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Imágenes Huastecas

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Jonathan FIGUEROA

IMÁGENES HUASTECAS

for chamber ensemble

Instrumentation

(9 musicians)

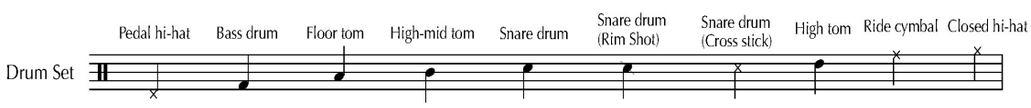
Flute
Clarinet in B-flat
2 Percussionists*
Violin I
Violin II
Viola
Violoncello
Double bass

*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

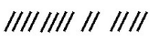
❋ This symbol appears each time the percussionists are asked to make some variations based on a previous rythimc pattern. Some suggestions to approach a *son huasteco* style would be: (1) A tendency to accent the 4th eighth note in 6/8. (2) It is desirable to include rhythmic phrases that interplay between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

Flute

Clarinet in B♭

Sus. Cymbal To Mrcs.

Maracas

Percussion I

Bass Drum

Percussion II

Violin I

Violin II

pizz.

Viola

pizz.

Violoncello

Double bass

8

Fl.

Cl.

Mrcs.

To Clv.

Claves

B. D.

(detaché)

Vln.I

Vln.II

arco

simile

Vla.

arco

simile

Vc.

simile

pizz.

Db.

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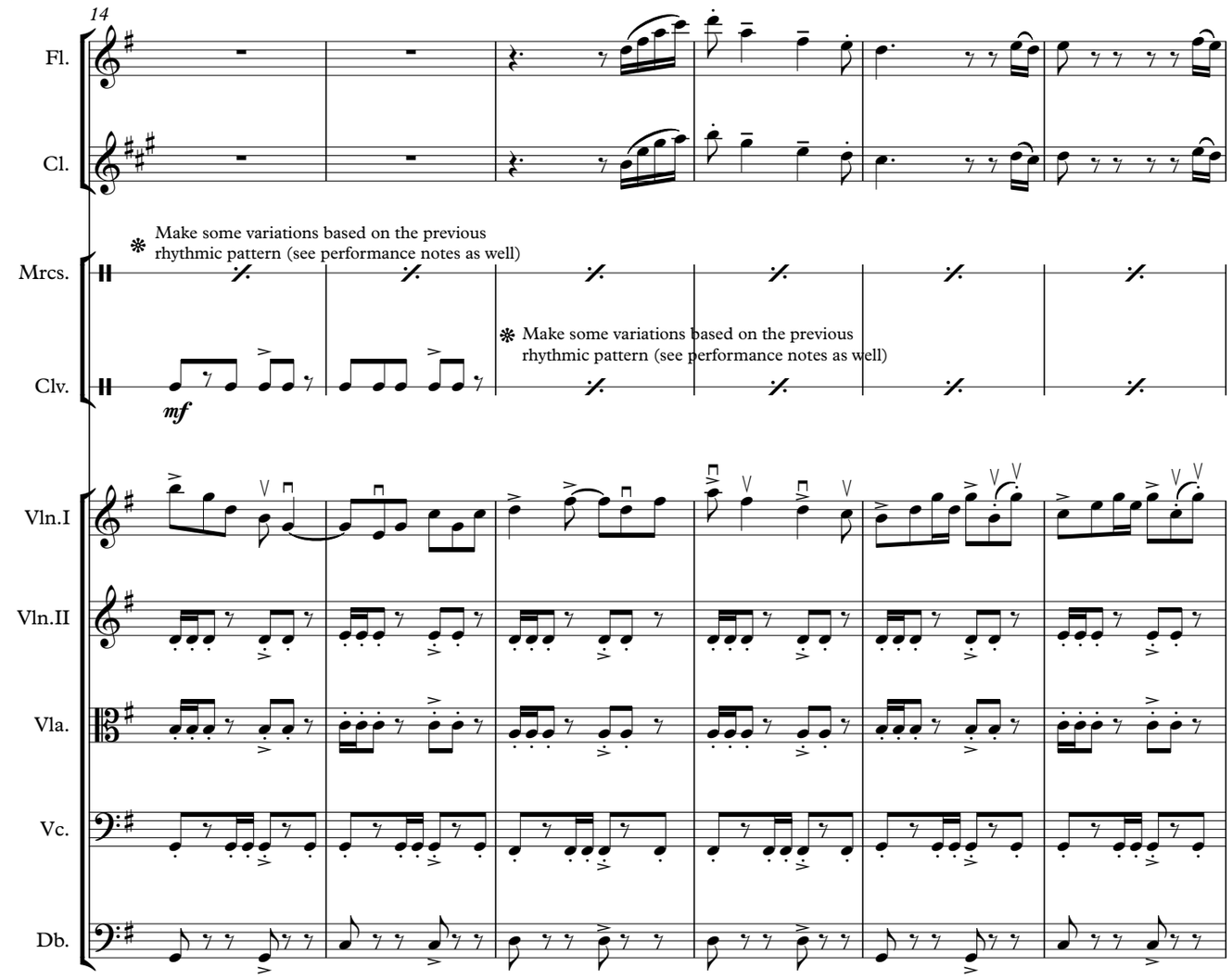
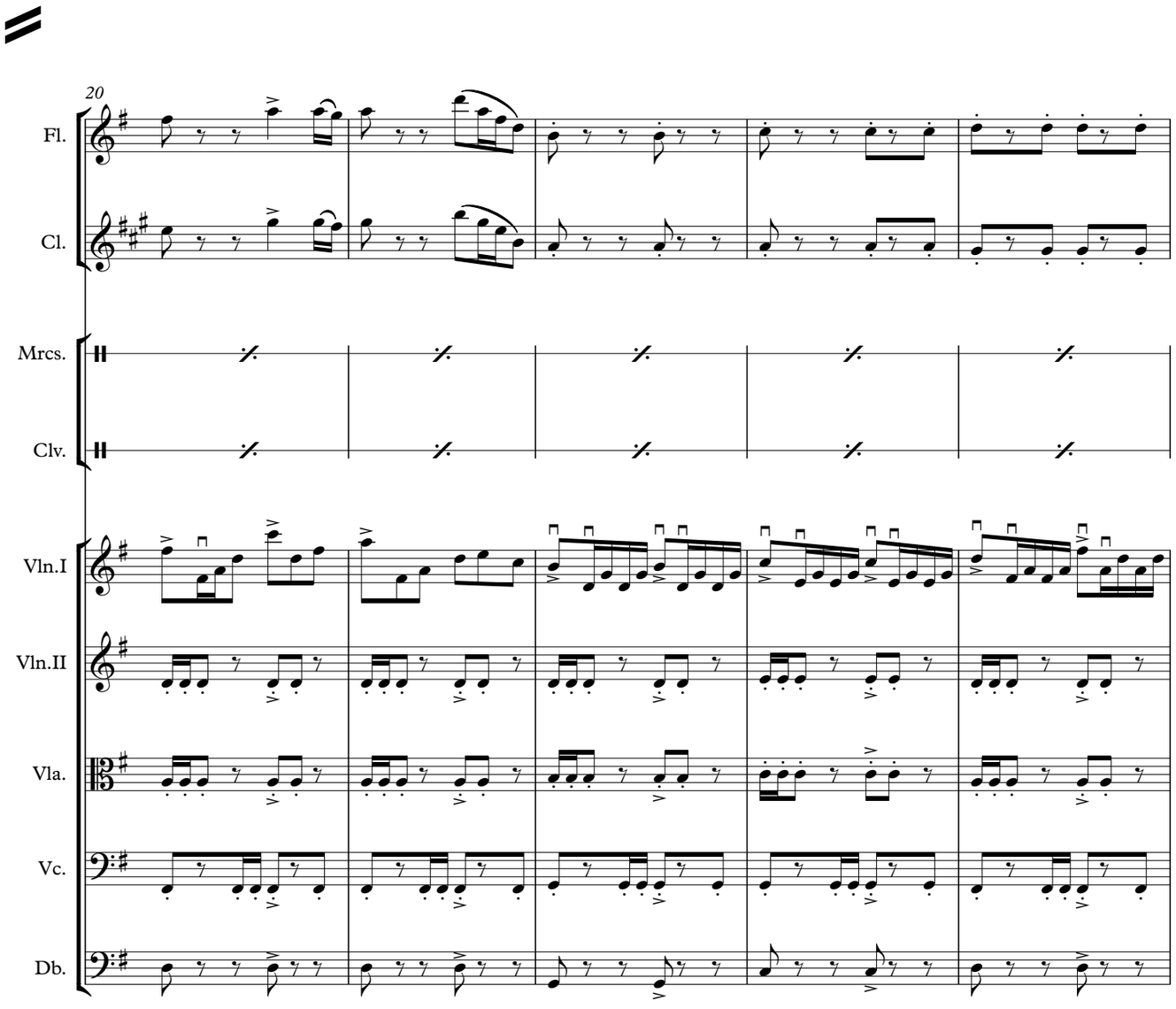
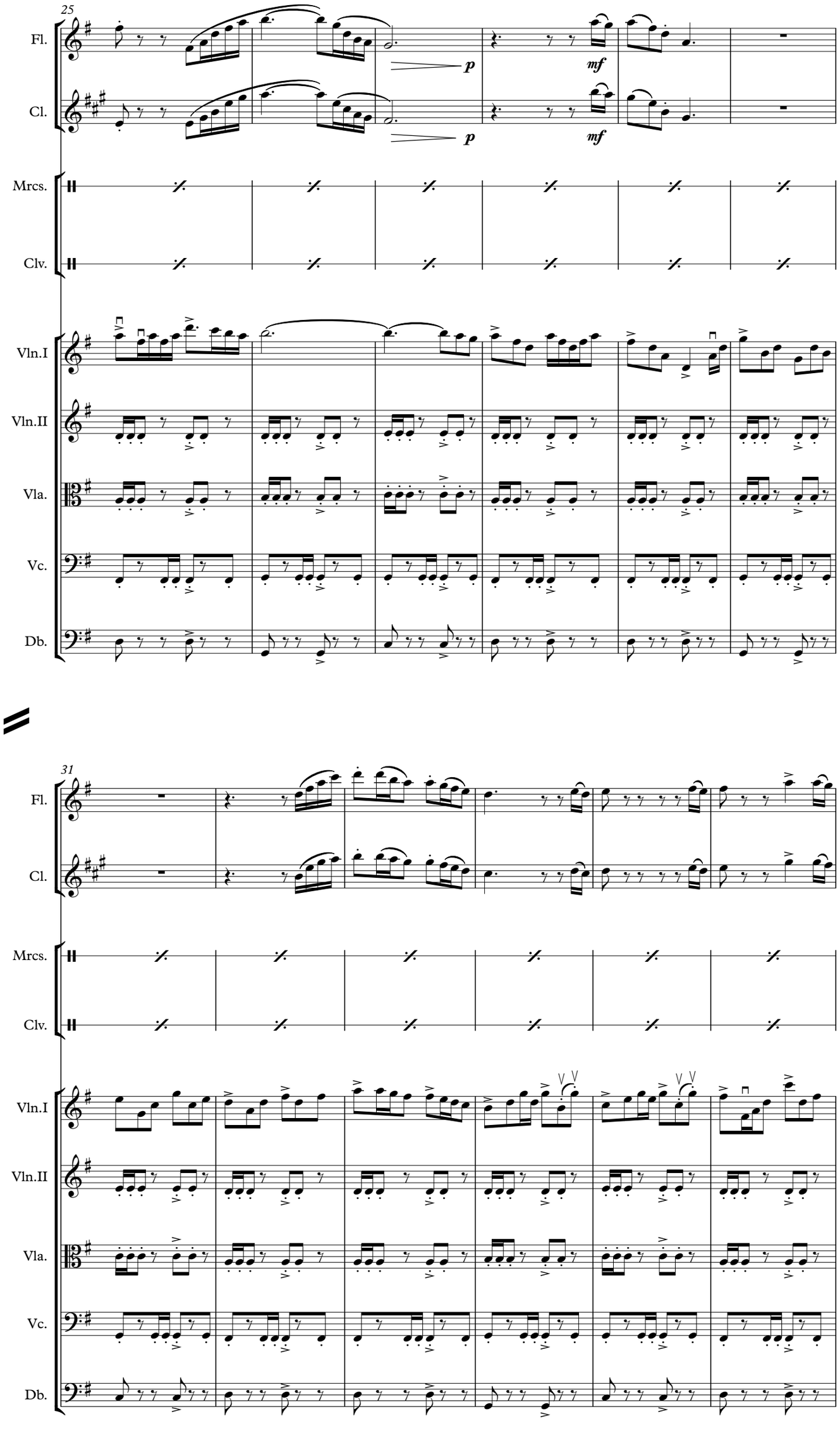
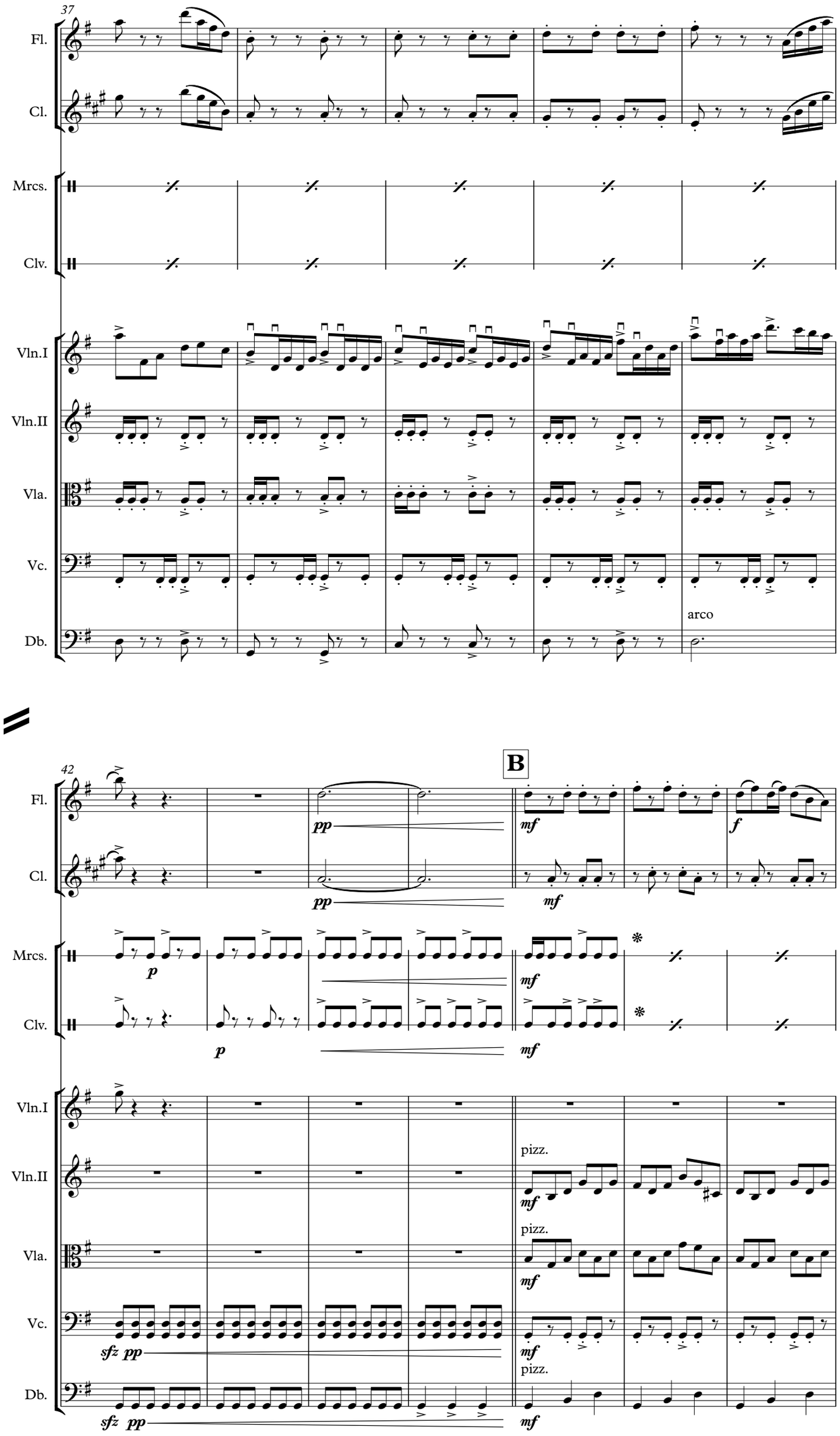
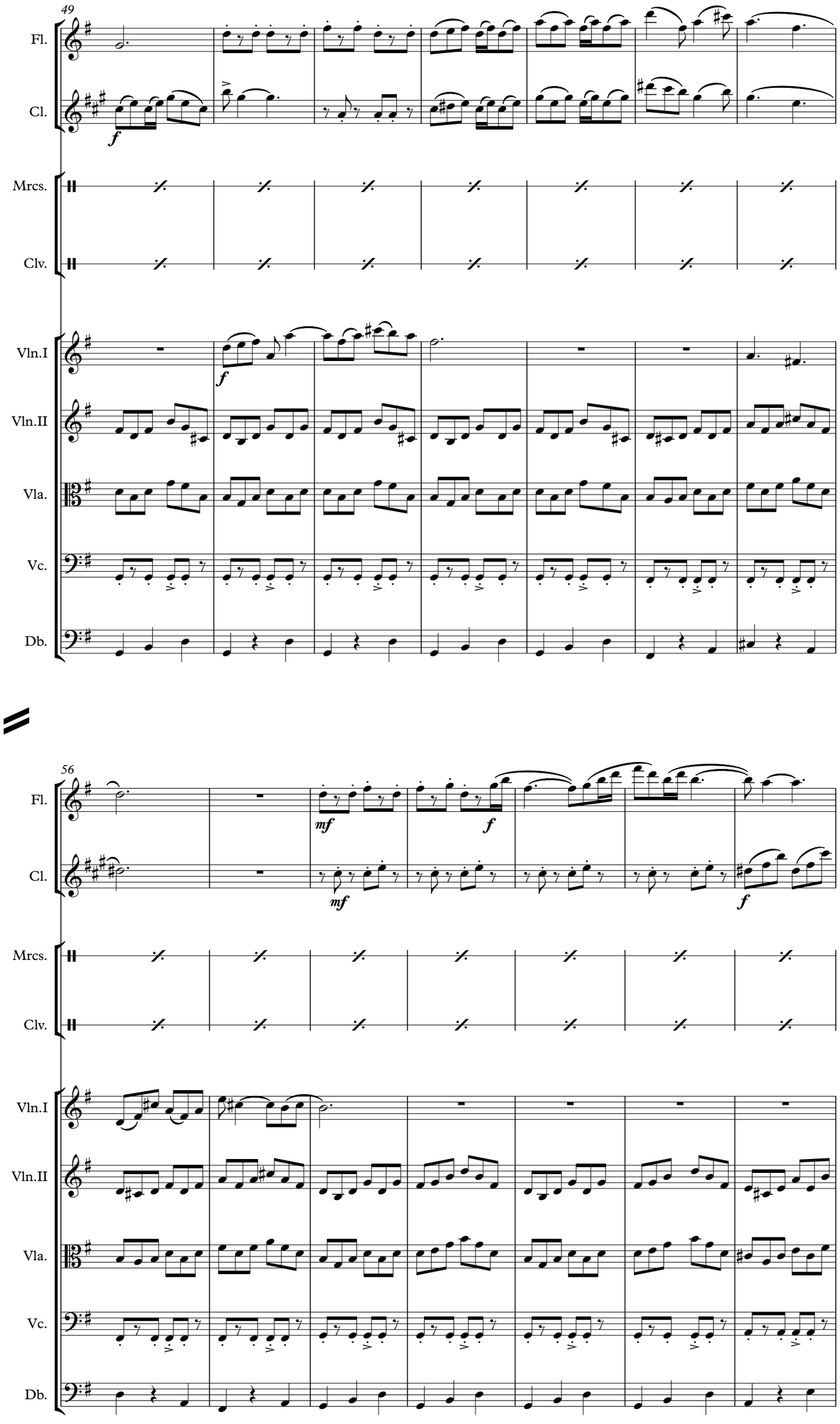
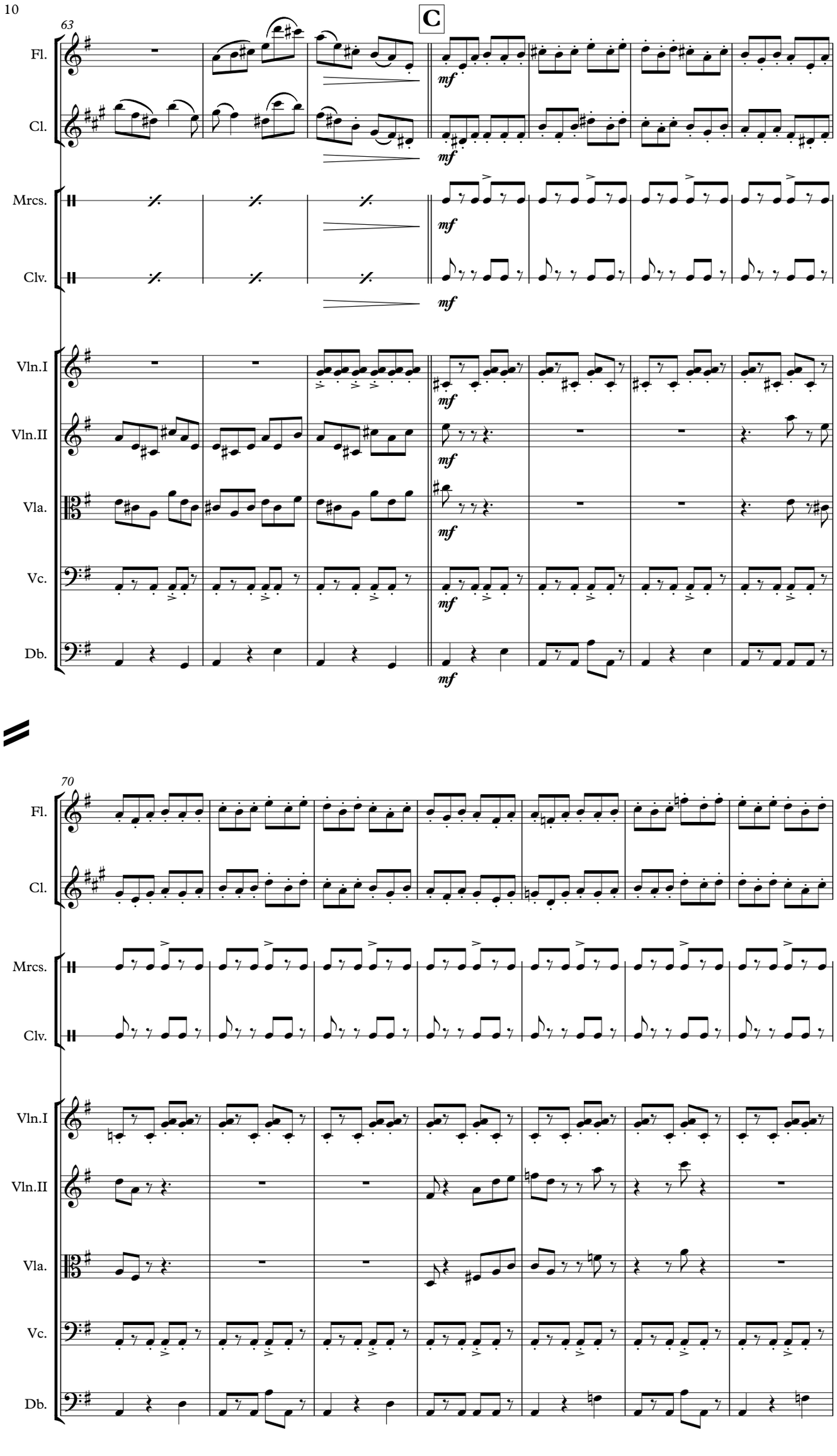

