

A person wearing a white, vertically striped dress stands barefoot on a black wooden stool. The background is a plain, light blue wall. The image is decorated with white musical notes and staff lines in the corners. A dark grey rectangular box is centered over the person's torso, containing the title and author's name. A black rectangular box is centered below the grey one, containing the collection name. At the bottom center, there is a logo for UNICACH.

SUEÑOS SONOROS

Juan Carlos Bonifaz Ordóñez

Colección
Boca del Cielo



UNICACH

Sueños sonoros

Antología musical de Juan Carlos Bonifaz Ordóñez entre 1998-2008



UNIVERSIDAD DE CIENCIAS Y ARTES DE CHIAPAS
2009



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Antología musical de Juan Carlos Bonifaz Ordóñez entre 1998-2008

**Colección
Boca del Cielo**



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Joya turística del estado de Chiapas, Boca del Cielo es uno de los nombres más poéticos originados de la sensibilidad colectiva de sus habitantes y el idóneo para una colección de libros destinados a la recreación artística. Los títulos reunidos bajo este sello comprenden el arte y la literatura originados en la entidad o destinados expresamente a ella por autores de diversa procedencia, hermanados todos por su vocación cultural.

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Introducción

Sueños Sonoros

Antología musical de Juan Carlos Bonifaz Ordóñez entre 1998-2008

Bos sueños, algo inherente en todas las culturas, en todos los humanos, un coqueteo de otros mundos, del nuestro... lo personal, lo universal?. Las dudas y las interpretaciones quedan en el aire y con ellas vivimos..., las hacemos nuestras (lo son) a estas cápsulas fantásticas en donde el tiempo, el lugar y el espacio toman otra dimensión.

El sonido, es una constante de este nuestro mundo, ondas que nos significan y dan identidad, vibración que entra no sólo por nuestros oídos, sino por todo nuestro cuerpo. El sonido también se respira, se transpira, vibra en nuestro interior y fuera de él, nos conecta.

Y así, con la unión de los sueños y el sonido se han creado estas piezas, cada una con su historia, su personalidad, convergiendo tanto el discurso metafórico como el técnico. Si bien algunas son más "imaginativamente fantasiosas" ("El llamado del lago", "Huellas de lluvia", "Estrellas de juguete"); otras más abstractas ("SonoS", "Despanto", "4", "Cinema"); otras más con un toque literario ("Capítulo 7", "La noche de los girasoles", "Fra Diavalo"). Las restantes de carácter personal ("Dolores", "Taipei", "YAX"), todas se unen con esta constante que es haber nacido como un sueño y haberse transformado por vías y medios diferentes con un mismo fin, en música. Dejen que el papel les hable –como árbol que fue– y les cuente su propia historia.

Ojalá disfruten –como yo al escribirlas– estas piezas, unión de sueños, unión sonora, buscando encontrar un espacio en el aire y en el cuerpo de quien las escuche.

Juan Carlos Bonifaz Ordóñez



Introduction

Sueños Sonoros

Musical anthology by Juan Carlos Bonifáz Ordoñez between 1998-2008.

Dreams, something inherent in all cultures, in all humans, a way of flirting from other worlds from ours... Something personal, something universal?
 All doubts and interpretations remain in the air as we live with all of them ...making ours (because they are) these fantastic capsules where time, place and space, take another dimension...

Sound, a constant in our world, waves that give us both meaning and identity, a vibration that goes in only through our ears but also through our body, the sound can also be breathed and perspired, vibrating inside and outside of us, connecting us ...

And thus, together with the union of dreams and sound these pieces have been created, each one with its own history, personality, converging both the metaphorical speech as well as the technical one... while some are more “fantastically imaginative” (“el llamado del lago”, “Huellas de lluvia” “estrellas de juguete”), others are more abstract (“SonoS”, “Espanto”, “4”, “Cinema”), others have a more literary touch (“Capitulo7” “la noche de los girasoles”, “Fra Diavalo”)and some others more personal (“Dolores” “Taipei”, “Yax”) all of them joint through this constant which is having been born as a dream and having been transformed via different means with one same goal, in music, let the paper speak to you (like the tree it was) and tell you its own history.

I hope you enjoy (like I did as I wrote them down) these pieces, the union of dreams, the sonorous union, searching to find a space in the air and in the body of those who listen to it.

Juan Carlos Bonifáz Ordoñez.

Porque cada día debe ser un buen día para morir
no te pierdas los sueños que traes dentro.

SUEÑA

(Dave Mathews)



Because everyday should be a good day to die
Don't lose the dreams inside your head.

DREAM

(Dave Mathews)



El llamado del lago

(marimba solo)



Juan Carlos Bonifaz Ordóñez



El llamado del lago

La primogénita de mis piezas para marimba solo, el cariño que le tengo se hace aún mayor pues surge gracias a otra de mis pasiones, los sueños. Una mañana desperté con las imágenes (aún presentes) de la niebla despejándose y mostrándome un inmenso y bello lago que me llamaba. Entre el miedo y la curiosidad por los secretos de su profundidad pudo más lo segundo, y me sumergí para encontrar mundos fantásticos, como ballena (que tal vez era) me sumergía y subía a la superficie en busca de aire y de una contraparte líquida envolviéndome. El lago me mostró su secreto y en agradecimiento al despertar, el lápiz y el papel se me unieron para traducir las imágenes en sonidos en este instrumento, que aunque de madera, encierra en su raíz, líquido, haciéndolo vibrar aunque, tal vez, todo sea sólo un sueño, probablemente lo sea.

The primogenital of my marimba solo pieces, the love I have for it becomes even bigger because it came to live thanks to another of my passions ... dreams ... one morning I woke up with the images (still very present) of mist fading away, revealing me an immense and beautiful lake that called me, in between fear and curiosity for the secrets of it's deeps, curiosity weight heavier and so I dove, and I found fantastic worlds, like a whale (that I maybe was) I swam to it's deeps and went up in search for air and a liquid counterpoint, surrounding me ... the lake showed me it's secret and gratefully when I woke up paper and pencil joined me to translate this images in to sounds ... in this instrument that even tough is wood, keeps in it's roots liquid, making it vibrate ... though, this may all be just a dream, it probably is.

Juan Carlos Bonifaz Ordóñez

El llamado del Lago

Juan Carlos Bonifaz Ordóñez

♩=60 *Molto espressivo e legato*

Marimba

2

3

4

5

6

7

8

10 *Ritardando molto, quasi* $\text{♩} = \text{♩}$ *A tempo, legato*

13

El llamado del lago
Juan Carlos Bonifaz Ordóñez

2

16 $\text{♩} = 80$
Poco più mosso

18

20 *Ritardando* *accelerando*

23 $\text{♩} = 100$ *Ritardando*

28

30 *p subito e cresc*

El llamado del lago
Juan Carlos Bonifaz Ordóñez

Measures 32-34. The right hand features a sequence of sixteenth-note triplets. The left hand is mostly silent, with some chords appearing in measure 34.

Measures 35-36. The right hand plays a series of chords. The left hand plays a continuous pattern of eighth-note triplets.

Measures 37-38. The right hand plays a series of chords, with a glissando effect indicated by a diagonal line and the word "gliss." in measure 38. The left hand continues with eighth-note triplets.

Measures 39-40. The right hand plays a series of chords, with a glissando effect indicated by a diagonal line and the word "gliss." in measure 40. The left hand continues with eighth-note triplets.

Measures 41-42. The right hand plays a series of chords. The left hand continues with eighth-note triplets.

El llamado del lago
Juan Carlos Bonifaz Ordóñez

4

43

Musical notation for measures 43-44. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group.

45

Musical notation for measures 45-46. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group.

47

Musical notation for measures 47-48. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group.

49

Musical notation for measures 49-50. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group.

51

Musical notation for measures 51-52. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group. A dynamic marking of *p* (piano) is present in measure 52.

53

Musical notation for measures 53-54. The treble clef contains chords. The bass clef contains a rhythmic pattern of eighth notes in triplets, indicated by a '3' above each group. A dynamic marking of *p* (piano) is present in measure 54.

El llamado del lago
Juan Carlos Bonifaz Ordóñez

55

Musical score for measures 55-56. The right hand plays a series of chords in the treble clef. The left hand plays a rhythmic pattern of eighth notes with triplets in the bass clef. A dynamic marking of *p* (piano) is present in measure 56.

57

Musical score for measures 57-58. The right hand continues with chords. The left hand continues with eighth notes and triplets. A dynamic marking of *p* (piano) is present in measure 58.

59

Musical score for measures 59-60. The right hand continues with chords. The left hand continues with eighth notes and triplets. A dynamic marking of *p* (piano) is present in measure 60.

Ritardando

61

Musical score for measures 61-62. The right hand continues with chords. The left hand continues with eighth notes and triplets. A dynamic marking of *f* (forte) is present in measure 61.

63

Musical score for measures 63-64. The right hand continues with chords. The left hand continues with eighth notes and triplets. A dynamic marking of *f* (forte) is present in measure 63.

Rit. e rubato *A tempo*

65

Musical score for measures 65-66. The right hand continues with chords. The left hand continues with eighth notes and triplets.

El llamado del lago
Juan Carlos Bonifaz Ordóñez

6

67

69

71

73

75

77

El llamado del lago
Juan Carlos Bonifaz Ordóñez

79

81

Poco Rubato

83

A tempo e crescendo *Molto accelerando*

86

Sostener y cambiar gradualmente a roll abierto (1,2,3,4)
*Sustain and change gradually to open roll (1,2,3,4)

90 $\text{♩} = 60$ Tempo primo

91

92

8

93

Molto ritardando

Detailed description: This block contains the first system of musical notation. It starts with measure 93, which consists of four measures of a continuous eighth-note pattern in a single treble clef. The notes are mostly eighth notes with some sixteenth notes. The tempo marking 'Molto ritardando' is centered below the staff.

94

$\text{♩} = 120 - 200$

Tan rápido como posible
As fast as possible

Detailed description: This block contains the second system of musical notation. It starts with measure 94, which consists of four measures of a continuous eighth-note pattern in a single treble clef. The tempo marking is $\text{♩} = 120 - 200$. Below the staff, the instructions 'Tan rápido como posible' and 'As fast as possible' are written. The system ends with measure 95, which is a single measure in 3/4 time.

96

Detailed description: This block contains the third system of musical notation. It starts with measure 96, which consists of four measures of a continuous eighth-note pattern in a single treble clef. The system ends with measure 97, which is a single measure in 4/4 time.

98

Detailed description: This block contains the fourth system of musical notation. It starts with measure 98, which consists of four measures of a continuous eighth-note pattern in a single treble clef. The system ends with measure 99, which is a single measure in 4/4 time.

100

Detailed description: This block contains the fifth system of musical notation. It starts with measure 100, which consists of four measures of a continuous eighth-note pattern in a single bass clef. The system ends with measure 101, which is a single measure in 4/4 time.

101

gliss.
gliss.

Detailed description: This block contains the sixth system of musical notation. It starts with measure 101, which consists of four measures of a continuous eighth-note pattern in a single treble clef. The system ends with measure 102, which is a single measure in 4/4 time. The notation includes a 'C' time signature change and a 'gliss.' marking.

El llamado del lago
Juan Carlos Bonifaz Ordóñez

Cuadros mágicos

(Vengo a decirte que te quiero)

(vibraphone solo)



Julio Cesar Oliva
Adapt. Juan Carlos Bonifaz Ordóñez



Cuadros mágicos *(Vengo a decirte que te quiero)*

En México si levantas una piedra, seguramente aparecerá ¡un guitarrista!, rodeado siempre por el sonido y los intérpretes de este instrumento tienes la oportunidad de escuchar una amplia variedad de piezas y estilos. Una vez Julio César Oliva estaba visitando nuestra universidad en Xalapa y me atrapó con una de sus piezas, pero creí que podía funcionar también con un giro en el color, así que, fui a él y le pregunté si podía tocar-adaptar su pieza para vibráfono, y así fue creada esta adaptación, una *jazzy* y melancólica pieza.

In Mexico if you pull off a stone ... a guitar player will appear !! ... surrounded always by the sound and the players of this instrument you have the chance to hear an amazing variety of pieces and styles. One time Julio Cesar Oliva was visiting our University in Xalapa and he trapped me with one of his pieces ... but I thought it could work also with a twist on it's colour, so I went to him and asked him if I could play-adapt his piece for vibraphone and so ... this adaptation was created, a jazzy-melancholic piece.

Juan Carlos Bonifaz Ordóñez

Cuadros Mágicos

(Vengo a decirte que te quiero)

Julio Cesar Oliva

Adapt. Juan Carlos Bonifaz Ordóñez

Vibraphone

Moderato

3

5

7

9

11

13

15

17

con anima

poco tenuto

crescendo -----

poco Rubato

A tempo

f intenso

The musical score is written for Vibraphone in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. The tempo is marked 'Moderato' at the beginning. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A repeat sign is present at the start of the second staff. The piece concludes with a fermata over the final note.

Cuadros mágicos
(Vengo a decirte que te quiero)
Juan Carlos Bonifaz Ordóñez

2

19

21

23

25

27

29

32

mf

flotant

mf dim.

mf

De ♩
a ♩ y sigue

Cuadros mágicos
(Vengo a decirte que te quiero)
Juan Carlos Bonifaz Ordóñez

Despanto

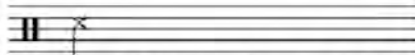
(marimba solo)



Juan Carlos Bonifaz Ordóñez

Despanto

Juan Carlos Bonifaz



2 (a) Golpear con la vara de la baqueta en forma vertical sobre la tecla
Play with the stick of the mallet in vertical position



(b) Tocar con la baqueta (mano derecha) puesta sobre las teclas alteradas (sostenidos) comenzando en Do sostenido indice 5 mientras mano izquierda sigue tocando lo escrito.

Play with the mallet (right hand) on the five sharps starting on C-sharp ind. 5 while left hand keeps on playing as written.

3



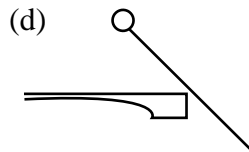
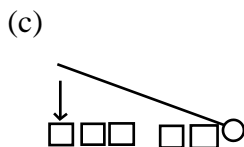
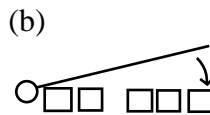
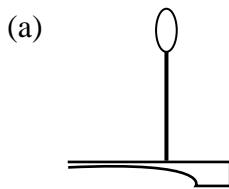
(c) Tocar con la baqueta (mano izquierda) puesta sobre las teclas alteradas (bemoles) comenzando en Mi bemol indice 6 mientras mano derecha sigue tocando lo escrito.

Play with the mallet (left hand) on flats starting on E-flat ind. 6 while left hand keeps on playing as written.

4



(d) Tocar con la vara de la baqueta en la orilla de la tecla
Play with the stick of the mallet on the edge of the bar.



Despanto

Juan Carlos Bonifaz O.

Marimba

f *mp* *p* Poco accelerando

4

mf accel. Accelerando ma non troppo Molto accelerando

8 $\text{♩} = 160-170$

$\text{♩} = 160-170$

12

sfz p *f* Rubatto A tempo

16

sfz mp *ff* Rubatto A tempo

19

Despanto
Juan Carlos Bonifaz

2

22

26

30

34

37

39

42

46

sfz p *f*
Rubatto

sfz mp *ff*
Rubatto

A tempo, diminuendo

Poco rit.
p

Detailed description: This is a piano score for a piece titled 'DESPANTO' by Juan Carlos Bonifaz Ordóñez. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The music begins at measure 22. The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of textures, including dense block chords and more fluid, melodic lines. Performance instructions such as 'Rubatto', 'sfz p', 'f', 'sfz mp', 'ff', 'A tempo, diminuendo', and 'Poco rit.' are used to guide the performer's interpretation. The score concludes at measure 46.

