs and an *8va* (octave) marking above the first measure.
- Vln. II (Violin II):** Part 1, marked *ff*. Features a melodic line with slurs.
- Vla. (Viola):** Part 1, marked *ff*. Features a melodic line with slurs.
- Vc. (Double Bass):** Part 1, marked *ff*. Features a melodic line with slurs.
- Cb. (Double Bass):** Part 1, marked *ff*. Features a melodic line with slurs.

The score is written in a single system with five measures. The first four measures are marked *ff*. The fifth measure is marked *ff* and includes a *rit.* marking above the staff. The score concludes with a double bar line.







