

Francisco Javier Flores Flores

# Death and the Maiden

Taller de Composición e Improvisación

Francisco Flores  
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[illegible]

18

Fl.

Ob.

Cl.

B. Cl.

Bsn.

W. W.

Hn.

Tpt.

Tbn.

B. Tbn.

Br.

Timp.

Cym.

Gong

S.

A.

T.

Q.

Bar.

Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Str.

outside the palace

Escala Simetrica, T-S-T-S...

Field Marshal Radetzky,

in reality dead for over half a century,

had burst into the chancellery wing.

A (VI) B7(omit3) (VII) C#m (i) A (VI) D#o (ii) B/F# (VII) C#m (i) C#m/G# (i) D#o (ii) B (VII) C#m (i) E (iii) G#m (v) B (VII) G#m (v) D#o/A (ii) C#m/G# (i)

The image displays a comprehensive musical score for a symphony, organized into multiple staves. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Woodwinds (W. W.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Baritone (B. Tbn.), Brass (Br.), Timpani (Timp.), Cymbals (Cym.), Gong, Soprano (S.), Alto (A.), Tenor (T.), Percussion (Q.), Baritone (Bar.), Violins (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Strings (Str.).

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). The score also includes articulation marks and a section labeled "Segundo Leitmotiv" (Second Leitmotif) in the woodwind section.

The bottom of the score shows a series of Roman numerals and accidentals, likely indicating the harmonic structure or a specific sequence of chords. These include: B/F# (VII), A/E (VI), G#m/D# (v), F#m/C# (iv), E/B (III), E (III), B (VII), C#m (i), E (III), B (VII), D#° (ii), C#m (i), and E (III).

C#m - Em - AM - Em - C#m - F#m - Bm ... técnica de dominante secundaria  
Primera modulación.

[illegible]

[illegible]

Flute

# Death and the Maiden

Francisco Flores  
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♩ = 60 **A** ♩ = 120

16 28 56 78 90

*p* *f* *ff* *pp* *f*

3 7 13 16 6 6 6 3 9

♩ = 112 ♩ = 100 ♩ = 120

3/4



## Oboe

## Death and the Maiden

Francisco Flores  
A01328569

♩ = 60 **A** ♩ = 120

*p* *f* *ff* *p* *fff* *mp* *p* *f*

11 18 39 52 60 90 98

♩ = 112 ♩ = 100 ♩ = 120

**B**

Clarinet in B $\flat$

# Death and the Maiden

Francisco Flores  
A01328569

♩ = 60   **A**   ♩ = 120

*p*   *ff*   *p*

17

*fff*

28

*mp*   6   6

52   ♩ = 112

**B**   ♩ = 100   ♩ = 120

60   30   10   9

## Bass Clarinet in B♭

Musical score for "The Firebird" by Igor Stravinsky, featuring a piano solo in E major. The score is divided into sections A and B, with various musical notations including rests, triplets, and dynamic markings.

**Section A:**

- Measures 1-13: Starts with a tempo of  $\text{♩} = 60$ . Measures 4-5 contain a rest of 6 measures. Measures 6-7 contain a triplet of eighth notes marked *f*. Measures 8-9 contain a rest of 2 measures. Measures 10-11 contain a triplet of eighth notes marked *ff*.
- Measures 14-19: Measure 14 contains a rest of 2 measures. Measures 15-19 contain a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *fff*.
- Measures 20-25: Measures 20-21 contain a rest of 7 measures. Measures 22-23 contain a rest of 11 measures. Measures 24-25 contain a rest of 4 measures. Measures 26-27 contain a triplet of eighth notes marked *mp*. Measures 28-29 contain a triplet of eighth notes marked *mp*.
- Measures 30-35: Measures 30-31 contain a triplet of eighth notes marked *mp*. Measures 32-33 contain a triplet of eighth notes marked *mp*. Measures 34-35 contain a triplet of eighth notes marked *mp*.

