

Cristian Morales-Ossio

De dónde viene

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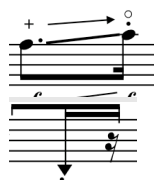
De dónde viene

para ensamble orquestal

(Santiago, 2005/2006)

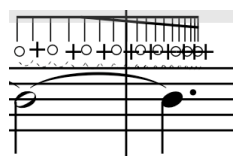
Obra seleccionada para ser estrenada en la Temporada del Descubrimiento
de la Orquesta Sinfónica de Chile
2006

BRONCES



Abrir la sordina en el tiempo señalado al mismo tiempo que se realiza un *glissando*. En el caso de los cuernos esta indicación se extiende al uso de la mano en el pabellón.

Tocar la nota más grave posible.



Abriendo y cerrando la sordina (Trompeta II) acelerando la acción gradualmente dentro del tiempo indicado

Trompeta I : para el compás 256 debe prever una Maraca.

Trompeta II : para el compás 256 debe prever un Cencerro afinado en fa sostenido 4 y una baqueta apropiada

Trombón : para el compás 264 debe prever un Cencerro afinado en fa sostenido 4 y una baqueta apropiada

Corno II : para el compás 266 debe prever un platillo medio suspendido preparado con cogajos pequeños sobre la superficie a fin de que éstos reboten con la vibración del instrumento. Debe ejecutarse *tremolando* con los dedos de la mano.

Corno I : para el compás 269 debe prever un platillo medio suspendido preparado con cogajos ... (si la distancia entre los cuernos lo permite, ambos músicos podrían compartir el mismo platillo)

PERCUSIÓN

Intrumentos pedidos para cada percusionista:

Percusionista I: Maracas, Temple-block medio, Timbal grave, Bongos Agudo y Medio, Glockenspiel, Tam-Tam grave, Triángulo agudo y grave, Tom grave, Caja de batería, Xilófono, Platillo con remaches, Platillo suspendido medio, Arco de contrabajo, 2 Tubos metálicos de 10 cm. de diámetro app.,

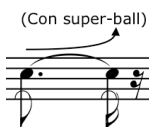
Percusionista II: Platillo suspendido grave, Platillo susp. Medio preparado (con pequeños elementos que cuelguen y reposen sobre su superficie), Vibráfono, Clave, Triángulo medio y agudo, un platillo para ponerlo invertido sobre la membrana del timbal, Tom grave preparado (con platillo invertido sobre membrana), Cencerro afinado en fa sostenido 4.



Frotando la superficie con la parte posterior de una baqueta de madera a fin de obtener un sonido metálico y agudo



Tremolando con los dedos de la mano, sobre la superficie.



(Con super-ball)

Deslizar una *super-ball* sobre la membrana del timbal ejerciendo la presión necesaria para obtener un sonido parecido al que emiten las ballenas.



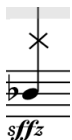
Entrada y salida del pedal, en el vibráfono.



Apagar el sonido



Bisbigliando, durante la duración indicada por las barras de las pequeñas notas



Pizzicato Bartok

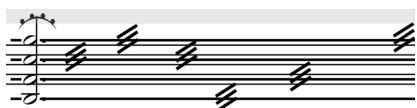
T

Tocar hacia la parte inferior del arpa (tabla). Sonido un poco percusivo

Z

Rozar con la uña del dedo pulgar la cuerda vibrante. Sonido metálico, como distorsionado.

CUERDAS



Tocar detrás del puente alternando trémolos de arco entre las cuerdas



Ligeramente más alto



Ligeramente más bajo

De dónde viene

Duración: 10 min app.

Cristian Morales-Ossio
(Santiago de Chile, 2005)

Tempo flexible, siguiendo al solista

$\text{♩} = 92$

Musical score for the first system of 'De dónde viene'. The score is in 4/8 time and includes parts for Flauta 1, Corno 1, Percusión 1, Percusión 2, Violin I, Violin II, Violin III, Viola 1, Viola 2, Viola 3, Violoncello 1, Violoncello 2, and Contrabajo. The Flauta 1 part features dynamic markings such as *ff*, *mf*, *p*, *ff*, *ffz*, *p*, *f*, *p*, *mf*, *sc p*, *mf*, *p*, *f*, *p*, and *mf*. It includes a *fiatt.* marking and a triplet of eighth notes. The Percusión 1 part includes *Maracas* and *Temple-block medio*. Percusión 2 includes *Platillo susp. grave* and *Platillo susp. medio preparado*. A note in Percusión 2 is marked *Frotando la superficie con el extremo posterior de una baqueta de violafóno o madera*. The string parts (Violin I, II, III, Viola 1, 2, 3, Violoncello 1, 2, Contrabajo) are marked *pizz.* and *ff*. The Viola 3 part has dynamic markings *pp*, *mf*, *mp*, and *pp*. The Violoncello 2 part has *pp*, *mf*, and *pp*. The Contrabajo part has *ff*.

Musical score for the second system of 'De dónde viene'. The score continues from the first system and includes parts for Fl. 1, Perc. 1, and Perc. 2. The Fl. 1 part features dynamic markings such as *>p*, *f*, *p*, *f*, *pp*, *pp*, *mf*, *f*, *ff*, *p*, *f*, *mf*, *ff*, *pp*, and *ff*. It includes a *rit.* marking, a *A tempo* marking, and a triplet of eighth notes. The Perc. 1 part includes a *morendo* marking. The Perc. 2 part includes a *(l.v.)* marking and a dynamic marking of *mf*. The system ends with a 4/8 time signature.

Tempo giusto

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Tempo giusto

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn.

Tempo giusto

Perc. 2

Arpa

Vibráfono

Ped.

