

**- ALICIA TERZIAN -**

**“CARMEN CRIATURALIS”**

**(1971)**

**PARA CORNO SOLISTA, ORQUESTA DE CUERDAS,  
PLATILLOS Y VIBRÁFONO**

*Ediciones Encuentros*

*[eimc@aliciaterzian.com.ar](mailto:eimc@aliciaterzian.com.ar)*

*fax: 54-11-4822-1383*

# - CARMEN CRIATURALIS -

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para corno solista,  
orquesta de cuerdas, platillos y vibráfono

Alicia TERZIAN

Lento (♩ = 48-52)

1

Cor. LUNGO

Vln.1 sul tasto. aflautato LUNGO Sord. *mp* *ppp* *mf* *pp* *gliss.*

Vln.2 sul tasto. aflautato Sord. *p* *mp* *ppp* *mf* *pp* *gliss.*

Vle. *ppp* *mp* *ppp* *gliss.* Sord. *pp*

Vc. *ppp* *mp* *ppp* *gliss.* Sord. LUNGO *pp*

Cb. *ppp* *ppp* *ppp* Sord. *ppp*

Cym. *mp* l.v. *mp* Piatto sospeso bach. di Spugna l.v.

Vib. LUNGO

† = 1/4 tono alto    ♮ = 1/4 tono bajo

*poco a poco accell.*----- 2

**Vln.1**  
Musical staff with treble clef, mostly silent with some notes in the final measure.

**Vln.2**  
Musical staff with treble clef, mostly silent with some notes in the final measure.

**Vle.**  
Musical staff with bass clef. Includes dynamics *mf* and *pp*. Includes marking *c.l.b.* (crescendo/decrescendo hairpins). Includes *div.* (divisi) markings.

**Vc.**  
Musical staff with bass clef. Includes dynamics *mf* and *pp*. Includes marking *c.l.b.* (crescendo/decrescendo hairpins).

**Cb.**  
Musical staff with bass clef. Includes dynamic *mf*. Includes marking *c.l.b.* (crescendo/decrescendo hairpins).

**Cym.**  
Musical staff with a double bar line and marking *l.v.* (largo).

**Woodwinds**  
Includes *col legno* markings and *div.* (divisi) markings for woodwinds in the final measure.

**Tempo**  
*poco a poco accell.*-----

TEMPO I° = molto vibrato 1/4 tono ↑ y ↓

Cor. *p* gliss. gliss. gliss.

Vln.1 *p* via sord. div. pizz. *mf*

Vln.2 *p* via sord. div. pizz. *mf*

Vle. arco nat. *gliss.* *gliss.* *gliss.* via sord. div arco

Vc. arco *ff* (tremolo) nat. *gliss.* *gliss.* *gliss.* via sord. pizz.

Cb. *f*

Cym. piatto colla bach. di Spugna *f* l.v.

Vib. con vib. *mf* l.v. 2 TEMPO I° senza vib. *f*

Cor. *(sempre uguale)* *gliss.* *gliss.*

Vln.1 *pizz.*

Vln.2 *pizz.*

Vle. *saltellato; col legno* *mf* *mf* *saltellato; col legno*

Vc. *arco. vib.* *molto espress. e legato* *V*

Cb. *div. arco* *f* *pizz. mf* *vib.*

Vib. *f*

Cor. *f* *gliss.*

Vln. 1

Vln. 2

Vle.

Vc. *V*

Cb. *V*

Vib.

Detailed description: This page of a musical score features seven staves. The top staff is for the Cor (Cor Anglais), starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with slurs and a triplet of eighth notes in the third measure, marked with a box containing the number '3'. Dynamics include *f* and *gliss.*. The second and third staves are for Violins 1 and 2, both in treble clef with one sharp. They play a rhythmic accompaniment of eighth notes. The fourth staff is for the Viola (Vle.) in treble clef with one sharp, playing a similar eighth-note accompaniment. The fifth staff is for the Violoncello (Vc.) in bass clef, featuring a long, sweeping melodic line with a crescendo hairpin and a *V* marking. The sixth staff is for the Contrabass (Cb.) in bass clef, with a similar long melodic line and *V* marking. The seventh staff is for the Vibraphone (Vib.) in treble clef with one sharp, playing a melodic line with slurs and dynamics. The score is written in a standard musical notation style with various clefs, key signatures, and dynamic markings.

