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Imágenes Huastecas

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**IMÁGENES HUASTECCAS**  
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for chamber ensemble



# Instrumentation

(9 musicians)

Flute  
Clarinet in B-flat  
2 Percussionists\*  
Violin I  
Violin II  
Viola  
Violoncello  
Double bass

\*Percussionist I

Maracas  
2 Bongos  
2 Congas  
2 Wood blocks (high/low)

\*Percussionist II

Large Bass Drum  
Suspended Cymbal (shared with percussionist I)  
Claves  
Güiro (preferably Mexican güiro)  
Drum set



Duration: ca. 10:30 minutes

# Performance notes

## Percussion



This symbol appears each time the percussionists are asked to make some variations based on a previous rhythmic pattern. Some suggestions to approach a *son huasteco* style would be: (1) A tendency to accent the 4th eighth note in 6/8. (2) It is desirable to include rhythmic phrases that interplay between 6/8 and 3/4 time signatures.

## Strings



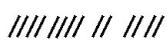
Gradually change from normal bowing to a slow and heavy bowing



Slow bow with heavy pressure



Gradually change from one bowing technique to another



Move the bow very slowly, with sufficient pressure such that the tone breaks into little, irregular starts and stops. Imagine the bow is stuttering, as quietly as possible.



Light finger in left hand, move the bow super slowly aiming for a sound somewhere between pitch and noise.

# Imágenes Huastecas

for chamber ensemble

Transposed Score

Jonathan Figueroa

**A**

Tempo di Huapango (♩ = 108-112)

Musical score for measures 1-7. The score includes parts for Flute, Clarinet in Bb, Percussion I (Sus. Cymbal, To Mrcs., Maracas), Percussion II (Bass Drum), Violin I, Violin II, Viola, Violoncello, and Double bass. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *pp*, *f*, and *mf*. Performance instructions include *pizz.* and *mf*.

Musical score for measures 8-14. The score includes parts for Flute (Fl.), Clarinet (Cl.), Maracas (Mrcs.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double bass (Db.). The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f*, *pp*, and *mf*. Performance instructions include *arco*, *simile*, *mf*, *pizz.*, and *mf (detaché)*. A double bar line is present at the beginning of this section.

14

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

*mf*

\* Make some variations based on the previous rhythmic pattern (see performance notes as well)

\* Make some variations based on the previous rhythmic pattern (see performance notes as well)

20

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

25

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

*p*

*mf*

31

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

37

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

arco

42

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

**B**

*pp*

*mf*

*f*

*p*

*mf*

*pizz.*

*mf*

*mf*

*mf*

*mf*

*pizz.*

*mf*

*mf*

*mf*

*mf*

*mf*

49

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.



56

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

63 **C**

Fl. *mf*

Cl. *mf*

Mrcs. *mf*

Clv. *mf*

Vln.I *mf*

Vln.II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

70

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

77

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.



84

Fl.

Cl.

Mrcs.

Clv.

Vln.I

Vln.II

Vla.

Vc.

Db.

To Bongos

To Gro.

91

Fl. *f* **D** *tr*

Mrcs.

Bongos *mf* \*

Clv. *mf* \*

Vln.I *mf*

Vln.II *mf* pizz. alla chitarra simile

Vla. *mf* arco

Vc. *mf* \*chop

Db. *mf* pizz.

\*Chop: Dampen the string and drop the bow in a vertical and scraping motion looking for an unpitched and scratchy sound.

97

Fl. *f* *tr*

Cl. *f*

Bongos (fill)

Gro. (fill)

Vln.I

Vln.II

Vla.

Vc.

Db.

103

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

109

Fl.

Cl.

Bongos (fill)

Gro. (fill)

Vln.I

Vln.II

Vla.

Vc.

Db.

114

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

(fill)

(fill)

119

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

**E**

Musical score for measures 125-130. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bongos, Grooves (Gro.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two sharps (F# and C#). The Flute and Clarinet parts feature melodic lines with dynamics *f* and *p* leading to *mf*. The Bongos and Grooves parts include rests and accents, with a *mf* dynamic. The string section (Vln.I, Vln.II, Vla., Vc., Db.) provides harmonic support with various articulations like *mf* and *detaché*. A double bar line with a repeat sign is located at the beginning of the second system.

Musical score for measures 130-135. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bongos, Grooves (Gro.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two sharps (F# and C#). The Flute and Clarinet parts continue their melodic lines. The Bongos and Grooves parts consist of rests. The string section (Vln.I, Vln.II, Vla., Vc., Db.) continues with rhythmic patterns and articulations like *mf* and *detaché*.

136

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

141

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

*p*

*mf*

146

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

152

Fl.

