

Breathing Blocks

for orchestra

Felipe Lara

(2023)

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Tempo: $\text{♩} = 88$

Flutes I, II
 $\text{♩} = 88$
 4/4
pp

Piccolo
pp

Oboes I, II
 $\text{♩} = 88$
 4/4
pp

English Horn
pp

Clarinets I, II in B♭
 $\text{♩} = 88$
 4/4
pp

Bass Clarinet in B♭
pp

Bassoons I, II
 $\text{♩} = 88$
 4/4
pp

Contrabassoon
pp

Horns I, III in F
 $\text{♩} = 88$
 4/4
pp

Horns II, IV in F
pp

Trumpets I, II in C
 $\text{♩} = 88$
 4/4
pp

Trumpet III in C
pp

Trombones I, II
 $\text{♩} = 88$
 4/4
pp

Bass Trombone
pp

Tuba
pp

Timpani
 $\text{♩} = 88$
 4/4
mf

Percussion I
ff

Percussion II
ff

Percussion III
ff

Piano/Celesta
ff

Harp
ff

Violin I
 $\text{♩} = 88$
 4/4
pp

Violin II
pp

Viola
pp

Violoncello
pp

Contrabass
pp

13" very long; freeze

Fl. I, II
Picc.
Ob. I, II
Eng. Hn.
Cl. I, II (B♭)
B. Cl. (B♭)
Bsn. I, II
Cbsn.

Hn. I, III (F)
Hn. II, IV (F)
Tpt. I, II (C)
Tpt. III (C)
Tbn. I, II
B. Tbn.
Tba.

Timp.
Perc. I (Xylo.)
Perc. II (Mar.)
Perc. III (Mar.)
Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Ped. (loco)

air noise (sh...)

ff ff mf ff p mp mf p mp mf

(l.v.)

unis. div. gliss. gliss. tutti div. (-33 cents) (+50 cents)

pppp senza cresc.

4 5 6 7

The image shows a page from a musical score, specifically measures 8 through 10. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings.

Measures 8 and 9: These measures are marked with a tempo indication of $\text{♩} = 66$. The key signature is one sharp (F#). The time signature is 4/4. The woodwind section (Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II (B♭), Bass Clarinet (B♭), Bsn. I, II, Cbsn.) and the brass section (Horn I, II, III (F), Horn II, IV (F), Tpt. I, II (C), Tpt. III (C), Tbn. I, II, B. Tbn., Tba.) are mostly silent, indicated by rests. The percussion section (Timp., Perc. I (Xylo.), Perc. II (Mar.), Perc. III (Mar.)) and the piano/harp section (Pno., Hp.) play rhythmic patterns, often in triplets. Dynamics include *mf*, *f*, and *sfz*.

Measure 10: This measure begins with a rehearsal mark "8". It continues the orchestration from the previous measures. The string section (Vln. I div., Vln. II div., Vla. div., Vc. div., Cb.) enters with a melodic line starting on F#, marked *ppp sub. senza cresc.*. The dynamics range from *ppp* to *mf* and *sfz*. Some instruments have pizzicato markings (*pizz.*). A red box highlights the beginning of the measure.

(♩ = 66) accel. ♩ = 88

Fl. I, II 3/4
 Picc. 4/4
 Ob. I, II
 Eng. Hn.
 Cl. I, II (B♭)
 B. Cl. (B♭)
 Bsn. I, II
 Cbsn.
 Hn. I, III (F) 3/4
 Hn. II, IV (F) 4/4
 Tpt. I, II (C)
 Tpt. III (C)
 Tbn. I, II
 B. Tbn.
 Tba.
 Timp. 3/4
 Perc. I (Xylo.) 4/4
 Perc. II (Mar.) 3/4
 Perc. III (Mar.) 4/4
 Pno.
 Hp.
 Vln. I div. 3/4
 Vln. II div. 4/4
 Vla. div. 3/4
 Vc. div. 4/4
 Cb. 3/4

11 12 13

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Ped.

Hp.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

14 15 16 17 18

6

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

(Xylo.)

Perc. I

(Mar.)

Perc. II

(Mar.)