DESPANTO
Juan Carlos Bonifaz Ordóñez

50

55

60

64

69

74

DESPANTO
Juan Carlos Bonifaz Ordóñez

4

79

Musical score for measures 79-83. The piece is in 5/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

84

Musical score for measures 84-88. The texture continues with similar rhythmic patterns. A dynamic marking of *f* is present at the end of the system, and the word *Furioso* is written below the staff.

89

Musical score for measures 89-93. The melodic line in the right hand shows some chromatic movement. The left hand maintains a steady accompaniment.

94

Musical score for measures 94-99. The right hand has a more active melodic line. A dynamic marking of *p* is placed below the first measure of this system.

100

Musical score for measures 100-104. The right hand features a triplet of eighth notes. Dynamic markings of *f* and *sfz* are used throughout the system.

105

Musical score for measures 105-109. The piece concludes with a final cadence. A dynamic marking of *p* is present. The word *Expresivo* is written above the staff.

DESPANTO
Juan Carlos Bonifaz Ordóñez

110 *mp* *pp* *p*

114 *mf* *mf* *sfz* *mf* *sfz* (Soltar baquetas en mano izquierda) (Release mallets in left hand)

118

122

126

128 *6* *6*

130

132 *(b)* *(b)*

134 *sfz mp* *ff*

DESPANTO
Juan Carlos Bonifaz Ordóñez

6

136

138

140

142

144

146

148

150

152

154

156

mp *f*

p

ff

mp

ff loco y desesperado

DESPANTO
Juan Carlos Bonifaz Ordóñez

158

160

162

164

Molto dim *p*

166

168

mf

170

172

ff

174

S^{mo}

176

(8)

DESPANTO
Juan Carlos Bonifaz Ordóñez

178

Accelerando molto

Rallentando y dim.

180

Repetir indefinidamente
(Repeat n times)

molto rallentando

183

lento y expresivo

Accelerando y cresc

187

192

197

202

(8)

pp

DESPANTO
Juan Carlos Bonifaz Ordóñez

207

(Tomar 4 baquetas)
(take four mallets)

212

217

221

più lento y espressivo

225

230

235

DESPANTO
Juan Carlos Bonifaz Ordóñez

10

Musical score for measures 240-244. The piece is in 4/4 time with a key signature of two flats. A tempo marking of $\text{♩} = 45$ is present. The score includes a first ending bracketed with a '2' and a second ending bracketed with a '3x'. Performance markings include *Rubato* and *Accelerando*. The bass line is labeled 'Roll normal'.

Musical score for measures 245-247. The piece is in 4/4 time with a key signature of two flats. The performance marking is *Accelerando e cresc molto hasta el final*.

Musical score for measures 248-251. The piece is in 4/4 time with a key signature of two flats. The score features complex rhythmic patterns in both staves.

Musical score for measures 252-254. The piece is in 4/4 time with a key signature of two flats. The score features complex rhythmic patterns in both staves.

Musical score for measures 255-257. The piece is in 4/4 time with a key signature of two flats. The score features complex rhythmic patterns in both staves.

Musical score for measures 258-261. The piece is in 4/4 time with a key signature of two flats. The score features complex rhythmic patterns in both staves, including triplets and a final *sfz* marking.

DESPANTO
Juan Carlos Bonifaz Ordóñez

Taipei

(vibraphone solo)



Juan Carlos Bonifaz Ordóñez

Taipei

Juan Carlos Bonifaz Ordóñez

Vibraphone

$\text{♩} = 75$

4

8

12

16

20

24 *acc.* $\text{♩} = 110$

28

32

36

2

40 *rall.*

43 ♩ = 75

46

Taipei
Juan Carlos Bonifaz

La noche de los girasoles

(marimba solo)



Juan Carlos Bonifaz Ordóñez



La noche de los girasoles

Lna pieza querida basada en el libro homónimo de mi abuelo Oscar Bonifaz *La noche de los girasoles*. Podría describirte este hermoso cuento, sus queveres y quehaceres, pero eso sería un poco atentar contra él, digamos que sólo he hecho mi versión sonora que describe (al menos a mí) sus partes. ¿Todavía curioso de su verdadero significado en palabras? Bueno, échale un vistazo. Su primera edición fue en 1975, la segunda por Prealsa, México en 1983 y la tercera, por la Universidad de Ciencias y Artes del Estado de Chiapas (UNICACH) en 1998.

Abeloved piece that is written based on the homonymous book from my grandfather Oscar Bonifaz “La Noche de los Girasoles” ... I could start describing you this beautiful tale and the whereabouts and how bouts of this literary piece, but that would be attempting to it ... I just made my personal sonorous version which describes (to me at least) it’s parts ... still curious of it’s real meaning in words? ... well, take a look at it, it’s first edition was made on 1975, it’s second by Prealsa, México in 1983 and it’s third by the University of Sciences and Arts of Chiapas (UNICACH) in 1998’s published by “Caballito”

Juan Carlos Bonifaz Ordóñez

La noche de los Girasoles

Juan Carlos Bonifaz Ordóñez

(Sunflower's night)

80-90 Espressivo

Marimba

mf *f* *mf* *f* *mp*

10

f *mf* *f*

17

p *Cresc. poco poco*

22

f *mp*

27

f *mp*

32

f

La noche de los girasoles
Juan Carlos Bonifaz

2

38

Musical score for measures 38-43. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand plays a series of chords in the upper register, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 41. A fermata is placed over the final note of measure 43.

44

Musical score for measures 44-48. The right hand continues with a melodic line of eighth notes. The left hand maintains the eighth-note accompaniment. A dynamic marking of *mp e cresc* (mezzo-piano e crescendo) is placed over measures 45-46.

49

Musical score for measures 49-53. The right hand features a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed over measure 53.

54

Musical score for measures 54-58. The right hand has a melodic line with grace notes. The left hand continues with the eighth-note accompaniment.

59

Musical score for measures 59-63. The right hand has a melodic line with grace notes. The left hand continues with the eighth-note accompaniment.

64

Musical score for measures 64-68. The right hand has a melodic line with grace notes. The left hand continues with the eighth-note accompaniment.

La noche de los girasoles
Juan Carlos Bonifaz

69

Musical score for measures 69-73. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A repeat sign is present at the beginning of measure 71.

74

Musical score for measures 74-78. The right hand continues the melodic development with some chromaticism. The left hand maintains the eighth-note accompaniment. A repeat sign is present at the beginning of measure 76.

79

Musical score for measures 79-83. The right hand has a more active melodic line. The left hand accompaniment remains consistent. A dynamic marking of *mf* (mezzo-forte) is indicated in measure 81.

84

Musical score for measures 84-88. The right hand features a complex texture with sixteenth-note patterns. The left hand accompaniment is steady. Dynamic markings include *f* (forte) in measure 85, *pp* (pianissimo) in measure 87, and *cresc.* (crescendo) in measure 88.

89

Musical score for measures 89-93. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. A dynamic marking of *f* (forte) is present in measure 91.

94

Musical score for measures 94-98. The right hand has a melodic line with some rests. The left hand accompaniment remains steady. A dynamic marking of *f* (forte) is present in measure 96.

La noche de los girasoles
Juan Carlos Bonifaz

4

99

104

109

114

119

124

La noche de los girasoles
Juan Carlos Bonifaz

f mp

127

131

135

139

143

148

f mp

f mp

f mp

sfz

sfz

Cresc. - - - -

cresc. - - - -

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a measure number at the beginning. The first system (measures 127-130) features a bass line with chords and a treble line with rests. The second system (measures 131-134) continues the bass line with chords and treble rests. The third system (measures 135-138) shows the bass line with chords and treble rests. The fourth system (measures 139-142) features a bass line with chords and treble rests. The fifth system (measures 143-146) shows the bass line with chords and treble rests. The sixth system (measures 147-148) shows the bass line with chords and treble rests. Dynamics include *f mp*, *sfz*, and *Cresc.* (crescendo).

La noche de los girasoles
Juan Carlos Bonifaz

6

153

Measures 153-157. The piece begins with a bass clef and a treble clef. The bass line features a steady eighth-note accompaniment. The treble line starts with a series of chords, followed by a melodic line with a dynamic marking of *f* (forte) starting at measure 155. The key signature has one flat.

158

Measures 158-162. The treble clef part continues with a melodic line, while the bass clef part maintains the eighth-note accompaniment. The key signature changes to two flats at measure 160.

163

Measures 163-167. The treble clef part features a continuous eighth-note melodic pattern. The bass clef part continues with the eighth-note accompaniment. The key signature remains two flats.

168

Measures 168-172. The treble clef part continues with the eighth-note melodic pattern. The bass clef part continues with the eighth-note accompaniment. The key signature remains two flats.

173

Measures 173-177. The treble clef part features a more complex melodic line with some chromaticism. The bass clef part continues with the eighth-note accompaniment. The key signature remains two flats.

178

Measures 178-182. The treble clef part continues with a melodic line. The bass clef part continues with the eighth-note accompaniment. The key signature changes to one flat at measure 180.

La noche de los girasoles
Juan Carlos Bonifaz

183

188

193

197

200

204

La noche de los girasoles
Juan Carlos Bonifaz

8

209

mf *mp* *p*

214

mf *mp* *p*

221

mf *mp* *p*

227

mf *mp* *p*

232 Sorpresivo

mf *f*

237 Enérgico

f

La noche de los girasoles
Juan Carlos Bonifaz

242

246

251

Furioso

256

260

265

cresc.

La noche de los girasoles
Juan Carlos Bonifaz

10

270

273

278

283

287

292

La noche de los girasoles
Juan Carlos Bonifaz

295

Musical score for measures 295-300. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 297. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

300

Musical score for measures 300-305. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

305

Musical score for measures 305-310. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). Dynamics markings *mp* and *f* are present.

310

Musical score for measures 310-315. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). A dynamic marking *mp* is present.

315

Musical score for measures 315-321. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

321

Musical score for measures 321-326. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). A dynamic marking *f* is present.

La noche de los girasoles
Juan Carlos Bonifaz

12

326

331

336

341

348

354

*(Soplar entre las teclas A y G en el resonador de A)

*(Blow between A and G bars in A resonator)

La noche de los girasoles
Juan Carlos Bonifaz

Huellas de lluvia

(marimba solo)



Juan Carlos Bonifaz Ordóñez



Huellas de lluvia

Cuando me mudé a Xalapa, Veracruz, siempre me sentía rodeado por la lluvia, la neblina y su melancolía. Me regalaba este mosaico de sentimientos como huellas, huellas sonoras que se adherían a mi memoria, así que decidí convertir algo de esto en papel, después en sonido y, qué mejor que la marimba para esta tarea, el instrumento de madera que tiene esta propiedad acuática de fuerza y melancolía.

When I moved to Xalapa, Veracruz, I was always surrounded by rain, mist and all its melancholy ... it gave me this mosaic of feelings, like tracks, sound tracks that remained in my mind, so I decided to translate some of this to paper and then later on to sound, who better than the marimba for this task, the instrument of wood that has this aquatic properties of melancholy and strength.

Juan Carlos Bonifaz Ordóñez

Huellas de lluvia

Juan Carlos Bonifaz Ordóñez

♩ = 70 aprox **Moderato** Rain tracks

Marimba

8 **accel.** $\text{♩} = 90$

11

14

18 $\text{♩} = 190-200$ **presto**

2

21

24

28

31

34

37

Huellas de lluvia
Juan Carlos Bonifaz

43 $\text{♩} = 90 - 100$ **energico**

46

48

51

53

55

Huellas de lluvia
Juan Carlos Bonifaz

4

57

59

fp

61

63

f p

65

67

3/4

Huellas de lluvia
Juan Carlos Bonifaz

69 $\text{♩} = 140$

72 $\text{♩} = 90$

74

76

79

*The rhythmic of these 4 measures is just a suggestion. The interpreter can improvise (only the rhythmic, not the notes) over these pattern.

* La rítmica de estos 4 compases es sugerida. el intérprete puede improvisar (sólamente la rítmica, no las notas) sobre el patrón

82

Huellas de lluvia
Juan Carlos Bonifaz

6

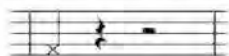
86

accelerando

90

Juan Carlos Bonifaz Ordóñez
2003
Xalapa Ver. - México

Indicaciones



Golpear la orilla de la barra
con la vara de la baqueta

Indications



Strike the edge of the bar
with the handle of the mallet



Aparar el sonido del ataque
dejando presionada la tecla
con las baquetas



Dampening stroke

Huellas de lluvia
Juan Carlos Bonifaz

Dolores

(vibraphone solo)



Juan Carlos Bonifaz Ordóñez



Dolores

Es una pieza muy personal, está escrita a María Dolores Fátima Volkoviskii Barajas. En nuestro tiempo juntos, fueron creadas historias. Traté de convertir algo de éstas en sonidos, disonancias que suenan consonantes, tensiones pacíficas, cambios de tiempo, una pequeña versión sonora de una pieza importante de mi pasado.

Every personal piece, it's written for Maria Dolores Fátima Volkoviskii Barajas, in our time together histories were created, I tried to put some of it on sounds ... dissonances that sound consonants, peaceful tensions, tempo changing ... a little sound version of an important piece of my past.

Juan Carlos Bonifaz Ordóñez

DOLORES

(A Dolores Volkoviskii por
entrar en mi vida)

Juan Carlos Bonifaz Ordóñez

100 aprox

Vibráfono

mp

p

mf

mf

p

mf

p

mf

p

Dolores
Juan Carlos Bonifaz Ordóñez

2

23

27

31

36

41

46 (8)

Dolores
Juan Carlos Bonifaz Ordóñez

3

51 (8)

Musical notation for measures 51-55. The upper staff contains a melodic line with a slur over measures 52-54. The lower staff contains a rhythmic accompaniment of eighth notes.

56 (8)

Musical notation for measures 56-60. The upper staff contains a melodic line with a slur over measures 57-59. The lower staff contains a rhythmic accompaniment of eighth notes.

61

Musical notation for measures 61-65. The upper staff contains a melodic line with slurs over measures 61-62 and 64-65. The lower staff contains a rhythmic accompaniment of eighth notes.

66

Musical notation for measures 66-70. The upper staff contains a melodic line with slurs over measures 66-68 and 70-71. The lower staff contains a rhythmic accompaniment of eighth notes.

71

Musical notation for measures 71-75. The upper staff contains a melodic line with slurs over measures 71-74. The lower staff contains a rhythmic accompaniment of eighth notes.

76 *accel. poco a poco*

Musical notation for measures 76-80. The upper staff contains a melodic line with slurs over measures 76-79. The lower staff contains a rhythmic accompaniment of eighth notes.

Dolores
Juan Carlos Bonifaz Ordóñez

4

80

84

$\text{♩} = 130-140$

mf

p

88

92

96

accel. molto e crescendo

100

(Repetir varias veces rittardando hasta llegar a tempo primo)

(Repeat many times rittardando till reach tempo primo)

Dolores
Juan Carlos Bonifaz Ordóñez

5

105

mp

mp

Musical score for measures 105-108. The piece is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is mezzo-piano (mp).

109

Musical score for measures 109-112. The right hand continues the melodic line with eighth notes and rests. The left hand maintains the accompaniment pattern.

113

*
Musical score for measures 113-117. A fermata is placed over the final note of measure 113. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment continues.

