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**Publication Date**

2020

Andrián Pertout

# Hacia los vientos norteros

for Symphony Orchestra

No. 454



Andrián Pertout

# Hacia los vientos norteros

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Composed between March and May, 2019

Commissioned by the Orquesta Sinfónica Universidad de La Serena

Dedicated to Jorge Peña Hen (1928-1973)

Premiere: 5 September, 2019 (Centro Cultural Palace, Musicahora: XVI Festival de Música Contemporánea, Coquimbo, IV Región de Coquimbo, Chile) –  
Orquesta Sinfónica Universidad de La Serena conducted by David Handel

Duration: 10'24"

## PROGRAMME NOTES

“In the fourth decade of the twentieth century, a set of fundamental institutions were created in Chile for the development of music in the country, among them, the Institute of Musical Extension, the Chilean Symphony Orchestra, the Institute of Musical Research and the Faculty of Sciences and Musical Arts of the University of Chile.

In the context of that boisterous movement, an 18-year-old young provincial man enters the National Conservatory and there shows the multifaceted artistic vocation that would mark his life: as instrumentalist, as composer, as orchestral and choir conductor, as organizer of musical ensembles and as pedagogue full of mysticism and social commitment.

Back in his city, La Serena, the young musician is given the task of creating a great musical movement in northern Chile: he founded a series of fundamental institutions for the development of music; renewed the musical education and the training of hundreds of musicians; and carried out a vast labour of diffusion through innumerable concerts. That young teacher completed such titanic a task in just two decades.

At the age of 45, the life and fruitful work of that man was cut. On September 16, 1973, without any trial, the teacher, the musician, was shot along with fourteen other prisoners, on the first day of the ‘Caravan of Death’, a criminal mission that was to leave a wake of horror and that would end the lives of more than seventy people in the north of the country.

That young man, master musician and martyr humanist was Jorge Peña Hen...” Miguel Castillo Didier, *Jorge Peña Hen (1928-1973): Musico, maestro y humanista martir* (2016).

‘Hacia los vientos norteros’ or ‘Towards the Northern Winds’ was especially commissioned by the Orquesta Sinfónica Universidad de La Serena for performance at the Musicahora: XVI Festival de Música Contemporánea (La Serena, IV Región de Coquimbo, Chile), and is dedicated to musician, conductor and humanist martyr Jorge Peña Hen (1928-1973). Jorge Peña Hen’s legacy is marked not only as founder of a series of fundamental institutions for the development of music in La Serena and the north of Chile (notably the Bach Society, the Philharmonic Orchestra of La Serena, the Polyphonic Choir, and local chamber groups; not to mention the Experimental Music School of La Serena and Regional Music Conservator that collectively went on to transform the city into an important cultural centre), but also for his direct role in establishing the social movement of Youth Orchestras in the Americas (YOA), which today has 80 members from 20 countries. In 1964, Pen also founded the Orquesta Sinfónica Juvenil Escuela de Música Jorge Peña Hen – the first Children’s Symphony Orchestra of Chile and Latin America, which was “made up mostly of poor children from the poorest schools in La Serena.” Hen prematurely departed this life on September 16, 1973 as a consequence of Chile’s ‘Caravan of Death’ (the Chilean Army death squad associated with Chilean general, politician and dictator Augusto Pinochet and the Chilean coup of 1973). According to American author and theosophist James Davis, “The wind is a symbol of the spirit, the vital breath of the universe. It is powerful, invisible, but evident by its affects on more material elements.” The work utilizes the symbolism of the “perceptible natural movement of the air” to frame Jorge Peña Hen’s impassioned and unrelenting pursuit to establish and develop a cultural legacy in the north of Chile. It may be added that the ‘north wind’ also has an emblematic significance – in Greek and Egyptian mythology accorded with divine status: Boreas and Qebui (Greek and Egyptian gods of the north wind respectively).

'Hacia los vientos nortefios' adopts the novel harmonic concept of 'block designs' or 'combinatorial designs' from American minimalist composer and music theorist (also former student of Morton Feldman) Tom Johnson, eloquently presented in his publication *Other Harmony: Beyond Tonal and Atonal* (2014). Johnson explains that block designs are defined by abstract mathematical relationships rather than acoustical characteristics, and hence in this domain traditional notions of the overtone series, consonance and dissonance, as well as octave equivalence are immaterial. The smallest block design is (6, 3, 2), which may be unpacked as made up of "6 elements, divided into subsets of 3 elements," whereby "every pair of elements comes together 2 times in one of the subsets or blocks." The 15 pairs in this '6-choose-2' block design are [(1, 2), (1, 3), (1, 4), (1, 5), (1, 6), (2, 3), (2, 4), (2, 5), (2, 6), (3, 4), (3, 5), (3, 6), (4, 5), (4, 6), (5, 6)]. "Each of the 15 pairs must occur twice, making 30 pairs of notes. Any subset of a three-elements set (a, b, c) can be divided into three pairs [(a, b), (a, c), (b, c)]. Thus the block design must have  $30/3 = 10$  blocks," explains Johnson. He provides the following solution for block design (6, 3, 2), which may be summarized as "10 three-note chords each containing three notes," adding up to "30 notes in all, five of each" or  $(6, 3, 2) = [(1, 2, 4), (1, 2, 5), (1, 3, 4), (1, 3, 6), (1, 5, 6), (2, 3, 5), (2, 3, 6), (2, 4, 6), (3, 4, 5), (4, 5, 6)]$ . The work adopts one of five solutions for block design (12, 4, 3) – a block design with 12 elements that allows for parallel classes. According to Johnson "among the 17 million solutions" for block design (12, 4, 3) "there are exactly five ways that the blocks can be divided into 11 sets of 3 blocks, all of which have parallel classes, all of which contain all 12 notes." Parallel classes is Johnson's terminology for when "several blocks come together that contain all the elements of a design once each." A parallel class may therefore be defined as the combinatorial juxtaposition of each block and its complement.

### The Parallel Classes of the 12-Note (12,4,3) Block Design with 11 Sets of 3 Blocks

Staff 1: [7, 8, 11, 12] [3, 4, 9, 10] [1, 2, 5, 6] [3, 4, 11, 12] [5, 6, 9, 10] [1, 2, 7, 8] [9, 10, 11, 12] [5, 6, 7, 8] [1, 2, 3, 4]

Staff 2: [7, 8, 11, 12] [5, 6, 9, 10] [1, 2, 3, 4] [4, 5, 8, 12] [1, 6, 9, 11] [2, 3, 7, 10] [2, 4, 5, 12] [1, 8, 9, 11] [3, 6, 7, 10]

Staff 3: [1, 5, 10, 12] [4, 6, 7, 11] [2, 3, 8, 9] [1, 7, 10, 12] [2, 4, 6, 11] [3, 5, 8, 9] [3, 6, 8, 12] [2, 5, 10, 11] [1, 4, 7, 9]

Staff 4: [1, 3, 6, 12] [2, 8, 10, 11] [4, 5, 7, 9] [2, 7, 9, 12] [1, 3, 5, 11] [4, 6, 8, 10] [2, 6, 9, 12] [3, 5, 7, 11] [1, 4, 8, 10]

'Hacia los vientos nortefios' readapts Johnson's collection of 4-note chords derived from block design (12,4,3) via not only the transformation of all 12 4-note chord sets as close and open voicings of a polychordal vertical expansion generated via the juxtaposition of the original 4-note chord with its inversion (a minor second apart), but also via the creation of two associated modal scales. The juxtaposition of this

pitch material with the '12 4-note chord sets' serves as an exploration of the nexus between tonal/atonal, harmonic/nonharmonic and rhythmic/arrhythmic, generating a certain sense of tonal ambiguity, with the intention being to celebrate the distinct 'total' system and conceptual fusion of tonality and atonality that Russian composer Nikolai Borisovich Obukhov's (1892-1954) advocated in the early part of the twentieth century – Obukhov's theories later codified in his text *Traité d'harmonie, tonale, atonale et totale* (1947).

In the tradition of American composer, pianist and theorist Henry Cowell (1897-1965) and his monumental publication of *New Musical Resources* (1930), the work also explores a variety of compositional techniques developed during the twentieth century by American experimentalist composer Conlon Nancarrow (1912-1997) and documented by Kyle Gann in *The Music of Conlon Nancarrow* (1995). Tempo canons (a mensuration canon, or proportional canon in which the "follower imitates the leader by some rhythmic proportion") feature throughout the work, as well as Conlon Nancarrow-inspired rhythmic motives (1232, 2343, 3454, 4565, etc.) – a specific type of expanding and contracting number sequences (durations) that add up to a value divisible by four. Another important element is the combinatorial number sequence associated with the Plain Bob Minimus (24 cycles of a four-digit pattern) bell ringing sequence (combinatorial melodic patterns utilized in bell ringing), which is utilized systematically in the work to design the melodic ordering of the ostinato material.

