

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt

'95

Senza tempo

Para el caso en que esta obra de toque en la secuencia de una suite y los aplausos sean inevitables:

1. Se dispondrá en el proscenio en lugar bien visible, entre las percusiones, de un pequeño balde "sonoro".
2. Sobre este se escancará agua, con una manguera o regadera, derramándola primero sobre un ganchito o ramito de temu, desde el o la cual caerá sobre el balde.
3. Se obtendrá un crescendo empezando esta operación desde cerca del balde y se procederá a alejar la fuente de derrame y accesorio de temu.
- 3.1 El crescendo no deberá durar más de 20 segundos y toda la operación de caída del agua no más de un minuto. Los músicos se pondrán de pie.
- 3.1.1 Después del crescendo habrá los siguientes parlamentos:
El Director: (Forte). Temuco, nombre de ciudad, de madera y de agua.
Todos los ejecutantes: (Forte). Nombre de ciudad, de madera y de agua. Luego repetirán asincrónicamente esta frase en disminuyendo, mientras se sientan.
4. Deberá oírse caer del agua mientras empiezan las cuerdas a tocar "tremollo dietro il ponticello".
5. Esta acción puede ser apoyada por un telón, un decorado o proyecciones y la parte sonora del agua puede ser oída de la reproducción de una grabación.

En caso de una ejecución separada de este trozo se puede proceder de la manera siguiente:

1. El proscenio estará sin músicos y se advertirá al público que no se debe aplaudir a la entrada de los músicos.
2. Primero entrarán dos percusionistas los que llevarán la utilería que se describió más arriba.
3. Luego entrarán el resto de los músicos, incluso solista y director, los cuales permanecerán de pie.
4. Luego empezará la secuencia anotada más arriba desde el Nr. 3.1, teniendo también validez para este caso lo expresado arriba en los números siguientes hasta el 5. inclusive.

Perc.1 > Triángulo > Sistro > Piatto volante chico > Piatto vol. grande > Tam-Tam chico > T.T.grande

Perc.2 > Tambor militar > Pandereta > Castañuelas > Tambor tenor > Bombo ligero > Gran Cassa

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

Temucana

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♩ = 120

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn.Tn/B

T.T. chico > cambiar libremente el arco !

Perc.1 *sf* con arco

Perc.2

Agua *mp* *decresc.*

Cello Solo *mp* *molto espressivo.* *mf*

VI.1

VI.2

Vle.

Celli

Bassi

7

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn.Tn/B

T.T. grande *cambiar libremente el arco*

Perc.1 *fp*

Perc.2 *p* *decresc.*

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

IV

armónicos que pueden sonar

El cello deberá tocar con una baqueta de xilófono o un palo duro y delgado, sobre la cuerda que se indique, entre la tercera octava y el puente, mientras la mano izquierda impide que vibren.

13

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn.Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

sord.

pp

sord.

pp

sord.

pp

sord.

pp

pp *decresc.*

mp *cresc.*
afinación aproximada

mf *cresc.*

pp

pp

pp

pp

pp

ppp

(♩ = 120)

19

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. 1 *pp*

Cor. 2 *pp*

Trp. *pp*

Tbn. Tn/B *pp*

Perc. 1

Perc. 2

Cello Solo *f cresc.*
dietro il pont. tremollo asincronico

Vl. 1 *pp*
dietro il pont. tremollo asincronico *cresc.* *poco a poco*

Vl. 2 *pp*
dietro il pont. tremollo asincronico *cresc.* *poco a poco*

Vle. *pp*
dietro il pont. tremollo asincronico *cresc.* *poco a poco*

Celli *pp*
dietro il pont. tremollo asincronico *cresc.* *poco a poco*

Bassi *pp*
dietro il pont. tremollo asincronico *cresc.* *poco a poco*

25

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Bombo leggero

Perc.2

Cello Solo

Vl.1

Vl.2

Vle.

Celli

Bassi

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

31

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Gr. Cassa

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

p

mp sempre tremollo fino il *cresc.*

ff

37

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

Vl.1

Vl.2

Vle.

Celli

Bassi

notes in "x", behind the bridge

mf

cresc.

ff

Una cord.

43

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cor.1 *mp*

Cor.2 *mp*

Trp. *mp*

Tbn. Tn/B *mp*

Perc. 1

Perc. 2 TTen. BLeg. *mp*

Cello Solo

VI.1 *f* *cresc.*

VI.2 *f* *cresc.*

Vle. *f* *cresc.*

Celli *f* *cresc.*

Bassi *f* *cresc.*

Detailed description: This page of a musical score, numbered 43, contains parts for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cor. 1, Cor. 2, Trumpet, Trombone) are marked with *mf* and *mp* dynamics. Percussion includes a snare drum (Perc. 1) and a tom-tom (Perc. 2) with tenor and bass drum parts. The string section (Cello Solo, Violins 1 & 2, Viola, Cellos, Basses) is marked with *f* and *cresc.* dynamics. The score is written in a common time signature and features a variety of rhythmic patterns and articulations.

49

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Pandereta

Perc.2

Cello Solo

ff

mf

+ pizz.M.I.

arco

VI.1

VI.2

Vle.

Celli

Bassi

ff

ff

ff

52

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Sistro

Perc.1

Perc.2

Cello Solo

VI.1 simile

VI.2 simile

Vle. simile

Celli simile

Bassi simile

This page of a musical score, numbered 52, contains 13 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The next four staves are for brass: Cor.1, Cor.2, Trumpet (Trp.), and Trombone/Euphonium (Tbn. Tn/B). The fifth staff is for Percussion 1 (Perc.1), marked 'Sistro' and 'mf'. The sixth staff is for Percussion 2 (Perc.2). The seventh staff is for Cello Solo. The bottom five staves are for strings: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vle.), Cello (Celli), and Bass (Bassi), all marked 'simile'. The score is written in a common time signature and features a variety of rhythmic patterns and articulations.

This page of a musical score, numbered 58, contains the following parts:

- Fl.** (Flute): Treble clef, playing a rhythmic pattern of eighth notes.
- Ob.** (Oboe): Treble clef, playing a rhythmic pattern of eighth notes.
- Cl.** (Clarinet): Treble clef, playing a rhythmic pattern of eighth notes.
- Fg.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Cor. 1** (Cor Anglais 1): Treble clef, playing a rhythmic pattern of eighth notes.
- Cor. 2** (Cor Anglais 2): Treble clef, playing a rhythmic pattern of eighth notes.
- Trp.** (Trumpet): Treble clef, playing a rhythmic pattern of eighth notes.
- Tbn. Tn/B** (Trombone/Tuba): Bass clef, playing a rhythmic pattern of eighth notes.
- Perc. 1** (Percussion 1): Two staves, playing a rhythmic pattern of eighth notes.
- Perc. 2** (Percussion 2): Two staves, playing a rhythmic pattern of eighth notes.
- Cello Solo**: Treble clef, playing a melodic line with accents.
- VI. 1** (Violin 1): Treble clef, playing a rhythmic pattern of eighth notes.
- VI. 2** (Violin 2): Treble clef, playing a rhythmic pattern of eighth notes.
- Vle.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes.
- Celli** (Cello): Bass clef, playing a rhythmic pattern of eighth notes.
- Bassi** (Bass): Bass clef, playing a rhythmic pattern of eighth notes.

