

CARLOS RAFAEL RIVERA

WHIRLER OF THE DANCE THREE MUSES FOR SOLO GUITAR

Responsables de la collection / Editors: Paul Gerrits, Marie Lévesque, Université Laval, Québec

Gravure / Engraving: Sylvain Lemay

© 1999, LES ÉDITIONS DOBERMAN-YPPAN, c.p. 2021 Saint-Nicolas (Québec) Canada G7A 4X5

FAX : (1) 418 836-3645 E-MAIL : doberman.yppan@videotron.ca WEB : <http://www.dobermaneditions.com>

Dépôt légal 2^e trimestre 1999, Bibliothèque nationale du Québec, Bibliothèque nationale du Canada

for my friend Rene Izquierdo

Whirler of the Dance

Three Muses for Solo Guitar

1998

Carlos Rafael Rivera

1970

I - PRELUDE

♩ - 112-120

The musical score is written for solo guitar in a single system. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 112-120. The piece is titled "I - PRELUDE".

The score consists of six staves of music, each starting with a measure number (5, 10, 14, 18, 23). The notation includes various guitar-specific elements:

- Fingering:** Numbers 1-4 are placed above notes to indicate fingerings. Roman numerals (VIII, III, IV, II) are placed above notes to indicate fret positions.
- Dynamics:** The piece starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic.
- Articulation:** Slurs, accents, and staccato marks are used throughout the score.
- Technical Elements:** The score features numerous triplets, sixteenth-note runs, and complex chordal textures. Some notes are circled, possibly indicating specific techniques or ornaments.

27

III

30

V

f

33

VII

mf *f*

37

VI IX

41

VII

45

VI IV II

49

IV II

mf

53

f

57

61

IV II

⑤

64

mf

67

IV

mp

71

IV III V IV

mf

75

V VI V VIII

f

79 *mf* *mp*

82 *p* *f*

85 VIII VII

89 VIII

93 *ff*

96 *pizz.* *f* *ord.* *ff* *sfz*

rit.

A tempo, rubato ♩ = 60

27

f

VII

31

IV III II

36

mf *mp*

40

VI IV II

mf

45

IV

♩ = 90

mp

49

mf

53

V

mp

58 $\text{♩} = 60$

mf *f* *mf*

64

mp *p*

68

mp *mf* *rit.* *p*

III - DANCE

$\text{♩} = 192-200$

pizz.

f

6

f

11

f

16

sim.

20

Musical notation for measures 20-24. Treble clef, key signature of one flat. Measures 20-21: 3/4 time, eighth-note chords. Measure 22: 2/4 time, quarter notes. Measure 23: 3/4 time, eighth-note chords. Measure 24: 2/4 time, quarter notes.

25 ord.

mp < *poco* > *cresc.* < *poco* >

Musical notation for measures 25-28. Treble clef, key signature of one flat. Measure 25: 3/4 time, eighth-note chords. Measure 26: 3/4 time, eighth-note chords. Measure 27: 4/4 time, eighth-note chords. Measure 28: 3/4 time, eighth-note chords.

29

mf < *poco* > *cresc.* < *poco* >

Musical notation for measures 29-32. Treble clef, key signature of one flat. Measure 29: 2/4 time, eighth-note chords. Measure 30: 3/4 time, eighth-note chords. Measure 31: 4/4 time, eighth-note chords. Measure 32: 3/4 time, eighth-note chords.

33

f *cresc.* *sub. p*

Musical notation for measures 33-36. Treble clef, key signature of one flat. Measure 33: 2/4 time, eighth-note chords. Measure 34: 3/4 time, eighth-note chords. Measure 35: 3/8 time, quarter notes. Measure 36: 3/8 time, quarter notes.

37

f *sub. mf*

Musical notation for measures 37-42. Treble clef, key signature of one flat. Measure 37: 4/4 time, quarter notes. Measure 38: 4/4 time, quarter notes. Measure 39: 4/4 time, quarter notes. Measure 40: 4/4 time, quarter notes. Measure 41: 4/4 time, quarter notes. Measure 42: 4/4 time, quarter notes.

43

Musical notation for measures 43-48. Treble clef, key signature of one flat. Measure 43: 4/4 time, quarter notes. Measure 44: 4/4 time, quarter notes. Measure 45: 4/4 time, quarter notes. Measure 46: 4/4 time, quarter notes. Measure 47: 4/4 time, quarter notes. Measure 48: 4/4 time, quarter notes.