(l.v.) sempre

Tempo giusto

Vln. I - SOLO

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

p sempre sul pont.

pp

f

mf

pp

f

mf

pp

f

mf

f

pizz.

mf

f

mf

f

p

f

mf

f

22

Fl. 1 *mf* *ff* *p* *mf*

Fl. 2 *> p*

Ob. 1 *mf* *ff* *p* *mf* *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p*

Cl. 2 *mf* *ff* *p* *mf* *p* *f*

Fg. 1 *f* *mf* *p* *sfz* *mf*

Fg. 2

C. 1 *mf* *mf*

C. 2

Tpt. 1

Tpt. 2

Tbn. *f* *p* *sfz*

Perc. 2 **Timbal** *cerca del borde (un poco metálico)* *ulissando* *p* *mf*

Arpa

Vln. I *p* *f* *Vln. II - SOLO* *ord.* *p* *f*

Vln. II *pp* *f* *pp* *mf* *Vln. II - SOLO* *ord.* *p* *f*

Vln. III *pp* *f* *pp* *mf*

Vla. 1 *Vla. I - SOLO* *p* *f* *pp*

Vla. 2

Vla. 3

Vc. 1 *f* *mf* *p* *mf* *mf* *arco* *mf*

Vc. 2

Cb. *f* *mf* *p* *mf*

This page contains a musical score for measures 32 to 46. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a *flatt.* marking. Both flutes play melodic lines with dynamic markings ranging from *mf* to *ff*.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a *flatt.* marking. Both oboes play melodic lines with dynamic markings from *mf* to *ff*.
- Clarinets (Cl. 1, Cl. 2):** Clarinet 2 has a *flatt.* marking. Both clarinets play melodic lines with dynamic markings from *mf* to *ff*.
- Trumpets (Tpt. 1, Tpt. 2):** Both trumpets are silent in this section.
- Trombone (Tbn.):** Trombone plays a rhythmic pattern with dynamic markings *f* and *sf*. A *sacar sord.* marking is present.
- Percussion (Perc. 1):** Includes Maracas, Bongos A-M, Temple-block medio, Timbal, and Clave. Dynamic markings range from *mf* to *ff*.
- Arpa (Harp):** Plays a rhythmic accompaniment with dynamic markings *f* and *ff*.
- Violins (Vln. I, Vln. II, Vln. III):** Violin I and II play melodic lines with dynamic markings from *p* to *pp*. Violin III has a *ff* marking.
- Violas (Vla. 1, Vla. 2, Vla. 3):** Viola I and II play melodic lines with dynamic markings from *mf* to *pp*. Viola III has a *ff* marking.
- Violoncello (Vc. 1, Vc. 2):** Violoncello I and II play melodic lines with dynamic markings from *p* to *pp*.
- Contra Bass (Cb.):** Silent in this section.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. A tempo marking of $\text{♩} = 46$ is present at the beginning of measure 46.

A tempo

poco rit.

$\text{♩} = 92$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2

A tempo

poco rit.

$\text{♩} = 92$

C. 1
C. 2
Tpt. 1
Tpt. 2
Tbn.

A tempo

poco rit.

$\text{♩} = 92$

Perc. 1
Perc. 2

A tempo

poco rit.

$\text{♩} = 92$

Arpa

A tempo

poco rit.

$\text{♩} = 92$

Todas las cuerdas arco sul pont.(muy metálico)

Vln. I
Vln. II
Vln. III
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Cb.

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn.

Arpa

Vln. I

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

mf *f* *mf* *p* *ff*

p *f* *mf* *ff*

flatt.

f *p* *f* *sfz* *p* *f* *p < mf*

mf *f* *mf*

mf *f* *mf*

f *f* *f* *p* *mf*

bisb. *p* *f* *mf* *pp* *ff* *f* *p* *mf* *pp*

arco *p* *f* *sfz* *p* *f* *sfz* *p* *f*

sfz *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

p *f* *p* *sfz* *p*

p *mf* *f* *mf* *p*

sfz *sfz* *arco* *sfz* *sfz* *arco* *p* *f*

f *f* *f* *f* *p* *mf*

f *f* *f* *f* *f* *mf*

This page of a musical score, numbered 8, covers measures 50 to 52. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts feature intricate melodic lines with frequent slurs and dynamic markings ranging from *p* to *ff*. Fl. 1 includes a *bisb.* (biscando) marking in measure 50.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a melodic line with slurs and dynamics from *p* to *ff*. Ob. 2 has a more rhythmic accompaniment.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 is mostly silent. Cl. 2 has a melodic line with slurs and dynamics from *p* to *ff*.
- Bassoons (Fg. 1, Fg. 2):** Fg. 1 has a melodic line with slurs and dynamics from *p* to *f*. Fg. 2 has a bass line with slurs and dynamics from *p* to *ff*.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts have rhythmic accompaniment with dynamics from *p* to *f*.
- Trombone (Tbn.):** The part has a bass line with slurs and dynamics from *f* to *ff*.
- Arpa (Harp):** The harp part features complex arpeggiated figures with slurs and dynamics from *f* to *sfz*.
- Violins (Vln. I, Vln. II, Vln. III):** Vln. I and II have melodic lines with slurs and dynamics from *p* to *f*. Vln. III has a rhythmic accompaniment.
- Violas (Vla. 1, Vla. 2, Vla. 3):** Vla. 1 and 2 have melodic lines with slurs and dynamics from *p* to *f*. Vla. 3 has a rhythmic accompaniment.
- Cello (Vc. 1, Vc. 2):** Vc. 1 has a melodic line with slurs and dynamics from *sfz* to *pizz.* Vc. 2 has a bass line with slurs and dynamics from *f* to *ff*.
- Double Bass (Cb.):** The part has a bass line with slurs and dynamics from *f* to *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *f*, *ff*, *mf*, *sfz*, *pizz.*) to guide the performers. The page number '8' is located at the top left.

