

Music for Orchestra

P. Martin

# Mexicana



*mm*

Mainstream Music

Music for Orchestra

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# Mexicana

*mm*

Mainstream Music



11

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Dr.

Tamb.

Tri.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*p*

22 **rall.** **Con moto** ♩ = 100  
(♩. ♩. + ♩ ♩)

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Tpt. *mf*

Tbn.

Tba.

Timp.

Dr.

Tamb. *mf*

Tri.

Glock.

Pno. *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

32

Fl.

Ob.

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn. *mf*

Tba.

Timp.

Dr.

Tamb.

Tri.

Glock. *mf*

Pno.

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

41

1. 2.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Dr.

Tamb.

Tri.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

50

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Dr.  
Tamb.  
Tri.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*

*mf*

Detailed description: This is a page of a musical score, page 50, for a large ensemble. The score is written in G major (one sharp) and 4/4 time. It features 17 staves for various instruments. The Flute (Fl.) part begins with a melodic line in the first measure, marked with a fermata. The Clarinet (Cl.) and Trumpet (Tpt.) parts play a rhythmic accompaniment of eighth notes. The Bassoon (Bsn.) and Tuba (Tba.) parts have a similar rhythmic pattern. The Trombone (Tbn.) part enters in the fifth measure with a melodic line marked *mf*. The Percussion (Tamb., Tri.) parts play a steady rhythmic pattern. The Piano (Pno.) part provides harmonic support with chords and a bass line. The Violin (Vln. I, II) and Viola (Vla.) parts play a melodic line, while the Violoncello (Vc.) and Double Bass (Db.) parts play a rhythmic pattern. The score is divided into measures by vertical bar lines, and the page number '50' is written in the top left corner.



59

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Dr.  
Tamb.  
Tri.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Detailed description of the musical score: This page contains measures 59 through 66 of a symphonic work. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The key signature has one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part begins with a melodic line in measure 59, which is sustained through measure 66. The Clarinet (Cl.) part has a similar melodic line. The Trumpet (Tpt.) part plays a rhythmic pattern of eighth notes. The Trombone (Tbn.) part has a melodic line. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands. The Violin (Vln.) and Cello (Vc.) parts have rhythmic patterns. The Percussion (Dr., Tamb., Tri., Glock.) parts have specific rhythmic contributions.

68

Fl. *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *p* *f*

Dr. *p* *f*

Tamb. *f*

Tri.

Glock. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This is a page of a musical score for orchestra, starting at measure 68. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play melodic lines, often marked with a forte (*f*) dynamic. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with chords and rhythmic patterns, also marked with *f*. The percussion section includes Timpani (marked *p* and *f*), Drums (marked *p* and *f*), Tambourine (marked *f*), Triangle, and Glockenspiel (marked *f*). The Piano part features a complex rhythmic accompaniment with chords and moving lines, marked with *f*. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Dr.

Tamb.

Tri.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.







109

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *mp* *ff*

Bsn. *p* *ff*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

Dr. *p* *ff*

Tamb. *p* *ff*

Tri. *ff*

Glock. *p* *ff*

Pno. *p* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

# Mexicana

Peter Martin

Andante ♩ = 70

9

*mf*

16

*mp*

23

rall.

Con moto ♩ = 100

2

4

*mf*

34

42

1.

2.

49

54

61



69

*f*

77

84

91

*mf*

96

*f*

101

*dim.*

107

*p* *ff*

# Mexicana

Peter Martin

Andante ♩ = 70

4 6

*mp*

16 4 6

*mf* *rall.*

26 Con moto ♩ = 100

1. 13 3 2. 2 21

69 4

*mf* *f*

78

86 7

99

*f*

106 3

*dim.* *p* *ff*

# Mexicana

Peter Martin

Andante  $\text{♩} = 70$

*mp*

12 *mf* *mp*

21 *rall.* *Con moto*  $\text{♩} = 100$  *mf*

33

43 1. 2.

50

56

67 *f*

Clarinet in B $\flat$

72 **3**

80

86

92 *mf*

98 *f*

103 *dim.*

109 *p* *mp* *ff*

# Mexicana

Peter Martin

Andante ♩ = 70 **24** rall. **4** **13** **3** **1.**

46 **2**

52

57 **12** *f*

73

78

83

88 *mf*

93



98



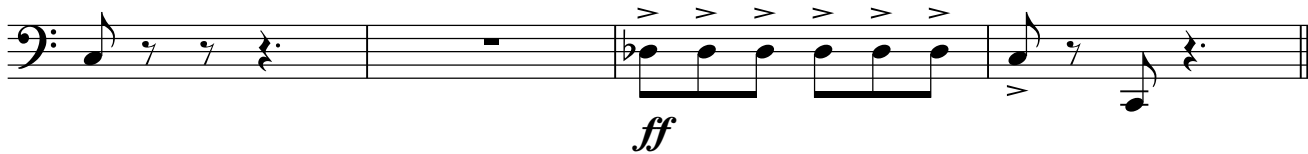
103



108



111



Horn in F

# Mexicana

Peter Martin

Andante ♩ = 70 **24** *rall.* **4** **13** **3** **25** *Con moto* ♩ = 100

71 **5** *f*

82

89 **9** *f*

104 *dim.*

109 **3** *ff* *p*

Trumpet in B $\flat$

# Mexicana

Peter Martin

Andante  $\text{♩} = 70$

4

*mp*

6

16

*mf*

4

*mf*

25

rall.