14
Fl.
Cl.
Mrcs.
Clv.
❊ Make some variations based on the previous rhythmic pattern (see performance notes as well)
mf
❊ Make some variations based on the previous rhythmic pattern (see performance notes as well)
Vln.I
Vln.II
Vla.
Vc.
Db.

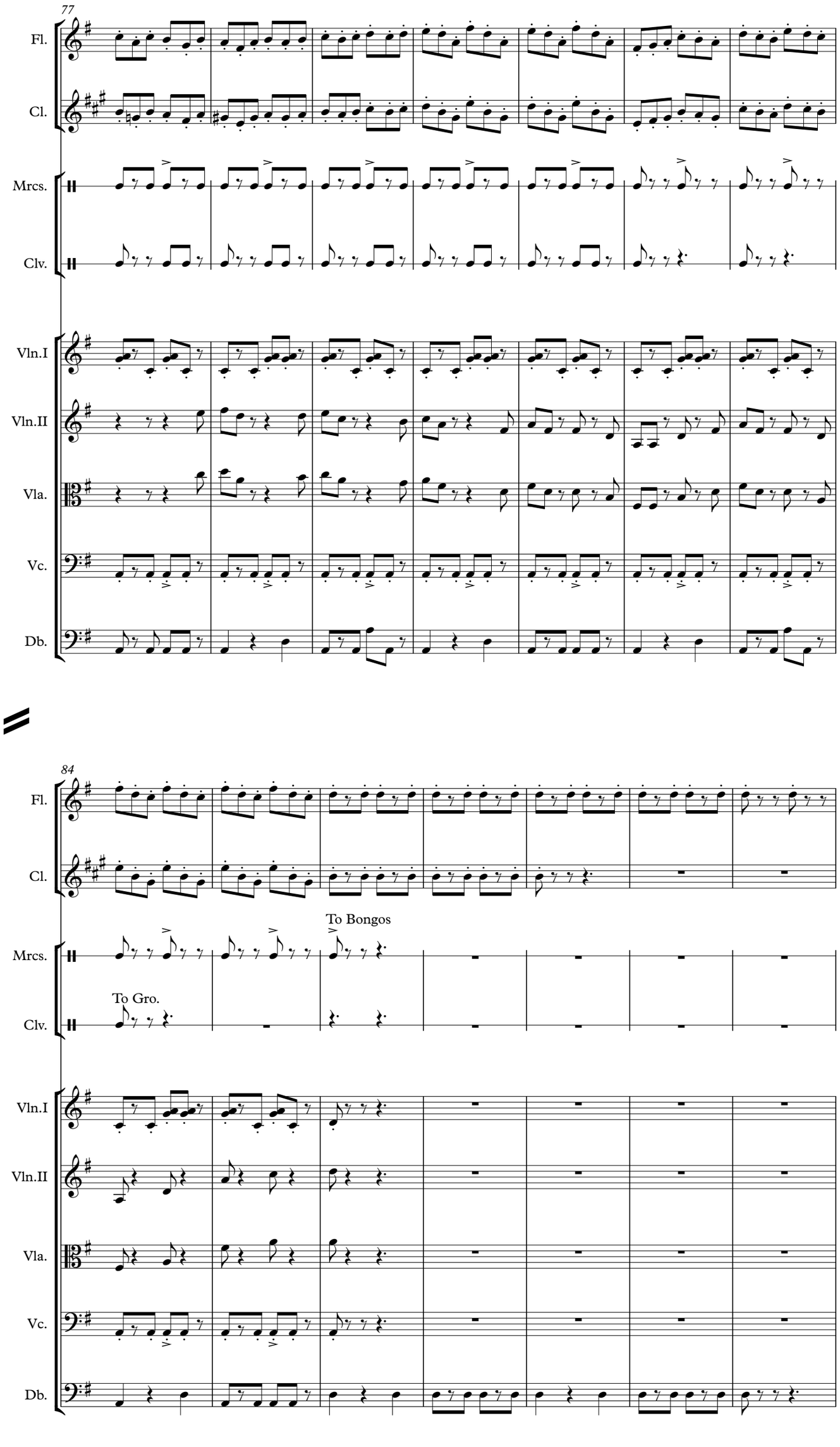

20
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.

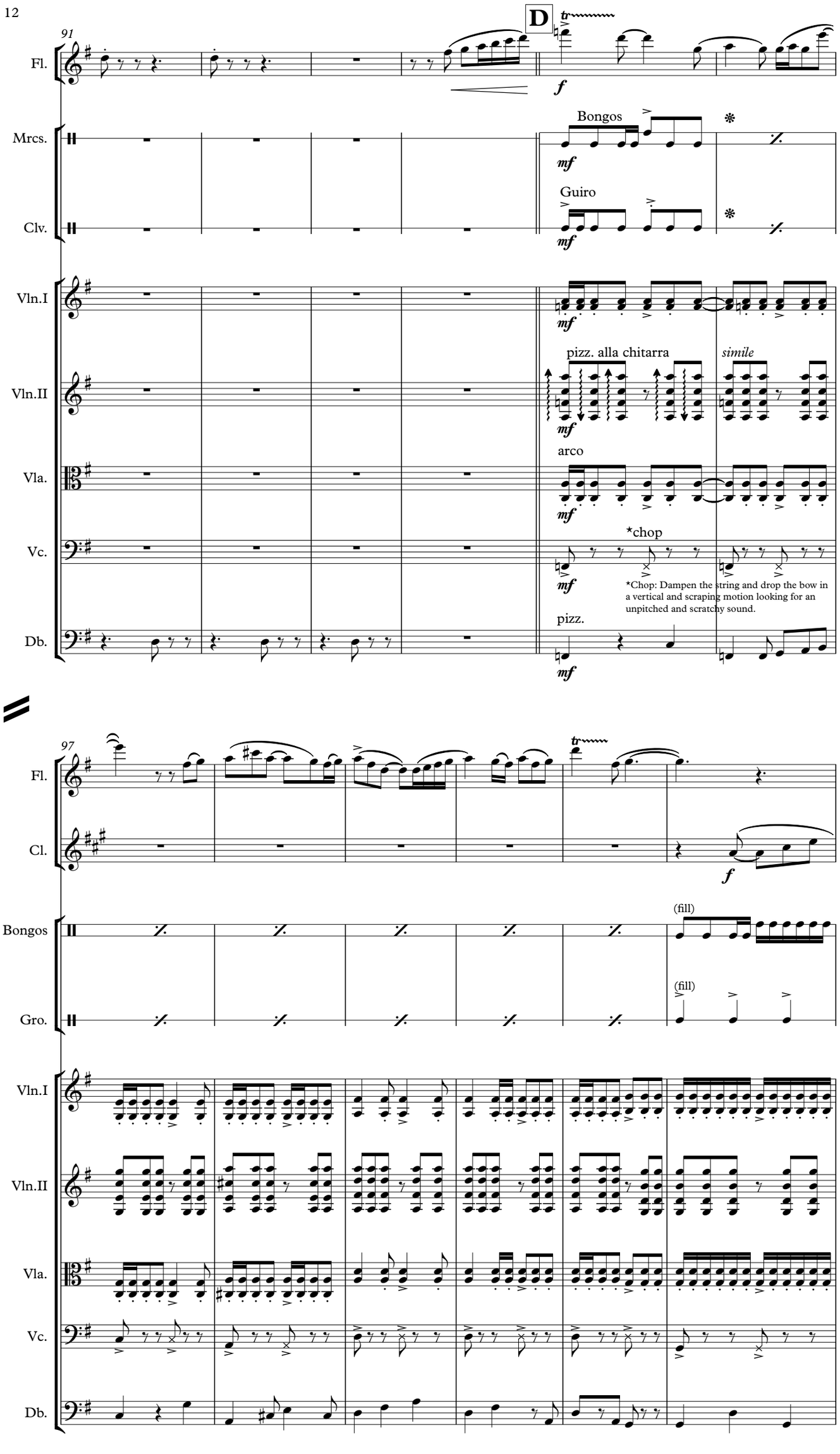

25
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.
p
mf
31

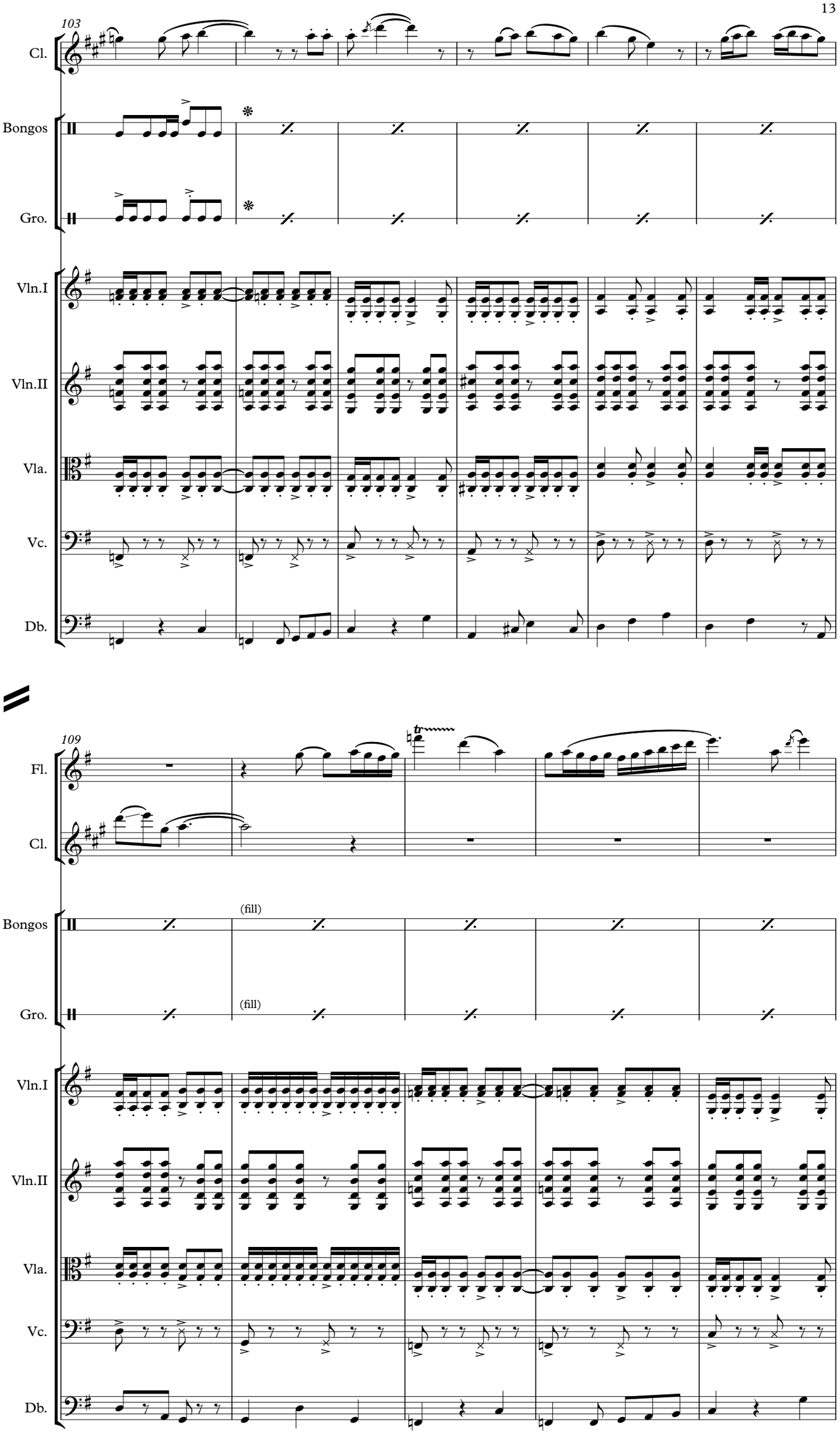

37
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.
arco
42
B
pp
mf
f
p
sfz pp
pizz.