64 stacc.

Fl.

Ob. stacc.

Cl. stacc.

Fg. stacc.

Cor.1 stacc.

Cor.2 stacc.

Trp. stacc.

Tbn. Tn/B stacc.

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

Cresc...

f

70 *stacc.*

Fl.

Ob. *stacc.*

Cl. *stacc.*

Fg. *stacc.*

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

Vl.1

Vl.2

Vle.

Celli

Bassi

76

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B
con sord.

Perc.1
f dim...

Perc.2
f dim...

Cello Solo
sul IV
ff

VI.1
dim...

VI.2
dim...

Vle.
dim...

Celli
dim...

Bassi
dim...

82

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

p

p

p

8

Detailed description: This is a page of a musical score, page 82, numbered 15 in a circle at the top. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Coriander 1 (Cor.1), Coriander 2 (Cor.2), Trumpet (Trp.), Trombone (Tbn. Tn/B), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Cello Solo, Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Flute, Oboe, Clarinet, Bassoon, Coriander 1, Coriander 2, Trumpet, and Viola staves are empty. The Trombone staff contains a melodic line starting with a piano (*p*) dynamic, featuring eighth and sixteenth notes with accents. The Percussion 1 staff has a rhythmic pattern of eighth notes with a piano (*p*) dynamic. The Percussion 2 staff has a rhythmic pattern of eighth notes with a piano (*p*) dynamic. The Cello Solo staff has a melodic line starting with a piano (*p*) dynamic, featuring eighth and sixteenth notes with accents. The Violin 1, Violin 2, Cello, and Bass staves are empty. The page number 82 is at the top left, and the number 15 in a circle is at the top center.

88

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trp.

Tbn. Tn/B

Perc. 1

Perc. 2

Cello Solo

VI. 1

VI. 2

Vle.

Celli

Bassi

sord.

p

sord.

p

POCO CRESC...

94

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trp. *sord.*

Tbn. Tn/B

Perc. 1

Perc. 2

Cello Solo

VI. 1

VI. 2

Vle.

Celli

Bassi

mf

100

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

... f

Detailed description: This is a page of a musical score, page 100, numbered 18 in a circle at the top. The score is arranged in a standard orchestral format with staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Coriander 1 (Cor.1), Coriander 2 (Cor.2), Trumpet (Trp.), and Trombone/Tuba (Tbn. Tn/B). The percussion section has two parts (Perc.1 and Perc.2). The string section includes Cello Solo, Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The woodwinds and brass instruments have specific rhythmic patterns with accents and slurs. The Cello Solo part has a similar pattern. The Percussion parts have a steady rhythmic accompaniment. The string parts are mostly blank, with a handwritten '... f' in the Viola part. The page number '100' is at the top left, and the page number '18' is in a circle at the top center.

Musical score for page 106, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor. 1, Cor. 2, Trumpet (Trp.), Trombone/Tuba (Tbn. Tn/B), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello Solo, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *vía sord.*, *Triángulo*, *castañuelas*, *Pizz.*, and *arco*. The music is written in a multi-measure rest format for most instruments, with specific melodic lines for Clarinet, Bassoon, Trombone, Percussion 2, Cello Solo, and Bass.

112

Fl.
Ob.
Cl.
Fg.
Cor.1
Cor.2
Trp.
Tbn. Tn/B
Perc.1
Perc.2
Cello Solo
Vl.1
Vl.2
Vle.
Celli
Bassi

mf
f

Detailed description: This page of a musical score covers measures 112 to 116. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais 1 (Cor.1), Cor Anglais 2 (Cor.2), Trumpet (Trp.), Trombone/Tuba (Tbn. Tn/B), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Solo Cello (Cello Solo), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The woodwind and brass sections are mostly silent. Percussion 2 plays a rhythmic pattern of eighth notes. The Solo Cello part features a melodic line with accents and a dynamic marking of *f*. The string sections (Celli and Bassi) play a rhythmic accompaniment of eighth notes with dynamic markings of *mf* and *f*.

This page of a musical score, numbered 118, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais 1 (Cor.1), Cor Anglais 2 (Cor.2), Trumpet (Trp.), and Trombone/Euphonium (Tbn.Tn/B). The percussion section consists of Percussion 1 (Perc.1) and Percussion 2 (Perc.2). The string section includes Cello Solo, Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The score begins with a Cello Solo part in measure 118, which includes a *Pizz* (pizzicato) instruction and an *ARCO* instruction. The string parts are marked with dynamics such as *mf* and *f*. The woodwinds and brass are mostly silent in this section. The score is written in a standard musical notation with treble and bass clefs, and various time signatures and note values.

124

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc. 1

Perc. 2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

mf

mf

mf

mf

mf

mf

mf

mp

arco

mf

mf

quasi ponticello

mf

Detailed description: This is a page of a musical score, page 124, numbered 22 in a circle at the top. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cori (Cor.1, Cor.2), Trumpet (Trp.), Trombone (Tbn. Tn/B), Percussion (Perc. 1, Perc. 2), Cello Solo, Violins (VI.1, VI.2), Viola (Vle.), Celli, and Basses. The music is in a key with one sharp (F#) and a 2/4 time signature. The score begins at measure 124. The Flute part has a melodic line starting in measure 4 with a *mf* dynamic. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a lower melodic line. The Cori, Trp., and Tbn. parts have a rhythmic pattern of dotted quarter notes. The Perc. 2 part plays a tambor militar with a *mp* dynamic. The Cello Solo part plays a rhythmic pattern with an *arco* instruction and a *mf* dynamic. The Violins and Viola parts have a rhythmic pattern of dotted quarter notes. The Celli and Basses parts have a rhythmic pattern of dotted quarter notes. The Basses part has a melodic line starting in measure 4 with a *mf* dynamic and a *quasi ponticello* instruction.

130 *p*

Fl.

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cor.1

Cor.2

Trp.

Tbn. Tn/B *mf*

Perc.1

Perc.2

Cello Solo *mf*

VI.1 *mf* quasi ponticello ^c

VI.2 *mf* quasi ponticello ^c

Vle. *mf* quasi ponticello ^c

Celli *mf* quasi ponticello ^c

Bassi *mf*

This page of a musical score, numbered 25 at the top center, covers measures 142 through 147. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor 1 and 2, Trumpet (Trp.), Trombone/Euphonium (Tbn./Tn/B), Percussion 1 and 2, Cello Solo, Violin 1 and 2, Viola (Vle.), Cello, and Bass. The Flute part begins with a treble clef and a key signature of one sharp (F#), with a measure number of 142. The Bassoon part starts with a bass clef and a dynamic marking of *mp*. The woodwind section (Cor 1, Cor 2, Trp., Tbn./Tn/B) is bracketed together, with a dynamic marking of *mp* for the first three measures and *mf* for the last three. The Percussion 2 part features a rhythmic pattern of eighth notes. The Cello Solo part has a dynamic marking of *f* and includes accents. The string section (VI.1, VI.2, Vle., Celli, Bassi) is marked with *mf* dynamics and includes hairpins for crescendo and decrescendo. The score is written in a single system with a common time signature.