48

mp

Detailed description: This system contains measures 48 through 53. The upper staff features a melodic line with a slur over measures 48-50 and a fermata over measure 51. The lower staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* is placed below the lower staff in measure 52.

54

mf

Detailed description: This system contains measures 54 through 58. The upper staff has a melodic line with a slur over measures 54-56 and a fermata over measure 57. The lower staff continues the rhythmic accompaniment. A dynamic marking of *mf* is placed below the lower staff in measure 58.

59

Detailed description: This system contains measures 59 through 63. The upper staff has a melodic line with a slur over measures 59-61 and a fermata over measure 62. The lower staff continues the rhythmic accompaniment.

64

f

Detailed description: This system contains measures 64 through 68. The upper staff has a melodic line with a slur over measures 64-66 and a fermata over measure 67. The lower staff continues the rhythmic accompaniment. A dynamic marking of *f* is placed below the lower staff in measure 68.

69

Detailed description: This system contains measures 69 through 73. The upper staff has a melodic line with a slur over measures 69-71 and a fermata over measure 72. The lower staff continues the rhythmic accompaniment.

74

79

84

89

94

99 *ord.* *pizz.* *ord.* *pizz.*

103 *ord.* *f*

108 *mf*

113

118 *f*

123 *mp* *mf*

128 *deciso*

I IV II

f

131

135

V

sub. mp

139

144

II

ff

148 *pizz.*

p *f* *mp* *mf*

152

ord. IV

f

155 *mf*

159 *f*

162 *ff* *f*

165 *mf*

169 *mp*

174 *mf*

178 *f* *ff* *sffz*

Le titre de cette pièce s'inspire du nom donné par le poète grec, Hésiode, au Terpsichore, une des neuf muses anciennes de la religion gréco-romaine.

Le premier mouvement, dans un caractère de fanfare, rappelle la musique folklorique espagnole. D'allure noble, le deuxième mouvement se présente comme une prière solennelle et personnelle. Il rappelle la musique brésilienne en ce qu'elle a de velouté. Le dernier mouvement est basé sur des rythmes de danses africaines. Par des contrastes tendus entre les jeux *Pizzicato* et *Ordinario*, le monde harmonique familier du premier mouvement revient, concluant la Danse de façon exubérante.

La première de *Whirler of the Dance* a été exécutée par Matt James à l'Université de Californie du Sud. La pièce s'est mérité le *1998 ASCAP Foundation / Morton Gould Young Composer Award* et a été gagnante du *1998 Guitar Foundation of America Set Piece Competition*.

Les œuvres de Carlos Rafael Rivera ont été jouées aux États-Unis et au Canada, incluant la première mondiale de son *Motet for Twelve Singers* donnée par le réputé ensemble vocal Chanticleer en 1997. M. Rivera a reçu des commandes du Los Angeles Guitar Quartet et s'est vu décerner plusieurs prix pour ses compositions dont le *44th Annual BMI Student Composer Award*. Il est compositeur en résidence au *June in Buffalo Music Festival*.

Né à Washington, DC en 1970, M. Rivera poursuit une maîtrise en composition en tant qu'assistant gradué à l'Université de Californie du Sud, où il étudie avec Stephen Hartke et Don Crockett.

The title for this work was inspired from the name the Greek poet, Hesiod, gave to Terpsichore, one of the nine ancient muses of Greco-Roman religion.

The first movement is of fanfare-ish character, and is reminiscent of Spanish folk music. The second movement is of dignified character; a solemn, personal prayer. It is reminiscent of lush, Brazilian music.

The final movement is based on African dance rhythms. By means of tense contrasts between *Pizzicato* and *Ordinario* playing, the familiar harmonic world of the first movement returns, bringing the Dance to an exhilarating close.

Whirler of the Dance was first premiered by Matt James at the University of Southern California. It is winner of *The 1998 ASCAP Foundation / Morton Gould Young Composer Award*, and the *1998 Guitar Foundation of America Set Piece Competition*.

Carlos Rafael Rivera's works have been performed in the United States as well as in Canada. Among the performances was the world premiere in 1997 of his *Motet for Twelve Singers* by the renowned vocal ensemble Chanticleer. He has been commissioned by the Los Angeles Guitar Quartet, and received several awards for his compositions. Among those are the *44th Annual BMI Student Composer Award* as well as a residency fellowship for the *June in Buffalo Music Festival*.

Born in Washington, DC, 1970, Mr. Rivera is currently pursuing a Masters Degree in Music Composition as Graduate Assistant at the University of Southern California, where he is studying composition with Stephen Hartke and Don Crockett.