Cl.

Bongos

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

**F**

157

Fl. *fp* *mf*

Cl. *fp* *mf*

Bongos *fp*

Gro. *mf*

Vln.I *p* *f*

Vln.II *mf*

Vla. *p*

Vc. *p*

Db. *p*

163

Fl. *f* *mf*

Cl. *f* *mf*

Bongos *mf* *fp*

Gro. *mf*

Vln.I *p* *f*

Vln.II *pizz.*

Vla. *pizz.* *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

170

Fl. *f* *mf*

Cl. *f* *mf*

Bongos *mf* *fp*

Gro. *mf* *p*

Vln.I *p*

Vln.II *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

176

Fl. *f*

Cl. *f*

Bongos *mf*

Gro. *mf*

Vln.I *mf*

Vln.II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* arco

182

Fl. *(chromatic)* *(flutter tongue)*

Cl. *(chromatic)* *(growl)*

Bongos

Congas

Gro.

Vln.I *f*

Vln.II *f* arco

Vla. *f* arco

Vc. *f*

Db. *f*

188

Fl. *te* *Slashed noteheads: breathy residual tone* *ke te ke* *fp*

Cl. *p* *f* *slap* *Arrow-up noteheads: slap tongue* *fp*

Bongos

Congas

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

194

Fl. *f*

Cl. *f* (slap) (growl)

Bongos

Congas

Gro.

Vln. I

Vln. II

Vla.

Vc.

Db.

200

Fl. *fp* *f* *ff* *fp* (breathy residual tone)

Cl. *fp* *f*

Bongos *p* *f*

Congas *p* *f*

To Cym. Cymbal *pp* *f*

Vln. I *f* pizz. alla chitarra

Vln. II *f*

Vla. *f*

Vc.

Db. *f*

diamond noteheads: scrape with the back of the mallet (l.v.)

206

Fl. *f*

Cl. *ff*

Bongos

Congas

Cym.

B. D. *f* Bass Drum (use hard mallets)

Vln. I

Vln. II

Vla.

Vc. *p* *f* *p*  
ord. sul pont. ord.

Db.

212

Cl.

Bongos

Congas

Cym.

B. D. *p* *f*

Vln. I

Vln. II

Vla.

Vc. *f* *p* *f*  
ord. sul pont.

Db.

218

Fl.

Cl.

Bongos

Congas

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

*p*

*f*

223

Fl.

Cl.

Bongos

Congas

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

sul pont.

ord.

*p*

*f*

*p*

228

Fl.

Cl.

Bongos

Congas

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord. III

sul pont.

*f*

*p*

*f*

234

Fl.

Cl.

Bongos

Congas

Cym.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff* *pp*

*ff* *pp*

To Mrcs.

Maracas

To W.B.

*f*

*f*

*p*

*p*

*pp*

*pp*

sul tasto arco

sul pont.

sul tasto

ord. III

*p*

*pp*

*pp* (harm. gliss)

*p*

(Arrow-down noteheads: bow the edge of the cymbal)

239 (Slashed noteheads: breathy residual tone)

Fl. *p* *mf*

Cl. (Slashed noteheads: breathy residual tone) *p* *mf*

Mrcs.

Congas Wood blocks *p* *pp* *p* *pp*

Cym. (scrape) *p* *mf*

Vln.I *mf* sul pont. ord. *p*

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

Vla. *pp* *p* *pp*

Vc. III *p* *mp*

Db. (tr) *mp* *p*

244

Fl. *p* *pp* *p*

Cl. *p* *pp* *p*

Mrcs.

W.B. *p* *pp* (bow)

Cym. *p* *mf*

Vln.I *p* sul pont. ord.

Vln.II *p* *pp* *p* ord.

Vla. *p* *pp* *p* ord.

Vc. III *p*

Db. I (tr) (s) *p*

249

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Mrcs. *mf* *p* *mf* *p*

W.B. *mf* *p*

Cym. (scrape) *mf*

Vln.I *mf* *mp*

Vln.II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* III sul pont.

Db. *mp* *mf*

254

Fl. *mf* *f*

Cl. *mf* *f*

Mrcs. *mf*

W.B. *mf*

Cym. *f*

Vln.I sul pont. ord. *mf*

Vln.II

Vla.

Vc. I tr sul pont. (s)

Db. *mf*

257

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Mrcs. *mf* *mf*

W.B. *f* *p*

Cym. (*bow*) *p* *f*

Vln. I *f*

Vln. II *mf* *f* *mf* *8va*

Vla. *f* *mf* *8va*

Vc. ord. *f*

Db. ord. *f*

262

Fl. *p* *mf* *mf* *f* *rit.*

Cl. *p* *mf* *mf* *f*

Mrcs. *mf* *f*

W.B.