118

Musical score for measures 118-122. The right hand features a melodic line with eighth notes and rests. The left hand accompaniment continues.

123

Musical score for measures 123-127. The right hand has a melodic line with eighth notes and rests. The left hand accompaniment continues.

128

$\text{♩} = 170 - 190$
Musical score for measures 128-131. The right hand has a melodic line with eighth notes and rests. The left hand accompaniment continues. A tempo marking of quarter note = 170-190 is present.

Dolores

Juan Carlos Bonifaz Ordóñez

6

133

136

139

143 *poco più lento y espressivo* *ritardando*

147 *Ritardando*

152

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. Measure numbers 133, 136, 139, 143, 147, and 152 are indicated at the start of their respective systems. Performance markings include 'poco più lento y espressivo' and 'ritardando' (twice). A triplet of eighth notes is marked with a '3' above it in measure 147. The score concludes with a double bar line at the end of measure 152.

Capítulo 7


(Piano & Vibraphone)



Juan Carlos Bonifaz Ordóñez




Capítulo 7

l principio de la obra se encuentran dos pequeñas líneas de texto (tomados del capítulo 7 de *Rayuela* de Julio Cortázar), éstas deberán ser dichas de la siguiente manera (con voz tranquila pero audible); antes de que el piano comience “Toco tu boca”, después el piano inicia, y cuando lo hace el vibráfono, la siguiente línea, “con un dedo voy tocando el borde de tu boca...”. La pieza continúa de manera normal sin ningún texto hasta el final en donde, en el primer calderón (compás 188), se dirá: “Y yo te siento temblar contra mí”; en el segundo calderón (compás 189), “como una luna en el agua”, esto de la misma manera que en el principio de la obra deberá ser dicho con una voz tranquila pero audible; es decisión de los intérpretes decidir quién dirá el texto, el que también puede ser repartido entre ellos.

Se recomienda no sólo la lectura de dicho capítulo de *Rayuela*, sino del libro completo, de ser posible con sus variantes, ayudarán a disfrutar tal vez más esta pieza.

Entre los compases 100-106 y 182-189 el neuma del vibráfono cambia a un pequeño rombo, esto es para indicar que el ataque a F, deberá ser con la vara de la baqueta.

La pieza fue escrita entre verano y otoño del 2004, iniciada en Xalapa, Veracruz, México y terminada en Amberes, Bélgica.

t the beginning of the piece you'll find two excerpts from Chapter 7 (taken from “Rayuela” by Julio Cortázar) these phrases should be spoken with tranquillity but audible enough in this way; Before the piano begins the piece * “Toco tu boca”, then the piano enters and as the vibraphone begins the next line “con un dedo voy tocando el borde de tu boca ...” the piece continues in a normal way until the end of the piece where you'll find two other excerpts from the same chapter, so, in the fermata in measure 188 it's to be said “Y yo te siento temblar contra mí” then at the next fermata in measure 189 “como una luna en el agua” .

It's up to the performers to decide who is gonna say the text, or it can be split in between both of them.

*this is to be pronounced in Spanish.

It's recommended the lecture not only of the chapter 7 from “Rayuela” but optimally from the whole book (with its variants), they will help hopefully to a better enjoying of the piece, translations to English are available in various editorials.

Between measures 100-106 and 182-189 the note head of the vibraphone changes this is to indicate that the attack in F is to be made with the handle of the mallet.

The piece was written in between summer-autumn 2004, started in Xalapa, Veracruz, Mexico, and finished in Antwerpen Belgium.

Juan Carlos Bonifaz Ordóñez

Capítulo 7

Juan Carlos Bonifaz Ordóñez

Toco tu boca,
con un dedo voy tocando el borde de tu boca ...

Vibraphone

Piano

5

9

11

13

Capítulo 7
Juan Carlos Bonifaz Ordóñez

15 $\text{♩} = 114$

20

25

30

33 $\text{♩} = 70$

dim.

$\text{♩} = 70$

(8).....

(8).....

37

8^{va}

8^{va}

39

8^{va}

8^{va}

41

quasi niente ma sonoro con pedal

subito ff

8^{va}

8^{va}

43

8^{va}

8^{va}

47

8^{va}

8^{va}

4

51

mf

3

3

This system contains measures 51, 52, and 53. The right hand features a melodic line with eighth notes and a triplet of eighth notes in measure 53. The left hand provides harmonic support with chords and moving lines. The dynamic marking is *mf*.

54

3

3

3

3

p

This system contains measures 54, 55, and 56. The right hand has a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment of eighth notes. The dynamic marking is *p*.

57

niente

mf

This system contains measures 57, 58, 59, and 60. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. The dynamic marking is *niente* in measure 57 and *mf* in measure 59.

61

This system contains measures 61, 62, 63, 64, and 65. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment.

66

This system contains measures 66, 67, 68, 69, and 70. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment.

70

73

75

77

81

Musical score for measures 86-90. The system consists of a treble clef staff and a grand staff (treble and bass clefs). Measure 86 starts with a piano (*p*) dynamic. The key signature has two sharps (F# and C#). The time signature is 6/8. The melody in the treble clef features eighth and sixteenth notes with slurs and accents. The grand staff accompaniment includes chords and moving lines in both hands.

Musical score for measures 91-93. The system consists of a treble clef staff and a grand staff. The key signature has two sharps. The time signature is 6/8. The melody continues with slurs and accents. The accompaniment features a steady eighth-note pattern in the bass clef.

Musical score for measures 94-96. The system consists of a treble clef staff and a grand staff. The key signature has two sharps. The time signature changes to 7/8. The melody includes a long note with a slur. The accompaniment continues with eighth-note patterns.

Musical score for measures 97-99. The system consists of a treble clef staff and a grand staff. The key signature has two sharps. The time signature changes to 8/8. The melody features a long note with a slur. The accompaniment continues with eighth-note patterns.

Musical score for measures 100-103. The system consists of a treble clef staff and a grand staff. The key signature has two sharps. The time signature is 8/8. The melody consists of a series of eighth notes. The accompaniment features a steady eighth-note pattern in the bass clef.

104

Ritellando

107

Poco a poco accelerando a tempo

110

a tempo

113

Ritardando

f

A tempo

♩ = 140

117

122

128

133

138

Piccola pausa

148

154 $\text{♩} = 70$

158 *Piu tranquillo*

160

162

165

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The first system (measures 154-157) is in 4/4 time with a tempo marking of quarter note = 70. The second system (measures 158-161) is marked 'Piu tranquillo' and changes to 5/4 time. The third system (measures 162-165) changes to 3/4 time. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures.

10

169

173

177

182 $\text{♩} = 70$

185

Y yo te siento temblar contra mi
como una luna en el agua

Capítulo 7

(Piano)

Juan Carlos Bonifaz Ordóñez

♩=70

Piano

6

9

11

13

15

♩=114

2

19

21

29

34

39

42

Capítulo 7 (Piano)
Juan Carlos Bonifaz Ordóñez

45

48

51

54

58

61

Capítulo 7 (Piano)
Juan Carlos Bonifaz Ordóñez

4

68

71

74

76

79

85 $\text{♩} = 70$

Capítulo 7 (Piano)
Juan Carlos Bonifaz Ordóñez

89

92

94

97

99

102

Capítulo 7 (Piano)
Juan Carlos Bonifaz Ordóñez

6

105

Musical score for measures 105-107. The piece is in a minor key with a key signature of two flats. The bass clef part features a steady eighth-note accompaniment. The treble clef part has a melodic line with some grace notes. The tempo marking *Rallentando* is centered below the staff.

108

Musical score for measures 108-110. The bass clef part continues with eighth notes. The treble clef part has a more active melodic line. The tempo marking *Poco a poco accelerando a tempo* is centered below the staff.

111

Musical score for measures 111-113. The piece returns to a steady eighth-note accompaniment in the bass. The treble clef part has a melodic line with some grace notes. The tempo marking *a tempo* is centered below the staff.

114

Musical score for measures 114-118. The piece changes to a 6/8 time signature. The bass clef part has a steady eighth-note accompaniment. The treble clef part has a melodic line with some grace notes. The tempo marking *Ritardando* is centered below the staff. A tempo marking *A tempo* is centered below the staff. A tempo marking $\text{♩} = 140$ is centered below the staff. A dynamic marking *f* is centered below the staff. A dynamic marking *8^{va}* is centered below the staff.

119

Musical score for measures 119-123. The piece returns to a steady eighth-note accompaniment in the bass. The treble clef part has a melodic line with some grace notes.

124

Musical score for measures 124-128. The piece returns to a steady eighth-note accompaniment in the bass. The treble clef part has a melodic line with some grace notes. A dynamic marking *(8)* is centered below the staff.

Capítulo 7 (Piano)
Juan Carlos Benítez Ordóñez

130



136



143



151

♩ = 70



Piu tranquilo

156



159



Capitulo 7 (Piano)
Juan Carlos Bonifaz Ordóñez

8

161



165



169



173



178

$\text{♩} = 70$



Capítulo 7 (Piano)
Juan Carlos Bonifaz Ordoñez

Y yo te siento temblar contra mi

como una luna en el agua

Capítulo 7

Juan Carlos Bonifaz Ordóñez

Toco tu boca,
con un dedo voy tocando el borde de tu boca ...

(Vibes)

Vibraphone

♩=70

5

9

12

14

♩=114

17

22

27

32

Capítulo 7 (Vibes)
Juan Carlos Bonifaz Ordóñez

2

36 $\text{♩} = 70$
dim

37

38

39

40

41 *quasi niente ma sonoro con pedal* *ff subito*

43 *f* *mf*

47

52 *mf*

Capítulo 7 (Vibes)
Juan Carlos Bonifaz Ordóñez

56 *p* *mente*

58 *mf*

63

68

71 *mf*

74

76

78

83 $\text{♩} = 70$ *p*

88

The musical score consists of ten staves of music for Vibraphone. It begins at measure 56 with a piano (*p*) dynamic and a *mente* marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from piano (*p*) to mezzo-forte (*mf*). A tempo marking of $\text{♩} = 70$ is present at measure 83. The score concludes at measure 88 with a final cadence in 9/8 time.

Capítulo 7 (Vibes)
Juan Carlos Bonifaz Ordóñez

4

94

99

103

108

111

113 $\text{♩} = 140$

117

122

127

132

Capítulo 7 (Vibes)
Juan Carlos Bonifaz Ordóñez

137

145

151

155

159

162

166

170

174

178

Piccola pausa $\downarrow=70$

Capítulo 7 (Vibes)
Juan Carlos Bonifaz Ordoñez

6

182 ♩ = 70



185



Y yo te siento temblar contra mi

Como una luna en el agua

Cinema

(string trio)



Juan Carlos Bonifaz Ordóñez



Cinema

En la pieza se encuentran “líneas gráficas” en algunas partes, esto es para indicar un efecto, una especie de “silbido metálico”, éste puede ser creado tocando hacia el *ponticello* ya sea un *flutando* o un *flageolette*, aunque la cuerda que va a ser tocada es indicada (con los números romanos), la posición y su movimiento a través de la cuerda es libre.

Hay tres tipos de grosor en las líneas para indicar la velocidad en la que los *glissandos* se deben hacer sobre la cuerda, a más grosor, más lento, con la línea más delgada, más rápido, manteniendo la calidad de el efecto siempre (como susurros viniendo de una voz metálica, por decirlo de alguna manera).

Al principio escucharás una introducción de parte del violín y el cello con este efecto. Las entradas de cada uno es con *cue*, ningún tiempo es indicado y los intérpretes deben de tomarse su tiempo entre entradas, para crear una atmósfera cuando la viola tiene su entrada (compás 5). Ella marca el *tempo* que deberá permanecer durante la pieza.

In the piece there is the use of “graphic lines” in some parts, this is to indicate an effect to be made on the strings, a “whistling-metallic” type of sound, this can be created by playing at *ponticello* whether a *flutando* or a *flageolette*; Even though which string is the one to be played is indicated, the position and it’s movement through the string is free.

There are three type of thickness with the lines, this is to indicate the velocity of the *glissando* to make on the given string, the thicker the slower, the thinnest the fastest, always maintaining the sound quality of the effect (like whispers coming out of metallic voices ... so to say)

At the beginning you’ll see this introduction with this effect by the violin and cello, the entrance of each one is just on *cue*, no giving *tempo* is indicated and performers should take their time for each entrance, this, to create an atmosphere, then, as the viola enters (measure 5) he gives the *tempo* that should remain through the piece.

Juan Carlos Bonifaz Ordóñez

CINEMA

(For string trio)

Juan Carlos Bonifaz Ordóñez

Violin

Viola

Violoncello

$\text{♩} = 70$

i II III

Vln.

Vla.

Vc.

gliss.

gliss.

gliss.

$\frac{2}{4}$

Vln.

Vla.

Vc.

f-p

Vln.

Vla.

Vc.

Vln.

Vla.

Vc.

pizz.

arco

pp

pp

arco

pp

Vln.

Vla.

Vc.

pizz.

arco

gliss.

gliss.

Musical score for measures 38-43. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 38-43 are in 6/8 time. The Violin and Viola parts feature a glissando in measure 38, followed by a pizzicato section. The Violoncello part features a glissando in measure 38 and an arco section starting in measure 43. The dynamic marking *pp* is indicated at the end of the section.

Musical score for measures 44-46. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 44-46 are in 9/8 time. The Violin and Viola parts are mostly silent, with some arco and glissando markings in measure 46. The Violoncello part features a continuous arco section with a dynamic marking of *mf*.

Musical score for measures 47-50. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 47-50 are in 6/8 time. The Violin part features a complex melodic line with many accidentals. The Viola and Violoncello parts feature rhythmic patterns with many accidentals.

Musical score for measures 51-55. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 51-55 are in 6/8 time. The Violin part features a complex melodic line with many accidentals. The Viola and Violoncello parts feature rhythmic patterns with many accidentals.

Musical score for measures 56-60. The score is for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 56-60 are in 7/8 time. The Violin part features a complex melodic line with many accidentals. The Viola and Violoncello parts feature rhythmic patterns with many accidentals.

Musical score for measures 62-67, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 7/8 time and includes dynamic markings such as *ff* and *pp*. The key signature has one flat. The measures show a complex rhythmic pattern with slurs and accents.

Musical score for measures 68-72, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 7/8 time and includes dynamic markings such as *pp*. The measures show a complex rhythmic pattern with slurs and accents.

Musical score for measures 73-75, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 7/8 time and includes dynamic markings such as *pp*. The measures show a complex rhythmic pattern with slurs and accents.

Musical score for measures 76-81, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 6/8 time and includes dynamic markings such as *ff* and *gliss.*. The measures show a complex rhythmic pattern with slurs and accents.

Musical score for measures 82-86, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 6/8 time and includes dynamic markings such as *gliss.*. The measures show a complex rhythmic pattern with slurs and accents.

Musical score for measures 87-90, featuring Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The score is in 3/4 time and includes dynamic markings such as *gliss.*. The measures show a complex rhythmic pattern with slurs and accents.

Cinema
Juan Carlos Bonifaz

92

96

104

110

117

123

Cinema
Juan Carlos Bonifaz

The image displays a musical score for three instruments: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is organized into six systems, each containing three staves. The measures are numbered 127, 132, 137, 141, 145, and 149 at the beginning of each system. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key features include:

- Measure 127:** Vln. and Vla. parts feature a tremolo effect. Vc. has a melodic line with a 'arco' marking.
- Measure 132:** Vln. has a 'ba. gliss.' marking. Vc. has a 'pp' marking.
- Measure 137:** Vln. has a 'gliss.' marking. Vc. has a 'p' marking.
- Measure 141:** Vln. has a 'gliss.' marking. Vc. has a 'mp' marking.
- Measure 145:** Vln. has a 'gliss.' marking. Vc. has a 'mf' marking.
- Measure 149:** Vln. has a 'gliss.' marking. Vc. has a 'mf' marking.

