

Jorge Muñiz

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Novecento

*Al Maestro Maximiano  
Valdés*

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# Novecento

**Pittsburgh, December  
1999**

**Duration: 10 min.**

**Transposed score**

## INSTRUMENTS

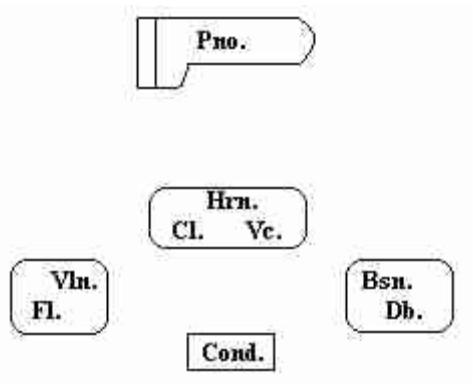
**Flute (changes to Piccolo)  
Violin**

**Clarinet in B (changes to  
Bass clarinet)  
Horn in F  
Violoncello**

**Bassoon (changes to  
Contrabassoon)  
Double Bass**

**Piano (amplification  
recommended)**

**Suggested arrangement:**

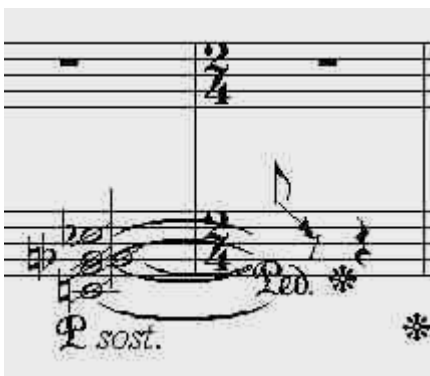


**I. Stability –  
Estabilidad**

**II. Contrast –  
Contraste**

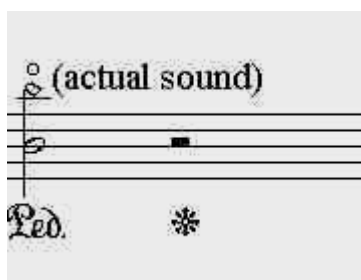
**III. Technology –  
Tecnología**

## Symbols - Símbolos



Silently press the specified keys, with sostenuto pedal. Then play a string gliss. With pedal, cut the pedal and let sound with the sostenuto pedal.

Presionar silenciosamente las teclas especificadas con el pedal sostenuto. Tocar glissando en cuerdas, soltar el pedal y dejar sonar el pedal sostenuto.



Harmonic. Press softly the string with the fingertip while playing the note below. The actual sound is represented by the note above. There are different types of harmonics used: octave and doble octave.

Armónico. Presionar suavemente la cuerda con la punta del dedo mientras se toca la tecla de la nota inferior. El sonido real se representa con la nota superior. Hay diferentes tipos de armónicos usados: la octava y la doble octava.

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento ♩ = 50

Flute: *p*

Violin: *con sord.*, *ppp*, *pp*, *pp*, *mp*, *pp*

Clarinet in Bb: *pp*, *p*, *pp*

Horn in F: *pp*, *p*, *pp*

Violoncello: *con sord.*, *ppp*, *pp*, *ppp*, *p*, *pp*, *p*

Bassoon: *pp*, *mp*, *pp*

Double bass: *pp*, *mp*, *pp*

Piano: *pp*, *sost.*, *p*, *sust.*, *pp*, *actual sound*

11

Fl.: *mp*, *pp*

Vln: *pp*

Cl.: *Clarinet changes to bass clarinet*, *pp*, *p*

Hn: *pp*, *p*

Vc.: *pp*, *ppp*, *mp*

Bsn: *pp*, *ppp*, *p*

Db.: *pp*

Pno: *pp*, *una corda*, *sust.*, *pp*

18

Fl. *p* *mp*

Vln *p* *p > ppp* *p > ppp* *pp* *mp* *pp* *molto legato*

Cl. *p* *pp* *Bass clarinet changes to clarinet*

Hn *p*

Vc. *p* *ppp* *p > ppp* *pp* *mp*

Bsn *p*

Db. *sul D* *pp* *ppp* *p > ppp*

Pno *(cluster)* *p* *mp*

\* *Red.*

25

Fl. *mp* *poco a poco cresc.* *mf* *intense with vibrato*

Vln *p* *poco a poco cresc.* *mf* *intense, with vibrato*

Cl. *p* *poco a poco cresc.* *mf*

Hn *p* *con sord.* *poco a poco cresc.* *mp* *mf*

Vc. *p* *poco a poco cresc.* *mf*

Bsn *mp* *mf*

Db. *mp* *mf* *p*

Pno *strings* *mp* *kbd* *pp* *mp*

*Red.* \*

31

Fl. *poco a poco dim.* *pp* *p* *pp* *p* *dim.* *ppp*

Vln *sul A & D* *poco a poco dim.* *pp* *p* *pp*

Cl. *poco a poco dim.* *pp* *ppp*

Hn *poco a poco dim.* *pp* *pp* *ppp*

Vc. *poco a poco dim.* *ppp* *p* *dim.* *ppp*

Bsn *mp* *pp*

Db. *sul E* *mp* *dim.* *pp* *ppp* *sul D* *pp* *ppp*

Pno strings *mp* *n* strings *pp* kbd (actual sound)

*Q.sost.* *Ped. \** (use right pedal to dampen) *ped. \**

## II. Contrast - Contraste

Con moto (♩ = 60) Più lento (♩ = 50)

Fl. *p* senza sord. *cresc. ed accel.* *f*

Vln. *p* *cresc. ed accel.* *f* *pp*

Cl. *p* *cresc. ed accel.* *f*

Hn. *p* *cresc. ed accel.* *f*

Vc. *p* senza sord. *cresc. ed accel.* *f* *pp* *mp* *pp*

Bsn. *p* *cresc. ed accel.* *f*

Db. *p* *cresc. ed accel.* *f* *pp* sul G

Pno. strings palm clusters *p* *cresc. ed accel.* *f* \*

Con moto (♩ = 60) Più lento (♩ = 50)

Fl. *f* *dim.* *mp* *cresc. ed accel.*

Vln. *f* *dim.* *mp* *cresc. ed accel.*

Cl. *f* *dim.* *mp* *cresc. ed accel.*

Hn. *f* *dim.* *mp* *cresc. ed accel.*

Vc. *f* *dim.* *mp* *cresc. ed accel.*

Bsn. *f* *dim.* *mp* *cresc. ed accel.*

Db. *f* *dim.* *mp* *cresc. ed accel.*

Pno. *f* *dim.* *mp*



9 *Più lento* (♩ = 50)

Fl. *f*

Vln *f*

Cl. *f* Clarinet changes to bass clarinet

Hn *f* *p* con sord.

