

- Artesanía Sonora -
 [For Chamber Orchestra]

Felipe Nieto-Sáchica

Sereno, libero e molto meditativo [♩=42]

Fl. 1 [Picc.]
 Fl. 2
 Cl. 1 [Cl. Eb.]
 Cl. Bb. 2 [B. Cl.]
 Bsn. 1
 Bsn. 2 [Cbsn.]

Hn. 1
 Hn. 2
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2

Perc.
 B.D. *l.v.*
 [Vib.] - Bowed *l.v.*
 Tam-tam *l.v.*
 [Slide thumb over Bass Drum] B.D.

Hp.
dolce, ma sonoro
p

Sereno, libero e molto meditativo [♩=42]

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

1st. Solo.
 sord.
 sord. sul pont. → nat.
poco sfp *ppp*

sord.
comme echo *pp* *mp* *pp*
pp *3* *3* *pp* *mp* *ppp*

vib.
sord. pizz. *3* *vib.*
mp *p* *mp* *p* *mp* *p*

8

Un poco deciso
[♩=52]

Fl. 1 [Picc.] Fl. 2 Cl. 1 [Cl. Eb.] Cl. Bb. 2 [B. Cl.] Bsn. 1 Bsn. 2 [Cbsn.]

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2

Perc. Vib. l.v. p > ppp p

Hp. mp f mp

Vln. I Vln. II Vla. Vc. Db.

Vib. l.v. p > ppp p

poco sfp punta d'arco.
sul pont. nat. sul tasto.
senza vib.

perdendosi ppp ppp
perdendosi

Vln. I Vln. II Vla. Vc. Db.

poco sfp punta d'arco.
sul pont. nat. sul tasto.
senza vib.

perdendosi ppp ppp

Vln. I Vln. II Vla. Vc. Db.

p 3 mp sord.
pizz. mp

div. mp f

14

Fl. 1 [Picc.]

Fl. 2

Cl. 1 [Cl. Eb.]

poco *f* — *fp* — *pp*

To Cl.

Cl. 2 [B. Cl.]

poco *f* — *fp* > *pp*

Bsn. 1

Bsn. 2 [Cbsn.]

poco *f*

Hn. 1

Hn. 2

C Tpt. 1

mute.

pp — *f* > *pp*

C Tpt. 2

Tbn. 1

mute.

mp — *3* — *3* — [mute off.]

Tbn. 2

mute.

[mute off.]

mp

Perc.

Crot. *l.v*

p f

Hp.

=f

Vln. I

sul tasto.
senza vib.

Vln. II

ppp

Vla.

pizz.

mp — *f*

Vc.

=f

Db.

=f

Doppio movimento[ca. $\text{J}=104$]

19

Doppio movimento
[ca. $\text{J}=104$]

Fl. 1 [Picc.] *fp* *pp* *ff*

Fl. 2 *fp* *pp* *ff*

Cl. 1 [Cl. Eb.] *fp* *pp* *ff* *tr* *pp* *f* [Slap tongue]

Cl. *fp* *pp* *ff* *[f]*

Bsn. 1 *f* *ff* *f* *f* To Bsn.

Cbsn. *f* *ff* *f* *f*

Hn. 1 *fp* *pp*

Hn. 2 *f* [mute on]

C Tpt. 1 [nat.] *f* *pp* *f* [mute on]

C Tpt. 2 *fp* *pp* *f* [nat.] [mute on]

Tbn. 1 *f* [nat.] [mute on]

Tbn. 2 *f* [nat.] [mute on]

Perc. [crot.] *l.v* *p f* Sus. Cym. *l.v* *f* Vib. *l.v* *p*

Hp. *mp* *f* *2(4)* *2(3)* *2(4)* *2(3)* *2(4)* *2(3)* *2(4)* *2(3)*

Doppio movimento
[ca. $\text{J}=104$]

1st. Solo. *gliss.* *fp* *molto!* *ff* [sord. off] *non div.* [sord. off] senza sord.