#### Plain Bob Minimus Bell Ringing Sequence

B 1 2 3 4	B 1 3 4 2	B 1 4 2 3
H 2 1 4 3	H 3 1 2 4	H 4 1 3 2
B 2 4 1 3	B 3 2 1 4	B 4 3 1 2
H 4 2 3 1	H 2 3 4 1	H 3 4 2 1
B 4 3 2 1	B 2 4 3 1	B 3 2 4 1
H 3 4 1 2	H 4 2 1 3	H 2 3 1 4
B 3 1 4 2	B 4 1 2 3	B 2 1 3 4
H 1 3 2 4	H 1 4 3 2	H 1 2 4 3

#### Structural Form

Section	Tempo (Pulse)	Duration (Bars in 4/4)	Harmony (4-Note Chord Set)	Scale (Original or Inverted)	Tempo Canons (Ratios)
A	♩=136	24	1	○	5:6:7:8
B	"	12+16=28	2	"	4:5
C	"	12	3	"	"
D	"	32	4		4:5:6:7
E	"	16+21=37	5	"	"
F	"	16	6	"	4:5:6:7:8:9:10
G	"	40	7	○	6:7:8:9
H	"	20+27=44	8	"	4:5:6
I	"	20	9	"	"
J	"	32	10		5:6:7:8
K	"	16+21=37	11	"	4:5:6
L	"	16	12	"	N/A

## NOTAS DE PROGRAMA

“En los años cuarenta del siglo XX se crea en Chile un conjunto de instituciones fundamentales para desarrollo de la música en el país, entre ellas, el Instituto de Extensión Musical, la Orquesta Sinfónica de Chile, el Instituto de Investigaciones Musicales y la Facultad de Ciencias y Artes Musicales de la Universidad de Chile.

En el contexto de ese movimiento bullente, un joven provinciano de 18 años ingresa al Conservatorio Nacional y allí da muestra de la multifacética vocación artística que marcaría su vida: como instrumentista, como compositor, como director de orquesta y de coros, como organizador de conjuntos musicales y como pedagogo lleno de mística y compromiso social.

De regreso a su ciudad, La Serena, el joven músico se da la tarea de crear un gran movimiento musical en el norte de Chile: fundó una serie de instituciones fundamentales para el desarrollo de la música; renovó la enseñanza musical y la formación de centenares de músicos; y llevó adelante una vasta labor de difusión a través de innumerable conciertos. En solo dos décadas, ese joven maestro completo dicha tarea titánica.

A los 45 años de edad, la vida y la fecunda obra de ese hombre fueron segadas. El 16 de septiembre de 1973, sin ningún tipo de juicio, el maestro, el músico, caía fusilado junto a otros catorce prisioneros, en la primera jornada de la ‘Caravana de Muerto’, misión criminal que iba a dejar una estela de horror y que acabaría con la vida de más de setenta personas en el norte del país.

Ese hombre joven, músico maestro y humanista mártir era Jorge Peña Hen...” Miguel Castillo Didier, *Jorge Peña Hen (1928-1973): Musico, maestro y humanista martir* (2016).

‘Hacia los vientos norteños’ fue especialmente encargado por la Orquesta Sinfónica de la Universidad de La Serena para su actuación en el Musicahora: XVI Festival de Música Contemporánea (La Serena, IV Región de Coquimbo, Chile), y está dedicado al músico, director y mártir humanista Jorge Peña Hen (1928-1973). El legado de Jorge Peña Hen está marcado no solo como el fundador de una serie de instituciones fundamentales para el desarrollo de la música en La Serena y el norte de Chile (en particular, la Sociedad de Bach, la Orquesta Filarmónica de La Serena, el Coro Polifónico y grupos de cámara locales; por no mencionar la Escuela de Música Experimental de La Serena y el Conservador Regional de Música que colectivamente pasó a transformar la ciudad en un importante centro cultural), pero también por su papel directo en el establecimiento del movimiento social de Orquestas Juveniles en las Américas (YOA), que hoy cuenta con 80 miembros de 20 países. En 1964, Pen también fundó la Orquesta Sinfónica Juvenil Escuela de Música Jorge Peña Hen – la primera Orquesta Sinfónica para Niños de Chile y América Latina, que estaba “compuesta principalmente por niños pobres de las escuelas más pobres de La Serena.” Hen se fue prematuramente de esta vida el 16 de septiembre de 1973, como consecuencia de la ‘Caravana de la Muerte’ de Chile (el escuadrón de la muerte del Ejército de Chile asociado con el general, político y dictador chileno Augusto Pinochet y el golpe de Estado de 1973). Según el autor y teósofo estadounidense James Davis, “el viento es un símbolo del espíritu, el aliento vital del universo. Es poderoso, invisible, pero evidente por sus efectos en más elementos materiales.” La obra utiliza el simbolismo del “movimiento natural perceptible del aire” para enmarcar la apasionada e implacable búsqueda de Jorge Peña Hen para establecer y desarrollar un legado cultural en el norte de Chile. Puede agregarse que el ‘viento del norte’ también tiene un significado emblemático – en la mitología griega y egipcia acordada con el estado divino: Boreas y Qebui (dioses griegos y egipcios del viento del norte, respectivamente).



‘Hacia los vientos norteños’ adopta el novedoso concepto armónico de ‘diseños de bloque’ o ‘diseños combinatorios’ del compositor minimalista y teórico musical estadounidense (también ex alumno de Morton Feldman) Tom Johnson, presentado con elocuencia en su publicación *Other Harmony: Beyond Tonal and Atonal* (2014). Johnson explica que los diseños de bloques se definen mediante relaciones matemáticas abstractas en lugar de características acústicas y, por lo tanto, en este dominio, las nociones tradicionales de la serie de armónicos, consonancia y disonancia, así como la equivalencia de octava, son inmatriciales. El diseño de bloque más pequeño es (6, 3, 2), que se puede desempaquetar como compuesto por “6 elementos, divididos en subconjuntos de 3 elementos,” por lo que “cada par de elementos se junta 2 veces en uno de los subconjuntos o bloques.” Los 15 pares en este diseño de bloque ‘6 elegir-2’ son [(1, 2), (1, 3), (1, 4), (1, 5), (1, 6), (2, 3), (2, 4), (2, 5), (2, 6), (3, 4), (3, 5), (3, 6), (4, 5), (4, 6), (5, 6)]. “Cada uno de los 15 pares debe aparecer dos veces, haciendo 30 pares de notas. Cualquier subconjunto de un conjunto de tres elementos (a, b, c) se puede dividir en tres pares [(a, b), (a, c), (b, c)]. Por lo tanto, el diseño del bloque debe tener  $30/3 = 10$  bloques,” explica Johnson. El proporciona la siguiente solución para el diseño de bloque (6, 3, 2), que se resume como “10 acordes de tres notas, cada uno con tres notas,” sumando “30 notas en total, cinco de cada una,” o  $(6, 3, 2) = [(1, 2, 4), (1, 2, 5), (1, 3, 4), (1, 3, 6), (1, 5, 6), (2, 3, 5), (2, 3, 6), (2, 4, 6), (3, 4, 5), (4, 5, 6)]$ . La obra adopta una de las cinco soluciones para el diseño de bloques (12, 4, 3) – un diseño de bloques con 12 elementos que permite clases paralelas. Según Johnson, “entre los 17 millones de soluciones” para el diseño de bloques (12, 4, 3) “hay exactamente cinco formas en que los bloques se pueden dividir en 11 conjuntos de 3 bloques, todos los cuales tienen clases paralelas, todas las cuales contienen las 12 notas.” Clases paralelas es la terminología de Johnson para cuando “se juntan varios bloques que contienen todos los elementos de un diseño cada uno solo una vez.” Una clase paralela puede por lo tanto definirse como la yuxtaposición combinatoria de cada bloque y su complemento.

### Las clases paralelas del diseño de bloques de 12 notas (12,4,3) con 11 conjuntos de 3 bloques

The image displays four rows of musical notation, each representing a different class of parallel chords for the (12,4,3) design. Each row contains three groups of three chords. The chords are represented by notes on a staff with their corresponding set numbers below them.