Vc. *f* wide vibrato *p* *p* legato *p*

Bsn *f* *p*

Db. *f* *p*

Pno *f*\* (kbd) *p*

(8).....

14

Fl. *mp* *cresc.* *mf*

Vln *pp* sul tasto *pp* *cresc.* *mf*

Cl. *cresc.* *mf* Bass clarinet changes to clarinet

Hn *cresc.* *mf*

Vc. *cresc.* *mf*

Bsn *cresc.* *mf*

Db. *mf*

Pno

21 **Con moto** (♩ = 60)

Musical score for measures 21-22. The score includes staves for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.). The tempo is **Con moto** (♩ = 60). The piano part features a descending line with triplets and a quintuplet. The bassoon and double bass parts have triplets. The horn part has a triplet. The flute part has a quintuplet. The dynamic marking is *mp*.

Musical score for measures 22-23. The score includes staves for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.). The tempo is **Con moto** (♩ = 60). The piano part features a descending line with sextuplets, septuplets, and quintuplets. The bassoon part has quintuplets and sextuplets. The double bass part has sextuplets and quintuplets. The horn part has a triplet. The flute part has a quintuplet. The dynamic marking is *p*. Performance instructions include *senza sord.* and *bouchées*.

Musical score for measures 23-24. The score includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.).

- Fl.:** Measures 23-24 with triplets and slurs. Measure 24 has a fermata.
- Vln.:** Measures 23-24 with dynamics *p*, *f*, and *mp*. Measure 24 has a triplet.
- Cl.:** Measures 23-24 with dynamics *mf* and *p*. Measure 24 has a triplet.
- Hn.:** Measures 23-24 with dynamics *f* and *mp*. Measure 24 has a triplet and the marking "ord.".
- Vc.:** Measures 23-24 with dynamics *f* and *mp*. Measure 24 has a triplet.
- Bsn.:** Measures 23-24 with dynamics *mf*, *p*, and *f*. Measure 24 has a triplet.
- Db.:** Measures 23-24 with dynamics *mf*, *p*, and *f*. Measure 24 has a triplet.
- Pno.:** Measures 23-24 with dynamics *p* and *mf*. Measure 24 has a triplet and the marking "8<sup>va</sup>".

Musical score for measures 25-26. The score includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.).

- Fl.:** Measures 25-26 with triplets and slurs. Measure 26 has a fermata.
- Vln.:** Measures 25-26 with dynamics *mf*, *p*, and *pp*. Measure 26 has a triplet and the marking "cresc.".
- Cl.:** Measures 25-26 with dynamics *mf* and *pp*. Measure 26 has a triplet and the marking "cresc.".
- Hn.:** Measures 25-26 with dynamics *p* and *pp*. Measure 26 has a triplet and the marking "cresc.".
- Vc.:** Measures 25-26 with dynamics *p* and *cresc.*
- Bsn.:** Measures 25-26 with dynamics *pp* and *cresc.*
- Db.:** Measures 25-26 with dynamics *pp* and *cresc.*
- Pno.:** Measures 25-26 with dynamics *p* and *cresc.*

Musical score for measures 27-28. The score is for a full orchestra and includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.). The music is in a key with one sharp (F#) and a common time signature. The dynamic marking is *molto cresc.* (very much crescendo). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often grouped in triplets and quintuplets. There are also some eighth and quarter notes. The Flute part has a *flz.* (flautando) marking. The Piano part has an *8<sup>va</sup>* marking. The score ends with a double bar line and a repeat sign.

Musical score for measures 29-30. The score is for a full orchestra and includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.). The music is in the same key and time signature as the previous page. The dynamic marking is *ff* (fortissimo) for the first part of the measure, followed by *poco dim.* (poco decrescendo) and *f* (forte) for the second part. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often grouped in triplets and quintuplets. There are also some eighth and quarter notes. The Flute part has a *ff* marking. The Clarinet part has an *ord.* (ordinario) marking. The Horn part has an *ord.* marking. The Violoncello part has an *ff* marking. The Bassoon part has an *ff* marking. The Double Bass part has an *ff* marking. The Piano part has an *ff* marking. The score ends with a double bar line and a repeat sign.

Con moto (♩ = 60)

32

Fl. *poco a poco rit.* *mf* slap *pp*

Vln. *poco a poco rit.* *mf* pizz. arco *pp*

Cl. *poco a poco rit.* *mp* *dim.*

Hn. *poco a poco rit.* *mp* *dim.*

Vc. *poco a poco rit.* *mf* *mp* *dim.*

Bsn. *poco a poco rit.* *mp* *dim.*

Db. *poco a poco rit.* *mp* *dim.*

Pno. *loco* *poco a poco rit.* *mf* strings palm clusters *p*

*Red.* \* *Red.* *8<sup>va</sup>* \* *Red.* *5*

Con moto (♩ = 60)

Pno. *loco* *poco a poco rit.* *mf* strings palm clusters *p*

*Red.* \* *Red.* *8<sup>va</sup>* \* *Red.* *5*

36

Fl. *pp* *ff*

Vln. con sord. *ppp* senza sord. *ff*

Cl. *ppp* *ppp* *ff*

Hn. con sord. *ppp* *ff*

Vc. con sord. *ppp* *mp* *pp* *mp* *0*

Bsn. *ppp* *ff*

Db. *pp* *mp* *pp* *mp* *pp* *mp* *0*

Con moto (♩ = 60)

Pno. *Lento* (♩ = 40) *gliss. fingertips* *ff*

*8<sup>va</sup>* *7* *8<sup>va</sup>*

### III. Technology - Tecnología

**Allegro con brio** (♩ = 120)

Fl.

Vln. *senza sord.*

Cl.

Hn.

Vc. *senza sord.*

Bsn. *Contrabassoon*

Db.