Cor. *mf* *f* *ff* *ps*

Vln.1 *p* *mf*

Vln.2 *p* *mf* *p*

Vle. *p* *mf* *p*

Vc. *p* *mf* *mf* *mf*

Cb. *p* *mf*

Vib. *p* *mf*

Detailed description: This page of a musical score features seven staves. The Cor. staff has a treble clef and contains a melodic line with dynamic markings *mf*, *f*, and *ff*, and a *ps* marking at the end. The Vln.1 and Vln.2 staves have treble clefs and play a rhythmic accompaniment of eighth notes with dynamic markings *p* and *mf*. The Vle. staff has a treble clef and plays a similar rhythmic accompaniment with *p* and *mf* dynamics. The Vc. staff has a bass clef and features a long, sustained note with a *p* dynamic, followed by a *mf* dynamic. The Cb. staff has a bass clef and plays a rhythmic accompaniment with *p* and *mf* dynamics. The Vib. staff has a treble clef and plays a rhythmic accompaniment with *p* and *mf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Cor. *cresc. ed accell.---*  
*gliss.*

Vln. 1 *mf* *cresc. ed accell.---*

Vln. 2 *mp* *cresc. ed accell.---*

Vle. *mp* *cresc. ed accell.---*

Vc. *mp* *cresc. ed accell.---*

Cb. *mp* *cresc. ed accell.---*

Vib. *mp* *cresc. ed accell.---*

4

Detailed description: This is a page of a musical score for a symphony orchestra, page 7. It features seven staves: Cor. (Cornet), Vln. 1 (Violin I), Vln. 2 (Violin II), Vle. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Vib. (Vibrafono). The Cor. part starts with a glissando and has a dynamic of *mf*. The string parts (Vln. 1, Vln. 2, Vle., Vc., Cb., Vib.) all start with a dynamic of *mp*. All string parts have a *cresc. ed accell.* instruction. A box with the number '4' is placed above the Cor. staff in the second measure. The score includes various musical notations such as slurs, accents, and dynamic markings.



Lento, Tempo I°

G.P.

(il suoni piú alto)

Cor. *cresc. ed accell.* *ff* martellato

Vln.1 *cresc. ed accell.* *ff* simile

Vln.2 *cresc. ed accell.* *ff* martellato

Vle. *cresc. ed accell.* *ff* simile

Vc. *cresc. ed accell.* *ff*

Cb. *cresc. ed accell.* *ff*

Vib. *cresc. ed accell.* *ff* vib.normal *mf*

G.P.

Cor.

Vln. 1

Vln. 2

Vle.

Vc.

Cb.

Vib.

5

*pp* col legno arco sul pont. nat.

*p* col legno arco sul pont. nat.

*p* col legno arco sul pont. nat.

*p* arco, nat. *mf* *gliss.*

*p* arco, nat. *mf* *gliss.*

*p* (molto vib) *mf* *gliss.* *gliss.* unis.

*p* (molto vib) *mf*

frotado en la punta

Piatti *mp* *tr* *tr* *tr* l.v.

*mf* con vibr. *mf* *gliss.* *p*

vibr. lento *mf*

This musical score page features six staves for different instruments: Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vle.), Violoncello (Vc.), Contrabasso (Cb.), and Vibraphone (Vib.). The score is written in treble clef for the strings and vibraphone, and bass clef for the cello and double bass. The key signature has one sharp (F#), and the time signature is 4/4. The music is marked with various dynamics including *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance techniques such as *gliss.* (glissando), *tr.* (trills), *detaché* (detached), and *nat.* (natural) are indicated throughout. The Vln.1 and Vln.2 parts feature a prominent glissando in the first measure, followed by a trill. The Vle. and Vc. parts have a similar trill pattern. The Cb. part has a long glissando in the second measure. The Vib. part has a melodic line in the first measure. The page number '10' is located in the top right corner.

V **Tranquillo**  
6

Vln. 1

*mp* molto espress. *fp* sul pont. *fp* pizz. sul pont. vibr.

Musical score for Violin 1, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *mp* dynamic and *molto espress.* marking. A slur covers measures 12-14. In measure 15, the dynamic changes to *fp* and the instruction *sul pont.* is present. A dashed line indicates a slur over measures 15-17. In measure 18, the dynamic is *fp* and the instruction *pizz. sul pont. vibr.* is present. A second dashed line indicates a slur over measures 18-20.

Vln. 2

*mp* molto espress. *fp* *fp* pizz. *f* *f*

Musical score for Violin 2, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *mp* dynamic and *molto espress.* marking. A slur covers measures 12-14. In measure 15, the dynamic changes to *fp*. In measure 18, the dynamic is *fp* and the instruction *pizz.* is present. In measure 20, the dynamic is *f*. A dashed line indicates a slur over measures 20-22.

Vle.

*mp* molto espress. *mf* *tr* gliss. *mf* *tr* gliss. *mf* *tr* gliss.

