

Overture

“La Giganta”

For orchestra

Carlos Antonio García García

2020

2 Flutes	(Fl.)
2 Oboes	(Ob.)
2 Clarinets in La	(Clar.) *
2 Bassons	(Bsn.)
4 Horns in Fa	(Hn.) *
2 Trumpets	(Tpt.) *
3 Trombones	(Trb.)
1 Tuba	(Tba.)
Violin I	(Vln. I)
Violin II	(Vln. II)
Viola	(Vla.)
Violoncello	(Vlc.)
Double bass	(D.B.)

*Clarinets, trumpets and horns are note in the score in concert pitch

Overture "La Giganta"

The enormous statue of José Luis Cuevas, "the giantess", enormous for its colossal dimensions and for the impression of deity that it exerts on those who see it when entering the museum premises that bears the name of its author, has taken me almost intuitive to write a melody that portrays in its first part the encounter with this majestically feminine being of voluptuous and irregular forms with whose arms the world could be reconstructed. The sculptor himself, commenting on his work referring to the position of the effigy, expressed: "The ties of the transparent clothing that seems to be made of gauze have been" untied "on the legs and arms to give way to feminine freedom ..." Paraphrasing what said by the great Mexican writer Carlos Fuentes, regarding the statue, the giantess is looking towards the future as if she owned the oracle of Mexico City, a modern city, suffocated, in an irrepressible expansion, a city of garbage and gold, of tezontle and cement ...

La Giganta

Overture

Carlos A. García G.
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Concert Pitch

Andante $\text{♩} = 100$

2 Flutes

2 Oboes

2 Clarinets in La

2 Bassons

Horn I-II

Horn III-IV

Trumpet I-II

Trombone I-II

Trombone III

Tuba

Violin I

Violin II

Viola

Violoncello

Double bass

The score is written for a full orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent in this section. The brass section (Horns, Trumpets, Trombones, Tuba) has significant parts, with dynamic markings such as *f*, *mp*, and *f*. The string section (Violins, Viola, Violoncello, Double bass) is also mostly silent. The score is in 2/4 time and includes a key signature of two sharps (F# and C#).

17 **A**

Fl. *mf* *f*

Ob. *I solo*
p espressivo *f* *mf* *f*

Clar. *I*
mf *f*

Bsn. *pp*

Hn. I II *I*
mp

Hn. I-II

Tpt. I - II

Tbn. I - II

Tbn. III

Tba.

Vln. I *div.* *pp* *unis.* *p* *f* *mp*

Vln. II *div.* *pp* *unis.* *p* *f* *mp*

Vla. *pp* *p* *f* *mp*

Vlc. *pizz.* *pp* *arco* *p* *f* *mp* *pizz.*

D. b. *pizz.* *pp* *arco* *p* *f* *mp* *pizz.*

27

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

Ob. *p* *mf* *p* *p* *f*

Clar. *mf* *p* *mf* *p* *p* *f*

Bsn. *p* *mf* *p*

Hn I - II *p*

Hn. I - II

Tpt. I - II

Tbn. I - II

Tbn. III

Tba.

Vln. I *p* *mf* *p* *f*

Vln. II *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f* *p*

Vlc. arco. *p* *mf* pizz. *mp*

D. b. *mp*

38

Fl. *mp* *f* a2

Ob. *mp* *f*

Clar. *mp* *f* a2

Bsn. *mp* *f*

Hn. I - II

Hn. I - II

Tpt. I - II *f*

Tbn. I - II *f*

Tbn. III

Tba. *mp*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vlc. *mp* *f* arco.

D. b. arco. *mp* pizz.

47 **B**

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

Ob. *mp* *f* *f* *a2* *f* *p*

Clar. *mp* *f* *f* *p*

Bsn.

Hn. I - II

Hn. I - II

Tpt. I - II *a2* *f*

Tbn. I - II *a2* *mp* *f* *f*

Tbn. III *a2* *mp* *f*

Tba.