Row 1: [7, 8, 11, 12] [3, 4, 9, 10] [1, 2, 5, 6] [3, 4, 11, 12] [5, 6, 9, 10] [1, 2, 7, 8] [9, 10, 11, 12] [5, 6, 7, 8] [1, 2, 3, 4]

Row 2: [7, 8, 11, 12] [5, 6, 9, 10] [1, 2, 3, 4] [4, 5, 8, 12] [1, 6, 9, 11] [2, 3, 7, 10] [2, 4, 5, 12] [1, 8, 9, 11] [3, 6, 7, 10]

Row 3: [1, 5, 10, 12] [4, 6, 7, 11] [2, 3, 8, 9] [1, 7, 10, 12] [2, 4, 6, 11] [3, 5, 8, 9] [3, 6, 8, 12] [2, 5, 10, 11] [1, 4, 7, 9]

Row 4: [1, 3, 6, 12] [2, 8, 10, 11] [4, 5, 7, 9] [2, 7, 9, 12] [1, 3, 5, 11] [4, 6, 8, 10] [2, 6, 9, 12] [3, 5, 7, 11] [1, 4, 8, 10]

‘Hacia los vientos norteños’ readapta la colección de acordes de 4 notas de Johnson derivados del diseño de bloque (12,4,3) no solo a través de la transformación de los 12 conjuntos de acordes de 4 notas como voces cercanas y abiertas de una expansión vertical policordal generada por la yuxtaposición del acorde

original de 4 notas con su inversión (un segundo menor aparte), pero también a través de la creación de dos escalas modales asociadas. La yuxtaposición de este material de tono con los '12 conjuntos de acordes de 4 notas' sirve como una exploración del nexo entre tonal/atonal, armónico/no armónico y rítmico/arrítmico, generando un cierto sentido de ambigüedad tonal, con la intención de celebrar el distintivo sistema 'total' y la fusión conceptual de tonalidad y atonalidad que el compositor ruso Nikolai Borisovich Obukhov (1892-1954) abogó en la primera parte del siglo XX – las teorías de Obukhov codificadas en su texto *Traité d'harmonie, tonale, atonale et totale* (1947).

En la tradición del compositor, pianista y teórico estadounidense Henry Cowell (1897-1965) y su monumental publicación de *New Musical Resources* (1930), la obra también explora una variedad de técnicas compositivas desarrolladas durante el siglo XX por el compositor experimentalista estadounidense Conlon Nancarrow (1912-1997) y documentado por Kyle Gann en *The Music of Conlon Nancarrow* (1995). Los cánones de tiempo (un canon de medición, o un canon proporcional en el que el "seguidor imita al líder por alguna proporción rítmica") se incluyen en toda la obra, así como motivos rítmicos inspirados por Conlon Nancarrow (1232, 2343, 3454, 4565, etc.) – un tipo específico de secuencias numéricas de expansión y contracción (duraciones) que suman un valor divisible por cuatro. Otro elemento importante es la secuencia numérica combinatoria asociada con la secuencia Plain Bob Minimus (24 ciclos de un patrón de cuatro dígitos) de toques de campanas (patrones combinatorios melódicos utilizados en toques de campanas), que se utiliza sistemáticamente en la obra para diseñar el ordenamiento melódico del material ostinato.

### Toque de campana Plain Bob Minimus

B 1 2 3 4	B 1 3 4 2	B 1 4 2 3
H 2 1 4 3	H 3 1 2 4	H 4 1 3 2
B 2 4 1 3	B 3 2 1 4	B 4 3 1 2
H 4 2 3 1	H 2 3 4 1	H 3 4 2 1
B 4 3 2 1	B 2 4 3 1	B 3 2 4 1
H 3 4 1 2	H 4 2 1 3	H 2 3 1 4
B 3 1 4 2	B 4 1 2 3	B 2 1 3 4
H 1 3 2 4	H 1 4 3 2	H 1 2 4 3

### Forma estructural

Sección	Tiempo (Pulso)	Duración (compases en 4/4)	Armonía (Conjunto de acordes de 4 notas)	Escala (Original o invertida)	Canon de tiempo (Proporciones)
A	♩=136	24	1	○	5:6:7:8
B	"	12+16=28	2	"	4:5
C	"	12	3	"	"
D	"	32	4		4:5:6:7
E	"	16+21=37	5	"	"
F	"	16	6	"	4:5:6:7:8:9:10
G	"	40	7	○	6:7:8:9
H	"	20+27=44	8	"	4:5:6
I	"	20	9	"	"
J	"	32	10		5:6:7:8
K	"	16+21=37	11	"	4:5:6
L	"	16	12	"	N/A

**A review of the second performance of *Hacia los vientos norteros* for Symphony Orchestra, no. 454 (2019) at Aula Magna Ignacio Domeyko (Universidad de la Serena), La Serena, Chile as part of Musicahora: XVI Festival de Música Contemporánea**

9 September, 2019 (Aula Magna Ignacio Domeyko (Universidad de la Serena), La Serena, IV Región de Coquimbo, Chile) – Orquesta Sinfónica Universidad de La Serena conducted by David Handel

Radio ADN 91.7

Society, 9 September, 2019

**Closing of the Musicahora Festival 2019: elegies, myths and rock and roll. The meeting that takes place in La Serena ended successfully with the rock cantata 'La Pacificación de Chile.'**

By Álvaro Gallegos

"... Version 16 of the contemporary music meeting had at its close the U. La Serena Symphony Orchestra, as usual, in two functions performed in the heart of Coquimbo (Cultural Center Palace), and in the Ignacio Domeyko Auditorium of the homonymous campus of the ULS.

"This final program, directed by the American David Handel, head of the Orlando Symphony Orchestra in the US, presented three highly contrasting works, accounting for three different approaches that appear in the wide diversity of today's music. And that is also an objective of specialized festivals, to show the range of trends on offer today.

"First, the purely modernist language of Andrián Pertout, a Chilean resident in Australia, and a compatriot whose work has been widely disseminated abroad. It was a premiere entitled 'Towards the Northern Winds,' whose enveloping sound waves were allowed to drop over the audience, through infinite orchestral colors and iridescent strings, whose glow is the sustentation of games of contrast.

The material melts into a spiral of sound, which poetically connects with its wind title. Special mention deserves the fact that the piece is dedicated to Jorge Peña Hen, the leading figure of the Serenense musical culture..."

Álvaro Gallegos. "Closing of the Musicahora Festival 2019: elegies, myths and rock and roll." Society. Radio ADN 91.7. 9 Sep. 2019. <<https://www.adnradio.cl/noticias/sociedad/cierre-del-festival-musicahora-2019-elegias-mitos-y-rock-and-roll/20190909/nota/3951272.aspx>>.

## Una crítica de la segunda actuación de *Hacia los vientos norteños* para Orquesta Sinfónica, no. 454 (2019) en Aula Magna Ignacio Domeyko (Universidad de la Serena), La Serena, Chile como parte de Musicahora: XVI Festival de Música Contemporánea

9 Septiembre, 2019 (Aula Magna Ignacio Domeyko (Universidad de la Serena), La Serena, IV Región de Coquimbo, Chile) – Orquesta Sinfónica Universidad de La Serena dirigida por David Handel

Radio ADN 91.7  
Sociedad, 9 Septiembre, 2019

**Cierre del Festival Musicahora 2019: elegías, mitos y rock and roll.  
El encuentro que se realiza en La Serena terminó exitosamente con  
la cantata-rock 'La Pacificación de Chile.'**

Por Álvaro Gallegos

“... La versión 16 del encuentro de música contemporánea contó en su cierre con la Orquesta Sinfónica U. La Serena, como ya es habitual, en dos funciones realizadas en el corazón de Coquimbo (Centro Cultural Palace), y en el Auditorio Ignacio Domeyko del campus homónimo de la ULS.

“Este programa final, dirigido acuciosamente por el estadounidense David Handel, titular de la Orlando Symphony Orchestra en EE.UU., presentó tres obras altamente contrastantes, dando cuentas de tres enfoques distintos que asoman en la amplia diversidad de la música actual. Y ese es también un objetivo de los festivales especializados, el de mostrar el abanico de tendencias que ofrece el presente.

“Primero, el lenguaje netamente modernista de Andrián Pertout, chileno residente en Australia, y un compatriota cuyo trabajo ha tenido amplia difusión en el extranjero. Se trató de un estreno titulado 'Hacia los Vientos Norteños,' cuyas envolventes ondas sonoras se dejaron caer sobre el público, a través de infinitos colores orquestales e iridiscentes cuerdas, cuyo fulgor son el sustento de juegos de contrastes.

El material se funde en una espiral sonora, que de manera poética conecta con su eólico título. Mención especial merece el hecho de que la pieza está dedicada a Jorge Peña Hen, figura señera del cultivo musical serenense...”