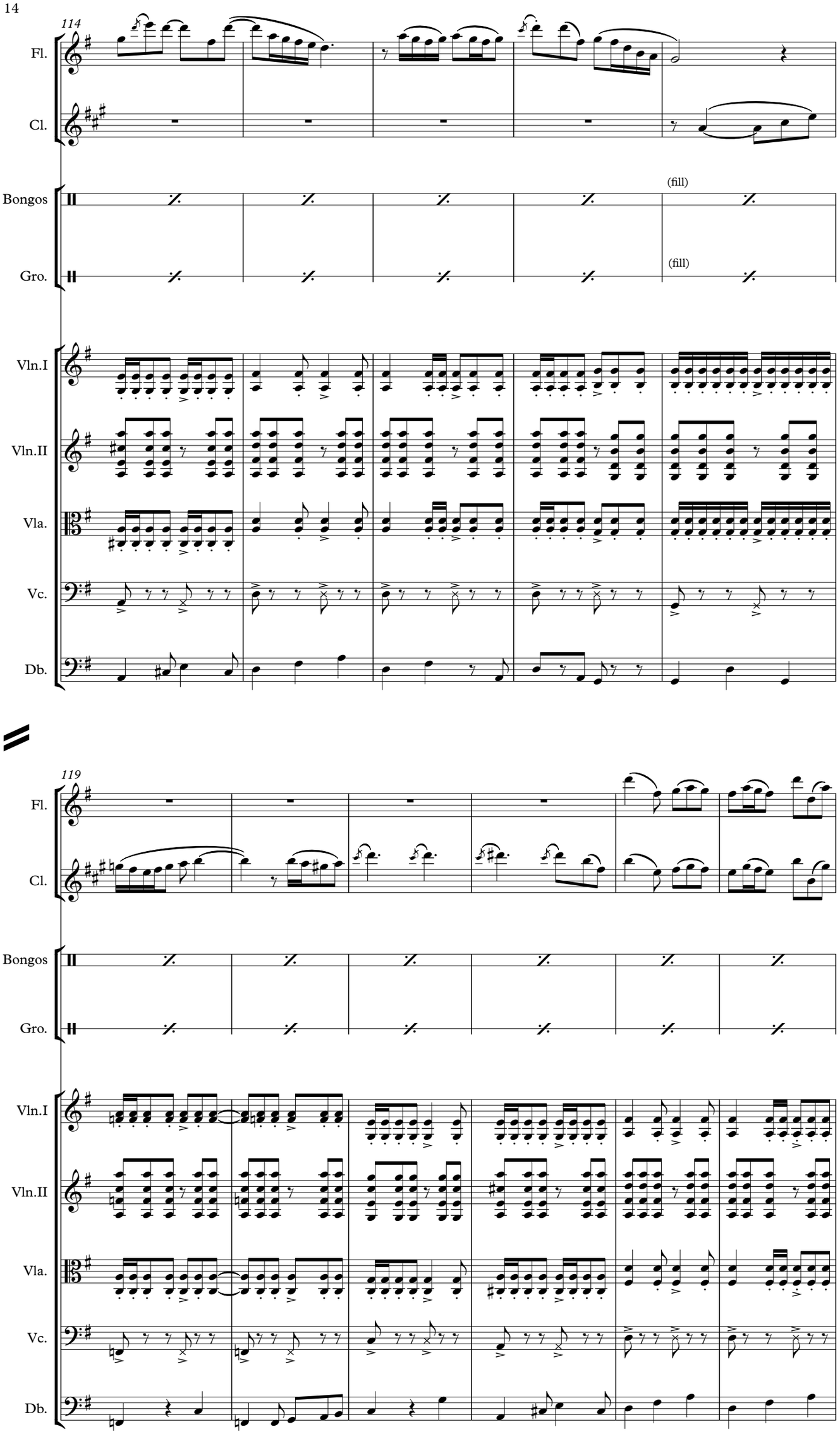

49
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.
f
56
mf
f

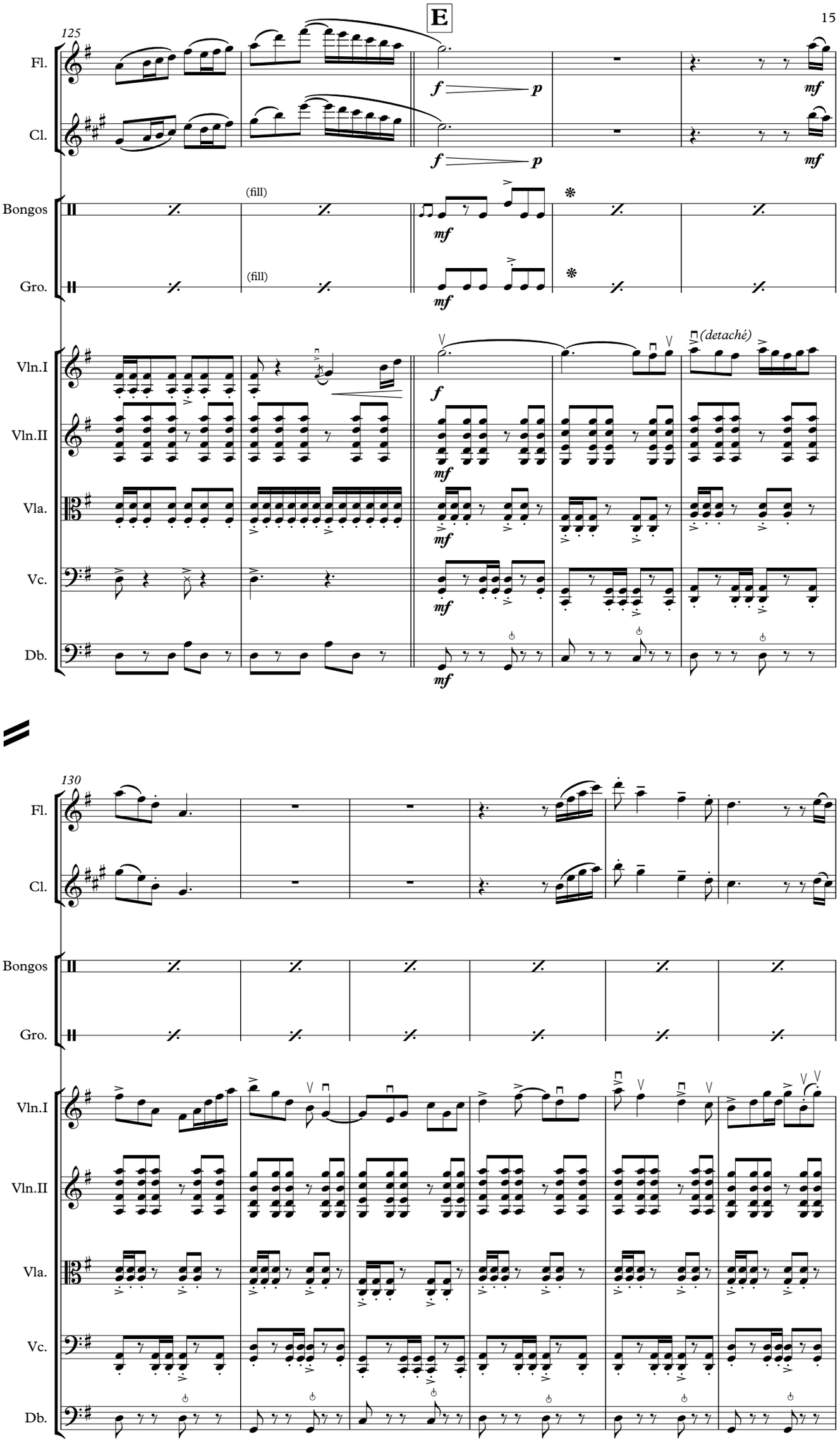

C
63
70
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.
mf

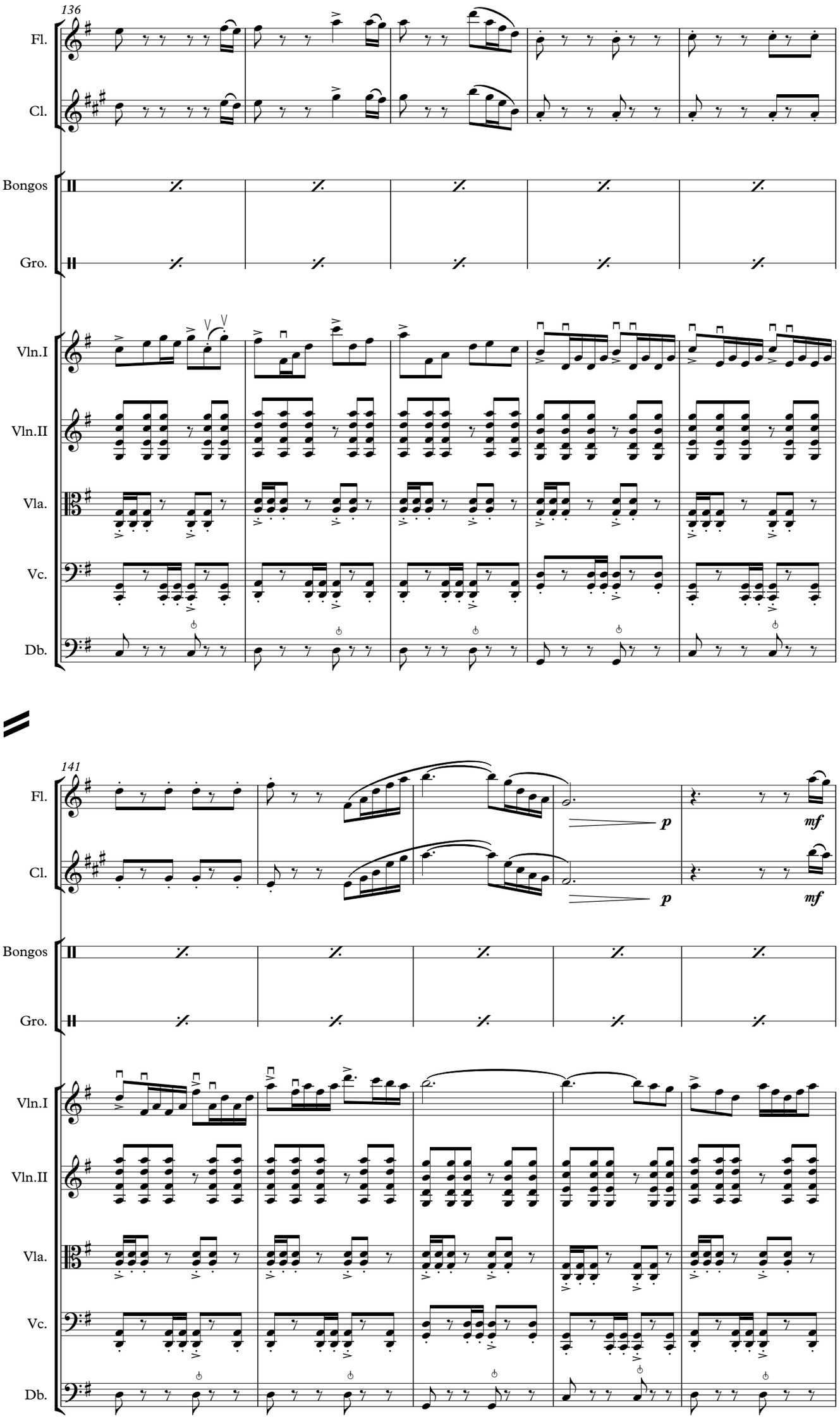

77
Fl.
Cl.
Mrcs.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.
84
Fl.
Cl.
To Bongos
Mrcs.
To Gro.
Clv.
Vln.I
Vln.II
Vla.
Vc.
Db.

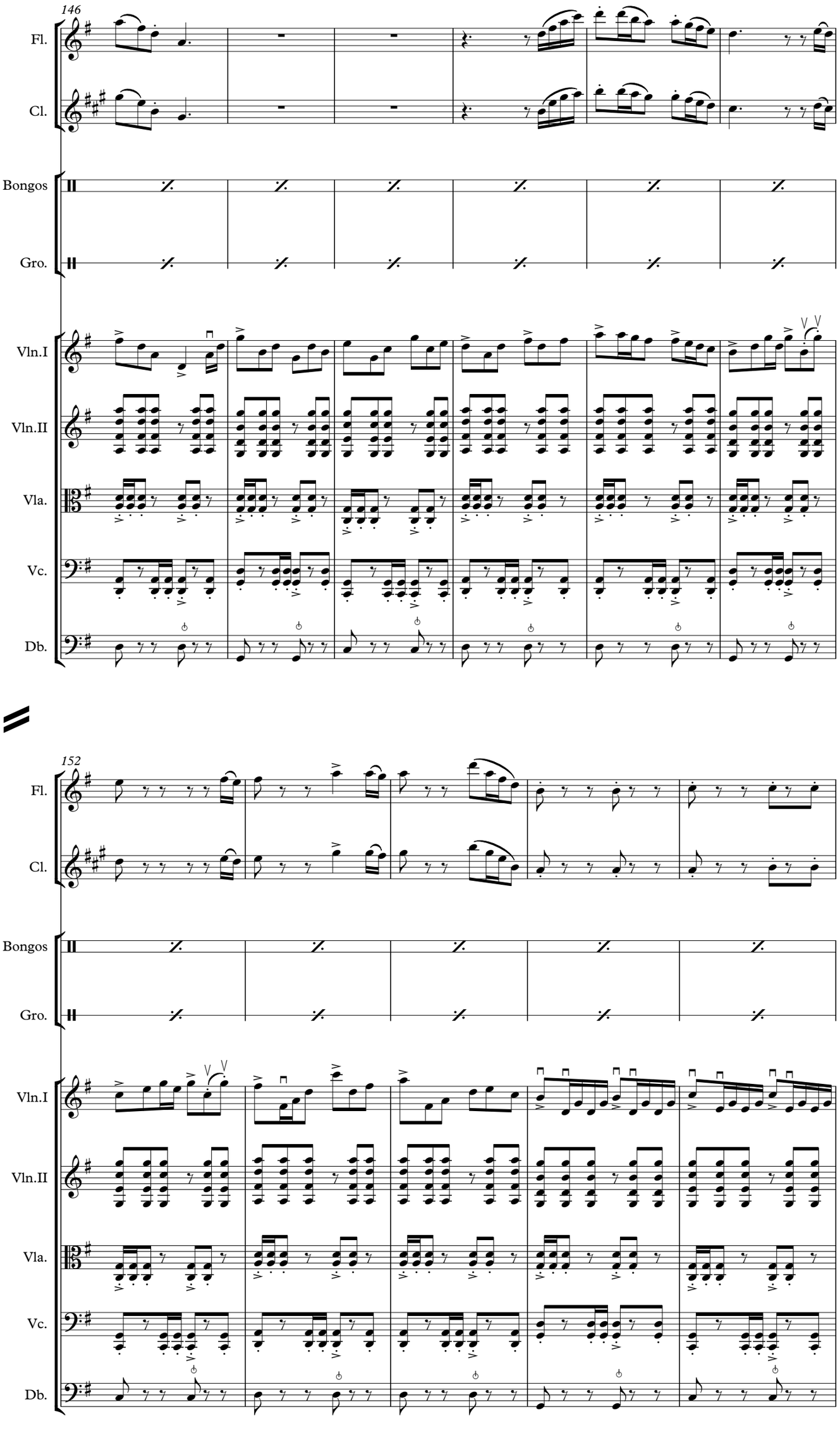

91
D
Fl.
Mrcs.
Bongos
Clv.
Guiro
Vln.I
Vln.II
pizz. alla chitarra
simile
Vla.
arco
Vc.
*chop
*Chop: Dampen the string and drop the bow in a vertical and scraping motion looking for an unpitched and scratchy sound.
Db.
pizz.
97
Fl.
Cl.
Bongos
(fill)
Gro.
(fill)
Vln.I
Vln.II
Vla.
Vc.
Db.