Cym. *mf* *f* *To Gro.*

B. D. Bass Drum *mf*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf* *f*

Vc.

Db.

267 **J** ♩. = 104

Mrcs.

W.B.

Cym.

Vln.II

Vla.

Vc.

Db.



277

Fl.

Cl.

Mrcs.

W.B.

Gro.

Vln.I

Vln.II

Vla.

Vc.

Db.

284

Fl. *pp*

Cl. *pp*

Mrcs. \* **4**

W.B. \* **4**

Gro. To Drum set *pp* Drum Set

Vln.I

Vln.II

Vla.

Vc.

Db.

291

Fl. *mf*

Cl. *mf*

Mrcs. **4**

W.B. **4**

Dr. *p*

Vln.I

Vln.II

Vla.

Vc.

Db.

295

Fl.

Cl.

Mrcs.

W.B.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

299

Fl.

Cl.

Mrcs.

W.B.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

8va

303 (8)

Fl.

Cl.

Mrcs.

W.B.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

(Maracas)



309

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

315

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

*mf*

*(detaché)*

321

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

*mf*

327

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 327 to 331. It features eight staves: Flute (Fl.), Clarinet (Cl.), Maracas (Mrcs.), Drums (Dr.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 6/8. The Flute and Clarinet parts have melodic lines with various ornaments and slurs. The Maracas and Drums provide a rhythmic accompaniment. The string parts (Vln.I, Vln.II, Vla., Vc., Db.) have sustained notes and some melodic movement.



332

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 332 to 336. It features the same eight staves as the previous system. The key signature remains one sharp (F#) and the time signature is 6/8. The Flute and Clarinet parts continue with melodic lines, including a quintuplet in measure 335. The Maracas and Drums maintain their rhythmic pattern. The string parts (Vln.I, Vln.II, Vla., Vc., Db.) continue with sustained notes and some melodic movement.

337 *poco accel.*

Fl. *f*

Cl. *f*

Mrcs. *f*

Dr. *f*

Vln.I *f*

Vln.II *f*

Vla. *f*

Vc. *f*

Db. *f*

**K** *Tempo primo* (♩ = 108-112)

342

Fl. *f* *p*

Cl. *f* *p*

Mrcs. *mf* \* 2/4

Dr. *mf* \* 2/4

Vln.I *f*

Vln.II *f*

Vla. *f*

Vc. *f* arco

Db. *f* pizz.

348

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.



354

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

360

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

366

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

372

Fl. *p* *mf*

Cl. *p* *mf*

Mrcs. 2

Dr. 2

Vln.I *p* *f*

Vln.II *mf*

Vla. *mf*

Vc.

Db.

Detailed description: This system contains measures 372 through 375. The Flute and Clarinet parts feature melodic lines with dynamics *p* and *mf*. The Mrcs. and Dr. parts consist of rhythmic patterns with a '2' above the staff. The string section (Vln.I, Vln.II, Vla., Vc., Db.) provides harmonic support with various dynamics including *p*, *f*, and *mf*.

379

Fl. *f*

Cl. *f*

Mrcs. *mf*

Dr. *mf*

Vln.I

Vln.II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This system contains measures 379 through 382. The Flute and Clarinet parts play melodic lines with a dynamic of *f*. The Mrcs. and Dr. parts continue with rhythmic patterns, with *mf* dynamics. The string section (Vln.I, Vln.II, Vla., Vc., Db.) plays sustained chords and moving lines, with dynamics ranging from *f* to *mf*.

385

Fl. *p* *f*

Cl. *p*

Mrcs. \*

Dr. \*

Vln.I

Vln.II

Vla.

Vc.

Db.

4

4

390

Fl. *f*

Cl. *f*

Mrcs. 4

Dr. 4

Vln.I

Vln.II

Vla.

Vc.

Db.

4

4

394

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.



398

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

Db.

402

Fl. *ff*

Cl. *ff*

Mrcs. *fp* *ff*

Dr. *fp* *ff*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

Db. *fp* *ff*

Detailed description: This page of a musical score covers measures 402, 403, and 404. The score is for a full orchestra. The key signature is one sharp (F#) and the time signature is 2/4. At the beginning of measure 402, the tempo is marked 2/4. In measure 403, the time signature changes to 6/8. The dynamic marking *fp* (piano fortissimo) is present in measure 403, and *ff* (fortissimo) is present in measure 404. The instruments are: Flute (Fl.), Clarinet (Cl.), Mrcs. (Mridangam), Dr. (Drum), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Mrcs. and Dr. parts feature rhythmic patterns. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) feature sustained notes with accents.