Vln. I *tr* *molto!* *gliss.* vib. *molto vib!* *ff* [sord. off] senza sord.

Vln. II *vib.* *molto!* *molto vib!* *ff* [sord. off] senza sord.

Vla. *arco.* *ppp* *gliss.* *non div.* [sord. off] senza sord. *f* *p* *f*

Vc. *div.* *arco.* *ff* *non div.* [sord. off] senza sord. *f* *p* *f*

Db. *div.* *arco.* *ff* *non div.* [sord. off] senza sord. *f* *f*

27

Fl. 1 [Picc.]

Fl. 2

To Picc.

p *molto!* f

Cl. 1 [Cl. Eb.]

Cl. 2

To E♭ Cl.

mf molto! f

Bsn. 1

Cbsn.

To Bsn.

pp < mp > pp

Hn. 1

f fp

Hn. 2

C Tpt. 1

[mute.] [mute off.] fp

C Tpt. 2

[mute.] [mute off.] fp

Tbn. 1

fp pp < mp > pp

Tbn. 2

fp

Perc.

Mar. l.v. Vib. mp f p

Hp.

Vln. I

1st. Solo p *molto!* f = p

quasi col legno f

Vln. II

pizz. f

quasi col legno f

Vla.

pizz. f

arco. p f

Vc.

pizz. f

Db.

pizz. f

Fl. 1 [Picc.]

Fl. 2

Cl. 1 [Cl. Eb.]

Cl.

Bsn. 1

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1 Picc. *p* *ff*

Fl. 2 *p* *molto! ff*

Cl. 1 Cl. Eb. *p* *molto! ff* To Cl.

Cl. *p* *molto! ff* To B. Cl.

Bsn. 1 *pp* *mp* *pp* *f* *ff=p* *f*

Bsn. *pp* *mp* *pp* *f* *ff=p* *f*

Hn. 1 *pp* *mp* *pp* *fp*

Hn. 2 *pp* *mp* *pp* *fp*

C Tpt. 1 *pp* *fp*

C Tpt. 2 *pp* *fp*

Tbn. 1 *pp* *mp* *pp* *f* *[mute off]*

Tbn. 2 *pp* *mp* *pp* *f* *[mute off]*

Perc. *p* *f* Crot. *l.v.* *mp* Bongos

Hp. *p* *fp*

Vln. I *p* *ff* *f* *fp* *f=p*

Vln. II *p* *ff* *f* *fp* *f=p*

Vla. *pp* *mp* *pp* *f* *ff=p* *f=p*

Vc. *pp* *mp* *pp* *f* *ff=p* *f=p*

Db. *p* vib. *arco.* *f* *arco.* *f* *arco.* *f*

45

Picc. *p* *ff* To Fl.

Fl. 2 *p* *f*

ffff

[Cl. Eb.] *tr* *ffff* *ppp* *f*

B. Cl. *f* *ff* *p* *f*

Bsn. 1 *f*

Bsn. *f*

Hn. 1 *f* *f>p*

Hn. 2 *f* *f>p*

C Tpt. 1 *fp* *pp*

C Tpt. 2

Tbn. 1 *nat.* *f* *f>p*

Tbn. 2 *f* *f>p*

Perc. Tam-tam [scrape with metal piece] *sf* Mar. *fp* *f>p* [Mar.] *p* *f*

Hp. *f*

Vln. I arco. *p* *f* ric. *f>p* *f>p*

Vln. II *fp* *f* ric. *f>p* *f>p*

Vla. *p* *f* ric. *f>p* *f*

Vc. *fp* *f* ric. *f>p*

Db. *p* *f* ric. *f>p*

pizz. *f*

Fl. 55 To Picc.

Fl. 2

[Cl. Eb.] Cl. 16 To Cl. Cl. 16 To B. Cl.

B. Cl. Bsn. 1 Bsn. 2

Hn. 1 Hn. 2

C Tpt. 1 C Tpt. 2

Tbn. 1 Tbn. 2

Perc. Chimes l.v. Mar. Crot.