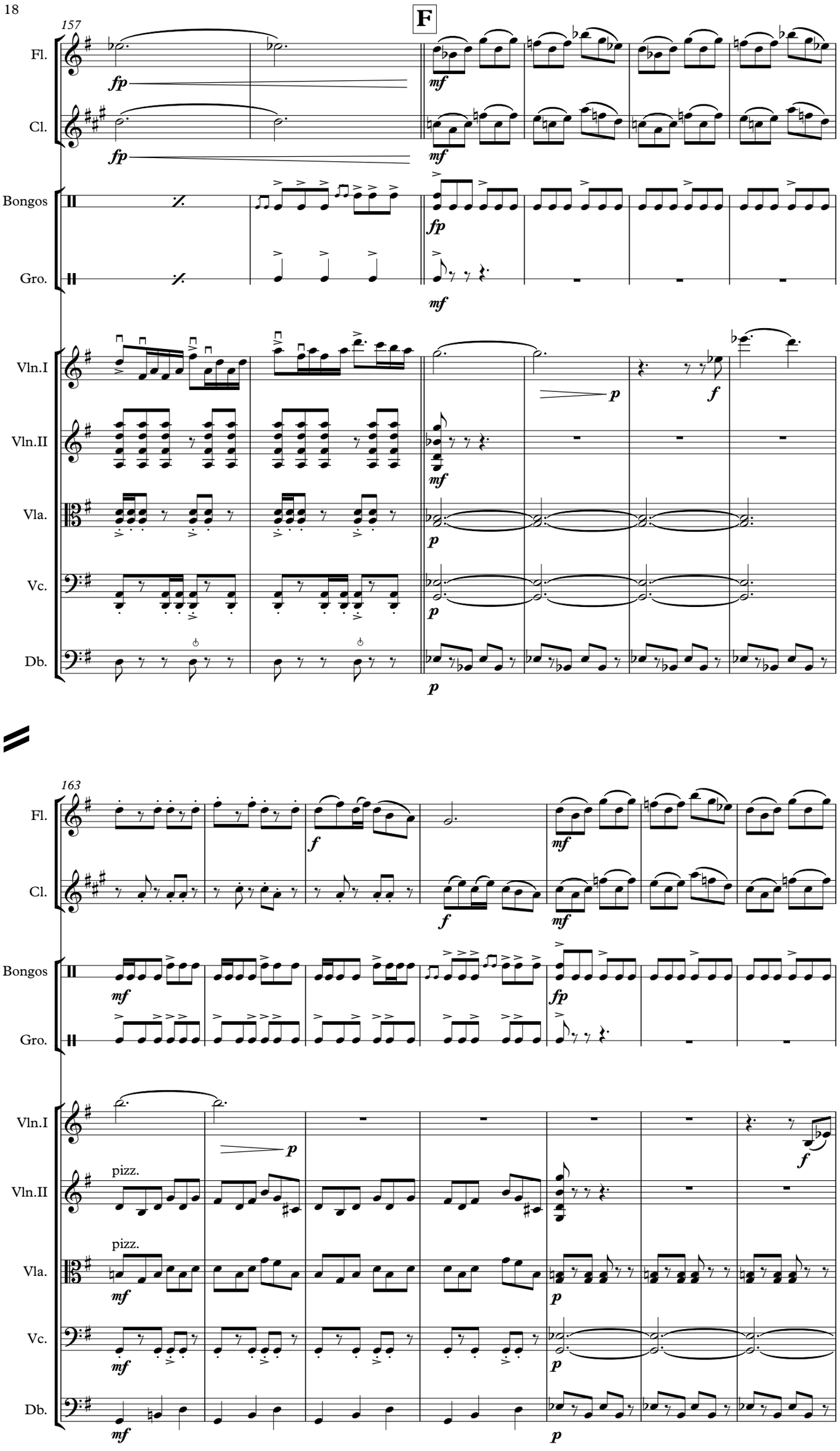

103
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
109
Fl.
Cl.
Bongos
(fill)
Gro.
(fill)
Vln.I
Vln.II
Vla.
Vc.
Db.

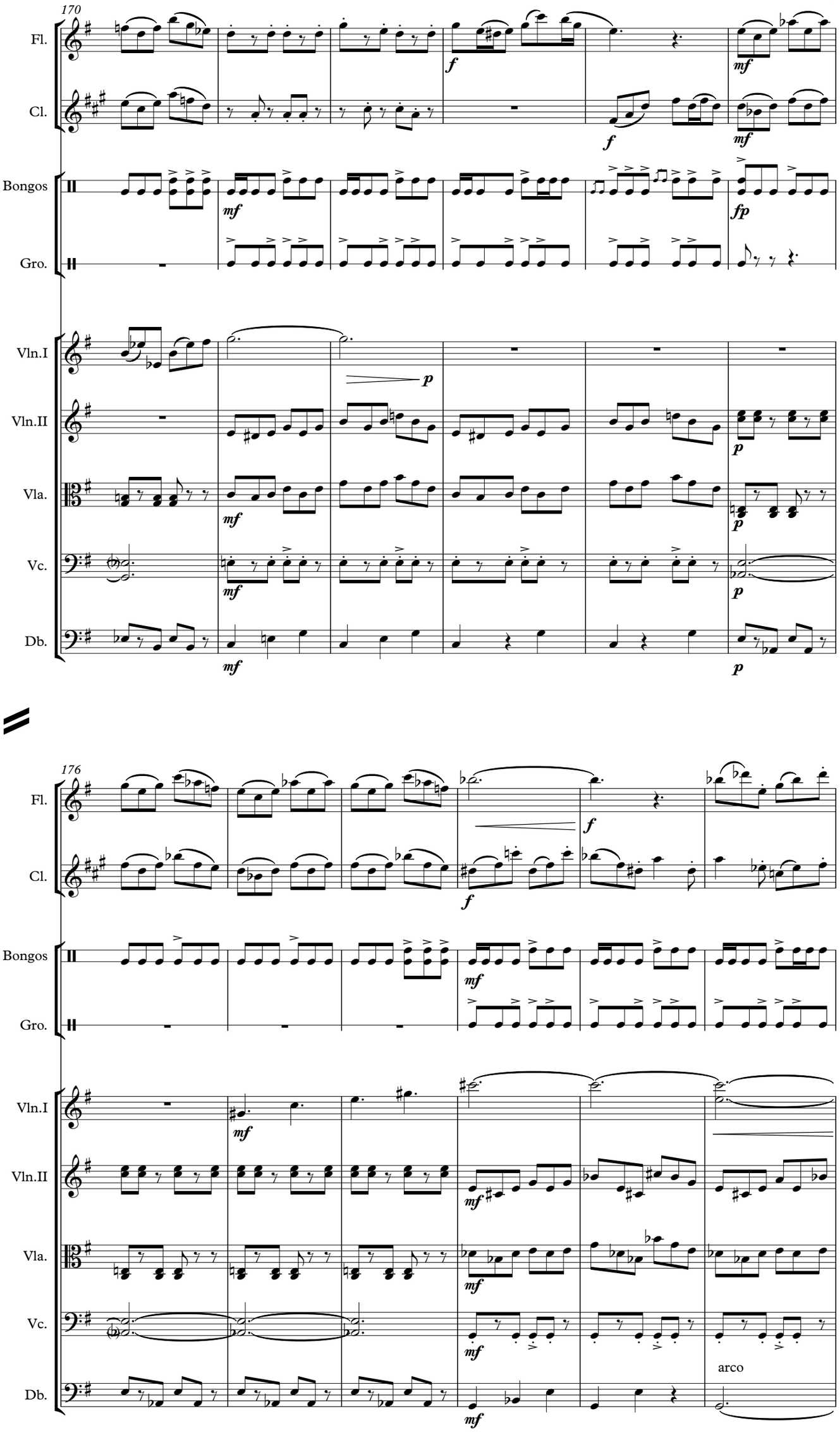

114
Fl.
Cl.
Bongos
Gro.
(fill)
(fill)
Vln.I
Vln.II
Vla.
Vc.
Db.
119
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.

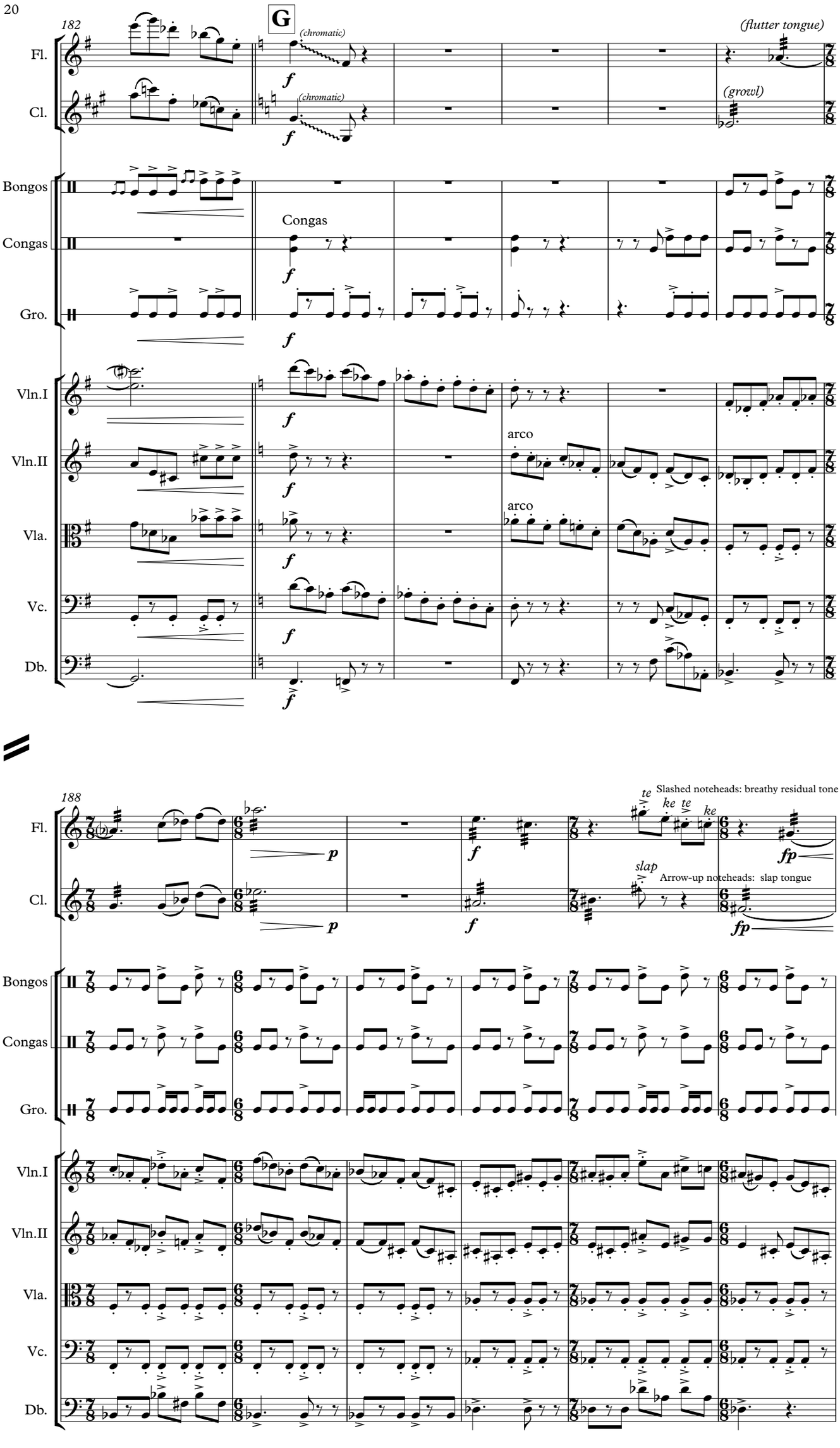

E
125
Fl.
Cl.
Bongos
Gro.
(fill)
(fill)
Vln.I
Vln.II
Vla.
Vc.
Db.
(detaché)
130
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.

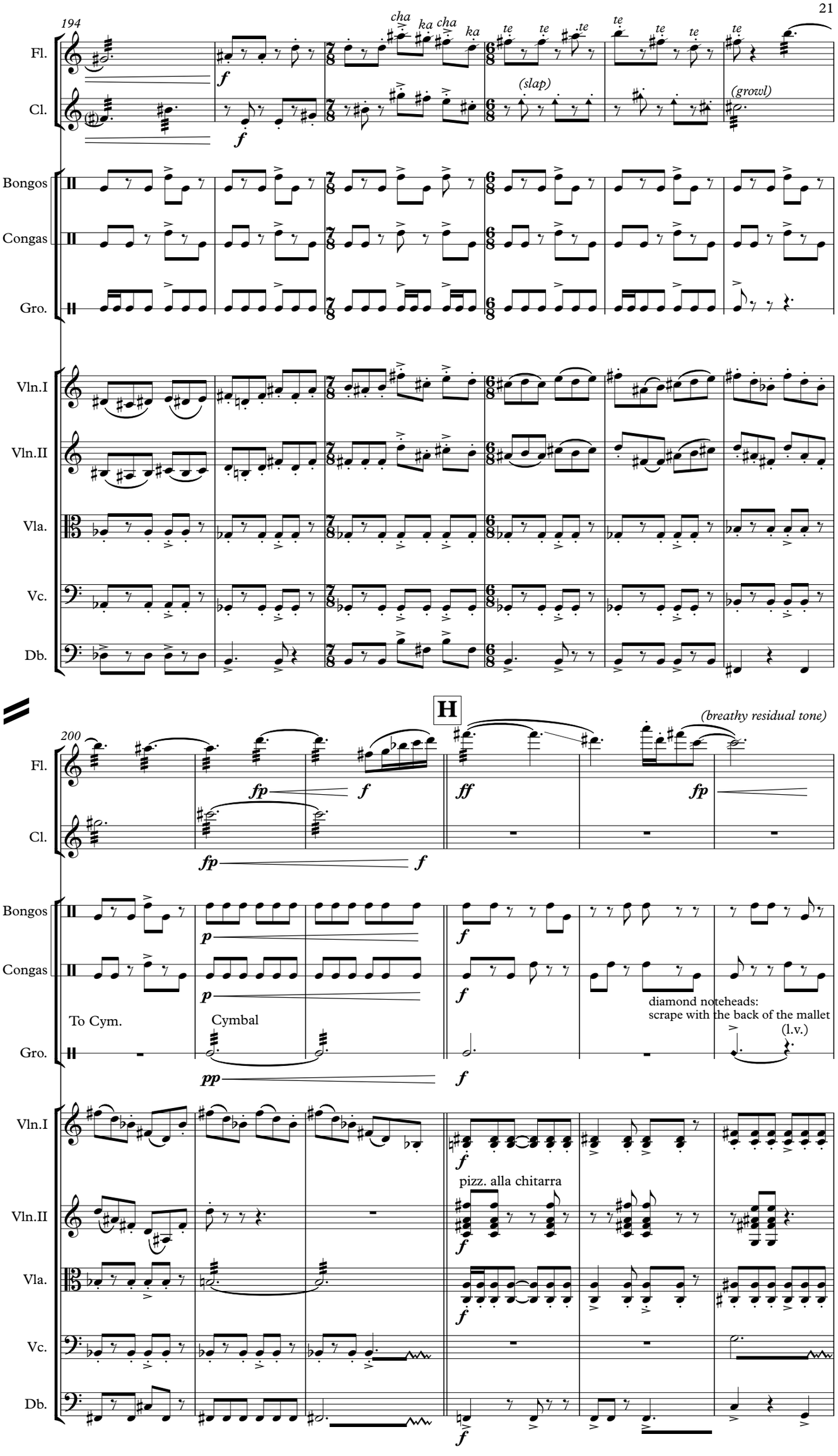

136
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
141
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
p
mf
p
mf

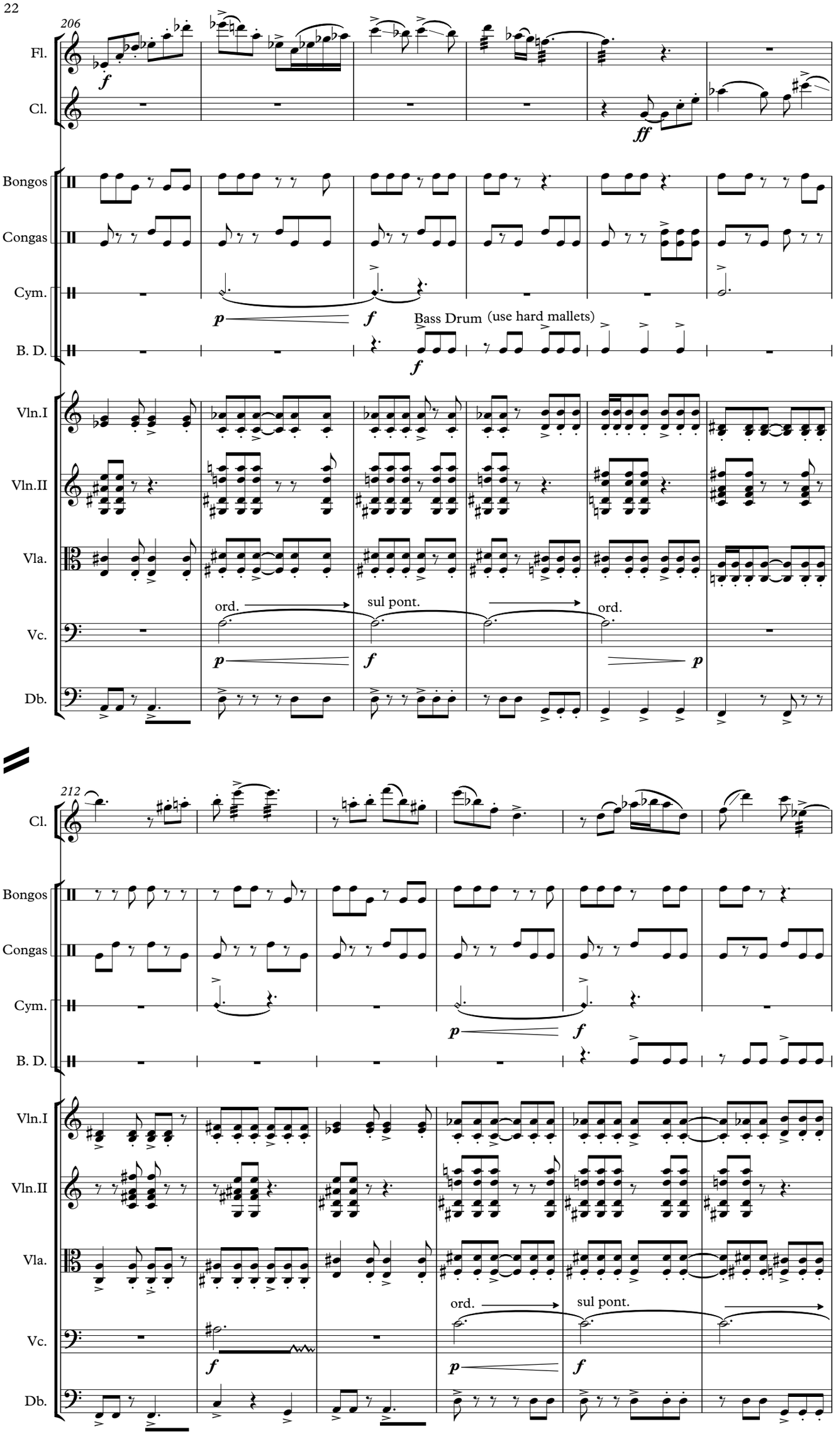

146
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
152
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.