**Section B:**

- Measures 36-45: Measures 36-37 contain a triplet of eighth notes marked *mp*. Measures 38-39 contain a triplet of eighth notes marked *mp*. Measures 40-41 contain a triplet of eighth notes marked *mp*. Measures 42-43 contain a triplet of eighth notes marked *mp*. Measures 44-45 contain a triplet of eighth notes marked *mp*.
- Measures 46-55: Measures 46-47 contain a triplet of eighth notes marked *mp*. Measures 48-49 contain a triplet of eighth notes marked *mp*. Measures 50-51 contain a triplet of eighth notes marked *mp*. Measures 52-53 contain a triplet of eighth notes marked *mp*. Measures 54-55 contain a triplet of eighth notes marked *mp*.
- Measures 56-65: Measures 56-57 contain a triplet of eighth notes marked *mp*. Measures 58-59 contain a triplet of eighth notes marked *mp*. Measures 60-61 contain a triplet of eighth notes marked *mp*. Measures 62-63 contain a triplet of eighth notes marked *mp*. Measures 64-65 contain a triplet of eighth notes marked *mp*.
- Measures 66-75: Measures 66-67 contain a triplet of eighth notes marked *mp*. Measures 68-69 contain a triplet of eighth notes marked *mp*. Measures 70-71 contain a triplet of eighth notes marked *mp*. Measures 72-73 contain a triplet of eighth notes marked *mp*. Measures 74-75 contain a triplet of eighth notes marked *mp*.
- Measures 76-85: Measures 76-77 contain a triplet of eighth notes marked *mp*. Measures 78-79 contain a triplet of eighth notes marked *mp*. Measures 80-81 contain a triplet of eighth notes marked *mp*. Measures 82-83 contain a triplet of eighth notes marked *mp*. Measures 84-85 contain a triplet of eighth notes marked *mp*.
- Measures 86-95: Measures 86-87 contain a triplet of eighth notes marked *mp*. Measures 88-89 contain a triplet of eighth notes marked *mp*. Measures 90-91 contain a triplet of eighth notes marked *mp*. Measures 92-93 contain a triplet of eighth notes marked *mp*. Measures 94-95 contain a triplet of eighth notes marked *mp*.

# Bassoon

$\text{♩} = 60$

**A**

$\text{♩} = 120$

10

17

28

45

52

$\text{♩} = 112$

60

91

**B**

**♩ = 100**

98

$\text{♩} = 120$

98 ♩ = 120

The musical score for the bass line of 'The Rose Tree' is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 120. The piece is in 3/4 time. The first measure is a whole rest, labeled with a '2' above it. The second measure contains a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The third measure contains a triplet of eighth notes (C2, B1, A1) followed by a quarter note (G1). The fourth measure is a whole rest, labeled with an '8' above it. The piece ends with a double bar line.

## Woodwind

$\text{♩} = 60$

**A**

$\text{♩} = 120$

8

14

19

41

$\bullet = 112$

91

**B**

$\text{♩} = 100$

91 **B** ♩ = 100

10

10

$\frac{3}{4}$

$\frac{3}{4}$

101

♩ = 120

Measures 101-104 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The woodwind part (treble clef) plays a melody starting with a whole rest in measure 101, followed by eighth and quarter notes. The piano accompaniment (bass clef) has whole rests in measures 101-103 and a whole note in measure 104.

105

Measures 105-109 of a musical score. The key signature has four flats and the time signature is 3/4. The woodwind part (treble clef) plays a melody with eighth and quarter notes, ending with a half note in measure 109. The piano accompaniment (bass clef) has whole rests in measures 105-108 and a whole note in measure 109. A *dim.* (diminuendo) marking is present in measure 105.