Álvaro Gallegos. “Cierre del Festival Musicahora 2019: elegías, mitos y rock and roll.” Sociedad. Radio ADN 91.7. 9 Sep. 2019. <<https://www.adnradio.cl/noticias/sociedad/cierre-del-festival-musicahora-2019-elegias-mitos-y-rock-and-roll/20190909/nota/3951272.aspx>>.

Tom Johnson's Other Harmony  
Parallel Classes: The 12-Note (12,4,3) Block Design with 11 Sets of 3 Blocks

Four staves of musical notation, each containing a sequence of 11 chords. The chords are organized into three groups of three blocks each, with a final single block. The notation uses treble clefs and includes various accidentals (sharps, flats, naturals) and stems to indicate the specific notes and voicings of each chord.

Scalar Materials (Original and Inverted Scale)

Two staves of musical notation, each showing a scalar material. The top staff contains a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The bottom staff contains a sequence of notes: G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3, E3, D3. Both staves use a treble clef and a key signature of one sharp (F#).

The 12 4-Note Chord Sets (Close and Open Voicings)  
Polychords Generated via the Juxtaposition of the Original 4-Note Chord  
with its Inversion (a Minor Second Apart)

Two systems of musical notation, each showing 12 4-note chord sets. Each system consists of two staves (treble and bass clefs) with a grand staff bracket. The chords are presented in pairs, where the top staff shows the original 4-note chord and the bottom staff shows its inversion, a minor second apart. The notation includes various accidentals and stems to indicate the specific notes and voicings of each chord.

System 1: A grand staff with two staves. The upper staff contains a sequence of chords, some marked with an 'x'. The lower staff contains a bass line with various notes and rests.

System 2: A grand staff with two staves. The upper staff contains a sequence of chords. The lower staff contains a bass line with various notes and rests.

System 3: A grand staff with two staves. The upper staff contains a sequence of chords. The lower staff contains a bass line with various notes and rests.

System 4: A grand staff with two staves. The upper staff contains a sequence of chords. The lower staff contains a bass line with various notes and rests.

System 5: A grand staff with two staves. The upper staff contains a sequence of chords. The lower staff contains a bass line with various notes and rests.

First system of a musical score for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and one sharp (F-sharp). The music is composed of chords and some single notes, with various accidentals (sharps, flats, naturals) indicating specific pitches.

Second system of the musical score. It continues the composition with two staves. The key signature changes to two flats (B-flat and E-flat). The notation includes chords and single notes, with accidentals indicating the specific notes.

Third system of the musical score. It continues with two staves. The key signature changes to three flats (B-flat, E-flat, and A-flat). The notation includes chords and single notes, with accidentals indicating the specific notes.

Fourth system of the musical score. It continues with two staves. The key signature changes to three sharps (F-sharp, C-sharp, and G-sharp). The notation includes chords and single notes, with accidentals indicating the specific notes.

Fifth system of the musical score. It continues with two staves. The key signature changes to two sharps (F-sharp and C-sharp). The notation includes chords and single notes, with accidentals indicating the specific notes.

## INSTRUMENTATION

2 Flutes, Fl.

2 Oboes, Ob.

2 B♭ Clarinets, B♭ Cl.

2 Bassoons, Bsn.

2 F Horns, Hn.

2 C Trumpets, C Tpt.

Percussion:

Vibraphone, Vib.

6 1st Violins, Vln. 1

6 2nd Violins, Vln. 2

3 Violas, Vla.

3 Violoncellos, Vlc.

2 Contrabasses, Cb.

Transposed score



## PERFORMANCE NOTES

All instruments, with the following exceptions, sound as written in the score: the B $\flat$  clarinets sound a major second lower than written; the F horns sound a fifth lower than written; the contrabasses sound an octave lower than written.

In this score, accidentals affect only those notes which they immediately precede; and accidentals are not repeated for repeated notes unless one or more different pitches intervene. If a sharp or flat is followed directly by its natural form, a natural is used. Cautionary accidentals or naturals have been used to clarify ambiguities.

### Woodwinds

*wind tones*

alter embouchure to produce wind tones (move lips and lower jaw forward, following the embouchure hole, while keeping upper lip in high position)



blow air through the instrument to produce air tones (white noise) in addition to the normal tone

*flz.*

flutter tonguing (produced by allowing the tongue to vibrate much as a rolled 'r' is produced in some languages)

*pizz.*

combination of key click, diaphragm kick, and flicking of the tongue



slap tongue (produced by repositioning the tongue against the teeth or reed to stop the air flow) – with sounding note, or with no sounding note

*sotto voce*

in an undertone

*breathy*

play with a dull, breathy tone, imitating 'sul tasto' string bowing technique

*sing and play*

the performer should sing the notated pitch (or an octave below) while playing with enough force to produce distortion

### Brass



blow air through the instrument to produce air tones (white noise) in addition to the normal tone

*cuivré (les sons)*

brassed, or brassy (a strident, forced sound with a very metallic quality)

*flz.*

flutter tonguing (produced by allowing the tongue to vibrate much as a rolled 'r' is produced in some languages)

*growl*

combination of a trill with a brassy flutter tonguing



stopped horn (insert the hand fully into the bell)



open note (ord.)

## Strings



upward arpeggiation



downward arpeggiation



portamento (a smooth and rapid 'sliding' between two pitches, executed continuously)



glissando (a smooth and rapid 'sliding' over the keys or strings (so that every individual note is articulated, no matter how rapid the 'sliding'))



snap pizzicato (Bartók pizzicato)



natural harmonic (notation showing only the pitch produced)



node to be touched to produce artificial harmonic



actual pitch (artificial harmonic) produced

*flautando*

'flute-like' – a fast and lightly drawn bow to produce a transparent or flute-like sound



Commissioned by the Orquesta Sinfónica Universidad de La Serena

# Hacia los vientos norteños

Dedicated to Jorge Peña Hen (1928-1973)

for Symphony Orchestra

Andrián Pertout, No. 454

2019

(A) Animado ♩ = 136 *loco*

Flute 1 *ff* *pp* *cresc. poco a poco* *mp* *decresc. poco a poco* *pp*

Flute 2 *pp* *cresc. poco a poco* *mp* *decresc. poco a poco*

Oboe 1 *ff* *mp* *decresc. poco a poco* *pp* *cresc. poco a poco* *mp*

Oboe 2 *mp* *decresc. poco a poco* *pp* *cresc. poco a poco*

B. Clarinet 1 *ff* *mp*

B. Clarinet 2 *ff* *mp*

Bassoon 1 *ff*

Bassoon 2 *ff*

F Horn 1 *ff*

F Horn 2 *ff*

C Trumpet 1 *ff*

C Trumpet 2 *ff*

Percussion [Vibraphone] *ff*

Solo Violin 1 *ff* *pizz.*

Violin 1 *gli altri* *ff* *divisi (col legno battuto)*

Violin 2 *arco* *ff* *pizz.*

Viola *ff* *pizz.*

Violoncello *col legno battuto* *ff*

Contrabass 1 *divisi (pizz.)* *ff*

Contrabass 2 *arco* *ff*

5

Fl. 1 *cresc. poco a poco* *mp* *decesc. poco a poco* *pp* *ff* *sfz* *sfz*

Fl. 2 *pp* *cresc. poco a poco* *mp* *decesc. poco a poco* *pp* *ff* (sub.) *sfz* *sfz*

Ob. 1 *decesc. poco a poco* *pp* *cresc. poco a poco* *mp* *ff* *sfz* *mp* *decesc. poco a poco*

Ob. 2 *mp* *decesc. poco a poco* *pp* *cresc. poco a poco* *mp* *decesc. poco a poco*

B-Cl. 1 *decesc. poco a poco* *pp* *ff* *sfz* *pp* *cresc. poco a poco*

B-Cl. 2 *decesc. poco a poco* *pp* *pp* *cresc. poco a poco*

Bsn. 1 *ff* *sfz* *sfz*

Bsn. 2 *sfz* *sfz*

Hn. 1 *sfz* *sfz*

Hn. 2 *ff* *sfz* *sfz*

C Tpt. 1 *sfz* *sfz*

C Tpt. 2 *sfz* *sfz*

Perc. *ca* → *pp* *cresc. poco a poco* *mp* *ff* (sub.) *sfz* *sfz*

S. Vln. 1 *ff* *sfz* *sfz*

Vln. 1 *arco* *pp* *cresc. poco a poco* *mp* *sfz* *sfz*

Vln. 2 *unisono (arco)* *mp* *decesc. poco a poco* *pp* *divisi* *col legno battuto* *unisono* *sfz* *sfz*

