



Cristian Morales Ossio
La lírica violencia serénica
para dos violines y ensamble

Cristian Morales-Ossio

La lírica violencia serénica

para 2 violines solistas y 7 músicos (flauta, clarinete en si bemol (muta mi b picc.), fagot, viola, violochelo, percusión y piano)

2007

Dedicada al *Taller de lejos*

Efectivo instrumental (partitura escrita en do)

2 violines solistas

Flauta dulce alto (cambia a piccolo y a tenor)
Flauta (cambia a piccolo)
Trompa

Viola
Violonchelo

Percusión

Piano
Preparar libremente, con objetos diversos, las siguientes notas, procurando que siempre se escuchen las fundamentales de las respectivas cuerdas:



Los arreglos de estas notas deben retirarse definitivamente entre los compases 90 y 91

Listado de instrumentos de percusión

Triángulo

Temple-block

Bongó agudo
Bongó mediano
3 toms (agudo - mediano - grave)

Glockenspiel

Vibráfono

Arpa del piano (ver instrucción en "NOTACIÓN")

Tam-tam (mediano a grave)

NOTACIÓN

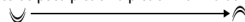
Violines solistas, viola y violonchelo:

1. La dirección de la flecha indica la dirección del efecto *arpeggiato*



2. **S.P.** sigla de Sul Ponticello / **S.T.** sigla de Sul Tasto / **Ord.** abreviatura de Ordinario, o ejecución normal / **C.L.B** col legno battuto

3. Presión de arco: ir poco a poco de poca presión a presión máxima del arco, con el fin de producir una sonoridad ruidosa hacia el final de la nota



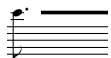
4. Pizzicato a la Bartok



5. Vibrato molto e periodico, Molto espessivo



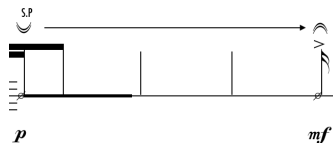
6. Interpretar como "fermo"



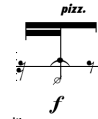
7. Las notas con "cabeza de burbuja" deben ejecutarse *flageolet*



8. Apagar las cuerdas con la mano izquierda de manera de anular cualquier asomo de sonido entonado. Sobre esto, producir lo descrito en el número tres de este instructivo



9. Pizz. extremadamente seco, "color madera". Se obtiene apagando la cuerda con la mano izquierda y ejecutando el pizzicato sobre la misma procurando de que el dedo, o mejor aún, la uña, esté muy cerca del puente. El sonido no debe poseer una altura definida.



10. CADENZA: esta debe ser ejecutada de manera libre en cuanto a la distribución del tiempo y de los silencios. Sin embargo, los solistas deben seguir, relativo a un eventual tempo acordado, aproximadamente la duración de las notas escritas. El carácter de esta CADENZA debe acentuar la fragmentación de la escritura, sin llegar a exagerarla con espacios de silencio de duraciones similares.

Flauta y clarinete



2. Para ambos: realizar un glissando al mismo tiempo que se articulan rápidamente sonidos en staccato (Definir y coordinar articulación común. T-K-T-K, por ejemplo)



3. Para la flauta:
Emitir ruido de llave sin afectar la emisión normal de la altura escrita



4. Sonido eólico con emisión de altura identificable: señalado por la cabeza triangular de las notas



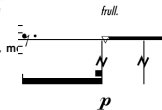
En el caso de la flauta se agrega un símbolo sobre la nota que indica la técnica para producir este sonido: soplar la embocadura desde fuera de ella



5. Para ambas: Articulación triple, rapidísimo



6. Para ambas: Sonido eólico de altura indefinida, mc



7. Para ambas: ruidoso, sin altura determinada. Estos sonidos deben buscarse en conjunto, como trabajo de cámara, y fijarse para la ejecución



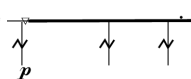
Trompa

1. Glissando con articulación simultánea de sonidos, rapidísimo. Además, también en este lapso de tiempo debe taparse el pabellón con la sordina, tal como lo indican el círculo y la cruz bajo las notas



2. Sonido eólico sin altura definida, articulado con *frullato* y ruido gutural grave

Articulado con ruido gutural (casi frull.)