Musical score for Viola, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *mp* dynamic and *molto espress.* marking. A slur covers measures 12-14. In measure 15, the dynamic changes to *mf* and the instruction *tr gliss.* is present. In measure 18, the dynamic is *mf* and the instruction *tr gliss.* is present. In measure 20, the dynamic is *mf* and the instruction *tr gliss.* is present.

Vc.

*mp* molto espress. *mf* *tr* *col legno saltellato* *mf*

Musical score for Violoncello, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *mp* dynamic and *molto espress.* marking. A slur covers measures 12-14. In measure 15, the dynamic changes to *mf* and the instruction *tr* is present. In measure 18, the dynamic is *mp* and the instruction *col legno saltellato* is present. In measure 20, the dynamic is *mf*.

Cb.

*mf* *col legno* *mf* (sim.) *mf*

Musical score for Contrabass, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *mf* dynamic. A slur covers measures 12-14. In measure 15, the dynamic changes to *mf* and the instruction *col legno* is present. In measure 18, the dynamic is *mf* and the instruction *(sim.)* is present. In measure 20, the dynamic is *mf*.

Vib.

*p* vib. normal *mf* espress.

Musical score for Vibraphone, measures 11-15. The first staff shows a melodic line starting at measure 11 with a *p* dynamic and *vib. normal* marking. A slur covers measures 12-14. In measure 18, the dynamic changes to *mf* and the instruction *espress.* is present.

AGITATO (♩ = 90-100)

7 (con la mano) nat. simile cresc. p

Tempo I° Lento gliss.

Cor.

Vln.1 sord. pp sord. (b)

Vln.2 fp f sord., arco pp sord., arco (b)

Vle. mf gliss. sord. pizz. mf arco pp (b)

Vc. sord. pizz. mf arco pp (b)

Cb. col legno 5 mf sord. pizz. mf pizz. pp (b)

Vib. l.v.

Detailed description of the musical score: The score is for a 12-measure passage. The Cor. part features a melodic line starting with a box around the number 7, followed by performance instructions: '(con la mano) nat.', 'simile', 'cresc.', and 'p'. The Vln.1 and Vln.2 parts have dynamic markings 'fp' and 'f' with hairpins, and later 'sord., arco' and 'pp'. The Vle. part includes 'mf', 'gliss.', 'sord. pizz.', 'mf', 'arco', and 'pp'. The Vc. part has 'sord. pizz.', 'mf', 'arco', and 'pp'. The Cb. part includes 'col legno', '5', 'mf', 'sord. pizz.', 'mf', 'pizz.', and 'pp'. The Vib. part has 'l.v.'. The score concludes with a 'Tempo I° Lento' marking and a 'gliss.' instruction.

LENTO I°

Cor. *mf legato* *angoscioso e poco accell - - - - -*

Vln.1 *pizz.* *pp*

Vln.2 *mp* *pp*

Vle. *pp* *pizz.*

Vc. *pp*

Cb. *pizz.* *pp*

Cor. **8** *mp* (lunga) *molto espress.* *mf* *mf* *mf* *mf* (eco) (lunga)

vibr. lento  
VIBR.

Cor. *(normal)* *frull.* *f* *mp* *gliss.*

A tempo (♩=82)

Cor. (lento vib.) 9 *p* < > *p* *ff* a niente arco #v. V V V

Vln.1 via sord, div. pizz. *fp* #v. *fp* #v. V

Vln.2 via sord, div. pizz. *fp* #v. *fp* #v. V

Vle. via sord, div. pizz. *fp* #v. *fp* #v. V

Vc. via sord, div. pizz. *fp* #v. *fp* #v. V

Cym. bachetta di Spugna *ff* l.v. l.v. 10 V V

Vib. vibrato lento *ff* *f* l.v. vibr. rápido *ff* espress. *trm* V

Rall-----

A Tempo I° (♩ = 48-52)

Vln.1

Violin 1 part. Dynamics: *fp*, *fp*, unis. *ff*. Performance instructions: *gliss.*, *gliss.*, *gliss.*, *gliss.*. Notes: (il suoni piú alto), (il suoni piú alto). Rehearsal mark 1. Instruction: sul tasto affautato.

Vln.2

Violin 2 part. Dynamics: *fp*, *fp*, unis. *ff*. Performance instructions: *gliss.*, *gliss.*, *gliss.*, *gliss.*. Notes: (il suoni piú alto), (il suoni piú alto). Rehearsal mark 1.

Vle.

Viola part. Dynamics: *fp*, *fp*, unis. *ff*. Performance instructions: *gliss.*, *gliss.*, *gliss.*, *gliss.*. Notes: (il suoni piú alto), (il suoni piú alto). Rehearsal mark 1. Dynamic: *ppp*.

Vc.