Con moto  $\text{♩} = 100$

*mf*

31

38

45

52

57



Trumpet in B $\flat$

64

70

*f*

79

85

91

*mf* *f*

102

*dim.*

107

*p* *ff*

Trombone

# Mexicana

Peter Martin

Andante ♩ = 70      rall.      Con moto ♩ = 100

24      4      3      3

*mf*

37

3      2      2

1. 2.

*mf*

48

6      3

*mf*

61

3      3      2

*f*

*f*

72

*f*

77

*f*

82

*f*

## Trombone

87

*mf*

92

5

*mf* *f*

101

106

*dim.* *p*

110

2

*ff*

Tuba

# Mexicana

Peter Martin

Andante ♩ = 70      rall.      Con moto ♩ = 100

24      4      13      3

46 2. 2 7 12

*mf*

71 *f*

77

83

89 5 *mf*

99 *f*

105 *dim.* *p*

110 *ff*

Timpani

# Mexicana

Peter Martin

Andante  $\text{♩} = 70$  **24**      *rall.*      **4**      **13**      **1.**      **3**

46 **2.**      **2**      **22**

*p*      *f*

74

79

84

89 **7**

*p*      *f*

101

106 *dim.*      *p*

110 *ff*

# Mexicana

Peter Martin

Andante ♩ = 70 **rall.** **Con moto** ♩ = 100

24 4 13 1. 3

46 2. 2 22 *p* < *f*

75

81

87 6 *mf*

98 *p* < *f*

104 *dim.*

109 *p* *ff*

# Mexicana

Peter Martin

Andante ♩ = 70 **24** *rall.* **6** Con moto ♩ = 100 *mf*

29

34

39 1.

44 2.

49

54

59

64

## Tambourine

69

*f*

74

79

84

89

*mf*

94

99

*f*

104

*dim.*

109

*p*

112

*ff*



Triangle

# Mexicana

Peter Martin

Andante ♩ = 70

3/4

8

22

rall.

Con moto ♩ = 100

46

2.

3

mf

53

14

20

91

mf

96

99

14

ff

# Mexicana

Peter Martin

Andante ♩ = 70

*p*

8

*p*

22 *rall.* **Con moto** ♩ = 100

4 2

32

2 2

*mf*

41 1. 2.

48

10 2 2

67

4

*f*

76



# Mexicana

Peter Martin

Andante ♩ = 70

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante with a quarter note equal to 70 beats per minute. The dynamics are marked *p* (piano). The melody consists of quarter notes and rests, while the bass line provides a simple accompaniment.

Musical notation for measures 9-16. The dynamics change to *mp* (mezzo-piano). The melody features eighth notes and quarter notes, with some slurs. The bass line continues with a steady accompaniment.

Musical notation for measures 17-24. The dynamics return to *p* (piano). The melody and bass line continue with the established rhythmic pattern.

25 *rall.* **Con moto** ♩ = 100

Musical notation for measures 25-30. The tempo changes to *rall.* (ritardando) and then **Con moto** with a quarter note equal to 100 beats per minute. The dynamics are marked *mf* (mezzo-forte). The piece changes to 6/8 time. The melody and bass line feature a more active, rhythmic accompaniment.

Musical notation for measures 31-36. The piece continues in 6/8 time with the *mf* dynamic. The melody and bass line maintain the rhythmic complexity established in the previous section.

36

Musical notation for measures 36-40. The piece is in G major (one sharp) and 3/4 time. The right hand features a steady eighth-note accompaniment of chords, while the left hand plays a simple eighth-note bass line.

41

1.

Musical notation for measures 41-45, the first ending. The right hand continues with eighth-note chords, and the left hand plays eighth notes. The system concludes with a double bar line and repeat dots.

46

2.

Musical notation for measures 46-51, the second ending. The right hand plays eighth-note chords, and the left hand plays eighth notes. The system concludes with a double bar line and repeat dots.

52

Musical notation for measures 52-57. The right hand plays eighth-note chords, and the left hand plays eighth notes. A key signature change to F major (no sharps or flats) occurs at measure 54.

58

Musical notation for measures 58-62. The right hand plays eighth-note chords, and the left hand plays eighth notes. The piece concludes with a double bar line and repeat dots.

63

Musical notation for measures 63-67. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

68

Musical notation for measures 68-72. The system consists of two staves. Measure 70 contains a fermata over a chord in the treble staff. Measure 71 begins with a dynamic marking of *f* (forte) and features chords in the treble staff.

73

Musical notation for measures 73-78. The system consists of two staves. The treble staff contains chords, and the bass staff contains eighth notes.