3. Entre los compases 102 y 132 tanto el momento de aparición como la duración de las notas escritas son de manera proporcional a la medida de los compases. Significa que el instrumentista debe desvincularse del tempo y las características rítmicas de los demás instrumentos.



4. Entre los compases 134 y 153 se han escrito sonidos que no tienen altura definida, deben ser más bien ruidosos. La clave de fa sólo indica que se trata de sonidos graves. Éstos deben ser emitidos tanto con técnicas especiales de labios, apoyándose con sonidos de la voz (siempre dentro de la embocadura, multifónicos staccati, etc. Se sugiere que estos sonidos se trabajen y fijen durante los ensayos.

Percusión

1. Para la indicación "Sobre las cuerdas del piano" el percusionista debe llevar un plectro de guitarra eléctrica (compases 17 al 28 y 97 al 101)

2. Baquetas:



3. El círculo en línea discontinua indica la zona de la baqueta con la cual se debe tocar. En este caso la zona es el extremo opuesto a la cabeza de la baqueta!



4. Para el vibráfono, entre los compases 102 y 129, seguir las mismas instrucciones dadas para la trompa en el ítem 3


5. Tocar sobre el aro (tom u otro instrumento de parche)




6. Glissando, normalmente descendente (sobre el parche del tom). Se logra deslizando un dedo húmedo con la presión adecuada sobre el parche




Piano

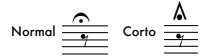
1. La cabeza en X siempre indica ejecutar sobre las cuerdas, pulsadas idealmente con el dedo índice 

2. Para los compases 73 , 74 y 75 el pianista debe llevar una baqueta dura (xilófono o glockenspiel), que ee dejará rebotar sobre la cuerda imitando un *jeté* de arco (en el caso de las cuerdas frotadas) 

General

1. Los trinos deben ejecutarse siempre de manera muy cerrada. La nota con la cual se trina es de cabeza pequeña y está siempre pegada a la nota principal, como si se tratara de un acorde 

2. Calderones o fermatas



La lírica violencia serénica

Cristian Morales-Ossio
(1967 -)

A tempo

♩ = 60

Violín I

Percusión

Piano

Templo-bloc
Bongo an.
Triángulo

ff *mf* *f* *sfz* *p* *f* *p* *ff* *pp* *f* *p* *ff* *pp* *pp* *sub.*

pizz. *Arco Ord.* *semi legato bot.* *semi legato tratto* *Arco* *Martellato* *S.P.* *Arco S.P. (molto)*

2 3 4 5 6 7

A tempo

rit. *legno bat.* *Arco S.P. (molto)* *ricochet* *Arco (ord.)* *pizz.* *Arco S.P.* *Martellato* *Arco (ord.)*

Vln. I

Vln. II

Perc.

Pno.

ff *mf* *pp* *ff* *mf* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *mf* *p* *ppp* *f* *pp* *ff* *ff* *ff* *pp* *ff* *pp*

2 3 4 5 6 7 8 9 10 11 12 13 14

Musical score for Violin I, Violin II, Percussion, and Piano. Measures 15-21.

Violin I: Measures 15-21. Includes markings: *Martellato* 5, *Arco S.P. (molto)*, *pizz.*, *ff*, *p*, *mf*, *ff*, *p*, *ff*, *mf*, *ff*, *Arco (ord.)*, *mf*, *ff*.

Violin II: Measures 15-21. Includes markings: *S.P.*, *ppp*, *ff*, *p*, *f*, *f*, *ff*, *p*, *ff*, *pp*, *ff*, *f*, *mf*, *pp*, *ff*, *ff*, *f*, *mf*, *pp*, *ff*, *Arco (ord.)*, *S.P.*, *pp*, *ff*, *Arco Mart.*, *pp*, *ff*.

Percussion: Measures 15-21. Includes markings: *f*, *mf*, *mf*, *p*, *mf*, *ff*, *mf*. Includes instruction: *Piano* *Sopra los cuerdas*.

