



Crepúsculos

(Alpenglow)

Dedicated to Şefika Kutluer

by José Elizondo

Terminology used in the score

ITALIAN	ENGLISH
<i>Allegro, ma tranquillo</i>	Joyful, but peaceful
<i>cantabile ma un po' malinconico, come si ricordasse un dolore passato</i>	singable but a little bit melancholic, as if remembering something sad from the past
<i>tranquillo, sereno, leggero</i>	peaceful, serene, light
<i>etereo, ma ritmicamente stabile e costante, come una trance a moto perpetuo</i>	ethereal, but rhythmically stable and constant, as if in a trance of perpetual motion
<i>tranquillo, sereno, lirico</i>	peaceful, serene, lyrical
<i>sonoro come campane di chiesa, ma comunque delicato</i>	resonant like the bell of a church, but still delicate
<i>canto di "Dies irae", ma meno sinistro e più malinconico, con rassegnazione</i>	"Dies irae" Gregorian chant, but in a less sinister way, and a little bit more melancholic and with resignation
<i>come un raggio di luce che si vede attraverso le nuvole ogni volta meno rassegnato e un po' più svolazzante (come la luce de crepuscolo sulla montagna)</i>	like a ray of light that can be seen piercing through the clouds each time with less resignation and a little bit more luminous (like the light over a mountain at twilight)
<i>più sicuro e indipendente, quasi luminoso</i>	more self-confident and independent, almost luminous
<i>dissolvendosi poco a poco, perdendosi nel canto della orchestra</i>	dissolving little by little, getting lost into the music of the orchestra
<i>cantabile, ancora malinconico, ma non tanto quanto la prima volta</i>	singable, still somewhat melancholic, but not as much as the first time
<i>più speranzoso</i>	more hopeful
<i>come all'inizio, ma più speranzoso</i>	in the same manner as at the beginning of the piece, but more hopeful
<i>molto nobile, con gravità ma anche con grazia</i>	more noble, with solemnity but graceful
<i>finalmente rompendo il moto perpetuo, delicatamente rallentando</i>	finally breaking the perpetual motion, delicately slowing down

Crepúsculos (Alpenglow)

Flute Soloist
String Orchestra with Piano

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Allegro, ma tranquillo (♩ = c. 150)

Flute

f cantabile ma un po' malinconico, come se ricordasse un dolore passato

Violin I

Violin II

mp tranquillo, sereno, leggero

Viola

mp tranquillo, sereno, leggero

Cello

mp tranquillo, sereno, leggero

Bass

mf tranquillo, sereno, leggero

Piano

mf etereo, ma ritmicamente stabile e costante, come una trance a moto perpetuo

7

Flt.

Vln. I

mp tranquillo, sereno, lirico

Vln. II

Vla.

Vc.

Bass

7

Piano

Crepúsculos -p. 2-

13

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

19

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Crepúsculos -p. 3-

25

Flt.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
f

Bass
f pizz.

Piano
mf

31

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Crepúsculos -p. 4-

37

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

arco

Piano

43

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

A

49

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

49

Piano

*sonoro come campane di chiesa,
ma comunque delicato*

55

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

f

f

f

55

Piano

*canto di Dies Irae, ma meno sinistro e più malinconico,
con rassegnazione*

Crepúsculos -p. 6-

61

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

67

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Crepúsculos -p. 7-

73

Flt. *come un raggio di luce che si vede attraverso le nuvole*
mp ————— *mf*

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

76

Flt. *mp*

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

The image displays a page of a musical score for the piece 'Crepúsculos', page 7. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'Crepúsculos -p. 7-' is centered. The first system begins at measure 73. The Flute part (Flt.) has a melodic line with a dynamic marking of *mp* (mezzo-piano) and a crescendo to *mf* (mezzo-forte). Below the flute staff, the Italian text 'come un raggio di luce che si vede attraverso le nuvole' is written. The string section (Violins I and II, Viola, Violoncello, and Bass) provides harmonic support with sustained notes and some movement. The Piano part is shown in grand staff notation (treble and bass clefs). The second system starts at measure 76. The Flute part continues with a melodic line and a dynamic marking of *mp*. The string section continues with sustained notes and some movement. The Piano part continues with harmonic support. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Crepúsculos -p. 8-

81

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Detailed description: This system covers measures 81 to 86. The Flute part consists of six rests. The Violin I and II parts play a sequence of half notes: G4 (sharp), A4 (sharp), B4 (sharp), and C5. The Viola part plays a sequence of half notes: F3 (sharp), G3 (sharp), A3 (sharp), and B3. The Violoncello and Bass parts play a sequence of half notes: C3 (sharp), D3 (sharp), E3 (sharp), and F3 (sharp). The Piano accompaniment features a complex texture with chords in the right hand and a rhythmic eighth-note pattern in the left hand.