# Death and the Maiden

Horn in F

Francisco Flores  
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♩ = 60 **A** ♩ = 120

3 2

*mp* *ff* *mp* *f*

13 2 *pp* *f* *ff* 7

28 31 ♩ = 112 31

91 **B** ♩ = 100 10 ♩ = 120 9

# Death and the Maiden

Trumpet in B $\flat$

Francisco Flores  
A01328569

$\text{♩} = 60$  **A**  $\text{♩} = 120$

13 28 31

$\text{mp}$   $\text{ff}$   $\text{mp}$   $\text{f}$

$\text{pp}$   $\text{f}$   $\text{ff}$

$\text{♩} = 112$

91 **B**  $\text{♩} = 100$   $\text{♩} = 120$

10 9

3/4



Trombone

Death and the Maiden

Francisco Flores  
A01328569

♩ = 60      **A**      ♩ = 120

15      28      91

*mp*      *ff*      *mp*      *f*

*pp*      *f*      *ff*

31      31

**B**      ♩ = 100      ♩ = 120

10      9

Bass Trombone

Death and the Maiden

Francisco Flores  
A01328569

♩ = 60   **A**   ♩ = 120

15   *mp*   *ff*   *mp*   *f*

28   *pp*   *f*   *ff*   ♩ = 112

91   **B**   ♩ = 100   ♩ = 120

10   9

# Death and the Maiden

Brass

Francisco Flores  
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♩ = 60   **A**   ♩ = 120

13   ♩ = 112

60   **B**   ♩ = 100   ♩ = 120

# Death and the Maiden

Timpani

Francisco Flores  
A01328569

♩ = 60    **A**    ♩ = 120

Measures 1-90:

- Measures 1-2: Quintuplet (5), Measure 3: Rest, Measures 4-14: Sixteenth notes, *p*
- Measures 15-22: Sixteenth notes, *mp* to *fff*
- Measures 23-31: Triplet (3), *fff*
- Measures 32-40: Triplet (3), *mf* to *pp*
- Measures 41-48: Triplet (3), *ff* to *fff*
- Measures 49-55: Triplet (3), *ff* to *mf*
- Measures 56-63: Triplet (3), *mf* to *fff*
- Measures 64-90: Triplet (3), *fff*

Measures 91-99: **B**    ♩ = 100    ♩ = 120

- Measures 91-99: Triplet (3), *fff*

Cymbals

# Death and the Maiden

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♩ = 60   **A**   ♩ = 120   ♩ = 112

**2** **3** **16** **38**

60 **B** ♩ = 100 ♩ = 120

**31** **10** **3** **9**

The image shows two staves of musical notation for cymbals. The first staff is in 2/4 time and contains measures with durations of 2, 3, 16, and 38 measures, separated by repeat signs. It includes a key signature change to one sharp and a tempo change to 112. The second staff is in 3/4 time and contains measures with durations of 31, 10, 3, and 9 measures, also separated by repeat signs. It includes a tempo change to 100 and a key signature change to one sharp.

Gong

# Death and the Maiden

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$\text{♩} = 60$

**A**

**TACET**



Soprano

# Death and the Maiden

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[illegible]

Alto

# Death and the Maiden

Francisco Flores

A01328569

♩ = 60 **A** ♩ = 120

3 31 *mf* 6 6

40 *f* 6 6 *ff*

50 6 6 *mp*

57 ♩ = 112 31

91 **B** ♩ = 100 10 ♩ = 120 9



Tenor

# Death and the Maiden

Francisco Flores  
A01328569

♩ = 60   **A**   ♩ = 120

3 31 *mf* 6 6

40 *f* 6 6 *ff*

50 6 6 *mp*

57 ♩ = 112 31

91 **B** ♩ = 100 10 3/4 9

♩ = 120

Death and the Maiden

Francisco Flores  
A01328569

♩ = 60      **A**      ♩ = 120

**3**      **30**      *mf*

41

51      ♩ = 112

60      **B**      ♩ = 100      ♩ = 120

**31**      **10**      **9**

Baritone

# Death and the Maiden

Francisco Flores  
A01328569

♩ = 60   **A**   ♩ = 120   *mf*

41

51   ♩ = 112

60   **B**   ♩ = 100   ♩ = 120

31   10   9

Violin

# Death and the Maiden

Francisco Flores

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Escala Simetrica, T-S-T-S...