Perc. III

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

19

20

21

22

(♩ = 88) rit. ♩ = 66
 Fl. I, II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f* *pp* *mf sub.*
 Picc. *f* *pp* *mf sub.*
 Ob. I, II *f* *pp* *mp sub.*
 Eng. Hn. *f* *pp* *mp sub.*
 Cl. I, II (B♭) *f* *pp* *mp sub.*
 B. Cl. (B♭) *f* *pp* *mp sub.*
 Bsn. I, II *f* *pp* *mp sub.*
 Cbsn. *f* *pp* *mp sub.*
 Hn. I, III (F) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *rit.* *mp*
 Hn. II, IV (F) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tpt. I, II (C) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tpt. III (C) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tbn. I, II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 B. Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Tba. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Perc. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ 8 (Xylo.) *f* *p* *f*
 Perc. II (Mar.) *f* *p* *f*
 Perc. III (Mar.) *f* *p* *f*
 Pno. *f*
 Hp. *f*
 (♩ = 88) rit. ♩ = 66
 Vln. I div. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f* *pp* *mp sub.*
 Vln. II div. *f* *pp* *mp sub.*
 Vla. *f* *pp* *mp sub.*
 Vc. *f* *pp* *mp sub.*
 Cb. *f* *pp* *mp*

This image shows a page from a musical score, specifically measures 27 through 29. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings. A red vertical line marks the beginning of measure 28. Above this line, there are markings for a triplet of eighth notes in measures 27 and 28, indicated by a "3" over a bracket and a fermata-like symbol. The woodwind section (Flutes I & II, Piccolo, Oboes I & II, English Horn, Clarinets I & II in B-flat, Bass Clarinet in B-flat, Bassoons I & II, and Contrabassoon) has active parts in measures 27 and 28. The brass section (Horns I, II, III, IV in F, Trumpets I, II, III in C, Trombones I, II, and Tuba) is mostly silent. The percussion section includes Timpani, Percussion I (Xylophone), Percussion II (Maracas), and Percussion III (Maracas). The piano and harp have active parts starting in measure 28. The string section (Violins I & II divided, Viola, Violoncello, and Double Bass) has active parts throughout the three measures. Measure 28 features a prominent triplet of eighth notes in the woodwinds and a similar pattern in the strings. Measure 29 continues the melodic development in the strings. The score uses standard musical notation, including clefs, key signatures, time signatures, and various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also some handwritten-style annotations in red ink, possibly indicating performance instructions or corrections.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score contains the following instruments and parts:

- Fl. I, II:** Flute I and II parts, starting with a *mf* dynamic.
- Picc.:** Piccolo part, starting with a *mf* dynamic.
- Ob. I, II:** Oboe I and II parts, starting with a *mf* dynamic.
- Eng. Hn.:** English Horn part, starting with a *mf* dynamic.
- Cl. I, II (Bb):** Clarinet I and II (Bb) parts, starting with a *mf* dynamic.
- B. Cl. (Bb):** Bass Clarinet (Bb) part, starting with a *mf* dynamic.
- Bsn. I, II:** Bassoon I and II parts, starting with a *mf* dynamic.
- Cbsn.:** Contrabassoon part, starting with a *mf* dynamic.
- Hn. I, III (F):** Horn I, III (F) part, starting with a *mf* dynamic.
- Hn. II, IV (F):** Horn II, IV (F) part, starting with a *mf* dynamic.
- Tpt. I, II (C):** Trumpet I, II (C) parts, starting with a *mf* dynamic.
- Tpt. III (C):** Trumpet III (C) part, starting with a *mf* dynamic.
- Tbn. I, II:** Trombone I, II parts, starting with a *mf* dynamic.
- B. Tbn.:** Baritone Trombone part, starting with a *mf* dynamic.
- Tba.:** Tuba part, starting with a *mf* dynamic.
- Timp.:** Timpani part, starting with a *mf* dynamic.
- Perc. I:** Percussion I (Xylo.) part, starting with a *mf* dynamic.
- Perc. II:** Percussion II (Mar.) part, starting with a *mf* dynamic.
- Perc. III:** Percussion III (Mar.) part, starting with a *mf* dynamic.
- Pno.:** Piano part, starting with a *mf* dynamic.
- Hp.:** Harp part, starting with a *mf* dynamic.
- Vln. I:** Violin I part, starting with a *mf* dynamic.
- Vln. II:** Violin II part, starting with a *mf* dynamic.
- Vla.:** Viola part, starting with a *mf* dynamic.
- Vc.:** Violoncello part, starting with a *mf* dynamic.
- Cb.:** Contrabass part, starting with a *mf* dynamic.

The score is divided into three measures, each with a different time signature: 3/4, 2/4, and 3/4. The dynamics range from *mf* (mezzo-forte) to *pppp* (pianissimo).

