

Jorge Castro

El elogio de la noche

Para ensemble de 14 instrumentos
(Madrid, septiembre de 2017)

Instrumentación:

- Flauta
- Oboe
- Clarinete en sib. (muta a cl. bajo)
- Saxofón tenor (muta a sax. bajo)
- Fagot
- Trompa en fa
- Trompeta en do
- Trombón tenor
- Percusión:
 - 3 timbales
 - Bombo
 - Temple blocks
 - Tam-tam

- Violín I
- Violín II
- Viola
- Violonchelo
- Contrabajo

El elogio de la noche

Partitura en do

3

A mi querido amigo y maestro Luis de Pablo

Jorge Castro (1982 -)

$\text{♩} = 40$

Flauta

Oboe

Clarinete bajo en Sib

Saxofón bajo

Fagot

Trompa en Fa

Trompeta en Do

Trombón

Percusión

Timbales (dead stroke)

Violín I

Violín II

Viola

Violonchelo

Contrabajo

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

pp

p

$\text{pp} < \text{p}$

pp

$\text{pp} < \text{p}$

pp

mp

ppp

7

Fl. - - - -

Ob. - - - -

Cl. bajo - - - -

Sax. bajo - - - -

Fag. - - - -

Trmp. - - - -

Tpt. Do - - - -

Tbn. - - - -

Perc. + + + +

Vln. I - - - -

Vln. II - - - -

Vla. - - - -

Vc. > p pp p p mf mp mf

Cb. - - - -

Sord.

ppp *mp* *p* *mp* *p*

mp *p* *mf* *mf* *mp* *mf*

mf *mp*

12

Fl.

Ob.

Cl. bajo

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Clarinete en Sib

Saxofón tenor

p, *mp*, *pp*, *mf*

3

2/4, 4/4

Detailed description of the musical score: This page contains the musical notation for measures 12 through 15 of a score. The score is divided into several systems of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Cl. bajo), Bass Saxophone (Sax. bajo), and Bassoon (Fag.). The brass section includes Trumpet (Trmp.), Trombone (Tbn.), and Trombone in C (Tpt. Do). The percussion section (Perc.) features a rhythmic pattern with dynamic markings of *p*, *mf*, *p*, *mp*, and *p*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes, while the saxophones and trumpets play melodic lines with triplets and dynamic markings of *mp*, *p*, and *pp*. The percussion part consists of eighth notes with accents. The string parts feature complex rhythmic patterns with triplets and dynamic markings of *mf*, *mp*, *p*, and *mf*. The score is in 2/4 and 4/4 time signatures.

17

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

Ob. *mp* *mf* *pp* *p mp* *p mp*

Cl. *mp* *mf* *pp*

Sax. ten. *mf > mp mp < mf > mp*

Fag. *mp < mf > mp* *p* *p* *pp p*

Trmp. *mf > mp mp < mf > mp* *p* *pp p*

Tpt. Do *mp* *p*

Tbn. *mp* *p* *p* *pp p*

Perc.

Vln. I *mp* *mf* *pp*

Vln. II *mp* *mf* *pp* *pp p*

Vla. *mf > mp mp < mf > mp* *p* *pp p*

Vc. *mf > mp mp < mf > mp* *p* *pp p*

Cb. *mp < mf > mp* *p* *pp p*

senza sord.

22

accel.

Fl. *p p mp mp mf mf > mp³ f*

Ob. *p p mp mp mf mf > mp³ f*

Cl. - - - -

Sax. ten. *p mp mf*

Fag. *pp p pp p mp mf*

Trmp. *pp p pp p mp mf*

Tpt. Do *mf*

Tbn. *pp p pp p mp mf mf*

Perc. - - - -

Vln. I - - - -

Vln. II *pp p pp p mp mf*

Vla. *pp p pp p mp mf*

Vc. *pp p pp p mp mf*

Cb. *pp p pp p mp mf*

Partitura completa

26 $\text{♩} = 50$

Fl. *f* *mf* *f* *mf* *f* *ff* *p* *pp*

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

Cl. *f* *mf* *f* *mf* *f* *ff*

Sax. ten. *f* *mf* *f* *mf* *f* *ff*

Fag. *f* *f* *mf* *f* *mf* *f* *ff*

Trmp. *f* *mf* *f* *mf* *f* *ff*

Tpt. Do *f* *mf* *f* *mf* *f* *ff*

Tbn. *f* *f* *mf* *f* *mf* *f* *ff*

Perc. Tam-tam *pp* *ff* l.v.