Hp.

Vln. I Vln. II

Vla.

Vcl. arco. mp f

Db. arco. f

64

Fl. 1
Fl. 2
Cl. 1 [Cl. Eb.]
Cl.
Bsn. 1
Bsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Mar.
B. D. *l.v.*
Vib. *l.v.*
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Db.

f *ff > p* *p < f* *tr.* *f*
f *ff > p* *p < f*
ff > p *mp* *f*
f *ff > p* *ff* *To Cbsn.* *ff*
f *ff > p*
f *ff*
pp *ff* *f*
pp *ff* *f*
f *fp* *pp*
f *ff*
p *f* *ff > p* *f* *ff > p* *f* *ff* *p*
p *f* *ff > p* *f* *ff > p* *f* *ff* *f* *ff* *p*
p *f* *ff > p* *f* *ff > p* *f* *ff* *f* *ff* *f* *ff* *sul pont. p.o.p*
p *f* *ff > p* *f* *ff > p* *f* *ff* *pizz. arco.* *f* *ff* *nat. tr. p.o.p*
p *f* *ff > p* *f* *ff > p* *f* *ff* *pizz. arco.* *f* *ff* *Sul A ric. gliss.* *f*
f *ff > p* *f* *ff > p* *f* *ff* *pizz. arco.* *f* *ff* *pizz. f*

73

Fl. To picc.
ff

Fl. 2 f ff

[Cl. Eb.] To Cl.
ff

Cl. f ff p

Bsn. 1

Bsn.

Hn. 1 p

Hn. 2 p

C Tpt. 1 mp ff

C Tpt. 2 mp ff

Tbn. 1 f 3 ff

Tbn. 2 f 3 ff

Perc. [Vib.] l.v. Guiro [on stand] f fast scrape!

Hp. p mp

Vln. I p pizz. sf arco. p

Vln. II p mp pizz. sf arco. p

Vla. pizz. arco. pizz. sf arco. p

Vc. arco. pizz. f

D. arco. pp <f> pp

84

Picc. $f \longrightarrow p$

Fl. 2 $f \longrightarrow p$

Cl. $f \longrightarrow p$

Cl. $f \longrightarrow p$

Bsn. 1 $f \longrightarrow p$

Bsn. Cbsn p

Hn. 1 $pp \longrightarrow mp$ ppp

Hn. 2 $pp \longrightarrow mp$ ppp

C Tpt. 1 9

C Tpt. 2 9

Tbn. 1 9

Tbn. 2 9

Vib. $p \longrightarrow mp \longrightarrow p$

Tam-tam mp

Hp. $p \longrightarrow mp \longrightarrow p$

8^{th} mp

Vln. I pizz. $f \longrightarrow p$ arco con sord. mp legatiss.

Vln. II pizz. $f \longrightarrow p$

Vla. pizz. $f \longrightarrow p$ arco con sord. mp legatiss. Vla. arco con sord. gliss. p legatiss.

Vc. f pizz. $f \longrightarrow p$ arco con sord. mp legatiss. Vc. arco con sord. gliss. p legatiss.

D. arco con sord. p legatiss. D. pizz. f

94

Picc. *p* *moliss!* *ff*

Fl. 2 *p* *legatiss.* *f*

Cl. *p* *legatiss.* *f* *f > p*

Cl. *mp* *legatiss.* *f* *f > p*

Bsn. 1 *mp* *legatiss.* *f*

Cbsn. To Bsn.