148

Fl.

Ob. *p*

Cl.

Fg.

Cor.1 *mf*

Cor.2 *mf*

Trp. *mf*

Tbn. Tn/B *mf*

Perc. 1

Perc. 2

Cello Solo

VI.1 *mf*

VI.2 *mf*

Vle. *mf*

Celli *mf*

Bassi *mf*

8

Detailed description: This page of a musical score, numbered 26, covers measures 148 to 153. The score is for a full orchestra. The Flute (Fl.) part begins at measure 148 with a whole note G4. The Oboe (Ob.) part starts at measure 149 with a whole note G4, marked *p*. The Clarinet (Cl.) part is silent. The Bassoon (Fg.) part plays a rhythmic eighth-note pattern. The Horns (Cor.1 and Cor.2) and Trumpets (Trp.) enter at measure 151 with a melody marked *mf*. The Trombones (Tbn. Tn/B) enter at measure 152 with a melody marked *mf*. Percussion 1 (Perc. 1) is silent, while Percussion 2 (Perc. 2) plays a rhythmic pattern. The Cello Solo part has a melodic line with accents. The Violins (VI.1 and VI.2) and Viola (Vle.) parts play a rhythmic accompaniment, with VI.1 and Vle. marked *mf*. The Cellos (Celli) and Basses (Bassi) play a rhythmic pattern, with Celli marked *mf* and Bassi marked *mf*. A rehearsal mark '8' is present at the beginning of the Bassi part.

This musical score page, numbered 154, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section consists of Cori (Cor. 1 and Cor. 2), Trumpet (Trp.), and Trombone/Tuba (Tbn. Tn/B). Percussion is divided into Perc. 1 and Perc. 2. The string section includes Cello Solo, Violins (VI. 1 and VI. 2), Viola (Vle.), Celli, and Basses. The score is written in a common time signature. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated throughout. A handwritten *mp* is present in the Perc. 2 staff. A handwritten *P* with a downward-pointing arrow is located in the Trp. staff. A handwritten *mp* with a bracket is in the Bassi staff. The music includes various note values, rests, and articulation marks like accents.

166

Fl.
Ob.
Cl.
Fg.
Cor.1
Cor.2
Trp.
Tbn. Tn/B
Perc.1
Perc.2
Cello Solo
VI.1
VI.2
Vle.
Celli
Bassi

mp
p
p
p
fp
mf
fp

172.

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

mp

p

Detailed description of the musical score: The score is for measures 172-176. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon) and a brass section (Cor. 1 & 2, Trumpet, Trombone). The woodwinds play melodic lines with slurs and accents. The brass section enters in measure 174 with a dynamic marking of *mp*. The string section (Violin 1 & 2, Viola, Cello, Bass) provides harmonic support with sustained notes and rhythmic patterns. The Cello Solo part has a specific rhythmic pattern. Dynamics include *p* (piano) and *mp* (mezzo-piano). Articulations like accents (>) and slurs are used throughout.

178

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn.Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

CADENZA

184

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

arco

mp

Vl.1

Vl.2

Vle.

Celli

Bassi

pp

pp

pp

A TEMPO

190

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

mf

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, each with its corresponding staff and clef. The Cello Solo part is the only one with musical notation on this page. The notation includes a melodic line with a slur and a fermata, followed by a series of notes with dynamic markings. The other instruments have empty staves.

Fl. (Flute) - Treble clef

Ob. (Oboe) - Treble clef

Cl. (Clarinet) - Treble clef

Fg. (Bassoon) - Bass clef

Cor.1 (Coriander 1) - Treble clef

Cor.2 (Coriander 2) - Treble clef

Trp. (Trumpet) - Treble clef

Tbn. Tü/B (Trombone) - Bass clef

Perc.1 (Percussion 1) - Percussion clef

Perc.2 (Percussion 2) - Percussion clef

Cello Solo - Treble clef

VI.1 (Violin 1) - Treble clef

VI.2 (Violin 2) - Treble clef

Vle. (Viola) - Bass clef

Celli (Cello) - Bass clef

Bassi (Bass) - Bass clef

Handwritten notes in Cello Solo part:
P *cresc...*

202

Fl.
Ob.
Cl.
Fg.
Cor.1
Cor.2
Trp.
Tbn. Tn/B
Perc.1
Perc.2
Cello Solo
VI.1
VI.2
Vle.
Celli
Bassi

...mf...

8

Detailed description: This is a page of a musical score, page 35, starting at measure 202. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes two Corianders (Cor.1, Cor.2), Trumpet (Trp.), and Trombone/Tuba (Tbn. Tn/B). There are two Percussion (Perc.1, Perc.2) staves. The string section includes Cello Solo, Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Cello Solo part has handwritten dynamics: "...mf..." and a handwritten 'f' at the end of the first measure. The rest of the page is empty.

Fl.
Ob.
Cl.
Fg.
Cor.1
Cor.2
Trp.
Tbn.Tn/B
Perc.1
Perc.2
Cello Solo
VI.1
VI.2
Vle.
Celli
Bassi

The score for page 208 includes the following musical notation for the Cello Solo part:

- Measures 1-4: A series of eighth notes with triplets, starting with a *p* dynamic.
- Measure 5: A triplet of eighth notes.
- Measure 6: A triplet of eighth notes.
- Measure 7: A triplet of eighth notes.
- Measure 8: A triplet of eighth notes.
- Measure 9: A triplet of eighth notes.
- Measure 10: A triplet of eighth notes.
- Measure 11: A triplet of eighth notes.
- Measure 12: A triplet of eighth notes.
- Measure 13: A triplet of eighth notes.
- Measure 14: A triplet of eighth notes.
- Measure 15: A triplet of eighth notes.
- Measure 16: A triplet of eighth notes.
- Measure 17: A triplet of eighth notes.
- Measure 18: A triplet of eighth notes.
- Measure 19: A triplet of eighth notes.
- Measure 20: A triplet of eighth notes.
- Measure 21: A triplet of eighth notes.
- Measure 22: A triplet of eighth notes.
- Measure 23: A triplet of eighth notes.
- Measure 24: A triplet of eighth notes.
- Measure 25: A triplet of eighth notes.
- Measure 26: A triplet of eighth notes.
- Measure 27: A triplet of eighth notes.
- Measure 28: A triplet of eighth notes.
- Measure 29: A triplet of eighth notes.
- Measure 30: A triplet of eighth notes.
- Measure 31: A triplet of eighth notes.
- Measure 32: A triplet of eighth notes.
- Measure 33: A triplet of eighth notes.
- Measure 34: A triplet of eighth notes.
- Measure 35: A triplet of eighth notes.
- Measure 36: A triplet of eighth notes.
- Measure 37: A triplet of eighth notes.
- Measure 38: A triplet of eighth notes.
- Measure 39: A triplet of eighth notes.
- Measure 40: A triplet of eighth notes.
- Measure 41: A triplet of eighth notes.
- Measure 42: A triplet of eighth notes.
- Measure 43: A triplet of eighth notes.
- Measure 44: A triplet of eighth notes.
- Measure 45: A triplet of eighth notes.
- Measure 46: A triplet of eighth notes.
- Measure 47: A triplet of eighth notes.
- Measure 48: A triplet of eighth notes.
- Measure 49: A triplet of eighth notes.
- Measure 50: A triplet of eighth notes.
- Measure 51: A triplet of eighth notes.
- Measure 52: A triplet of eighth notes.
- Measure 53: A triplet of eighth notes.
- Measure 54: A triplet of eighth notes.
- Measure 55: A triplet of eighth notes.
- Measure 56: A triplet of eighth notes.
- Measure 57: A triplet of eighth notes.
- Measure 58: A triplet of eighth notes.
- Measure 59: A triplet of eighth notes.
- Measure 60: A triplet of eighth notes.
- Measure 61: A triplet of eighth notes.
- Measure 62: A triplet of eighth notes.
- Measure 63: A triplet of eighth notes.
- Measure 64: A triplet of eighth notes.
- Measure 65: A triplet of eighth notes.
- Measure 66: A triplet of eighth notes.
- Measure 67: A triplet of eighth notes.
- Measure 68: A triplet of eighth notes.
- Measure 69: A triplet of eighth notes.
- Measure 70: A triplet of eighth notes.
- Measure 71: A triplet of eighth notes.
- Measure 72: A triplet of eighth notes.
- Measure 73: A triplet of eighth notes.
- Measure 74: A triplet of eighth notes.
- Measure 75: A triplet of eighth notes.
- Measure 76: A triplet of eighth notes.
- Measure 77: A triplet of eighth notes.
- Measure 78: A triplet of eighth notes.
- Measure 79: A triplet of eighth notes.
- Measure 80: A triplet of eighth notes.
- Measure 81: A triplet of eighth notes.
- Measure 82: A triplet of eighth notes.
- Measure 83: A triplet of eighth notes.
- Measure 84: A triplet of eighth notes.
- Measure 85: A triplet of eighth notes.
- Measure 86: A triplet of eighth notes.
- Measure 87: A triplet of eighth notes.
- Measure 88: A triplet of eighth notes.
- Measure 89: A triplet of eighth notes.
- Measure 90: A triplet of eighth notes.
- Measure 91: A triplet of eighth notes.
- Measure 92: A triplet of eighth notes.
- Measure 93: A triplet of eighth notes.
- Measure 94: A triplet of eighth notes.
- Measure 95: A triplet of eighth notes.
- Measure 96: A triplet of eighth notes.
- Measure 97: A triplet of eighth notes.
- Measure 98: A triplet of eighth notes.
- Measure 99: A triplet of eighth notes.
- Measure 100: A triplet of eighth notes.

Dynamic markings: *p*, *stacc.*, *f*, *mf*.

212

The image shows a page of a musical score, page 37, measures 212-215. The score is for a symphony orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cor. 1 (Cor Anglais 1)
- Cor. 2 (Cor Anglais 2)
- Trp. (Trumpet)
- Tbn. Tn/B (Trombone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Cello Solo (Cello Soloist)
- VI. 1 (Violin 1)
- VI. 2 (Violin 2)
- Vle. (Viola)
- Celli (Cello)
- Bassi (Bass)

The Cello Solo part is the only one with musical notation in this section. It begins with a 7-measure rest, followed by a melodic line starting on a half note G2, moving through various intervals and dynamics, including a *mf* marking. The notation includes slurs, accents, and dynamic markings.

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

CRISC...

... ff mp

221

Musical score for orchestra and solo cello, measures 221-225. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor. 1, Cor. 2, Trumpet (Trp.), Trombone/Euphonium (Tbn. Tn/B), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello Solo, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vle.), Cello (Celli), and Basses (Bassi). The Cello Solo part features a dynamic shift from *Scherzoso* to *Serioso* and includes markings for *f* and *ff*. The Perc. 2 staff has a handwritten *Scherzoso* marking above the first measure and a handwritten *Serioso* marking above the last measure. The Basses staff has a marking of '8' at the beginning.

227

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

Furioso

stacc.

mf cresc...

ff

231

Fl. *p* *stacc.*

Ob. *p* *stacc.*

Cl. *p* *stacc.*

Fg. *p* *stacc.*

Cor.1

Cor.2

Trp. *mf* *cresc.*

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo *come prima* *mp* *cresc.* *mf* *cresc.*

VI.1

VI.2

Vle.

Celli

Bassi

235

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

stacc.

p

f

cresc.

Musical score for orchestra and strings, measures 239-242. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor. 1, Cor. 2, Trumpet (Trp.), Trombone/Tuba (Tbn. Tn/B), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello Solo, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Cello Solo part starts with a *mf* dynamic and features accents (>) on the notes. The string parts (Vl. 1, Vl. 2, Vle., Celli, Bassi) include staccato markings and pizzicato (Pizz.) instructions. The Cello part also includes an arco instruction. The score is written in 4/4 time and features a key signature of one sharp (F#).

243

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

f cresc...

stacc.

stacc.

stacc.

stacc.

stacc.

p

ff

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Cor. 1 & 2, Trumpet, Trombone/Euphonium), which are currently blank. Below them are two percussion staves. The lower section features the Cello Solo, Violins I & II, Viola, Cello, and Bass. The Cello Solo part begins with a dynamic of *f* and a *cresc...* marking, followed by a *sf* marking. The string parts (Violins, Viola, Cello, Bass) are marked with *p* and *stacc.* throughout the passage. The score spans six measures, with the Cello Solo part showing melodic movement and dynamic changes, while the strings provide a steady accompaniment.

249

Fl. *fp*

Ob. *fp*

Cl. *fp*

Fg.

Cor. 1

Cor. 2

Trp.

Tbn. Tn/B

Perc. 1

Perc. 2

Cello Solo

VI. 1 *fp*

VI. 2 *fp*

Vle.

Celli *Pizz.* *mf*

Bassi *Pizz.* *mf*

255

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

stacc.

mf

VI.1

VI.2

Vle.

f p

Celli

Bassi

mp stacc

8

Detailed description: This is a page of a musical score, page 46, numbered 255. The score is arranged in a standard orchestral format. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), each with a single staff. Below these are the brass instruments: two Corneets (Cor.1 and Cor.2), Trumpet (Trp.), and Trombone/Euphonium (Tbn. Tn/B). The percussion section consists of two staves labeled Perc.1 and Perc.2. The string section includes Cello Solo, Violin I (VI.1), Violin II (VI.2), Viola (Vle.), Cello (Celli), and Bass (Bassi). The Cello Solo part has a handwritten 'stacc.' above it and 'mf' below. The Violin I part has 'mp stacc' written above it. The Viola part has a sharp sign above the first note and 'f p' below it. The Bass part has an '8' below the staff. The woodwinds and brass instruments have long horizontal lines above their staves, indicating sustained notes. The percussion staves are empty. The string parts have long horizontal lines above them, indicating sustained notes, except for the Cello Solo which has a rhythmic pattern.

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

sord.

mf

mf

mf

mp

stacc.

mp

stacc.

mp

arco

mf

mf

mf

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trp.

