

Juan MOREL CAMPOS

JUEGOS FLORALES

Gran marcha

For Clarinet Choir

Arranged by José RODRÍGUEZ ALVIRA

Instrumentation

Soprano clarinet in Eb

3 Clarinets in Bb

Alto clarinet in Eb

Bass clarinet in Bb

Juegos Florales - Juan Morel Campos (1857-1896)

A few years ago, Ponce resident Don Francisco Cabrera found some manuscripts of Juan Morel Campos in the General Archive of Puerto Rico, and asked for copies to be made, which he took to the Amaury Veray Library at the Conservatory of Music of Puerto Rico. In the Library, student Aniela Batres Jaramillo assumed the difficult task of assembling the manuscripts.

Unfortunately, the copies which arrived at the CMPR were an incomplete set of instrumental parts. But fortunately, one of the parts, identified as a “libretto,” was a reduction to two staves of the work. Thanks to the excellent transcription made by Aniela, and with the help of this libretto, professor José Rodríguez Alvira reconstructed the work in 2021, scoring it for clarinet choir, in collaboration with the members of the Conservatory’s Clarinet Choir and its director, professor Kathleen Jones.

The title of the work -“Juegos Florales, Gran Marcha” (Floral Games, Grand March)- alludes to the literary competition (Floral Game) held in Mayaguez in 1895, during which Morel Campos’ work was awarded a diploma of honor. According to Fernando Callejo, a bronze medal and a diploma were awarded posthumously at the 1901 Buffalo Exposition, five years after the composer’s death.

The transcription for Clarinet Choir was premiered on March 19, 2022 by the Coro de Clarinetes CMPR, in the Teatro Bertita y Guillermo L. Martínez, Sala Sanroma, at the Conservatory.



Hace unos años, Don Francisco Cabrera llevó a la Biblioteca Amaury Veray del Conservatorio de Música de Puerto Rico copias de unos manuscritos de Juan Morel Campos que encontró en el Archivo General de Puerto Rico. En la biblioteca, Aniela Batres Jaramillo recibió la difícil encomienda de transcribir los manuscritos.

Desgraciadamente las copias que llegaron al Conservatorio son un conjunto de partes instrumentales incompletas. Afortunadamente una de las partes identificada como libreto resultó ser la reducción a dos pentagramas de la obra. Gracias a la excelente transcripción de Aniela y con la ayuda del libreto, José Rodríguez Alvira hizo una reconstrucción de la obra para coro de clarinetes con la colaboración de Kathleen Jones y los integrantes del Coro de clarinetes del Conservatorio.

El título de la obra - Juegos Florales, Gran Marcha - hace alusión a los Juego Florales (certamen literario) celebrados en Mayagüez en 1895. En este evento cultural la obra recibió un diploma de honor. Según Fernando Callejo, una medalla de bronce y un diploma fueron otorgados póstumamente a la obra en la Exposición de Buffalo de 1901.

La transcripción para coro de clarinetes se estrenó el 19 de marzo de 2022 por el Coro de clarinetes CMPR en el teatro Bertita y Guillermo L. Martínez, Sala Sanromá del Conservatorio de Música de Puerto Rico.

Juegos Florales Gran Marcha

Juan MOREL CAMPOS
(1857-1896)

Arranged by José RODRÍGUEZ ALVIRA

Allegro (♩ = 126)

This system contains six staves for woodwinds. The key signature is two sharps (F# and C#) and the time signature is common time (C). The instruments and their parts are: Clarinet in Eb (top staff, mostly rests with a *mf* dynamic at the start of the system), Clarinet in Bb 1 (second staff, *mf* dynamic), Clarinet in Bb 2 (third staff, *mf* dynamic), Clarinet in Bb 3 (fourth staff, *p* dynamic), Alto Clarinet (fifth staff, *p* dynamic), and Bass Clarinet (bottom staff, *p* dynamic). The music is in common time and begins with a series of rests for most instruments.