Piano: Measures 15-21. Includes markings: *mf*, *ff*, *f*, *ff*, *f*, *ff*, *mf*, *p*, *ff*, *mf*, *ff*, *mf*, *ff*, *ff*, *>mf*, *p*.



Musical score for Violin I, Violin II, Percussion, and Piano. Measures 22-28.

Violin I: Measures 22-28. Includes markings: *pizz.*, *mf*, *p*, *f*, *pp*, *f*, *mf*, *p*, *mf*, *ff*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *Arco*, *legno tratto*.

Violin II: Measures 22-28. Includes markings: *S.P. (molto)*, *mf*, *ppp*, *f*, *pp*, *f*, *ff*, *ff*, *pp*, *mf*, *pp*, *pp*, *ff*, *Arco*, *3*, *mf*.

Percussion: Measures 22-28. Includes markings: *ff*, *f*, *mf*, *f*, *ff*.

Piano: Measures 22-28. Includes markings: *mf*, *f*, *f*, *p*, *p*, *f*, *ff*.

A1

accelerando $\text{♩} = 96$

Vln. I: *pizz.*, *Arco ricchet*, *pp*, *S.P.*, *p* \rightarrow *f*, *f*, *p*, *pizz.*, *Arco S.P. (molto)*, *ff*, *p* \rightarrow *f*, *p*, *pizz.*, *Arco S.P.*, *ff*, *p* \rightarrow *f*, *p*, *pizz.*, *Arco S.P.*

Vln. II: *S.P.*, *ricchet*, *pp*, *ff*, *p* \rightarrow *f*, *p*, *pizz.*, *S.P.*, *p* \rightarrow *f*, *p*, *Arco S.P. (molto)*, *pizz.*, *Arco S.P. (molto)*, *S.P.*, *p* \rightarrow *f*, *p*, *pizz.*, *Arco S.P.*

Fl.: *p* \rightarrow *f*, *mf*, *ff*, *p* \rightarrow *f*, *mf*

Cl.: *p* \rightarrow *f*, *mf*, *ff*, *p* \rightarrow *f*, *mf*

Bn.: *p* \rightarrow *f*, *mf*, *p* \rightarrow *f*, *mf*

Via.: [Empty staff]

Vce.: [Empty staff]

Perc.: *Tam-tam* *Sobre el borde posterior del Tam-tam*, *ff* \rightarrow *pp*, *3 toms (con las manos)*, *pp*, *mf*, *ff*, *pp*

Pno.: *p*, *ff*, *p*, *mf*, *P (poco)*, *ff*, *p*

A2
Tempo I

♩ = 60

This musical score is for a section of a symphony, marked "A2" and "Tempo I" with a tempo of 60 beats per minute. The score is arranged in systems for various instruments:

- Vln. I & II:** Violin parts with various articulations like *pizz.* and *arco*, and dynamic markings such as *f*, *mf*, *ff*, and *pp*.
- Fl.:** Flute part with dynamic markings *f*, *mf*, and *ff*.
- Cl.:** Clarinet part with dynamic markings *f*, *mf*, and *ff*.
- Bn.:** Bassoon part with dynamic markings *f*, *mf*, and *ff*.
- Vla.:** Viola part with dynamic markings *mf*, *ff*, and *f*.
- Vce.:** Cello part with dynamic markings *f*, *sfz*, and *ff*.
- Perc.:** Percussion part with dynamic markings *f*, *pp*, and *mf*. Includes a legend:
 - Templo bloc k
 - Bongo su.
 - Bongo mbet.
- Pno.:** Piano part with dynamic markings *f* and *ppizz.*

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic contrasts throughout the section.

Musical score for measures 48-54, featuring various instruments and dynamic markings.