Vln. I *a2* *f* *f* *unis.*

Vln. II *a2* *f* *f*

Vla. *f*

Vlc. *f*

D. b. *f* *arco.*

Musical score for page 55, measures 55-60. The score is in 3/4 time and D major. The instruments and their parts are:

- Fl.**: Rests throughout.
- Ob.**: Rests throughout.
- Clar.**: Rests throughout.
- Bsn.**: *mp* (mezzo-piano) notes, starting on G2, moving up stepwise to B2.
- Hn. I - II**: Rests throughout.
- Hn. I-II**: *mp* (mezzo-piano) notes, starting on G2, moving up stepwise to B2.
- Tpt. I - II**: Rests throughout.
- Tbn. I - II**: Rests throughout.
- Tbn. III**: Rests throughout.
- Tba.**: Rests throughout.
- Vln. I**: *p* (piano) to *f* (forte) dynamics, playing a melodic line with trills.
- Vln. II**: *f* (forte) to *mf* (mezzo-forte) dynamics, playing a melodic line.
- Vla.**: *p* (piano) to *f* (forte) dynamics, playing a melodic line.
- Vlc.**: *p* (piano) to *f* (forte) dynamics, playing a melodic line.
- D.b.**: *f* (forte) to *mf* (mezzo-forte) dynamics, playing a bass line.

61

Fl. *p* *f*

Ob. *f*

Clar. *f*

Bsn.

Hn. I-II *f*

Hn. I-II

Tpt. I-II *p* *f* I

Tbn. I-II *f*

Tbn. III *f*

Tba. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vlc. *mp* *f*

D. b. *mp* *f*

68 **C**

Fl. *I solo*
p espressivo *f* *p*

Ob. *I solo*
p espressivo *f* *p* *mf* *p*

Clar. *I solo*
p espressivo

Bsn.

Hn. I - II

Hn. I - II

Tpt. I - II *p*

Tbn. I - II

Tbn. III

Tba.

Vln. I

Vln. II

Vla. *pp* *mp* *pp* *mp* *pp*

Vlc. *pp* *mp* *pp* *mp* *pp*

D. b. *pp* *mp* *pp* *mp* *pp*

83

Fl.

Ob.

Clar. *f*

Bsn.

Hn. I - II

Hn. I - II

Tpt. I - II

Tbn. I - II

Tbn. III

Tba.

Vln. I *solo*
f espressivo *mf*

Vln. II

Vla. *p* *mf* *pp* *mp* *pp*

Vlc. *p* *mf* *pp* *mp* *pp* *div.* *unis. div.* *unis.*

D. b. *p* *mf* *pp* *mp* *pp*

97

Fl.

Ob. *f espressivo*

Clar. *f espressivo*

Bsn. *f espressivo* I solo

Hn. I - II

Hn. I - II

Tpt. I - II

Tbn. I - II

Tbn. III

Tba.

Vln. I

Vln. II

Vla. *div.* *mp* *unis.* *ppp*

Vlc. *mp* *ppp*

D. b. *mp* *ppp*

107 **D**
I

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Clar. *f* *p*

Bsn. *p*

Hn. I - II *p* *f* *p* *mf*

Hn. I - II *mf*

Tpt. I - II *mf*

Tbn. I - II *mf*

Tbn. III *mf*

Tba. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

D. b. *p* *mf*

tutti.

116

Fl. a2

Ob. a2

Clar. a2

Bsn. a2

Hn. I II a2

Hn. I-II a2

Tpt. I - II

Tbn. I - II

Tbn. III

Tba.

Vln. I

Vln. II

Vla.

Vlc.

D. b.

mp

mp

Detailed description: This page of a musical score, numbered 12, covers measures 116 through 123. The score is for a symphony orchestra and is written in the key of D major (two sharps) and 4/4 time. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn I and II (Hn. I II), Horn I and II (Hn. I-II), Trumpet I and II (Tpt. I - II), Trombone I and II (Tbn. I - II), Trombone III (Tbn. III), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D. b.). The score features various musical notations such as slurs, ties, and dynamic markings. A '116' is written at the top left of the first staff. The dynamic marking 'a2' appears above several woodwind staves. The dynamic marking 'mp' (mezzo-piano) is present at the bottom right of the string staves in measures 122 and 123. The time signature changes from 4/4 to 2/4 at the end of measure 122.

E

124

Fl. *a2*
mp *f* *mp* *f*

Ob. *a2*
mp *f* *mp* *f*

Clar. *a2*
mp *f* *mp* *f*

Bsn. *a2*
mp *f* *mp* *f*

Hn. II I *a2*
f *mp* *f* *mp* *f*

Hn. II-II *a2*
mp *f* *mp* *f*

Tpt. I - II *a2*
mp *f* *mp* *f*

Tbn. I - II *a2*
mp *f* *mp* *f*

Tbn. III *mp* *f* *mp* *f*

Tba. *mp* *f* *mp* *f*

Vln. I *mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vlc. *f* *mp* *f*

D. b. *f* *mp* *f*