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Mariposa Nocturna

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Devuelve a la desnuda rama,
Nocturna mariposa,
Las hojas secas de tus alas.

-José Juan Tablada, 1919

Orchestra

3 Flauti (III = Picc.)
2 Oboi
Corno Inglese
2 Clarinetti in Bb
Clarinetto Basso
3 Fagotti

3 Trombe in C
4 Corni in F
2 Tromboni
Trombone Basso
Tuba

Timpani

Percussione I:
Piatto (colla bacchetta)
Tom-toms
Campane Tubolari

Percussione 2:
Vibrafono
Grancassa

Percussione 3:
Tam-tam
Gong
Campanelli

Coro:
Soprano
Alto
Tenore
Basso

Violini I
Violini II
Viola
Violoncelli
Contrabassi

2

13

Cl.

Cl. B.

Fag.

C-b.

divisi

mp



3

24

Ob.

Cor. Ing.

Cl.

Cl. B.

Fag.

C-b.

mf

mf

mf

mf

mf

mf

mf



4

5

33

Fl.

Ob.

Cor. Ing.

Cl.

Cl. B.

Fag.

Tr-ni

V-c.

C-b.

f

f

f

mf sopra voce

f

p

divisi a 4

divisi a 4

mf

mf

43

Fl.

Ob.

Cor. Ing.

Cl.

Cl. B.

Fag.

ff *fff*

5

3

Cor.

mp *f*

3

V-le

divisi a 4

mf *f*

V-c.

mf *f*

C-b.

f

9 $\text{♩} = \text{ca. } 60$
a 2

10

Fag. ff f p

Cor. p

Cor. p

Cor. p

Cor. p

Tr-be ff p

Tr-be ff p

Tr-be ff p

Tr-be ff p

Tr-ni p

Tr-ni ff p

Tr. B. p

Tba. ff mf

Timp. ff $A^{\sharp} \rightarrow C$

Cassa ff

S. mf p mf mf p

A. mf p mf mf p

T. mf p mf mf p

B. mf p mf mf p

V-c. ff f p

C-b. ff f p

V-c. unis. con sord.

C-b. unis. con sord.

V-c. ff f p

C-b. ff f p

10

11

97

Fl. *p* I.II

Ob. *p* I.II

Fag.

Cor. *pp* I.II

III.IV *pp*

P-tto *mf* l.v.

Vib. *mp* *mf* *mp*

Pno. *f*

S. *f* *mf* *mf* *p* *mf*

A. *f* *mf* *mf* *p* *mf*

T. *f* *mf* *mf* *p* *mf*

B. *f* *mf* *mf* *p* *mf*

ra - ma, De - vuel - ve a la des - nu - da ra - ma,

11

V-c.

C-b.

III

Fag.

Cor. *pp*

Gong
l.v.
p

Vib. *mf* *mp*

Cel.
p

S. *mf* *f* *mf* *f*
Noc - tur - na ma - ri - po - sa,

A. *mf* *f* *mf* *f*
Noc - tur - na ma - ri - po - sa,

T. *mf* *f* *mf* *f*
Noc - tur - na ma - ri - po - sa,

B. *mf* *f* *mf* *f*
Noc - tur - na ma - ri - po - sa,

V-ni I *divisi a 3*
Gliss. Sul A *mp* 5 3 5

V-ni II *divisi a 2*
Gliss. Sul D *mp* 3 3 5
Sul D *mp* 3
Sul D *mp* 7

V-le *mp*

V-c.

C-b.

Timp. *ff*
 S. *na ma - ri - po - sa, Las ho - jas se - cas*
 A. *na ma - ri - po - sa Las ho - jas se - cas*
 T. *tur - na ma - ri - po - sa, Las ho - jas se - cas*
 B. *tur - na ma - ri - po - sa, Las ho - jas se - cas*
 V-ni I *sf*
 V-ni II *sf*
 V-le *sf*
 V-c. *sf*
 C-b. *ff*

160

Fl.

Ob.

Cl.

Fag.

Gong

f

l.v.

f



163

20

Fl.

Ob.

Cl.

Fag.

Tba.

Tom-t.

C-b.

mf

ff

166

Ob.

Cl.

Fag.

Cor.

Tba.

Tom-t.

C-b.

I.II

f

III.IV

f

21

169

Fl.

Ob.

Cl.

Fag.

5 5 5 5 5 5 3

3 3 5 5

6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5

5 5 6 6

Cor.

Tba.

Cassa

Gong

Tom-t.

mp *fff*

fff

fff

fff

fff

l.v.

6

21

V-ni I

V-ni II

C-b.

divisi a 2

divisi a 2

fff

fff

fff

3

177

f 5 5 5 5 3 5 5 5 5

Fl. *f* 3 3

Ob. 3

Cl. 3

Fag. 6 6 6 6 5 5 5 5 6 6 6 6 5 5

Timp.