Cinema
Juan Carlos Bonifaz

6

153

Vln. Vln. Vc.

f

Detailed description: This system contains measures 153 to 156. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part has a melodic line with slurs and accents. The Viola and Violoncello parts provide harmonic support with rhythmic patterns. A dynamic marking of *f* (forte) is present at the beginning of the system.

157

Vln. Vln. Vc.

ff *ff* *p*

Detailed description: This system contains measures 157 to 161. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part continues with a melodic line. The Viola and Violoncello parts have more complex rhythmic patterns. Dynamic markings include *ff* (fortissimo) and *p* (piano).

162

Vln. Vln. Vc.

Detailed description: This system contains measures 162 to 167. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part has a melodic line with slurs. The Viola and Violoncello parts have rhythmic patterns. The system ends with a double bar line and repeat signs.

168

Vln. Vln. Vc.

gliss. *gliss.*

Detailed description: This system contains measures 168 to 171. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part has a melodic line with slurs. The Viola and Violoncello parts have rhythmic patterns. Dynamic markings include *gliss.* (glissando).

172

Vln. Vln. Vc.

gliss.

Detailed description: This system contains measures 172 to 175. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part has a melodic line with slurs. The Viola and Violoncello parts have rhythmic patterns. Dynamic markings include *gliss.* (glissando). Roman numerals I and IV are visible above the staves.

Juan Carlos Bonifaz Ordóñez
(2005)

Antwerpen - België

Cinema
Juan Carlos Bonifaz

CINEMA

(Violin part*)

*check the score for the glissandi lines

Juan Carlos Bonifaz Ordóñez

Violin

Cello enters Cello on III string

$\text{♩} = 70$

10

18

24

31

38

47

52

59

67

73

77

85

92

pp pizz. arco mf ppp gliss. ppp

Cinema

Juan Carlos Bonifaz

99 *IV* arco
Cello solo starts

108 *III*

117 arco *II*

125 *p* *f* *gliss.*

134 *gliss.*

141

143 *gliss.*

150

155 *f* *p*

160

167 *gliss.*

171 *gliss.* *I*

Detailed description: This is a musical score for a cello solo, spanning measures 99 to 171. The score is written in a single staff with a treble clef. It begins with measure 99, marked with a Roman numeral 'IV' and the instruction 'arco'. Below the staff, the text 'Cello solo starts' is written. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) at measure 125, 'f' (forte) at measure 125, and 'gliss.' (glissando) at measures 134, 143, and 167. A crescendo hairpin is shown between measures 125 and 134. A decrescendo hairpin is shown between measures 155 and 160. Roman numerals 'III' and 'II' are placed above the staff at measures 108 and 117 respectively. The score ends at measure 171 with a final note and a 'gliss.' marking, followed by a double bar line.

CINEMA

(Viola part*)

*Check the score for all glissandi parts

Juan Carlos Bonifaz Ordóñez

Violin on I string Violin on II string

Cello on IV string Cello on III string

♩ = 70

Viola

10

17

23

29

37

45

51

57

65

72

80

85

90

gliss.

pizz.

arco

pp

ff

Cinema
Juan Carlos Bonifaz

93

102 Cello solo begins

111

119 III

127 arco

135 *p*

140 *mp*

144 *mp* *mf*

148 *mf*

152 *f*

157 *ff* *p*

163

170 IV

CINEMA

(*Cello part)

*Check the score for all glissandi parts

Juan Carlos Bonifaz Ordóñez

Violoncello

IV III II 70

Violin on I string Violin on II string

9

gliss.

18

f-p

25

pizz. arco

37

pp

38

gliss. pizz. arco pp

44

48

53

60

68

76

gliss. gliss. gliss. gliss. gliss. gliss. gliss.

86

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

p e crescendo

93

Cinema
Juan Carlos Bonifaz

101

mp cresc.

Musical notation for measures 101-108, starting with a bass clef and a key signature of two flats. The music features a series of chords and melodic lines with dynamic markings.

109

gliss.

Musical notation for measures 109-116, including glissando markings and various rhythmic patterns.

117

pp

Musical notation for measures 117-121, featuring a piano dynamic marking and a melodic line with a fermata.

122

Musical notation for measures 122-127, consisting of a continuous melodic line with various articulations.

128

pp

Musical notation for measures 128-133, including a piano dynamic marking and a melodic line with a fermata.

134

p

Musical notation for measures 134-138, featuring a piano dynamic marking and a melodic line with a fermata.

139

mp

Musical notation for measures 139-143, including a mezzo-piano dynamic marking and a melodic line with a fermata.

144

mf

Musical notation for measures 144-147, featuring a mezzo-forte dynamic marking and a melodic line with a fermata.

148

mf

Musical notation for measures 148-151, including a mezzo-forte dynamic marking and a melodic line with a fermata.

152

f

Musical notation for measures 152-156, featuring a forte dynamic marking and a melodic line with a fermata.

157

ff *p*

Musical notation for measures 157-162, including fortissimo and piano dynamic markings.

163

Musical notation for measures 163-168, featuring various rhythmic patterns and dynamic markings.

169

sf *sf* *Allargando*

Musical notation for measures 169-173, including sforzando and Allargando markings.

Fra diavalo

(percussion duo)



Juan Carlos Bonifaz Ordóñez



Fra diavolo

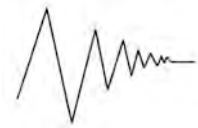


La idea del título vino a mi mente por uno de los personajes del libro *El siciliano* de Mario Puzo:

...Stefan Andolini dijo tranquilamente, yo también soy miembro de la banda. Usted sabe mi nombre y que soy su primo. Pero también soy llamado *Fra Diavolo*, la confianza en la familia y la traición que lo rodea.

Repite la frase el número de veces que indica el recuadro encima del compás, cuando hay dos números es sólo una aproximación por lo que el intérprete tiene más libertad para elegir cualquiera de los números de repeticiones entre ese rango dependiendo de su gusto personal, cuando hay sólo un número, las repeticiones *deben* ser exactas, de lo contrario los puntos en común entre ambos ejecutantes no se coordinarán. Los cambios de dinámica de los últimos pasajes no se repiten sólo una vez.

En los compases 14, 36 y 163 las líneas junto a las notas indican una sugerencia de tiempo ejecutando el *roll* de la notas en el caso de la marimba, y con efecto ondulado en el caso del vibráfono, puede variar según el gusto de los intérpretes, pero recuerda que entre más corta sea la línea, más corto será el tiempo entre éstas y viceversa. Por favor, ten en cuenta que en el compás 163 los ataques deben ser coordinados (juntos).



Mover gradualmente la ondulación del vibráfono utilizando también el pedal lento a rápido, rápido a lento y detén el motor del vibráfono al final de la señal.

SIGNOS DE PERCUSIÓN

|| ● — Bombo (piel)

|| ● — Platillo (preferentemente un *crash* de 16' o 18')

|| x — Golpea al borde del bombo con la madera de la baqueta

Signos de respiración

Λ Aliento en (inhalar)

V Aliento a (exhalar)

Fra

V "Fra" debe decirse como un susurro ruidoso largo o corto dependiendo del gusto del ejecutante

La respiración no debe de ser sobreactuada, sino normal, pero el sonido que enfrenta el otro jugador de respiración (en caso de un escenario amplio, se recomienda el uso de la amplificación, preferiblemente un micrófono de oído, aunque también uno de condensador puede funcionar muy bien), esto tiene que ser también un efecto visual, subir la cabeza como inhalación y abajo como exhalación. Una vez más, no deberán ser movimientos sobreactuados, sino naturales de la respiración profunda.

Por supuesto, ten en cuenta que como la música sigue, los intérpretes estarán cada vez más agitados.

Juan Carlos Bonifaz Ordóñez



Fra Diavalo

The idea of the title came to my mind while I was reading Mario Puzo's "The Sicilian", by one of the characters of the book:

-Stefan Andolini said quietly, "I too am a member of the band. You know my name and that I am your cousin. But I am also called Fra Diavalo"

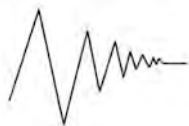
The trust in the family and the betrayal surrounding it

- Repeat the phrase block the number of times indicated, when there are two numbers it's just an approximation so the performer has more freedom to choose any number of repetitions in between that range depending on the personal taste of the performer, when there is only ONE number the repetitions MUST BE EXACT, otherwise the confidential points between both performers wont happen.

* The dynamical changes last the whole passage(s) not only a single repetition.

- On measure 14, 36 and 163 the lines next to the notes indicates a time suggestion rolling the notes in the case of the marimba and undulating in the case of the vibraphone, it may vary depending on the taste of the performers but remember that the shorter the line the shorter the time in between and vice versa.

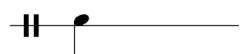
* Please note that on measure 163 the attacks must be coordinated (together).



Gradually move the undulation of the vibes holding also the pedal
* slow to fast, fast to slow and stop the motor at the end of the sign.

PERCUSSION SIGNS

 Bass drum (skin of it)

 Cymbal (preferably a crash 16" or 18")

 Strike the edge of the bass drum with the handle of the mallet

Breath signs

Λ Breath in

V Breath out

^{Fra}
V “Fra” should be said as a loud whisper long or short depending on the performer’s taste

* Breathing should not be overacted. Normal but audible breathing facing the other player (in case of a large podium it’s recommended the use of amplification (preferably an ear microphone but a condenser can work as well), this has to be also a visual effect, move the head up as inhaling and down as exhaling ... again, this shouldn’t be overacted, natural movements of deep breathing. Of course, note that as the piece advances the players get more and more agitated !!

Juan Carlos Bonifaz Ordóñez

Fra Diavalo

Juan Carlos Bonifaz Ordóñez

The musical score is divided into several systems for Vibraphone (Vib.) and Marimba (Mar.).

- System 1:** Vibraphone part. Marimba part with patterns: 13-21x, 5-8x, 8-13x, 5-8x. Dynamics: *pp* to *f*.
- System 2:** Marimba part with patterns: 8-13x, 5-8x, 6x. Dynamics: *p* to *f*. Measure 5 is indicated.
- System 3:** Marimba part with patterns: 8-13x, 5-8x, 8-13x. Dynamics: *ff subito* to *mf*. Measure 8 is indicated. Includes the instruction: "Only last repetition" / "Sólo la última repetición".
- System 4:** Marimba part with patterns: 5-8x, 10x, 6x. Dynamics: *p*. Measure 9x is indicated.
- System 5:** Vibraphone part with a long note (measure 11) and Marimba part with a long note (measure 11).

15

Vib.

Mar.

Fast and energetic

Fra
V V V V
Fra
V V V V

17

Vib.

Mar.

Motor apagado
Motor off 2x

4x

6x

Fra
V V
Fra
V V

21

Vib.

Mar.

Motor apagado
Motor Off 3x

5x

3x

Fra
V V
Fra
V V

24

Mar.

27

Mar.

6x

18x

6x

6x

8x

Fra
V V V V V V V V
Fra
V V V V V V V V

Fra Diavalo
Juan Carlos Bonifaz

Las 6 repeticiones sólo hasta esta marca 6 repetition only till this mark

32 6X

33 5X

36

37 Aproximately /Aproximadamente

Comienza lento y acelera lo máximo posible
Start slow and accelerate as much as possible

38 Fra

The musical score consists of six systems, each with a Vibraphone (Vib.) and Maracas (Mar.) part. System 1 (measures 32-33) features a 6x repeat bracket for the Vib. part and a 5x repeat bracket for the Mar. part. System 2 (measures 33-35) shows the continuation of the piece. System 3 (measures 36-37) includes performance instructions: 'Comienza lento y acelera lo máximo posible' and 'Start slow and accelerate as much as possible'. System 4 (measures 37-38) includes a 'Fra' (Frasando) marking and a graphic of a tremolo wave with 'Fra' and 'V' markings.

Fra Diavalo
Juan Carlos Bonifaz

4

41

Vib.

Mar.

44

Vib.

Mar.

47

Toma la baqueta para bombo
Take Bass Drum mallet

Vib.

Mar.

Fast and energetic

Rápido y energético

49

Vib.

Mar.

ff *pp*

Improvisation / Improvisación
Free and energetic on Bass Drum
and cymbal. / Libre y energética en
bombo y platillo

Fra Diavalo
Juan Carlos Bonifaz

52 Toma las baquetas de multipercusión
Take multipercussion mallets

Vib. 4x 4 8 Fra

Mar. 4x 4 8

Δ V Δ V ΔV

55

Vib. 7 8 6 4

Mar. 7 8 6 4

3 3 3

57

Vib.

Mar.

59

Vib. Fra

Mar.

Δ V Δ V ΔV

61

Vib. 7 8

Mar. 7 8

6

63

Vib.

Mar.

65

Vib.

Mar.

67

Vib.

Mar.

Fra $\Delta V \Delta V$

Take marimba soft mallets

Vibrafonc cadenza /Cadenza del vibrafono
Rubato, energico, espressivo

70

Vib.

Mar.

Accelerando

Roll on cymbal /Redoble en platillo
(pp - mf - f) During the vibrafonc cadenza
reacting freely on the dinamical ranges and phrases / (pp-mf-f) Durante la cadenza del vibráfono
reacciona libremente en los registros dinámicos y en las frases

74

Vib.

p crescendo e accelerando

Fra Diavalo
Juan Carlos Bonifaz

Vib. 
Start slow and accelerando

Vib. 

Vib. 

Vib. 

Vib. 

8

90

Vib.

3-5x

start slow and accelerando
Comienza lento y acelerando

93

Vib.

Marcato energico !

96

Vib.

Mar. 3

99

Vib.

Mar.

Fra Diavalo
Juan Carlos Bonifaz

Roll en el bombo durante la cadenza de la marimba.
Reacciona a los registros dinámicos y a las frases con libertad

9

Toma la baqueta para bombo
(sonido profundamente suave)

Take Bass Drum mallet
(Soft deep sound)

Marimba Cadenza
Roll all notes, espresivo, tempo libero, tranquilo ma energico / Redobra todas las notas, expresivamente

Roll on Bass Drum during the marimba cadenza
react on the dinamical ranges and phrases freely

(pp - mf - f)

105

111

118

125

Fra Diavolo
Juan Carlos Bonifaz

10

131 Toma las baquetas para vibráfono
take vibrafone mallets

Vib.

Mar.

136

Vib.

Mar.

139

Vib. 5x

Mar. 5x

141

Vib. 5x

Mar. 10x 15x

142

Vib. 4x 5x

Fra Diavalo
Juan Carlos Bonifaz

11

Toma las baquetas para multipercusión
Take Multipercussion mallet

Molto ral e libero

Take multipercussion mallets
Toma las baquetas para multipercusión

149

B'

B'

^ V ^ V

151

4X

4X

4X

4X

4X

L R L R L R L R

L R L R L R L R

152

4X

4X

4X

4X

4X

8X

4X

L L R R L L R R L L R R

L R L R L R L R

L R L R L R L R

R R

R L

Fra Diavalo
Juan Carlos Bonifaz

12

153

Improvisation free and energetic on Bass Drum and Cymbal | Libre improvisación con energía en bombo y platillo

Vib.