9

This system continues the woodwind parts from the first system. The instruments and their parts are: Cl. in Eb (top staff, *f* dynamic), Cl. in Bb 1 (second staff, *f* dynamic), Cl. in Bb 2 (third staff, *f* dynamic), Cl. in Bb 3 (fourth staff, *f* dynamic), A. Cl. (fifth staff, mostly rests), and B. Cl. (bottom staff, *f* dynamic). The music continues with various rhythmic patterns and dynamics, including a *f* dynamic throughout the system.

16 17

Cl. in Eb
pp

Cl. in Bb 1
mf *f*

Cl. in Bb 2
mf *f*

Cl. in Bb 3
f *f*

A. Cl.
f *f*

B. Cl.
f *f*

Detailed description: This system contains measures 16 and 17. Measure 16 starts with a Cl. in Eb part marked *pp*. The Cl. in Bb 1 and 2 parts enter in measure 17 with *mf* dynamics, both featuring crescendos to *f*. The Cl. in Bb 3, A. Cl., and B. Cl. parts also enter in measure 17 with *f* dynamics. Measure 17 includes a triplet of eighth notes in the Cl. in Bb 3 and A. Cl. parts.

24 25

Cl. in Eb

Cl. in Bb 1
pp

Cl. in Bb 2
pp

Cl. in Bb 3
f *f*

A. Cl.
f *f*

B. Cl.
pp

Detailed description: This system contains measures 24 and 25. Measure 24 features a Cl. in Bb 1 part with a triplet of eighth notes marked *f*. The Cl. in Bb 2 part has a triplet of eighth notes marked *f*. The B. Cl. part has a triplet of eighth notes marked *pp*. Measure 25 continues with the Cl. in Bb 1 and 2 parts playing a melodic line with slurs, marked *pp*. The B. Cl. part continues with a steady eighth-note accompaniment marked *pp*.

29 32

Cl. in Eb
mf *ff*

Cl. in Bb 1
mf *ff*

Cl. in Bb 2
ff

Cl. in Bb 3
mf *ff*

A. Cl.
mf *ff*

B. Cl.
mf *ff*

Detailed description: This system contains measures 29, 30, 31, and 32. Measure 29 features a Cl. in Eb part with a triplet of eighth notes marked *mf*. The Cl. in Bb 1 and 2 parts have triplet eighth notes marked *mf*. The B. Cl. part has a triplet of eighth notes marked *mf*. Measure 30 continues with the Cl. in Eb and Bb 1 parts marked *mf*. Measure 31 features a Cl. in Bb 1 part with a triplet of eighth notes marked *ff*. The Cl. in Bb 2 and 3 parts have triplet eighth notes marked *ff*. The B. Cl. part has a triplet of eighth notes marked *ff*. Measure 32 continues with the Cl. in Bb 1 and 2 parts marked *ff*. The B. Cl. part has a triplet of eighth notes marked *ff*.

33

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

37

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

f

43

rit. Maestoso (♩ = 112)

41

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

pp

ff

pp

ff

ff

48 **51**

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

pp *pp* *ff* *ff* *ff*

57 **58** (♩ = 63)

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

p *p* *p* *p* *p* *p*

63

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

p *p* *p* *p* *p* *p*

68

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

mp

73

75

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

ff

ff

79

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

p

p

p

f

f

f

92

85

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

Dynamic markings: *p*, *f*

This system contains measures 85 through 92. The Cl. in Bb 1 and Cl. in Bb 2 parts feature a crescendo from *p* to *f* starting at measure 87. The Cl. in Eb part has a *f* dynamic marking at measure 92. The A. Cl. and B. Cl. parts also have *f* markings at measure 92.

96

rit. a tempo

93

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

Dynamic markings: *p*

This system contains measures 93 through 96. A tempo change is indicated above measure 96. The Cl. in Bb 1 and Cl. in Bb 2 parts have *p* markings at measure 96. The A. Cl. and B. Cl. parts also have *p* markings at measure 96.