Violin I (Vln. I): *Mart. alla punta*, *pizz.*, *S.P. (molto)*, *Arco (ord.)*, *pizz.*, *Arco S.P.*, *legno bat.*, *pizz.*, *Arco S.P.*, *pizz.*, *Arco*, *S.P.*

Violin II (Vln. II): *pizz.*, *Arco S.P. (molto)*, *pizz.*, *Arco S.P.*, *pizz.*, *Arco S.P.*

Flute (Fl.): *f*, *mf*, *mf*, *mf*, *simile*

Clarinet (Cl.): *f*, *mf*, *mf*, *simile*

Bassoon (Bn.): *mf*, *mf*, *mf*

Viola (Via.): *pizz.*, *Arco S.P.*, *pizz.*, *Arco S.P. (molto)*, *mf*, *pizz.*, *mf*, *ff*, *mf*

Cello (Vce.): *pizz.*, *Arco S.P.*, *pizz.*, *mf*, *pizz.*, *f*, *mf*, *ff*

Percussion (Perc.): *p*, *mf*, *ff*, *mf*, *sfz*, *p*, *sfz*, *f*, *f*

Piano (Pno.): *f sempre*

Measures are numbered 48, 49, 50, 51, 52, 53, 54.

B1
A tempo

Violin I (Vln. I): Starts with *pizz.* and *arco*. Dynamics include *p*, *pp*, *f*, and *mf*. Includes *CLB* and *Ord. SP* markings.

Violin II (Vln. II): Starts with *pizz.* and *Mart.*. Dynamics include *p*, *pp*, *f*, and *mf*. Includes *CLB* and *Ord. SP* markings.

Flute (Fl.): Dynamics include *p*, *f*, and *pp*.

Clarinet (Cl.): Dynamics include *p*, *f*, and *pp*.

Bassoon (Bn.): Dynamics include *mf*, *p*, and *pp*.

Viola (Via.): Dynamics include *mf*, *p*, and *pp*.

Cello (Vce.): Dynamics include *mf*, *ff*, and *pp*.

Percussion (Perc.): Dynamics include *mf*, *p < f*, and *pp*. Includes *Trg. scab!* and *Vib.* markings.

Piano (Pno.): Dynamics include *p*, *pp*, *mf*, and *sfz*.

Tempo markings: *rit.* and **A tempo**.

Other markings: *S.P. (molto)*, *CLB*, *Ord. SP*, *3 foms. (con bequeto de Vib.)*.

Vln. I *flageolet* 7 *ppp* *rité* 61 62 63 64

Vln. II *simile* 3 *rité* 61 62 63 64

Fl. 60 61 62 63 64 *p* *pp* *mf* *pp* *mf* *mf* *p*

Cl. 60 61 62 63 64 *p* *pp* *mf* *pp* *p* *flaut.* *mf* *pp*

Bn. 60 61 62 63 64 *f* *p* *pp* *mf* *pp* *flaut.* *p*

Vla. 60 61 62 63 64 *f* *p* *sfz* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pizz.* *pp*

Vce. 60 61 62 63 64 *mf* *f* *p* *sfz* *pp* *pp* *mf* *pp* *pp* *pp* *pp* *Poner sordina* *p* *p*

Perc. 60 61 62 63 64 *mf* *p* *p* *pp* *p* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *f* *p*

Pno. 60 61 62 63 64 *pp* *mf* *p* *pp* *pp* *p* *pp* *pp* *pp* *(Cuerda)*

Arco SP (molto) *pizz.* *Arco (ord.)* *SP (molto)* *CLB* *Poner sordina* *pizz.* *Arco S.T.*

CLB *mf* *pp* *mf* *pp* *pp* *Poner sordina*

Vib. *(toms)* *Pedak tempo* *(Cuerda)*

This page of a musical score covers measures 65 through 69. The instruments and their parts are as follows:

- Vln. I:** Features complex rhythmic patterns with dynamics ranging from *ppp* to *mf*. Includes performance markings like *Ord.* and *joti*.
- Vln. II:** Mirrors the Violin I part with similar dynamics and articulations.
- Fl.:** Plays melodic lines with dynamics such as *mf*, *pp*, and *sfz*.
- Cl.:** Provides harmonic support with dynamics like *p*, *mf*, and *ff*.
- Bn.:** Plays a bass line with dynamics including *pp*, *mf*, and *ff*.
- Vla.:** Features a melodic line with dynamics like *p*, *mf*, and *ff*. Includes the instruction *pizz.* (pizzicato).
- Vce.:** Plays a bass line with dynamics like *pp*, *p*, *mf*, and *ff*. Includes the instruction *pizz. (guitarra)*.
- Perc.:** Provides rhythmic accompaniment with dynamics like *pp*, *mf*, and *p*.
- Pno.:** Provides harmonic support with dynamics like *pp*, *mf*, and *p*. Includes the instruction *(Cuerda)* and *(Toda)*.

