

# DANZAS ENCEFÁLICAS (2017)

## PARA ENSAMBLE DE CÁMARA GRANDE Y ELECTRÓNICA

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**Ganador de la SCI/ASCAP Student Composition  
Commission 2018**

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## Breve biografía

Caracterizado por un gran interés en establecer contacto con la audiencia por medio de múltiples niveles perceptivos, la música de **Felipe Tovar-Henao (n. 1991)** ha sido frecuentemente galardonada e interpretada a lo largo de su emergente carrera profesional. Su trabajo creativo está fuertemente arraigado en vivencias alrededor de la tecnología, la filosofía y el cine, e involucra formatos tales como medios electroacústicos, música de cámara, coral, vocal, y orquestal.

Recientes premios y reconocimientos incluyen haber sido compositor residente en el *2020 Mizzou International Composers Festival*, finalista el *2018 SCI/ASCAP Composition Competition*, y ganador en los premios *2018 ASCAP Foundation Morton Gould Young Composer Award*, *Indiana University's 2017 Dean's Prize Award*, y la Beca de Creación para la Música Contemporánea 2017 del Ministerio de Cultura.

Actualmente se desempeña como profesor de Composición y Teoría Musical en la Universidad EAFIT de Medellín.

## Resumen

El electroencefalograma o EEG ha sido una herramienta fundamental en la investigación del sueño permitiendo el estudio de la actividad cerebral durante dicho estado. Este método de registro de datos hace posible identificar varios patrones de sueño, que consisten en etapas de movimiento ocular rápido o MOR, es decir, soñar, y etapas de movimiento ocular no rápido o N-MOR, es decir, dormir.

Trazar cada uno de estos diferentes estados sobre un eje de tiempo da como resultado un hipnograma, que puede variar de un sueño a otro, y de un ser humano a otro. Sin embargo, muchas características compartidas o expectativas estadísticas aún surgen de ellos. Esta consistencia inherente podría, por lo tanto, sugerir una de muchas otras preguntas posibles a un compositor: si dormir y soñar son fenómenos naturales con patrones de comportamiento claros, profundamente arraigados en nuestro sistema cognitivo, ¿Es posible que el uso de un hipnograma para el mapeo musical revelase algo sobre la forma en que escuchamos?.

# «Danzas Encefálicas»

Dream cycles for sinfonietta and electronics

FELIPE TOVAR H

2017

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# INSTRUMENTATION

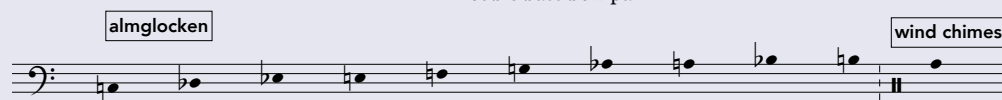
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Flute  
Oboe  
Bb Clarinet  
Bassoon

French Horn  
Trumpet in C (straight mute)/Flugelhorn  
Bass Trombone  
Tuba

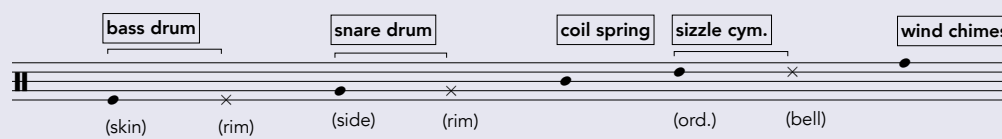
**Percussion I:**  
Glockenspiel [G3 to C6]  
Vibraphone [F3 to F6]  
Mounted glass wind chimes [separate from **Percussion II**]  
Mounted almglocken set [see required pitches below]

Medium cord mallet pair  
Medium rubber mallet pair  
Double bass bow pair



**Percussion II:**  
Mounted glass wind chimes [separate from **Percussion I**]  
Sizzle cymbal  
Mounted coil spring  
Snare drum  
Bass drum

Home-made hybrid stick pair\*  
Wire brushes  
Double bass bow



Harp

Prepared piano/Celesta (one player)

2 Violins  
Viola  
Cello  
Double bass (String extension required)\*\*

88-key MIDI Keyboard

\* consists of two drumsticks, each taped to a metal rod.

\*\* string IV tuned down to B $\flat$ .

\*\*\*

[Duration: ca. 10']

## PERFORMANCE NOTES

### GENERAL REMARKS

The type of notation used for quarter-tone accidentals is shown below. This type of notation allows the performers to adapt to different technical possibilities and is therefore used regardless of the specific limitations of each instrument.

$\sharp$  or  $\sharp$  = 1/4 tone sharp       $\sharp$  = 3/4 tone sharp

$\flat$  or  $\flat$  = 1/4 tone flat       $\flat$  = 3/4 tone flat

In circumstances where it is technically unfeasible to achieve the desired microtonal intonation (i.e. in very fast and/or very low passages), approximate pitch in the following manner:

$\flat$  to  $\flat$ ,  $\sharp$  to  $\sharp$ ,  $\sharp$  to  $\sharp$ , or  $\flat$  to  $\flat$ .

All accidentals remain in effect for the duration of a bar and apply only to the pitch at which they are written: each additional octave requires a further accidental.


All grace notes are played before the onset of the note they precede.

[ $\text{♩}$  =  $\text{♩}$ ] for all metric changes, unless otherwise indicated.

All glissandi start from the onset of the initial pitch they are attached to.