Mar.

ff *pp*

156

4X

accelerando 4X

Tomar baquetas de vibráfono / Take vibrafone mallets

4X

accelerando 4X

Take marimba mallets / Tomar baquetas de marimba

Vib.

Mar.

Δ ∇ rit

rit

159

A'

Tan rápido como sea posible / As fast as possible

Start slow and accelerate as much as possible

Comenzar lento y acelerar tanto como sea posible

Vib.

Mar.

160

8-13X

Δ ∇ Δ ∇ Δ ∇ rit

Vib.

Mar.

Fra Diavalo
Juan Carlos Bonifaz

Musical score for Vibraphone (Vib) and Maracas (Mar.) starting at measure 163. The Vibraphone part is in the treble clef, and the Maracas part is in the bass clef. The key signature has one flat (B-flat). The Vibraphone part consists of chords, and the Maracas part consists of eighth notes. To the right of the Maracas staff, there is a sequence of notes: Δ V Δ V^{Tr}.

6 repeticiones solo hasta esta marca
6 repetition only
till this mark

Musical score for Vibraphone (Vib) and Maracas (Mar.) starting at measure 165. The Vibraphone part is in the treble clef, and the Maracas part is in the bass clef. The key signature has one flat. The Vibraphone part has a bracket labeled "6x" over measures 165-170. The Maracas part has a bracket labeled "5x" over measures 165-169. The score ends with a double bar line and repeat dots.

Musical score for Vibraphone (Vib) and Maracas (Mar.) starting at measure 166. The Vibraphone part is in the treble clef, and the Maracas part is in the bass clef. The key signature has one flat. The Vibraphone part has three brackets labeled "4x" over measures 166-167, 167-168, and 168-169. The Maracas part has a bracket labeled "4x" over measures 166-169. The score ends with a double bar line and repeat dots.

Musical score for Vibraphone (Vib) and Maracas (Mar.) starting at measure 169. The Vibraphone part is in the treble clef, and the Maracas part is in the bass clef. The key signature has one flat. The Vibraphone part has two brackets labeled "4x" over measures 169-170 and 170-171. The Maracas part has two brackets labeled "4x" over measures 169-170 and 170-171. The score ends with a double bar line and repeat dots.

Fra Diavalo
Juan Carlos Bonifaz

170

Vib. 4x

Mar. 4x 4x 4x

171

Vib. 4x 5x

Mar. 6x 6x

173

Vib. 4x

Mar. 4x

174

Vib. 13-21x

Mar. 13-21x

Λ V Λ V Λ V^{Fra}

Λ V Λ V Λ V^{Fra}

Juan Carlos Bonifaz Ordóñez
2005 - 2006
Antwerpen - België

Fra Diavalo
Juan Carlos Bonifaz

Estrellas de juguete

(guitar solo)



Juan Carlos Bonifaz Ordóñez



Estrellas de Juguete

pieza escrita para Erik Baqueiro Victorín (primavera, 2007)

Esta pieza debe ser tocada melancólica (memorias de la niñez) y líricamente. Los armónicos son los pequeños centellos en el cielo (estrellas) y deben ser tocados sin “cortar” las frases (quiero decir que aunque puede haber cambios en el *tempo*, éstos no deben ser dramáticos, sino seguir siempre una línea lírica).

En cualquier lugar donde técnicamente no sea posible tocar el armónico sin dañar la frase, trata de cambiar el color de la nota, ya sea usando más, menos uña, moviéndose hacia el diapason (o alejándose); tocando la nota natural pero una octava arriba, o cualquier truco técnico para obtener el efecto de un centello, una estrella. La imaginación y la proyección de esa imaginación de forma sonora es de suma importancia.

Juan Carlos Bonifaz Ordóñez

Estrellas de Juguete

for Erik Baqueiro Victorín (spring 2007)

The piece is to be played melancholically (like childhood memories) and lyrically. The harmonics are meant to be “little sparks in the sky” or so called stars and should be played without “cutting” the phrase (I mean that even though the tempo can be changed but not so dramatically so following always a lyrical line).

So whenever in the piece that it won't be technically possible to play the harmonic without damaging the phrase, you should try to change the colour of the note weather using more-less nails, moving up or down in the body of the guitar, playing the note an octave higher or any other technical trick in order to get the effect of a spark, a star, imagination and the projection of that imagination in a sonorous way is what will make those stars come to life.

Juan Carlos Bonifaz Ordóñez

Pequeñas piezas (No.1)

-Estrellas de Jugete-

Juan Carlos Bonifaz Ordóñez

Guitar

$\text{♩} = 80$ Moderato y espressivo a tempo

6

10

13

16

21 accel.

26 rit. a tempo

30

2

33

36

39

42

46

50

53

55

Estrellas de Juguete
Juan Carlos Bonifaz

Sonos

(marimba duo)



Juan Carlos Bonifaz Ordóñez



Sonos

Cada uno de los intérpretes deberá usar su *score* personal. La guía es para ser usada solamente para ensayos y mapeo de la posición cuando se está practicando. Los números arriba de las frases indican el número de veces que esta frase se repetirá, y los números a su lado en paréntesis, la separación dinámica de ese número de repeticiones, por ejemplo:

Una patrón 18x (3<3>3<3>3<3>) será repetido dieciocho veces, las primeras tres repeticiones empezarán pp e irán hacia ff y las próximas tres empezarán ff e irán hacia pp y así subsecuentemente.

Repite la frase el número de veces indicada, cuando existe más de un número esto es sólo una sugerencia, así el intérprete tiene un poco más de libertad para escoger cualquier número de repeticiones, siempre y cuando estén dentro del rango sugerido. Cuando existe sólo un número de repeticiones este debe ser *exacto*, de otra manera los puntos de coincidencia entre los dos intérpretes no sucederán.

En caso de no tener un número de repeticiones, esta frase será repetida dos veces (como sería de una manera tradicional).

Todas las letras, de **A** a **G**, son puntos de coincidencia entre ambos intérpretes. Debes tener en cuenta esto en el momento de ensayar la pieza y naturalmente, cuando se toque para un público. Todas las demás señales e indicaciones son explicadas en el *score* personal.

El *score* está faltando en esta edición por razones de salva de papel, si quieres obtenerlo por favor ve a la página de “contacto y *links*” (ver índice) y pregunta ahí para tenerla en formato pdf, jpg o documento Word.



Sonos

Each of the performer's should use their personal score, the guide is to be used only for rehearsals and mapping of the position when practicing

The numbers on top of the phrases indicate the number of repetitions that pattern will have and the numbers next to them in brackets the dynamical separation of that number of repetitions, for example:

A pattern 18x (3<3>3<3>3<3>) will be repeated eighteen times, and the first three repetitions will start pp and go to ff and the next three will start ff and go to pp and so on ...

Repeat the phrase block the number of times indicated, when there are two numbers it's just a suggestion so the performer has more freedom to choose any number of repetitions in between that range depending on the personal taste of the performer, when there is only ONE number the repetitions MUST BE EXACT, otherwise the coincidental points between both performers wont happen.

-In case of not having a number of repetitions it has to be repeated two times (just as it should be in a traditional way)

All letters, **A** to **G**, are coincidental points both performers should have that in to count when rehearsing and naturally when performing the piece for an audience.

All other cues and indications are explained in the score (personal scores) .

** Score is missing on this edition for paper saving reasons, please go to the "contact and links" page (check index) to get the score via pdf, jpg or word document .

SonoS

(Marimba 1)

Juan Carlos Bonifaz Ordóñez

♩ = 110 - 120

18x (3<3>3<3>3<3>)

4x

Marimba

7

8x (2>2<2>2<)

7x

Mar.

p

8

Mar.

11

Mar.

14

A 6x

Mar.

17

Mar.

2

20

Mar.

23

Mar.

26

Mar.

31

Mar.

35

Mar.

B 2x

38

Mar.

41

Mar.

SonoS (Marimba 1)
Juan Carlos Bonifaz

45 C 9x

49 4x

52

56 4x

59

63 D Repeat until you hear the complete three changes of marimba 2
Then give a cue to marimba 2 for the change to the 5/8 pattern

Repite hasta que escuches los 3 cambios completos de la marimba II. Luego dar la entrada a la marimba II para el cambio al patrón de 5/8

64 E 9x (3>3<3>)

SonoS (Marimba 1)
Juan Carlos Bonifaz

66

Mar.

69

Mar.

72

Mar.

74

Mar.

76

Mar.

78

Mar.

Dar la señal a la marimba 2 para el primer pulso, después repite el patrón hasta que la marimba 2 empate con el mismo patrón rítmico (como se muestra en el siguiente compás)

Give cue to marimba two for the first beat then repeat the pattern until marimba 2 joins with the same rhythmical pattern (as shown in next measure)

80

Mar.

SonoS (Marimba 1)
Juan Carlos Bonifaz

82 **F**

Mar.

84

Mar.

87

Mar.

SonoS (Marimba 1)
Juan Carlos Bonifaz

6

89

Mar.

91

Mar.

93

Mar.

96

Mar.

100

Mar.

SonoS (Marimba 1)
Juan Carlos Bonifaz

104

2 - 4x

108

2 x

Dar la entrada a la marimba 2
luego disminuir gradualmente la intensidad
hasta ir desapareciendo la sonoridad

Give cue to marimba 2
then diminuendo together till fade completely out

112

3 - 6 x 6 - 8 x 4 - 6 x n x

SonoS (Marimba 1)
Juan Carlos Bonifaz

Juan Carlos Bonifaz Ordóñez
(Spring - Summer 2007)
Antwerpen België

Sonos

(marimba 2)

Juan Carlos Bonifaz Ordóñez

♩ = 110 - 120

pp

17x (3<3>3<3>3<2>)

5

3x

mp

f

8

5x

5x

11

14

A 6x

18

2

22

Mar.

26

Mar.

30

Mar.

34

Mar.

38

Mar.

Ritardando ----- **B** Observa a la marimba 1 y a la señal comiencen juntos
Look at marimba 1 and at a sign start together

42

Mar.

46

Mar.

SonoS (Marimba 2)
Juan Carlos Bonifaz

50

Mar.

54 **C** 8x

Mar.

58

Mar.

63

Mar.

66

Mar.

68 **D** 3-6 x

Mar.

70

Mar.

SonoS (Marimba 2)
Juan Carlos Bonifaz

4

72 3-6 x 1

A la entrada de la marimba 1 cambia al patron de 5/8 despues de haber finalizado una repeticion completa

At cue of marimba 1 change to 5/8 pattern after finishing a complete repetition

75 3-6 x

Repete el patrón hasta que el círculo añadido de la marimba 1 esté completo (diminuendo al principio hasta que el círculo comience, luego permanece en la dinámica de p-mp, acompañando a la marimba 1, acentuando un poco más las notas escritas en clave de Fa)

Repeat the pattern until the adding cycle from marimba 1 is complete (diminuendo at the beginning till the start of the cycles then remain in a p-mp dynamic accompanying the marimba 1; only marking a bit of an accent at the notes on F key)

77 **E**

81

At cue of marimba 1 catch up this pattern and join in as written

A la señal de la marimba 1 toca su patron rítmico y comienza con lo escrito

Marimba uno continua con el mismo patrón en 6/4

Marimba one continues with the same pattern on 6/4

82

SonoS (Marimba 2)
Juan Carlos Bonifaz

83

Mar.

85

Mar.

F

87

Mar.

90

Mar.

SonoS (Marimba 2)
Juan Carlos Bonifaz

92

Mar.

94

Mar.

96

Mar.

G 2x

99

Mar.

3x

103

Mar.

SonoS (Marimba 2)
Juan Carlos Bonifaz

107

Mar.

Repite hasta la entrada de la marimba 1 y toca el último tiempo en disminuyendo

Repeat untill cue from marimba 1 and play it a last time disminuyendo

110

Mar.

Repite disminuyendo hasta desaparecer por completo la sonoridad Repeat disminuyendo till fade completely out.

112

Mar.

Sonos (Marimba 2)
Juan Carlos Bonifaz

Juan Carlos Bonifaz Ordóñez
(Spring - Summer 2007)
Antwerpen België

Yax

(percussion nineteenth)



Juan Carlos Bonifaz Ordóñez



Yax

Esta pieza fue un encargo para un taller con niños y jóvenes percusionistas. Al principio no sabía nada más que eso, así que decidí esperar hasta tener algo un poco más concreto, digámoslo así. Finalmente los conocí (eran nueve quienes estarían en el taller) y escribí esta pieza para animarlos a tocar tanto percusión melódica como no-melódica, improvisando y sintiéndose parte de un ensamble, funcionó.

Quedamos satisfechos con el resultado, especialmente de esos 4 compases (desde el 33 hasta el 36) que pueden ser repetidos infinitamente (aunque estructuras de 8, 16, 24, etcétera, son sugeridas) para disfrutar las improvisaciones. Los integrantes pueden cambiar de instrumentos para ello e incluso dejar de tocar su parte (mientras exista alguien tocando alguna base) e intercambiar con alguien más del compas 37 en adelante. Es una pieza para jugar con ella, disfrutarla, escuchar a los demás y respetar las partes escritas, pon todo ello junto y algo de música se creará que puede ser un placer no sólo para los intérpretes sino para todo quien escuche.

This piece was a request for a workshop with children and young percussionists. At the beginning I didn't know anything more about it so I decided to wait till I had something a little bit more ... let's say ... concrete, so, finally I got to meet them (nine of them were attending it) so I wrote this piece to encourage them to play both, melodic and not melodic percussion also with improvisation and the feeling of an ensemble, it worked !! ... We were all satisfied with the result, specially those 4 measures (33 to 36) that can be repeated infinitely (tough structures of 8, 16, 24 and so on are suggested) to enjoy the improvisations, performers can change instruments for it and even stop playing their part (as long as there is some base playing) and then exchange some other part with someone else from measure 37 till the end, it's a piece to play with it, enjoy it, listen to the others and respect the written parts, place that together and some music will be created that can be joy not only for players but to listeners as well.

Juan Carlos Bonifaz Ordóñez

YAX

Juan Carlos Bonifaz

♩ = 90

Glockenspiel

Vibraphone

Marimba

Marimba

Campana

Clave

Shaker (maracas)

Bongo

Conga

♩ = 90



Glock

Vib.

Mar.

Mar.

Campana

Clave

Shaker (maracas)

Bongo

Conga

f

Musical score for measures 72-75. The score includes staves for Glock, Vib, Mar, Mar, Campana, Clave, Shaker (maracas), Bongo, and Conga. The music is in 4/4 time. The Maracas part features a steady eighth-note pattern. The Clave part has a syncopated rhythm. The Shaker part has a continuous eighth-note pattern. The Bongo and Conga parts have sparse rhythmic accents.



Musical score for measures 76-79. The score includes staves for Glock, Vib, Mar, Mar, Campana, Clave, Shaker (maracas), Bongo, and Conga. The music is in 4/4 time. The Glock part has a melodic line. The Vib part has a steady eighth-note pattern. The Maracas part has a continuous eighth-note pattern. The Clave part has a syncopated rhythm. The Shaker part has a continuous eighth-note pattern. The Bongo and Conga parts have sparse rhythmic accents.

Yax
Juan Carlos Bonifaz

21

Musical score for measures 21-24. The score includes staves for Glock, Vib., Mar (Melodica), Mar (Piano), Campana, Clave, Shaker (matacas), Bongo, and Congo. The Glockenspiel part features a melodic line with eighth notes. The Vibraphone part is mostly silent. The Melodica part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with chords and eighth notes. The Campana part has a rhythmic pattern of eighth notes. The Clave part is silent. The Shaker part has a rhythmic pattern of eighth notes. The Bongo and Congo parts have rhythmic patterns of eighth notes.