Tbn. Tn/B

Perc. 1

Perc. 2

Cello Solo

VI. 1

VI. 2

Vle.

Celli

Bassi

sord.

sord.

mf

mf p.

mf p.

mf p.

265

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp. *mf*

Tbn.Tn/B

Perc.1 *mp*

Perc.2 *mp*

Cello Solo *f*

VI.1

VI.2

Vle.

Celli

Bassi *arco* *mp*

armónicos naturales

cresc...

cresc...

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone). The middle section includes Percussion (Perc. 1, Perc. 2) and Cello Solo. The bottom section includes Violins (VI.1, VI.2), Viola (Vle.), Celli, and Bassi. The score shows a crescendo in the strings and a change in dynamics for the brass and woodwinds. Handwritten annotations include 'Cresc...', 'mf', and 'ff'. A circled number '50' is at the top center, and the page number '268' is at the top left.

1) Armónicos naturales

271

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

VI.1

VI.2

Vle.

Celli

Bassi

via sord.

mf

cresc...

...mf

8

Detailed description: This page of a musical score covers measures 271 to 274. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent. The brass section (Cor.1, Cor.2, Trumpet, Trombone) enters in measure 272 with a half-note chord, marked 'via sord.' and 'mf'. The percussion section (Perc.1, Perc.2) plays a rhythmic pattern of eighth notes, with Perc.1 marked 'cresc...' and Perc.2 marked '...mf'. The string section (Cello Solo, Violins 1 & 2, Viola, Cellos, Basses) plays a complex rhythmic pattern of eighth and sixteenth notes with diamond-shaped accents. The page number '271' is at the top left, and a circled page number '51' is at the top center.

275

Fl.
Ob.
Cl.
Fg.
Cor.1
Cor.2
Trp.
Tbn.Tn/B
Perc.1
Perc.2
Cello Solo
Vl.1
Vl.2
Vle.
Celli
Bassi

Cresc. r.o.o.

f

Cresc. r.o.o.

f

279

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1

Perc.2

Cello Solo

ff

VI.1

fp

VI.2

fp

Vle.

fp

Celli

fp

Bassi

fp

13

283

Fl.

Ob.

Cl.

Fg.

Cor.1

Cor.2

Trp.

Tbn. Tn/B

Perc.1 *Platillos
Bagnetax duras*

Perc.2

Cello Solo *ten.*

VI.1 *Pizz.*

VI.2 *Pizz. f*

Vle. *Pizz. f*

Celli *Pizz. f*

Bassi *Pizz. f*

287

Fl. *p* poco *cresc.*

Ob. *p* poco *cresc.*

Cl. *p* poco *cresc.*

Fg. *p* poco *cresc.*

Cor.1 *p* poco *cresc.*

Cor.2 *p* poco *cresc.*

Trp. *p* *via sord.* poco *cresc.*

Tbn. Tn/B *p* poco *cresc.*

Perc.1

Perc.2

Cello Solo *f* *simile* poco *cresc. ...*

Vi.1 *p*

Vi.2 *p*

Vle. *p*

Celli *p*

Bassi *p*

♩ = 120

56

290

Fl. *stacc.*

Ob. *stacc.*

Cl. *stacc.*

Fg. *stacc.*

Cor. 1 *stacc.*

Cor. 2 *stacc.*

Trp. *stacc.*

Tbn. Tn/B *stacc.*

Perc. 1

Perc. 2

Cello Solo

Vl. 1

Vl. 2

Vle.

Celli

Bassi

This musical score page, numbered 59, contains the following parts and markings:

- Fl.**: Flute part with a *mf* dynamic marking.
- Ob.**: Oboe part with a *mf* dynamic marking.
- Cl.**: Clarinet part with a *mf* dynamic marking.
- Fg.**: Bassoon part with a *mf* dynamic marking.
- Cor. 1**, **Cor. 2**, **Trp.**, **Tbn. Tn/B**, **Perc. 1**, **Perc. 2**: These parts are present but contain no musical notation on this page.
- Cello Solo**: Features a *ff* dynamic marking and includes a *tr* (trill) marking.
- VI. 1**, **VI. 2**, **Vle.**: Violin and Viola parts with *mf* and *p* dynamic markings.
- Celli**, **Bassi**: Cello and Bass parts with *mf* dynamic markings.

This musical score page contains the following parts and markings:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Fagotto)
- Cor. 1** (Coro 1)
- Cor. 2** (Coro 2)
- Trp.** (Trumpet)
- Tbn. Tn/B** (Trombone/Tuba)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Cello Solo** (Cello Solo part with *v* markings)
- VI. 1** (Violin I) with *mp* and *staccatissimo* markings
- VI. 2** (Violin II) with *mp* and *staccatissimo* markings
- Vle.** (Viola) with *mp* and *staccatissimo* markings
- Celli** (Cellos) with *mp* marking
- Bassi** (Basses) with *mp* marking

Dynamic and articulation markings include *stacc.*, *staccatissimo*, *cresc.*, and *mf*. A *mf* dynamic is also present in the Cello Solo part.

(61)

306

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. 1 *f*

Cor. 2 *f*

Trp. *f*

Tbn. Tn/B *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

Cello Solo *sffz*

VI. 1 *f*

VI. 2 *f*

Vle. *f*

Celli *f*

Bassi *f*

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

Cello Solo *mp* *molto espressivo*

armónicos posibles no tocar entre los paréntesis. Las notas cuadradas con baqueta de xilofón.

notas en "x", detrás del puente

+ pizz.M.I. arco

sul IV

Cello Solo

85 *p* poco cresc...

91

97 *mf*...

103 *mf* Pizz. *mf* arco *mf*

112

118 arco Pizz. arco 3

126 arco Pizz. arco 1

133 arco Pizz. arco 1

139 arco Pizz. arco 2

144 arco Pizz. arco 2

152 arco Pizz. arco 3 *mf*

160 *f* pizz. arco *f*

166 arco *f* 2

174 arco *mp* 13

Cello Solo

192 *mf*

196 *p* *cresc...*

201 *mf*

207 *f* *stacc.*

211 *f* *mf*

215 *f* *cresc...*

219 *mp* *scherzoso*

223 *mp* *serioso* *furioso*

229 *mp* *come prima* *cresc.*

235 *f* *cresc...*

245 *ff* *cresc...*

253 *stacc.*

256 *mf*

259



262



265

CRSC...