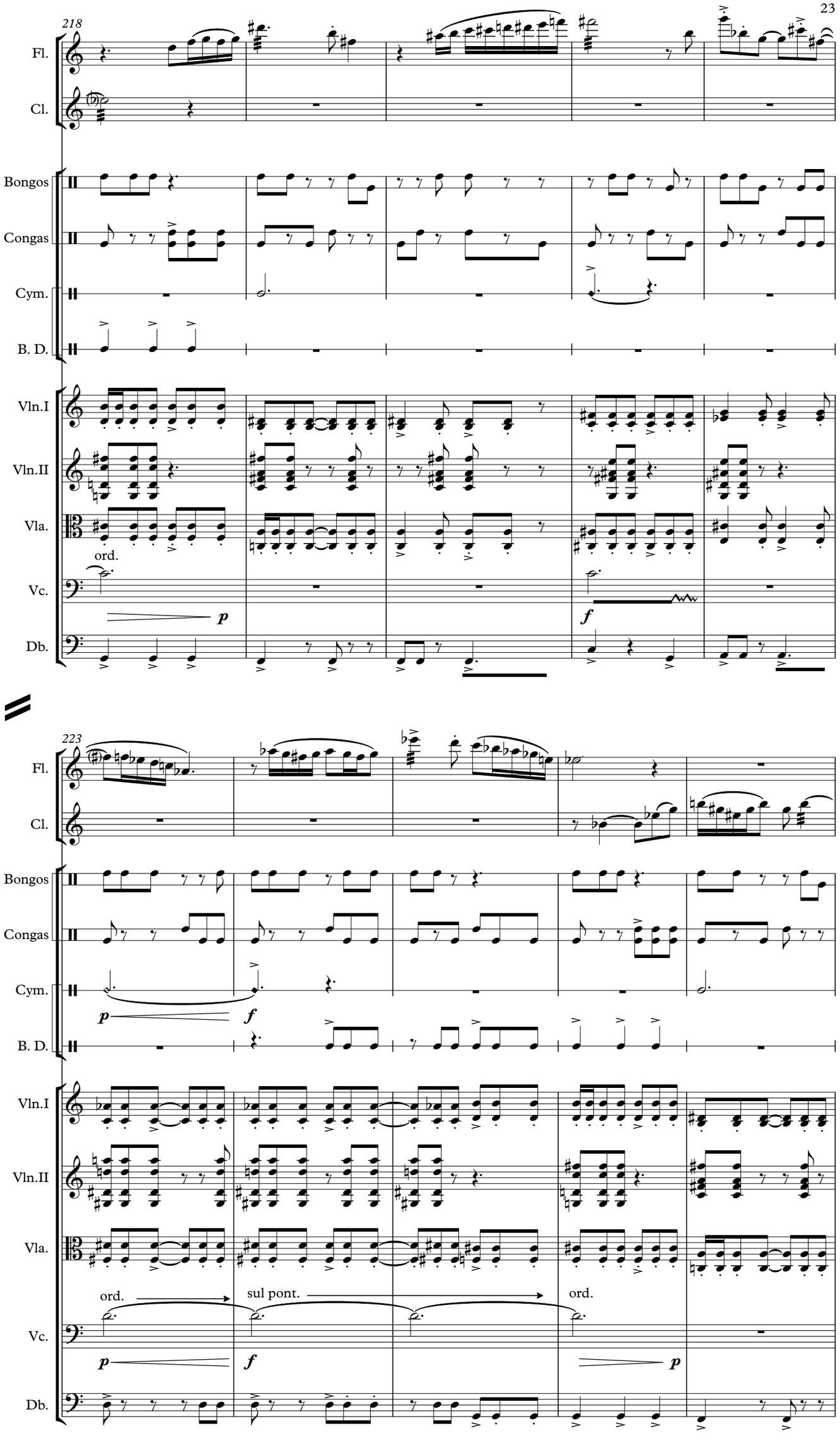

F
157
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
fp
mf
p
f
163
pizz.

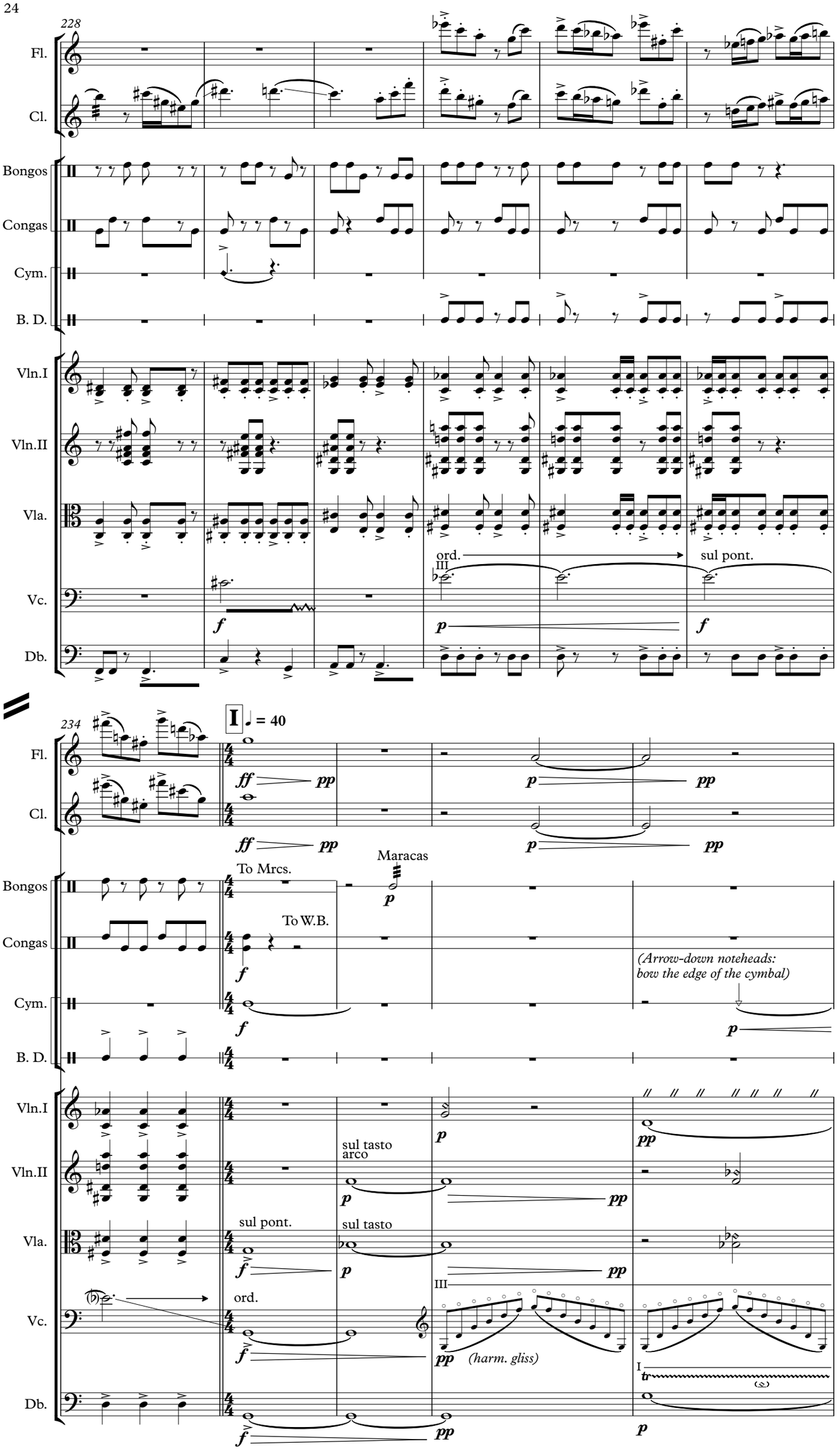

170
Fl.
Cl.
Bongos
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
176
arco

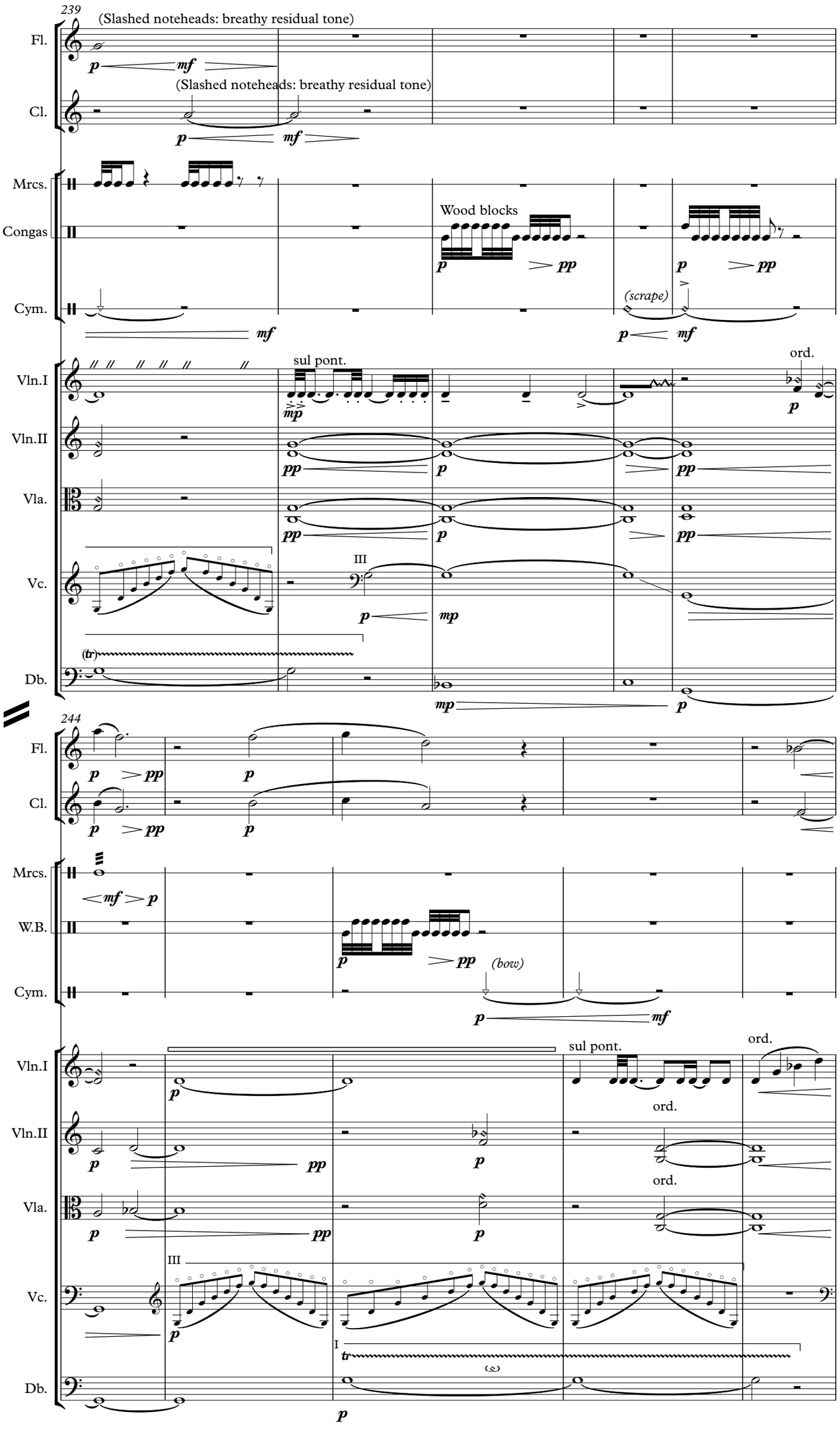

182
G
(chromatic)
(chromatic)
(flutter tongue)
(growl)
Fl.
Cl.
Bongos
Congas
Gro.
Congas
Vln.I
Vln.II
Vla.
Vc.
Db.
arco
arco
188
Slashed noteheads: breathy residual tone
te
ke
te
ke
slap
Arrow-up noteheads: slap tongue

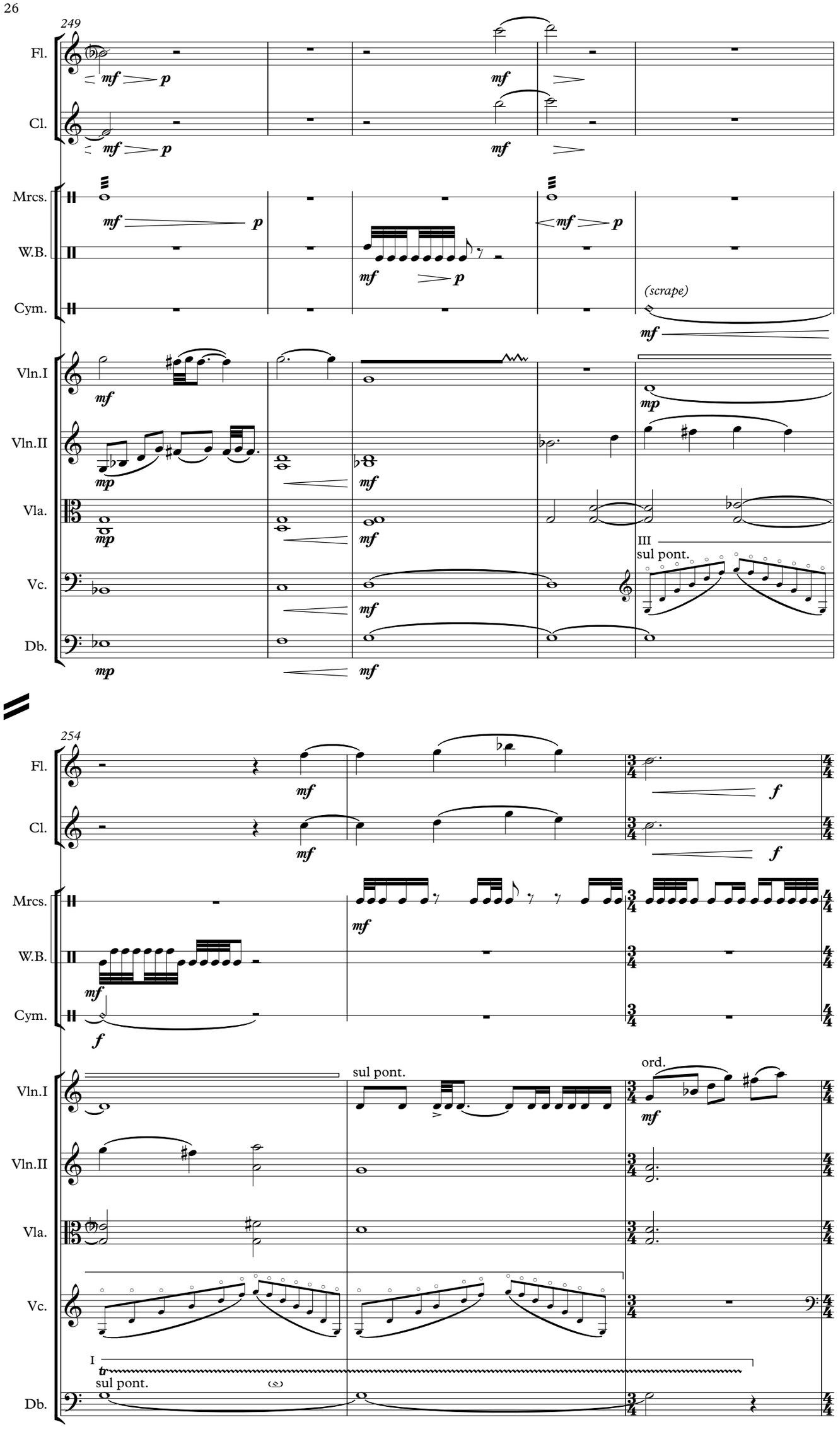

194
Fl.
Cl.
Bongos
Congas
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.
cha
ka
cha
ka
te
te
te
te
te
te
te
(slap)
(growl)
H
200
(breathy residual tone)
To Cym.
Cymbal
diamond noteheads:
scrape with the back of the mallet
(l.v.)
pizz. alla chitarra