♩ = 60 **A** ♩ = 120

3 26

*f*

33

43

52 ♩ = 112

60 6 2 6 6 *p* 6 6 *mp* 6 6

74 2 6 6 6 6 6 6

82 6 *f* 6 6

91 **B** ♩ = 100 ♩ = 120 9 9

# Death and the Maiden

Violin 1

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♩ = 60 [A] div. pizz. ♩ = 120

10 arco

21

31

42

51

60

73

86 [B] ♩ = 100

93

*pp* *p* *pp* *f* *p* *ff* *f* *mf* *pp* *mf* *6* *6* *mf* *6* *6* *mf* *6* *pp* *2* *mf* *6* *6* *mf* *6* *pp* *2* *pp* *mf*

## Violin 1

101

♩ = 120

105 *mf*

105

*dim.*

## Violin 2

## Death and the Maiden

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♩ = 60 **A** div. pizz. ♩ = 120

10 arco

21 2

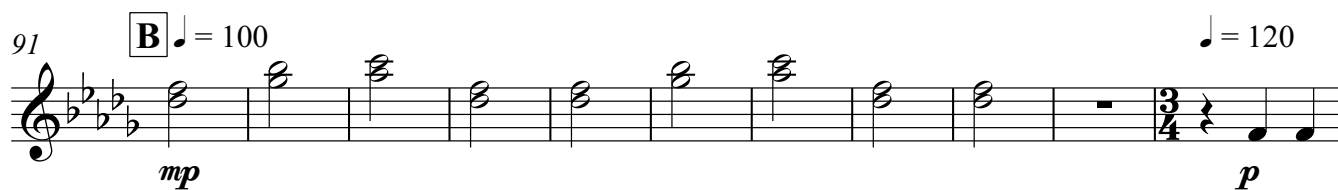
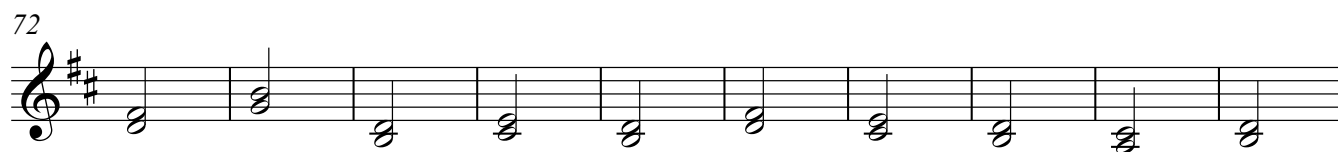
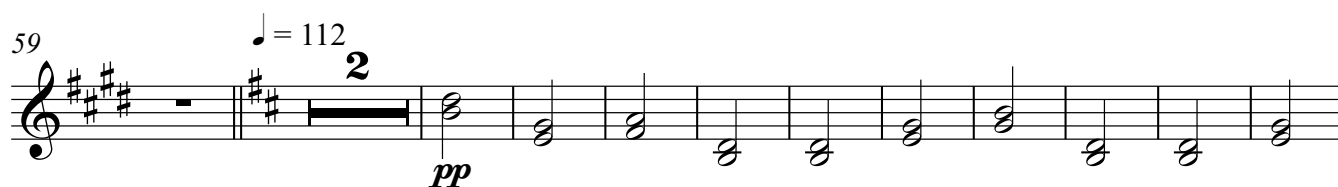
33 ppp

38 mf

42

46

50





# Death and the Maiden

Viola

Francisco Flores  
A01328569

♩ = 60 **A** div. pizz. ♩ = 120 arco

11

22

32

38

43

48

53

56

60

2

62



75



88

**B** ♩ = 100

100

♩ = 120



105



# Death and the Maiden

Violoncello

Francisco Flores  
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♩ = 60 [A] div.

