

UCLA
Contemporary Music Score Collection

Title

Pluribus

Permalink

<https://escholarship.org/uc/item/7jv5142q>

Author

Garcia-De Castro, Federico

Publication Date

2020

Pluribus
for chamber orchestra

Federico Garcia-De Castro

Pittsburgh, 2011

score in c

Pluribus

Instrumentation

1 flute, doubling piccolo
1 oboe
1 clarinet in b \flat
1 bassoon

1 horn in f
1 trumpet in c
1 trombone

percussion (1 player):
suspended cymbal (marimba yarn mallets)
tambourine
5 temple-blocks (plastic mallets)
xylophone (plastic mallets)
glockenspiel (brass mallets; if not available, replace with a triangle)
timpani (possible in two timpani: 25", 28")
piano

string quintet

Performance notes

The eighth-note remains equal throughout the piece

The clef G is used in the piano and violin I parts to indicate playing at the higher octave (measures 45-85).

For extended stopped horn passages, a mute is called for in the score and the horn part. However, these passages can also be played as regular (hand) stopped horn.

Program note

Pluribus proceeds in three sections. The first features a series of short, active motives, with interplay of the families and registers of the orchestra. The second section is at first very fragmentary, until a chorale (first in muted brass and piano) starts an extended build-up toward a climax. The tension is gradually resolved throughout the third section, made up of several variations of a theme first presented by the strings.

The piece was written in Pittsburgh in 2011, and it is based on *à trois* (for violin, percussion, and piano); *Vivace* throughout, it lasts between 6 and 7 minutes.

Performance history

September 20, 2011. Alia Musica Pittsburgh, Jose A. Sanchez, conductor. Synod Hall, Pittsburgh, Pennsylvania.

March 3, 2012. Jose A. Sanchez, conductor. Olin Hall, Bard College, Annandale-on-Hudson, New York.

September 13, 2013. Alia Musica Pittsburgh, Daniel Curtis, conductor. PNC Hall, Duquesne University, Pittsburgh, Pennsylvania.

score in c

approximate duration: 6'30 - 7'



Federico García
BMI composer

federook@gmail.com
fedegarcia.net
newmusicshelf.com



Pluribus

for chamber orchestra

Federico Garcia-De Castro
2011

Vivace ♩-126

The score is for a chamber orchestra and includes the following parts:

- Flutes (fl):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p f* with *con fuoco* in measure 5.
- Oboe (ob):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p f* with *con fuoco* in measure 5.
- Clarinets (cl):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p f* with *con fuoco* in measure 5.
- Bassoon (fg):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p f* with *con fuoco* in measure 5.
- Cor Anglais (cor):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p* with *con fuoco* in measure 5.
- Trumpets (tpt):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *f* with *con fuoco* in measure 5.
- Trombones (tbn):** Part 1 starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *p* with *con fuoco* in measure 5.
- Percussion (perc):** Includes cymbal, marimba, and mallets. Starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *f* with *con fuoco* in measure 5.
- Piano (pno):** Starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *f* with *con fuoco* in measure 5.
- Tympani (timp):** Starts with a melody in measure 1, then rests. Part 2 enters in measure 3 with a sustained forte (*f sostenuto*) line, which becomes *mf* with *con fuoco* in measure 5.

The score is in 4/4 time and features a variety of dynamics and articulations, including *p*, *f*, *mf*, *sf*, *f sostenuto*, and *con fuoco*. The percussion part includes a cymbal, marimba, and mallets, and the piano part includes a chromatic cluster.

Vivace ♩-126

1 2 3 4 5 6

fl *fp* *f* *p* *f*

ob *fp* *f* *p* *f*

cl *fp* *f* *p* *f*

fg *fp* *f* *p*

cor *p* *cresc.*

tpt *p*

tbn *p* *cresc.*

tamb *p* *f* *to cymbal*

pno *p con Xca* *f* *Lv.*

timp *p* *f* *p* *Lv.*

vl I *sf* *f* *confuoco*

vl II *sf* *f*

vla *sf* *f*

cello *sf* *f*

cb

7

8

9

10

△ | | A

fl *f* *mf* *p* *sf* *p*

ob *mf* *p* *sf* *p*

cl *f* *mf* *p* *sf* *p*

fg *f* *f* *mf* *p* *sf* *p*

cor *f* *f p*

tpt *f* *solo* *dim.* *pp* *mf*

tbn *f* *f p*

cymbal *mf* *p* Lv. Lv. to tamb

pno *f* *ff* *p con Xca.*

timp *f* Lv.