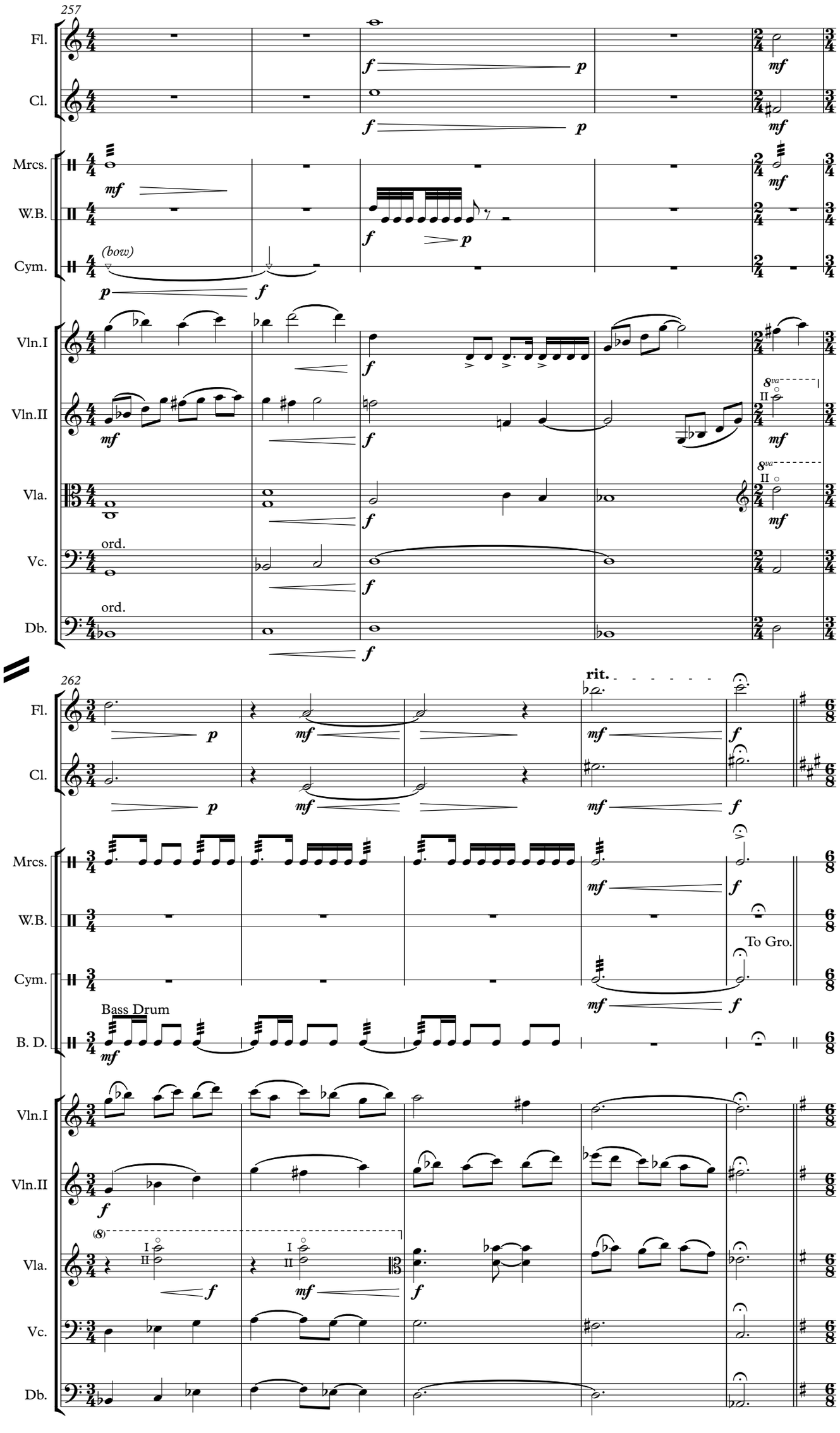

206
Fl.
Cl.
Bongos
Congas
Cym.
B. D.
Bass Drum (use hard mallets)
Vln.I
Vln.II
Vla.
Vc.
Db.
ord.
sul pont.
ord.
212
Cl.
Bongos
Congas
Cym.
B. D.
Vln.I
Vln.II
Vla.
Vc.
Db.
ord.
sul pont.

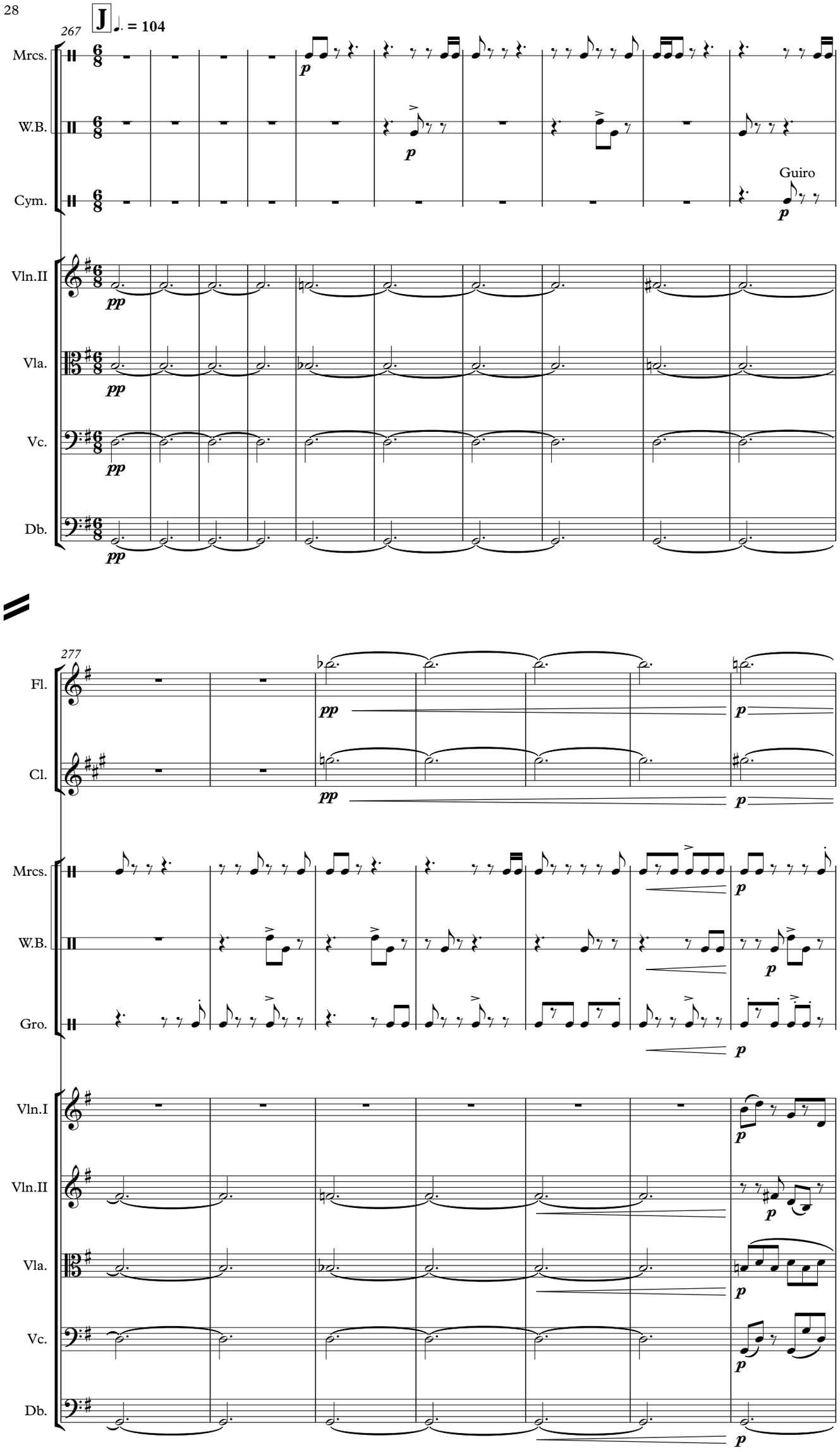

218
Fl.
Cl.
Bongos
Congas
Cym.
B. D.
Vln.I
Vln.II
Vla.
ord.
Vc.
p
f
Db.
223
Fl.
Cl.
Bongos
Congas
Cym.
p
f
B. D.
Vln.I
Vln.II
Vla.
ord.
sul pont.
ord.
Vc.
p
f
p
Db.

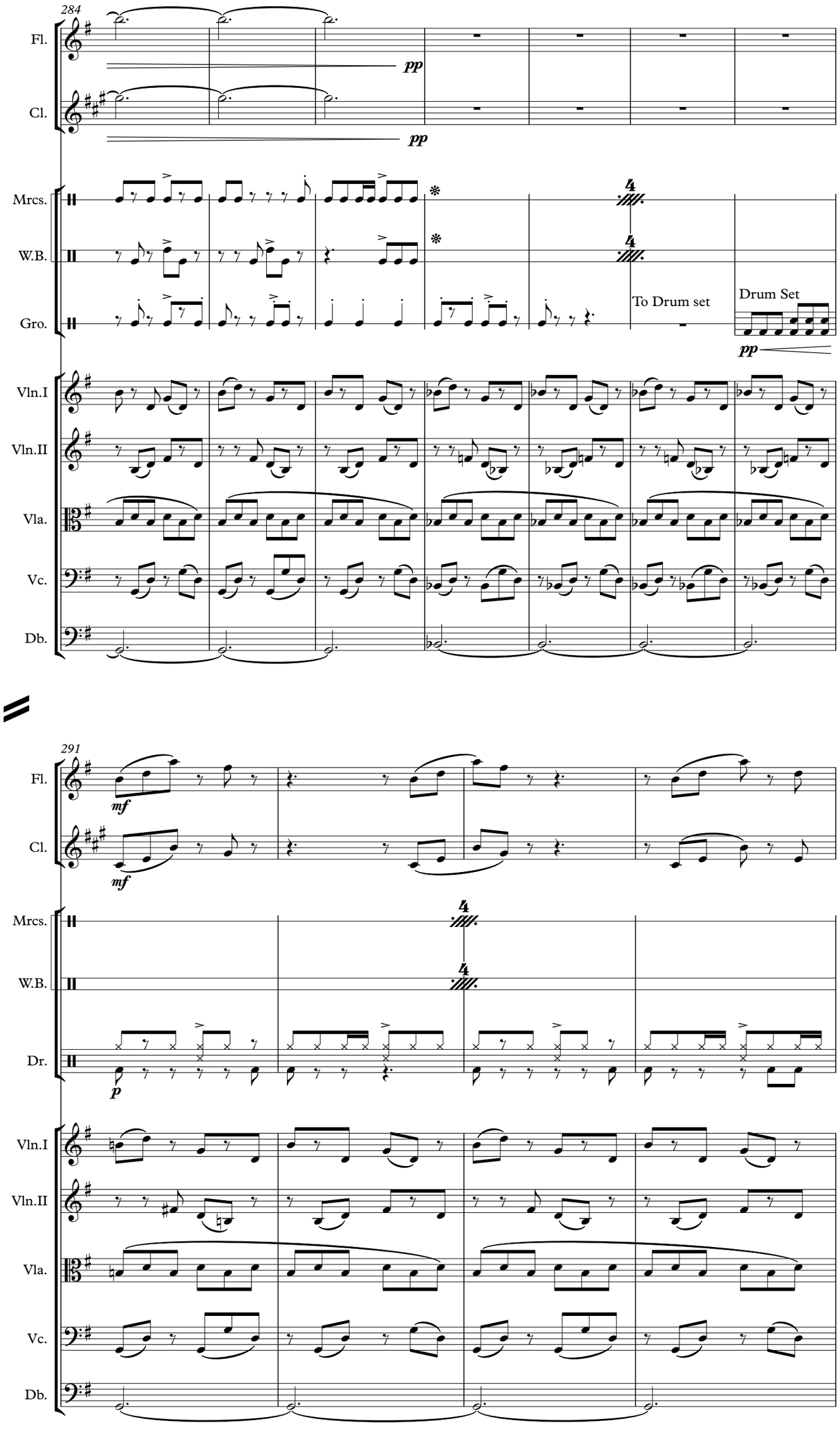

228
Fl.
Cl.
Bongos
Congas
Cym.
B. D.
Vln.I
Vln.II
Vla.
Vc.
Db.
ord.
sul pont.
234
I
♩ = 40
To Mrcs.
Maracas
To W.B.
(Arrow-down noteheads:
bow the edge of the cymbal)
sul tasto
arco
sul pont.
sul tasto
ord.
(harm. gliss)

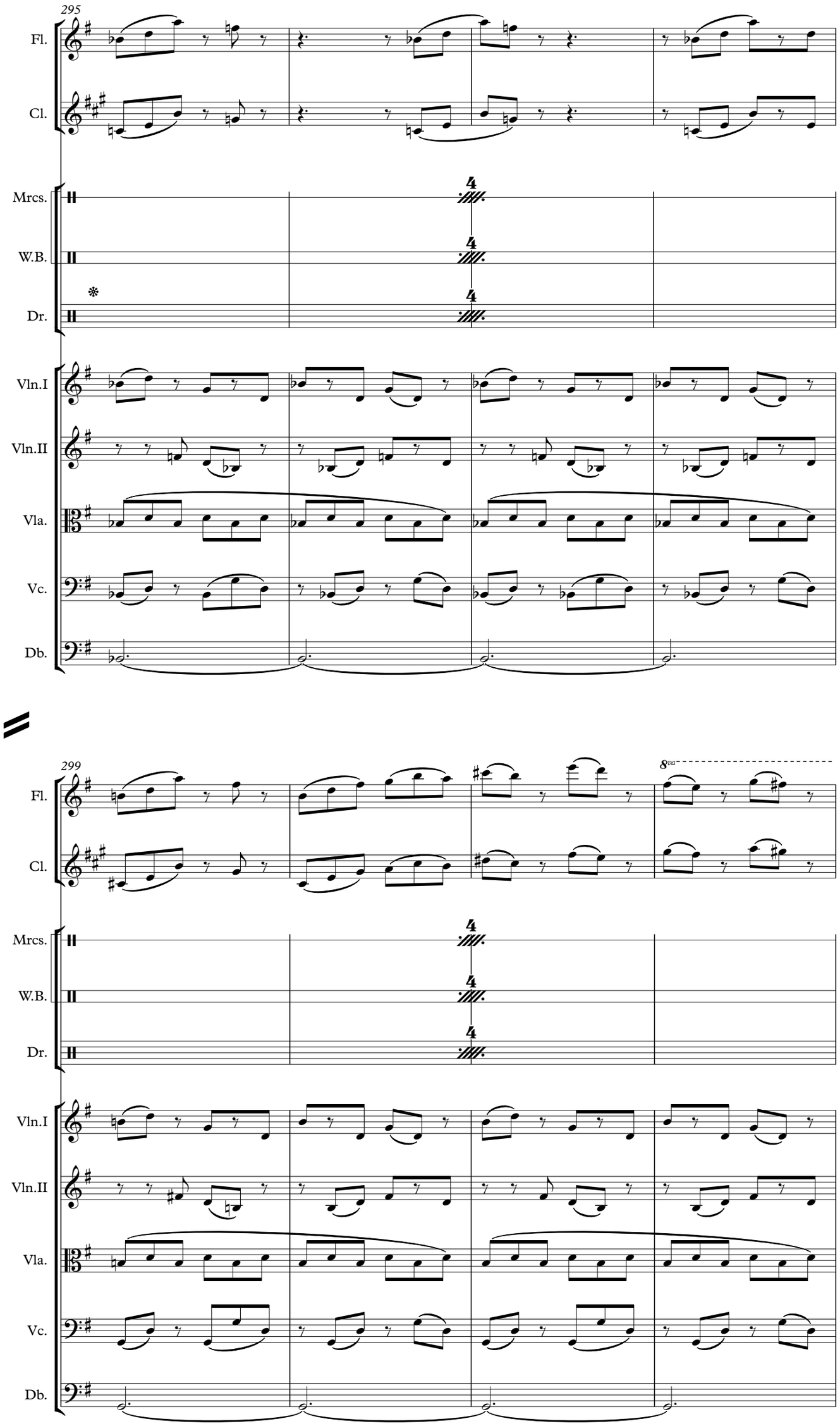

239
(Slashed noteheads: breathy residual tone)
Fl.
Cl.
(Slashed noteheads: breathy residual tone)
Mrcs.
Congas
Cym.
Wood blocks
(scrape)
Vln.I
Vln.II
Vla.
Vc.
Db.
sul pont.
ord.
III
(tr)
244
W.B.
(bow)
I