273

6

ff *ten.* *f*



287

poco cresc...

simile

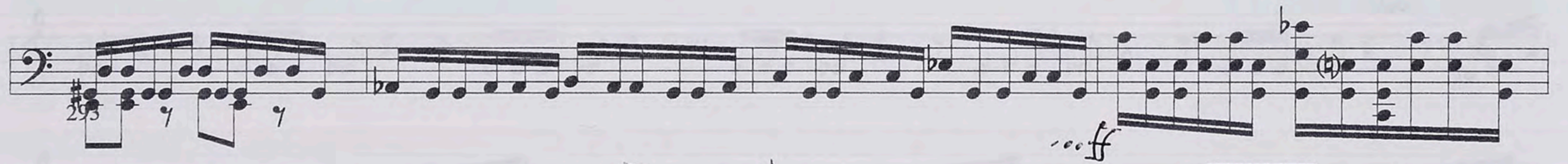


290



295

ff




297

ff



301

ff *stacc.*



305

ff



Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt
'95

$\text{♩} = 120$

Fl. 1 17 19 *pp*

23 *P* 3 3 3

29 3 3 *P* 3 3

35 3 3 7 *mf*

47

53

59 *stacc.*

65 *stacc.*

71 *resc...*

74 50 1 *mf*

130

140 11

The score is written for a Flute (Fl.) in 6/8 time with a tempo of 120 beats per minute. It consists of 14 measures on this page. The first measure (measure 1) is marked *pp* and contains a whole note. Measures 17 and 19 are also marked with measure numbers. The piece features a variety of articulations, including slurs, staccato, and accents. Dynamics range from *pp* to *mf*. Fingerings (1, 3) and breath marks (z) are indicated throughout. The score includes a handwritten *resc...* above measure 71 and a handwritten *... f* below measure 74. The piece concludes with a final measure marked 11.

Fl. 161 *p* 1 4 4 4 4

167 4 4 4 4 4

173 4

179 7 189 2 41 CADENZA (a tempo)

232 stacc. # stacc.

236 14 *fp*

255 28 *p*

288 poco *cresc.* stacc. *p*

294 *mp* 1

300 *mf* 5 *f*

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt
'95

♩ = 120

Ob. 18 *pp*

24 *p* 3 3 3 3

31 *p* 3 3 3 3 *stacc.* 7

44

50

56

62 *stacc.*

68 *stacc.* *crisc...*

74 *f* 49

Detailed description: This is a musical score for an Oboe (Ob.) in 6/8 time. The tempo is marked as quarter note = 120. The score consists of nine staves of music. The first staff (measures 18-23) begins with a *pp* dynamic and features a long, sustained melodic line. The second staff (measures 24-30) contains a series of triplet eighth notes, starting with a *p* dynamic. The third staff (measures 31-37) continues the triplet pattern, marked *p* and *stacc.*, and ends with a 7-measure rest. The fourth staff (measures 44-49) shows a rhythmic pattern of eighth notes with rests. The fifth staff (measures 50-55) continues this pattern. The sixth staff (measures 56-61) features a similar rhythmic pattern. The seventh staff (measures 62-67) is marked *stacc.*. The eighth staff (measures 68-73) is marked *stacc.* and includes a handwritten *crisc...* annotation. The final staff (measures 74-79) concludes with a *f* dynamic and a 49-measure rest.

Ob. 126 *mf* 1

129 *mf* 4 1 13 *p*

150 9 *p* 4

164 4 4 4 4 4

170 4 4 4 4 4

176 49 1

232 *p* *stacc.* 18 *f*

255 28 *p*

288 *poco cresc.* *stacc.*

294 *mp* 1 30

300 *mf* 5 *f*

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt
'95

$\text{♩} = 120$

Cl. 18 *pp*

24 *p* 3 3 3 3

34 *p* 3 3 3 7 *mf*

46

52

58

64 *stacc.*

70 *stacc.*
crck...

74 30 *... f*

107 1 15 *mf*

Tenaciana
First of the two parts

© Deutscher Schall

Cl. 125 *mf* 1 3 1 *mf*

133 1 28 *p*

166

172

180 49 *p* stacc.

233 stacc. 17 *f* *p*

255 28 *p*

288 poco *cresc.* stacc.

294 *mp* 1

299 *mf* 5 *f*

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt
'95

$\text{♩} = 120$

Fg. 17 1 *pp*

23 19 *mf*

47

53

59 *stacc.*

65

69 *cruc...*

73 1 28 *... f*

106 1 15 1 *mf*

125 *mf*²⁵ Fg. *mf*

133 > *stacc.* *mp* *stacc.*

144

150 *mf*

162 *stacc.* *p* *stacc.*

233 *p* *poco* *cresc.*

291 *stacc.* *mp*

297 *mf*

301 *f*

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

♩ = 120

Cor. 1

13 1 sord. *pp*

19 2 *pp*

17 *via sord.* 1 *mp*

48

54 stacc.

60 stacc.

66 *CRESC...*

72 15 sord. *f* *CRESC...*

92

97 *mf* *f*

103 18 *via sord.* *mp*

Cor. 1

126 *mf* 12 *mp*

144 *mf* 2

154 *mp* 1 *p*

160 *mp* 9 *p*

174 *mp* 4 *p*

183 9

189 *mf* 72 *mp* 7

272 *mf* *Cresc...*

278 *p* *poco cresc.*

291 *mp* *stacc.*

297 *f* 9

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

$\text{♩} = 120$

Cor. 2

13 1 sord. *pp*

19 *pp*

26 *mp* via sord. 1

48

54 *stacc.*

60

64 *stacc.*

68 *cresc...*

72

75 *f* 12 sord. *p cresc...*

92 *mf...*

98 *f*

104 18 via sord. *mf* 12

Cor.2 138 *mf* 1 *mp* 2

145 *mf* 2 4 1

155 *mp* 1 *p* 9

169 *p* 2 *mp*

176 4 *p*

185

191 72 *sord.* *mf* *mf* 7 *via sord.* *mf*

274 *Cresc...* *f* 8

287 *poco cresc.*

291 *stacc.*

295 *mp* 9

306

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt

'95

♩ = 120

13 *sord.* *pp*

19 *pp*

17 *via sord*
26 *mp*

48

54 *stacc.*

60

64 *stacc.*

68

CRESC...

72 *f* 18 *sord.* *p* *CRESC...*

95 *mf* *f*

101 18

Trp. *mf* 124 Total 17 compases

135 1 4 1 2 143

145 2 4 1

155 mp 1 9

169 p 3 mp

177 57 334 mf cresc. f cresc.

239 21 1 sord. mf p

265

270 via sord. 16 p stacc. poco

289 cresc. stacc.

292

295 mp 9

306 stacc. f

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

♩ = 120

Tbn. Tn/B

13 1 sord. *pp*

2 *pp* via sord. 17

mp 1

49

55 stacc.

61 stacc.

65

69 *cresc...*

73 *f f* con sord. 6 *mf*

→ tacet. con sord!

89 *poco cresc...*

→ Última oportunidad de poner sordina!

95 *mf* *f*

Musical staff 95-100 in bass clef. It features a sequence of eighth notes with slurs and accents. Handwritten markings include *mf* and *f*. The staff ends with a double bar line.

101 *mf* 4 2 14

Musical staff 101-105 in bass clef. It contains a four-measure rest, followed by eighth notes, and a 14-measure rest. Handwritten markings include *mf* and fingerings 4, 2, and 14.

127 *mf* 2 via sord

Musical staff 127-130 in bass clef. It features a 127-measure rest, followed by eighth notes. Handwritten markings include *mf* and "2 via sord".

131 *mf* 1 1 2

Musical staff 131-137 in bass clef. It contains a 131-measure rest, followed by eighth notes. Handwritten markings include *mf* and fingerings 1, 1, and 2.

138 *mf* 1 2

Musical staff 138-144 in bass clef. It features eighth notes with slurs. Handwritten markings include *mf* and fingerings 1 and 2.

