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VALES Y MAZURKAS
para banda

CLARINETE I EN SI \flat

CRISTINA - GRAN VALS
CLEMENCIA - VALS
CARLOTA - VALS
MANUELITA - MAZURKA
LOLITA - MAZURKA

ALESSANDRO BARES
Edición crítica



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CRISTINA - GRAN VALS

Rafael Chavez Torres

Introducción. Andante

9 *p* *f* *p* *f*

13 *aprieta* *pp* *cresc.* *f* *ff* *1er Tiempo* *p*

18 *ten.*

23 *f*

29 *pp* *ff*

Detailed description: This block contains the musical notation for the introduction. It consists of six staves of music in 3/4 time, key of B-flat major. The first staff (measures 1-8) features a melody with dynamics *p*, *f*, *p*, and *f*. The second staff (measures 9-12) is a continuous sixteenth-note accompaniment marked *aprieta* and *pp*. The third staff (measures 13-17) continues the accompaniment with a crescendo and a final flourish marked *f*, *ff*, and *1er Tiempo* *p*. The fourth staff (measures 18-22) continues the sixteenth-note accompaniment, marked *ten.*. The fifth staff (measures 23-28) features a melody with a forte *f* dynamic. The sixth staff (measures 29-32) concludes the introduction with a piano *pp* section followed by a final flourish marked *ff*.

Vals n.1

10 *p* *cresc.* *f* *p*

20 *cresc.* *p*

Detailed description: This block contains the musical notation for 'Vals n.1'. It consists of three staves of music in 3/4 time, key of B-flat major. The first staff (measures 1-9) features a melody with dynamics *p*, *cresc.*, *f*, and *p*. The second staff (measures 10-19) continues the melody with dynamics *cresc.*, *f*, and *p*. The third staff (measures 20-29) continues the melody with a crescendo and a piano *p* dynamic.

30 *1. Fin* *2.*
p cresc. *f*

37 *p* *cresc.* *f*

46 *1.* *2.*
p *Vals n.1 da capo al fin*

Vals n.2

\S
pp *cresc.*

7 *pp* *cresc.*

15 *1. Fin* *2.*
pp *ff*

20 *pp*

29 *ff*

38

46 *1.* *2.*
Vals n.2 dal segno § al fin

Vals n.3

Musical score for Vals n.3, Clarinet I part. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a *ff* dynamic and a *pp* dynamic. The tempo is marked *rall.* and *[a tempo]*. The score includes measures 8, 17, 26, 36, 43, and 51. The piece concludes with a first ending marked *1. Fin* and a second ending marked *2.*. The final instruction is *Vals n.3 da capo al fin*.

Vals n.4

Musical score for Vals n.4, Clarinet I part. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a *p* dynamic and a *cresc.* marking. The score includes measures 7, 14, and 14. The piece concludes with a first ending marked *1. Fin* and a second ending marked *2.*. The final instruction is *Vals n.4 da capo al fin*.

21 *f*

28 *Fin* *ff* *p*

36 *f* *p* *ff*

Vals n.4 da capo al fin

Coda

ff

10 *rall.* *[a tempo]* *f*

18

28

37

47 *ff*

63 *ff*

70

CLEMENCIA - VALS

Rafael Chavez Torres

Introducción. Larghetto

2

p

8

ff

12

15

fff

18

p

22

26

ff

31

cresc.

pp

35

ff

Vals n.1

9

17 *rall.* [a tempo] *p*

25 *ff*

32

39 1. *Fin* 2. *ff*

45 *p* *ff*

52 *p*

58 *f*

65 1. 2. *dim.* *rall.*

Vals n.1 dal segno § al fin

Vals n.2

Musical score for Vals n.2, Clarinet I part. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece begins with a piano (*p*) dynamic. The first line (measures 1-9) features a series of eighth notes. The second line (measures 10-18) includes a piano (*pp*) dynamic and a crescendo leading to a forte (*f*) dynamic. The third line (measures 19-29) contains various articulations like accents and slurs. The fourth line (measures 30-36) includes a first ending marked "1. Fin" and a second ending marked "2." leading to a piano (*p*) dynamic. The fifth line (measures 37-43) features a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The sixth line (measures 44-50) includes a piano (*p*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The seventh line (measures 51-57) features a piano (*p*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The eighth line (measures 58-64) includes a fortissimo (*ff*) dynamic and a final cadence.

*Vals n.2 da capo al fin***Vals n.3**

Musical score for Vals n.3, Clarinet I part. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The piece begins with a piano (*p*) dynamic. The first line (measures 1-8) features a series of eighth notes. The second line (measures 9-16) includes a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The third line (measures 17-24) features a piano (*p*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The fourth line (measures 25-32) includes a fortissimo (*ff*) dynamic and a final cadence marked "1. Fin".

2. **f**

25 **pp**

34 **ff**

44 1. 2.