vl I *pp* *sf*

vl II *pp* *sf*

vla *sf* *pp* *sf*

cello *sf* *pp* *sf*

cb *p*

11 12 13 14 15

fl

ob

cl

fg

cor

tpt

tbn

tamb

pno

timp

vl I

vl II

vla

cello

cb

16

17

18

19

20

fl *f* *p*
 ob *f* *p*
 cl *p* *f* *p*
 fg *p* *f*
 cor *cresc.* *f sfz* *fp*
 tpt *f*
 tbn *cresc.* *f sfz* *fp*
 cymbal *lv.* *to t-bl*
 pno *ff*
 timp *f* *p*
 vl I *f*
 vl II *p* *f*
 vla *cresc.* *f*
 cello *f* *non staccato*
 cb *f*

26 27 28 29 30 31

C

fl *ffp* *n* *mf*

ob *ffp* *n* *mf* *p*

cl *ffp* *n* *mf* *p*

fg *p* *mf* *f*

cor *p*

tpt

tbn *p*

t-bl plastic mallets solo *f* *p* *cresc. p. a p.*

pno loco lv. *sf* *p con arco* *mf*

timp *f* *f*

vl I *ffz* *sf* *p* *p*

vl II *ffz* *sf* *p* *p*

vla *ffz* *sf* *mf*

cello *ffz* *sf* *mf*

cb *ffz* *p*

32 33 34 35 36 37 38

I Δ

fl

ob

cl

fg

cor

tpt

tbn

t-bl

pno

timp

I Δ

vl I

vl II

vla

cello

cb

39

40

41

42

D

fl *ff* *ff* *sfz* *p* *f*

ob *ff* *ff* *ff* *p*

cl *ff* *ff* *ff* *p*

fg *ff* *ff* *sfz*

cor *p cresc.* *ff*

tpt *ff* *p*

tbn *p cresc.* *ff*

t-bl *ff* *to xylo* *xylo plastic mallets leggiero* *f*

pno *ff* *solo leggero* *f* *8va loco* *8va sempre* *Lv.*

timp *ff*

vl I *ff* *ff* *ff* *solo leggero* *f*

vl II *ff* *ff* *ff* *pizz* *arco V* *p* *f*

vla *ff* *ff* *ff* *pizz* *arco* *p* *f*

cello *ff* *ff* *ff* *pizz* *arco V* *p*

cb *ff* *ffz* *Lv.* *arco V* *p*

43 44 45 46

fl *to picc*
n

xylo *meno* *mf*

pno *meno* *mf*

vl I *meno* *meno*

vl II

vla

cello *mf* *simile* *dim.*

cb *mf* *simile* *dim.*

47 48 49

picc *picc*
leggero *perdendosi*
mf *meno*

xylo *perdendosi*
meno

pno

vl I *mf* *perdendosi*
meno

vl II

vla

cello *p*

cb *p*

50 51 52

G-P

E

picc

ob

cl

fg

G-P

cor

tpt

tbn

G-P

xylo

pno

timp

to cymbal

cymbal

lv. to xylo

G-P

vl I

vl II

vla

cello

cb

loco

soli

lv.

f

pp

53

54

55

56

57

Musical score for "Pluribus" (score in c), measures 58-62. The score includes parts for Piccolo, Oboe, Clarinet, Flute, Cor Anglais, Trumpet, Trombone, Xylophone, Piano, Timpani, Violin I, Violin II, Viola, Cello, and Contrabass. The score shows a change in time signature from 3/4 to 4/4 at measure 59. Dynamics include *p*, *pp*, and *lv*. Performance instructions include "ponte" for Violin I and "xylo" for Xylophone.

58

59

60

61

62

Musical score for *Pluribus* (score in c) - 15, measures 63-67. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Xylophone, Piano, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. It features complex rhythmic patterns, dynamic markings like *pp* and *lv*, and articulation like *tasto*.