This page of a musical score, numbered 9, contains 21 staves for various instruments. The score is written in a key signature of one flat and a 3/4 time signature. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with dynamic markings *p*, *f*, and *mf*. Fl. 1 includes a triplet of eighth notes.
- Ob. 1 & 2:** Oboe parts with dynamic markings *p*, *f*, and *mf*.
- Cl. 1 & 2:** Clarinet parts with dynamic markings *p*, *f*, and *mf*.
- Fg. 1 & 2:** Bassoon parts with dynamic markings *p*, *f*, *mf*, and *ff*. Fl. 2 includes a *flatt.* (flattened) instruction.
- C. 1 & 2:** Cor Anglais parts with dynamic markings *p*, *f*, and *mf*.
- Tpt. 1 & 2:** Trumpet parts with dynamic markings *p*, *f*, and *mf*.
- Tbn.:** Trombone part with dynamic markings *f*, *p*, *mf*, and *ff*. It includes a *flatt.* instruction.
- Arpa:** Harp part with dynamic markings *mf*, *sfz*, and *fffz*. It includes a *bisb.* (bismarck) instruction.
- Vln. I, II, III:** Violin parts with dynamic markings *p*, *f*, and *mf*. Vln. I includes an *ord.* (ordine) instruction.
- Vla. 1, 2, 3:** Viola parts with dynamic markings *mf*, *p*, and *f*.
- Vc. 1 & 2:** Cello parts with dynamic markings *p*, *f*, and *ff*.
- Cb.:** Contrabass part with dynamic markings *f*, *ff*, and *mf*.

The score features various musical notations including slurs, accents, and dynamic hairpins. The page number '53' is visible at the beginning of several staves.

This page contains the musical score for measures 57 through 60 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2: Flute parts with complex rhythmic patterns and dynamic markings like *f*, *mf*, *ff*, and *p*.
- Ob. 1 and Ob. 2: Oboe parts, with Ob. 2 having a *mf* marking.
- Cl. 1 and Cl. 2: Clarinet parts, with Cl. 2 featuring triplets and dynamic markings.
- Fg. 1 and Fg. 2: Bassoon parts, with Fg. 2 including a *flatt.* (flattened) instruction.
- C. 1 and C. 2: Cor Anglais parts.
- Tpt. 1 and Tpt. 2: Trumpet parts with dynamic markings.
- Tbn.: Trombone part with dynamic markings and a *flatt.* instruction.
- Arpa: Harp part with *ffz* (fortissimo forzando) markings.
- Vln. I, Vln. II, Vln. III: Violin parts with various dynamics and slurs.
- Vla. 1, Vla. 2, Vla. 3: Viola parts.
- Vc. 1 and Vc. 2: Violoncello parts.
- Cb.: Contrabass part with a *(lv)* (lento) marking.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The page concludes with a double bar line and a 4/8 time signature.

Musical score for page 11, featuring various instruments including woodwinds, brass, strings, and percussion. The score is in 4/4 time and includes dynamic markings such as *p*, *f*, *ff*, *pp*, *mp*, *mf*, and *ff*. It also includes performance instructions like *sul pont.*, *arco (quasi balzato)*, and *Retirar la sord. wa-wa*. The score is divided into systems for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones), strings (Violins I, II, III, Violas, Violas, Violas, Violins, Cellos, Double Basses), and percussion (Percussion 1, Percussion 2, Arpa). The score includes various musical notations such as slurs, ties, and articulation marks.

67 *flatt.* *f* *ff* *p* *f* *mf* *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *flatt.* *f* *f* *mf* *f* *p*

Cl. 2 *f* *mf* *p* *f* *mf* *f*

Fg. 1 *f*

Fg. 2 *p* *f*

C. 1 *f* *mf* *f* *p*

C. 2 *p* *f* *mf* *f*

Tpt. 1 *f* *p* *mf*

Tpt. 2 *f* *f*

Tbn. *f* *f*

Perc. 2 *f* *p* *f* *sfz* *f* *p*

Arpa *f* *p* *f* *p* *mf*

Vln. I *f* *p* *div.* *mf*

Vln. II *f* *p* *div.* *mf*

Vln. III *f* *ff* *p* *pizz.* *f* *arco* *f* *p*

Vla. 1 *f* *p* *f* *p* *f* *pizz.* *f* *div.* *f*

Vla. 2 *f* *mf* *p* *f* *p*

Vla. 3 *p* *f* *p* *f* *p* *div. ord.* *p*

Vc. 1 *f*

Vc. 2 *p* *f* *p*

Cb. *p*

71 $\text{♩} = 72$
Cambiar a flauta piccolo

Fl. 1 *f* *p* *ff* *mf* *f*

Fl. 2 *p* *mf* *f*

Ob. 1 *p* *ff* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl. 1 *p* *ff* *mf* *f*

Cl. 2 *mf* *f*

Fg. 1 *p* *f* *p* *f*

Fg. 2 *mf* *f* *p* *ff*

C. 1 *f* *p* *ff* *f*

C. 2 *f* *p* *ff* *f*

Tpt. 1 *f* *pp* *f* *f*
sord. wa-wa o plunger

Tpt. 2 *f* *pp* *f* *f*
sord. wa-wa o plunger

Tbn. *f* *p* *ff* *pp* *mf*
sord. wa-wa o plunger

Perc. 1
Tam-Tam (grave) *p* *f*
Triángulo agudo *pp* sempre
Tom grave prep. *pp* *f*
(Con super-ball) *p* sempre

Arpa *p*

Vln. I *ord.* *p* *ff*

Vln. II *ord.* *p* *ff*
sul pont.
Mínima presión de arco
Fundamental apenas perceptible

Vln. III *ppp* *sempre*
arco
Mínima presión de arco
Fundamental apenas perceptible

Vla. 1 *ppp* *sempre*

Vla. 2 *ord.* *p* *ff* *ppp*
sul pont. (sonido muy metálico). Tremolando "alla punta" alternadamente y sobre duraciones cortas.