♩ = 120

*pp* *p* *pp*

12

*f* *p* *ff* *f*

23

*fff* *mf*

32

*ppp*

38

*mf*

43

48

53

58

♩ = 112

*pp*

70

V.S.

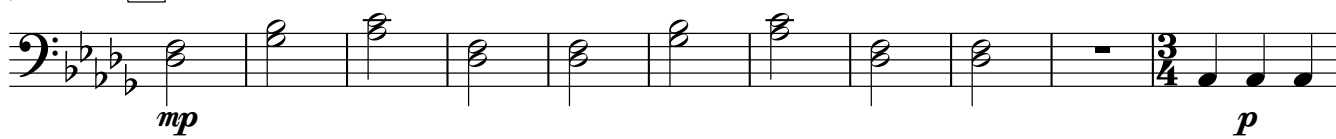
81



91

**B** ♩ = 100

♩ = 120



102



## Contrabass

Francisco Flores

A01328569

♩ = 60 **A** div. ♩ = 120

12

22

29

40

50 ♩ = 112

60

73

86 **B** ♩ = 100

93

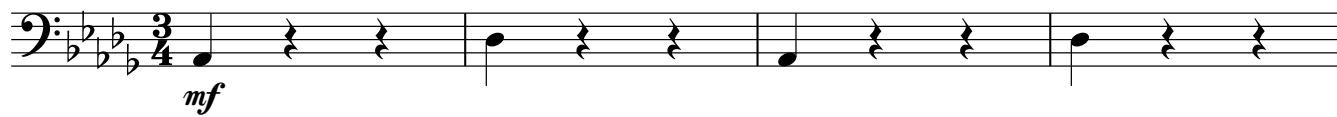
pp p f ff ff mf mf pp mp

2

## Contrabass

101

♩ = 120



105



## Strings

A01328569

mobs  
 in the  
 street

= 60  
**A** franz jozef emperor of austria awoke from a nightmare It had taken the form of a hellish vision mobs in the street  
 C#m(i) D#°(ii°) G#m(v) C#m(i) F#m(iv) G#m(v) C#m(i) G#m(v) F#m(iv) C#m(i) G#m(v)  
 12 gunfire weapons spilling fire across the cobblestones  
 C#m(i) E(III) A(VI) B(VII) C#m(i) E(III) A(VI) B(VII) C#m(i) E(III) A(VI) B(VII) C#m(i)  
 25 in reality dead for Radetzky, over half a century,  
 C#m/G# D#°(ii) B(VII) C#m(i) E(III) G#m(v) B(VII) G#m(v) D#°(ii) C#m/G# B/F#(VII) A/EV G#m/D#  
 38  
 F#m/C#v E/B(III) E(III) B(VII) C#m(i) E(III) B(VII) D#°(ii) C#m(i) E(III) A(VI)  
 49 = 112  
 E(III) C#m(i) E(III) B/F#(VII) E(III) C#m(i) E(III) A(VI) E#m(III) C#m7(i) F#m7(iv)  
 60 All is lost, he had cried. It is over  
 F#m(v) F#m7(v) Bm(i) Em(iv) F#m(v) Bm(i) Bm(i) Em(iv) G(VI) Bm(i) Bm(i) Em(iv) D(III)  
 73 Radetzky quoting a line from a tragedy written decades after his own death.  
 G(VI) D(III) C#°(ii) Bm(i) D(III) C#°(ii) Bm(i) A(VII) Bm(i) C#m(i) Em(iv) C#°(ii) Bm(i)  
 86 **B** Similarly, the emperor had not been trou  
 A(VII) G(VI) Bm(i) A7(VII) A7(VII) Bm(i) Fm Bbm  
 95 2da modulación Bm(I) - A(vii)- se mueve a Bb(nueva I) técnica de acorde disminuido 7  
 Bbm Ebm Fm Bbm Bbm Ebm Bb/F