Pno. *Allegro con brio* (♩ = 120)  
*fp con due mani* *f* *p*

Fl. *mf*

Vln. *behind the bridge arco* *mf* *sul G ord.* *mf*

Cl. *mf*

Hn. *p* *f*

Vc. *pizz. ord.* *f* *arco* *mf*

Bsn. *Contrabassoon changes to bassoon* *f*

Db. *arco* *mf*

Pno. *f* *mp* *f* *pp*

Musical score for measures 9-11. The score includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.).

- Fl.:** Measure 9: rest. Measure 10: *f* (pizzicato). Measure 11: *f* (arco).
- Vln.:** Measure 9: *f*. Measure 10: *f* (pizzicato). Measure 11: *p* (arco).
- Cl.:** Measure 9: rest. Measure 10: rest. Measure 11: *f* (arco).
- Hn.:** Measure 9: *mf*. Measure 10: *fp* (gliss.). Measure 11: *f*.
- Vc.:** Measure 9: *f*. Measure 10: *f*. Measure 11: *p* (arco).
- Bsn.:** Measure 9: rest. Measure 10: rest. Measure 11: rest.
- Db.:** Measure 9: *f*. Measure 10: rest. Measure 11: *f*.
- Pno.:** Measure 9: *f*. Measure 10: *cresc.*. Measure 11: *f*.

Musical score for measures 12-15. The score includes parts for Flute (Fl.), Violin (Vln.), Clarinet (Cl.), Horn (Hn.), Violoncello (Vc.), Bassoon (Bsn.), Double Bass (Db.), and Piano (Pno.).

- Fl.:** Measure 12: *mf*. Measure 13: *mf*. Measure 14: rest. Measure 15: rest.
- Vln.:** Measure 12: *f*. Measure 13: *f*. Measure 14: *p*. Measure 15: *f*.
- Cl.:** Measure 12: rest. Measure 13: rest. Measure 14: rest. Measure 15: rest.
- Hn.:** Measure 12: rest. Measure 13: rest. Measure 14: rest. Measure 15: rest.
- Vc.:** Measure 12: *f*. Measure 13: *f*. Measure 14: *f*. Measure 15: *p*.
- Bsn.:** Measure 12: rest. Measure 13: rest. Measure 14: rest. Measure 15: rest.
- Db.:** Measure 12: rest. Measure 13: rest. Measure 14: *p*. Measure 15: *p*.
- Pno.:** Measure 12: *f* (strings, nailfinger). Measure 13: *f*. Measure 14: rest. Measure 15: rest.







32

Fl. *con vibrato*  
*mf* *p* *mp* *cresc.*

Vln *pizz.* *mf* *arco* *mp* *gliss.* *cresc.*

Cl. *mf* *3* *3* *3* *3*

Hn *mf* *3* *3* *3* *3*

Vc. *mp* *con vibrato* *wide vibrato* *non vibrato* *slow gliss.* *mp* *cresc.*

Bsn *p* *mf* *cresc.* *3* *3* *3* *3* *3* *3* *3*

Db. *mp* *cresc.* *3*

Pno *f* *psub* *sempre p* *dim.* *pp* *3* *3* *3* *3* *3* *3* *3*

35

Fl. *f* *mf* *mf* *f* *mf* *mf*

Vln *gliss.* *mf*

Cl. *3* *3* *3* *3* *mf* *mf* *mf*

Hn *ord.* *mf*

Vc. *gliss.* *gliss.* *mf*

Bsn *3* *3* *3* *3* *mf* *p*

Db. *mf*

Pno *pp* *con pedale* *sempre pp* *8<sup>ub</sup>*



47

Fl. *mp* *poco a poco cresc.* *flz. v*

Vln *mf* *ord.* *p* *sul A* *poco a poco cresc.*

Cl. *f*

Hn *f*

Vc. *ord.* *sul D* *poco a poco cresc.*

Bsn *f*

Db. *ord.* *sul D* *poco a poco cresc.*

Pno *mf* *cresc.*

51

Fl. *f* *mf* *pp*

Vln *f* *mp* *f* *p* *f* *pp*

Cl. *f*

Hn *f* *pp*

Vc. *f* *mp* *cresc.* *f* *mp* *f* *p*

Bsn *mp* *f* *mp* *f* *mp* *p*

Db. *f* *mp* *cresc.* *f* *p* *pp*

Pno *f* *p* *p*

54

Fl. *slap* *f*

Vln *f* *pizz. ord.* *p* *cresc.* *f*

Cl. *slap* *ord.*

Hn *f* *con sord. ord.* *pp* *p*

Vc. *f* *pizz. ord.* *cresc.* *f*

Bsn

Db. *pizz.* *p* *cresc.* *f*

Pno *fp* *sempre p* *cresc.*

58

Fl. *fast vibrato* *mf* *slow wide vibrato* *no vibrato* *tr* *b* *mp* *f* *mp*

Vln *mf* *mf*

Cl. *mf* *tr*

Hn *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *arco* *3* *3* *f* *p*

Bsn *mf*

Db. *mf* *3* *f* *p*

Pno *fp*

8<sup>th</sup> Ped. \*

62

Fl. *mp* *cresc.* *flz.* *f* *non flz.* [Flute changes to piccolo]

Vln. *arco sul G* *p* *cresc.* *f*

Cl. *f*

Hn. *+* *mp*

Vc. *sul A* *p* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

Db. *f*

Pno

(8)-1

67

Fl.

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

Cl. *f*

Hn. *ord.* *f* *pp* *f* *mf* *arco*

Vc. *f* *pp* *f* *arco* *f*

Bsn.

Db. *(pizz.)* *f* *arco* *f*

Pno

71

Fl. Piccolo flz. *mf* *f* *p* non flz. *mp* *gliss.*

Vln. *gliss.* *gliss.* *p*sub *poco a poco cresc.*

Cl. *mp* *mf*

Hn. *p* *mf*

Vc. *p*sub *poco a poco cresc.* *sfz*

Bsn.