63

64

65

66

67

Musical score for orchestral instruments. The score is written for measures 68 through 73. A 3-measure rest is indicated in measure 70 for several instruments. Dynamics include *n*, *pp*, *p*, and *solo leggiero*.

Instruments and parts shown:

- picc (Piccolo)
- ob (Oboe)
- cl (Clarinet)
- fg (Fagotto)
- cor (Coro)
- tpt (Trumpet)
- tbn (Trombone)
- xylo (Xylophone)
- pno (Piano)
- timp (Timpani)
- vli (Violin I)
- vlii (Violin II)
- vla (Viola)
- cello (Cello)
- cb (Contrabasso)

68

69

70

71

72

73

Musical score for orchestra, measures 77-79. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Xylophone, Piano, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. It features various musical notations such as dynamics (*p*, *sf*, *pp*), articulation (*pizz*, *arco*, *pont*), and performance instructions (*solo*).

77

78

79

G

Musical score for orchestra and strings, measures 80-83. The score is divided into four systems. The first system includes Piccolo (picc), Oboe (ob), Clarinet (cl), Bassoon (fg), Cor Anglais (cor), Trumpet (tpt), Trombone (tbn), Xylophone (xylo), Piano (pno), and Timpani (timp). The second system includes Violin I (vl I), Violin II (vl II), Viola (vla), Cello (cello), and Double Bass (cb). The score features various time signatures (3/4 and 4/4) and dynamic markings (p, p^{izz}, ord). A 'solo' marking is present for the Oboe in measure 83. A '8va' marking is present for the Violin I in measure 82. The score is written in treble and bass clefs.

80

81

82

83

Musical score for measures 84-88. The score includes parts for Piccolo, Oboe, Clarinet (solo), Bassoon, Cor Anglais, Trumpet, Trombone, Xylophone, Piano, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as *p*, *pp*, and performance instructions like "solo", "muted", and "arco".

84

85

86

87

88

I Δ I

picc *to fl* fl

ob *p* *leggiere* *p* *mf*

cl *p* *mf*

fg *p* *leggiere* *mf*

cor *senza sord* *p* *sfz*

tpt *senza sord* *p* *sfz*

tbn *senza sord* *p* *sfz*

xylo *p* *mf*

pno

timp

I Δ I

vl I *pont* *pp* *ord* *p* *mf* *pont* *p* *ord V* *poco* *mf* *< sf*

vl II *pont* *pp* *ord* *p* *mf* *pont* *p* *ord V* *poco* *mf* *< sf*

vla *p* *p* *mf* *p* *f* *mf* *< poco* *sf*

cello *p* *marcato* *p* *f* *mf* *< sf* *marcato*

cb *(pizz)*

97 98 99 100 101

△ | | △ | | △ |

fl *cantabile* *mf*

ob *cantabile* *mf*

cl *cantabile* *mf*

fg *cantabile*

cor *fp* *sf* *p* *sf* *marcato* *p* *sf*

tpt *fp* *sf* *p* *sf* *marcato* *p* *sf*

tbn *fp* *sf* *p* *sf* *marcato* *p* *sf*

xylo *mf* *mf* *f* to E-bl

pno

timp

△ | | △ | | △ |

vl I *pizz* *sf* *mf* *sf*

vl II *pizz* *sf* *mf* *sf*

vla *pizz* *sf* *mf* *sf*

cello *marcato* *pizz* *arco* *pizz* *arco* *pizz* *arco*

cb *(pizz)* *arco*

102 103 104 105 106 107 108

J

fl *mf*

ob *mf*

cl *pesante* *f* *p*

fg *pesante* *f* *p*

cor *ffz* straight mute

tpt *ffz* straight mute

tbn *ffz* straight mute

t-bl

pno *mf* *con Sca* *mf* lv.