Vln. 2 *[Violin 2] arco* *ff* *sfz*

Vla. *sfz* *sfz*

Vlc. *sfz* *sfz*

Cb. 1 *sfz* *sfz*

Cb. 2 *ff* *sfz* *sfz*

10 (6<sup>ma</sup>)

*loco*

Fl. 1 *sfz* *mp* *decresc. poco a poco*

Fl. 2 *sfz* *mp* *decresc. poco a poco*

Ob. 1 *pp cresc. poco a poco* *mp* *decresc. poco a poco*

Ob. 2 *pp cresc. poco a poco* *mp* *decresc. poco a poco*

Bs. Cl. 1 *mp* *decresc. poco a poco* *pp* *cresc. poco a poco*

Bs. Cl. 2 *mp* *decresc. poco a poco* *pp* *cresc. poco a poco*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 1 *sfz*

Hn. 2 *sfz*

C Tpt. 1 *sfz*

C Tpt. 2 *sfz*

Perc. *sfz*

S. Vln. 1 *sfz*

Vln. 1 *sfz* *arco* *mp*

Vln. 2 *sfz*

Vla. *sfz* *arco* *mp*

Vcl. *sfz*

Cb. 1 *sfz*

Cb. 2 *sfz*

15

Fl. 1 *pp* *ff* *sfz* *pp cresc. poco a poco* *mp decresc. poco a poco*

Fl. 2 *pp* *cresc. poco a poco* *mp decresc. poco a poco*

Ob. 1 *pp cresc. poco a poco* *mp* *ff* *sfz* *mp decresc. poco a poco* *pp cresc. poco a poco*

Ob. 2 *pp cresc. poco a poco* *mp decresc. poco a poco* *pp cresc. poco a poco*

B-Cl. 1 *mp decresc. poco a poco* *pp* *ff* *sfz* *sfz* *mp*

B-Cl. 2 *mp decresc. poco a poco* *pp* *ff* *sfz* *sfz* *mp*

Bsn. 1 *ff* *sfz* *sfz*

Bsn. 2 *ff* *sfz* *sfz*

Hn. 1 *sfz* *sfz*

Hn. 2 *sfz* *sfz*

C Tpt. 1 *sfz* *sfz*

C Tpt. 2 *sfz* *sfz*

Perc. *pp cresc. poco a poco* *mp* *ff (sub.)* *sfz* *sfz*

S. Vln. 1 *ff* *sfz* *sfz*

Vln. 1 *decresc. poco a poco* *pp* *sfz* *sfz*

Vln. 2 *pp cresc. poco a poco* *mp* *sfz* *sfz*  
*divisi* *col legno battuto* *unisono*

[Violin 2] arco *ff* *sfz*

Vla. *decresc. poco a poco* *pp* *sfz* *sfz*

Vlc. *pp cresc. poco a poco* *mp* *sfz* *sfz*

Cb. 1 *sfz* *sfz*

Cb. 2 *ff* *sfz* *sfz*

20

Fl. 1 *pp* *cresc. poco a poco* *mp* *decresc. poco a poco* *pp*

Fl. 2 *pp* *cresc. poco a poco* *mp* *decresc. poco a poco* *pp*

Ob. 1 *mp* *decresc. poco a poco* *pp* *cresc. poco a poco* *mp*

Ob. 2 *mp* *decresc. poco a poco* *pp* *cresc. poco a poco* *mp*

B.-Cl. 1 *mp* *decresc. poco a poco* *pp*

B.-Cl. 2 *mp* *decresc. poco a poco* *pp*

Bsn. 1

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. *Foa* → *p* *cresc. poco a poco* *Foa* *mf*

S. Vln. 1 *mf* *decresc. poco a poco* *p*

Vln. 1 *p* *cresc. poco a poco* *mf*

Vln. 2 *arco* *mf* *decresc. poco a poco* *p*

Vla. *arco* *mf* *decresc. poco a poco* *p* *sul C* *sul A*

Vlc. *arco* *mf* *decresc. poco a poco* *p* *sul A* *sul D* *f*

Cb. 1 *p* *cresc. poco a poco* *mf* *unisono (arco)* *mf*

Cb. 2 *mf*





31

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭-Cl. 1  
B♭-Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Perc.  
S. Vln. 1  
Vln. 1  
Vln. 1  
Vln. 2  
Vln. 2  
S. Vla.  
Vla.  
Vlc.  
Cb.



43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-2

C Tpt. 1-2

Perc.

S. Vln. 1

Vln. 1

Vln. 1

Vln. 2

Vln. 2

S. Vla.

Vla. 1-2

Vla. 3

Vlc. 1-2

Vlc. 3

Cb.

*un poco di vibrato*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*



55

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2  
*slap tongue (with sounding note) a2*  
*ord.*  
*p*

Bsn. 1-2  
*a2*  
*p*

Hn. 1-2

C Tpt. 1-2

Perc.

S. Vln. 1

Vln. 1

Vln. 2  
*col legno battuto*

S. Vla.  
*mf*

Vla.

S. Vcl.  
*s*

Vcl.

[Solo Contrabass] solo  
*mp espressivo*  
*s*

Cb.  
*gli altri*

60

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2  
*ord.*  
*slap tongue*  
[B♭ Clarinet 2] *ord.*  
*a2 (ord.)*  
*p*

Bsn. 1-2

Hn. 1-2  
*fz*  
*fp*  
[Horn 2]  
*fp*

C Tpt. 1-2  
*fp* *ff*  
[C Trumpet 2] *fz*  
*fp* *ff*

Perc.  
*ff (sub.)*  
*tra*

S. Vln. 1  
*mf*

Vln. 1  
*tutti*  
*mf* *f*

Vln. 2  
*arco*  
*mp* *f*  
*ord.* *sul pont.*

S. Vla.  
*mf* *f*

Vla.  
*unisono (pizz.)*  
*arco (spiccato)*  
*p*

Vcl.  
*p*

S. Cb.  
*p*

Cb.  
*tutti*  
*(mp)*

**D**

65

Fl. 1 *sfz p*

Fl. 2 *sfz p*

Ob. 1 *sfz p*

Ob. 2 *sfz p*

B.-Cl. 1 *sfz p*

B.-Cl. 2 *sfz p*

Bsn. 1 *sfz p*

Bsn. 2 *sfz p*

Hn. 1 *sfz* *mf* *fz* *p (sub.)*

Hn. 2 *sfz* *mf* *p (sub.)*

C Tpt. 1 *mf* *p (sub.)*

C Tpt. 2 *mf* *p (sub.)*

Perc. *sfz*  
*divisi a3*

Vln. 1 *sfz p*  
*p (sub.) cresc. poco a poco*  
*divisi a3 (ord.)*  
*mf* *decrec. poco a poco*  
*p* *cresc. poco a poco*

Vln. 2 *sfz p*  
*mf* *decrec. poco a poco*  
*p* *cresc. poco a poco*  
*mf* *decrec. poco a poco*

Vla. 1 *sfz p*

Vla. 2 *mf* *decrec. poco a poco*

Vlc. *divisi unisono*  
*sfz p*

Cb. 1 *sfz p*

Cb. 2 *sfz p*







79

Fl. 1

Fl. 2

Ob. 1  
*p (sub.)* *mf*

Ob. 2  
*p (sub.)* *mf*

B.-Cl. 1 *mf*

B.-Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *decresc. poco a poco* *p*

Hn. 2 *p* *cresc. poco a poco* *mf*

C Tpt. 1 *decresc. poco a poco* *p*

C Tpt. 2 *p (sub.)* *cresc. poco a poco* *mf*

Perc. *ff* *8<sup>va</sup>*

Vln. 1 *p*

Vln. 1 *p* *cresc. poco a poco*

Vln. 2 *mf*

Vln. 2 *p* *cresc. poco a poco* *mf* *decresc. poco a poco*

Vla. 1 *mf*

Vla. 2 *mf* *decresc. poco a poco* *p*

Vlc. 1 *mf* *unisono*

Vlc. 2 *p* *divisi* *unisono*

Cb. 1 *mf*

Cb. 2 *mf*







97 E

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vlc.

Cb.

*sfz*

*f*

*mp*

*un poco di vibrato*

*unisono (col legno battuto)*

*sfz*

104

Fl. 1-2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vlc.

Cb.

*f*

*mp*

*loco*

*un poco di vibrato*

*mp*



111

FL. 1-2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

[Viola 3] arco

Vcl.

[Violoncello 3]

Cb.

