

Vértigo

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♩ = 130
Grottesco

English Horn and Oboe
Clarinete en B♭
Percusión
Viola
Violoncello
Contrabajo

ffp *ff* *f*
ffp *ff* *f*
ff *ff* *f*
pizz. *ff* *f*
pizz. *ff* *f*
pizz. *ff* *f*

The first system of the score is for measures 1-6. It features six staves: English Horn and Oboe, Clarinet in B-flat, Percussion, Viola, Cello, and Double Bass. The English Horn and Oboe part starts with a fortissimo piano (*ffp*) dynamic, which increases to fortissimo (*ff*) and then fortissimo (*f*). The Clarinet in B-flat part begins in measure 4 with a fortissimo (*f*) dynamic. The Percussion part starts with a fortissimo piano (*ffp*) dynamic, increasing to fortissimo (*ff*) and then fortissimo (*f*). The Viola and Cello parts start with a fortissimo (*ff*) dynamic, increasing to fortissimo (*f*). The Double Bass part starts with a fortissimo piano (*ffp*) dynamic, increasing to fortissimo (*ff*) and then fortissimo (*f*). The Viola and Cello parts are marked *pizz.* (pizzicato). The Percussion part has a *tr* (trill) marking in measure 1.

Eng. Hn.
Cl.
Perc.
Vla.
Vc.
Cb.

poco más f *ff* *ff*
poco más f *ff* *ff* *ff*
poco más f *ff* *ff*
poco más f *ff* *ff*
poco más f *ff* *ff*

The second system of the score is for measures 7-12. It features six staves: English Horn, Clarinet, Percussion, Viola, Cello, and Double Bass. The English Horn part starts with a *poco más f* dynamic, increasing to fortissimo (*ff*) and then fortissimo (*ff*). The Clarinet part starts with a *poco más f* dynamic, increasing to fortissimo (*ff*) and then fortissimo (*ff*) and fortissimo (*ff*). The Percussion part starts with a *poco más f* dynamic, increasing to fortissimo (*ff*) and then fortissimo (*ff*). The Viola and Cello parts start with a *poco más f* dynamic, increasing to fortissimo (*ff*) and then fortissimo (*ff*). The Double Bass part starts with a *poco más f* dynamic, increasing to fortissimo (*ff*) and then fortissimo (*ff*).

13 **A**

Eng. Hn. *mp* *ff* *f*

Cl. *tr* *mp* *ff* *f*

Perc. *p* *mp* *ff* *f*

Vla. *mp* *ff* *f* arco

Vc. *mp* *ff* *f*

Cb. *mp* *ff* *f* arco

Detailed description: This system contains measures 13 through 18. It features six staves: English Horn, Clarinet, Percussion, Viola, Violoncello, and Contrabass. The music is in 2/4 time with a key signature of one sharp (F#). The English Horn and Clarinet parts have trills in measures 13 and 14. The Percussion part has a snare drum pattern. The Viola, Violoncello, and Contrabass parts have a steady eighth-note accompaniment. Dynamics range from mezzo-piano (mp) to fortissimo (ff) and forte (f). The Viola and Contrabass parts include 'arco' markings.

19

Eng. Hn. *poco más f* *ff*

Cl. *poco más f* *ff*

Perc. *poco más f* *ff*

Vla. *poco más f* *ff*

Vc. *poco más f* *ff*

Cb. *poco más f* *ff*

Detailed description: This system contains measures 19 through 24. It features the same six staves as the previous system. The music continues with similar instrumentation and dynamics. The English Horn and Clarinet parts have a melodic line with a crescendo leading to fortissimo (ff) in measure 24. The Percussion part continues with the snare drum pattern. The Viola, Violoncello, and Contrabass parts maintain their accompaniment. Dynamics range from poco más f to fortissimo (ff).

B

24

Eng. Hn. *ff* *ff* *fff* *mf*

Cl. *ff* *ff* *fff* *mf*

Perc. *f* *fff* *mf*

Vla. *ff* *ff* *fff* *mf*

Vc. *ff* *ff* *fff* *mf* arco

Cb. *ff* *ff* *fff* *mf*

29

Eng. Hn. *poco menos f* *mf* *poco más f*

Cl. *poco menos f* *mf* *poco más f*

Perc. *poco menos f* *mf* *poco más f*

Vla. *poco menos f* *mf* *poco más f*

Vc. *poco menos f* *mf* *poco más f*

Cb. *poco menos f* *mf* *poco más f*

35

Eng. Hn. *mf* *f* *ff* *mf*

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

Perc. *mf* *f* *ff* *mf*

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

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

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

40 **C** To Ob.