The image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts across three measures. The instruments listed on the left include Fl. I, II; Picc.; Ob. I, II; Eng. Hn.; Cl. I, II (Bb); B. Cl. (Bb); Bsn. I, II; Cbsn.; Hn. I, III (F); Hn. II, IV (F); Tpt. I, II (C); Tpt. III (C); Tbn. I, II; B. Tbn.; Tba.; Timp.; Perc. I (Xylo.); Perc. II (Mar.); Perc. III (Mar.); Pno.; Hp.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The score is written in 3/4 time for the first two measures and 2/4 for the third. Dynamic markings such as *mf*, *f*, *p*, *pp*, and *mp* are used throughout. The notation includes various musical symbols like slurs, ties, and articulation marks. The page number '11' is visible in the top right corner.

This page of a musical score contains the following instruments and parts:

- Fl. I, II**: Flute parts, starting with a *mf* dynamic.
- Picc.**: Piccolo part, starting with a *mf* dynamic.
- Ob. I, II**: Oboe parts, starting with a *mf* dynamic.
- Eng. Hn.**: English Horn part, starting with a *mf* dynamic.
- Cl. I, II (Bb)**: Clarinet parts, starting with a *mf* dynamic.
- B. Cl. (Bb)**: Bass Clarinet part, starting with a *mf* dynamic.
- Bsn. I, II**: Bassoon parts, starting with a *mf* dynamic.
- Cbsn.**: Contrabassoon part, starting with a *mf* dynamic.
- Hn. I, III (F)**: Horn part, starting with a *mf* dynamic.
- Hn. II, IV (F)**: Horn part, starting with a *mf* dynamic.
- Tpt. I, II (C)**: Trumpet parts, starting with a *mf* dynamic.
- Tpt. III (C)**: Trumpet part, starting with a *mf* dynamic.
- Tbn. I, II**: Trombone parts, starting with a *mf* dynamic.
- B. Tbn.**: Baritone Trombone part, starting with a *mf* dynamic.
- Tba.**: Tuba part, starting with a *mf* dynamic.
- Timp.**: Timpani part, starting with a *mf* dynamic.
- Perc. I**: Percussion I (Xylo.), starting with a *mf* dynamic.
- Perc. II**: Percussion II (Mar.), starting with a *mf* dynamic.
- Perc. III**: Percussion III (Mar.), starting with a *mf* dynamic.
- Pno.**: Piano part, starting with a *mf* dynamic.
- Hp.**: Harp part, starting with a *mf* dynamic.
- Vln. I**: Violin I part, starting with a *mf* dynamic.
- Vln. II**: Violin II part, starting with a *mf* dynamic.
- Vla.**: Viola part, starting with a *mf* dynamic.
- Vc.**: Violoncello part, starting with a *mf* dynamic.
- Cb.**: Contrabass part, starting with a *mf* dynamic.

The score is divided into three measures, each with a different time signature: 3/4, 2/4, and 3/4. The dynamics range from *mf* (mezzo-forte) to *pppp* (pianississimo). The score includes various musical notations such as notes, rests, and dynamic markings.

The image displays a page from a musical score, likely for a symphony, featuring various instruments. The score is divided into two systems, each with a 3/4 time signature and a key signature of one sharp (F#).

First System Instruments:

- Fl. I, II
- Picc.
- Ob. I, II
- Eng. Hn.
- Cl. I, II (Bb)
- B. Cl. (Bb)
- Bsn. I, II
- Cbsn.
- Hn. I, III (F)
- Hn. II, IV (F)
- Tpt. I, II (C)
- Tpt. III (C)
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I (Xylo.)
- Perc. II (Mar.)
- Perc. III (Mar.)
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Second System Instruments:

- Fl. I, II
- Picc.
- Ob. I, II
- Eng. Hn.
- Cl. I, II (Bb)
- B. Cl. (Bb)
- Bsn. I, II
- Cbsn.
- Hn. I, III (F)
- Hn. II, IV (F)
- Tpt. I, II (C)
- Tpt. III (C)
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I (Xylo.)
- Perc. II (Mar.)
- Perc. III (Mar.)
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *f*, *mf*, *pp*, and *ppp*. A Pedal point is indicated for the Harp in the second system.

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Temp.

Perc. I

Perc. II

Perc. III

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

16

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (Bb)

B. Cl. (Bb)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I (Xylo.)

Perc. II (Mar.)

Perc. III (Mar.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

53

54

Fl. I, II

Picc.

Ob. I, II

Eng. Hn.

Cl. I, II (B♭)

B. Cl. (B♭)

Bsn. I, II

Cbsn.

Hn. I, III (F)

Hn. II, IV (F)

Tpt. I, II (C)

Tpt. III (C)

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Ped.

Hp.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

59

60

61

62