Violoncello part. Dynamics: *fp*, *fp*, unis. *ff*. Performance instructions: *gliss.*, *gliss.*, *gliss.*, *gliss.*. Notes: (il suoni piú alto), (il suoni piú alto). Rehearsal mark 1. Dynamic: *ppp*.

Cb.

Contrabasso part. Dynamics: *ppp*. Rehearsal mark 1. Dynamic: *ppp*.

Cym.

Cymbal part. Dynamics: *ppp*. Rehearsal mark 1. Dynamic: *pp*.

Vib.

Vibrato part. Dynamics: *ff*. Performance instructions: *l.v.*, *l.v.*, *l.v.*, *l.v.*. Rehearsal mark 1.



Vln.1 *sul tasto; aflautato* *mp* *lungo* *mp* *sul tasto; aflautato*  
 Vln.2 *mp* *sul tasto; aflautato* *mp* *p*  
 Vla. *mp* *gliss.* *ppp* *ppp* *gliss.* *mp* *ppp*  
 Vc. *mp* *gliss.* *ppp* *ppp* *gliss.* *mp* *ppp*  
 Cb. *ppp* *ppp* *mp* *ppp*  
 Cym. *mf* *piatto sospeso* *ccach. spugna* *l.v.* *mf* *mf* *ppp*

Detailed description of the musical score: The score is for page 16 and includes five staves. 
 - **Vln.1:** Treble clef, starts with a half note G4 (mp), followed by a dotted quarter note A4, then rests. A slur covers the first two notes. A fermata is placed over the first measure. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata. The fifth measure has a fermata. The sixth measure has a fermata. The seventh measure has a fermata. The eighth measure has a fermata. The ninth measure has a fermata. The tenth measure has a fermata. The eleventh measure has a fermata. The twelfth measure has a fermata. The thirteenth measure has a fermata. The fourteenth measure has a fermata. The fifteenth measure has a fermata. The sixteenth measure has a fermata. The seventeenth measure has a fermata. The eighteenth measure has a fermata. The nineteenth measure has a fermata. The twentieth measure has a fermata. The twenty-first measure has a fermata. The twenty-second measure has a fermata. The twenty-third measure has a fermata. The twenty-fourth measure has a fermata. The twenty-fifth measure has a fermata. The twenty-sixth measure has a fermata. The twenty-seventh measure has a fermata. The twenty-eighth measure has a fermata. The twenty-ninth measure has a fermata. The thirtieth measure has a fermata. The thirty-first measure has a fermata. The thirty-second measure has a fermata. The thirty-third measure has a fermata. The thirty-fourth measure has a fermata. The thirty-fifth measure has a fermata. The thirty-sixth measure has a fermata. The thirty-seventh measure has a fermata. The thirty-eighth measure has a fermata. The thirty-ninth measure has a fermata. The fortieth measure has a fermata. The forty-first measure has a fermata. The forty-second measure has a fermata. The forty-third measure has a fermata. The forty-fourth measure has a fermata. The forty-fifth measure has a fermata. The forty-sixth measure has a fermata. The forty-seventh measure has a fermata. The forty-eighth measure has a fermata. The forty-ninth measure has a fermata. The fiftieth measure has a fermata. The fifty-first measure has a fermata. The fifty-second measure has a fermata. The fifty-third measure has a fermata. The fifty-fourth measure has a fermata. The fifty-fifth measure has a fermata. The fifty-sixth measure has a fermata. The fifty-seventh measure has a fermata. The fifty-eighth measure has a fermata. The fifty-ninth measure has a fermata. The sixtieth measure has a fermata. The sixty-first measure has a fermata. The sixty-second measure has a fermata. The sixty-third measure has a fermata. The sixty-fourth measure has a fermata. The sixty-fifth measure has a fermata. The sixty-sixth measure has a fermata. The sixty-seventh measure has a fermata. The sixty-eighth measure has a fermata. The sixty-ninth measure has a fermata. The seventieth measure has a fermata. The seventy-first measure has a fermata. The seventy-second measure has a fermata. The seventy-third measure has a fermata. The seventy-fourth measure has a fermata. The seventy-fifth measure has a fermata. The seventy-sixth measure has a fermata. The seventy-seventh measure has a fermata. The seventy-eighth measure has a fermata. The seventy-ninth measure has a fermata. The eightieth measure has a fermata. The eighty-first measure has a fermata. The eighty-second measure has a fermata. The eighty-third measure has a fermata. The eighty-fourth measure has a fermata. The eighty-fifth measure has a fermata. The eighty-sixth measure has a fermata. The eighty-seventh measure has a fermata. The eighty-eighth measure has a fermata. The eighty-ninth measure has a fermata. The ninetieth measure has a fermata. The hundredth measure has a fermata.