Db. *p*sub *poco a poco cresc.*

Pno. *mp* *poco a poco cresc.* *con pedale*

75

Fl. flz. *poco a poco cresc. ed accel.* *fff*  $\text{♩} = 152$

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* trem. *fff*

Cl. *mp* *poco a poco cresc. ed accel.* *fff*

Hn. *mp* *poco a poco cresc. ed accel.* *fff*

Vc. *mf* *poco a poco cresc. ed accel.* trem. 3 *fff*

Bsn. *mp* *poco a poco cresc. ed accel.* *fff*

Db. *fff*

Pno. *poco a poco cresc. ed accel.* *fff*  $\text{♩} = 152$  8<sup>va</sup>

8<sup>va</sup>

79 Piccolo changes to flute

Fl. *mf* Vivace (♩ = 160)  
*mp* *poco a poco cresc.*

Vln *f* *mf* *poco accel.* *dim.* *mp* *poco a poco cresc.*

Cl. *mf* *mp* *poco a poco cresc.*

Hn *f* *mp* *poco a poco cresc.*

Vc. *f* *mf* *mp* *poco accel.* *dim.* *mp* *poco a poco cresc.*

Bsn *mp* *poco a poco cresc.*

Db. *f* *mf* *poco accel.* *dim.* *mp* *poco a poco cresc.*

Pno Vivace (♩ = 160)  
*mp* *stacc.* *poco a poco cresc.*

84

Fl. *f* *dim. e rit.*

Vln *f* *dim. e rit.* *mf* *dim.*

Cl. *f* *dim. e rit.*

Hn *f* *dim. e rit.*

Vc. *f* *dim. e rit.*

Bsn *f* *dim. e rit.*

Db. *f* *dim. e rit.*

Pno *dim. e rit.*



88  $\text{♩} = 70$  *rit. e molto dim.*  $\text{♩} = 50$

Fl. *mf dim. p dim. pp*

Vln. *f mf mp dim. p dim. pp*

Cl. *rit. e molto dim.*

Hn. *rit. e molto dim. con sord. pp*

Vc. *f sfz mf mp pp*

Bsn. *rit. e molto dim. pp > ppp* Bassoon changes to contrabassoon

Db. *f sfz sfz gliss. pp*

Pno. *molto dim. una corda p pp*

$\text{♩} = 70$   $\text{♩} = 50$

93 **Allegro con brio** ( $\text{♩} = 120$ ) Piccolo

Fl. Flute changes to piccolo *mp poco a poco cresc.*

Vln. *p cresc. poco a poco cresc.*

Cl. *mp poco a poco cresc.*

Hn. *mp poco a poco cresc.*

Vc. *pp cresc. poco a poco cresc.*

Bsn. Contrabassoon *p poco a poco cresc.*

Db. *pp cresc. poco a poco cresc.*

Pno. **Allegro con brio** ( $\text{♩} = 120$ ) *mp*

97

Fl.

Vln

Cl.

Hn

Vc.

Bsn

Db.

Pno

*poco a poco cresc.*

99

Fl.

Vln

Cl.

Hn

Vc.

Bsn

Db.

Pno

*molto accel.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Flute

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento ♩ = 50

3

5

*p* *slow* *mp*

13

4

*pp* *p* *mp*

25

3

*mp* *poco a poco cresc.*

29

6

6

5

6

*intense, with vibrato* *mf* *poco a poco dim.*

32

3

*pp*

35

*p* *pp* *p* *dim.* *ppp*

## II. Contrast - Contraste

Con moto (♩ = 60)

Più lento (♩ = 50)

*p* *cresc. ed accel.* *f*

Con moto (♩ = 60)

*f* *dim.* *mp* *cresc. ed accel..*

Più lento (♩ = 50)

*mp* *cresc.*

18

*mf* *Con moto (♩ = 60)*

Flute

22 *p* *p* *f* *mp*

25 *mf* *p* *cresc.*

27 *molto cresc.*

29 *ff* *poco dim.* *f*

32 *poco a poco rit.* *mf* *pp* **Con moto** (♩ = 60)

slap

37 *ff* **Lento** (♩ = 40) **Con moto** (♩ = 60)

**Allegro con brio** (♩ = 120)

9 *mf* *f* *mf*

14 *mp*

26 *mf* *mf* *p* con vibrato

34 *mp cresc.* *f* *mf* *mf* *f* *mf* *mf*

41 *f* *mp* *poco a poco cresc.*

49 *f*

52 *mf* *pp*

54 *f* slap 2

Flute

58 *fast vibrato* *mf* *slow wide vibrato* *no vibrato* *mp* *f* *mp* *non flz.*

62 *mp* *cresc.* *f* *Flute changes to piccolo* *Piccolo*

72 *flz.* *mf* *f* *p* *non flz.* *mp* *poco a poco cresc. ed accel.* *flz.* *Piccolo changes to flute*

77 *mp* *fff* *mf*

83 *Vivace* ( $\text{♩} = 160$ ) *Flute* *mp* *poco a poco cresc.* *f* *dim. e rit.*

87 *mp* *poco a poco cresc.* ( $\text{♩} = 70$ ) *rit. e molto dim.* *Allegro con brio* ( $\text{♩} = 120$ ) *Piccolo*

91 *mf* *dim.* *p* *dim.* *pp* *mp* *Flute changes to piccolo*

95 *p* *dim.* *pp* *poco a poco cresc.*

98 *molto accel.*

100 *ff*





## II. Contrast - Contraste

Con moto ( $\text{♩} = 60$ )

Più lento ( $\text{♩} = 50$ )

*p* *f*

*cresc. ed accel.*

Con moto ( $\text{♩} = 60$ )

*dim.* *mp* *cresc. ed accel..*

Più lento ( $\text{♩} = 50$ )

Clarinet changes to bass clarinet

*p*

13

17

*cresc.* *mf*

Bass clarinet changes to clarinet

Con moto ( $\text{♩} = 60$ )

Clarinet

21 *p*

25 *mf* *pp* *cresc.*

27 *molto cresc.* *flz.*

29 *ff* *poco dim.* *f*

32 *poco a poco rit.* *mp* *dim.* **Con moto ( $\text{♩} = 60$ )**

36 *ppp* *ppp* *ff* **Lento ( $\text{♩} = 40$ )** **Con moto ( $\text{♩} = 60$ )**

Clarinet in B $\flat$ Allegro con brio ( $\text{♩} = 120$ )

2 *f* *mf* *p*

10

16 *f* *fp*

Clarinet changes to bass clarinet  
Bass clarinet

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

Bass clarinet changes to clarinet

31 *pp* *mf*

Clarinet

35 *mf* *mf* *mf*

41

8

*f*

*f*

52

54

slap

ord.