—————→ = gradual change from one instrumental technique to another.


~~~~~| = repeat event until the end of the wavy line.


 = highest/lowest possible pitch.


### WOODWINDS


The fingerings for all required woodwind multiphonics are given within the performance notes only. Each fingering is assigned a specific mnemonic label that is consistently used in each part to recall such fingerings whenever required.


(fl.)

 = keyclick sounds.

 = flute pizzicato. By default, all flute pizzicati should be executed with the tongue.

 = flute beat-boxing; pronounce the consonant written above the note (e.g. [t]) loudly and with enough air while fingering the indicated pitch.







 = flute harmonics.


 = whistle tones.

### WOODWINDS (cont.)

(ob.)

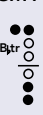

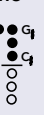



The following oboe multiphonics are used:


|                                                                                      |                                                                                      |                                                                                      |
|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| OM1                                                                                  | OM2                                                                                  | OM3                                                                                  |
|   |   |   |
|  |  |  |

 = Walsh mouth pop; locate the tip of the tongue on the reed with a loose embouchure, then produce a percussive [p] sound with your lips while releasing the embouchure at the onset of the note.

(cl.)







The following clarinet multiphonics are used:


|                                                                                       |                                                                                       |                                                                                       |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| CM1                                                                                   | CM2                                                                                   | CM3                                                                                   |
|  |  |  |
|  |  |  |

 = slap tongue.


(bsn.)

The following bassoon multiphonics are used:

|                                                                                       |                                                                                       |                                                                                       |
|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| BM1                                                                                   | BM2                                                                                   | BM3                                                                                   |
|  |  |  |
|  |  |  |


 = Berio tremolo; play both pitches very rapidly and as legato as possible. The result should be an unstable flutter of overtones.

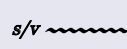
### BRASS

 = sing the squared-notehead pitch while playing. In the case of transposing instruments, the sounding pitch will depend on the transposing interval of that instrument. Octave displacements are allowed.

## PERFORMANCE NOTES (cont.)

### BRASS (cont.)

 = air noise; breathe into the instrument without producing a pitch.


*s/v*  = move all valves (or slide for the trombone) very rapidly.

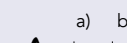

### PERCUSSION

A pair of home-made hybrid sticks — each made out of a drumstick taped to a metal rod — is required. The metal rod end of the sticks is essential to play the coil spring whenever mallet changes are too fast.

### HARP

All harp harmonics sound an octave above the written pitch:

 = pedal buzz; hold the pedal half-way between the two indicated notches. The buzz created by the friction between the vibrating string and the disk should be carefully controlled so as to prevent the pitch from changing completely.

a)  b)   
= a) damp in the middle, pluck p.d.l.t.;  
b) damp p.d.l.t., pluck in the middle.

### ACOUSTIC KEYBOARDS

The prepared piano and celesta are to be played by the same performer. Therefore, it is critical that the instruments are strategically placed close to one another, allowing the performer to reach both from the piano bench. Due to the limited piano range used in this piece, the celesta can be placed even closer than usual. (celesta must always be placed to the right side of the piano).

(pno.)

The piano requires three different types of preparation:



**Type A-1:** All the specified pitches are single-string course keys. Four (4) rubbers stoppers are required to be placed each in-between two adjacent strings, therefore altering two different keys per rubber. They should be intuitively placed at any inharmonic node. The result should be a dark, dampened, bell-like timbre with a semi-defined pitch.

**Type A-2:** All the specified pitches are double-string course keys. Eleven (11) rubber stoppers are required to be placed each in-between each string course. The criteria for the placement of the rubber stopper is the same as type A-1 — they should be placed intuitively at any inharmonic node. The result should be a dark, dampened, bell-like timbre with a semi-defined pitch.

**Type B:** All the specified pitches are three-string course keys. For each of these keys, a pair of machine screws is required (i.e. Forty six (46) total): one (1) naked screw and one (1) scotch-taped screw.


### ACOUSTIC KEYBOARDS (cont.)

(pno. cont.)

The naked screw should be placed exactly at the octave node (2nd partial) between the first and second string of the course. The scotch-taped screw should be intuitively placed between the second and third string of the key at any inharmonic node. The final result should be a slightly metallic, bell-like timbre with a semi-defined pitch. Sounds an octave higher than written.


### STRINGS


m.s.p. = molto sul ponticello.  