Hn. 1 *f*

Hn. 2 *f*

CTpt. 1 *f* [mute on]

CTpt. 2 *f > p* [mute on]

Tbn. 1 *f*

Tbn. 2 *f*

Perc. Sus. Cym. *l.v* *p* *mp*

Hp. *f*

Vln. I *arco.* *gliss.* *[mp]* *f* *ric.* *senza sord.* *f > p*

Vln. II *p* *legatiss.* *f*

Vla. *gliss.* *[mp]* *f* *ric.* *senza sord. quasi col legno.* *f > p*

Vla. *gliss.* *[mp]* *f* *senza sord. quasi col legno.* *ric.* *f > p*

Vc. *[mp]* *gliss.* *Sul II* *[mp]* *f*

Vc. *gliss.* *Sul II* *[mp]* *f*

Db. *f*

100

Picc. *f > p*

Fl. 2 *f > p*

Cl. *f > p*

Cl. *f > p* *p — f* *f > p* *f > p* *f > p* *f* *To B. Cl.*

Bsn. 1 *f — p* *f*

Cbsn. *Bsn. f — p* *f* *To Cbsn.*

Hn. 1 *f > p* *f > p* *p — f* *f*

Hn. 2 *f > p* *f > p* *p — f* *f*

CTpt. 1 *f > p* *f > p* *f > p* *f > p* *f*

CTpt. 2 *f > p* *f > p* *f > p* *f > p* *f*

Tbn. 1 *p — f* *[mute.]* *f*

Tbn. 2 *p — f* *[mute.]* *f*

Perc. *Vib. l.v* *l.v* *Mar.* *f*

Hp. *p — mp*

Vln. I *f — p* *f > p* *f > p* *non ric.* *div.* *f > p* *f*

Vln. II *f — p* *f > p* *f > p* *ord. [non ric.]* *div.* *f > p* *f > p* *f*

Vla. *ord. [non ric.]* *f — p* *p — f* *f > p* *f > p* *f*

Vc. *senza sord. pizz.* *f > p* *f* *arco.* *f*

Db. *senza sord. pizz.* *f > p* *f* *arco.* *f*

114

Picc. $\frac{3}{8}$ To Picc. $\frac{2}{4}$ Picc. $\frac{3}{8}$ f^3

Fl. 2 $\frac{3}{8}$ f^3

Cl. $\frac{3}{8}$ f

B. Cl. $\frac{3}{8}$ ff To Cl. $\frac{3}{8}$ f

Bsn. 1 $\frac{3}{8}$ $\frac{2}{4}$

Cbsn. $\frac{3}{8}$ $\frac{2}{4}$

Hn. 1 $\frac{3}{8}$ $\frac{2}{4}$

Hn. 2 $\frac{3}{8}$ $\frac{2}{4}$

CTpt. 1 $\frac{3}{8}$ f

CTpt. 2 $\frac{3}{8}$ f

Tbn. 1 $\frac{3}{8}$ $\frac{2}{4}$

Tbn. 2 $\frac{3}{8}$ $\frac{2}{4}$

Perc. $\frac{3}{8}$ p f Mar. $\frac{2}{4}$

Hp. [cluster] ff

Vln. I $\frac{3}{8}$ p sfp sfp *sempre simile* $f \rightarrow p$ f

Vln. II $\frac{3}{8}$ f *molto!* sfp *sempre simile* $f \rightarrow p$ f

Vla. $\frac{3}{8}$ f Vla. sfp *sempre simile* $f \rightarrow p$ f

Vcl. $\frac{3}{8}$ f sfp *sempre simile* $f \rightarrow p$ f

Vc. $\frac{3}{8}$ f Vc. *molto!* sfp *sempre simile* $f \rightarrow p$ f

Db. $\frac{3}{8}$ non div. arco. $[pizz.]$ sfp *sempre simile* $f \rightarrow p$ f

A detailed musical score page for orchestra or band, numbered 124. The page features ten staves of music. The top section includes Picc., Cl., Bsn. 1, and Cbsn. staves. The middle section includes Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Db. staves. The bottom section includes Vcl. and D. staves. The music consists of measures with various time signatures (e.g., 3/8, 2/4, 5/8) and dynamic markings (e.g., *p*, *f*, *semper simile*, *nat.*, *mute.*). The score is written in a standard musical notation style with black notes on white staff lines.