25

Musical score for measures 25-28. The score includes staves for Glock, Vib., Mar (Melodica), Mar (Piano), Campana, Clave, Shaker (matacas), Bongo, and Congo. The Glockenspiel part features a melodic line with eighth notes. The Vibraphone part has a melodic line with eighth notes. The Melodica part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with chords and eighth notes. The Campana part has a rhythmic pattern of eighth notes. The Clave part has a rhythmic pattern of eighth notes. The Shaker part has a rhythmic pattern of eighth notes. The Bongo and Congo parts have rhythmic patterns of eighth notes.

Yax
Juan Carlos Bonifaz

28

Glock
Vib.
Mar
Mar
Campana
Clave
Shaker (maracas)
Bongo
Conga



Repite indefinidas veces para improvisaciones

Repeat nx times for improvisations

31

Glock
Vib.
Mar
Mar
Campana
Clave
Shaker (maracas)
Bongo
Conga

Yax
Juan Carlos Bonifaz

35

Glock

Vib

Mar

Mar

Campana

Clave

Shaker (maracas)

Bongo

Conga



39

Glock

Vib

Mar

Mar

Campana

Clave

Shaker (maracas)

Bongo

Conga

Yax
Juan Carlos Bonifaz

Musical score for measures 43-56. The score includes staves for Glock, Vib, Mar (Melody), Mar (Piano), Campana, Clave, Shaker (maracas), Bongo, and Conga. The music is in 4/4 time and features a complex rhythmic pattern with various percussion instruments and melodic lines.



Musical score for measures 57-70. The score includes staves for Glock, Vib, Mar (Melody), Mar (Piano), Campana, Clave, Shaker (maracas), Bongo, and Conga. The music continues with similar rhythmic patterns. The Campana staff includes the instruction "fading out / Desaparecer" above and below the staff in the final measures.

Yax
Juan Carlos Bonifaz

51

Glock.

Vib.

Mar.

Mar.

Campana

Clave

Shaker (maracas)

Bongo

Conga

fading out / Desaparecer



55

Glock.

Vib.

Mar.

Mar.

Campana

Clave

Shaker (maracas)

Bongo

Conga

fading out / Desaparecer

Yax
Juan Carlos Bonifaz

8

The musical score is arranged in a system with the following instruments and parts:

- Glock:** Glockenspiel part, starting with a treble clef and a key signature of one flat.
- Vib:** Vibraphone part, starting with a treble clef and a key signature of one flat.
- Mar:** Maracas part, starting with a treble clef and a key signature of one flat. It includes the instruction "fading out / Desaparecer" above the staff.
- Mar:** Piano and bass part for the maracas, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It includes the instruction "fading out / Desaparecer" above the right-hand staff.
- Caripanu:** Hand drum part, represented by a single staff with a double bar line.
- Clave:** Clave part, represented by a single staff with a double bar line.
- Shaker (maracas):** Shaker part, represented by a single staff with a double bar line.
- Bongo:** Bongo part, represented by a single staff with a double bar line.
- Conga:** Conga part, represented by a single staff with a double bar line.

Juan Carlos Bonifaz Ordóñez
composed during the night of 22 february 2008
Antwerpen - Belgie

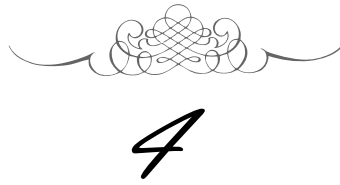
Yax
Juan Carlos Bonifaz

4

(percussion quartet)



Juan Carlos Bonifaz Ordóñez



Acerca del *score*

En el *score* de guía (sólo versión electrónica) se utilizan diferentes colores en las notas (rojo, azul, morado, naranja), para hacer más evidentes los cambios de patrones, para tener una visualización de los cambios de los integrantes. El *score* guía es sólo eso: una guía, no es para ser usado en las presentaciones, para eso usa tu *score* individual; la guía sólo para práctica y mapeo (aproximado) de tu lugar en los ensayos.

Los números sobre los patrones son de dos tipos, los pequeños entre paréntesis indican el número de 8vos y 16vos que ese patrón tiene por estructura (i.e. $(4e + 2x)$). Los “grandes” indican el número de repeticiones que ese patrón tendrá, y los números a su derecha entre paréntesis, la separación dinámica de ese número de repeticiones, por ejemplo: un patrón $6x (3<3>)$ se repetirá seis veces. Las primeras tres empezarán en *pp* e irán hasta *ff*, y las siguientes tres empezarán *ff* e irán hasta *pp*. Por favor, nota que el rango dinámico de todo el cuarteto tiene que ser tan amplio y homogéneo como sea posible pero, por favor, no sobrepongas en demasía o exageres las dinámicas.

Aunque los calderones no tienen una duración fija, es dependiente del gusto personal de cada intérprete en cual momento continuar con la siguiente frase. Esta *fermata* (pausa) no deberá ser mayor a seis pulsos. También traten de tener como grupo una duración “fija” (todos toman alrededor de 4 pulsos, o todos alrededor de 3 pulsos por pausa). Esta *fermata*, repito, es dependiente del gusto personal del (los) intérprete(s), pero en orden, para tener una continuidad durante la pieza esta libertad debe existir dentro de un determinado rango.

Las notas que se encuentran entre paréntesis (crótalos) serán tocados sólo en la primera vez, las demás repeticiones serán tocadas en el tambor más agudo del intérprete. **A** y **B** son aproximaciones dadas por los crótalos de Percusión 1 (*high*) cuando están indicadas, pero **C** debe ser exacta, la señal dada por la Percusión 4 (*low*) deberá ser clara para todos, es posible incluso hacer alguna gesticulación vocal (grito en *crescendo* o similar) con la finalidad de tener la atención de todos para esta entrada. **D** a su vez también tiene que ser clara y exacta para todos. **E** al igual que con las primeras dos letras, será solamente una aproximación.

Para la entrada de Percusión 2, Percusión 1 deberá dar una señal clara en su última repetición (de su primer bloque), de la misma manera Percusión 2 a Percusión 3, y Percusión 3 a Percusión 4. Estas señales, así como para letra **C** pueden ser apoyadas con una gesticulación vocal, esto es decisión de los intérpretes, su función es la de una entrada más clara y precisa.

Acerca de la instrumentación

Cada intérprete toca 4 “tambores” (haciendo un total de 16 {4x4}) de agudo hasta grave (P1 = agudo, P2 = agudo medio, P3 = grave medio, P4 = grave), de preferencia de la misma familia (piel, o piel sintética), aunque las combinaciones son permitidas. La colocación debe ser como mostrada en el *stage map*, aunque las variaciones son posibles dependiendo de las circunstancias de la sala (espacio y acústica), y del público.

Aunque el contacto visual entre los intérpretes no es absolutamente requerida (estoy mucho más interesado en el contacto auditivo). Es recomendable el contacto visual para señales, *tempo* y el *groove* del grupo.

Hay un total de 8 crótalos a usar en la pieza (2 por cada intérprete) con las notas mostradas en la gráfica inferior.



En el *score* son marcados de la siguiente manera: cuando el *neuma* se encuentra en la primera línea extra del pentagrama, el de crótalo más grave (de los dos que se tienen) será tocado; cuando sea la segunda línea extra del pentagrama, el más agudo de los crótalos será el tocado (i.e P2 tiene una nota en la primera línea adicional, deberá tocar C, cuando tenga la segunda línea adicional, Db).

En caso de no tener estas notas específicas, es posible usar cualquier otra escala diatónica, la importancia está centrada en la distancia interválica entre cada nota.

i.e.:



Acerca de la interpretación

El rango dinámico entre *pp* y *ff* así como su *crescendo* y *diminuendo* (< y/o >) debe ser tan amplio como las posibilidades de los intérpretes y las propiedades de los instrumentos y baquetas lo permitan. No rompas el tambor o tus oídos, no seas tímido al tocar piano.

El tipo de baquetas a escoger depende del tipo de instrumento que será tocado, creando con esto una homogeneidad y un sonido claro del grupo. Recuerda que diferentes tambores necesitaran diferentes baquetas para crear esta uniformidad.

Es también recomendable el uso de una tercer baqueta para los crótalos para crear esta homogeneidad de la que he hablado. Esta baqueta debe estar en las manos del intérprete durante toda la pieza para no tener una “pérdida de tiempo” al tomarla de algún otro lugar.

Al final de la pieza los intérpretes salen del escenario mientras tocan aleatoriamente los crótalos, esto es para crea una “especialización”. No llenes toda el área de sonidos con demasiados ataques, dales tiempo, sí, ciertamente, dales espacio.



“4”

About the score:

In the “guide score” there is the use of different colours on the notes (red, blue, green, purple, orange), this is just to make more evident the change from a pattern to the next one, to have a visualisation of the changes from the four players. The guide is just that, a guide, it’s not to be used to perform, for that use your individual score, use the guide only for practicing and mapping (approximate) of your place when rehearsing.

- The numbers on top of the patterns are of two kinds, the little ones on brackets indicate the number of 8th and 16th notes that the pattern has as structure (i.e. $(4e + 2x)$).

The “big ones” indicate the number of repetitions that pattern will have and the numbers next to them in brackets the dynamical separation of that number of repetitions, for example:

A pattern $6x (3<3>)$ will be repeated six times, and the first three repetitions will start *pp* and go to *ff* and the next three will start *ff* and go to *pp* ... please note that the dynamical range of the whole quartet has to be wide and homogenous, but please, do not overlap or exaggerate the dynamics.

- Although the fermatas have no fixed duration and it is up to the performer’s personal taste where to start again with the next phrase, it should be no longer than six beats !

Also try to get a “fixed” duration for the whole group (i.e., everyone takes about 4 beats, or everyone 3 beats...), this fermata, I repeat, is up to the performer’s personal taste but in order to get continuity in the piece this freedom should exist in between a certain range.

- Notes that are in brackets (crotales) are to be played only the first time, all other repetitions are to be played on the highest drum of the performer

A and **B** are approximations given by the crotales of player 1 when indicated, but **C** must be exact, cue given by player 4 has to be clear for everyone, it is possible even to make a sound gesture with the voice (a little scream or similar) in order to get everyone’s attention for this cue. **D** has to be as well clear for everyone and **E** will be as well as on the first two letters just an approximation.

-For the entrance of player 2 player 1 should give also a clear cue on his last repetition (of his first pattern), in the same way player 2 to player 3, and player 3 to player 4, this cues as well as for the letter C can be reinforced by a sound gesture with the voice, this is up to the performers own choice for a clearer entrance.

About the instrumentation:

Each performer plays 4 “drums”, (making a total of 16 {4x4}) from high to low pitch (P1 = high, P2 = medium high, P3 = medium low, P4 = low), optimally from the same family (skins, or synthetic skin) although combinations are permitted.

They should be located as shown in “stage map” although variations are possible depending on the circumstances of the hall (space and acoustics), and the audience.

Even though visual contact between the players is not absolutely required (I’m much more interested in audio contact) it is recommended for cues, tempos and group groove.

There is a total of 8 crotales to be used (2 each player) as shown on the graphic below.



On the score they are marked as this: when the first extra line of the pentagram, the lowest of the crotales is to be played (only the first time), when the second line the highest, (i.e player 2 has a note on the first extra line, is to play Eb ... then at the second extra line, is to play F)

- In case of not having this specific notes on the crotales, it’s possible to use any other diatonic scale, the importance is focused on the interval distance in between each other.

i.e.:



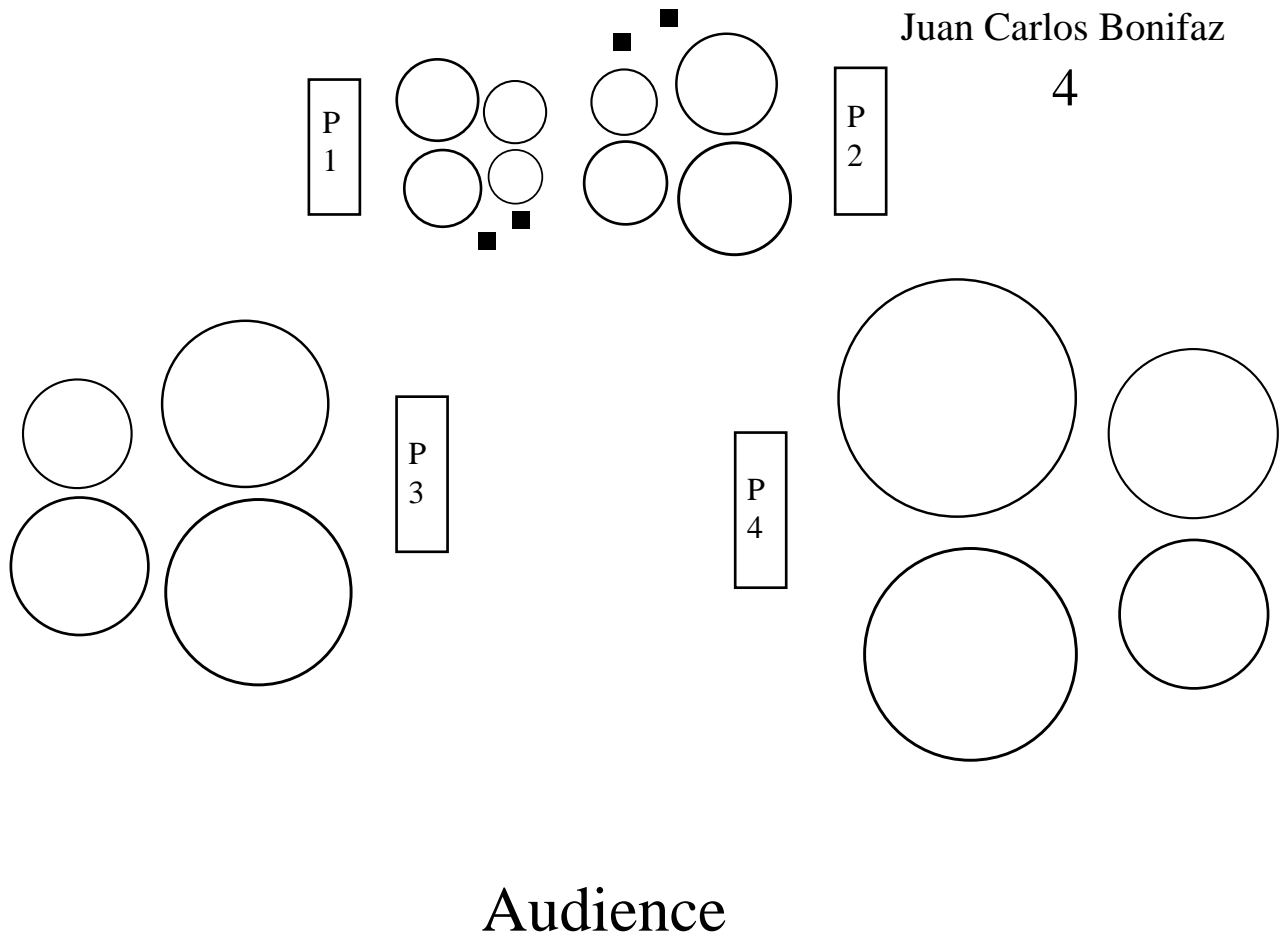
About interpretation:

-Dynamic range in between pp and ff and it’s crescendo and diminuendo (< and/or >) should be as wide as the possibilities of the performers and the properties of the instrument skin and chosen sticks . Do not break your drum or your ears, do not be shy when playing soft.