V-ni I nat. 3

V-ni II nat. 3 3

V-le nat. 3

V-c nat. 3

C-b nat. 3

Detailed description: This page of a musical score covers measures 177, 178, and 179. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), with the Flute and Clarinet parts featuring triplets. The string section includes Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c), and Contrabass (C-b), with various phrasing and articulation markings such as 'nat.' and slurs. The bassoon (Fag.) part is highly rhythmic, featuring sixteenth-note patterns with slurs and fingerings (6 and 5). The timpani (Timp.) part consists of three measures of sustained chords. The dynamic marking 'f' (forte) is present at the beginning of the Flute part. Measure numbers 177, 178, and 179 are indicated at the top of the page.

180

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tr. B.

Timp.

Cassa

T-t.

I.II

III.IV

23

V-ni I

V-ni II

V-le

V-c.

C-b.

185

Cor. *mf* *f* *mf* *f*

Tr-be *ff* *mf* *ff* *f* *ff* *mf* *ff* *f* *mf*

Tr-ni *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tr. B. *mf* *f* *mf* *f*



193

24

Fl. I. *f*
II. *f*

Cor. *mf* *f* *p* *fff*

Tr-be *ff* *mf* *ff* *p* *fff*

Tr-ni *mf* *f* *p* *fff*

Tr. B. *mf* *f* *p* *fff*

Cassa *ppp* *fff*

V-ni I *ppp* *f* *mf*

V-ni II *ppp* *f* *mf*

V-le *ppp* *f* *mf*

V-c *ppp* *f* *mf*

divisi a 3

202

Fl.

Ob.

Cor. Ing.

V-ni I

V-ni II

V-le

V-c.

205

Fl.

Ob.

Cor. Ing.

V-ni I

V-ni II

V-le

V-c.

25

208

Fl. Flauto III. muta in Piccolo

Ob.

Cor. Ing.

V-ni I

V-ni II

V-le

V-c.

ff

ff

ff

ff

ff

unis.



212

Cor.

Pno.

V-ni I

C-b.

$\text{♩} = \text{ca. } 50$

p

f

ppp < p

p

f

p

I.

I.II

III.

III.IV



233

Cor.

Pno.

S.

V-ni I

V-c.

C-b.

$\text{♩} = \text{ca. } 70$

pp

p

mp

De - vuel - ve De - vuel - ve a la des

unis. con sord.

ppp

ppp

f

p

ppp

249 **28**

S. nu - da_ ra - ma, De-vuel - ve a la des - nu - da ra - ma, De - vuel - ve

A. Noc-tur-na_ ma - ri-po-sa, Noc - tur - na_ ma - ri - po - sa, Noc - tur - na_ ma - ri - po - sa,

T. Noc - tur - na ma - ri - po - sa, Noc - tur - na ma - ri - po - sa, Noc - tur - na ma - ri - po - sa,

B. Las ho - jas se - cas de tus a las.

V-ni I unis. *mf* *f*

V-ni II *p* *mf* *f*

V-le *mf* *f*

V-c. *f*

259 **29** **30**

S. a - la des - nu - da ra - ma, De - vuel - ve a la

A. Noc tur - na ma - ri - po - sa, Noc - tur - na ma - ri - po - sa, Noc - tur - na ma - ri - po - sa,

T. - ri-po-sa, Noc-tur - na_ ma - ri - po - sa, Noc - tur - na Ma - ri-po-sa, Noc - tur - na ma - ri - po -

B. Las ho - jas se - cas de tus a las. Las ho - jas se - cas de tus

V-ni I

V-ni II

V-le

V-c.

269 **31** **3/4** **4/4**

Cl.

Cor. I.II *ppp* III.IV

P-tto *ppp* *f* *mf* *fff*

S. des-nu - da_ ra - ma, De - vuel - ve a la des-nu - da ra - ma, Noc - tur - na,

A. Noc - tur - na ma - ri - po - sa, Noc - tur - na ma - ri - po - sa,

T. sa, Noc - tur - na ma - ri - po - sa, Noc-tur - na ma - ri - po - sa,

B. a - las. Las ho - jas se - cas de tus a las.

V-ni I *p* *f* *fff*

V-ni II *p* *f* *fff*

V-le *p* *f* *fff*

V-c. *p* *f* *fff*

278 $\frac{4}{4}$ *ff* 5 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pic. *ff* 5 3 3 5 6 5 3

Fl. I. *ff* 5 3 3 5 6 5 3

Fl. II. *ff* 3 3 5 5 3

Ob. *ff* *ff*

Cl. *ff*

Fag. *ff* 3

Cor. *ff* *f* *f* *f*

Tr. B. *f* *f*

Tba. *f* *f*

Timp. $\text{F } \text{G} \text{B } \text{E} \text{b}$ *ff* *mf* *ff* *mf*

P-tto *ff*

Vib. *ff*

Cel. *ff*

S. *ff* *ff*

A. *ff* *ff*

T. *ff* *ff*

B. *ff* *ff*

Noc - tur - na ma - ri - po - sa.