Vla. 3 *ppp* *sempre*
sul pont.
Mínima presión de arco
Fundamental apenas perceptible

Vc. 1 *ppp* *sempre*
div.
Mínima presión de arco
Fundamental apenas perceptible

Vc. 2 *f* *ppp* *sempre*
div.
Mínima presión de arco
Fundamental apenas perceptible

Cb. *f* *p* *ff*

This page of a musical score, numbered 15, covers measures 70 through 75. The score is arranged in a system with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts feature a melodic line with sixteenth-note patterns and slurs, marked with *mf* and *f* dynamics.
- Oboes (Ob. 1, Ob. 2):** Similar to the flutes, they play melodic lines with slurs and dynamic markings of *mf* and *f*.
- Clarinets (Cl. 1, Cl. 2):** Both parts play melodic lines with slurs and dynamic markings of *mf* and *f*.
- Bassoons (Fg. 1, Fg. 2):** Fg. 1 has a melodic line with slurs and dynamic markings of *p* and *f*. Fg. 2 is mostly silent.
- Contra Bassoons (C. 1, C. 2):** Both parts play a rhythmic accompaniment of eighth notes, marked with *f*.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts play a rhythmic accompaniment of eighth notes, marked with *f*.
- Tuba (Tbn.):** Plays a rhythmic accompaniment of eighth notes, marked with *mf* and *f*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 includes a *Triángulo grave* (triangle) part with dynamic markings of *f* and *pp*. Perc. 2 plays a rhythmic accompaniment.
- Arpa (Harp):** Plays a rhythmic accompaniment of eighth notes, marked with *mf* and *f*.
- Violins (Vln. I, Vln. II):** Both parts are silent.
- Violin III (Vln. III):** Plays a sustained harmonic accompaniment.
- Violas (Vla. 1, Vla. 2, Vla. 3):** Vla. 1 and Vla. 2 play sustained harmonic accompaniment. Vla. 3 is silent.
- Violoncellos (Vc. 1, Vc. 2):** Both parts play sustained harmonic accompaniment.
- Double Bass (Cb.):** Is silent.

85 Cambiar a flauta en do

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Fg. 1 *p* *f*

Fg. 2

C. 1 *f*

C. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *p* *f*

Perc. 1 *f* *ppp* *f* *pp*

Perc. 2 *p* *mf* *f* Platillo susp. grave

Arpa *mf* *f*

Vln. I *mf* *8va*

Vln. II *mf* *8va*

Vln. III *mf*

Vla. 1 *morendo.....poco a poco*

Vla. 2 *morendo.....poco a poco*

Vla. 3

Vc. 1 *morendo.....poco a poco*

Vc. 2 *morendo.....poco a poco*

Cb. *ppp*

91
Fl. 1 *f* *ff* *mf* *p* *sfz*

Fl. 2 *ff* *p* *mf* *p*

Ob. 1 *f* *ff* *ff* *p* *f*

Ob. 2 *ff* *mf* *p* *f*

Cl. 1 *f* *ff* *p* *f* *sfz*

Cl. 2 *p* *ff* *sfz* *flatt.* *b*

Fg. 1 *pp*

Fg. 2 *pp*

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn. 91

Perc. 1 *< f* *ppp*

Arpa 91 *f* *ff* *p* (lv.)

Vln. I *ff* *pp* *pppp* *sempre*

Vln. II *ff* *pp* *pppp* *sempre*

Vln. III *ff* *pp* *pppp* *sempre*

Vla. 1 *sord.*

Vla. 2 *sord.* *pizz.* *div.* *p*

Vla. 3 *unitt* *ff* *pp* *pppp* *sempre*

Vc. 1 *ppp* *sul tasto*

Vc. 2 *ppp* *sul tasto*

Cb. *< ff*

A tempo

Fl. 1 **Libero, senza misura**

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

C. 1 **Libero, senza misura**

C. 2

Tpt. 1

Tpt. 2

Tbn.

Perc. 1 **Libero, senza misura**

Perc. 2

pp *mf* *ppp* *ff* *p* *pp* *mp*

Whistle-tone *sord.* *Claves*

Libero, senza misura

A tempo

Vln. I **Libero, senza misura**

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

ppp *mp* *sul pont.*

98

Fl. 1 *mf* *mf* *ff* *mf*

Fl. 2 *ppp* Whistle-tone

Ob. 1 *ff* *f*

Ob. 2 *ppp* *ff* *p* *f*

Cl. 1 *mf* *ff* *ppp*

Cl. 2 *mf* *f*

Fg. 1 *f ppp* *ff*

Fg. 2

C. 1

C. 2

Tpt. 1 *ff*

Tpt. 2

Tbn. 98

Perc. 1 *ff* *f* *f*

Perc. 2 **Timbal** (Con un platillo suspendido invertido sobre la membrana) *pp* *pp* *gliss.*

Arpa 98 *p* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vln. III

Vla. 1 *ppp*

Vla. 2 *mf*

Vla. 3

Vc. 1

Vc. 2 *pizz.* *mf*

Cb. *ppp*

poco rit. ----- A tempo

101

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

poco rit. ----- A tempo

101

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn.