-Choosing of the sticks has to be depending on the chosen instruments, in order to create an homogeny and clear sound from the group, remember that different drums will require different sticks in order to create a uniform sound.

-It's also recommended the use of a third stick for the crotales so to create this homogeneity, this stick should be on the hand of the performer during the whole piece so there won't be "time lost" on the picking of this third stick.

-At the end of the piece the performers are to go out of the podium while playing randomly the crotales, this is to create an "spacialisation" of the piece, do not fill the whole area with many attacks, give them time, yes, certainly give them space.



4

(High part)

Juan Carlos Bonifaz Ordóñez

♩=120

High

2

3

4 **A**

5

6

7

8 **B**

9

10

Esperar la señal de la percusión grave | wait for cue from LOW percussion

2

12

C

H $\text{H} \frac{2}{4} \parallel \frac{4}{4} \text{ :} \parallel$

L $\text{L} \frac{4}{4} \text{ :} \parallel$

16

H

L *p*

18

H

21 **D**

H $\text{H} \parallel$ 2x 1. 2.

26 $\text{H} \text{H} \parallel$ $(4\flat + 4\flat)$ 8x (2>2<2>2<) $(3\flat + 5\flat)$ 8x (3<3>2<)

29 $\text{H} \text{H} \parallel$ $(4\flat + 3\flat)$ 3x (1<1>1<)

30 $\text{H} \text{H} \parallel$ $(2\flat + 2\flat)$ 8x (4>4<)

32 **E** $\text{H} \text{H} \parallel$ $(2\flat + 5\flat)$ 3x (1<1>1<)

33 (1♩ + 3♩) 8x (4>4<) (2♩ + 4♩) 6x (2>2<2>)

36 (1♩ + 1♩) 8x (4<4>) (4♩ + 2♩) 6x (3<3>)

38 (3♩ + 1♩) 8x (2<2>4<)

Take both crotales and go out of the podium while randomly play the lowest of them (in this case G) when the rest of the players are also outside the podium change to the other crotale (Ab) and play it randomly until fading out completely

Tomar ambos crótales y salirse aleatoriamente del escenario mientras se toca el que tenga la nota más grave (en este caso G), cuando el resto de los músicos estén afuera del escenario cambiar al otro crótalo (Ab) y tocarlo aleatoriamente hasta desaparecer por completo

"4"


Juan Carlos Bonifaz Ordóñez


2008 Antwerpen-België


4


(Medium-High part)


Juan Carlos Bonifaz Ordóñez


Medium-High 


High 


1 

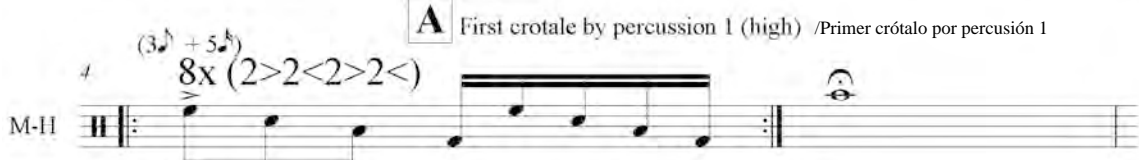
M-H 

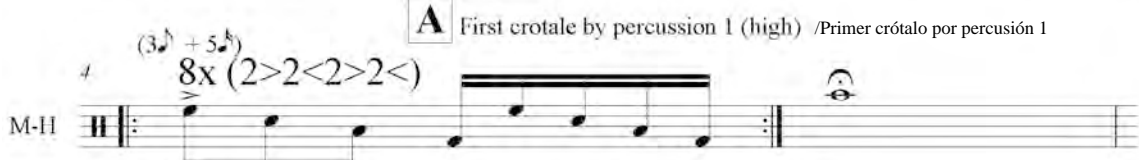
2 


M-H 


3 


M-H 


A First crotale by percussion 1 (high) /Primer crótalo por percusión 1 


M-H 


5 


M-H 


6 


M-H 


8 

M-H 

B Tercer crótalo de percusión 1 /Third crotale of percussion 1 (high) 

M-H 

10 

M-H 

Espera la entrada de la percusión grave / Wait for CUE from LOW percussion

2

C

M-H
 12
 1♩ + 2♩ CUE
 f

M-H
 L
 15
 2♩ + 3♩
 p

M-H
 17
 2♩ + 3♩

M-H
 20

M-H
 24

M-H
 28 **D**
 (2♩ + 2♩) 8x (4>4<)
 (2♩ + 4♩) 6x (2>2<2>)

M-H
 32
 (4♩ + 5♩) 2x (1<1>)

M-H
 33
 (4♩ + 2♩) 6x (3<3>)

3

E

35 (3♩ + 4♩) 3x (1>1<1>)

M-H

36 (1♩ + 3♩) 8x (4>4<)

M-H

38 (2♩ + 5♩) 3x (1<1>1<)

M-H

(4♩ + 3♩)

39 3x (1<1>1<)

M-H

40 (1♩ + 4♩) 4x (2>2<)

M-H

41 (3♩ + 2♩) 4x (1>1<1>1<)

M-H

Tomar ambos crótales y salirse aleatoriamente del escenario mientras se toca el que tenga la nota más grave (en este caso Eb), cuando el resto de los músicos estén afuera del escenario cambiar al otro crótalo (F) y tocarlo aleatoriamente hasta desaparecer por completo

Take both crotales and go out of the podium while randomly play the lowest of them (in this case Eb) when the rest of the players are also outside the podium change to the other crotale (F) and play it randomly untill fading out completely

"4"

Juan Carlos Bonifaz Ordóñez

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4

(Medium-Low part)

Juan Carlos Bonifaz Ordóñez

Percussion 1

Medium-Low 

Percussion 2 ^(2♩ + 3♩)
4x (1>1<1>1<)

M-H 

M-L ^(3♩ + 2♩)
3 4x (1>1<1>1<)



M-L ^(3♩ + 4♩)
2 3x (1>1<1>)



M-L ^(2♩ + 2♩) **A** ^(2♩ + 3♩)
5 8x (4<4>) 4x (1<1>2<)



M-L ^(3♩ + 1♩)
5 8x (2<2>4<)



M-L ^(4♩ + 4♩) ^(2♩ + 1♩)
6 8x (2<2>2<2>) 6x (2<2>2<)



B

M-L ^(1♩ + 2♩)
8 6x (3>3<)



M-L ^(3♩ + 5♩) ^(1♩ + 1♩)
9 8x (3<3>2<) 8x (4>4<)



Wait for CUE from LOW percussion | Esperar la señal de la percusión grave

2

C

12

M-L

15

M-L

17

M-L

20

M-L

26

M-L

D (4♩ + 1♩)
(≥ 4x (1>1<1>1<))

30

M-L

(4♩ + 5♩)
2x (1<1>)

32

M-L

(4♩ + 3♩)
3x (1<1>1<)

33

M-L

E (1♩ + 4♩)
4x (2>2<)

35

M-L

$(1\text{♩} + 3\text{♩})$
8x (4>4<)

$(3\text{♩} + 3\text{♩})$
6x (1>1<1>1<1>1<)

$(2\text{♩} + 4\text{♩})$
6x (2>2<2>)

39

M-L

$(1\text{♩} + 5\text{♩})$
6x (2<2>2<)

$(4\text{♩} + 2\text{♩})$
6x (3<3>)

41

M-L

$(2\text{♩} + 5\text{♩})$
3x (1<1>1<)

Take both crotales and go out of the podium while randomly play the lowest of them (in this case C) when the rest of the players are also outside the podium change to the other crotale (Db) and play it randomly untill fading out completely

Tomar ambos crótales y salirse aleatoriamente del escenario mientras se toca el que tenga la nota más grave (en este caso C), cuando el resto de los músicos estén afuera del escenario cambiar al otro crótalo (Db) y tocarlo aleatoriamente hasta desaparecer por completo

"4"

Juan Carlos Bonifaz Ordóñez

2008 Antwerpen-België

4

(low - part)

Percussion 1 (High)
Percussion 2 (Medium-High)
Percussion 3 M.L.

5 $(4^{\flat} + 1^{\flat})$
4x (1>1<1>1<)

2 $(3^{\flat} + 3^{\flat})$
6x (2>2<2>) **A**

3 $(3^{\flat} + 1^{\flat})$ 8x (4<4>) $(1^{\flat} + 3^{\flat})$ 8x (2<2>4<) \odot

4 $(3^{\flat} + 5^{\flat})$
8x (3<2>3<) \odot

5 $(3^{\flat} + 4^{\flat})$
3x (1<1>1<)

6 $(1^{\flat} + 4^{\flat})$
4x (2>2<) **B**

7 $(4^{\flat} + 2^{\flat})$
6x (3>3<)

8 $(1^{\flat} + 2^{\flat})$
6x (2<2>2<) \odot

9 $(2^{\flat} + 3^{\flat})$
4x (2>2<) **C**

En la última repetición da señal al resto de percusionistas para entrar a "C"
On last repetition give cue to all others for "C"

4/4

2

12

L II $\frac{4}{4}$

18

L II

23

L II

26

L II

29

L II

31

L II

32

L II

Take both crotales and go out of the podium while randomly play the lowest of them (in this case Ab) when the rest of the players are also outside the podium change to the other crotales (Bb) and play it randomly until fading out completely

Tomar ambos crótales y salirse aleatoriamente del escenario mientras se toca el que tenga la nota más grave (en este caso Ab), cuando el resto de los músicos estén afuera del escenario cambiar al otro crótalo (Bb) y tocarlo aleatoriamente hasta desaparecer por completo

"4"
Juan Carlos Bonifaz Ordóñez

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4

Juan Carlos Bonifaz Ordóñez

♩=120

Agudo/ High

Medio Agudo/ Medium-High

Medio Grave/ Medium-Low

Grave/Low

H

M-H

M-L

L

p

7

4♩ + 1♩

H

M-H

M-L

L

f

p

10

4♩ + 1♩

H

M-H

M-L

L

f

p

2

Musical score for measures 13-15. The score is for four parts: H (Harp), M-H (Middle-Right Horn), M-L (Middle-Left Horn), and L (Lute). Measure 13 starts with a dynamic of *p*. Measure 14 has a dynamic of *f*. Measure 15 has a dynamic of *p*. Above the H staff, there are markings: $4\text{h} + 1\text{h}$ above the first measure, $4\text{h} + 4\text{h}$ above the second measure, and $4\text{h} + 1\text{h}$ above the third measure. Above the M-H staff, there are markings: $4\text{h} + 4\text{h}$ above the second measure and $4\text{h} + 1\text{h}$ above the third measure.

Musical score for measures 16-18. The score is for four parts: H (Harp), M-H (Middle-Right Horn), M-L (Middle-Left Horn), and L (Lute). Measure 16 starts with a dynamic of *f*. Measure 17 has a dynamic of *f*. Measure 18 has a dynamic of *p*. Above the H staff, there are markings: $3\text{h} + 2\text{h}$ above the first measure, $4\text{h} + 4\text{h}$ above the second measure, and $3\text{h} + 2\text{h}$ above the third measure. Above the M-H staff, there are markings: $4\text{h} + 1\text{h}$ above the first measure, $4\text{h} + 4\text{h}$ above the second measure, and $4\text{h} + 1\text{h}$ above the third measure.

Musical score for measures 19-21. The score is for four parts: H (Harp), M-H (Middle-Right Horn), M-L (Middle-Left Horn), and L (Lute). Measure 19 starts with a dynamic of *p*. Measure 20 has a dynamic of *f*. Measure 21 has a dynamic of *p*. Above the H staff, there is a marking: $3\text{h} + 2\text{h}$ above the second measure. Above the M-H staff, there are markings: $4\text{h} + 4\text{h}$ above the first measure, $3\text{h} + 3\text{h}$ above the second measure, and $3\text{h} + 3\text{h}$ above the third measure.

Musical score for measures 22-24. The score is for four parts: H (Harp), M-H (Middle-Right Horn), M-L (Middle-Left Horn), and L (Lute). Measure 22 starts with a dynamic of *f*. Measure 23 has a dynamic of *p*. Measure 24 has a dynamic of *f*. Above the H staff, there are markings: $3\text{h} + 2\text{h}$ above the first measure, $4\text{h} + 3\text{h}$ above the second measure, and $2\text{h} + 3\text{h}$ above the third measure. Above the M-H staff, there are markings: $4\text{h} + 3\text{h}$ above the first measure, $4\text{h} + 3\text{h}$ above the second measure, and 3h above the third measure.

4

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Musical score for measures 25-30, parts H, M-H, M-L, L. The score includes dynamic markings *p* and *f*, and articulation marks such as accents and slurs. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated above the staves.



Musical score for measures 31-36, parts H, M-H, M-L, L. The score includes dynamic markings *p* and *f*, and articulation marks such as accents and slurs. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated above the staves.



Musical score for measures 37-40, parts H, M-H, M-L, L. The score includes dynamic markings *f* and *p*, and articulation marks such as accents and slurs. Measure numbers 37, 38, 39, and 40 are indicated above the staves. A section marker 'A' is present at the beginning of measure 37.

4

Musical score for measures 34-36, featuring four staves: H (Harp), M-H (Middle-Harp), M-L (Middle-Lute), and L (Lute). The score includes dynamic markings *f* and *p*, and rhythmic annotations such as $1\text{♩} + 5\text{♩}$, $2\text{♩} + 3\text{♩}$, and $3\text{♩} + 3\text{♩}$. The music consists of rhythmic patterns with accents and slurs.



Musical score for measures 37-40, featuring four staves: H (Harp), M-H (Middle-Harp), M-L (Middle-Lute), and L (Lute). The score includes dynamic markings *p* and *f*, and rhythmic annotations such as $1\text{♩} + 5\text{♩}$, $3\text{♩} + 3\text{♩}$, $2\text{♩} + 3\text{♩}$, and $3\text{♩} + 1\text{♩}$. The music includes melodic lines with slurs and rests, as well as rhythmic patterns.

Musical score for measures 40-42. The score is written for four staves: H (Horn), M-H (Mellophone), M-L (Mellophone/Trumpet), and L (Trumpet). Measure 40 features a dynamic of *f* (forte) with accents and slurs. Measure 41 features a dynamic of *f* with accents and slurs. Measure 42 features a dynamic of *p* (piano) with accents and slurs. The notation includes various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 43-45. The score is written for four staves: H (Horn), M-H (Mellophone), M-L (Mellophone/Trumpet), and L (Trumpet). Measure 43 features a dynamic of *f* with accents and slurs. Measure 44 features a dynamic of *f* with accents and slurs. Measure 45 features a dynamic of *p* with accents and slurs. The notation includes various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 46-48. The score is written for four staves: H (Horn), M-H (Mellophone), M-L (Mellophone/Trumpet), and L (Trumpet). Measure 46 features a dynamic of *f* with accents and slurs. Measure 47 features a dynamic of *f* with accents and slurs. Measure 48 features a dynamic of *p* with accents and slurs. The notation includes various rhythmic patterns, including triplets and sixteenth notes.

6

49 *p* *f* *f* *p*

52 *p* *p* *f* *f*

55 *p* *p* *f* *p*

4

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58

B

Musical score for measures 58-60. The score is for four parts: H (Horn), M-H (Mellophone), M-L (Music Stand), and L (Loudspeaker). Measure 58 starts with a dynamic of *f*. A section labeled 'B' is indicated by a dashed vertical line. Dynamics include *f* and *p*. Rhythmic markings include $4\text{♩} - 1\text{♩}$ and 1♩ . A double bar line is present at the end of measure 60.