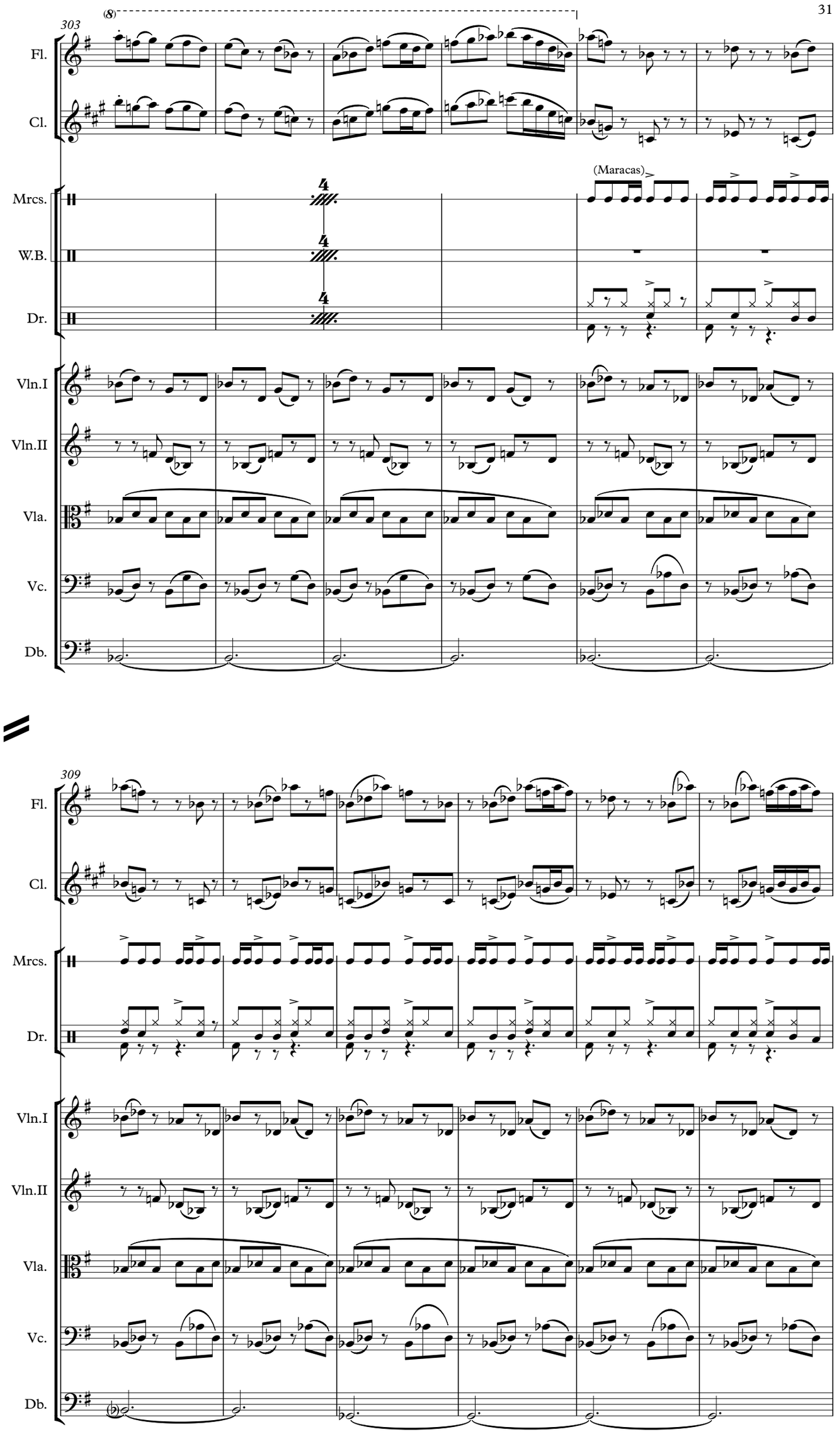

249
Fl.
Cl.
Mrcs.
W.B.
Cym.
(scrape)
Vln.I
Vln.II
Vla.
III
sul pont.
Vc.
Db.
254
sul pont.
ord.
I
sul pont.

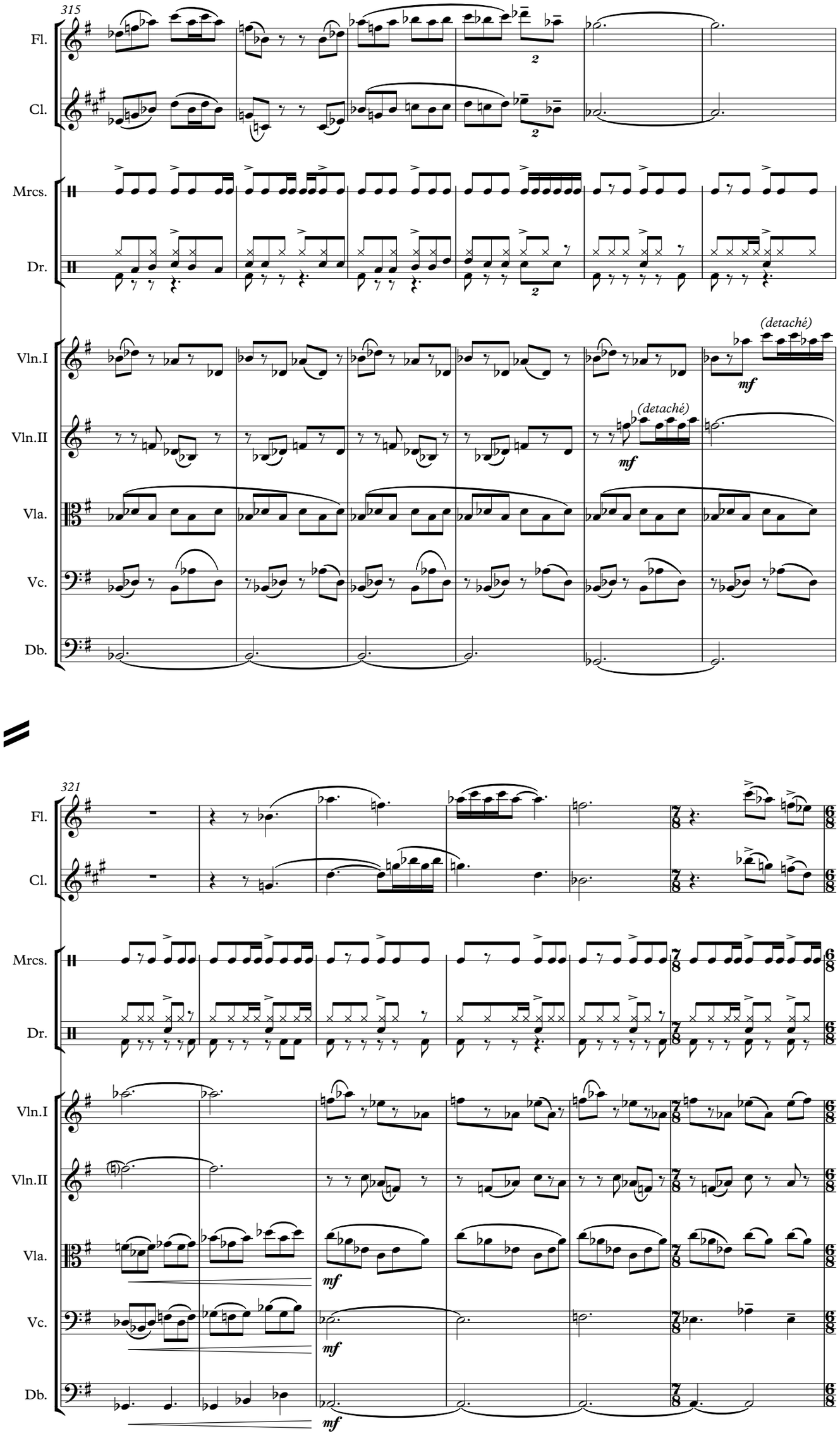

257
Fl.
Cl.
Mrcs.
W.B.
Cym.
(bow)
Vln.I
Vln.II
Vla.
Vc.
ord.
Db.
ord.
8va
II
262
rit.
To Gro.
Bass Drum
B. D.
(8)
I
II

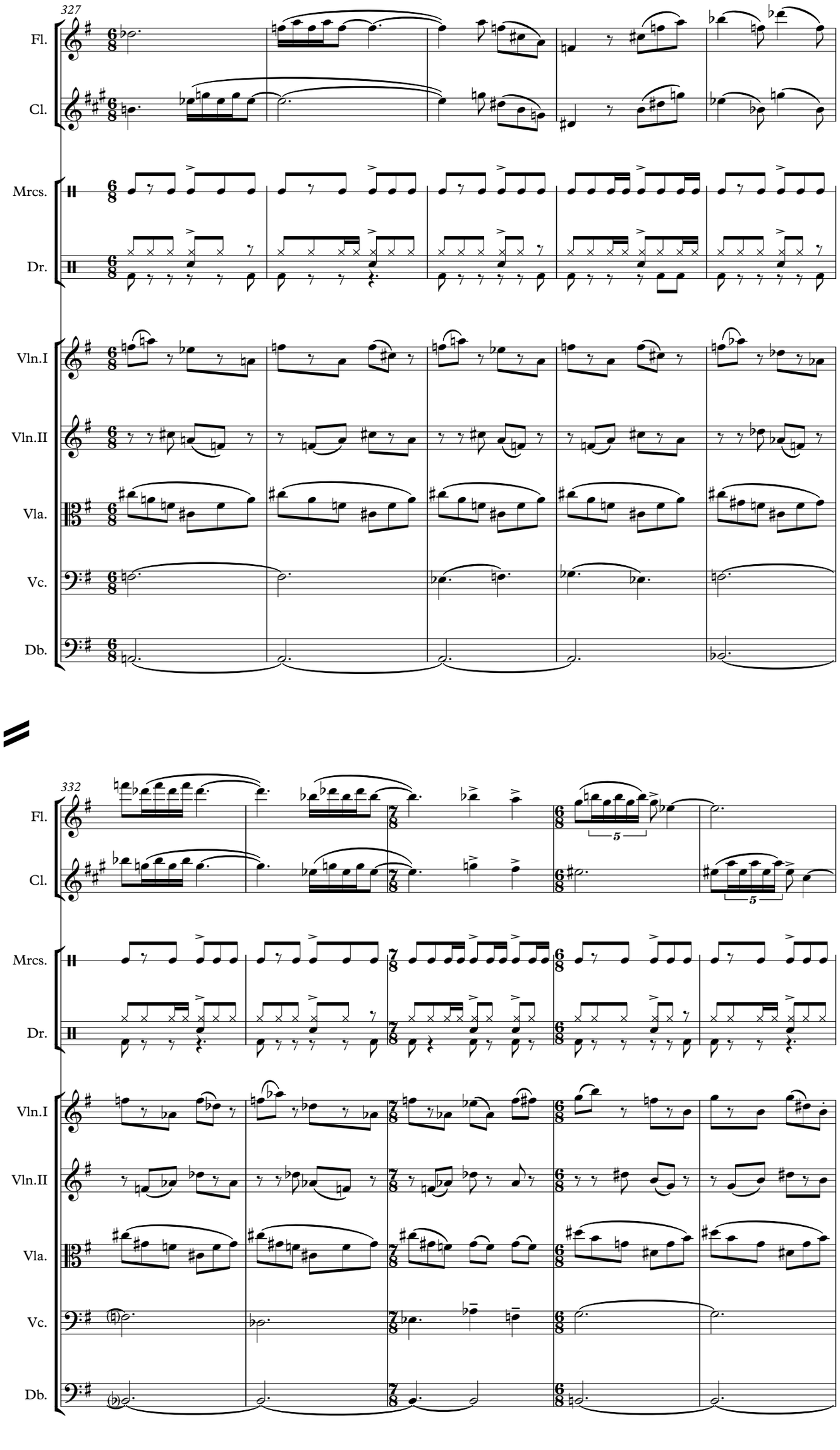

J = 104
267
Mrcs.
W.B.
Cym.
Guiro
Vln.II
Vla.
Vc.
Db.
277
Fl.
Cl.
Mrcs.
W.B.
Gro.
Vln.I
Vln.II
Vla.
Vc.
Db.


284
Fl.
Cl.
pp
pp
Mrcs.
W.B.
Gro.
To Drum set
Drum Set
pp
Vln.I
Vln.II
Vla.
Vc.
Db.
291
mf
mf
Mrcs.
W.B.
Dr.
p
Vln.I
Vln.II
Vla.
Vc.
Db.


295
Fl.
Cl.
Mrcs.
W.B.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.
299
8va
Fl.
Cl.
Mrcs.
W.B.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.


303
(8)
Fl.
Cl.
(Maracas)
Mrcs.
W.B.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.
309
Fl.
Cl.
Mrcs.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.


315
Fl.
Cl.
Mrcs.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.
(detaché)
mf
(detaché)
mf
321
Fl.
Cl.
Mrcs.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.
mf
mf
mf


327
Fl.
Cl.
Mrcs.
Dr.
Vln.I
Vln.II
Vla.
Vc.
Db.
332
5
5

337

poco accel.

Fl.

Cl.

Mrcs.

Dr.

Vln.I

Vln.II

Vla.

Vc.

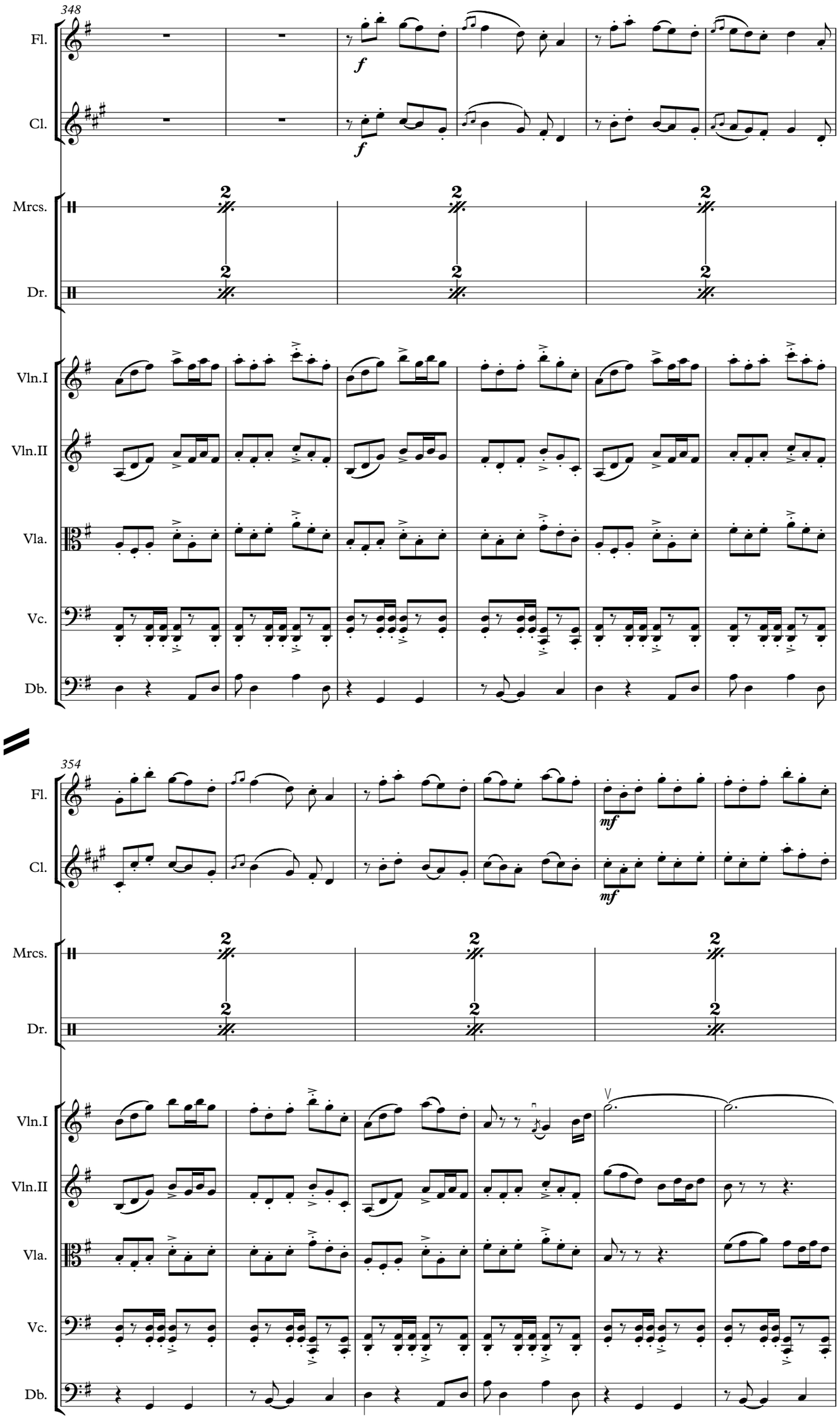
Db.

K Tempo primo (♩. = 108-112)

342

arco

pizz.