145 *mf* 2 3 1

Musical staff 145-153 in bass clef. It contains eighth notes with slurs. Handwritten markings include *mf* and fingerings 2, 3, and 1.

154 *mp* 1 *p*

Musical staff 154-159 in bass clef. It features eighth notes with slurs. Handwritten markings include *mp* and *p*, with a "1" above the first measure.

160 *p* 9 3 *mp*

Musical staff 160-175 in bass clef. It contains a 9-measure rest, followed by eighth notes, and a 3-measure rest. Handwritten markings include *p* and *mp*.

176 *mf* *mp* 83 260 *p* 7

Musical staff 176-183 in bass clef. It features a 7-measure rest, followed by eighth notes. Handwritten markings include *mf*, *mp*, 83, 260, and *p*.

272 *mf* 1 via sord. 8

Musical staff 272-286 in bass clef. It contains a 272-measure rest, followed by eighth notes. Handwritten markings include *mf*, "1 via sord.", and "8".

287 *p* poco *cresc.*

Musical staff 287-290 in bass clef. It features eighth notes with slurs. Handwritten markings include *p*, "poco", and *cresc.*

291 *mp* stacc.

Musical staff 291-294 in bass clef. It contains eighth notes with slurs. Handwritten markings include *mp* and "stacc."

295 *mp* 9

Musical staff 295-305 in bass clef. It features a 9-measure rest, followed by eighth notes. Handwritten marking includes *mp*.

306 *f*

Musical staff 306-310 in bass clef. It contains eighth notes with slurs. Handwritten marking includes *f*.

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt
'95

♩ = 120

T.T. chico *cambiar libremente el arco!*

Perc. 1 *fp* *con arco*

T.T. grande *cambiar libremente el arco*

85 *poco cresc...*

Musical staff 85-90: A series of eighth notes with accents (>) and slurs, showing a gradual increase in dynamics.

90

Musical staff 90-95: Continuation of the eighth-note pattern with accents and slurs.

95 *mf*

Musical staff 95-100: Continuation of the eighth-note pattern with accents and slurs, marked *mf*.

100 *f*

Musical staff 100-105: Continuation of the eighth-note pattern with accents and slurs, marked *f*.

105 *mp* Triángulo

Musical staff 105-110: Continuation of the eighth-note pattern with accents and slurs, marked *mp*. A bracket labeled "Triángulo" spans measures 106-108.

137 *p* ~~estribillo~~ SISTEMA

Musical staff 137-142: A series of eighth notes with accents, marked *p*. A bracket labeled "SISTEMA" spans measures 138-142. Measure 137 has a bracket labeled "25".

167 *mp* 94 265

Musical staff 167-172: A series of eighth notes with accents, marked *mp*. A bracket labeled "94" spans measures 168-171. Measure 172 has a bracket labeled "265".

266

Musical staff 266-271: A series of eighth notes with accents and slurs.

271 *cresc...* *mf* *cresc...*

Musical staff 271-276: A series of eighth notes with accents and slurs, marked *cresc...*, *mf*, and *cresc...*.

276 *f*

Musical staff 276-281: A series of eighth notes with accents and slurs, marked *f*.

281 *mf* *baquetas duras!*

Musical staff 281-286: A series of eighth notes with accents and slurs, marked *mf*. The instruction "baquetas duras!" is written above the staff.

286 *mf* *f* *tambor militar* 20

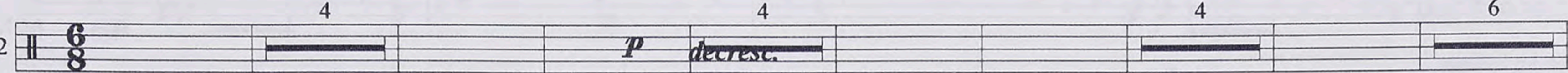
Musical staff 286-291: A series of eighth notes with accents and slurs, marked *mf* and *f*. The instruction "tambor militar" is written above the staff. A bracket labeled "20" spans measures 287-290.

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95
6

Perc.2 

1) Agua *mf* *decresc.* *pp* *ppp*

Bombo legüero *p* *p* *p* Gr. Cassa

34 *p*

40 *mp* TTen. BLeg.

46 *mf* Pandere *ta*

52

58

64

70 *cresc...*

73 *... dim...*

79 *p*

85 *POCO CRESC...*

91

97 *mf*

103 *f*

2 1

Viene sonando desde antes!

castañuelas Perc.2 109 *10^{mp}* 2

116 2 3 tambor militar

125 *m^o*

131

137 >

143

149 2

156

162 Pandereta

168 36 1 5

213 1 1 1 1 3 1

221 1 5 38 265 Pand.

268 *cresc...* *mf*

274 *cresc...* *mf*

280 5 1 8

297 1 10 >

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

♩ = 120

VI.1

8 5 2

pp

dietro il pont. tremollo asincronico

19 *pp* *cresc.* *poco a poco*

25 *p* *cresc.*

31 *mp* sempre tremollo fino il *cresc.*

37 *mf* *cresc.* *mf*

43 *f* *cresc.*

49 *ff* simile

80 4 2 30

VI.1 118 *f* 1

124 6 1 *mf* quasi pontiello *c*

135 *mp* m.o.

141 2 1 *mf*

148 (mf)

154 3 *mp*

162 1 *mf* 4 4 *mf p*

168 4 4 4 4 1 *p* 4

174 4 4 4 4 4

180 4 4 4 4

186 13 1

204 1 2 1 12 1 14 235 *p* stacc. *pp* 1

240 stacc. *p* stacc.

244 6

VI.1
253 *fp*

258 *stacc.*

261

264

267 *cresc. ...*

270 *mf*

274 *cresc. ...*

278 *fp* *f* *Pizz.*

285 *p*

289

293

296 *arco* *mp* *mf* *p*

300

mf *staccatissimo* *cresc.*

→ Armonicos naturales!

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt

'95

8 1 6 16

VI.2

pp

dietro il pont. tremollo asincronico

19 *pp* *cresc.* *poco a poco*

25 *p* *cresc.*

31 *mp* sempre tremollo fino il *cresc.*

37 *cresc.*

41 *f* *cresc.*

45

49 *ff*

52 simile

55

59

65

71

77

36

VI.2

118

1

5

1

quasi pontello

mf

1

m.o.

mp

140

2

mf

147

1

mf

153

mp

159

4

1

mf

mf p

168

1

p

4

4

4

174

p

4

4

4

4

4

180

4

4

4

4

4

186

45

235

stacc.

pp

p

1

stacc.

240

p

stacc.

243

7

Detailed description of the musical score: The score is for Violin II (VI.2) and consists of 12 staves of music. It begins at measure 118 and ends at measure 243. The music is written in treble clef with a key signature of one flat (B-flat). The score includes various performance markings such as dynamics (mf, mp, p, pp), articulation (accents, staccato), and fingerings (1, 5). There are several slurs and phrasing marks throughout. Handwritten annotations include 'm.o.' above measure 134, 'quasi pontello' above measure 135, and 'stacc.' above measure 240. A circled number '2' is at the top center of the page. Measure numbers 118, 134, 140, 147, 153, 159, 168, 174, 180, 186, 240, and 243 are printed at the beginning of their respective staves. Some measures contain handwritten numbers like '45', '235', and '7'. The score concludes with a final measure containing a fermata and the number '7'.

stacc.