61

Musical score for measures 61-63. The score is for four parts: H, M-H, M-L, and L. Measure 61 starts with a dynamic of *p*. Dynamics include *p* and *f*. Rhythmic markings include $4\text{♩} + 5\text{♩}$, $2\text{♩} + 1\text{♩}$, and $1\text{♩} + 2\text{♩}$. A double bar line is present at the end of measure 63.

64

Musical score for measures 64-66. The score is for four parts: H, M-H, M-L, and L. Measure 64 starts with a dynamic of *f*. Dynamics include *f* and *p*. Rhythmic markings include $4\text{♩} + 5\text{♩}$, $3\text{♩} + 1\text{♩}$, $3\text{♩} + 5\text{♩}$, $4\text{♩} + 2\text{♩}$, and $4\text{♩} + 2\text{♩}$. A double bar line is present at the end of measure 66.

8

Musical score for measures 67-69. The score is written for four staves: H (Harp), M-H (Mandolin), M-L (Mandolin), and L (Lute). Measure 67 starts with a treble clef and a key signature of one flat. The H staff has a dynamic marking of *f* and contains a triplet of eighth notes followed by a quarter note, with a slur over the triplet and the annotation "3♩ + 4♩". The M-H staff has a dynamic marking of *p* and contains a pair of eighth notes followed by a quarter note, with a slur over the pair and the annotation "2♩ + 1♩". The M-L staff has a dynamic marking of *f* and contains a triplet of eighth notes followed by a quarter note, with a slur over the triplet and the annotation "3♩ + 5♩". The L staff has a dynamic marking of *p* and contains a pair of eighth notes followed by a quarter note, with a slur over the pair and the annotation "4♩ + 2♩". Measure 68 continues the patterns. Measure 69 ends with a double bar line and a fermata over the final note. A treble clef and key signature change are shown at the end of the system.



Musical score for measures 70-72. The score is written for four staves: H (Harp), M-H (Mandolin), M-L (Mandolin), and L (Lute). Measure 70 starts with a treble clef and a key signature of one flat. The H staff has a dynamic marking of *p* and contains a pair of eighth notes followed by a quarter note, with a slur over the pair and the annotation "3♩ + 4♩". The M-H staff is empty. The M-L staff has a dynamic marking of *f* and contains a triplet of eighth notes followed by a quarter note, with a slur over the triplet and the annotation "3♩ + 5♩". The L staff has a dynamic marking of *p* and contains a pair of eighth notes followed by a quarter note, with a slur over the pair and the annotation "1♩ + 1♩". Measure 71 continues the patterns. Measure 72 ends with a double bar line and a fermata over the final note. A treble clef and key signature change are shown at the end of the system.

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Musical score for measures 73-75. The score is written for four staves: H (Harp), M-H (Middle Horn), M-L (Middle-Low Horn), and L (Low Horn). Measure 73 features a melodic line in the H staff with a slur and a fermata. The M-L and L staves have rhythmic patterns with accents and slurs. Measure 74 continues the rhythmic patterns. Measure 75 shows a dynamic change to *f* (forte) and continues the rhythmic patterns. A double bar line is present at the end of measure 75.

Musical score for measures 76-78. The score is written for four staves: H, M-H, M-L, and L. Measure 76 is mostly rests. Measure 77 features a melodic line in the H staff. Measure 78 features a melodic line in the H staff and a dynamic change to *f* (forte) in the L staff. A box labeled 'C' is placed above measure 78. A double bar line is present at the end of measure 78.

Musical score for measures 79-81. The score is written for four staves: H, M-H, M-L, and L. Measure 79 features melodic lines in the H and M-H staves. Measure 80 features melodic lines in the H and M-H staves. Measure 81 features melodic lines in the H and M-H staves and a dynamic change to *f* (forte) in the L staff. A double bar line is present at the end of measure 81.

10

Musical score for measures 10-12. The score is written for four staves: H (Horn), M-H (Mellophone), M-L (Mellophone), and L (Low Brass). The key signature has one flat (B-flat). The tempo/mood is marked *sf* (sforzando). The bottom staff (L) has a dynamic marking *p* (piano) and includes articulation marks such as accents and slurs. The notation includes eighth and sixteenth notes, rests, and dynamic markings.



Musical score for measures 13-15. The score is written for four staves: H (Horn), M-H (Mellophone), M-L (Mellophone), and L (Low Brass). The key signature has one flat (B-flat). The tempo/mood is marked *sf* (sforzando). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The bottom staff (L) has a dynamic marking *p* (piano) and includes articulation marks such as accents and slurs.

Musical score for measures 88-92. The score is written for five staves: H (Harp), M-H (Mandolin High), M-L (Mandolin Low), T (Tenor), and B (Bass). Measure 88 starts with a treble clef and a key signature of one flat. The H part has a whole rest. The M-H part has a quarter note G4. The M-L part has a quarter note G4. The T part has a quarter note G4. The B part has a quarter note G4. Measure 89 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4. Measure 90 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4. Measure 91 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4. Measure 92 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4.



Musical score for measures 93-96. The score is written for five staves: H (Harp), M-H (Mandolin High), M-L (Mandolin Low), T (Tenor), and B (Bass). Measure 93 starts with a treble clef and a key signature of one flat. The H part has a quarter note G4. The M-H part has a quarter note G4. The M-L part has a quarter note G4. The T part has a quarter note G4. The B part has a quarter note G4. Measure 94 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4. Measure 95 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4. Measure 96 has a whole rest for H. M-H has a quarter note G4. M-L has a quarter note G4. T has a quarter note G4. B has a quarter note G4.

12

Measures 90-98. This system contains four staves: H (Harp), M-H (Middle-Right Hand), M-L (Middle-Left Hand), and L (Lute). The music features complex rhythmic patterns with various note values and rests. Above the H staff, there are annotations such as $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$ and $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the M-H staff, there are annotations like $2\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the M-L staff, there are annotations like $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the L staff, there are annotations like $1\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$ and $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. The system is marked with a double bar line at the beginning and end.

Measures 99-101. This system contains four staves: H, M-H, M-L, and L. The music continues with complex rhythmic patterns. Above the H staff, there are annotations such as $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$, $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$, and $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$. Above the M-H staff, there are annotations like $2\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the M-L staff, there are annotations like $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the L staff, there are annotations like $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. The system is marked with a double bar line at the beginning and end.

Measures 102-104. This system contains four staves: H, M-H, M-L, and L. The music continues with complex rhythmic patterns. Above the H staff, there are annotations such as $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$, $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$, $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$, and $3\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$. Above the M-H staff, there are annotations like $2\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$ and $4\text{ } \frac{1}{2} + 5\text{ } \frac{1}{2}$. Above the M-L staff, there are annotations like $4\text{ } \frac{1}{2} + 4\text{ } \frac{1}{2}$. Above the L staff, there are annotations like $2\text{ } \frac{1}{2} + 2\text{ } \frac{1}{2}$. The system is marked with a double bar line at the beginning and end.

Measures 105-107. This system contains four staves: H, M-H, M-L, and L. The music continues with complex rhythmic patterns. Above the H staff, there are annotations such as $4\text{ } \frac{1}{2} + 3\text{ } \frac{1}{2}$. Above the M-H staff, there are annotations like $4\text{ } \frac{1}{2} + 3\text{ } \frac{1}{2}$. Above the M-L staff, there are annotations like $2\text{ } \frac{1}{2} + 2\text{ } \frac{1}{2}$. Above the L staff, there are annotations like $2\text{ } \frac{1}{2} + 2\text{ } \frac{1}{2}$. The system is marked with a double bar line at the beginning and end.

4

Juan Carlos Bonifaz

The image displays a musical score for four voices: Soprano (H), Mezzo-Soprano (M-H), Mezzo-Low (M-L), and Low (L). The score is divided into four systems, each starting with a double bar line and a measure number: 108, 111, 114, and 117. Each system contains four staves, one for each voice part. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Above the staves, there are numerous annotations indicating rhythmic patterns, such as $4\text{ } \frac{1}{2} + 3\text{ } \frac{1}{2}$, $2\text{ } \frac{1}{2} + 1\text{ } \frac{1}{2}$, $4\text{ } \frac{1}{2} = 2\text{ } \frac{1}{2}$, and $2\text{ } \frac{1}{2} + 2\text{ } \frac{1}{2}$. A section marker 'E' is placed above the first staff of the fourth system (measure 117). The score concludes with a double bar line at the end of the fourth system.

Musical score for measures 120-122. The score is written for four staves: H (Harp), M-H (Middle-Right Hand), M-L (Middle-Left Hand), and L (Lute). Measure 120 starts with a tempo marking of 120. The notation includes various rhythmic values and articulation marks such as accents and slurs. Measure 121 features a 3-measure rest in the H staff and a 4-measure rest in the M-H staff. Measure 122 has a 5-measure rest in the H staff and a 4-measure rest in the M-H staff.

Musical score for measures 123-125. The score continues with the same four staves. Measure 123 has a 3-measure rest in the H staff and a 4-measure rest in the M-H staff. Measure 124 features a 1-measure rest in the H staff and a 3-measure rest in the M-H staff. Measure 125 has a 1-measure rest in the H staff and a 3-measure rest in the M-H staff.

Musical score for measures 126-128. The score continues with the same four staves. Measure 126 has a 1-measure rest in the H staff and a 3-measure rest in the M-H staff. Measure 127 features a 2-measure rest in the H staff and a 4-measure rest in the M-H staff. Measure 128 has a 2-measure rest in the H staff and a 4-measure rest in the M-H staff.

Musical score for measures 129-131. The score continues with the same four staves. Measure 129 has a 2-measure rest in the H staff and a 4-measure rest in the M-H staff. Measure 130 features a 2-measure rest in the H staff and a 4-measure rest in the M-H staff. Measure 131 has a 2-measure rest in the H staff and a 4-measure rest in the M-H staff.

Musical score system 132-135. It consists of four staves: H (Horn), M-H (Middle Horn), M-L (Middle-Low Horn), and L (Low Horn). The system contains four measures of music. Above the H staff, there are markings: $2\text{♩} + 4\text{♩}$, $1\text{♩} + 1\text{♩}$, $1\text{♩} + 1\text{♩}$, $1\text{♩} + 1\text{♩}$, $1\text{♩} + 1\text{♩}$, and $1\text{♩} + 1\text{♩}$. Above the M-L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. Above the L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. The system is separated from the next by a double bar line.

Musical score system 135-138. It consists of four staves: H (Horn), M-H (Middle Horn), M-L (Middle-Low Horn), and L (Low Horn). The system contains four measures of music. Above the H staff, there are markings: $1\text{♩} + 1\text{♩}$, $1\text{♩} + 1\text{♩}$, $1\text{♩} + 1\text{♩}$, $4\text{♩} + 2\text{♩}$, and $4\text{♩} + 2\text{♩}$. Above the M-H staff, there are markings: $4\text{♩} + 3\text{♩}$, $2\text{♩} + 2\text{♩}$, $2\text{♩} + 2\text{♩}$, $1\text{♩} + 5\text{♩}$, and $1\text{♩} + 5\text{♩}$. Above the M-L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. Above the L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. The system is separated from the next by a double bar line.

Musical score system 138-141. It consists of four staves: H (Horn), M-H (Middle Horn), M-L (Middle-Low Horn), and L (Low Horn). The system contains four measures of music. Above the H staff, there are markings: $4\text{♩} + 2\text{♩}$, $4\text{♩} + 2\text{♩}$, and $4\text{♩} + 2\text{♩}$. Above the M-H staff, there are markings: $4\text{♩} + 3\text{♩}$, $1\text{♩} + 5\text{♩}$, $1\text{♩} + 5\text{♩}$, and $1\text{♩} + 5\text{♩}$. Above the M-L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. Above the L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. The system is separated from the next by a double bar line.

Musical score system 141-144. It consists of four staves: H (Horn), M-H (Middle Horn), M-L (Middle-Low Horn), and L (Low Horn). The system contains four measures of music. Above the H staff, there are markings: $4\text{♩} + 2\text{♩}$, $4\text{♩} + 2\text{♩}$, $4\text{♩} + 2\text{♩}$, and $4\text{♩} + 2\text{♩}$. Above the M-H staff, there are markings: $4\text{♩} + 3\text{♩}$, $1\text{♩} + 5\text{♩}$, $1\text{♩} + 5\text{♩}$, and $1\text{♩} + 5\text{♩}$. Above the M-L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$. Above the L staff, there are markings: $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, $2\text{♩} + 4\text{♩}$, and $2\text{♩} + 4\text{♩}$.

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Musical score for measures 144-146. The score is for four parts: H (Harp), M-H (Middle-High strings), M-L (Middle-Low strings), and L (Low strings). Measure 144 starts with a treble clef and a key signature of one flat. It features complex rhythmic patterns with triplets and sixteenth notes. Measure 145 continues the patterns with some rests in the H part. Measure 146 concludes the section with similar rhythmic motifs.

Musical score for measures 147-149. Measure 147 begins with a rest for the H part. Measures 148 and 149 show more intricate string textures with various rhythmic groupings like 3/2 and 2/2.

Musical score for measures 150-153. Measure 150 has a rest for the H part. Measures 151 and 152 feature dense string patterns with many sixteenth notes. Measure 153 ends with a rest for the H part.

Musical score for measures 154-155. Measure 154 has a rest for the H part. Measure 155 shows a continuation of the string textures with some rests in the M-L part.

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The musical score consists of four staves labeled H, M-H, M-L, and L. The H staff contains a whole rest. The M-H staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The M-L staff contains a bass line starting with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and a half note G3. The L staff contains a whole rest. The score is divided into two measures by a bar line.

"4"
Juan Carlos Bonifaz Ordóñez
2008 Antwerpen-België



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Sueños sonoros

Se terminó de imprimir en el mes de diciembre de 2009, con un tiraje de 500 ejemplares en los Talleres de Ediciones de la Noche, Madero núm. 687, 44100, Guadalajara, Jalisco. Teléfono: 33-3825-1301. El diseño tipográfico estuvo a cargo de Darío Alejandro Rincón Ramos, la corrección de Luciano Villarreal Rodas y el cuidado de la edición de la Oficina Editorial de la UNICACH, durante el rectorado del Ing. Roberto Domínguez Castellanos.



Las catorce obras escritas en esta antología reflejan el espíritu analítico, aventurero, romántico, literario y soñador de un entusiasta creador de sonoridades, el artista chiapaneco Juan Carlos Bonifaz quien es digno representante de la nueva generación de percusionistas mexicanos preocupados por tener una formación integral en los distintos quehaceres creativos como la literatura, la cinematografía, la pintura, la fotografía y la expresión corporal; gracias a esto su musicalidad es expansiva y su propuesta sumamente interesante y creativa.

Estas obras reflejan experiencias que en su momento el joven compositor experimentó cuando cumplía con sus estudios musicales en México y en el extranjero y gracias a que desde entonces tuvo el acertado razonamiento de cuidarlas y guardarlas, podemos hoy en día tener el privilegio de analizarlas y escuchar en ellas la rica expresión rítmica, las diversas sonoridades percutidas, esos timbres placenteros y otros que no lo son, pero que el compositor los incluye para expresarnos algo que anime en nosotros como receptores sensaciones que entran hasta los poros del cuerpo y que siempre causan un efecto, por esa razón es muy importante antes de ejecutar una obra de esta antología conocer su historia escrita para saber más a fondo en qué se basó el compositor para crearla.

Aunque conocemos la inquietud del compositor por la música matemática y experimental la mayor parte de este trabajo tiende a la consonancia y al centro tonal.