$\text{♩} = 50$ *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp* *Ord. Non vibr.*

Vln. I *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp*

Vln. II *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp*

Vla. *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp*

Vc. *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp*

Cb. *f* *mf* *f* *mf* *f* *ff* *Sul Pont* *pp*

$\text{♩} = 60$

32

Fl. *p mp pp*

Ob. *mp > pp* *p mp pp*

Cl. *p mp pp*

Sax. ten. *p mp > p* *p*

Fag. *pp*

Trmp. *pp*

Tpt. Do *pp*

Tbn.

Perc.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

39

Fl. $mp > p$ $mp \rightarrow p$ mp p mf

Ob. pp mf

Cl. pp mf

Sax. ten. $mp > p$ p mp p $mp = mf$ $mp < mf$

Fag. pp mf

Trmp. pp mf

Tpt. Do pp mf

Tbn. pp mf

Perc. Bombo p mf

Vln. I mf

Vln. II mf

Vla. ord. p

Vc. Pizz. p

Cb.

$\text{♩} = 70$

45

Fl. *p* ³ ³ *pp* *p* ⁷ *pp* *pp* ³ ³ *p*

Ob. *p* ³ ³ *pp* *p* *pp* *pp* ³ ³ *p*

Cl. *pp* ⁵ *p* ⁵ *pp* *p* ³ ⁵ *pp*

Sax. ten. Saxofón bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc. Temple blocks

Vln. I *pp* ⁵ *p* ⁵ *pp* *p* ³ ⁵ *pp*

Vln. II

Vla.

Vc. *p* ³ *mp*

Cb. Pizz. *p* *mp*

48

Fl. *p*

Ob. *p*

Cl.

Sax. bajo *pp* *p* *mp*

Fag. *pp* *p* *p* *mp*

Trmp. *p* *pp* *mp* *p*

Tpt. Do *mp* *p*

Tbn. *p* *pp* *p* *mp*

Perc. *mp* *mf*

Vln. I Pizz. *mp* *mp* *mf* *mp* *mf* Arco

Vln. II Pizz. *mp* *mf* *mp* *mf* Arco

Vla. *mp* *mp*

Vc. *mp* *mp*

Cb. *p*

52

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Saxofón tenor

mf *mp* *mf* *mp*

mp *mf* *mp* *mf*

p *mp* *mp* *p* *mp* *p* *mp* *p*

mp *p*

mp *p* *mp* *p*

mp *p* *mp* *p*

mf *mp* *mf*

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

mp *mf* *mp*

mf *mp* *mf* *mp*

Partitura completa

14

55

Fl. *mp*

Ob. *mp*

Cl. *mp*

Sax. ten. *mp*

Fag. *mp*

Trmp. *mp*

Tpt. Do *mp*

Tbn. *mp*

Perc. *mp* *f* Bombo

Vln. I Pizz. *mp* *mf* Pizz. *mp*

Vln. II Pizz. *mp* *mf* *mp*

Vla. Pizz. *f* *mp*

Vc. Pizz. *mp* *f* *mp*

Cb. gliss. gliss. *mp* *mp* *f*

$\text{♩} = 130$

58

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Sax. ten. *ff*

Fag. *mf* *f* *ff*

Trmp. *mf* *mp* *mp* *p* *mp* *p*

Tpt. Do *mf* *mp* *mp* *p* *mp* *p*

Tbn. *ff*

Perc. *ppp* *ff*

$\text{♩} = 130$

Vln. I *ff* Arco gliss. *f* *f* >

Vln. II *mf* *mf* *ff* Arco *f*

Vla. *mf* *mf* *ff*

Vc. *mf* *mf* *ff* Pizz. *mp* > *mp* > *p* *mp* > *p*

Cb. *mf* *ff* Pizz. *mp* > *mp* > *p* *mp* > *p*

rit. ♩=90

62

Fl.