Eng. Hn. *ff* *f* *mf* *ff*

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

Perc. *ff* *f* *mf* *ff*

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

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

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

44

Eng. Hn. *mf*

Cl. *f* *sfz poco dim.* *sfz mf*

Perc. *f* *poco dim.* *mf*

Vla. *f* *sfz poco dim.* *sfz mf*

Vc. *f* *sfz poco dim.* *sfz mf*

Cb. *f* *pizz.* *poco dim.* *mf*

Oboe *mf*

49 **D**

Ob. *ff* *f*

Cl. *ff*

Perc. *ff* *mf*

Vla. *ff* *f*

Vc. *ff* *mf*

Cb. *ff* *arco* *mf*

54

Ob. *mf* *f* *ff*

Cl. *f* *f*

Perc. *f* *ff*

Vla. *mf* *f* *ff*
a la cuerda

Vc. *f* *f*

Cb. *f* *f*

Detailed description: This system covers measures 54 to 58. The woodwinds (Ob. and Cl.) play melodic lines with dynamic markings of *mf*, *f*, and *ff*. The percussion (Perc.) has a steady rhythmic pattern with *f* and *ff* dynamics. The strings (Vla., Vc., Cb.) play a rhythmic accompaniment, with the Viola part marked "a la cuerda" and dynamics of *mf*, *f*, and *ff*. The Violin and Cello parts have dynamics of *f*.

59

Ob. *f* *ff*

Cl. *f* *ff*

Perc. *f* *ff*

Vla. *f* *ff*
a la cuerda

Vc. *f*

Cb. *f*

Detailed description: This system covers measures 59 to 62. The woodwinds continue with *f* and *ff* dynamics. The percussion maintains its pattern with *f* and *ff*. The Viola part is marked "a la cuerda" and has dynamics of *f* and *ff*. The Violin and Cello parts have a dynamic of *f*. A "poco más *f*" marking is present above the Clarinet staff.

63

Ob. *f* *p*

Cl. *f* *mp*

Perc. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This system covers measures 63 to 66. The woodwinds play with *f* and *p* dynamics. The percussion has *f* and *p* dynamics. The Viola part has *f* and *p* dynamics. The Violin and Cello parts have *f* and *p* dynamics. A "6" marking is present above the Percussion staff.

68 To Eng. Hn.

Ob. *fff*

Cl. *fff* *mf* *f* siempre bajando de volúmen menos *f* al volúmen de la viola *mf* y disminuyendo

Perc. *ff* *mp* *ff* *f* siempre bajando de volúmen

Vla. *fff* a la cuerda *f* siempre bajando de volúmen a la cuerda

Vc. *fff* a la cuerda *f* siempre bajando de volúmen

Cb. *fff* a la cuerda *f* siempre bajando de volúmen

poco rit. **E**

74 English Horn

Eng. Hn. *mf* siempre bajando de volúmen *mp* y disminuyendo

Cl. *mf* siempre bajando de volúmen *mp* disminuyendo hasta desaparecer

Perc. *mf* siempre bajando de volúmen *mp* disminuyendo hasta desaparecer

Vla. *mf* siempre bajando de volúmen *mp* disminuyendo hasta desaparecer

Vc. *mf* siempre bajando de volúmen *mp* *mp* cantando

Cb. *mf* siempre bajando de volúmen *mp* siempre *p*

82 $\text{♩} = 110$

Eng. Hn.

Cl. *mp* *mp*

Perc. sord.

Vla. *mp* *mp*

Vc.

Cb.

Chiclosear un poco el tiempo A tiempo

Eng. Hn. *mp* *p* *mp cantando*

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

Perc.

Vla. *mp* *mp*

Vc. *p* *mp*

Cb. *mp*

Eng. Hn. *mp* *mp* *mp cantando*

Cl. *mp* *mp cantando*

Perc.

Vla. *mp*

Vc. *mp*

Cb. *mp*

Eng. Hn. *mp cantando*

Cl. *mp*

Perc.

Vla. *mp*

Vc. *mp*

Cb. *mp*

109

Eng. Hn.

Cl.

Perc.