poco rit. ----- A tempo

101

Perc. 1

Platillo susp. grave

poco rit. ----- A tempo

101

Arpa

poco rit. ----- A tempo

101

Vln. I

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

106

Fl. 1 *Whistle-tone*

Fl. 2 *ppp*

Ob. 1 *mf*

Ob. 2 *p* *f*

Cl. 1 *ppp*

Cl. 2 *p* *mf* *sfz* *p*

Fg. 1

Fg. 2 *pp* *mf* *f*

C. 1 *ppp*

C. 2 *pp* *mp* *pp* *f*

Tpt. 1

Tpt. 2

Tbn. *sord. wa-wa o plunger* *f*

Perc. 1 *f*

Arpa *ff > p*

Vln. I

Vln. II

Vln. III

Vla. 1 *ppp*

Vla. 2

Vla. 3

Vc. 1

Vc. 2 *pp* *pizz.*

Cb. *mf*

Libero, senza misura

A tempo

flatt. - - -

p *mf*

f

sord. *sacar sord.*

sord. wa-wa o plunger

Timbal *glissando*

ff *p* *sfz*

ff

pp *pizz.*

mf

This page of a musical score, numbered 22, covers measures 114 through 118. The score is arranged in a system with multiple staves for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a 'Whistle-tone' marking and dynamic markings of *mf* and *f*. Fl. 2 starts with *ppp*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has dynamic markings of *sfz* and *f*. Ob. 2 has *sfz*, *p*, and *f*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has *ppp* and *pp*. Cl. 2 has *p*, *f*, and *ff*.
- Bassoons (Fg. 1, Fg. 2):** Fg. 1 has *mf* and *f*. Fg. 2 has *f*.
- Trumpets (Tpt. 1, Tpt. 2):** Tpt. 1 has *f* and *ff*. Tpt. 2 is silent.
- Tuba (Tbn.):** Starts at measure 114 with *pp*, *mf*, and *p*.
- Drum (Perc. 1):** Labeled 'Caja', it has *f* and *mf* markings. A 'Tom grave prep.' section begins at the end of measure 118.
- Arpa (Harp):** Starts at measure 114 with *ff* and *mf*.
- Violins (Vln. I, Vln. II, Vln. III):** Violins I and II have *ppp* markings. Violin III has *f*.
- Violas (Vla. 1, Vla. 2, Vla. 3):** Vla. 1 and Vla. 2 have *ppp* markings. Vla. 3 has *f*.
- Violoncello (Vc. 1, Vc. 2):** Both are silent.
- Double Bass (Cb.):** Silent.

The score features various musical notations including slurs, accents, and dynamic hairpins. Measure 114 is marked with a rehearsal sign. The 'Tom grave prep.' section at the end of measure 118 includes a 3/4 time signature change and a *p* dynamic marking.

Libero, senza misura

piccolo *Cambiar a flauta en do*

Fl. 1 *ord.* *p* *mf* *f* *f*

Fl. 2 *ppp* *pp*

Ob. 1 *p* *mf* *f* *p* *mf*

Ob. 2 *pp*

Cl. 1 *ppp*

Cl. 2 **Libero, senza misura** *pp*

Fg. 1 *mf* *pp* *p* *f* *p*

Fg. 2

C. 1 *ppp* *pp*

C. 2 *pp*

Tpt. 1

Tpt. 2 **Libero, senza misura** *sacar sord.* *p* *mf* *p* *sf*

Tbn. *f* *pp*

Perc. 2 *Platillo susp. grave*

Arpa *pp* *mf* *ff* *pp*

Libero, senza misura *A tempo*

Vln. I *ppp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. III *ppp*

Vla. 3 *p* *mf* *f*

Vc. 1

Vc. 2

Cb. *pp*

124 Cambiar a flauta en do

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn. Retirar la sord. wa-wa

Perc. 2

Arpa glissando (loco)

Vln. I

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb. col legno bat.

Vibrafono

This page contains the musical score for measures 136 through 141 of an orchestral work. The score is arranged in a standard symphonic format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a trill in measure 136 and a triplet in measure 137. Fl. 2 has a triplet in measure 137.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a triplet in measure 137. Ob. 2 has a triplet in measure 137.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a triplet in measure 137. Cl. 2 has a triplet in measure 137.
- Trumpets:** Tpt. 1 and Tpt. 2. Tpt. 1 has a triplet in measure 137. Tpt. 2 has a triplet in measure 137.
- Timpani:** Tbn. (Tuba) with a triplet in measure 137.
- Other:** Perc. 2 (Percussion 2), Arpa (Harp), Vln. I, Vln. II, Vln. III, Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Cb. (Double Bass).

The score includes various dynamic markings such as *mf*, *f*, *ff*, *p*, *pp*, and *flatt.*. It also features articulation marks like accents, slurs, and breath marks. Measure numbers 136, 137, 138, 139, 140, and 141 are clearly indicated at the beginning of their respective staves.

143

Fl. 1 *mf* *ff* *p ff* *p* *mf* *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *mf* *ff* *p ff* *p* *mf* *ff*