139 To picc.

Fl. Fl. Cl. Cl. Bsn. 1 Bsn. 2

Picc. *p*³ *f* *molto!* simile *p*³ *f* *fp*

ff = *p* *p*³ *f* *molto!* simile *p*³ *f* *fp*

tr *p*³ *f* *molto!* *p*³ *f* *molto!* simile *p*³ *f* *fp*

ff *marcatissimo sempre!* *p*³ *f* *molto!* *p*³ *f* *fp*

f *marcatissimo sempre!*

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2

fp *pp* *f* *f* *f* *f* *f* *fp* *fp* *#f*

C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2

f *f* *f* *f* *f* *f* *f* *fp* *fp* *f*

ff *marcatissimo sempre!* *f* *marcatissimo sempre!*

Perc. Mar. Toms Guiro

Mar. *Toms* *Guiro*

Hp.

Vln. I Vln. II Vla. Vc. Db.

arco. *p* *f* *pizz.* *f* *marcatissimo sempre!* *pizz.* *f* *marcatissimo sempre!*

arco. *p* *f* *pizz.* *f* *marcatissimo sempre!*

arco. *p* *f* *pizz.* *f* *marcatissimo sempre!*

arco. *p* *f* *div. pizz.* *f* *marcatissimo sempre!*

arco. *p* *f* *div. pizz.* *f* *marcatissimo sempre!*

148

Picc. *p* 3 3 *ff*

Fl. *p* 3 3 *ff*

Cl. *p* 3 3 *ff*

Cl. *p* 3 3 *ff* To B. Cl.

Bsn. 1

Bsn. *p* 3 3 *ff* To Cbsn.

Hn. 1 *fp* *ff*

Hn. 2 *fp*

C Tpt. 1 *fp* [mute off.]

C Tpt. 2 *fp* [mute off.]

Tbn. 1 [mute off.]

Tbn. 2 [mute off.]

Perc. Mar. Toms 3 B.D. *mp* < *f*

Hp. arco. *p* *molto!* *f*

Vln. I non.div. arco *ff* pizz. *p* *molto!* *fp* *f*

Vln. II non.div. arco *ff* pizz. *p* *molto!* *fp* *f*

Vla. non.div. arco *ff* pizz. *p* *molto!* *fp* *f*

Vc. arco. *p* *molto!* *fp* *f* pizz.

D. arco. *p* *molto!* *fp* *f* pizz.

155

Picc. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

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

B. Cl. *f* *p* *f* *p* *f*

Bsn. 1 *f* *p* *f* *p* *f*

Bsn. *f* *p* *f*

Hn. 1 *f*

Hn. 2 *f*

CTpt. 1 *f*

CTpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Perc. *Toms* *ff* *Chimes*

Hp.