Ob.

Cl.

Sax. ten.

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

gliss. rit. ♩=90

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

Fl. -

Ob. *p* *mp* *mp* *p*

Cl. *mp* *p* *p* *mp*

Sax. ten. -

Fag. -

Trmp. -

Tpt. Do -

Tbn. -

Perc. -

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. -

Vc. Pizz. *mp* *mp* *mp* *p* *mp* *p* *mp* *p*

Cb. Pizz. *mp* *mp* *mp* *p* *mp* *p* *mp* *mf*

Detailed description: This page of a musical score, labeled 'Partitura completa' and page number '17', covers measures 69 through 74. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax. ten.), and Bassoon (Fag.). The brass section includes Trumpet (Trmp.), Trombone (Tbn.), and Trombone in C (Tpt. Do). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Percussion (Perc.) part is also present. The key signature has one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also triplets and accents indicated. The woodwinds and strings have melodic lines, while the brass and percussion are mostly silent or have simple rhythmic patterns.

75

Fl.

Ob.

Cl.

Sax. ten.

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *mp* *p*

mp *p* *mp* *p*

p *mp*

mp *p*

mp *mf* *p* *mp* *mf* *mp* *mp*

mp *mf* *p* *mp* *mf* *mp* *mp*

81 poco rit. ♩=80

Fl.

Ob.

Cl.

Sax. ten. Saxofón bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Fl. *f* *mf*

Ob. *f* *mf*

Cl.

Sax. bajo *mf* *f* *mf* *mf* *f* *mf* *mf*

Fag. *mf* *f* *mf* *mf* *f* *mf* *mf*

Trmp. *mp* *mf* *f* *mf* *f* *mf*

Tpt. Do *mp* *mf* *f* *mf* *f* *mf*

Tbn. *mf* *f* *mf* *mf*

Perc. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *f*

94 rit. $\text{♩} = 70$ rit. $\text{♩} = 60$

Fl. *mp*

Ob. *mp*

Cl. *mf* *mp* *f* *mf* *tr*

Sax. bajo *f* *mf*

Fag. *f* *mf*

Trmp. *mp* *mf* *f*

Tpt. Do *mp*

Tbn. *f* *mf* *f* *mf* *f*

Perc. Tam-tam *p* *mf* l.v. Bombo *mf* *f* Tam-tam *pp*

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

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

Vla. arco *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f*

Cb. *f* *mf* *f* *mf* *f*

rit. $\text{♩} = 70$ rit. $\text{♩} = 60$

98

Fl. - - - - -

Ob. - - - - -

Cl. *mf* 3 *f* tr *ff* 5 *f* tr

Sax. bajo - - - - -

Fag. - - - - -

Trmp. *mf* 5 *ff* *f*

Tpt. Do - - - - -

Tbn. *mf* 3 *f* *ff* *f* *ff* *f*

Perc. *f* L.v. Temple blocks

Vln. I *mf* *f* *f* 7 *ff*

Vln. II *mf* *f* *f* 7 *ff*

Vla. *mf* 3 *f* *ff* 5 *f*

Vc. *mf* 3 *f* *ff* *f* *ff* *f*

Cb. *mf* 3 *f* *ff* *f* *ff* *f*

100

Fl.
f ————— *ff* *f* ————— *ff*

Ob.
f ————— *ff* *f* ————— *ff*

Cl.
f ————— *ff* *f* ————— *ff*

Sax. bajo
f ————— *ff*

Fag.
ff

Trmp.
f ————— *ff*

Tpt. Do
ff *f*

Tbn.
ff *f*

Perc.
ff

Vln. I
ff *f* *ff* *f* *ff* *f*

Vln. II
ff *f* *ff* *f* *ff* *f*

Vla.
ff

Vc.
ff

Cb.