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

V-ni I *ff* 3 5 3

V-ni II *ff* 3 3 5

V-le *ff* 3

V-c. *ff* *p* *ff* *p*

C-b. *ff* *p* *ff* *p*

33

Pic. *283*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr. B.

Tba.

Timp.

Vib.

Cel.

S.

A.

T.

B.

Noc - tur - - - na ma - - ri -

Noc - tur - - - na ma - - ri -

Noc - tur - - - na ma - - ri -

Noc - tur - - - na ma - - ri -

33

V-ni I

V-ni II

V-le

V-c.

C-b.

287

Pic. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Ob. $\frac{3}{4}$

Cl. $\frac{3}{4}$

Fag. $\frac{3}{4}$

Cor. f

Tr. B. f

Tba. f

Timp. mf ff [C → Db]

Camp. ff l.v.

Vib. $\frac{3}{4}$

Cel. $\frac{3}{4}$

S. ff
po - - sa. Noc - - tur - - na

A. ff
po - - sa. Noc - - tur - - na

T. ff
po - - sa. Noc - - tur - - na

B. ff
po - - sa. Noc - - tur - - na

V-ni I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

V-ni II $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

V-le $\frac{3}{4}$

V-c. p ff div.

C-b. p ff

34

292

Pic. *ff* *fff*

Fl. *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Fag. *fff*

Cor. *f* *ff*

Tr-be *p*

Tr. B. *f*

Tba. *f*

Timp. *mf* *ff*

Camp. *ff* l.v. *ff*

Vib. *fff*

Cel. *fff*

S. *ff* ma - ri - po - - sa. *fff* Noc - -

A. *ff* ma - ri - po - - sa. *fff* Noc - -

T. *ff* ma - ri - po - - sa. *fff* Noc - -

B. *ff* ma - ri - po - - sa. *fff* Noc - -

V-ni I *fff*

V-ni II *fff*

V-le *fff*

V-c. *fff*

C-b. *fff*

35

297

Pic.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr. B.

Tba.

Timp.

T.-t.

Camp.

Vib.

Cel.

S.

A.

T.

B.

V-ni I

V-ni II

V-le

V-c.

C-b.

unis.

ff *mf* *pp*

mp *fff*

mf *fff*

l.v.

fff

ff

tur - na ma - ri - po - sa.

tur - na ma - ri - po - sa.

tur - na ma - ri - po - sa.

tur - na ma - ri - po - sa.

3 3

p

p

p

303 **36** = ca. 50

Fag.

The Flute part consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a measure containing a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The middle and bottom staves are mostly empty, with some rests and a few notes in the first measure.

Vib.

The Vibraphone part is a single staff in treble clef with a key signature of one flat. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together.

Cel.

The Cello part is a single staff in bass clef with a key signature of one flat. It begins with a quarter note G3, a quarter note A3, and a quarter note B3, all beamed together.

36 = ca. 50

V-ni I

con sord. *mf* *sf* *pp* *gliss.*

V-ni II

con sord. *mf* *sf* *pp* *sfp* *gliss.*

divisi a 4

V-le

con sord. *mf* *pp*

(tutti)

V-c.

divisi a 4

con sord. *ppp* *mf* *pp* *sfp* *sfp* *sf*

con sord. *ppp* *mf* *pp* *sfp* *sfp*

con sord. *ppp* *mf* *pp* *sfp*

C-b.

con sord. divisi a 4 *sfppp*

This section contains the musical scores for the string instruments. It includes staves for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The Violin parts are divided into four groups (divisi a 4). The Viola part is marked (tutti). The Violoncello and Contrabass parts are also marked divisi a 4. The score includes various dynamics such as *mf*, *sf*, *pp*, *sfp*, *ppp*, and *sfppp*, as well as performance instructions like *con sord.* and *gliss.*. The music features long, sustained notes with some triplet markings.

333 **39** **40**

Cl. B. *mf sopra voce*

Cor.

Camp. *mf*

Vib.

Pno. *mf*

V-ni I

V-ni II

V-le

V-c.

C-b.

345

Cl. B. *f* *p*

Cor.

Camp. *mf*

C-lli *mf sopra voce* *p*

Vib.

Pno. *mf* *pp*

V-ni I

V-ni II

V-le

V-c.

C-b.