Ob. 2 *ff* *mf*

Cl. 1 *pp* *ff* *p* *mf* *f* *p* *mf* *mf*

Cl. 2 *pp* *mf* *f* *p* *mf*

Fg. 1 *f*

Fg. 2 *f*

C. 1

C. 2

Tpt. 1 *p* *f*

Tpt. 2 *pp* *f*

Tbn. *f*

Timbal *pp* *glissando* *f*

Xilófono *mf* sempre

Vibráfono *ff* sempre

Arpa *Sempre seco* *sfz mf* *mf sfz* *mf sfz mf* *sfz*

Vln. I *ord.* *p* *ff* *mf* *ff* *p* *mf* *pp* *mf* *p* *f*

Vln. II *ord.* *p* *ff* *mf* *ff* *p* *mf* *pp* *mf* *p* *f*

Vln. III *sfz*

Vla. 1 *boco al ponte* *p* *ff* *mf* *ff*

Vla. 2 *ord.* *p* *ff* *mf* *ff* *pizz.* *mf* *f*

Vla. 3 *sfz* sempre

Vc. 1 *Ricochet* *sfz > p* *sfz > p* *sfz > p* *sfz > p*

Vc. 2 *sfz* *p* *sfz* *p* *sfz* *p*

Cb. *f*

151

Fl. 1 *mf* *f*

Fl. 2

Ob. 1 *pp* *sfz p* *mf* *mf* *f*

Ob. 2

Cl. 1 *f* *pp* *p* *mf*

Cl. 2 *mf* *mf* *f*

Fg. 1 *f p* *ff* *ff*

Fg. 2

C. 1

C. 2

Tpt. 1 *Retirar la sord. wa-wa* *mf*

Tpt. 2

Tbn. *f p* *ff* *ff*

Perc. 1 *Platillo con remaches* *p* *mf*

Perc. 2

Arpa *f* *mf* *p* *ff* *mf* *sfz* *p* *pp* *ff* *mf* *bisb.*

Vln. I *p* *f* *pp* *mf* *p < f* *p < f* *p*

Vln. II *p* *f* *pp* *mf* *p < f* *p < f* *p*

Vln. III

Vla. 1 *p* *arco*

Vla. 2 *mf* *f* *p*

Vla. 3

Vc. 1 *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *sfz > p*

Vc. 2 *sfz p* *sfz* *p* *sfz* *sfz p* *sfz p*

Cb. *f p* *ff* *ff*

157

Fl. 1 *f* *f* *mf* *flatt.*

Fl. 2

Ob. 1 *f* *ff* *p* *f*

Ob. 2

Cl. 1 *f* *ff* *p* *mf*

Cl. 2 *p* *f*

Fg. 1 *mf* *sfz*

Fg. 2 *f*

C. 1 *f* *mf*

C. 2 *mf*

Tpt. 1 *f* *mf* *p* *f*

Tpt. 2 *mf*

Tbn. *mf* *sfz*

Perc. 2 *p* *f* *mf* *sempre*

Arpa *f* *f* *mf* *sfz* *mf*

Vln. I *ff* *mf* *Ricochet*

Vln. II *ff* *fp* *mf* *mf*

Vln. III *mf* *mf*

Vla. 1 *ff* *fp* *Ricochet*

Vla. 2 *ff* *mf* *div. pizz.*

Vla. 3 *Ricochet*

Vc. 1 *fp* *fp*

Vc. 2 *< f* *mf* *sfz*

Cb. *mf* *sfz*

Glock. (Lv.) *sempre* *p*

Platillo susp. grave

Vibráfono

This page of a musical score, numbered 30, contains 24 staves for various instruments. The score is divided into three measures. The first measure (measures 161-162) features dynamic markings of *ff*, *mf*, and *p*. The second measure (measures 163-164) features *f* and *p*. The third measure (measures 165-166) features *f* and *p*. Specific performance instructions include *flatt.* for the first flute, *simile* for the second clarinet, and *Ricochet* for the strings. The string section includes Violin I, Violin II, Violin III, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Contrabasso. The woodwind section includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The brass section includes Trumpet 1, Trumpet 2, and Trombone. The percussion section includes Percussion 1 and Percussion 2. The Arpa (harp) part is also present. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of a musical score contains 22 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fg. 1, Fg. 2, C. 1, C. 2, Tpt. 1, Tpt. 2, Tbn., Perc. 1, Perc. 2, Arpa, Vln. I, Vln. II, Vln. III, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Cb. The score is marked with a rehearsal sign '164' at the beginning of each staff. Dynamics include *sf*, *ff*, *mf*, *f*, *p*, *sfz*, and *fp*. Performance instructions include 'cambiar a fl. piccolo' in the top right, 'flatt.' above the first oboe staff, and '3' indicating triplet markings. The notation includes various note values, rests, and articulation marks.

This page contains the musical score for measures 173 through 177 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Fg. 1 (Fagott 1)
- Fg. 2 (Fagott 2)
- C. 1 (Corno 1)
- C. 2 (Corno 2)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tbn. (Tuba)
- Perc. 2 (Percussion 2)
- Arpa (Harp)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vln. III (Violin III)
- Vla. 1 (Viola 1)
- Vla. 2 (Viola 2)
- Vla. 3 (Viola 3)
- Vc. 1 (Violoncello 1)
- Vc. 2 (Violoncello 2)
- Cb. (Contrabbasso)

The score includes various dynamic markings such as *pp*, *p*, *mf*, *f*, *sfz*, and *mp*, along with performance instructions like accents and breath marks. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 33 is located in the top right corner.