timp

vl I *arco* *fp* *pesante* *f*

vl II *arco* *fp* *pesante* *f*

vla *arco* *fp* *pesante* *f*

cello *pizz* *arco* *mf*

cb *mf*

109

110

111

112

113

K

Δ I

fl *f* *ff* *ff* *ff* *ff*

ob *f* *ffz* *ffz* *ffz*

cl *f* *f*

fg *f* *f*

cor *mf* *ffz*

tpt *f* *ffz* straight mute

tbm *mf* *ffz* straight mute

t-bl

pno *mf* *ffz* *ffz* *ffz*

timp *lv.* *sfz* *sfz* *sfz*

Δ I

vl I *ff* *ffz* *ffz* *ffz*

vl II *ff* *ffz* *ffz* *ffz*

vla *sf* *ffz* *ffz* *ffz*

cello *sf* *sf*

cb *sf* *sf*

114

115

116

117

118

119

| Δ |

fl *sf* *sf* *p*

ob *sf* *sf* *p*

cl

fg

cor *n* *sf* *f*

tpt *senza sord* *n* *sf* *straight mute* *f* *(st. mute)*

tbn *f*

t-bl *f* *pp* *f* *l.v.*

pno *l.v.* *con sord*

timp *f*

| Δ |

vi I *arco* *p* *sf* *f* *p* *sf* *p*

vi II *arco* *p* *sf* *f* *p* *p*

vla *arco* *p* *sf* *sf* *p*

cello *pizz* *sf* *arco* *sf* *mf*

cb *pizz* *sf* *arco* *sf* *mf*

120 121 122 123 124 125 126

Δ I

fl *ff* *ff*

ob *sfz* *sfz*

cl *p* *pp*

fg *p* *pp*

cor *sfz* *sfz* *pp*

tpt (st. mute) *sfz* *sfz* *pp*

tbm straight mute *sfz* *sfz* *pp*

xylo *ff* *pp* *f*

pno

timp Lv.

5 8 5 8 3 4

Δ I

vl I (pizz) *sfz* *sfz* *pp* arco pont *ff*

vl II (pizz) *sfz* *sfz* *pp* arco pont *ff*

vla (pizz) *sfz* *sfz* *pp* arco pont *ff*

cello (pizz) *sfz* *sfz* *pp* *ff*

cb (pizz) *sfz* *sfz* *pp* *ff*

135 136 137 138 139 140 141 142 143

5 8 5 8 3 4

fl *pp* *fltr-tng*

ob

cl *ff*

fg *ff*

cor *sfz* *sfz* *sfz* *p*

tpt *sfz* *sfz* *sfz* *p*

tbn *sfz* *sfz* *sfz* *p*

xylo *pp* *f* *to cymbal*

pno

timp

vl I *ord* *ff* *pp*

vl II *ord* *ff* *pp*

vla *ord* *ff* *pp*

cello *arco* *ord* *pp*

cb *arco* *pp* *ff*

144 145 146 147 148 149 150

fl *ff* *p* *mf* *f* *ff*
 ob *p* *mf* *f* *ff*
 cl *mf* *f* *ff*
 fg *mf* *f* *ff* *fff*
 cor *fff* *pp* *mf* *f* *sf* *fff* *ff*
 tpt *fff* *pp* *f* *sf* *fff* *ff*
 tbn *fff* *pp* *mf* *f* *sf* *fff* *ff*
 xylo *pp* *ff* *lv.*
 pno *cresc.* *f* *ff* *fff*
 timp *f* *lv.*
 vl I *ff* *p* *mf* *f* *ff* *8va* *loco*
 vl II *ff* *p* *mf* *f* *ff*
 vla *ff* *ff*
 cello *ff* *ff*
 cb *ff*

151 152 153 154 155 156 157 158 159

M

Δ | | Δ Δ | | Δ

fl *sf* *p*

ob *sf* *p*

cl *sf* *p*

fg *sf* *p*

cor *sf* *p* *sf*

tpt *p*

tbn *sf* *mf* *p* *sf* *p*

cymbal *f* *f* l.v. to glck

pno *sf* *mf*

timp *mf*

Δ | | Δ Δ | | Δ

vl I *ff*

vl II *ff*

vla *ff*

cello *ff*

cb *f*

160 161 162 163 164 165 166 167

fl *fp* *mf* *f*
 ob *fp* *mf* *f*
 cl *fp* *n* *f* *p* *mf* *f*
 fg *fp* *f* *mf* *solo* *f*
 cor *p* *p* *cresc.*
 tpt *fz* *p* *f* *straight mute*
 tbn *n* *f* *p* *cresc.*
 glck *p* *brass mallets* *lv. to cymbal*
 pno *sfz* *p* *loco*
 timp *n* *f* *pp* *cresc.* *f*
 vl I *pizz* *lv.* *p* *arco* *cresc.* *mf* *f*
 vl II *pizz* *lv.* *mf* *arco* *p* *mf* *sul sol* *sul re* *f*
 vla *pizz* *lv.* *p* *arco* *cresc.* *f*
 cello *n* *f* *p* *pizz*
 cb *pizz* *p* *arco*