*vibrato normale*

*mf*

*mp*

*vibrato normale*

*mf*

*mp*

*vibrato normale*

*mf*

*mp*

*vibrato normale*

*mf*

*mp*

*divisi a3 (arco)*

*mp*

*mf*

*mp*

*divisi a3 (arco)*

*mp*

*mf*

*mp*



122

FL. 1-2  
Ob. 1  
Ob. 2  
B♭-Cl. 1  
B♭-Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1-2  
C Tpt. 1-2  
Perc.  
Vln. 1  
Vln. 1  
Vln. 2  
Vln. 2  
Vla. 1  
Vla. 2  
Vlc. 1  
Vlc. 2  
Cb.

*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*  
*mp* *mf* *mp*





140

Fl. 1-2  
Ob. 1-2  
B♭ Cl. 1-2  
Bsn. 1-2  
Hn. 1-2  
C Tpt. 1-2  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

*decresc. poco a poco*  
*p*  
*poco a poco*  
*p*  
*decresc. poco a poco*  
*p*  
*loco*  
*p*  
*sul E*  
*(p)*  
*sul D*  
*(p)*  
*divisi a3*  
*(mp)*  
*sul C*  
*p*  
*divisi*  
*(p)*



**G**  
150

Fl. 1 *ord. (loco)*  
*p* *decresc. poco a poco*

Fl. 2 *ord. (loco)*  
*p* *decresc. poco a poco* *ppp*

Ob. 1 *loco*  
*ppp* *cresc. poco a poco*

Ob. 2 *loco*  
*ppp* *cresc. poco a poco* *p*

B♭-Cl. 1

Bsn. 1-2

Hn. 1-2

C Tpt. 1-2

Perc. *p* *mf*

Vln. 1

Vln. 2

Vla. 1 *p* *ppp (sub.) cresc. poco a poco* *p* *decresc. poco a poco*

Vla. 2 *p* *decresc. poco a poco* *ppp* *cresc. poco a poco divisi*

Vlc.

Cb.

[B♭ Clarinet 2] *p*

[Violoncello 2] *p*



155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B-Cl. 1

B-Cl. 2

Bsn. 1-2

Hn. 1-2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

*p* *decresc. poco a poco*

*cresc. poco a poco* *p* *decresc. poco a poco*

*ppp* *cresc. poco a poco*

*decresc. poco a poco* *ppp* *cresc. poco a poco*

*ord.* *p* *decresc. poco a poco*

*ord.* *mf* *decresc. poco a poco*

*mf* *con sordini (straight) blow air through instrument* *p*

*mf* *con sordini (straight) blow air through instrument*

*ppp* *cresc. poco a poco*

*p* *decresc. poco a poco*

*decresc. poco a poco*

*decresc. poco a poco*

160

Fl. 1 *ppp* *cresc. poco a poco*

Fl. 2 *ppp* *cresc. poco a poco*

Ob. 1 *p* *decresc. poco a poco*

Ob. 2 *p* *decresc. poco a poco*

B♭-Cl. 1 *pp*

B♭-Cl. 2 *ppp*

Bsn. 1 *p* *decresc. poco a poco*

[Bassoon 2] *ppp* *cresc. poco a poco*

Hn. 1-2

C Tpt. 1-2

Perc. *ppp* *cresc. poco a poco*

Vln. 1 *unisono (pizz.)* *ppp* *cresc. poco a poco*

Vln. 2 *unisono (pizz.)* *p* *decresc. poco a poco*

Vla. 1 *p* *decresc. poco a poco*

Vla. 2 *ppp* *cresc. poco a poco*

Vcl. 1 *pp* *p*

Vcl. 2 *ppp*

Cb. 1 *ppp* *cresc. poco a poco*

Cb. 2 *p* *decresc. poco a poco*

165

Fl. 1 *p* *ppp* cresc. poco a poco

Fl. 2 *p* *decresc. poco a poco*

Ob. 1 *ppp* cresc. poco a poco

Ob. 2 *ppp* *cresc. poco a poco* *p*

B♭-Cl. 1 *p* *decresc. poco a poco*

B♭-Cl. 2 *p* *decresc. poco a poco* *ppp*

Bsn. 1 *ppp*

Bsn. 2 *p*

Hn. 1-2 *ord.* *pp*

C Tpt. 1-2 *ord.* *pp*

Perc. *p* *ppp*

Vln. 1 *p* *pp* *decresc. poco a poco* *divisi (arco)* *pp* *decresc. poco a poco*

Vln. 2 *ppp* *pp* *decresc. poco a poco* *divisi (arco)* *pp* *decresc. poco a poco*

Vla. 1 *ppp* *p (sub.)* *decresc. poco a poco*

Vla. 2 *p* *ppp* *cresc. poco a poco*

Vlc. 1 *pp* *decresc. poco a poco*

Vlc. 2 *ppp* *cresc. poco a poco*

Cb. 1 *p*

Cb. 2 *ppp*

170

Fl. 1 *p* *decresc. poco a poco* *ppp* *p* (sub.) *decresc. poco a poco*

Fl. 2 *ppp* *cresc. poco a poco* *p*

Ob. 1 *p* *decresc. poco a poco* *ppp* *cresc. poco a poco*

Ob. 2 *decresc. poco a poco* *ppp*

Bs-Cl. 1 *ppp* *cresc. poco a poco* *p*

Bs-Cl. 2 *cresc. poco a poco* *p*

Bsn. 1

Bsn. 2

Hn. 1-2 *p* *pp*

C Tpt. 1-2 *ppp* *pp*

Perc. *p*

Vln. 1 *ppp* *cresc. poco a poco* *pp*

Vln. 1 *ppp* *cresc. poco a poco* *pp*

Vln. 2 *p* *pp*

Vln. 2 *p* *pp*

Vla. 1 *ppp* *cresc. poco a poco* *p* *ppp* (sub.) *cresc. poco a poco*

Vla. 2 *p* *decresc. poco a poco* *ppp* *p* *decresc. poco a poco*

Vlc. 1 *ppp* *cresc. poco a poco* *p*

Vlc. 2 *p* *decresc. poco a poco* *ppp*

Cb. 1

Cb. 2

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb. 1

Cb. 2

*ppp* *cresc. poco a poco*

*decresc. poco a poco*

*ppp*

*p* *decresc. poco a poco*

*p*

*decresc. poco a poco*

*p*

*mf*

*p* *decresc. poco a poco*

*ppp* *cresc. poco a poco*

*p*

180

Fl. 1 *p* *decresc. poco a poco*

Fl. 2 *p* *decresc. poco a poco*

Ob. 1 *ppp* *cresc. poco a poco*

Ob. 2 *ppp* *cresc. poco a poco*

B♭-Cl. 1 *p* *decresc. poco a poco* *pp*

B♭-Cl. 2 *decresc. poco a poco*

Bsn. 1

Bsn. 2

Hn. 1-2 *mf* *p* *blow air through instrument*

C Tpt. 1-2 *mf* *blow air through instrument*

Perc.

Vln. 1

Vln. 2

Vla. 1 *ppp* *cresc. poco a poco*

Vla. 2 *p* *decresc. poco a poco*

Vcl. 1 *p* *decresc. poco a poco* *pp*

Vcl. 2 *decresc. poco a poco*

Cb. 1

Cb. 2

184

Fl. 1 *ppp* cresc. poco a poco *p*

Fl. 2 *ppp* *cresc. poco a poco* *p*

Ob. 1 *p* decresc. poco a poco *ppp*

Ob. 2 *p* *decresc. poco a poco* *ppp*

B♭ Cl. 1

B♭ Cl. 2 *ppp*

Bsn. 1 *mp* *decresc. poco a poco* *pp*

Bsn. 2 *pp* cresc. poco a poco *mp* *f* <

Hn. 1-2 *senza sordino* *mp* decresc. poco a poco *pp* *cuivré (les sons)* *f* <

Hn. 2 *senza sordino [Horn 2]* *mp* decresc. poco a poco *pp* *mp (sub.)* < *f*

C Tpt. 1-2 *senza sordini* *pp* cresc. poco a poco *mp* *brassy* *f* *flz. -----*

Perc. *ppp* cresc. poco a poco *p*

Vln. 1 *unisono (pizz.)* *pp* cresc. poco a poco *mp*

Vln. 2 *unisono (pizz.)* *mp* decresc. poco a poco *pp*

Vla. 1 *p* decresc. poco a poco *ppp*

Vla. 2 *ppp* cresc. poco a poco *p*

Vlc. 1 *p* *unisono* *f*

Vlc. 2 *ppp*

Cb. 1 *pp* cresc. poco a poco *mp* *mf (sub.)*

Cb. 2 *mp* *decresc. poco a poco* *pp*





197

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla.