179 Cambiar a flauta en do

Fl. 1 *mf*

Fl. 2 *p* *f* *sfz* *f*

Ob. 1 *mf* *sfz* *sfz* *fp*

Ob. 2 *p* *f* *sfz* *f* *p* *sfz* *p*

Cl. 1 *f* *sfz* *p* *f*

Cl. 2 *p*

Fg. 1

Fg. 2 *ff* *p*

C. 1 *p*

C. 2

Tpt. 1 *pp*

Tpt. 2 *mf* *ff*

Tbn. *p* *f* *ff*

Perc. 2 *p* *p*

Arpa *mf* *p* *mf*

Vln. I *p* *fp* *mf* *f* *fp*

Vln. II *fp*

Vln. III *f* *p* *mf* *fp* *f* *ff*

Vla. 1 *p* *mf* *fp* *f* *ff*

Vla. 2 *mf* *fp* *p* *pp*

Vla. 3 *fp*

Vc. 1 *mf* *p* *sfz* *p*

Vc. 2 *sfz* *p*

Cb. *p* *pizz.* *f* *sfz* *p*

This page contains the musical score for measures 186 through 189 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a rest in measure 186. Fl. 2 plays a melodic line with dynamics *sfz*, *p*, and *f*, and includes *simile* markings.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays a melodic line with dynamics *sfz* and *f*, and includes *simile* markings. Ob. 2 plays a melodic line with dynamics *p* and *f*, and includes *simile* markings.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a melodic line with dynamics *p* and *f*, and includes *simile* markings. Cl. 2 plays a rhythmic accompaniment with dynamics *sfz* and *simile* markings.
- Trumpets (Tpt. 1, Tpt. 2):** Both trumpets have rests in measures 186-189.
- Tuba (Tbn.):** Plays a rhythmic accompaniment with dynamics *f*, *sfz*, *p*, and *f*, and includes *simile* markings.
- Arpa:** The harp part is shown with two staves, both containing rests in measures 186-189.
- Violins (Vln. I, Vln. II, Vln. III):** Vln. I and Vln. II play a melodic line with dynamics *sfz*, *p*, and *f*, and include *simile* markings. Vln. III plays a melodic line with dynamics *sfz*, *p*, and *f*, and includes *simile* markings.
- Violas (Vla. 1, Vla. 2, Vla. 3):** Vla. 1 plays a melodic line with dynamics *sfz*, *p*, and *f*, and includes *simile* markings. Vla. 2 and Vla. 3 play a rhythmic accompaniment with dynamics *f*, *sfz*, and *simile* markings.
- Violoncello (Vc. 1, Vc. 2):** Vc. 1 plays a melodic line with dynamics *p* and *f*, and includes *simile* markings. Vc. 2 plays a rhythmic accompaniment with dynamics *p* and *f*, and includes *simile* markings.
- Double Bass (Cb.):** Plays a rhythmic accompaniment with dynamics *f* and *p*, and includes *simile* markings.

The score includes various musical notations such as dynamics (*sfz*, *p*, *f*), *simile* markings, and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

This page of a musical score, numbered 37, contains measures 190 through 193. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fg. 1, Fg. 2, C. 1, C. 2, Tpt. 1, Tpt. 2, Tbn., Arpa, Vln. I, Vln. II, Vln. III, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Cb. The score begins at measure 190, which is marked with a dynamic of *mf*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff*, *p*, *f*, and *mf* are used throughout to indicate volume changes. The score concludes at measure 193, ending with a *p* dynamic. The notation includes various musical symbols such as accents, slurs, and articulation marks.

This page of a musical score, numbered 38, contains measures 194 through 198. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Trombones. The string section includes Violins I, II, and III, Violas 1, 2, and 3, Violoncello (Vc.), and Contrabass (Cb.). An Arpa (Harp) part is also present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *sfz*, *p*, *f*, *mf*, and *ff* are used throughout. Performance instructions like *>* (accent) and *<* (decrescendo) are also present. The key signature has one flat, and the time signature is 4/4. The page number 194 is written at the beginning of each staff.

Musical score for orchestra, measures 204-209. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trombone, Trumpet 1 & 2, Tuba, Arpa, Violin I & II, Violin III, Viola I, II, & III, Violoncello I & II, and Contrabass. The score features various musical notations including dynamics (pp, p, mf, f), articulation (accents), and performance instructions (trills, slurs, and phrasing). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into two systems, with measures 204-209 in the first system and measures 210-215 in the second system.

211

Fl. 1 *mf* *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *pp*

Fg. 1

Fg. 2 *mf* *p*

C. 1 *pp*

C. 2 *pp*

Tpt. 1

Tpt. 2

Tbn. *mf* *p* *pp* *mp* *pp*

Perc. 2 **Timbal** *pp* *sempre*

Arpa

Vln. I *pp*

Vln. II *pp*

Vln. III

Vla. 1 *mf* *pp*

Vla. 2 *pp*

Vla. 3 *pp*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mf*

Cb. *p* *pp* *pp* *mp* *pp*

molto rit.-----

220

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

molto rit.-----

220

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn.

*Pasar arcode contrabajp
sobre el borde*

Piatillo susp. medio

p

Perc. 2

Arpa

molto rit.-----

220

Vln. I

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

A tempo

$\text{♩} = 52$

228

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2

A tempo

$\text{♩} = 52$

228

C. 1
C. 2
Tpt. 1
Tpt. 2
Tbn.

A tempo

$\text{♩} = 52$

228

Perc. 1

A tempo

$\text{♩} = 52$

228

Arpa

A tempo

$\text{♩} = 52$

228

Vln. I
Vln. II
Vln. III
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Cb.

Musical score for page 44, measures 234-238. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombones, Percussion, Arpa, Violins I, II, III, Violas 1, 2, 3, Cellos 1 & 2, and Contrabass. The music features various dynamics including *pp* and crescendos.

poco rit. -----

246

Fl. 1 *p* *mf* *flatt.*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *mf* *p*

Cl. 1 *ppp*

Cl. 2 *ppp*

Fg. 1 *ppp*

Fg. 2

246

poco rit. -----

C. 1 *p*

C. 2

Tpt. 1 *mp* *mf* *flatt.*

Tpt. 2 *sfz*

Tbn. 246

Perc. 1

Perc. 2 *f*

poco rit. -----

246

Arpa *ppp*

mf *poco rit.*

246

Vln. I *pizz.* *f* *p* *arco* *ppp*

Vln. II *pizz.* *p* *arco* *ppp*

Vln. III *sul pont.* *mp* *arco* *ppp*

Vla. 1 *pizz.* *p* *arco* *ppp*

Vla. 2 *pizz.* *p* *arco* *ppp*

Vla. 3 *glissando* *pp* *mp* *pizz.* *p* *arco* *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Cb. *ppp*

A tempo

Fl. 1 *f* *mf* *f* *mf* *Libero, senza misura*

Fl. 2 *f* *p* *mf*

Ob. 1

Ob. 2 *p*

Cl. 1 *ppp* **Maracas**

Cl. 2

Fg. 1 *p* *mf* *Libero, senza misura*

Fg. 2

A tempo

C. 1

C. 2

Tpt. 1

Tpt. 2

Tbn. *ppp*

A tempo

Perc. 1 **Tom grave**

Perc. 2 **Cencerro** *f* (pulsación Ad lib.) *ppp*

A tempo

Arpa

A tempo

Vln. I *ff* *pp* *Tremolando "alla punta"*

Vln. II *ff*

Vln. III *ff*

Vla. 1 *ff*

Vla. 2 *ff* (8va)

Vla. 3 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

255

Fl. 1 *f p mf p f p*

Fl. 2 *p ff*

Ob. 1

Ob. 2 *p*

Cl. 1 *p mf*

Cl. 2 *mf p*

Fg. 1 **Concero** (pulsación) *ppp*

Fg. 2 **Maracas** *ppp*

C. 1 *f*

C. 2 *f*

Tpt. 1 *ppp*

Tpt. 2

Tbn. *pp*

Perc. 1 *f mf*

Perc. 2

Arpa *ff*

Vln. I

Vln. II *pp* *sul pont. Tremolando "alla punta"*

Vln. III

Vla. 1 *pizz. mf sempre*

Vla. 2 *pizz. mf sempre*

Vla. 3

Vc. 1 *pizz. mf sempre*

Vc. 2 *pizz. mf sempre*

Cb.