Vals n.3 da capo al fin

Vals n.4

p *cresc.* **ff**³ **p**

10 **f** **p** **f** **p**

18 *cresc.* **f** **p** **ritard.** **a tempo**

25

34 **f**

44 **ff** **rall.** 1. 2.

Final [o Coda]

ff

6

12

rall.

p

[a tempo]

ff

18

26

32

41

48

pp

seco

ff

Detailed description: This is a musical score for Clarinet I in B-flat, titled 'Final [o Coda]'. The score is written in 3/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The first staff begins with a forte (ff) dynamic and a half note with an accent. The second staff continues the melody. The third staff features a 'rall.' (rallentando) marking and a piano (p) dynamic, followed by a '[a tempo]' (allegretto) marking and a fortissimo (ff) dynamic. The fourth staff has a half note with an accent. The fifth staff continues the melody. The sixth staff has a half note with an accent. The seventh staff continues the melody. The eighth staff begins with a piano (pp) dynamic and a half note, followed by a 'seco' (dry) marking and a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

CARLOTA - VALS

Rafael Chavez Torres

Introducción. Andante moderato

15 *pp* *p cresc.* *f* *p* *dim.* *pp muriendo*

20 *ff* *pp* *ff*

Vals n.1

10 *p* *cresc.* *mf*

19 *f* *ff*

28 *p* *ff*

37 *p* *ff* *rall.* *cresc.*

47 *f* *p*

55 *ff*

Vals n.1 da capo al fin

Vals n.2

7 *ff* *ritard.* *pp*

16 *ten.* *p*

24 *2*

33 *4* *f* *ff*

44 *tr* *4*

55 *ff* *tr*

63 *rall.* *a tempo*

Detailed description: This is the musical score for 'Vals n.2' for Clarinet I. The piece is in 3/4 time and B-flat major. It consists of 68 measures. The score is written on a single staff. The first measure (measure 1) starts with a forte (ff) dynamic and a ritardando (ritard.) marking. The second measure (measure 2) has a piano (pp) dynamic. The third measure (measure 3) has a piano (pp) dynamic and a '2' marking. The fourth measure (measure 4) has a piano (p) dynamic and a 'ten.' marking. The fifth measure (measure 5) has a piano (p) dynamic. The sixth measure (measure 6) has a piano (p) dynamic. The seventh measure (measure 7) has a piano (p) dynamic. The eighth measure (measure 8) has a piano (p) dynamic. The ninth measure (measure 9) has a piano (p) dynamic. The tenth measure (measure 10) has a piano (p) dynamic. The eleventh measure (measure 11) has a piano (p) dynamic. The twelfth measure (measure 12) has a piano (p) dynamic. The thirteenth measure (measure 13) has a piano (p) dynamic. The fourteenth measure (measure 14) has a piano (p) dynamic. The fifteenth measure (measure 15) has a piano (p) dynamic. The sixteenth measure (measure 16) has a piano (p) dynamic. The seventeenth measure (measure 17) has a piano (p) dynamic. The eighteenth measure (measure 18) has a piano (p) dynamic. The nineteenth measure (measure 19) has a piano (p) dynamic. The twentieth measure (measure 20) has a piano (p) dynamic. The twenty-first measure (measure 21) has a piano (p) dynamic. The twenty-second measure (measure 22) has a piano (p) dynamic. The twenty-third measure (measure 23) has a piano (p) dynamic. The twenty-fourth measure (measure 24) has a piano (p) dynamic. The twenty-fifth measure (measure 25) has a piano (p) dynamic. The twenty-sixth measure (measure 26) has a piano (p) dynamic. The twenty-seventh measure (measure 27) has a piano (p) dynamic. The twenty-eighth measure (measure 28) has a piano (p) dynamic. The twenty-ninth measure (measure 29) has a piano (p) dynamic. The thirtieth measure (measure 30) has a piano (p) dynamic. The thirty-first measure (measure 31) has a piano (p) dynamic. The thirty-second measure (measure 32) has a piano (p) dynamic. The thirty-third measure (measure 33) has a piano (p) dynamic. The thirty-fourth measure (measure 34) has a piano (p) dynamic. The thirty-fifth measure (measure 35) has a piano (p) dynamic. The thirty-sixth measure (measure 36) has a piano (p) dynamic. The thirty-seventh measure (measure 37) has a piano (p) dynamic. The thirty-eighth measure (measure 38) has a piano (p) dynamic. The thirty-ninth measure (measure 39) has a piano (p) dynamic. The fortieth measure (measure 40) has a piano (p) dynamic. The forty-first measure (measure 41) has a piano (p) dynamic. The forty-second measure (measure 42) has a piano (p) dynamic. The forty-third measure (measure 43) has a piano (p) dynamic. The forty-fourth measure (measure 44) has a piano (p) dynamic. The forty-fifth measure (measure 45) has a piano (p) dynamic. The forty-sixth measure (measure 46) has a piano (p) dynamic. The forty-seventh measure (measure 47) has a piano (p) dynamic. The forty-eighth measure (measure 48) has a piano (p) dynamic. The forty-ninth measure (measure 49) has a piano (p) dynamic. The fiftieth measure (measure 50) has a piano (p) dynamic. The fifty-first measure (measure 51) has a piano (p) dynamic. The fifty-second measure (measure 52) has a piano (p) dynamic. The fifty-third measure (measure 53) has a piano (p) dynamic. The fifty-fourth measure (measure 54) has a piano (p) dynamic. The fifty-fifth measure (measure 55) has a piano (p) dynamic. The fifty-sixth measure (measure 56) has a piano (p) dynamic. The fifty-seventh measure (measure 57) has a piano (p) dynamic. The fifty-eighth measure (measure 58) has a piano (p) dynamic. The fifty-ninth measure (measure 59) has a piano (p) dynamic. The sixtieth measure (measure 60) has a piano (p) dynamic. The sixty-first measure (measure 61) has a piano (p) dynamic. The sixty-second measure (measure 62) has a piano (p) dynamic. The sixty-third measure (measure 63) has a piano (p) dynamic. The sixty-fourth measure (measure 64) has a piano (p) dynamic. The sixty-fifth measure (measure 65) has a piano (p) dynamic. The sixty-sixth measure (measure 66) has a piano (p) dynamic. The sixty-seventh measure (measure 67) has a piano (p) dynamic. The sixty-eighth measure (measure 68) has a piano (p) dynamic.