s.p. = sul ponticello  
ord. = ordinario  
s.t. = sul tasto  
a.s.t. = alto sul tasto  
c.l.b. = col legno battuto.  
m.f. (a.s.t.) = molto flautando; lightly and quickly bow the string approximately halfway (octave node) between the bridge and the stopped note. The resulting timbre should resemble that of a pan flute.

 = on the bridge (still pitched, very metallic).

 = bow the specified string behind the bridge

 = jeté.

*brl.*  = bariolage. finger the specified pitches in two different strings while performing a bow tremolo between them. When used in unison, a slight difference in intonation (ca. 1/4 tone) between the two pitches is desired.

 = bow overpressure (molto sul ponticello)

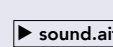
### MIDI KEYBOARD AND ELECTRONICS

An on-stage 61-to-88-key MIDI controller is required for the playback of the electronics, and must be played by an additional member of the ensemble. The performance equipment is the following:

- Four (4) speakers:  
1: front left, 2: front right, 3: rear left, 4: rear right.
- Two (2) stage monitors for the ensemble:  
1: front left + rear left, 2: front right + rear right (routed from the mixing console)
- One (1) mixing console.
- One (1) laptop with Max/MSP performance patch
- One (1) audio interface with four (4) balanced outputs.

The MIDI controller will be triggering two different kinds of events from the Max/MSP patch opened in the laptop:

- ① = Keyswitch. Changes the MIDI mapping of sound files assigned to each key. For rehearsal purposes, it is essential to press the last keyswitch used before a given passage can be rehearsed.

 = Sound file. Depending on the key, the triggered sound file will or will not have a note-off response. This means that the release of a key will not always stop the

Transposed Score  
[11x17]

Commissioned by and dedicated to the Indiana University New Music Ensemble  
1st Prize – SCI/ASCAP Student Composition Commission Award 2018

# «Danzas Encefálicas»

Dream cycles for sinfonietta and electronics

Felipe Tovar-Henao (b.1991)

[♩] = ca. 80      [♩] = ca. 60

**3**      **4**      **Otherworldly...** [♩] = ca. 60

Flute: *mp* → *sfzppsub.* non vib.

Oboe: *sfzppsub.* non vib.

Clarinet in B♭: *sfzppsub.* *sempre dim.*

Bassoon: *sfzppsub.* *sempre dim.*

Horn in F: *sfzppsub.* straight m. → remove mute

Trumpet in C: *sfzppsub.* *sempre dim.* [to Flgn.]

Bass Trombone: *sfzppsub.* *sempre dim.*

Tuba: *sfzppsub.*

Percussion 1: *mf* *sempre dim.* (vibes, med. cord, Ped., wind chimes (l.v.))

Percussion 2: sizzle cym. drumstick(s) → *poco f* → *ppp* (tickle) always l.v. (tickle)

Harp: *ff* *sempre dim.*

Celesta: *ppp* → *fffzmf* *sempre dim.*

Violin I: *mp* → *fffzppsub.* very slow gliss. trill approximating the notated interim pitches

Violin II: *mp* → *fffzppsub.* very slow gliss. tremolo approximating the notated interim pitches

Viola: *mp* → *fffzppsub.* very slow gliss. tremolo approximating the notated interim pitches

Cello: *mp* → *fffzppsub.*

Double Bass: IV (B) → *fffzppsub.*

MIDI keyboard: (press this key to initialize the Max/MSP patch before the performance begins.) → 24.5diat%1.all

1      2      3      4

«Danzas Encefálicas» | Transposed Score

**9**  
**Cycle I (l'istesso tempo)**

Fl. (3+2) 5/4 4/4 9 Cycle I (l'istesso tempo) 5/4 (2+3) 4/4 non vib. mf

Ob.

B. Cl.

Bsn.

Hn.

Flgn. Fig. solo 3 p mfp

B. Tbn.

Tuba ppp p

1 (w. chimes) 5/4 wind chimes always l.v. [tickle] [tickle] [tickle] [tickle] [tickle] 5/4 4/4 ppp

Perc. (Ped.) (vibes) [tickle] [tickle] [tickle] [tickle] [tickle] sizzle cym. bow p

2

Hp. bisbigl. bisbigl. bisbigl. p mp

Cel. (dim.) pppp Ped.

Vln. I (3+2) 5/4 4/4 (ord.) a.s.t. 9 Cycle I (l'istesso tempo) 5/4 (2+3) 4/4 dim. (mf)

Vln. II ord. II (mf)

Vla. (ord.) a.s.t. ord. (mf)

Vc. dim. (ord.) a.s.t. ord. II (mf)

D.B. dim.

Kbd. 1 C1-1A.aiff sempre legato C1-1B.aiff

5 6 7 8 9 10 11



«Danzas Encefálicas» | Tovar-Henao

Fl. **4/4** *mp* *poco f* *mf* *overblow*

Ob. *non vib.* *mfpp* *mfpp*

B. Cl. *pp* *mfpp* *mp*

Bsn.

Hn.

Flgn. *mp* *poco mp*

B. Tbn.

Tuba

1 **4/4** *vibes* *bow* *(p) sim.* *Ped.* **2/4** **3/4** **4/4** **2/4** **3/4**

2 *(p)* *(p)* *molto*

Hp. *p* *p* *pp* *mf* *mp* *mf* *ad lib.*

Cel. *(mf)* *(p)* *pp* *like an echo...* *tr.*

Vln. I **4/4** *(mf)* **2/4** **3/4** **4/4** *solo* **2/4** **3/4** *poco f*

Vln. II *mp* *(mf)* *mp* *mp* *m.s.p.*

Vla. *(mf)* *(mf)* *(mf)* *tr.*

Vc. *(mf)* *p* *mp* *tr.*

D.B. *ord.* *p* *p*

Kbd. *C1-1C.aif* *C1-1D.aif* *C1-1E.aif*

«Danzas Encefálicas» | Transposed Score

The score is divided into two systems, each starting at measure 18. The first system covers measures 18-21, and the second system covers measures 21-22. The time signature changes from 3/4 to 4/4 at measure 19 and back to 3/4 at measure 21. The score includes parts for various instruments and percussion, with detailed performance instructions and dynamic markings.

**System 1 (Measures 18-21):**

- Flute (Fl.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *timbr.*, *trem.*, *tr.*, *mf*, *mp*, and *p*.
- Oboe (Ob.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *poco f*, *tr.*, *timbr.*, and *p*.
- B♭ Clarinet (B♭ Cl.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *sfz*, *mf*, *poco f*, *tr.*, *timbr.*, *p*, and *breathy*.
- Bassoon (Bsn.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *tr.*, *timbr.*, *open solo*, *poco f*, and *fp*.
- Horn (Hn.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *open solo*, *poco mf*, and *pp*.
- Flute/Guitar (Flgn.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *mf* and *mp*.
- Trombone (B. Tbn.):** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *mp* and *poco mf*.
- Tuba:** Starts with a 3/4 time signature, changes to 4/4 at measure 19, and back to 3/4 at measure 21. Includes markings for *mp* and *poco mf*.
- Percussion (Perc.):** Includes parts for wind chimes (w/ hand(s)), vibes (med. cord), and bass drum (soft beater). Markings include *mp*, *∞ (p)*, and *sim.*.
- Harp (Hp.):** Includes markings for *sfz*, *p*, *mp*, *bisbigl.*, *mp*, and *p*.