259

Fl. 1 *mf* 3 *Whistle-tone*

Fl. 2 *ppp*

Ob. 1 *p*

Ob. 2 *f*

Cl. 1 *> pp* *f*

Cl. 2

Fg. 1 *pp*

Fg. 2

C. 1 *flatt.* *mf > p*

C. 2 *pp*

Tpt. 1

Tpt. 2 *ppp* *Cencerro*

Tbn. *flatt.* *mf > p* *sord. wa-wa o plunger*

Perc. 2 *Triángulo agudo* *ppp*

Arpa *pp*

Vln. I *sord.* *ppp*

Vln. II *sord.* *ppp*

Vln. III *sord.* *ppp* *p*

Vla. 1

Vla. 2

Vla. 3 *sord.* *ppp*

Vc. 1

Vc. 2

Cb.

flatt. -----

264

Fl. 1 *p* *mf* *p*

Fl. 2 Cambiar a flauta piccolo

Ob. 1

Ob. 2

Cl. 1 *sfpp* *mf*

Cl. 2 *sp*

Fg. 1 *p* *p*

Fg. 2

C. 1 *f* *pp*

C. 2 *f* *ppp* Platillo susp. medio preparado

Tpt. 1

Tpt. 2

Tbn. *ppp* Cencerro

Perc. 1 *f* *sf*

Perc. 2 Bongos Ag. *f* *sf*

Arpa

Vln. I

Vln. II

Vln. III

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

This page contains a musical score for measures 272 through 276. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. 1:** Flute 1, measures 272-276. Dynamics: *mf*. Includes a "Libre" marking above the staff in measure 275.
- Fl. 2:** Flute 2, measures 272-276. Dynamics: *mf* in measure 272, *p* in measure 273.
- Ob. 1:** Oboe 1, measures 272-276. Dynamics: *p* in measure 273.
- Ob. 2:** Oboe 2, measures 272-276. Dynamics: *p* in measure 273.
- Cl. 1:** Clarinet 1, measures 272-276. Dynamics: *sfz pp* in measure 274. Includes a sixteenth-note triplet in measure 274.
- Cl. 2:** Clarinet 2, measures 272-276. Dynamics: *p* in measure 273.
- Fg. 1:** First Bassoon, measures 272-276. Dynamics: *ppp* in measure 272. Includes a "Cencerro" marking above the staff in measure 272.
- Fg. 2:** Second Bassoon, measures 272-276. Dynamics: *p* in measure 273.
- C. 1:** Cor Anglais 1, measures 272-276. Dynamics: *mf* in measure 276.
- C. 2:** Cor Anglais 2, measures 272-276.
- Tpt. 1:** Trumpet 1, measures 272-276.
- Tpt. 2:** Trumpet 2, measures 272-276.
- Tbn.:** Trombone, measures 272-276. Dynamics: *p* in measure 276.
- Perc. 1:** Percussion 1, measures 272-276. Includes a "Vibráfono" marking above the staff in measure 272 and "Claves" marking above the staff in measure 275. Dynamics: *pp* in measure 272, *sf* in measure 275.
- Perc. 2:** Percussion 2, measures 272-276. Dynamics: *mf* in measure 276. Includes a "(l.v.)" marking above the staff in measure 276.

The score is written in 3/4 time and features various dynamic markings and performance instructions throughout the measures.

277

Fl. 1 *<ff* *mf* *p* *p* *ff*

Fl. 2 *ff >p* *ff*

Ob. 1

Ob. 2 *ff >p* *ff*

Cl. 1 *ppp*

Cl. 2 *ff >p* *ff*

Fg. 1

Fg. 2

277

C. 1 *<ff*

C. 2

Tpt. 1

Tpt. 2

Tbn. *<ff*

277

Perc. 1 *ff*

Perc. 2 *p*

Arpa

Tam-Tam (grave)

Frotlar la superficie con la parte posterior de una baqueta de madera, a fin de obtener un sonido agudo, a veces parecido a una voz.

277

Vln. I *ppp* Tremolando "alla punta"

Vln. II *ppp* Tremolando "alla punta"

Vln. III *ppp* Tremolando "alla punta"

Vla. 1 *ppp* *sord.* Tremolando "alla punta"

Vla. 2 *ppp* *sord.* Tremolando "alla punta"

Vla. 3 *ppp*

Vc. 1

Vc. 2

Cb.

Libero, senza misura

Fl. 1 *mf* *p* *mf* *ff* *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

Cl. 1 *ff*

Cl. 2

Fg. 1

Fg. 2

Libero, senza misura

C. 1 *pp* *ff*

C. 2 *pp* *ff*

Tpt. 1 *ff*

Tpt. 2

Tbn. *ff*

Libero, senza misura

Perc. 2 *ff*

Glock. *pp* *ff*

Libero, senza misura

Arpa

Libero, senza misura

Vln. I *f* *pizz.* *retrar sord.*

Vln. II *f* *pizz.* *retrar sord.*

Vln. III *f* *pizz.* *retrar sord.*

Vla. 1 *f* *pizz.* *retrar sord.*

Vla. 2 *f* *pizz.* *retrar sord.*

Vla. 3 *f* *pizz.*

Vc. 1 *f* *pizz.*

Vc. 2 *f* *pizz.*

Cb. *f* *pizz.*