87

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Detailed description: This system covers measures 87 to 92. The Flute part consists of six rests. The Violin I part plays a sequence of half notes: G4 (sharp), A4 (sharp), B4 (sharp), and C5. The Violin II part plays a sequence of half notes: F3 (sharp), G3 (sharp), A3 (sharp), and B3. The Viola part plays a sequence of half notes: F3 (sharp), G3 (sharp), A3 (sharp), and B3. The Violoncello and Bass parts play a sequence of half notes: C3 (sharp), D3 (sharp), E3 (sharp), and F3 (sharp). The Piano accompaniment continues with a similar texture to the previous system.

87

Piano

Detailed description: This system shows the piano accompaniment for measures 87 to 92. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern.

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93

Flt. *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

96

Flt. *mp* **B**

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *ff*

Bass *ff*

Piano *ff*

Crepúsculos -p. 10-

100

Flt.

f

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

Bass

100

Piano

104

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

104

Piano

suona note lunghe come rintocchi di campane

Crepúsculos -p. 11-

109

Flt.

*ogni volta meno rassegnato e un po' più svolazzante
(come la luce de crepuscolo sulla montagna)*

Vln. I

*ogni volta meno rassegnato e un po' più svolazzante
(come la luce de crepuscolo sulla montagna)*

Vln. II

Vla.

Vc.

Bass

Piano

114

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Crepúsculos -p. 12-

119

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

This system contains the musical notation for measures 119 through 122. It includes staves for Flute (Flt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The flute part features a melodic line with a long slur over measures 119-122. The string parts provide harmonic support with sustained notes and some rhythmic patterns.

119

Piano

This system shows the piano accompaniment for measures 119-122. It consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

123

Flt.

più sicuro e indipendente, quasi luminoso

Vln. I

Vln. II

Vla.

Vc. pizz.

Bass pizz.

This system contains the musical notation for measures 123 through 127. It includes staves for Flute (Flt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The flute part starts at measure 123 with a melodic line and includes the performance instruction *più sicuro e indipendente, quasi luminoso*. The string parts feature a rhythmic pattern of eighth notes with accents, and the cello and bass parts are marked *pizz.* (pizzicato).

123

Piano

This system shows the piano accompaniment for measures 123-127. It consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

128

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

133

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

*dissolvendosi poco a poco,
perdendosi nel canto della orchestra*

arco

Crepúsculos -p. 14-

138

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

tr

143

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

arco

C

Flt. *f* cantabile, ancora malinconico,
ma non tanto quanto la prima volta.
Più speranzoso

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Bass *mf*

Piano *mf* come all'inizio, ma più speranzoso

Flt. 152

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano 152

Crepúsculos -p. 16-

157

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

162

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

mp

Piano

162

Piano

Crepúsculos -p. 17-

167

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

172

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

Piano

Crepúsculos -p. 18-

177

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

arco

177

Piano

182

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

182

Piano

Crepúsculos -p. 19-

187

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

187

Piano

193

Flt.

Vln. I

Vln. II

Vla.

Vc.

Bass

D

193

Piano

193

Piano

Crepúsculos -p. 20-

199

Flt. *mf*

Vln. I

Vln. II

Vla.

Vc.

Bass

p *mf* *p* *mf*

199

Piano

204

Flt. *rit.*

Vln. I

Vln. II

Vla.

Vc.

Bass

p *p* *p* *p*

*molto nobile,
con gravità ma anche con grazia*

204

Piano

finalmente rompendo il moto perpetuo, delicatamente rallentando

sed.

This musical score page, titled "Crepúsculos -p. 21-", features a score for seven instruments: Flute (Flt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Bass, and Piano. The score begins at measure 209. The Flute part starts with a dynamic of *f* and transitions to *mp*. The Violin I and II parts start with *mf* and transition to *mp*. The Viola, Violoncello, and Bass parts start with *mf* and transition to *mp*. The Piano part features a complex melodic line in the right hand and a supporting bass line in the left hand. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by long, sweeping melodic lines and dynamic markings that indicate a gradual decrease in volume from *f* or *mf* to *mp*. The score concludes with a double bar line at the end of the page.