2

Detailed description: This musical score is for a Clarinet in B-flat. It consists of three staves of music. The first staff begins at measure 41 with a treble clef and a key signature of one flat. It features a series of eighth notes with accents, followed by a whole rest, then a whole note chord marked with an '8' above it. The second staff starts at measure 52 with a dynamic marking of *f*. It contains several measures of eighth notes with accents, followed by a whole rest, and then more eighth notes with accents. The third staff starts at measure 54 and includes a whole rest, followed by a measure with a sharp sign above a note, then another whole rest, and finally a whole note chord marked with a '2' above it. The word 'slap' is written below the first measure of the third staff, and 'ord.' is written below the second measure. Dynamic markings of *f* appear at the beginning of the first and second staves.

Clarinet in B $\flat$

58 *tr* *tr* **4**

66 *mf*

68 *f*

71 *mp* *mf* *poco a poco cresc. ed accel.*

$\text{♩} = 152$

76 *fff* *mf* **2**

**Vivace** ( $\text{♩} = 160$ )

83 *mp* *poco a poco cresc.* *f* *dim. e rit. rit. e molto dim.*

$\text{♩} = 70$

87 *mp* **Allegro con brio** ( $\text{♩} = 120$ )

$\text{♩} = 50$

91 *mp*

96 *poco a poco cresc.*

98

99 *molto accel.* *ff*

Bassoon

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento  $\text{♩} = 50$   
3

Musical notation for measures 1-14. Measure 1 is a whole rest in common time. Measure 2 is a whole rest in 2/4 time. Measure 3 is a whole rest in 4/4 time. Measures 4-14 contain a melodic line with dynamics *pp* and *ppp*.

Musical notation for measures 15-28. Measure 15 starts with a quarter rest. Measures 16-18 contain a triplet of eighth notes with dynamic *p*. Measure 19 has a quarter rest. Measures 20-22 contain a triplet of eighth notes with dynamic *p*. Measure 23 has a quarter rest. Measures 24-28 contain an eighth-note triplet with dynamic *p*.

Musical notation for measures 29-42. Measure 29 starts with a quarter rest. Measures 30-32 contain a melodic line with dynamics *mp* and *mf*. Measure 33 has a quarter rest. Measures 34-36 contain a melodic line with dynamics *mp* and *pp*. Measure 37 has a quarter rest. Measures 38-42 contain a melodic line with dynamics *mp* and *pp*.

## II. Contrast - Contraste

Con moto  $\text{♩} = 60$

Musical notation for measures 1-5. Measure 1 is a quarter rest in 3/4 time. Measures 2-5 contain a rhythmic pattern with dynamics *p* and *f*, and markings *cresc. ed accel.* and *5*.

Più lento  $\text{♩} = 50$

Musical notation for measures 6-8. Measure 6 is a quarter rest in 3/4 time. Measures 7-8 contain a rhythmic pattern with dynamics *f* and *mp*, and markings *dim.* and *cresc. ed accel.*.

Musical notation for measures 9-12. Measure 9 is a quarter rest in 3/4 time. Measures 10-12 contain a rhythmic pattern with dynamics *f* and *p*, and markings *5* and *6*.

13

4

21 **Con moto** (♩ = 60)

*mp* *mf*

24

*p* *f* *pp* *cresc.*

27

*p* *f* *pp* *cresc.*

29

*ff* *poco dim.* *f*

32 **Con moto** (♩ = 60)

*poco a poco rit.* *mp* *dim.*

36 **Lento** (♩ = 40) **Con moto** (♩ = 60)

*ppp* *ff*

**Allegro con brio** (♩ = 120)

Contrabassoon changes to bassoon

11

20

25

33

36

40

43

53

59

64

77

mf

p

mf

pp

p

mf

pp

cresc.

mf > p

pp

cresc.

mf

dim.

pp

mp

f

mp

p

mf

cresc.

mf

f



## Bassoon

74  $\text{♩} = 152$

*mp* *poco a poco cresc. ed accel.* *fff*

82 **Vivace** ( $\text{♩} = 160$ )

*mp* *poco a poco cresc.* *f* *dim. e rit.*

86  $\text{♩} = 70$  *rit. e molto dim.*

89  $\text{♩} = 50$  **Allegro con brio** ( $\text{♩} = 120$ )

Bassoon changes to contrabassoon

*pp > ppp*

95 **Contrabassoon**

*p* *poco a poco cresc.*

98

*molto accel.*

100

*ff*

Horn in F

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento  $\text{♩} = 50$

*pp* <*p*> *pp*

9 *pp* *p*

17 *p* *p* *con sord.* *poco a poco cresc.*

29 *mp* *mf* *poco a poco dim.*

33 *pp* *pp* *ppp*

## II. Contrast - Contraste

Con moto ( $\text{♩} = 60$ )

*p* *cresc. ed accel.* *f*

Più lento ( $\text{♩} = 50$ )

6 *f* *dim.* *mp* *cresc. ed accel.*

## Horn in F

9 *f* Più lento (♩ = 50)

15 *f* *p* con sord.

20 *mf* *p* *f* *cresc.* Con moto (♩ = 60)

24 *mp* *p cresc.* *ord.* *bouchées senza sord.*

27 *molto cresc.* *flz.* *ord.*

29 *ff* *poco dim.* *f* *ord.*

32 *poco a poco rit.* *mp* *dim.* *ppp* Con moto (♩ = 60)

37 *con sord.* *Lento* (♩ = 40) *Con moto* (♩ = 60) *ff*

Allegro con brio (♩ = 120)

2 senza sord. 3

10 *f* *p* *f* *mf*

15 *fp* *f*

22 *p* *f* *p*

27 *p* *f* *mp* *f* *p* *p*

33 *mf* *pp* *pp* *mf* *ord.*

36 *mf* *p*

43 *f* *pp*

54 *f* *pp* *mf* *ord.*

60 *f* *pp* *p* *ord.*

68 *p* *mf* *p* *mf* *p* *mp* *f* *pp* *mf*

Horn in F

75  $\text{♩} = 152$

*mp poco a poco cresc. ed accel. fff f*

82 **Vivace** ( $\text{♩} = 160$ )