101

Fl. *f* *ff* 9 3 3 8^{va} 7

Ob. *f* *ff* *f* 9 *tr*

Cl. *f* *ff* 3 *tr*

Sax. bajo *ff* *f* 3 3 3

Fag. *f* 3

Trmp. 3 3 3

Tpt. Do *ff* *f* 3 3 3

Tbn. *ff*

Perc. 3 3 3

Vln. I *f* *ff* *f* *gliss.* 6 9 *ff* 3 *gliss.*

Vln. II *f* *f* *gliss.* 9 *ff* *ff* 9 *f* *gliss.*

Vla. *gliss.* *gliss.* *gliss.* *ff* 9 *f* *f* 9 *ff*

Vc. *gliss.* *gliss.* *gliss.* *ff* 9 *f* *f* 6 *gliss.*

Cb. *f* 3 *gliss.*

This page of the musical score includes the following parts and their respective musical notations:

- Fl.:** Treble clef, starting at measure 102. Features trills, triplets, and dynamic markings from *f* to *ff*.
- Ob.:** Treble clef, starting at measure 102. Features trills, triplets, and dynamic markings from *f* to *ff*.
- Cl.:** Treble clef, starting at measure 102. Features trills, triplets, and dynamic markings from *f* to *ff*.
- Sax. bajo:** Bass clef, starting at measure 102. Features triplets and dynamic markings from *f* to *ff*.
- Fag.:** Bass clef, starting at measure 102. Features triplets and dynamic markings from *f* to *ff*.
- Trmp.:** Treble clef, starting at measure 102. Features triplets and dynamic markings from *f* to *ff*.
- Tpt. Do:** Treble clef, starting at measure 102. Features triplets and dynamic markings from *f* to *ff*.
- Tbn.:** Bass clef, starting at measure 102. Features triplets and dynamic markings from *f* to *ff*.
- Perc.:** Percussion staff with a **Bombo** (bass drum). Shows rhythmic patterns and dynamic markings from *f* to *fff*.
- Vln. I:** Treble clef, starting at measure 102. Features glissandi, triplets, and dynamic markings from *f* to *ff*, with a crescendo to *pp* in the final measures.
- Vln. II:** Treble clef, starting at measure 102. Features glissandi, triplets, and dynamic markings from *f* to *ff*, with a crescendo to *pp* in the final measures.
- Vla.:** Treble clef, starting at measure 102. Features glissandi, triplets, and dynamic markings from *ff* to *ff*, with a crescendo to *pp* in the final measures.
- Vc.:** Treble clef, starting at measure 102. Features glissandi, triplets, and dynamic markings from *ff* to *ff*, with a crescendo to *ff* in the final measures.
- Cb.:** Bass clef, starting at measure 102. Features glissandi, triplets, and dynamic markings from *ff* to *ff*, with a crescendo to *ff* in the final measures.

114

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Bmb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Temple blocks

bouché ord.

bouché ord.

mp *mf* *p* *mf* *mp*

mp *mp* *p* *mf* *mp*

*f*³

3

3

118

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

bouché

sord. straight

mp

mf

mp

mf

mf < f

mf

mp

121

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

mf *f*

mf

f *mp* *mp*

ord. *f* *mp* *mp* bouché

mf *mf* *f* *mf*

mf *mf* *f*

f

Pizz. *f* Arco *mf* *mp* Pizz. *mp* Arco

Pizz. *f* Arco *mf* *mp* Pizz. *mp* Arco

Pizz. *f* Arco *mp* *mf* *mp* *mf* Pizz. *mp* Arco

Pizz. *f* Arco *mp* *mf* *mp* *mf* Pizz. *mp* Arco

124

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp. ord. bouché

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla. Pizz.

Vc. Pizz.

Cb.

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

mp < mf *mf < f*

mp < mf *mf mp < mf*

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

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

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

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

mp *mf < mp* *mf < mp* *mf < mp* *mf mp < mf*

mp *mp < mf* *mf mp* *mf*

3

3

127

Fl. *mp* > *p* *p* < *mp* > *p*

Ob. *mp* *mf* > *mp*

Cl. *p* < *mp* *mp* < *mf* *mp* *f* *mp*

Sax. bajo

Fag.

Trmp. *p* < *mp*

Tpt. Do

Tbn.