348
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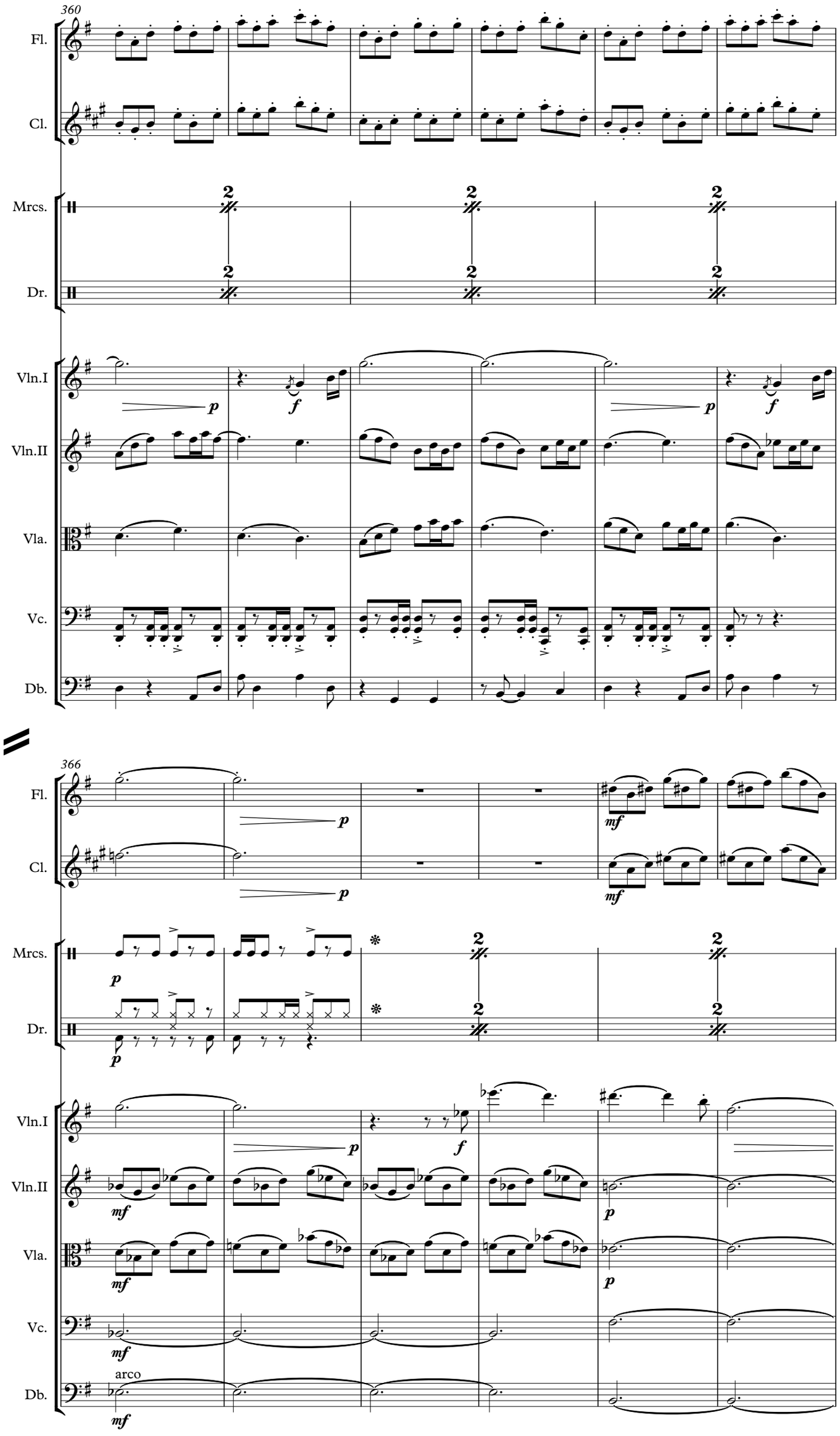
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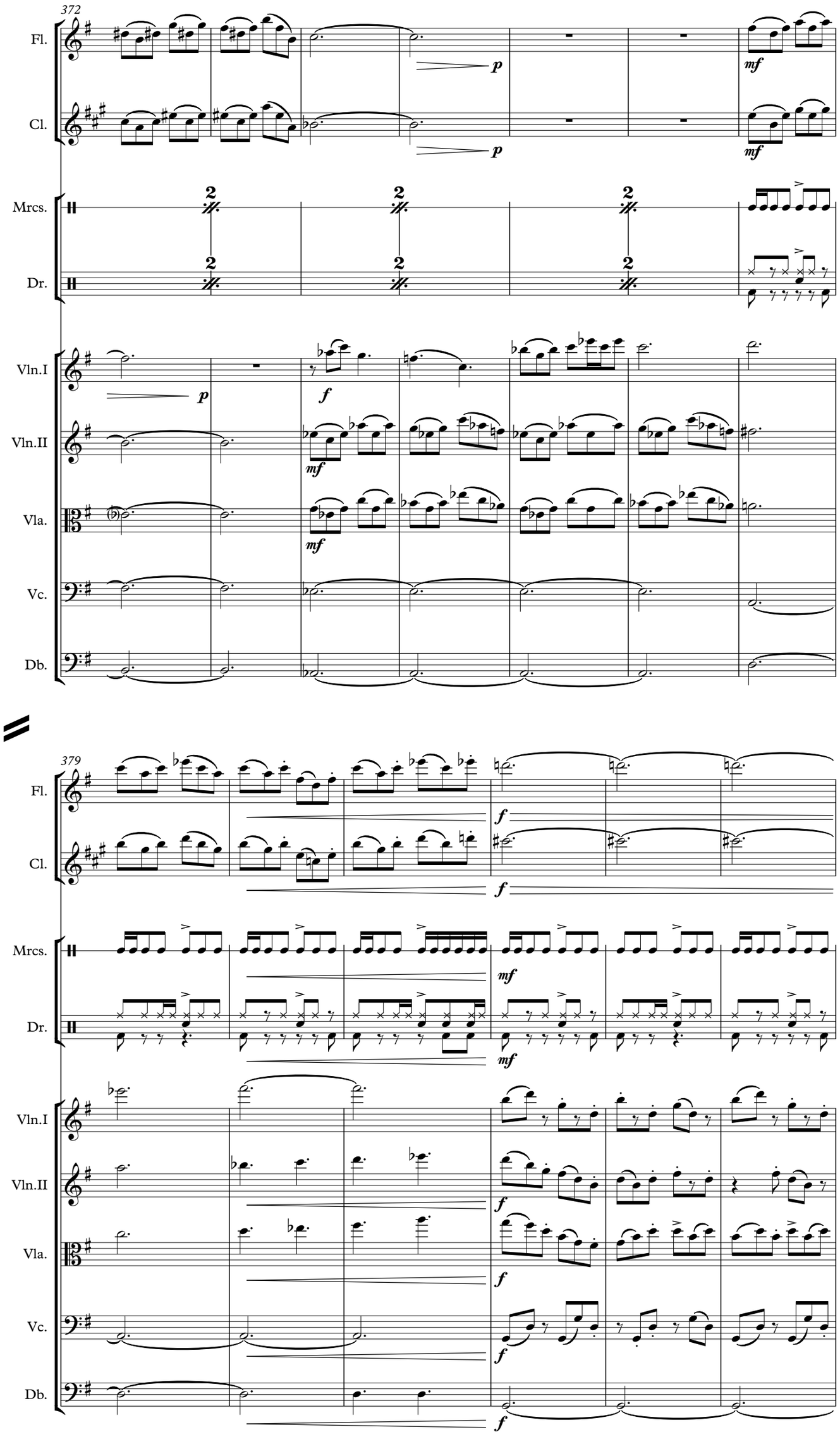
Db.
366
arco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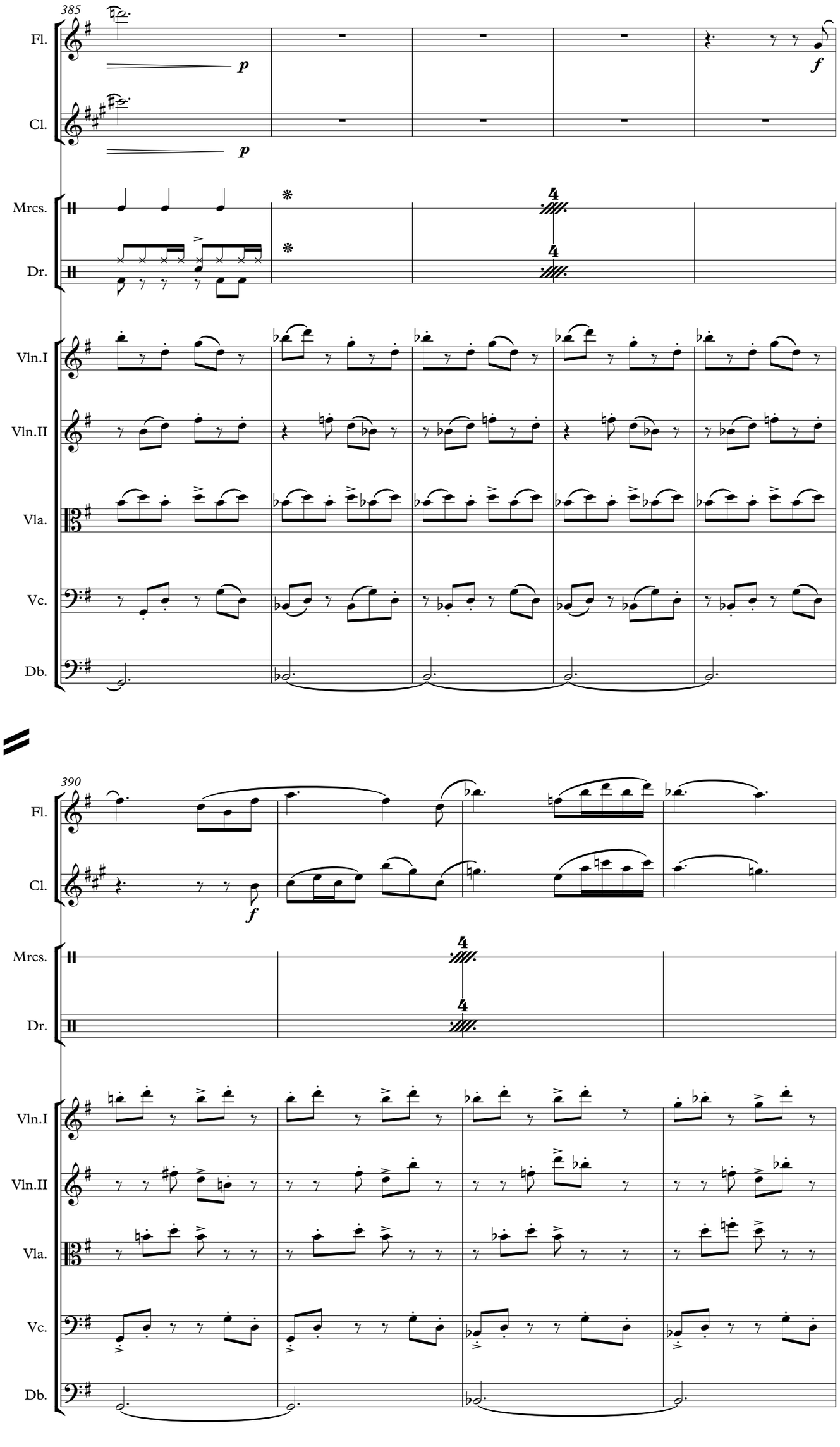
Vln.I
Vln.II
Vla.
Vc.
Db.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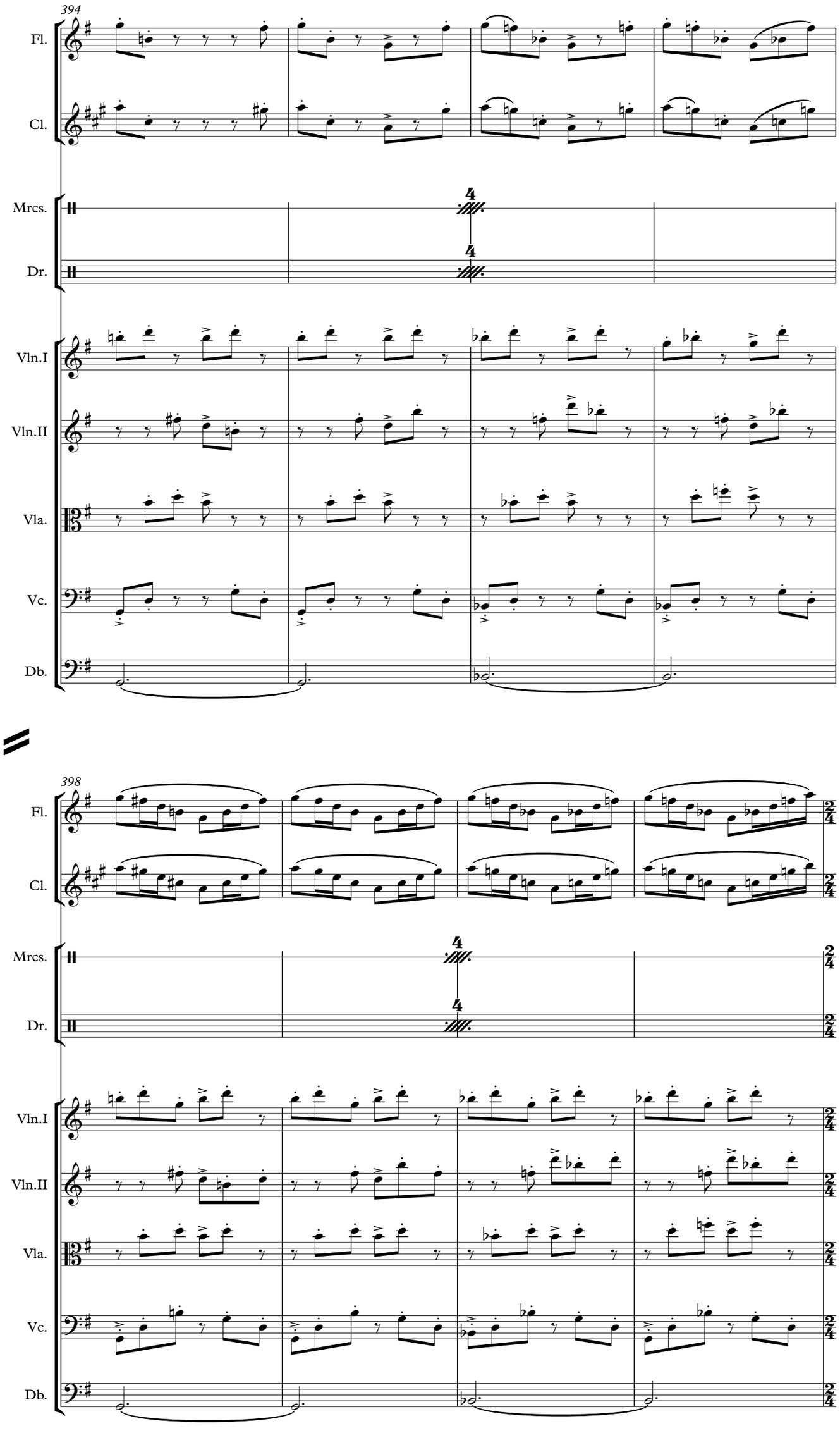
Vc.
Db.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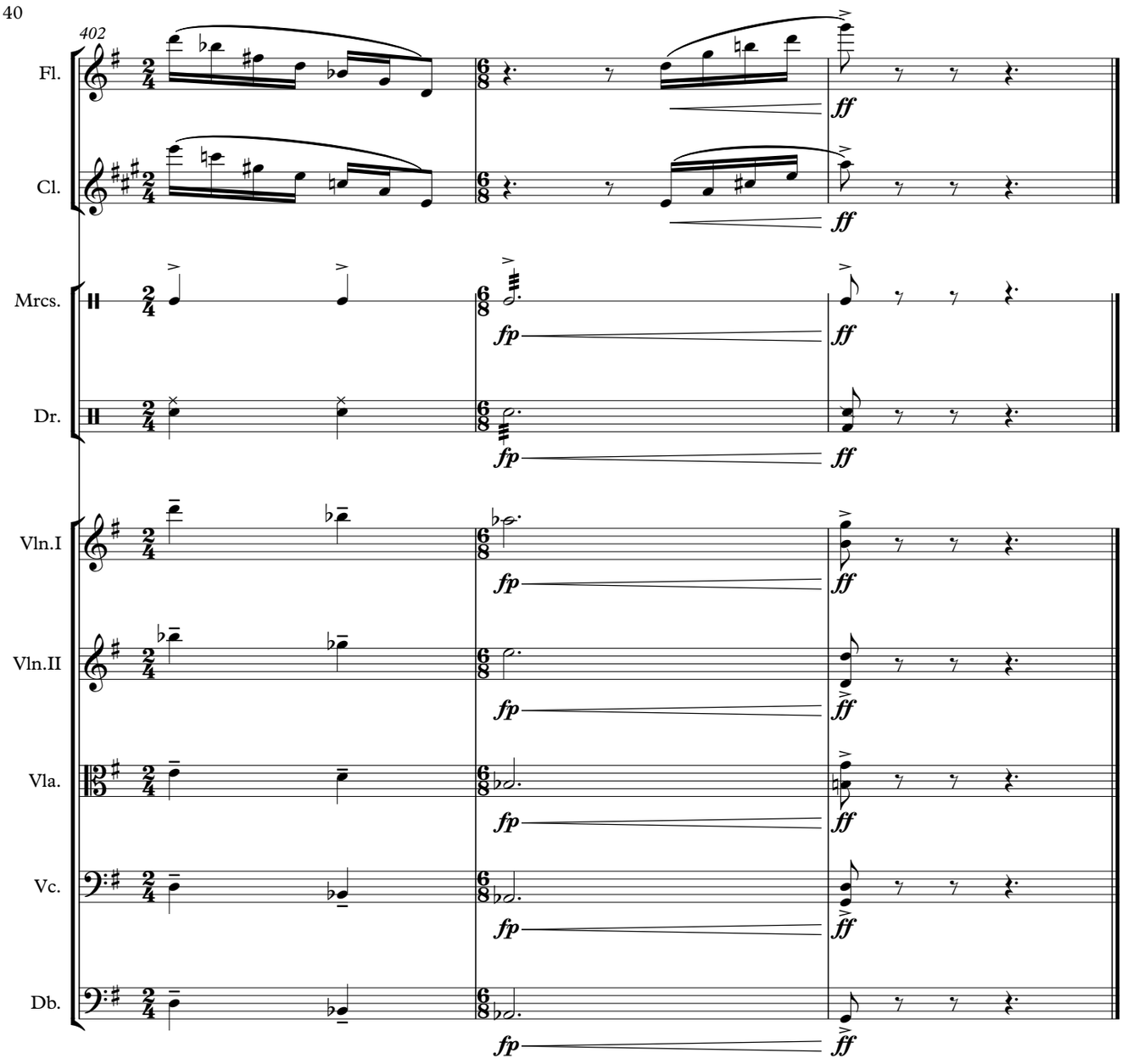
Db.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fp
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