[Vals n.3]

9 *p* *f* *p* *f* *p*

17 *p*

Detailed description: This is the musical score for '[Vals n.3]' for Clarinet I. The piece is in 3/4 time and B-flat major. It consists of 17 measures. The score is written on a single staff. The first measure (measure 1) has a piano (p) dynamic. The second measure (measure 2) has a piano (p) dynamic. The third measure (measure 3) has a piano (p) dynamic. The fourth measure (measure 4) has a piano (p) dynamic. The fifth measure (measure 5) has a piano (p) dynamic. The sixth measure (measure 6) has a piano (p) dynamic. The seventh measure (measure 7) has a piano (p) dynamic. The eighth measure (measure 8) has a piano (p) dynamic. The ninth measure (measure 9) has a piano (p) dynamic. The tenth measure (measure 10) has a piano (p) dynamic. The eleventh measure (measure 11) has a piano (p) dynamic. The twelfth measure (measure 12) has a piano (p) dynamic. The thirteenth measure (measure 13) has a piano (p) dynamic. The fourteenth measure (measure 14) has a piano (p) dynamic. The fifteenth measure (measure 15) has a piano (p) dynamic. The sixteenth measure (measure 16) has a piano (p) dynamic. The seventeenth measure (measure 17) has a piano (p) dynamic.

Final

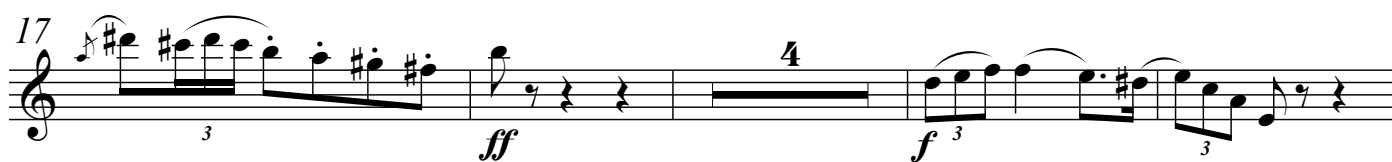
MANUELITA - MAZURKA

Rafael Chavez Torres

Introducción. Adagio



Mazurka



56

ff

4

f 3

3

p 3

f

Fin

65 **Trio** 24

f

95

1. 2.

ff 3 3

101

ff 3 3

133

133

Mazurka dal segno § al fin

LOLITA - MAZURKA

Rafael Chavez Torres

16

LOLITA - MAZURKA

Rafael Chavez Torres

11

17

22

28

33

38

43

pp

f

p

ff

f

p

pp

f

p

cresc.

Fin

Trio

49 *pp*

53 *ff*

58 *p* *f*

63 *pp*

68 *p*

Mazurka da capo al fin

The musical score for the Trio section of 'Lolita' for Clarinet I in B-flat major, measures 49 to 68. The time signature is 3/4. The score is written on a single staff. Measure 49 starts with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The first measure is marked *pp*. Measures 53 and 58 are marked *ff* and *p* respectively. Measures 63 and 68 are marked *pp* and *p* respectively. The score includes various musical notations such as triplets, trills, and dynamic markings. The piece concludes with a 'Mazurka da capo al fin' instruction.