Vla.

Vc.

Cb.

mp

p

quitar sordina

desde la cuerda

p

desde la cuerda

p

115

Eng. Hn.

Cl.

Perc.

Vla.

Vc.

Cb.

pp

pp

pp

122

Eng. Hn.

Cl.

Perc.

Vla.

Vc.

Cb.

F

mp cantando

mp

mf

mp

poco f

mp cantando

mp

mf

mp

poco f

mp

Sin sord.
sul pont.
flautado

mp

suave, casi sul tasto

mp

siempre *mp*

sul pont.

mp

128

Eng. Hn. *mp* *mp* *mf*

Cl. *mp* *mp* *mf*

Perc. *mp* *mp* *mf*

Vla. *mp* *mp* *mf* → natural

Vc. *mp* *mp* *mf*

Cb. *mp* *mp* *mf* natural

134 $\text{♩} = 150$ **G**

Eng. Hn. *pp* *f* *fff* *ff*

Cl. *pp* *f* *fff* *ff*

Perc. *pp* *f* *fff* *ff*

Vla. *pp* *f* *fff* *ff* saltando

Vc. *pp* *f* *fff* *ff*

Cb. *pp* *f* *fff* *ff*

141

Eng. Hn. *f y poco dim.* *f y poco dim.* *mf*

Cl. *f y poco dim.* *f y poco dim.* *mf*

Perc. *f y poco dim.* *f y poco dim.* *mf*

Vla. *f y poco dim.* *f y poco dim.* *mf*

Vc. *poco menos f* *poco menos f* *mf*

Cb. *f y poco dim.* *f y poco dim.* *mf*

146

Eng. Hn. *ff* *f y poco cresc.*

Cl. *ff* *f y poco cresc.*

Perc. *ff* *f y poco cresc.*

Vla. *ff* *f y poco cresc.*

Vc. *ff* *f y poco cresc.*

Cb. *ff* *f y poco cresc.*

151

Eng. Hn. *f y poco cresc.* *mf* *molto cresc.* *ff*

Cl. *f* *ff* *mf* *molto cresc.* *ff*

Perc. *f y poco cresc.* *mf* *molto cresc.* *ff*

Vla. *f y poco cresc.* *mf* *molto cresc.* *ff*

Vc. *f y poco cresc.* *mf* *molto cresc.* *ff*

Cb. *f y poco cresc.* *mf* *molto cresc.* *ff*

156

Eng. Hn. *fff* *f* *f* *f*

Cl. *f* *f* *f* *f*

Perc. *f* *f* *f* *f*

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

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

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

161

Eng. Hn. *ff* *f* *fff* *poco más f*

Cl. *ff* *f* *fff* *poco más f*

Perc. *ff* *f* *fff* *poco más f*

Vla. *ff* *f* *fff* *poco más f*

Vc. *ff* *f* *fff* *poco más f*

Cb. *ff* *f* *fff* *poco más f*

Detailed description: This system contains measures 161 through 165. The music is written for six instruments: English Horn, Clarinet, Percussion, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic markings are *ff* (fortissimo), *f* (forte), *fff* (fortississimo), and *poco más f* (a little more forte). The English Horn and Clarinet parts feature complex rhythmic patterns with many slurs and accents. The Percussion part consists of a steady eighth-note pattern. The Viola, Violoncello, and Contrabass parts provide harmonic support with chords and moving lines.

166

Eng. Hn. *fff*

Cl. *fff*

Perc. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Detailed description: This system contains measures 166 through 168. The dynamics are consistently *fff* (fortississimo) for all instruments. The English Horn and Clarinet parts continue with their complex rhythmic figures. The Percussion part maintains its eighth-note pattern. The Viola, Violoncello, and Contrabass parts play sustained chords and moving lines.

169

Eng. Hn. *fff* *fff* *ffff*

Cl. *fff* *fff* *ffff*

Perc. *fff* *fff* *ffff*

Vla. *fff* *fff* *ffff*

Vc. *fff* *fff* *ffff*

Cb. *fff* *fff* *ffff*

Detailed description: This system contains measures 169 through 172. The dynamics increase to *ffff* (fortissimissimo) for all instruments in the final two measures. The English Horn and Clarinet parts feature more complex rhythmic patterns. The Percussion part continues with its eighth-note pattern. The Viola, Violoncello, and Contrabass parts play sustained chords and moving lines.