Vln. I *pizz.* *ff* *arco.* *p* *f* *p* *f*

Vln. II *pizz.* *ff* *p* *f* *p* *f*

Vla. *pizz.* *ff* *p* *f* *p* *f*

Vc. *pizz.* *ff* *p* *f*

Db. *pizz.* *ff*

1st. Solo. *p* *f*

Vln. II *pizz.* *f*

Vla. *fp* *f*

Vc. *fp* *f*

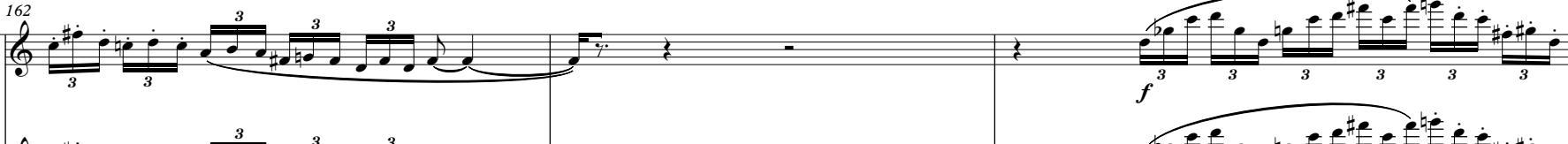
Vc. *arco.* *6*

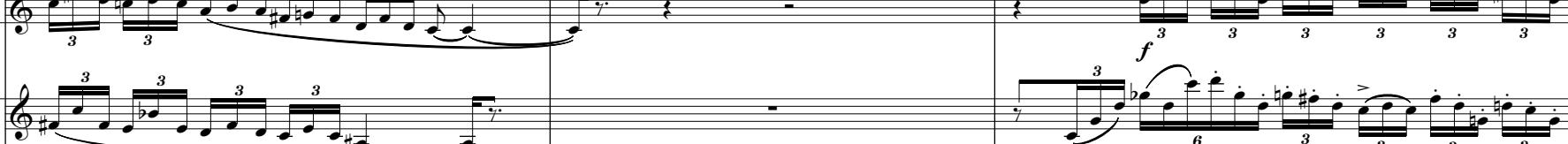
Vc. *p* *arco.*

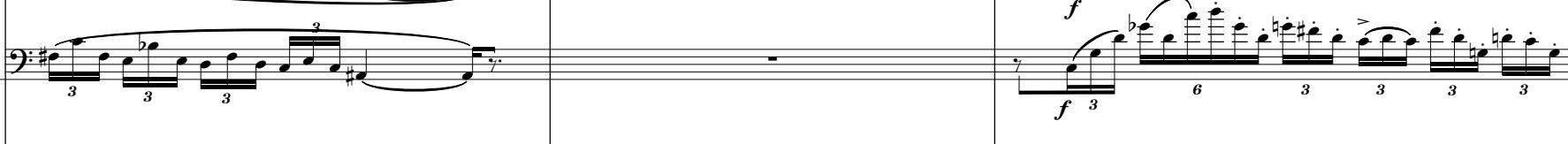
Vc. *p* *arco.*

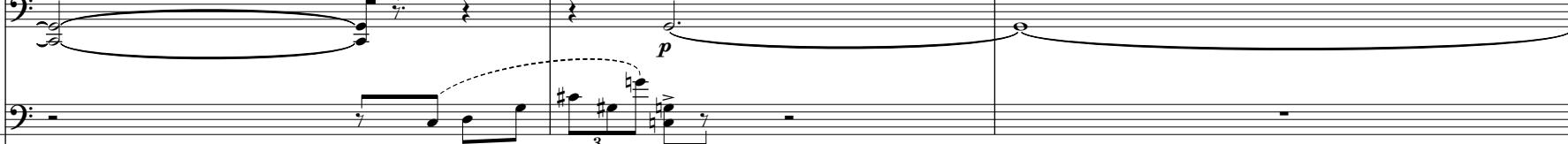
Vc. *p* *pizz.* *ff*

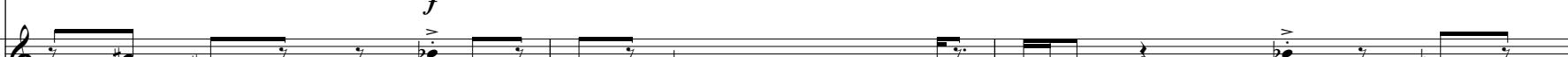
162

Picc. 

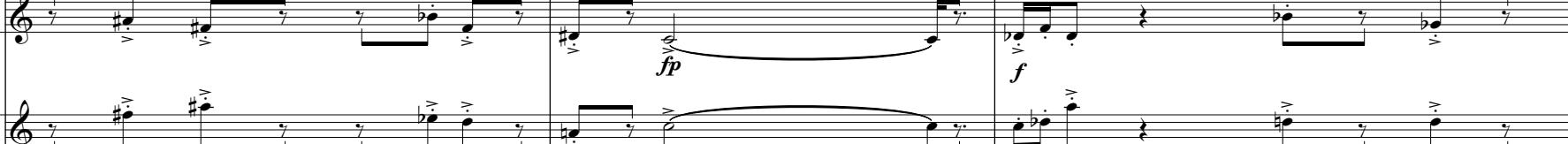
Fl. 

Cl. 