S. Vcl.

Vcl.

S. Cb.

Cb.

*sotto voce (senza vibrato)*

*pp*

204

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla.

S. Vcl.

Vcl.

S. Cb.

Cb.

*un poco più vibrato*

*un poco più vibrato*

*un poco più vibrato*

*un poco più vibrato*

*un poco più vibrato*

*con sordino (straight) sotto voce (un poco di vibrato)*

*pp*

*con sordino (straight) sotto voce (un poco di vibrato)*

*pp*

*con sordino (straight) breathy (un poco di vibrato)*

*pp*

[C Trumpet 2]

*con sordino (straight) breathy (un poco di vibrato)*

*pp*

211

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc.

Vln. 1

Vln. 2

S. Vla. *solo (arco)*  
*p espressivo*

Vla. *gli altri*

S. Vcl.

Vcl.

S. Cb.

Cb.

218

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc.

Vln. 1

Vln. 2

S. Vla.

Vla.

S. Vlc.

Vlc.

S. Cb.

Cb.





237 **I**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc.

Vln. 1

Vln. 2

S. Vla.

Vla.

S. Vlc.

Vlc.

S. Cb.

Cb.

arco (sul C)  
ppp

p espressivo

arco (sul E)  
ppp

242

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭-Cl. 1  
B♭-Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Perc.  
Vln. 1  
Vln. 2  
S. Vla.  
Vla.  
S. Vcl.  
Vcl.  
S. Cb.  
Cb.

arco (sul D)  
**ppp**



247

*breathy (vibrato normale)*  
**ppp**

*breathy (vibrato normale)*  
**ppp**

*breathy (vibrato normale)*  
**ppp**

*breathy (vibrato normale)*  
**ppp**

*sotto voce (vibrato normale)*  
**ppp**

*sotto voce (vibrato normale)*  
**ppp**

*senza sordino (breathy)*  
**ppp**

*arco (sul E)*  
**ppp**

*ord. - sul tasto*



257 **J** *loco*

Fl. 1 *sfz* *p* *cresc. poco a poco* *mf* *decresc. poco a poco* *p*

Fl. 2 *p* *cresc. poco a poco* *mf* *decresc. poco a poco*

Ob. 1 *sfz* *mf* *decresc. poco a poco* *p* *cresc. poco a poco* *mf*

Ob. 2 *mf* *decresc. poco a poco* *p* *cresc. poco a poco*

B♭-Cl. 1 *sfz* *mf*

B♭-Cl. 2 *mf*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 1 *sfz* *mf* *p* (sub.)

Hn. 2 *sfz* *mf* *p* (sub.)

C Tpt. 1 *sfz* *mf* *p* (sub.)

C Tpt. 2 *sfz* *mf* *p* (sub.)

Perc. *ca* →

S. Vln. 1 *sfz* *divisi a3 (pizz.)* *p*

Vln. 1 *sfz* *arco* *mf* *decresc. poco a poco* *p* *cresc. poco a poco*

Vln. 2 *sfz* *arco* *p* *cresc. poco a poco* *mf* *decresc. poco a poco*

Vla. 1 *sfz* *divisi (pizz.)* *p*

Vla. 2 *mf* *arco*

Vlc. 1 *sfz* *divisi (pizz.)* *p*

Vlc. 2 *sfz* *divisi (pizz.)*

Cb. *sfz* *p*

261

Fl. 1 *cresc. poco a poco* *mf* *decrec. poco a poco* *p* *ff*

Fl. 2 *p* *cresc. poco a poco* *mf* *decrec. poco a poco* *p* *ff* (sub.)

Ob. 1 *decrec. poco a poco* *p* *cresc. poco a poco* *mf* *ff*

Ob. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco*

B-Cl. 1 *decrec. poco a poco* *p* *ff*

B-Cl. 2 *decrec. poco a poco* *p*

Bsn. 1 *ff*

Bsn. 2

Hn. 1

Hn. 2 *ff*

C Tpt. 1

C Tpt. 2

Perc. *p* *cresc. poco a poco* *mf* *ff* (sub.)

S. Vln. 1 *mf* *decrec. poco a poco* *p* *ff* (sub.)

Vln. 1 *mf* *decrec. poco a poco* *p* *cresc. poco a poco* *mf* *ff* (sub.)

Vln. 2 *mf* *ff* (sub.)

Vln. 2 *p* *cresc. poco a poco* *mf* *decrec. poco a poco*

Vla. 1 *arco* *mf*

Vla. 2 *decrec. poco a poco* *p*

Vlc. 1 *arco* *mf*

Vlc. 2

Cb. *unisono (arco)* *ff*

265 (8<sup>ma</sup>)

Fl. 1 *sfz* *mf* *loco*

Fl. 2 *sfz* *mf*

Ob. 1 *mf* *decrec. poco a poco* *p* *cresc. poco a poco* *mf*

Ob. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco*

B. Cl. 1 *sfz* *p* *cresc. poco a poco* *mf* *decrec. poco a poco* *p*

B. Cl. 2 *cresc. poco a poco* *mf* *decrec. poco a poco*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 1 *sfz*

Hn. 2 *sfz*

C. Tpt. 1 *sfz*

C. Tpt. 2 *sfz*

Perc. *sfz*

S. Vln. 1 *sfz*

Vln. 1 *sfz* *p* *(mf)*

Vln. 2 *sfz* *pizz.* *p* *mf* *decrec. poco a poco*

Vla. 1 *sfz* *pizz.* *p*

Vla. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco*

Vlc. 1 *sfz* *pizz.* *p*

Vlc. 2 *(arco)* *sfz* *mf*

Cb. *sfz* *p* *divisi (pizz.)*

269

Fl. 1 *decresc. poco a poco* *p* *ff* <sup>8va</sup>

Fl. 2 *decresc. poco a poco* *p*

Ob. 1 *decresc. poco a poco* *p cresc. poco a poco* *mf* *ff*

Ob. 2 *mf decresc. poco a poco* *p cresc. poco a poco*

Bs. Cl. 1 *cresc. poco a poco* *mf decresc. poco a poco* *p* *ff (sub.)*

Bs. Cl. 2 *p cresc. poco a poco* *mf decresc. poco a poco* *p* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *mf* *p (sub.)*

Hn. 2 *mf* *p (sub.)*

C Tpt. 1 *mf* *p (sub.)* *mf* *decresc. poco a poco* *p*

C Tpt. 2 *mf* *p (sub.)* *(p) cresc. poco a poco* *mf*

Perc. *mf* *decresc. poco a poco* *p* *ff (sub.)*

S. Vln. 1 *p cresc. poco a poco* *mf* *ff (sub.)*

Vln. 1 <sup>8va</sup> *decresc. poco a poco* *p* *arco* *ff (sub.)* *(mf)*

Vln. 2 *p cresc. poco a poco* *mf decresc. poco a poco* *mf*

Vla. 1 *mf decresc. poco a poco* *p cresc. poco a poco* *arco* *mf*

Vla. 2 *mf decresc. poco a poco* *p cresc. poco a poco* *mf*

Vcl. 1 *decresc. poco a poco* *p* *arco* *mf*

Vcl. 2 *decresc. poco a poco* *p*

Cb. *unisono (arco)* *ff*

273 *loco*

Fl. 1 *sfz* *p* *cresc. poco a poco* *mf* *decresc. poco a poco* *p*

Fl. 2 *cresc. poco a poco* *mf* *decresc. poco a poco*

Ob. 1 *sfz* *mf* *decresc. poco a poco* *p* *cresc. poco a poco*

Ob. 2 *mf* *decresc. poco a poco* *p* *cresc. poco a poco*

B. Cl. 1 *sfz* *mf*

B. Cl. 2 *mf*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 1 *sfz* *mf*

Hn. 2 *sfz* *mf*

C Tpt. 1 *sfz* *mf*

C Tpt. 2 *sfz* *mf*

Perc. *mf*

S. Vln. 1

Vln. 1 *sfz* *p*

Vln. 1 *mf* *decresc. poco a poco* *pizz.* *p* *cresc. poco a poco*

Vln. 2 *sfz* *p*

Vln. 2 *p* *cresc. poco a poco* *mf* *decresc. poco a poco*

Vla. 1 *sfz* *pizz.* *p*

Vla. 2 *mf*

Vlc. 1 *(arco)* *sfz* *pizz.* *p*

Vlc. 2 *sfz* *sfz* *divisi (pizz.)*

Cb. *sfz* *sfz* *p*

277

Fl. 1 *cresc. poco a poco* *mf* *decrec. poco a poco* *p* *ff*

Fl. 2 *p* *cresc. poco a poco* *mf* *decrec. poco a poco* *p* *ff* (sub.)