*mp poco a poco cresc. f dim. e rit.*

86  $\text{♩} = 70$  *rit. e molto dim.*

*mp f rit. e molto dim.*

90 **Allegro con brio** ( $\text{♩} = 120$ )

*pp mp con sord.*

95 *poco a poco cresc.*

*mp poco a poco cresc.*

98 *molto accel.*

*mp molto accel.*

100 *ff*

*mp ff*

Violin

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento ♩ = 50

con sord.

ppp pp pp mp

pp pp p p ppp

p ppp pp mp pp p

mf intense, with vibrato

poco a poco cresc.

pp p pp

## II. Contrast - Contraste

Con moto (♩ = 60) *senza sord.* *cresc. ed accel.* *f* Più lento (♩ = 50) *pp*

Con moto (♩ = 60) *f* *dim.* *mp*

8 *cresc. ed accel.* *f* Più lento (♩ = 50) *5*

15 *pp* *sul tasto* *cresc.*

18 *mf* *Con moto* (♩ = 60) *2*

Violin

23

*p* *mf* *p* *f* *p* *mf*

26

*pp* *cresc.* *molto cresc.*

28

*ff* *poco dim.*

30

*f* *mf*  
*poco a poco rit.*

Con moto (♩ = 60)

34

*pizz.* *arco*  
*mf* *pp*

Con moto (♩ = 60)

38

*con sord.* *Lento* (♩ = 40)  
*senza sord.* *ff*  
*ppp*



**Allegro con brio** (♩ = 120)    senza sord.    behind the bridge    sul G

2    5/8    4/4    arco.    ord.

8    *mf*    *f*    pizz.    *f*    arco    *p*

12    *f*    *f*    *p*

16    *f*    *f*    *p*    *f*

18    *mf*    *p*

20    *mf*    gliss.    *p*    3

*f*

Violin

24 wide oscillation, keeping rhythm *mf* sul

28 *pp* **3** pizz. *mf* arco *gliss. #* *mp cresc.*

35 *mf*

39 **3** sul pont. *p*

44 *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

46 *mf* *p* *mf* *p* ord. sul A

49 *poco a poco cresc.*

51 *f* *mp* *f* *p*

53 *f* *pp* *f*

56 pizz. ord. *p* *cresc.* *f*

The image shows a page of a violin score with ten staves of music. The notation includes various rhythmic patterns, dynamic markings (pp, mf, f, mp, cresc.), and performance instructions such as 'wide oscillation, keeping rhythm', 'sul pont.', 'pizz.', 'arco', 'gliss. #', 'ord.', and 'sul A'. There are also some numerical markings like '3' and '5' indicating fingerings or groupings. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

Violin

59 *mf* *mf* *p* sul G arco

64 *cresc.* *f* *f* pizz.

68 *mp* arco

71 *gliss.* *gliss.* *mp* *p* sub *poco a poco cresc.*

73 *gliss.* *gliss.* *gliss.* *gliss.* *poco a poco cresc. ed accel.*

76 *gliss.* *gliss.* *trem.* *♩ = 152* *fff* *f*

80 *mf* *poco accel.* *dim.*

83 *Vivace* (♩ = 160) *mp* *poco a poco cresc.* *f* *dim. e rit.*

86 *mf* *dim.* *f* *mf* *♩ = 70*

90 *mp* *dim.* *p* *dim.* *pp* *Allegro con brio* (♩ = 120)



Violoncello

Al Maestro Maxiamiano Valdés

# NOVECENTO

Jorge Muñiz

(1999)

## I. Stability - Estabilidad

Lento ♩ = 50

con sord.

Musical notation for measures 1-7. The piece begins in common time (C) and changes to 2/4 time at measure 4, then to 4/4 time at measure 5. The dynamics are *ppp* (measures 1-2), *pp* (measures 3-4), *ppp* (measures 5-6), *p* (measure 7), and *pp* (measure 8).

Musical notation for measures 8-14. Measure 8 starts with *p*. Measure 9 has a fermata. Measure 10 has a **2** (trill). Measure 11 has a fermata. Measure 12 has a **2** (trill). Measure 13 has a fermata. Measure 14 has a **2** (trill). The dynamics are *p* (measure 8) and *pp* (measures 11-14).

Musical notation for measures 15-22. Measure 15 has a fermata. Measure 16 has a **3** (trill). Measure 17 has a fermata. Measure 18 has a **3** (trill). Measure 19 has a fermata. Measure 20 has a **3** (trill). Measure 21 has a fermata. Measure 22 has a **3** (trill). The dynamics are *ppp* (measures 15-16), *mp* (measures 17-18), *p* (measures 19-20), *ppp* (measures 21-22), and *p* (measures 23-24).

Musical notation for measures 23-27. Measure 23 has a **3** (trill). Measure 24 has a **3** (trill). Measure 25 has a **3** (trill). Measure 26 has a **3** (trill). Measure 27 has a **3** (trill). The dynamics are *pp* (measures 23-24), *mp* (measures 25-26), *p* (measures 27-28), and *poco a poco cresc.* (measures 29-31).

Musical notation for measures 28-31. Measure 28 has a **5** (trill). Measure 29 has a **3** (trill). Measure 30 has a **3** (trill). Measure 31 has a **3** (trill). The dynamics are *mf* (measures 28-30) and *poco a poco dim.* (measures 31-32).

Musical notation for measures 32-35. Measure 32 has a **2** (trill). Measure 33 has a **2** (trill). Measure 34 has a **2** (trill). Measure 35 has a **2** (trill). The dynamics are *ppp* (measures 32-33), *p* (measures 34-35), *dim* (measures 36-37), and *ppp* (measures 38-39).

## II. Contrast - Contraste

Con moto (♩ = 60)  
senza sord.