254 *fp* *mp*

260

263

266 *cresc...*

269 *mf*

272

275 *cresc...*

278 *fp* *f* *Pizz.* *2*

285 *p*

291

297 *arco* *mp* *mf* *p* *1*

303 *cresc* *staccatissimo* *mf* *f*

(2)

Vle. 118 *div.* *f*

124 *mf* *quasi pontiello* *f*

134 *mf* *m.o.* *mp*

140 *mf* *2*

147 *(mf)*

153 *mp*

159 *mf* *mf p* *b \flat*

169 *mf* *p*

175

181 *pp* *45*

235 *stacc.* *stacc.* *Pizz.*

241 *arco* *stacc.* *p* *8*

255 *fp*

259 *stacc.*
mp

262

265

268 *cresc...*
mf

271

274

278 *fp*
f
Pizz.

285 *p*

291 *arco*

co 297 *mp*
mf

301 *p*

304 *staccatissimo*
mf cresc.
f

Temucana

Para el Ensemble Bartók

G. Becerra-Schmidt

'95

Celli


15

pp


dietro il pont.

pp tremollo asincronico

21 *cresc.* *poco a poco* *p*

27 *cresc.* *mp* sempre tremollo fino il 

33 *cresc.* *mf*

38 

43 *f* *cresc.* simile

47 *ff*

50

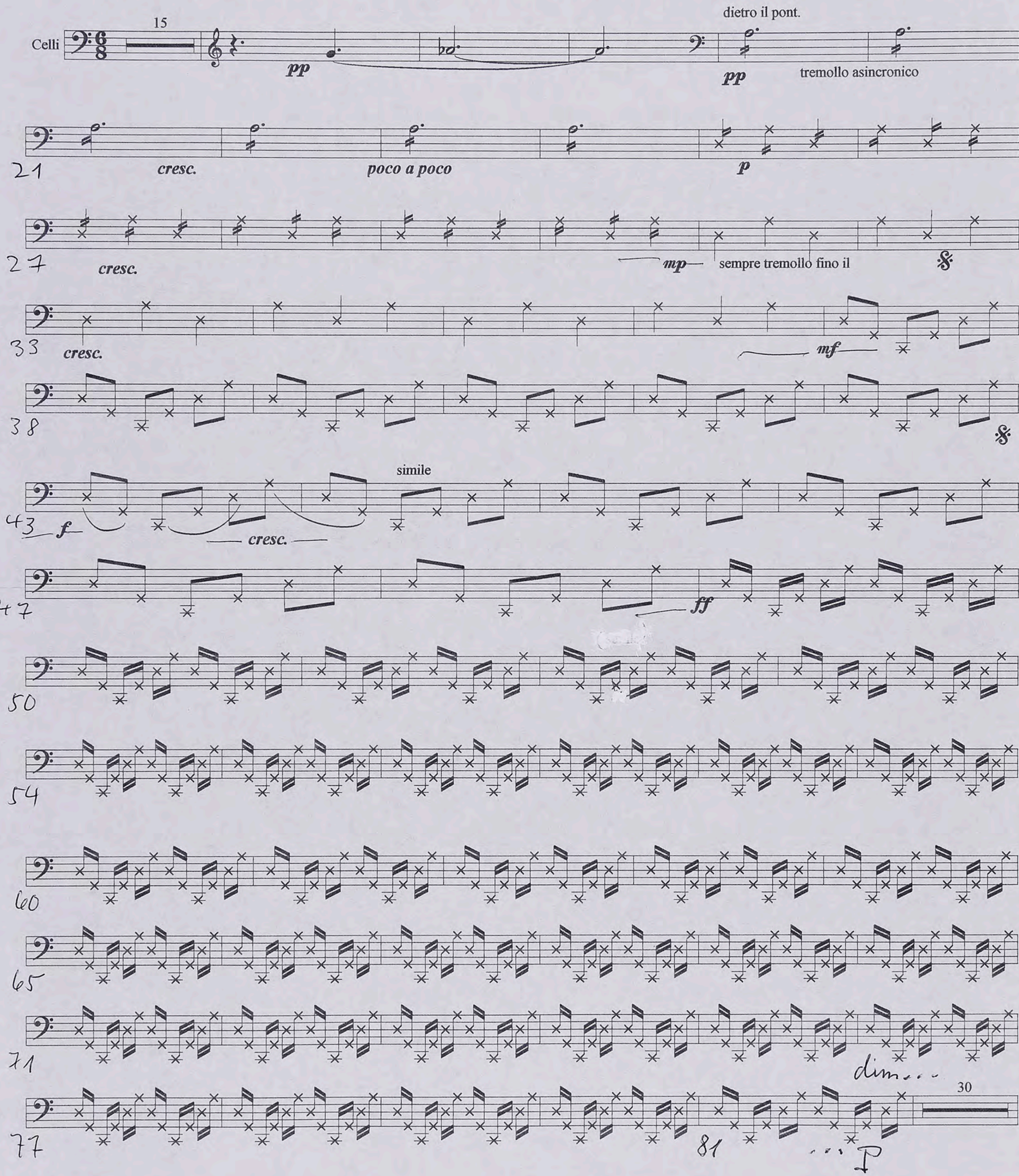
54

60

65

71

77 81 *dim...* *p* 30



Celli
111 *mf*

117 *mf* *sol*

123 *mf* *quasi ponticello* *130*

134 *m.o.* *mp*

141 *mf*

147 *(in f)*

153 *mp*

159 *fp* *162* *3*

168

174

180 *54* *235* *stacc.* *p*

239 *stacc.* *Pizz.* *arco* *stacc.* *1*

243 *stacc.* *3* *1*

251 Pizz. *mf* *mf p* 6 260 arco

162 3 268 1) *mf p cresc...*

270 *mf*

276 *cresc...* *mf p* 2

283 Pizz. *f*

289

295 arco *mp* *mf* 3

303 *mf* *cresc.* *f*

1) Armónios naturais

Temucana

Para el Ensemble Bartók

G.Becerra-Schmidt
'95

Bassi

15 *pp* tremollo asincronico

pp dietro il pont. *cresc.*

21 *cresc.* *poco a poco* *p*

27 *mp* tremollo fino il

33 *mf*

39 *f* *cresc.*

45 *ff*

50 simile

54

58

62

66

71

77 28

Bassi

110 *mf*

116 *f*

123 *mf* *quasi ponticello*

131 *m.o.*

137 *mp*

143 *mf*

149 (*mf*)

155 *mp*

162 *fp*

170

176

54

stacc. Pizz.

235

2 2

stacc. p

241

1 1 11 arco

Pizz. mf

249

1)

265 *mp*

268 *cresc...*

271 *mf*

274 *cresc...*

2 Pizz.

mf f

278

285

285

291

291

arco

3

mp mf mp

297

305 *mf* cresc. f

305

1) armónicos naturales