Ob. 1 *decrec. poco a poco* *p* *cresc. poco a poco* *mf* *ff*

Ob. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco*

B-C1.1 *decrec. poco a poco* *p* *ff*

B-C1.2 *decrec. poco a poco* *p*

Bsn. 1 *ff*

Bsn. 2

Hn. 1 *p* (sub.)

Hn. 2 *p* (sub.) *ff*

C Tpt. 1 *p* (sub.)

C Tpt. 2 *p* (sub.)

Perc. *p* *cresc. poco a poco* *mf* *ff* (sub.)

S. Vln. 1 *mf* *decrec. poco a poco* *p* *ff* (sub.)

Vln. 1 *8va* *mf* *decrec. poco a poco* *p* *ff* (sub.)

Vln. 1 *mf* *decrec. poco a poco* *p* *cresc. poco a poco* *mf* *ff* (sub.)

Vln. 2 *mf* (mf) *arco* *ff* (sub.)

Vln. 2 *p* *cresc. poco a poco* *mf* *decrec. poco a poco* *mf*

Vla. 1 *mf* *arco*

Vla. 2 *decrec. poco a poco* *p* *arco*

Vcl. 1 *mf* *arco*

Vcl. 2

Cb. *unisono (arco)* *ff*



281 (8<sup>ma</sup>)

Fl. 1 *sfz* *mf* *loco*

Fl. 2 *sfz* *mf*

Ob. 1 *sfz* *mf* *decrec. poco a poco* *p* *cresc. poco a poco* *mf*

Ob. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco* *mf*

Bs. Cl. 1 *sfz* *p* *cresc. poco a poco* *mf* *decrec. poco a poco* *p*

Bs. Cl. 2 *cresc. poco a poco* *mf* *decrec. poco a poco*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 1 *sfz* *mf* *fz* *p* (sub.)

Hn. 2 *sfz* *mf* *p* (sub.)

C Tpt. 1 *sfz* *mf* *p* (sub.)

C Tpt. 2 *sfz* *mf* *p* (sub.)

Perc. *sfz*

S. Vln. 1 *sfz*

Vln. 1 *sfz* *p*

Vln. 1 *(mf)*

Vln. 2 *sfz* *pizz.* *p* *mf* *decrec. poco a poco* *mf* *decrec. poco a poco*

Vln. 2 *p* *cresc. poco a poco* *mf* *decrec. poco a poco*

Vla. 1 *sfz* *pizz.* *p*

Vla. 2 *mf* *decrec. poco a poco* *p* *cresc. poco a poco*

Vlc. 1 *sfz* *pizz.* *p*

Vlc. 2 *(arco)* *sfz* *sfz* *sfz* *mf* *divisi (pizz.)*

Cb. *sfz* *sfz* *sfz*

285

Fl. 1  
decresc. poco a poco  
*p* *mp* cresc. poco a poco *f*

Fl. 2  
decresc. poco a poco  
*p* cresc. poco a poco *mf*

Ob. 1  
decresc. poco a poco  
*p* cresc. poco a poco *mf*

Ob. 2  
*mf* decresc. poco a poco  
*p* cresc. poco a poco *mf*

Bs. Cl. 1  
cresc. poco a poco  
*mf* decresc. poco a poco *p*

Bs. Cl. 2  
*p* cresc. poco a poco  
*mf* decresc. poco a poco *p*

Bsn. 1  
*ppp* cresc. poco a poco  
*p* cresc. poco a poco *f*

Bsn. 2  
*ppp* cresc. poco a poco  
*p* cresc. poco a poco *f*

Hn. 1  
*f*

Hn. 2  
*f*

C Tpt. 1  
*mf* *p*

C Tpt. 2  
*p* cresc. poco a poco *mf*

Perc.  
*mf* *p*

S. Vln. 1  
*p* cresc. poco a poco *mf*

Vln. 1  
*p*

Vln. 1  
decresc. poco a poco *p*

Vln. 2  
*p* cresc. poco a poco *mf* *p*

Vln. 2  
*p* cresc. poco a poco *mf* *p*

Vla. 1  
*mf* decresc. poco a poco *p* cresc. poco a poco *mf*

Vla. 2  
*mf* decresc. poco a poco *p* cresc. poco a poco *mf*

Vlc. 1  
unisono (arco) *mf*

Vlc. 2  
decresc. poco a poco *p*

Cb.  
unisono (arco) *p*

(K)

289

*breathy (un poco di vibrato) loco*

Fl. 1 *p*

Fl. 2 *breathy (un poco di vibrato)*

Ob. 1 *p*

Ob. 2 *breathy (un poco di vibrato)*

B♭-Cl. 1 *sotto voce (un poco di vibrato)*  
*p*

B♭-Cl. 2

Bsn. 1 *ffz*

Bsn. 2 *ffz*

Hn. 1 *ffz*

Hn. 2 *ffz*

C Tpt. 1

C Tpt. 2

Perc. \*

Vln. 1 *unisono (arco)*  
*mf*

Vln. 2 *unisono (arco)*  
*mf*

Vla. *unisono (col legno battuto)*  
*ffz*

Vcl. *ffz* *pizz.* *p*

Cb. *unisono (arco)* *pizz.* *mp*

296

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*sotto voce (un poco di vibrato)*

*(p)*



This musical score is for the piece "Hacia los vientos norteños" and is page 59 of a larger work. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a measure starting at rehearsal mark 310. Both flutes play a melodic line with dynamics *p* and *mp*.
- Oboes (Ob. 1, Ob. 2):** Both oboes play a melodic line with dynamics *p* and *mp*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both clarinets play a melodic line with dynamics *p* and *mp*.
- Trumpets (Hn. 1, Hn. 2):** Both trumpets play a melodic line with dynamics *mp* and *p*.
- Trumpets (C Tpt. 1, C Tpt. 2):** Both trumpets play a melodic line with dynamics *p* and *mp*.
- Brass (Bsn. 1, Bsn. 2):** Both bassoons are silent.
- Strings (Vln. 1, Vln. 2, Vla., Vcl., Cb.):** Violins 1 and 2 play a melodic line with dynamics *p* and *mp*. Viola, Violoncello, and Contrabasso play a rhythmic accompaniment with dynamics *p* and *mp*.

The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The woodwinds and strings play a melodic line with dynamics *p* and *mp*. The brass instruments (trumpets and clarinets) play a melodic line with dynamics *mp* and *p*. The percussion part is silent.

317

Fl. 1 *pp* *p* *pp* *p flz.*

Fl. 2 *pp* *p* *pp* *p*

Ob. 1 *pp* *p* *pp* *p*

Ob. 2 *pp* *p* *pp* *p flz.*

B♭ Cl. 1 *pp* *p* *pp* *p*

B♭ Cl. 2 *pp* *p* *pp* *p*

Bsn. 1 *pp* *p* *pp* *p decresc. poco a poco*

Bsn. 2 *pp* *p* *pp*

Hn. 1 *p* *pp* *p*

Hn. 2 *pp* *p* *pp* *p*

C Tpt. 1 *pp* *p* *pp* *p*

C Tpt. 2 *p* *pp* *p*

Perc.

Vln. 1

Vln. 2 *pp*

Vla.

Vlc. *pp*

Cb.

324

Fl. 1 *pp* *pizz.* *decresc. poco a poco*

Fl. 2 *pp* *pizz.* *decresc. poco a poco*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp* *slap tongue (with sounding note)* *decresc. poco a poco*

B♭ Cl. 2 *pp* *slap tongue (with sounding note)* *decresc. poco a poco*

Bsn. 1 *pp*

Bsn. 2

Hn. 1 *pp* *blow air through instrument (a2)* *mp* *pp*

Hn. 2 *pp*

C Tpt. 1 *pp* *blow air through instrument (a2)* *mp*

C Tpt. 2 *pp*

Perc.

Vln. 1 *mp* *decresc. poco a poco*

Vln. 2

Vla.

Vlc.

Cb. *p* *decresc. poco a poco*



330

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *ppp*

*p*

336

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs-Cl. 1

Bs-Cl. 2

Bsn. 1

Bsn. 2

Hn. 1-2

C Tpt. 1-2

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*ppp*

*ppp*

*sotto voce (a2)*  
*p*

*sotto voce (a2)*  
*ppp*

*pp* *pppp*

*pp*

*bowed*  
*pp*

*p*

*col legno tratto*  
*p* *mp*

*pizz. (sul tasto)*  
*pp*

*pp*