Più lento (♩ = 50)

*p* *cresc. ed accel.* *f* *pp*

4 *mp* *pp* *f* *dim.*

7 *mp* *cresc. ed accel.*

9 *f* *p* *p* *wide vibrato*

12 *legato*

17 *Con moto* (♩ = 60) *cresc.* *mf*

22 *stacc.* *p* *f* *mp*

25 *p* *cresc.*

Violoncello

27

*molto cresc.*

29

*ff* *poco dim.*

31

*f* *poco a poco rit.* *mf* *mp*

35 **Con moto** (♩ = 60)

*dim.* *ppp* *con sord.* *mp*

38 **Lento** (♩ = 40) **Con moto** (♩ = 60)

*pp* *mp* 0

Violoncello

Allegro con brio (♩ = 120)

2

senz'ordsord.

pizz. ord.

arco



Violoncello

46 *ord.* *sul D*

*f* *mp*

49 *poco a poco cresc.*

*mp* *f*

51 *f* *mp* *cresc.* *f* *mp*

*f* *mp* *cresc.* *f* *mp*

53 *f* *p* *f*

*f* *p* *f*

56 *pizz. ord.* *cresc.* *f* *mf*

*mp* *cresc.* *f* *mf*

60 *arco* *3* *3* *sul A* *f* *p*

*f* *p*

64 *cresc.* *f*

*mp* *cresc.* *f*

## Violoncello

67 *arco*  
*f*

71 *p<sub>sub</sub>* *poco a poco cresc.* *sfz*

73 *mf* *poco a poco cresc. ed accel.* *trem<sub>3</sub>*

77  $\text{♩} = 152$   
*fff* *f* *mf*

81 *Vivace* ( $\text{♩} = 160$ )  
*mp* *poco accel.* *dim.* *mp* *poco a poco cresc.*

84 *f* *dim. e rit.*

87  $\text{♩} = 70$   $\text{♩} = 50$   
*f sfz* *mf* *mf* *pp*

92 *Allegro con brio* ( $\text{♩} = 120$ )  
*pp* *cresc.*

96

99 *poco a poco cresc.*  
*molto accel.* *ff*

The image shows a page of a cello score, numbered 6. It contains nine staves of music, each starting with a measure number (67, 71, 73, 77, 81, 84, 87, 92, 96, 99). The music is written in various clefs (bass and treble) and time signatures (3/4, 2/4, 4/4, 5/4). Dynamic markings include *f*, *fff*, *mf*, *mp*, *pp*, *sfz*, and *ff*. Performance instructions include *arco*, *poco a poco cresc.*, *ed accel.*, *Vivace*, *Allegro con brio*, *molto accel.*, *dim. e rit.*, and *trem<sub>3</sub>*. There are also tempo markings with note values:  $\text{♩} = 152$ ,  $\text{♩} = 160$ ,  $\text{♩} = 70$ , and  $\text{♩} = 50$ . The score includes various musical notations such as slurs, accents, and triplets.

Double bass

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento  $\text{♩} = 50$

3

con sord. sul E

9

18 sul D

*pp* *mp* *pp*

6

29 sul E

*mp* *mf* *p* *mp* *dim.*

34 sul D

*pp* *ppp* *pp* *ppp*

## II. Contrast - Contraste

Con moto  $\text{♩} = 60$  senza sord.

Più lento  $\text{♩} = 50$  sul G

3

3

*p* *cresc. ed accel.* *f* *p*

6 Con moto  $\text{♩} = 60$

*f* *dim.* *mp* *cresc. ed accel.*

9 Più lento  $\text{♩} = 50$

*f* *p*

13

4

*mf*

Double bass

21 **Con moto** (♩ = 60)

*mp*

23

*mf*  $\rightrightarrows$  *p*  $\leftarrow$  *f*  $\leftarrow$  *pp*

26

*cresc.* *molto cresc.*

28

*ff* *poco dim.*

30

*f* *poco a poco rit.* *mp*

35 **Con moto** (♩ = 60)

*dim.*  $\rightrightarrows$  *pp*  $\leftarrow$  *mp*  $\rightrightarrows$

38

**Lento** (♩ = 40)

**Con moto** (♩ = 60)

*pp*  $\leftarrow$  *mp*  $\rightrightarrows$  *pp*  $\leftarrow$  *mp*  $\rightrightarrows$  0

Allegro con brio (♩ = 120)

2 arco  
mf

9 mf

14 f

17 p

20 mf gliss. p gliss. mf 3

23 p f fp f psub f p

26 mf p f psub 4 3

34 f mf pp mp

39 cresc. sul pont. mf

41 pp

43 cresc. mf dim. mp mf mp

Double bass

47 ord. sul D

50 *poco a poco cresc.*

52 *f* *mp cresc.*

54 *pizz.* *f* *p* *pp*

60 *p* *cresc.* *f* *5* (pizz.) *mf*

68 *f* *p* *f* *arco*

71 *3* *3* *3* *3* *3*

74 *3* *psub* *f* *poco a poco cresc.* *mf*

81 *fff* *f* *Vivace* ( $\text{♩} = 160$ ) *mp* *poco a poco cresc.*

84 *poco accel.* *dim.* *3* *3* *3* *f dim. e rit.* *3* *50*

87 *3* *3* *Allegro con brio* ( $\text{♩} = 120$ ) *sfz* *gliss.* *pp*

92 *pp* *cresc.*

Double bass

95

98

100

*poco a poco cresc.*

*molto accel.*

*ff*

Piano

Al Maestro Maxiamiano Valdés

# NOVECENTO

## I. Stability - Estabilidad

Jorge Muñiz  
(1999)

Lento  $\text{♩} = 50$   
2

Musical score for measures 1-5. The piece begins in common time (C) with a tempo marking of Lento and a quarter note equal to 50 beats per minute. The first system shows the right hand with a whole rest and the left hand with a whole note chord. The second system shows a change to 2/4 time, with the left hand playing a descending eighth-note scale. The third system shows a change to 4/4 time, with the left hand playing a half-note chord. The fourth system shows a whole rest in both hands. The fifth system shows a whole note chord in the right hand and a half-note chord in the left hand. Pedal markings include *Q sost.* and *Ped.* with asterisks. Dynamics include *p* and *Ped.*.

Musical score for measures 6-7. Measure 6 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 7 shows a whole note chord in the right hand and a half-note chord in the left hand. Pedal markings include *Ped.* with asterisks. Dynamics include *p* and *Ped.*.

Musical score for measures 8-13. Measure 8 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 9 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 10 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 11 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 12 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 13 shows a whole note chord in the right hand and a half-note chord in the left hand. Pedal markings include *Ped.* with asterisks. Dynamics include *pp* and *una corda*.