168 169 170 171 172 173 *p* 174 175 176

Musical score for measures 186-191. The score includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Cor Anglais (cor), Trumpet (tpt), Trombone (tbn), Cymbal, Piano (pno), Timpani (timp), Violin I (vl I), Violin II (vl II), Viola (vla), Cello (cello), and Contrabass (cb). The score features various dynamics such as *p*, *f*, *mf*, and *p dolce*, along with performance instructions like *solo*, *senza sord*, *arco*, and *pizz*. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

186 187 188 189 190 191

||| Δ

fl *cantabile* *mf*

ob *cantabile* *mf*

cl *cantabile* *mf*

fg *f*

cor *sf* *f*

tpt

tbm *f* *soli*

cymbal *glck* *mf* *lv.* *to xylo*

pno *p* *mf*

timp *mf*

2 7 3
4 8 4

||| Δ

vl I *(pizz)* *arco* *mf*

vl II *(pizz)* *arco* *mf*

vla *(pizz)* *arco* *mf*

cello *(pizz)*

cb *(pizz)*

2 7 3
4 8 4

192 193 194 195 196 197 198 199

△ | △ | | △ △ | | △

fl

ob

cl

fg

cor

tpt

tbn

xylo
(8^{va})----- to tamb

pno
(15^{ma})-----
p con sord.

timp

△ | △ | | △ △ | | △

vl I

vl II

vla

cello
(pizz) arco legato

cb
(pizz) arco

208 209 210 211 212 213 214 215 216

Q

fl *p*

ob *p*

cl *p*

fg *p*

cor *p* mute

tpt *p* straight mute

tbn *p* straight mute

tamb

pno *p* semplice

timp *p*

vl I *fp*

vl II *fp*

vla *fp*

cello *fp* pizz *p* arco *fp*

cb *fp* pizz *p* arco *fp* *fp* *fp* *fp* *fp* *fp*

217 218 219 220 221 222 223 224 225

R

I Δ I Δ I Δ I

fl 3 7 5 2 5
ob 4 8 8 4 8
cl
fg 3 7 5 2 5
cor (mute) 4 8 8 4 8
tpt (st. mute)
tbn (st. mute) 3 7 5 2 5
tamb 4 8 8 4 8
pno 3 7 5 2 5
timp 4 8 8 4 8
vl I 3 7 5 2 5
vl II 4 8 8 4 8
vla 3 7 5 2 5
cello 3 7 5 2 5
cb 4 8 8 4 8

226 227 228 229 230 231 232 233 234

| Δ Δ | | Δ

| Δ |

| Δ |

fl

ob

cl

fg

cor

tpt

tbn

tamb

pno

timp

| Δ Δ | | Δ

| Δ |

| Δ |

vl I

vl II

vla

cello

cb

235 236 237 238 239 240 241 242 243 244 245

rit. ----- a tempo

♩ = 126



fl *mf* *mf* *f* *f* *f* *mf* *sfz*

ob *mf* *mf* *f* *f* *sf* *mf* *sfz*

cl *mf* *f* *sf* *sf* *mf* *sfz*

fg *mf* *mf* *f* *sf* *sf* *mf* *sfz*

cor *p* *f* *sf* *sf* *mf* *sfz*

tpt *senza sord* *p* *f* *sf* *sf* *mf* *sfz*

tbn *f* *p* *f* *sf* *sf* *p* *sfz*

t-bl *mf* *ff*

pno *solo* *f* *mf* *f* *p* *ff*

timp *mf* *ff*

4 8 4 4 8 4

Δ | rit. ----- a tempo

♩ = 126

vl I *pesante* *mf* *f* *mf < sf* *sf* *f* *sfz*

vl II *pesante* *mf* *f* *mf < sf* *sf* *f* *sfz*

vla *mf* *mf* *f* *sfz*

cello *mf* *fp* *fp* *mf* *sfz*

cb *arco* *p* *f* *mf* *sfz*

246 247 248 249 250 251 252 253