The score is marked with measure numbers 65, 66, 67, 68, and 69. Dynamics include *ppp*, *mf*, *ff*, *p*, and *sfz*. Performance markings include *Ord.*, *joti*, *lato*, *pizz.*, and *S.P. (moho) (flaut)*.

This page of a musical score features nine staves for different instruments. The staves are labeled as follows from top to bottom: Vln. I, Vln. II, Fl., Cl., Bn., Vla., Vce., Perc., and Pno. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *sfz* (sforzando). The Vln. I and Vln. II parts are highly active, featuring complex rhythmic patterns and slurs. The Fl., Cl., and Bn. parts have more sparse, punctuated entries. The Vla. and Vce. parts are characterized by sustained chords and melodic lines. The Perc. part includes complex rhythmic patterns, and the Pno. part provides a harmonic foundation with chords and moving lines. The score is marked with various articulations and slurs, indicating specific performance techniques.

B2

Vln. I *mf* *pp* *mf* *p* *sfz* *ff*
 Vln. II *mf* *p* *pp* *mf* *p* *f* *mf* *f* *p*
 Fl. *f* *pp* *f* *pp* *f* *mf* *mf* *ff*
 Cl. *f* *pp* *f* *p* *pp* *f* *f* *ff*
 Bn. *mf* *p* *mf*
 Vla. *f* *pp* *f* *pp* *f* *mf* *sfz* *p* *f* *p* *ffz* *f* *pizz.* *Arco* *S.P.* *(molto)* *(Alta corda)* *V* *pizz.* *Arco* *sfz* *mf* *ffz*
 Vce. *f* *pp* *f* *pp* *f* *p* *f* *p* *ffz* *f* *p* *ffz* *f* *pizz.* *Arco* *S.P.* *(molto)* *(Alta corda)* *V* *pizz.* *Arco* *p*
 Perc. *f* *p* (LV)
 Pno. *mf* *mf* *ff* (LV) *p*

C

Vln. I
77 *pizz.* *f* *pp* *f* *p* *pizz.* *Arc.* *p* 80 81 *[flaut.]*

Vln. II
77 *f* *p* *pp* *f* *p* *ppp*

Fl.
77 *mf* 78 79 *p* *mf* 80 81 *mf*

Cl.
77 *mf* *p* *mf* 81 *mf*

Bn.
77 *mf* *pp* 81 *pp*

Vla.
77 *mf* *p* *mf* 78 *pp* 79 *p* *mf* 80 81 *pizz.*

Vce.
(Alto cordo) *mf* *f* *mf* *p* *mf* *p* *mf* *pizz.*

Perc.
77 78 79 80 81 *p* *p* *pp*

Pno.
77 *mf* 78 *pp* *p* 79 *mf* 80 *p* 81 *mf* *sfz*

This page of a musical score covers measures 82 through 87. The instruments and their parts are as follows:

- Vln. I & II:** Violin I and II parts. Dynamics range from *f* to *pp*. Includes performance instructions like *Ord.*, *S.P. (molto)*, *pizz.*, and *Arco (ord.) (sul D)*. Measure 86 is marked *A tempo*.
- Fl. & Cl.:** Flute and Clarinet parts. Dynamics include *f*, *p*, and *mf*. Measure 86 is marked *A tempo*.
- Bn.:** Bassoon part. Includes the instruction *Articulado con ruido gutural (casi frull.)*.
- Vla. & Vce.:** Viola and Cello/Double Bass parts. Dynamics range from *f* to *pp*. Includes *CLB* and *Arco (ord.)* markings.
- Perc.:** Percussion part. Dynamics include *p* and *mf*.
- Pno.:** Piano part. Dynamics range from *f* to *pp*.

Measure 86 is marked *A tempo* for several instruments. The score includes various articulations such as *rit.* (ritardando) and *pizz.* (pizzicato). The key signature is one sharp (F#) and the time signature is 3/8.