Musical score for measures 14-17. Measure 14 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 15 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 16 shows a whole note chord in the right hand and a half-note chord in the left hand. Measure 17 shows a whole note chord in the right hand and a half-note chord in the left hand. Pedal markings include *Ped.* with asterisks. Dynamics include *p* and *mp*.



22 =

strings  
mp

28

strings  
pp mp mp

33

Ped. strings\* kbd  
2 2  
pp  
Ped.\* (use right pedal to dampen)  
Bost. \* Ped.\* \*

## II. Contrast - Contraste

Con moto (♩ = 60) Più lento (♩ = 50)

strings palm clusters  
3 3 5  
8<sup>vb</sup>  
Ped. cresc. ed accel. f

6

Con moto (♩ = 60)  
6 5 3 3 5 6  
f 8<sup>vb</sup> Ped. simillim. mp f\*

10 Più lento (♩ = 50)

Musical score for measures 10-20. The piece is in 4/4 time with a tempo of Più lento (♩ = 50). The key signature has one sharp (F#). Measure 10 features a whole rest in the right hand and a whole note chord in the left hand. Measure 11 has a whole rest in the right hand and a half note chord in the left hand. Measure 12 has a whole rest in the right hand and a half note chord in the left hand. Measure 13 has a whole rest in the right hand and a half note chord in the left hand. Measure 14 has a whole rest in the right hand and a half note chord in the left hand. Measure 15 has a whole rest in the right hand and a half note chord in the left hand. Measure 16 has a whole rest in the right hand and a half note chord in the left hand. Measure 17 has a whole rest in the right hand and a half note chord in the left hand. Measure 18 has a whole rest in the right hand and a half note chord in the left hand. Measure 19 has a whole rest in the right hand and a half note chord in the left hand. Measure 20 has a whole rest in the right hand and a half note chord in the left hand. The dynamic is *p*. There is a *(kbd)* marking above measure 11. There are fingerings 2, 7, and 7 indicated above the notes.

21 Con moto (♩ = 60)

Musical score for measures 21-22. The tempo is Con moto (♩ = 60). Measure 21 features a triplet of eighth notes in the right hand and a half note chord in the left hand. Measure 22 features a quintuplet of eighth notes in the right hand and a half note chord in the left hand. The dynamic is *mp*. There are fingerings 3 and 5 indicated above the notes. An *8vb* marking is present at the end of measure 22.

22

Musical score for measures 23-24. Measure 23 features a sextuplet of eighth notes in the right hand and a half note chord in the left hand. Measure 24 features a septuplet of eighth notes in the right hand and a half note chord in the left hand. The dynamic is *p*. There are fingerings 6, 7, 5, and 6 indicated above the notes.

23

Musical score for measures 25-26. Measure 25 features a quintuplet of eighth notes in the right hand and a half note chord in the left hand. Measure 26 features a quintuplet of eighth notes in the right hand and a half note chord in the left hand. The dynamic is *p* with a *cresc.* marking. There are fingerings 3 and 3 indicated above the notes. An *8vb* marking is present at the end of measure 26.

25

Musical score for measures 27-28. Measure 27 features a triplet of eighth notes in the right hand and a half note chord in the left hand. Measure 28 features a quintuplet of eighth notes in the right hand and a half note chord in the left hand. The dynamic is *p* with a *cresc.* marking. There are fingerings 3 and 5 indicated above the notes.



# III. Technology - Tecnología

Allegro con brio (♩ = 120)

Musical notation for measures 1-2. The piece is in 4/4 time. The right hand plays a continuous eighth-note pattern. The left hand is silent. Dynamics include *fp* (fortissimo piano) and *f* (fortissimo). The instruction "con due mani" is present. There are accents (>) and a hairpin crescendo.

Musical notation for measures 3-4. Measure 3 is in 5/8 time, and measure 4 is in 4/4 time. The right hand continues with eighth-note patterns. The left hand is silent. Dynamics include *f* (fortissimo). There are accents (>).

Musical notation for measures 5-6. The right hand continues with eighth-note patterns. The left hand is silent. Dynamics include *f* (fortissimo). There are accents (>).

Musical notation for measures 7-8. The right hand continues with eighth-note patterns. The left hand is silent. Dynamics include *mp* (mezzo-piano) and *f* (fortissimo). There are accents (>).

Musical notation for measures 9-10. Measure 9 is in 4/4 time, and measure 10 is in 3/4 time. The right hand is silent. The left hand plays eighth-note patterns. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). There are accents (>).



32

*f* *psub* *sempre p*

34

*dim.* *pp* *pp* *con pedale*

37

*sempre pp*

39

*dim.* *ppp* *f*

42

*mp* *strings* 2 3

Ped.

\*

50

mf cresc. f f p

3 3

Detailed description: This system contains measures 50 through 53. The music is in treble and bass clefs. Measure 50 starts with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. Measure 51 features a forte (f) dynamic. Measure 52 shows a dynamic shift from forte (f) to piano (p). Measure 53 contains two triplet markings over the right hand.

54

fp sempre p

Detailed description: This system contains measures 54 and 55. The music is primarily in the treble clef. Measure 54 begins with a fortissimo piano (fp) dynamic, followed by a 'sempre p' (always piano) instruction. The right hand plays a continuous eighth-note pattern.

56

cresc.

Detailed description: This system contains measures 56 and 57. The music is in treble and bass clefs. Measure 56 features a crescendo (cresc.) marking. The right hand has a complex rhythmic pattern with accents, while the left hand provides harmonic support.

58

fp

Detailed description: This system contains measures 58 and 59. The music is in treble and bass clefs. Measure 58 starts with a fortissimo piano (fp) dynamic. The right hand plays a series of eighth notes with accents, while the left hand has a simple bass line.

60

8vb Ped. \*

Detailed description: This system contains measures 60 through 62. Measure 60 is in treble and bass clefs. Measure 61 has a 5/4 time signature change. Measure 62 has a 4/4 time signature change. The bottom of the page features a dashed line with '8vb' (8va below), 'Ped.' (pedal), and an asterisk (\*) indicating a pedal point.

62

*mp* *poco a poco cresc.*  
*con pedale*

73 (8).1

75

*poco a poco cresc. ed accel.*

77

*8va=152* *fff* *8vb*

83

**Vivace** (♩ = 160)

*stacc.* *mp* *poco a poco cresc.*