- Cello (Cel.):** Includes markings for *mf*, *p*, *tr.*, *mp*, and *p*.

**System 2 (Measures 21-22):**

- Violin I (Vln. I):** Starts with a 3/4 time signature, changes to 4/4 at measure 21, and back to 3/4 at measure 22. Includes markings for *fff*, *brl.*, *pp*, and *(II slightly flat)*.
- Violin II (Vln. II):** Starts with a 3/4 time signature, changes to 4/4 at measure 21, and back to 3/4 at measure 22. Includes markings for *ppp*, *brl.*, *pp*, *pp*, and *m.f. m.s.t.*.
- Viola (Vla.):** Starts with a 3/4 time signature, changes to 4/4 at measure 21, and back to 3/4 at measure 22. Includes markings for *tr.*, *mf*, *poco f*, *mp*, *brl.*, and *pp*.
- Violoncello (Vc.):** Starts with a 3/4 time signature, changes to 4/4 at measure 21, and back to 3/4 at measure 22. Includes markings for *trem.*, *mf*, *p*, *III*, *IV*, and *trem.*.
- Double Bass (D.B.):** Starts with a 3/4 time signature, changes to 4/4 at measure 21, and back to 3/4 at measure 22. Includes markings for *mf*, *(arco)*, *III*, *II*, and *III*.
- Keyboard (Kbd.):** Includes file names: *C1-2A.aif*, *C1-2B.aif*, *C1-2C.aif*, and *C1-2D.aif*.

«Danzas Encefálicas» | Tovar-Henao

24

Fl. (2+3) **5/4** **4/4** solo *sfz (f)* *fp* *f* *mf* *f* *timbr.* *tr* *timbr.*

Ob. *mp* *p* solo

B. Cl. *fff* *pp* *mf* *timbr. tr*

Bsn. *(mf)* *mf* *p* *mf* *timbr. tr* *mp*

Hn. *(mf)* *p* *mp*

Flgn. *mf* *s/v* *mp*

B. Tbn. *mfpp* *f* *p*

Tuba *mfpp* *(f)* *p*

1 Perc. **5/4** **4/4** *mp* *mp sempre* *mp*

2 Perc. *drumstick(s)* *ppp* *mfpp* *mf* *wind chimes* *sizzle cym.* *coil spring* *brushes (l.v.)* *(pp)* [repeat gesture every 2" to 4" until the end of the wavy line, switching randomly between specified instruments. The gesture's duration is approximate — do not rush. Aim for a dream-like texture]

Hp. *bisbigl.* *f* *mp* *(Bb)*

Cel. *p* *mf* *sfz* *pp* *mp sempre* *7*

3 Perc. (Ped.) **5/4** **4/4**

Vln. I *tr* *(a)* *tr* *(b)* *sfz* *tr* *ord.* *p* *(p)*

Vln. II *tr* *(a)* *tr* *(b)* *sfz* *tr* *ord.* *p* *(p)*

Vla. *tr* *(a)* *tr* *(b)* *sfz* *tr* *ord.* *p* *(p)* *pizz.* *solo arco* *mp* *f*

Vc. *tr* *(a)* *tr* *(b)* *sfz* *tr* *ord.* *p* *(p)* *pizz.* *mp*

D.B. *fp* *sfz* *p*

Kbd. *C1-2E.aif* *C1-3A.aif* *C1-3B.aif* *C1-3C.aif*

23 24 25

«Danzas Encefálicas» | Transposed Score

The image displays a transposed musical score for the piece «Danzas Encefálicas». The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Features a *fz. trem.* (fast tremolo) section starting with *mf*, followed by a *tr.* (trill) section with *sfz* and *mp* dynamics.
- Ob. (Oboe):** Starts with *f*, then has a *mp* section with a *[p]* (piano) marking.
- B. Cl. (Bass Clarinet):** Includes a *solo* section with *f* and *mp* dynamics, and a *timbr. tr.* (timbral trill) section with *mp*.
- Bsn. (Bassoon):** Features a *mp* section with a *tr.* (trill).
- Hn. (Horn):** Includes a *solo* section with *mp* dynamics and triplet markings.
- Flgn. (Flute/Guitar):** Features a *p* (piano) section with triplet markings.
- B. Tbn. (Bass Trombone):** Includes a *(p)* (piano) section with triplet markings.
- Tuba:** Features a *p* (piano) section with triplet markings.
- Perc. (Percussion):** Includes a *(glocken.)* (glockenspiel) section with *p* dynamics and a *(w. chimes, sizzle, coil spring)* section.
- Hp. (Harp):** Features a *p* (piano) section with a *7* (seventh) marking.
- Cel. (Cello):** Includes a *p* (piano) section with a *3* (triple) marking.
- Vln. I (Violin I):** Features a *p* (piano) section.
- Vln. II (Violin II):** Includes a *p* (piano) section with a *3* (triple) marking.
- Vla. (Viola):** Features a *solo* section with *mf* and *f* dynamics, and a *3* (triple) marking.
- Vc. (Violoncello):** Includes a *mp* section with a *3* (triple) marking.
- D.B. (Double Bass):** Features a *mp* section with a *7* (seventh) marking.
- Kbd. (Keyboard):** Includes a *mp* section with a *3* (triple) marking.

The score is divided into three systems, with page numbers 26, 27, and 28 indicated at the bottom of each system. The keyboard part includes file path markers: *C1-3D.aif*, *C1-3E.aif*, *C1-3A.aif*, and *C1-3B.aif*.

26

27

28

«Danzas Encefálicas» | Tovar-Henao

Fl. *mp* *mf* *poco f* *tr.*

Ob. *f* *mp* *mf* *tr.*

B♭ Cl. *p* *tr.*

Bsn. *mp* *mf* *f* *solo*

Hn. *p*

Flgn. *p*

B. Tbn. *p*

Tuba *p*

1 (glocken.) *poco f* *vibes med. cord* *(p)* *Ped.*

2 (w. chimes, sizzle, coil spring) [watch out for conductor's cue to stop] *bass drum soft beater* *mf* *pp* *bisbigl.*

Hp. *sfz* *mp* *(C) (B)* *(E) (G)* *sfz sub.* *(F)*

Cel. *mp*

Vln. I *mp* *m.s.p.* *tr.* *sfz* *32*

Vln. II *mp* *arco* *m.s.p.* *trem.* *ord.* *ffp* *mp*

Vla. *mp* *pizz.* *m.s.p.* *trem.* *ord.* *sfz* *mp*

Vc. *mp* *m.s.p.* *trem.* *sfz*

D.B. *mf* *arco* *mp*

Kbd. *C1-3C.aif* *C1-3D.aif* *C1-3E.aif* *C1-2A.aif*

29

30

31

32

«Danzas Encefálicas» | Transposed Score

The score is a transposed score for the piece «Danzas Encefálicas». It covers measures 33 to 37. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Flute in G (Flgn.), Bass Trombone (B. Tbn.), Tuba, Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Keyboard (Kbd.).

Key features of the score include:

- Time Signatures:** 2/4 and 4/4 are indicated at the start of measures 33 and 34.
- Dynamic Markings:** A wide range of dynamics is used, including *poco f*, *mf*, *pp*, and *ppp*.
- Performance Instructions:** Includes *timbr.* (timbre), *trem.* (tremolo), *solo*, *ord.* (order), *flz.* (flautando), *sim.* (simile), *bisbigl.* (bisbigliando), *m.f. m.s.t.* (mezzo-forte mezzo staccato), and *brl.* (brilliant).
- Other Markings:** Includes *tr.* (trill), *ppp sempre*, *to C Tpt.*, and *to straight m.*
- Keyboard Part:** Features four audio file references: C1-2B.aif, C1-2C.aif, C1-2D.aif, and C1-2E.aif.

33

34

35

36

37

«Danzas Encefálicas» | Tovar-Henao

**39 «Danza I» (mechanical) [♩ = 170]**

Fl. *trem.* *p cresc.* *sfz* *overblow* *fiz.* *tr.* *OM1* *overblow* *sfz* *3/4* *2/4*

Ob. *p* *sfz* *[p]* *sfz* *fp* *sfz* *f* *CM1* *sfz*

B. Cl. *tr.* *12* *tr.* *sfz* *sfz* *f* *sfz* *timbr.* *tr.* *sfz*

Bsn. *sfz* *BT* *(b<sub>2</sub>)* *f* *sfz*

Hn. *straight m.* *trem.* *f* *mf* *f* *sfz*