Perc. 3

Vln. I Pizz. *p* < *mp* *mp* < *mp* < *f* *mp*

Vln. II *mp* *mf* > *mp* Pizz. *p* < *mp* *mp* > *p*

Vla. Arco *mp* < *mf* > *mp* *mp* *mf* > *mp* *mp* < *f* Pizz. *p* *mp* > *p*

Vc. Arco *mp* *mp* *mf* > *mp* *mp* < *f*

Cb.

130 poco rit.

Fl. *mp* > *p* *mf* *mp* *mp* *p* *pp* < *p* *pp* *mf*

Ob. *mp* *mp* *p* *mf*

Cl. *mf* < *f* *mf* *p* *mf*

Sax. bajo

Fag.

Trmp. *mp* *p* > *pp* *p* > *pp*

Tpt. Do

Tbn.

Perc. *mp* *mf* > *mp* *mf*

Vln. I poco rit. *mf* : *f* *mf* *mp* *p* *p* *pp* *mf*

Vln. II Pizz. *mp* < *mf* *mf* *mp* *mp* *p* *p* > *pp* *pp* < *p* *p* > *pp* *mf*

Vla. Arco *mp*

Vc. Pizz. *mp* < *mf* Arco

Cb.

134 $\text{♩} = 50$

Fl.

Ob.

Cl.

Sax. bajo

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Saxofón tenor

senza sord.

p > *pp*

mp *p* *pp*

p < *mp*

p < *mp*

mp

p

Tam-tam

Pizz.

p < *mp*

mp

p

Arco

mp *p* *pp*

p

pp *pp*

Ord.

pp

p

pp

p

pp < *p*

Ord.

pp

Fl. 

Ob. 

Cl. 

Sax. ten. 

Fag. 

Trmp. 

Tpt. Do 

Tbn. 

Perc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

145

Fl.

Ob.

Cl.

Sax. ten.

Fag.

Trmp.

Tpt. Do

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8^{va}

mp *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*

p *mp*

p *mp*

p

p

mf *fp* *mf*

mf *fp* *mf*

bouché ord. bouché

Pizz. *p*

Pizz. *p*

Saxofón baj

150 (8)

Fl. *mp* *p* *p* *mp*³ *mf*³

Ob. *p* *mp*³ *mf*³

Cl.

Sax. bajo *mp* *p* *mp* *p* *mp* *p* *mp* *f* *mf*³

Fag. *mp* *p* *p* *mp*³ *mf*³

Trmp. ord. *fp* *p* *mp* bouché ord.

Tpt. Do *fp* *p* *mp* *p*

Tbn. *mp* *p* *mp* *p* *mp* *f* *mf* *mp* *mf*

Perc. Timbales (dead stroke) *f*

Vln. I *mp* *p* *p* *mp*³ *mf*³

Vln. II *mp* *p* *p* *mp* *mf*³

Vla.

Vc. *mp* *p* *mp* *p* *mp* *f*

Cb. *mp* *p* *mp* *p* *mp* *f*

♩=60

153 (8)

Fl. *f* *mf*

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

Cl.

Sax. bajo *f* *mf* *f* *mf* *f*

Fag. *f* *mf* *f* *mf* *f*

Trmp. *f* *mf* *f* *mf* *f*
bouché 3 ord.

Tpt. Do *f* *mf* *f* *mf* *f*

Tbn. *f* *mf* *f* *mf* *f*

Perc. *f* *f*

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

Vln. II *f* *mf*

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

Vc. *f* *f* Arco

Cb. *f* *f* Arco

155

Fl. *f* < *ff* *fff* *p* > *pp*

Ob. *f* < *ff* *fff* *p* > *pp*

Cl. *f* < *ff* *f* *ff* *p* > *pp*

Sax. bajo *f* < *ff* *ff*

Fag. *f* < *ff* *ff*

Trmp. *fff* ord. *pp* *p* *pp* *pp*

Tpt. Do *fff* sord. harmon *pp* *p* *pp* *pp*

Tbn. *fff* *pp* *p* *pp* *pp*

Perc. (dead stroke) *fff*

Vln. I *ff* *fff* *ppp*

Vln. II *ff* *fff* *ppp*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff* *ppp*