79

Musical notation for measures 79-84. The system consists of two staves. The treble staff contains chords, and the bass staff contains eighth notes.

85

Musical notation for measures 85-90. The system consists of two staves. The treble staff contains chords, and the bass staff contains eighth notes.

91

Musical score for measures 91-96. The piece is in 3/4 time. The right hand plays a steady eighth-note accompaniment of chords, while the left hand plays a simple eighth-note bass line. The dynamic marking is *mf*.

97

Musical score for measures 97-102. The right hand has a brief rest in measure 97, then resumes with the eighth-note accompaniment. The left hand continues with the eighth-note bass line. A crescendo hairpin is shown in measure 98, leading to a dynamic marking of *f* in measure 100.

103

Musical score for measures 103-108. The right hand continues with the eighth-note accompaniment. The left hand continues with the eighth-note bass line. A dynamic marking of *dim.* appears in measure 105.

109

Musical score for measures 109-114. The right hand has a brief rest in measure 109, then resumes with the eighth-note accompaniment. The left hand continues with the eighth-note bass line. A dynamic marking of *p* is present in measure 109. In measure 112, the right hand plays a series of sixteenth-note chords, and the left hand plays a series of sixteenth-note chords. The dynamic marking is *ff*. The piece concludes with a final chord in measure 114.

Violin I

# Mexicana

Peter Martin

Andante ♩ = 70

*p*

*mp* *p*

*mf* rall. Con moto ♩ = 100  
4 2

*mf* 2 2

1. 2.

49

*mf* 2 2

*mf* 2 2



70

*f*

3

77

83

89

*mf*

95

*f*

100

106

*dim.*

*p*

*ff*

*p*

3

# Mexicana

Peter Martin

Andante ♩ = 70

*p* *mp*

11

*p*

19

*mf* rall. Con moto ♩ = 100

27

33

39

1.

45

2.

51

57

63



69



74



80



86



92



98

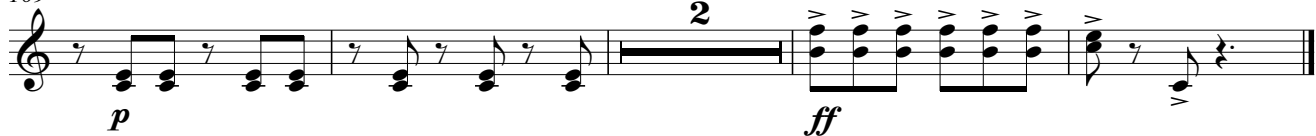
arco



104



109



# Mexicana

Peter Martin

Andante ♩ = 70

11

20

rall. Con moto ♩ = 100

28

33

39

1.

45

2.

50

56

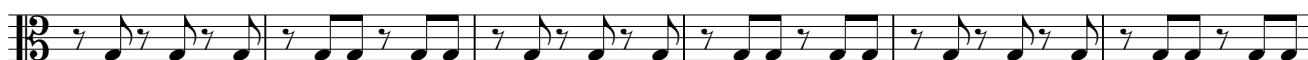
62



68



74



80



86



92



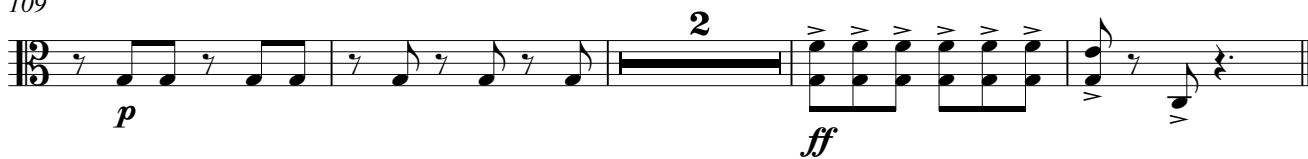
98 arco



104



109



# Mexicana

Peter Martin

Andante ♩ = 70

*p* *mp*

11

*p*

22

rall. **Con moto** ♩ = 100

*mf*

29

34

40

1.

45

2.

50

56

62



# Mexicana

Peter Martin

Andante ♩ = 70

*p* *mp*

11

*p*

22

rall. **Con moto** ♩ = 100

*mf*

29

34

40

1.

45

2.

50

56



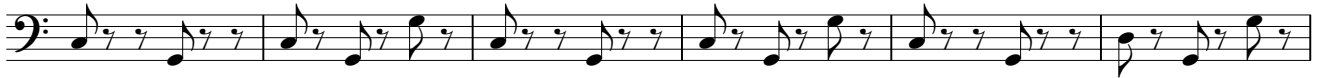
62



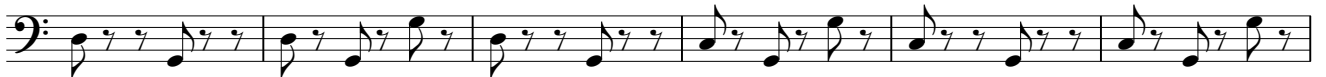
68



73



79



85



91 pizz.



97 arco



103



109