C Tpt. *C Tpt.* *(straight m.)* *tr.* *f* *mf* *f* *sfz*

B. Tbn. *(sing)* *f* *sfz*

Tuba *(sing)* *f* *sfz*

1 *almglocken* *(med-cord)* *3/4* *2/4*

Perc. *(Ped.)* *snare drum* *(w/out snare)* *drumstick(s)* *(roll)* *poco f* *sizzle cym.* *snare drum* *mp* *mf*

2 *p* *mf* *p* *sfz* *sfz* *mp* *mf*

Hp. *mp* *sfz* *bisbigl.* *(sons étouffés)* *ffp* *(A)* *sfz* *sfz*

Cel. *to Pno.* *mf* *Pno.* *ff aggressively!* *(C)* *(P)* *pp sub.* *ff* *(Ped.)* *Sub.* *(use as little pedal as possible.)*

Vln. I *trem.* *[maintain trill interval throughout gliss.]* *m.s.p.* *tr.* *(ff)* *sfz* *[maintain trill interval throughout gliss.]* *3/4* *2/4*

Vln. II *tr.* *[maintain trill interval throughout gliss.]* *m.s.p.* *tr.* *(ff)* *sfz* *[maintain trill interval throughout gliss.]*

Vla. *trem.* *p* *(ff)* *sfz*

Vc. *f* *f* *m.s.p.*

D.B. *sfz* *sfz*

Kbd. *REM-0.aif*

38 39 40 41 42

«Danzas Encefálicas» | Transposed Score

46 Cycle II [♩ = ca. 60]

Fl. sfz sfz mf

Ob. [p] sfz sfz solo mf

B. Cl. (f) CM1 sfz sfz trem. ppp poco f timbr. p

Bsn. sfz sfz BT p

Hn. sfz sfz sfz

C Tpt. sfz sfz to Flgn.

B. Tbn. sfz sfz molto vib. non vib.

Tuba sfz sfz

1 2/4 3/4 4/4 (almglock.) sfz sfz vibres med. cord (p) Ped.

2 (snare drum) mfp < sfz (mf) coil spring metal rod (l.v.)

Hp. sfz sfz sfz ad lib. sempre dim. (l.v.) pp

Pno. sfz sfz trem. (2+)

46 Cycle II [♩ = ca. 60]

Vln. I sfz sfz c.l.b. ord. brl. pp

Vln. II sfz sfz c.l.b. (III slightly flat) brl. pp

Vla. sfz sfz trem. (2+) brl. pp

Vc. sfz sfz c.l.b. poco mf III

D.B. sfz sfz m.s.p. pp III

Kbd. Break-1.aif 2 C2-2A.aif

43 44 45 46 47



«Danzas Encefálicas» | Tovar-Henao

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** Flute: Solo, *tr.*, *p*, *pp*, *poco mf*, *p*, *mp*, *flz.*
- Ob.** Oboe: *poco f*, *tr.*, *timbr.*, *p*, *mfp*
- B. Cl.** Bass Clarinet: *p*, *tr.*, *timbr.*, *solo trem.*, *p*, *mf*, *fp*
- Bsn.** Bassoon: *mp*, *tr.*, *timbr.*, *open*, *mp*, *BT*
- Hn.** Horn: *mp*, *Flgn.*, *timbr.*, *tr.*
- Flgn.** Flageolet: *pp*, *mfp*
- B. Tbn.** Bass Trombone: *p*
- Tuba**: *mp*, *mfp*
- Perc.** Percussion:
  - 1 (vibes): *(p)*, *(p)*, *sim.*, *glocken.*, *med. rubber*
  - 2 (bass drum): *soft beater*, *p*
- Hp.** Harp: *bisbigl.*, *p*, *(Eb)*, *(Bb)*, *(Ab)*, *bisbigl.*, *(Cb)*, *(Eb)*
- Cel.** Cello: *Cel.*, *mp*, *mf*, *p*, *tr.*, *mf*
- Vln. I**: *brl.*, *(double gliss.)*, *pp*, *brl.*, *pp*, *trem.*, *(b.e.)*
- Vln. II**: *II*, *III trem.*, *pp*, *brl.*, *(II slightly flat)*, *pp*, *trem.*, *trem.*, *pp*, *sfz*
- Vla.** Viola: *brl.*, *pp*, *brl.*, *pp*, *trem.*
- Vc.** Violoncello: *pp*, *m.f. m.s.t.*, *p*, *trem.*, *(b.e.)*
- D.B.** Double Bass: *p*, *IV*
- Kbd.** Keyboard: *C2-2B.aif*, *C2-2C.aif*, *C2-2D.aif*

Tempo changes are indicated by **3/4** and **2/4** time signatures. Performance markings include *pp*, *p*, *mf*, *mp*, *mfp*, *fp*, *brl.*, *trem.*, *tr.*, *timbr.*, *flz.*, *sim.*, *glocken.*, *med. rubber*, *soft beater*, *bisbigl.*, *(double gliss.)*, *(II slightly flat)*, *m.f. m.s.t.*, and *IV*.

«Danzas Encefálicas» | Transposed Score

The score is for a 4/4 piece. It includes a variety of instruments and dynamic markings. Percussion includes wind chimes, sizzle cym., coil spring, and brushes (l.v.). The keyboard part uses sample files (C2-3E.aif, C2-3A.aif, C2-3B.aif, C2-3C.aif, C2-3D.aif, C2-3E.aif).

53

54

55

56

«Danzas Encefálicas» | Tovar-Henao

Fl. *p* *mp* *mf* *f* *mp* *mf* *p*

Ob. *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl. *mf* *p* *mp* *f*

Bsn. *mf* *f*

Hn. *mp* *p*

Flgn. *poco f* *p*

B. Tbn. *p*

Tuba *p*

1 Perc. (glocken.) (w. chimes) *p* [watch out for conductor's cue to stop]

2

Hp. *p*

Cel. *p*

Vln. I *mp* *mf* *p*

Vln. II *sfz* *mf*

Vla. *mf* *arco m.s.p.* *mp*

Vc. *pizz.* *arco* *mf* *arco m.s.p.* *pizz.* *mp*

D.B. *pizz.* *arco* *mp*

Kbd. *C2-3A.aif* *C2-3B.aif* *C2-3C.aif* *C2-3D.aif* *C2-3E.aif* *C2-3A.aif*

7 8

7 8

7 8

7 8

57 58 59 60

«Danzas Encefálicas» | Transposed Score

61 62 63 64 65 66

«Danzas Encefálicas» | Tovar-Henao

**67 «Danza II» [♩ = 170]** **[♩ = 135]**

**67 «Danza II» [♩ = 170]** **[♩ = 135] (tempo subito)**

Fl. *flz.* *tr.* *overblow* *sfz* *mf*

Ob. *OM1* *fp* *sfz* *f* *[p]* *[p]* *[p]* *CM2* *BM1* *sfz* *sfz*

B. Cl. *f* *sfz*

Bsn. *f* *sfz*

Hn. *f* *fp* *sfz*

C Tpt. *f* *fp* *sfz*

B. Tbn. *f* *sfz*

Tuba *f* *sfz*

1 *almglocken (med-cord)*

Perc. *sizzle cym.* *snare drum* *poco f* *sizzle cym.* *damp*

2 *mp* *mf* *sfz* *(mf)*

Harp. *bisbigl.* *ffp* *sfz* *ff* *{G}* *{Ab}*

Pno. *{Cb} {Ab}* *{Db} {Ab}* *ff aggressively!* *sfz* *pp sub.*

Vln. I *m.s.p.* *tr.* *ff* *sfz* *sfz* *sfz* *sfz* *c.l.b.* *mf*

Vln. II *m.s.p.* *tr.* *ff* *sfz* *sfz* *sfz* *sfz* *c.l.b.* *mf*

Vla. *ff* *sfz* *sfz* *sfz* *c.l.b.* *mf*

Vc. *ff* *sfz* *sfz* *sfz* *sfz* *pizz.* *mf*

D.B. *ff* *sfz* *I* *IV* *III* *IV* *mp*

Kbd. *REM-0.aif* *REM-1.aif*

67 68 69 70 71 72

«Danzas Encefálicas» | Transposed Score

Fl. [ch] [k] [ch] [k] [k] [k]  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 (almglock.)  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Perc. (sizzle)  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

2  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Hp.

Pno.  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Vln. I  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Vln. II  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Vla.  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Vc.  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

D.B.  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

Kbd.  $\text{[♩ = 170]}$   $\text{[♩ = 135]}$

73

74

75

76

77

78

79

80

«Danzas Encefálicas» | Tovar-Henao

3 [♩ = ca. 80] 4 **Otherworldly...** [♩ = ca. 60] (2+3) 5 4

Fl. *sfz* *mp* *sfzppsub.* non vib.

Ob. *f* *sfz* *sfzppsub.* non vib.

B. Cl. *f* *sfz* *sfzppsub.*

Bsn. *sfz* *sfzppsub.* *sempre dim.* remove mute

Hn. *f* *sfz* *sfzppsub.* *to Flgn.*

C Tpt. *f* *sfz* *sfzppsub.*

B. Tbn. *sfz* *sfzppsub.* *sempre dim.*

Tuba *f* *sfz* *sfzppsub.* *sempre dim.*

1 (almglock.) *mp* *f* *vibes* (med-corp) *mf* *sempre dim.* *ppp* *ppp* *wind chimes* [tickle] always l.v.

