

El Diablo Suelto

Solo for E^b Cornet, Cornet, E^b Horn, Trombone,
Bass Trombone, Euphonium, E^b Bass, B^b Bass, Violin
& Brass Band

Arr.: Bertrand Moren

Heraclio Fernandez

EMR 82777

- | | | | |
|----|---------------------------------------|---|---|
| 1 | Full Score | 2 | 1 st B ^b Baritone |
| 10 | Solo Parts | 2 | 2 nd B ^b Baritone |
| 1 | E ^b Cornet | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B ^b Cornet I | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B ^b Cornet II | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 1 | Repiano B ^b Cornet | 2 | B ^b Euphonium |
| 3 | 2 nd B ^b Cornet | 3 | E ^b Bass |
| 3 | 3 rd B ^b Cornet | 3 | B ^b Bass |
| 1 | B ^b Flugelhorn | 1 | Timpani |
| 2 | Solo E ^b Horn | 1 | Maracas |
| 2 | 1 st E ^b Horn | 1 | Drums |
| 2 | 2 nd E ^b Horn | | |

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El Diablo Suelto

Heraclio Fernandez (Arr.: Bertrand Moren)

English:

El Diablo Suelto is one of the most emblematic works of the traditional Venezuelan repertoire, composed in the 19th century by Heraclio Fernández. This virtuosic piece, built on the rhythm of the joropo, conveys an overflowing energy and an almost diabolical character, as suggested by its title. From the very first measures, the listener is drawn into a lively and swirling rhythmic drive. The music alternates between brilliant passages and more lyrical sections, creating rich expressive contrasts. The arrangement by Bertrand Moren highlights the vitality and finesse of the original writing. It preserves the folkloric spirit of the work while adding a refined, concert-like dimension. The melodic motifs, often ornate and rapid, demand precision and agility. The overall atmosphere is festive and passionate, typical of South American tradition. *El Diablo Suelto* remains an essential piece, both spectacular and deeply expressive.

Français:

El Diablo Suelto est l'une des œuvres les plus emblématiques du répertoire traditionnel vénézuélien, composée par Heraclio Fernández au XIX^e siècle. Cette pièce virtuose, construite sur le rythme du joropo, évoque une énergie débordante et un caractère presque diabolique, comme le suggère son titre. Dès les premières mesures, l'auditeur est entraîné dans un tourbillon rythmique vif et entraînant. La musique alterne entre passages brillants et sections plus lyriques, offrant un contraste expressif riche. L'arrangement de Bertrand Moren met en valeur toute la vivacité et la finesse de l'écriture originale. Il respecte l'esprit folklorique de l'œuvre tout en lui apportant une dimension concertante et raffinée. Les motifs mélodiques, souvent ornés et rapides, exigent précision et agilité. L'ensemble dégage une atmosphère festive et passionnée, typique de la tradition sud-américaine. *El Diablo Suelto* demeure ainsi une pièce incontournable, à la fois spectaculaire et profondément expressive.

Deutsch:

El Diablo Suelto gehört zu den bekanntesten Werken des traditionellen venezolanischen Repertoires und wurde im 19. Jahrhundert von Heraclio Fernández komponiert. Dieses virtuose Stück, das auf dem Rhythmus des Joropo basiert, vermittelt eine überschäumende Energie und einen beinahe diabolischen Charakter, wie es der Titel andeutet. Schon von den ersten Takten an wird der Zuhörer in einen lebhaften, wirbelnden Rhythmus hineingezogen. Die Musik wechselt zwischen brillanten Passagen und lyrischeren Abschnitten und schafft so reiche Ausdruckskontraste. Das Arrangement von Bertrand Moren hebt die Lebendigkeit und Feinheit der Originalkomposition hervor. Es bewahrt den folkloristischen Geist des Werkes und verleiht ihm zugleich eine raffinierte konzertante Dimension. Die oft verzierten und schnellen melodischen Motive erfordern Präzision und Beweglichkeit. Die Gesamtwirkung ist festlich und leidenschaftlich, ganz im Sinne der südamerikanischen Tradition. *El Diablo Suelto* bleibt somit ein unverzichtbares Werk – zugleich spektakulär und ausdrucksstark.



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A

9 10 11 12 13 14 15 16 17 18 19 20

Solo

2nd Time Only

E♭ Cnt. *mf*

Solo Cnt. I

Solo Cnt. II

Rep. Cnt. *mf*

2nd Cnt.

3rd Cnt.