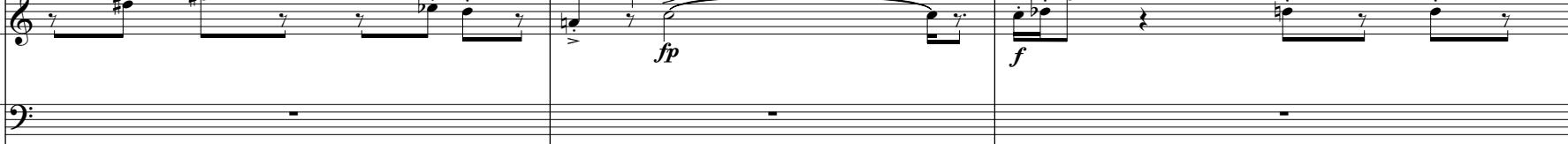
B. Cl. 

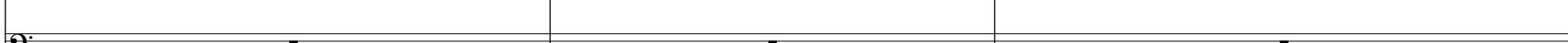
Bsn. 1 

Cbsn. 

Hn. 1 

Hn. 2 

CTpt. 1 

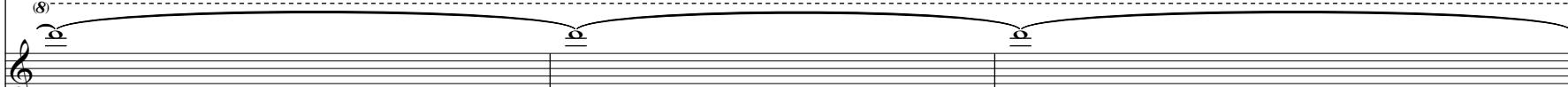
CTpt. 2 

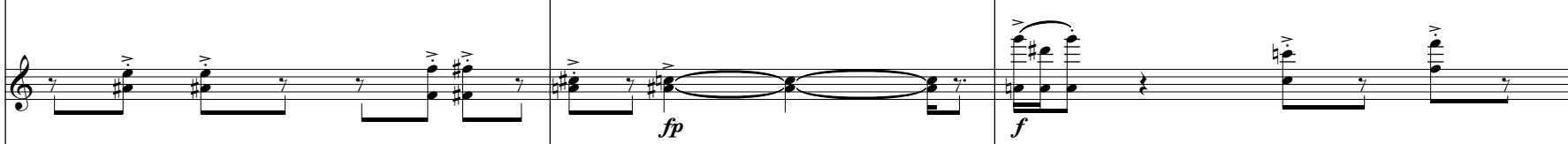
Tbn. 1 

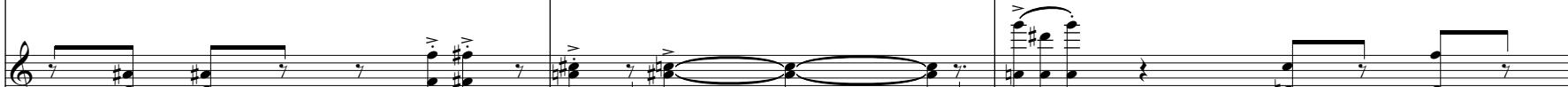
Tbn. 2 

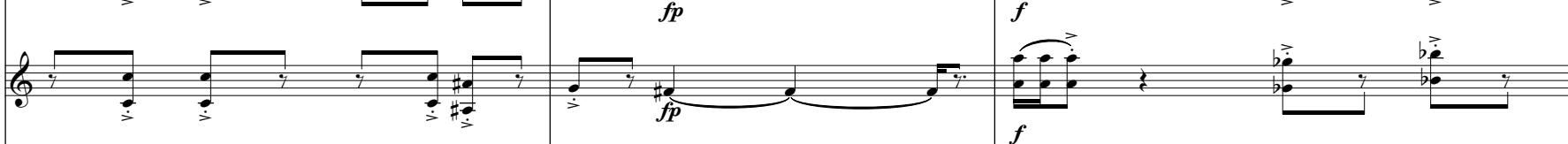
Perc. 