2 (snare drum) *sfz* *sizzle cym.* *wind chimes* (l.v.) *poco f* *ppp* [tickle] always l.v. [tickle] [tickle]

Hp. *sfz* *ff* *sempre dim.*

Pno. (Gb) (Ab) Cel. *ppp* *fffzmf* *sempre dim.* *pppp*

Vln. I ord. 3 [♩ = ca. 80] 4 *sfz* *mp* *sfzppsub.* very slow gliss. trill approximating the notated interim pitches *trem.* (2+3) 5 4 *p* (*tr*)

Vln. II ord. 3 [♩ = ca. 80] 4 *sfz* *mp* *sfzppsub.* very slow gliss. tremolo approximating the notated interim pitches *trem.*

Vla. ord. 3 [♩ = ca. 80] 4 *f* *mp* *sfzppsub.* very slow gliss. tremolo approximating the notated interim pitches *trem.*

Vc. *ff* *mp* *sfzppsub.*

D.B. IV arco *sfzppsub.*

Kbd. *24.Sdiat%-2.aif* ③

81 82 83 84 85

«Danzas Encefálicas» | Transposed Score

**87** Cycle III (*l'istesso tempo*)

4 4 (2+3) 5 4 4 4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Flgn.

B. Tbn.

Tuba

1

Perc.

2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Kbd.

(w. chimes) [tickle]

vibes bow

(Ped.)

(w. chimes) [tickle]

sizzle cym. bow

bisbigl.

(C)

(Fb) (Ab)

(Fb)(G#)

(ord.) a.s.t.

ord. II

trem.

(mf)

ord.

ord. III

solo

mp

ord. II

ord. IV

C3-1A.aif C3-1B.aif C3-1C.aif

86 87 88 89



«Danzas Encefálicas» | Tovar-Henao

90

4/4

Fl. *sfz* *pp* *poco f* *f* *mp* *tr.*

Ob. *mf* *tr.*

B. Cl. *pp* *tr.*

Bsn.

Hn.

Flgn. *mf*

B. Tbn.

Tuba

1 (vibes) med. cord *mf* *p* *glocken.* med. rubber *p*

2 (sizzle) *sfz* *bass drum* soft beater

Hp. *sfz* *trem.* *{G#}* *{A#}* *bisbigl.* *{C#} {B#}* *trem.*

Cel. *mf* *(Ped.)*

90

4/4

Vln. I *trem.* *mfpp* *brl.* *pp* *trem.*

Vln. II *trem.* *mfpp* *p* *tr.*

Vla. *mfpp* *brl.* *pp* *tr.*

Vc. *pp* *trem.*

D.B. *mf*

Kbd. *C3-2D.aif* *C3-2E.aif* *C3-2A.aif*

90 91 92

«Danzas Encefálicas» | Transposed Score

**93**

The score for measures 93-95 includes the following parts and markings:

- Fl.**: *sfz* solo, *mp*, *f*, *tr.* timbr.
- Ob.**: *poco f*, *sfz mp*, *mf*, *solo*, *poco f*
- B. Cl.**: *(f)*, *mf*, *sfz*, *poco f*
- Bsn.**: *open timbr.*, *tr.*, *mp*
- Hn.**: *mf*, *mf*
- Flgn.**: *mf*, *s/v*, *poco mf*
- B. Tbn.**: *mf*, *mp*, *mp*
- Tuba**: *mf*, *mp*, *mp*, *mf*
- Perc.**: *mp sempre*, *(glocken.)*, *always l.v.*, *mf*. Includes a box with instructions: "[repeat gesture every 2'' to 4'' until the end of the wavy line, switching randomly between specified instruments. The gesture's duration is approximate — do not rush. Aim for a dream-like texture]". The box lists: wind chimes, sizzle cym., coil spring, brushes, and *(pp)*.
- Hp.**: *mf*, *p*
- Cel.**: *mf sempre*, *mp*, *mf*, *p*
- Vln. I**: *sfz*, *mf*, *sfz*
- Vln. II**: *sfz*, *mp*, *mp*
- Vla.**: *sfz*, *tr.*, *solo*, *f*, *p*
- Vc.**: *sfz*, *mf*, *pizz.*, *arco*, *mf*
- D.B.**: *sfz*, *mp*, *mp*, *mp*
- Kbd.**: Includes audio file markers: *C3-3B.aif*, *C3-3C.aif*, *C3-3D.aif*, *C3-3E.aif*, *C3-3A.aif*

**93** **94** **95**

«Danzas Encefálicas» | Tovar-Henao

98

2/4 4/4 2/4 3/4 4/4

Fl. *mf* *p* *mp* w.t.

Ob. *mf* *mp* *mf*

B. Cl. *mf* *mp* *mp* *p*

Bsn. *p* *p*

Hn. *p* *mp* *p* to straight m.

Flgn. *mf* *p* *p* *mp* to C Tpt.

B. Tbn. *p*

Tuba *mp* *p*

1 (glocken.) *mp* wind chimes (l.v.) 2/4 3/4 4/4

Perc. (w. chimes, sizzle, coil spring) [watch out for conductor's cue to stop] bass drum soft beater coil spring brushes *mf* *ppp*

2 *mf* p.d.ch. *ppp*

Hp. *pp* sempre ad lib.

Cel. *mp* *ppp* (G♭) to Pno.

(Ped.)

98

Vln. I solo *mp* *poco f - p* *f* *mf* *p* *ppp* III III IV II

Vln. II *mp* *ppp* *ppp*

Vla. *mp* *mp* *mp*

Vec. *mp* *mp*

D.B. II III II III

Kbd. C3-3B.aif C3-2C.aif C3-2D.aif C3-2E.aif

96 97 98 99 100 101 102

«Danzas Encefálicas» | Transposed Score

**105** «Danza III» [♩ = 170] [♩ = 135]

G.P. G.P. 2/4 3/4 2/4

Fl. *pp* *mf*

Ob.

B♭ Cl.

Bsn.

Hn. *f* straight m. *mf* < *f* *sfz* *fp* < *sfz*

C Tpt. *f* *mf* < *f* *sfz* *fp* < *sfz*

B. Tbn. *f*

Tuba *f*

1 Perc. *almglocken* med. cord 2/4 3/4 2/4

2 Perc. (coil spring) (l.v.) *snare drum* *poco f* *mf* < *sfz* *sfz* *p* < *sfz* *mf* < *sfz* *p* *sizzle cym.* damp

Hp. *ff* {G}

Cel. *Pno.* *ff* aggressively! *pp* sub.

**105** «Danza III» [♩ = 170] [♩ = 135]

G.P. G.P. 2/4 3/4 2/4

Vln. I *mf* c.l.b.

Vln. II *mf* c.l.b.

Vla. *mf* c.l.b.

Vc. *ff* *sfz* *sfz* *ff* *sfz* *mf* pizz.

D.B. *mp* IV III IV

Kbd. REM-0.aif REM-1.aif

103 104 105 106 107 108 109 110

«Danzas Encefálicas» | Tovar-Henao

Fl.  $\frac{2}{4}$   $\frac{4}{4}$  [ch] [k] [ch] [k] [k]  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Ob.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
B♭ Cl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Bsn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Hn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
C Tpt.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
B. Tbn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Tuba  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
1 Perc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
2 Perc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Hp.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Pno.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Vln. I  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Vln. II  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Vla.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Vc.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
D.B.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
Kbd.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

«Danzas Encefálicas» | Transposed Score

[♩ = 135] [♩ = 151.5] 122 Cycle IV [♩ = ca. 60]

**118**      **119**      **120**      **121**      **122**      **123**

«Danzas Encefálicas» | Tovar-Henao

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Flute/Gleng, Trombone, Tuba) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The bottom section includes Percussion (Vibraphone, Bass Drum, Coil Spring Brushes), Harp, and Keyboard. The score is divided into measures 124 through 129. Measure 128 is highlighted with a box. The score contains various musical notations such as dynamics (p, mp, mf, f, sfz, pp), articulations (tr, trem, flz, timbr., s/v), and performance instructions (vibes med-cord, glocken med. rubber, bisbigl., arco, solo, ord., o.t.b.). The time signature changes from 3/4 to 4/4 at measure 128. The keyboard part includes file names like C4-2B.aif, C4-2C.aif, C4-2D.aif, C4-3E.aif, and C4-3A.aif.