99

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

Dynamic markings: *p*

This system contains measures 99 through 102. The Cl. in Eb part has a *p* marking at measure 99. The Cl. in Bb 1 part has a *p* marking at measure 100. The A. Cl. part has a *p* marking at measure 100.

104

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

109

113

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

114

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

Maestoso (♩ = 112)

rit.....

119

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

127

136

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

137

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

143

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

mp

p

mp

mp

mp

mp

148

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

mp

mp

mf

mf

f

f

f

f

154

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

f

f

p

p

f

f

160 Moderato (♩ = 100)

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

166

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

178

173

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

179

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

183

186

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

f

f

f

f

188

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

208 **209**

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

fff

This system covers measures 208 and 209. Measure 208 features a complex rhythmic pattern with triplets and accents in the Eb, Bb 2, and B. Cl. parts. Measure 209 is marked *fff* and contains sustained notes in the Eb, Bb 1, Bb 2, and Bb 3 parts, while the A. Cl. and B. Cl. parts continue with rhythmic patterns.

212

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

This system covers measures 212 through 215. The Eb, Bb 1, Bb 2, and Bb 3 parts play sustained notes, while the A. Cl. and B. Cl. parts play rhythmic patterns with triplets and accents.

216

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

f

This system covers measures 216 through 219. Measure 216 is marked *f* and features rhythmic patterns with triplets and accents in the Eb, Bb 1, Bb 2, and Bb 3 parts. The A. Cl. and B. Cl. parts play sustained notes.

225 (♩ = 126)

Musical score for measures 221-225. The score is for a woodwind ensemble with parts for Cl. in Eb, Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3, A. Cl., and B. Cl. The key signature is one sharp (F#) and the time signature is 4/4. Measures 221-224 feature a complex rhythmic pattern with triplets in the Bb parts. Measure 225 begins with a dynamic marking of *pp cresc.* and features a melodic line in the Bb parts and a rhythmic accompaniment in the A. Cl. and B. Cl. parts.

Musical score for measures 226-230. The score continues with the same woodwind ensemble. Measures 226-229 show a melodic development in the Bb parts with a dynamic marking of *mf*. Measure 230 features a *mf* dynamic and includes a rhythmic accompaniment in the A. Cl. and B. Cl. parts.

Musical score for measures 230-234. The score continues with the same woodwind ensemble. Measures 230-233 feature a *ff* dynamic marking and include a rhythmic accompaniment in the A. Cl. and B. Cl. parts. Measure 234 features a *ff* dynamic and includes a rhythmic accompaniment in the A. Cl. and B. Cl. parts.

239

allarg.

(♩ = 92)

235

Cl. in Eb

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Cl.

B. Cl.

3 3 3 3

pp

p

pp

p

pp

p

pp 3 3 3 3

p

pp

240

Cl. in Eb

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Cl.

B. Cl.

p

p

245

1.

2.

Cl. in Eb

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

A. Cl.

B. Cl.

1.

2.

250

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

257

rit.....a tempo

255

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

260

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

265

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

271

274

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

275

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

279
a tempo

278 rit.....

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

285

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

288

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

292

295

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

297

302

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

303

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

mf

310

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

poco rit......

315 (♩ = 120)

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

320

323

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

327

325

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

330

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

337

Allegro (♩ = 144)

336 *poco rit.*.....

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

346

Cl. in Eb
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
A. Cl.
B. Cl.

351

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

356

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

ff

ff

ff

ff

ff

364

361

1.

2. rit. (Maestoso) (♩ = 112)

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

ff

ff

ff

ff

ff

ff

367

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

pp

372

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

p

f

ff

mp

378

377

rit.....Vivo (♩ = 80)

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

381

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.

387

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

A. Cl.

B. Cl.