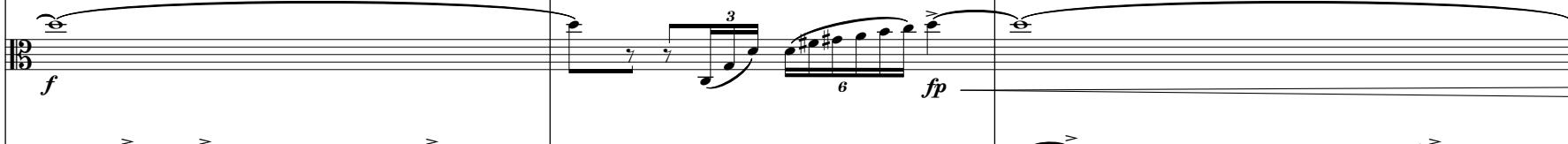
Hp. 

Vln. 

Vln. I 

Vln. II 

Vln. II 

Vla. 

Vla. 

Vc. 

Vc. 

Db. 

Db. 

23

165

Picc. Fl. Cl. B. Cl. Bsn. 1 Cbsn. Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Perc. Hp.

Vln. Vln. I Vln. II Vln. II Vla. Vla. Vc. Vc. Db. Db.

(8)

Musical score for orchestra and piano, page 169. The score consists of two systems of music. The first system starts with Picc., Fl., Cl., B. Cl., Bsn. 1, Cbsn., Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Perc., Hp., Vln., Vln. I, Vln. II, Vln. II, Vla., Vcl., and Db. The second system continues with Vln. I, Vln. II, Vln. II, Vla., Vcl., and Db. Various dynamics such as *f*, *fp*, and *arco.* are indicated throughout the score. Measure numbers 3, 6, and 9 are marked above certain measures. The score is written in 2/4 time with a key signature of one sharp.

Molto Meno, Tenuto

[♩=72-76]

172

Picc. 6 6 6

Fl. 6 6

Cl. 6 6

B. Cl. > > 3 5

Bsn. 1 > > 3 5 6

Bsn. > > 3 5 6

Hn. 1 3 5 6

Hn. 2 3 5 6

CTpt. 1 > > 3 5 6

CTpt. 2 > > 3 5 6

Tbn. 1 -

Tbn. 2 -

Perc. B.D pp f p <molto! f p <molto! f p <molto!

Hp. -

Vln. I 6 6 6 8va

Vln. II 6

Vla. > > 3 6 7

Vc. > > 3 5 6 pizz.

Db. pizz. f f f

molto **sul pon** → **nat.**

molto **sul pon** → **nat.**

molto **sul pon** → **nat.**

pizz.

Tempo Primo
[♩=42]

176

Picc.

Fl. f

Cl. f

B. Cl. p

Bsn. 1 arco ff To Cbsn. f

Bsn. fp

Hn. 1 fp [hand gliss.]

Hn. 2 fp [hand gliss.]

C Tpt. 1 fp

C Tpt. 2 fp

Tbn. 1 p

Tbn. 2

Perc. ff

Tempo Primo
[♩=42]

Hp.

Vln. I ff (8) (tr) (8)

Vln. II ff (tr) (8)

Vla. f

Vc. ff pizz. arco.

D. b. f arco. pp con sord. pizz. 3 #p

179

Picc.

Fl.

Cl.

B. Cl. *pp*

Bsn. 1

Bsn. Cbsn. *ppp*

Hn. 1

Hn. 2

CTpt. 1 *pp*

CTpt. 2

Tbn. 1

Tbn. 2

Perc. Tam-tam *ppp*

Hp.

Vln. I [punta d'arco] sul pont *p* *sfp* *p* *p* *con sord.* *mp* *poco fp* *niente*

Vln. II *ppp*

Vla. *ppp*

Vc.

Db. *pizz.* *mp* *p*