«Danzas Encefálicas» | Transposed Score

130 **4/4** **3/4** **4/4**

Fl. *mfpp* *pp* *f* *mf* *fp* *molto accel.* *fiz.* *tr.*

Ob. *pp* *mp* *mf* *fp*

B♭ Cl. *pp* *mp* *fiz.*

Bsn. *pp* *p* *mp* *f*

Hn. *pp* *pp* *pp* *straight m.* *(sing)*

Flgn. *pp* *mp* *(sing)*

B. Tbn. *p* *(sing)*

Tuba

1 **4/4** **3/4** **4/4**

Perc. *vibes* *med. cord* *(p)* *(p)* *bass drum* *soft beater* *p* *snare drum* *drumstick(s)* *(roll)* *mf* *pp*

Hp. *mp* *sfz* *(Gb)* *pp*

Cel. *to Pno.* *(D#) (B#)*

130 **4/4** **3/4** **4/4**

Vln. I *mfpp* *pp* *(p)* *molto accel.*

Vln. II *brl.* *(II slightly flat)* *brl.* *(II slightly flat)* *pp* *pp*

Vla. *solo* *poco mf* *pp* *brl.*

Vc. *pp* *mp* *p* *f*

D.B. *pp* *mp* *p* *f*

Kbd. *C4-2B.aif* *C4-2C.aif* *C4-2D.aif* *C4-2E.aif* *0*

130

131

132

133

134

135



«Danzas Encefálicas» | Tovar-Henao

**136** «Danza IV» [♩ = 170]

**136** «Danza IV» [♩ = 170]

136 137 138 139 140 141 142

«Danzas Encefálicas» | Transposed Score

♩ = 151.5
♩ = 127.5

**4**/**4**
**3**/**4**
**2**/**4**
**9**/**8**
**3**/**4**

Fl. *sfz* *sfz* *sfz sfz* *f* *fp* *sfz* (*f*)  
 Ob. *sfz* *sfz* *sfz* *f* *fp* *sfz* (*f*)  
 B♭ Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*  
 Bsn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*  
 Hn. (*f*) *sfz* *sfz*  
 C Tpt. (*f*) *sfz* *sfz*  
 B. Tbn. *sfz* *sfz* *sfz* *sfz*  
 Tuba *sfz* *sfz* *sfz* *sfz*

Perc. 1 (almglock.) *f* *p*  
 Perc. 2 *f* *p*  
 Hp. *f* *mp*  
 Pno. *ff sub.* *mp*

♩ = 151.5
♩ = 127.5

**4**/**4**
**3**/**4**
**2**/**4**
**9**/**8**
**3**/**4**

Vln. I *ff* *ff* *fp* *sfz* (*f*)  
 Vln. II *ff* *ff* *fp* *sfz* (*f*)  
 Vla. *ff* *ff* *fp* *sfz* (*f*)  
 Vc. *pizz.* *pizz.* *pizz.* *pizz.*  
 D.B. *pizz.* *pizz.* *bebop-like (pizz.)*  
 Kbd. *REM-2.aif* *REM-3.aif*

143
144
145
146
147
148

«Danzas Encefálicas» | Tovar-Henao

149 [♩ = 170] 3/4 2/4 3/4 2/4 3/4 2/4

Fl. *fz.* *tr* *overblow* *sfz* *sfz* *mf*

Ob. OM1 *fp* *sfz* *f*

B♭ Cl. CM1 *f* *sfz* (*f*)

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 3/4 2/4 3/4 2/4 3/4 2/4

Perc. (sizzle, bass drum) *sfz* *p* (snare drum) *sfz* *mf* (sizzle cym.) *sfz* *p* *mf* *p*

Hp. *ffp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* (G) (Ab)

Pno. (C) (Cb) (Bb) (A) *pp sub.* *ff sub.* *sfz* *p sub.* *sfz* *sfz* (*p*)

(3rd) Ped.

149 [♩ = 170] 3/4 2/4 3/4 2/4 3/4 2/4

Vln. I *tr* *sfz* *mf* *c.l.b.*

Vln. II *tr* *sfz* *mf* *c.l.b.*

Vla. *sfz* *sfz* *c.l.b.*

Vc. *sfz* *sfz* *arco* *mf*

D.B. *I arco* *sfz* *pizz.* IV III IV III IV

Kbd. ▶ REM-0.aif ▶ REM-1.aif

149 150 151 152 153 154 155

«Danzas Encefálicas» | Transposed Score

[♩ = 151.5]      [♩ = 127.5]

6/8      9/8      6/8      3/16

Fl. *tr.* *sfz* *overblow* *OM3* *ffz* *f*

Ob. *ffz* *f*

B♭ Cl. *sfz* *BM2* *f* *BM3* *ffz* *f* *ffz*

Bsn. *sfz* *sfz* *fp* *sfz* *fp* *sfz*

Hn. *mfpp* *mf*

C Tpt. *mfpp* *mf*

B. Tbn. *sfz*

Tuba *sfz*

1 (almglock.) 6/8 9/8 6/8 3/16

Perc. *snare drum* *bass drum* *sizzle cym.* *mf* *p*

Hp. *mp* *(Bb)* *(Cb)* *to Cel.*

Pno. *ff sub.* *(Sb)*

[♩ = 151.5]      [♩ = 127.5]

6/8      9/8      6/8      3/16

Vln. I *ord.* *f* *ffz* *f*

Vln. II *ff* *ord.* *ff* *f*

Vla. *ff* *ffz* *f*

Vc. *pizz.* *IV arco* *IV pizz.* *(ff)* *bebop-like pizz.*

D.B. *sfz*

Kbd. *REM-2.aif* *REM-3.aif*

156 157 158 159 160 161 162

«Danzas Encefálicas» | Tovar-Henao

163 [♩] = ca. 80 Cycle V [♩] = ca. 60

3 3 4 4 5 4 3  
16 4 8 4 4

Fl. *mp* *sfz* *pp* *poco f* *solo* *mf* *overblow sfz* *trem.* *pp*

Ob. *sfz* *mf* *p*

B. Cl. *sfz* *pp* *f* *timbr. tr.*

Bsn. *sfz* *pp* *pp*

Hn. *remove mute* *sfz* *Flgn. solo* *pp*

C Tpt. *to Flgn.* *sfz* *poco mf*

B. Tbn. *sfz*

Tuba *sfz* *p*

1 *vibes* *wind chimes* *(tick) (l.v.)* *ppp* *5 8* *4 4* *3 4*

Perc. *(sizzle)* *mf* *wind chimes* *(l.v.) (tick) (l.v.)* *ppp* *sizzle cym. bow* *sfz*

Hp. *ff* *mp* *bisbigl.* *p* *ad lib.* *sfz*

Cel. *Cel.* *ppp* *mf* *ppp* *p* *tr.* *to Pno.*

163 [♩] = ca. 80 Cycle V [♩] = ca. 60

3 3 4 4 5 4 3  
16 4 8 4 4

Vln. I *mp* *sfz* *pp* *dim.* *(ord.) a.s.t.* *(mf)* *trem.* *mf*

Vln. II *mp* *sfz* *pp* *(ord.) a.s.t.* *(mf)* *trem.* *mf*

Vla. *mp* *sfz* *pp* *trem.* *solo* *(ord.) a.s.t.* *trem.* *mf* *pp*

Vc. *arco* *mp* *sfz* *pp* *dim.* *pp*

D.B. *IV arco* *(ord.) a.s.t.* *p* *I* *IV* *mf*

Kbd. *24\_Sdist%-3.aif* *C5-1A.aif* *C5-2B.aif*

163 164 165 166 167

«Danzas Encefálicas» | Transposed Score

**172** «Danza V» (final dance) [♩ = 170]

The score for «Danza V» (final dance) is a transposed score for a full orchestra. It begins at measure 172 with a tempo of ♩ = 170. The score is divided into measures 172, 173, and 174. The time signatures are 3/4, 4/4, 5/4, 4/4, and 3/4. The score includes various musical notations such as dynamics (p, mf, f, ff, sfz), articulation (tr, flz, trem, straight m.), and performance instructions (open solo, to C Tpt., almglocken). The score is divided into measures 172, 173, and 174.

168

169

170

171

172

173

174

«Danzas Encefálicas» | Tovar-Henao

The musical score is divided into two systems, each with five measures (175-179). The first system starts with a tempo of  $\text{♩} = 135$  and changes to  $\text{♩} = 151.5$  at measure 177. The second system also starts with  $\text{♩} = 135$  and changes to  $\text{♩} = 151.5$  at measure 177. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Tuba, Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Keyboard (Kbd.). The score features complex rhythmic patterns, dynamic markings (e.g., *mf*, *f*, *sfz*, *ppp*, *ff*), and articulation instructions (e.g., *trill*, *gliss.*, *pizz.*, *ord.*). The percussion part includes specific instructions for *almglock.*, *sizzle cym.*, *bass drum*, and *snare drum*. The harp and piano parts include detailed fingering and dynamic markings. The string parts include *pizz.* and *ord.* markings. The keyboard part includes *REM-1.aif* and *REM-2.aif* markers.