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Mrcs. *mf ad lib.*

Dr. *mf ad lib.*

Musical score for various instruments including Solo, Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Mrcs., and Dr. The score includes dynamic markings such as *f*, *mf*, and *mf ad lib.*, and performance instructions like *Play* and *ad lib.*

This musical score is for a brass and woodwind ensemble, covering measures 32 through 42. The score is written for the following instruments: Solo, Eb Cnt., Solo Cnt. I, Solo Cnt. II, Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Mrcs., and Dr. The Solo part features a melodic line with slurs and accents. The Eb Cnt., Solo Cnt. I, Solo Cnt. II, Flug., and Euph. parts play a similar melodic line. The Rep. Cnt., 2nd Cnt., 3rd Cnt., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., and Timp. parts play a rhythmic accompaniment of eighth notes. The Mrcs. and Dr. parts are marked with a slash, indicating they are not to be played. The score includes dynamic markings such as *mf* and *mf* throughout. The key signature is one sharp (F#) and the time signature is 4/4.

C

43

44

45

46

47

48

49

50

51

52

Solo

E♭ Cnt. *mf*

Solo Cnt.I *mf*

Solo Cnt.II *mf*

Rep. Cnt. Straight Mute *mf*

2nd Cnt. Straight Mute *mf*

3rd Cnt. Straight Mute *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. Straight Mute *mf*

2nd Tbn. Straight Mute *mf*

B. Tbn. Straight Mute *mf*

Euph. *mf*

E♭ Bass Low W.W: Cue

B♭ Bass Low W.W: Cue

Timp.

Mrcs. *mf ad lib.*

Dr. *mf ad lib.*

Solo *p* very cool!

Solo Cnt.I *mf* *p* One

Solo Cnt.II *mf*

Rep. Cnt. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. *p*

Solo Hn. *mf* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

E♭ Bass *mf* *p*

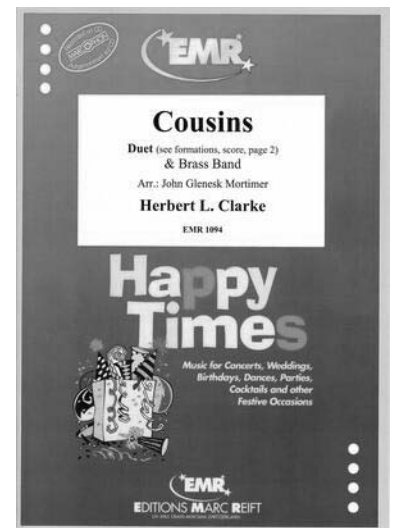
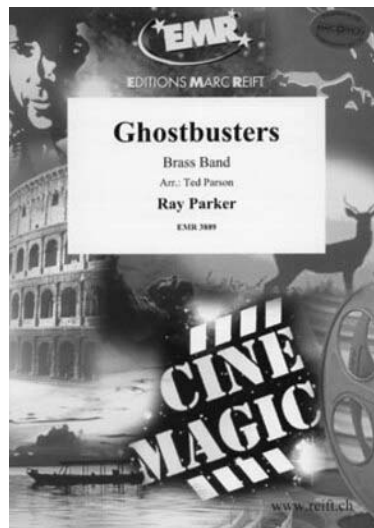
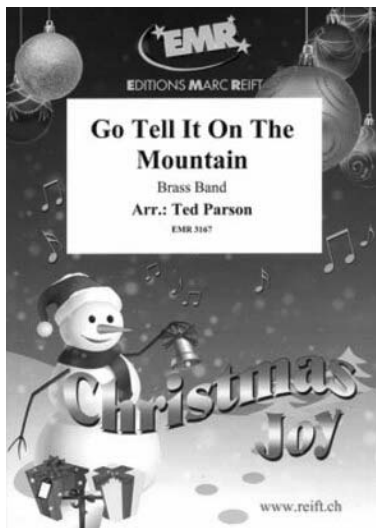
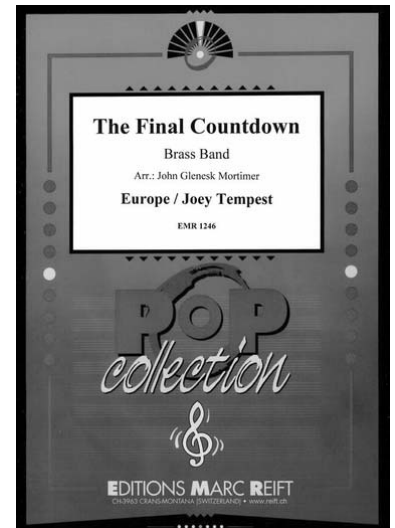
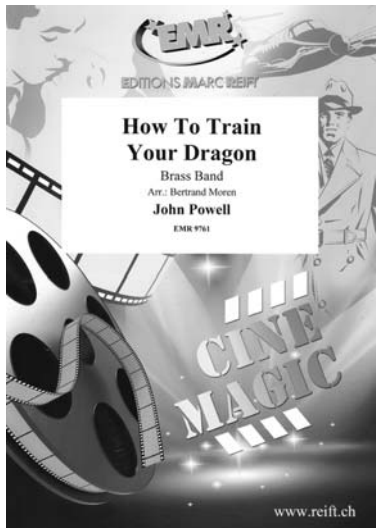
B♭ Bass *mf* *p*

Timp. *mf*

Mrcs. *p*

Dr.

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