175

176

177

178

179

«Danzas Encefálicas» | Transposed Score

[♩ = 127.5] [♩ = 160]

Fl. *fz.* *tr.* *overblow* *sfz* *f* *fz.* *f*

Ob. *OM3* *sfz* *f* *fz.* *f*

B♭ Cl. *f* *sfz* *f*

Bsn. *BM3* *fp* *sfz* *sfz* *BM3* *sfz* *f*

Hn. *mfpp* *mf* *mf* *fz.* *f*

C Tpt. *mfpp* *mf* *mf* *fz.* *f*

B. Tbn. *sfz* *sfz* *sfz* *fz.* *f*

Tuba *sfz* *sfz* *sfz* *fz.* *f*

1 Perc. *6/8* *(almglock.)* *mf* *6/8* *2/4* *3/4* *poco f*

2 Perc. *sizzle cym.* *p* *p* *f*

Hp. *sfz* *mp* *f*

Pno. *(B)* *(G)*

Vln. I *f* *sfz* *f* *pizz. (l.v.)* *sim.*

Vln. II *f* *sfz* *f* *pizz. (l.v.)* *sim.*

Vla. *f* *sfz* *f* *pizz. (l.v.)* *sim.*

Vc. *IV arco* *(IV) pizz.* *IV* *bebop-like pizz.* *(ff)*

D.B. *2* *2*

Kbd. *REM-3.aif* *REM-4.aif*

180 181 182 183 184 185 186



«Danzas Encefálicas» | Tovar-Henao

189 [♩ = 170] 3 2 3 2 4

Fl. *fz.* *tr.* *overblow* *sfz* *sfz* *mf*

Ob. OM2 *sfz* *fp* *sfz* OM1 *fff* *sfz* *f*

B. Cl. CM3 *sfz* *sfz* *sfz* CM1 *(f)* *sfz* *timbr.*

Bsn. *sfz*

Hn. *(f)*

C Tpt. *(f)*

B. Tbn. *sfz*

Tuba *sfz*

1 (almglock.) 4 3 2 3 2 4

Perc. (bass drum) *p* *mf* *sfz* sizzle cym. snare drum *p* *mf* sizzle cym. *p* *sfz*

Hp. *ffp* *(A)* *sfz* *sfz* *sfz* *sfz* *f* *(G)*

Pno. *pp sub.* *ff sub.* *fff p sub.* *fffz*

(9th) Ped. [♩ = 170] 3 2 3 2 4 [♩ = 135]

Vln. I *arco* *tr.* *sfz* *c.l.b.* *mf*

Vln. II *arco* *tr.* *sfz* *c.l.b.* *mf*

Vla. *arco* *sfz* *sfz* *c.l.b.* *mf*

Vc. *mf*

D.B. *I arco m.s.p.* *sfz* *IV pizz* *III* *IV*

Kbd. ► REM-0.aif ► REM-1.aif

187 188 189 190 191 192 193

«Danzas Encefálicas» | Transposed Score

The score is divided into two systems, each containing measures 194 through 200. The first system (measures 194-199) features a 4/4 time signature, followed by a 3/4 time signature, then a 9/8 time signature, and finally a 3/4 time signature. The second system (measures 199-200) continues with the 3/4 time signature. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Tuba, Percussion (1 and 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Keyboard (Kbd.). The score contains various musical notations, including dynamics (ff, sfz, f, mf, p, poco f), articulations (accents, slurs), and performance instructions (e.g., (almglock.), (sizzle), (B♭), (A♭), (B♭), (A♭), bebop-like pizz., pizz. (l.v.)).

194 195 196 197 198 199 200

«Danzas Encefálicas» | Tovar-Henao

**203** [♩ = 120]

The score for measures 203-207 includes the following parts and markings:

- Fl.**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- Ob.**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- B♭ Cl.**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- Bsn.**: *pp*, *mf*, *pp*, *mf*, *p*, *f*
- Hn.**: *sfz*, *pp*, *mf*, *pp*, *mf*, *p*, *f*
- C Tpt.**: *sfz*, *pp*, *mf*, *pp*, *mf*, *p*, *f*
- B. Tbn.**: *sfz*, *pp*, *mf*, *pp*, *mf*, *p*, *f*
- Tuba**: *pp*, *mf*, *pp*, *mf*, *p*, *f*
- Perc.**: (almglock.), *pp*, *mf*, *pp*, *mf*, *pp*, *mf*
- Hp.**: *sfz*, *sfz*, *sfz*, *sfz*
- Pno.**: *ppp*, *f*, *pp*, *ff*, *pp*, *fff*
- Vln. I**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- Vln. II**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- Vla.**: *sfz*, *p*, *f*, *p*, *ff*, *mp*, *fff*
- Vc.**: *p*, *f*, *p*, *ff*, *mp*, *fff*
- D.B.**: *p*, *f*, *p*, *ff*, *mp*, *fff*
- Kbd.**: (8<sup>va</sup>)

**203** [♩ = 120]

201    202    203    204    205    206    207

«Danzas Encefálicas» | Transposed Score

[♩ = 85] 214

*molto rit.*  $\frac{5}{4}$   $\frac{2}{2}$  **G.P.**  $\frac{2}{2}$

[pick up eighth notes from electronics -->]

*fff* *mechanical!* (with vin. 1 and vibes)

*fff* *mechanical!* (with vin. 2 and tpt.)

*fff* *mechanical!* (with vla. and hn.)

*fff* *mechanical!* (with vcl. and hp.)

*fff* *mechanical!* (with vla. and cl.)

*ff* *sempre, mechanical* (with vln. 2 and ob.)

*ff* *sempre, mechanical* (with tuba, db. and pno.)

*ff* *sempre, mechanical* (with tbn., db. and pno.)

*ff* *sempre, mechanical*

*mf* *marcato* **vibes** (with vin. 1 and fl.)  
 (med-soft-cord) always l.v.

*fff* *sempre, marcato* (with vcl. and bsn.)

*fff* *sempre, marcato* (with db., tbn. and tuba)

*ffff* *sempre, mechanical* (with fl. and vibes) arco

*ffff* *sempre, mechanical* (with tpt. and ob.) arco

*ffff* *sempre, mechanical* (with hn. and cl.) arco

*ffff* *sempre, mechanical* (with bsn. and harp) arco

*ffff* *sempre, mechanical* (with pno., tbn. and tuba) arco

*ffff* *sempre, mechanical*

► Climax.aiff

► Coda.aiff

208 209 210 212 213 214 215 216 217

«Danzas Encefálicas» | Tovar-Henao

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 (vibes)

Perc. (Ped.)

2 (bass drum)

Harp (Hp.)

(damp in the middle, pluck p.d.l.t)

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Kbd.

223

223

218

219

220

221

222

223

224

225

«Danzas Encefálicas» | Transposed Score

232

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

(vibes)

1 Perc.

(Ped.)

2 Perc.

(bass drum)

Hp.

(C)

(B)

(B)

(A)

(D)

(A)

(D)

Pno.

(Ped.)

232

Vln. I

Vln. II

Vla.

Vc.

D.B.

Kbd.

226 227 228 229 230 231 232 233 234

«Danzas Encefálicas» | Tovar-Henao

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 (vibes)

Perc. (Ped.) (bass drum)

2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Kbd.

235 236 237 238 239 240 241 242 243

«Danzas Encefálicas» | Transposed Score

**249**

Fl.

Ob. [p]

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 (vibes)  
Perc. (Ped.)

2 (bass drum)

[hold pedal throughout until the end of the piece]

Hp.

[place both arms to the left side of the harp in order to play the remaining passages]

(Bb) (Db) (Cb) (Ab)

(damp p.d.l.t., pluck in the middle)

Pno.

(Ped.)

**249**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Kbd.

**244**      **245**      **246**      **247**      **248**      **249**      **250**      **251**      **252**



«Danzas Encefálicas» | Tovar-Henao

(...remain still for a few seconds after the electronics have stopped...)

Fl. G.P. G.P. G.P. G.P.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tuba

1 Perc. (bass drum)

2

Hp.

Pno. (Ped.)

Vln. I G.P. G.P. G.P. G.P.

Vln. II

Vla.

Vc.

D.B.

Kbd.

253

254

255

256

257

258

259

260

261