D

Vln. I
88 *ff* *pizz.* 89 *mf p* 90 *ff* *pizz.* 91 $\text{♩} = 60$ 92 *fp* Arco S.P. 93

Vln. II
88 *ff* *pizz.* 89 *mf* *pizz.* 90 *ff* 91 *f p* 92 *fp* 93

Fl.
88 89 90 91 Tomar flauta picc. 92 93

Cl.
Tomar clarinete en mi bemol

Bn.
88 *mf* 89 *ff* 90 *p* 91 *p* 92 *ff* 93 *mf* *f*

Vla.
88 *ff* 89 *p* 90 *ff* 91 Arco S.P. *ff pp* 92 *p* 93 *mf* *f*

Vce.
88 *ff* 89 *mf p* 90 *ff* 91 Arco S.P. (molto) *ff* 92 *pp* 93 *sfz*

Perc.
88 *p* 89 *mf* 90 *ff* 91 92 93

Pno.
88 *ff* 89 *mf* 90 *ff* 91 *mf* 92 *f* 93

Ped. III

This page of a musical score contains the following parts and instructions:

- Vln. I:** Measures 94-97. Dynamics include *mf*, *fp*, *f*, *mf*, *sf p*, and *p*. Performance markings include *pizz.* and *tr.*
- Vln. II:** Measures 94-97. Dynamics include *f*, *p*, *pp*, *f*, and *p*. Performance markings include *Arco S.P.*, *S.P. (molto)*, and *s*.
- Fl.:** Measures 94-97. No musical notation is present.
- Cl.:** Measures 94-97. No musical notation is present.
- Bn.:** Measures 94-97. Dynamics include *p*, *f*, *mf*, *p*, and *mf*. Performance markings include *s*.
- Vla.:** Measures 94-97. Dynamics include *pp*, *mf*, *f*, *p*, and *fp*. Performance markings include *Arco S.P.*, *S.P. (molto)*, and *s*.
- Vce.:** Measures 94-97. Dynamics include *p*, *fp*, *mf*, *p*, and *f*. Performance markings include *pizz.*
- Perc.:** Measures 94-97. Dynamics include *mf*. Performance markings include *Piano* and *Sobre las cuerdas*.
- Pno.:** Measures 94-97. Dynamics include *mf* and *f*. Performance markings include *s*.

This page of a musical score contains the following parts and markings:

- Vln. I:** Measures 98-101. Dynamics: *ff*, *pp*, *pp*, *f*, *fp*. Includes hairpins and accents.
- Vln. II:** Measures 98-101. Dynamics: *ff* > *p*, *f*, *p*. Includes hairpins and accents.
- Fl.:** Measures 98-101. Rested.
- Cl.:** Measures 98-101. Rested.
- Bn.:** Measures 98-101. Dynamics: *mf*, *p*. Includes hairpins.
- Vla.:** Measures 98-101. Dynamics: *p*, *f*, *f*, *p*. Includes hairpins and accents.
- Vce.:** Measures 98-101. Dynamics: *mf*, *p*, *mf*_{sub}, *f*, *mf*, *f*, *p*, *fp*. Includes hairpins, accents, and *pizz.* marking.
- Perc.:** Measures 98-101. Includes a triplet and *fff* dynamic.
- Pno.:** Measures 98-101. Dynamics: *p*, *mf*, *f*, *p*, *mf*. Includes hairpins and *Ped. III* marking.

E2

Vln. I *ff* *p* *mf* *Legatissimo, sempre*

Vln. II *ff* *p* *mf* *Legatissimo, sempre*

Fl. piccolo *ff* *p* *mf* *Legatissimo, sempre*

Cl. *< ff* *p* *mf* *Legatissimo, sempre*

Bn. *ff* *p* *f* *Cultré sempre* *simile*

Via. *ff* *p* *mf* *Legatissimo, sempre* *loco* *[sol 0]*

Vce. *ff* *mf*

Perc. *[102] Glockenspiel* *[103] pp* *[104]* *[105]*

Vib. *p sempre* *mf sempre*

Pno. *ff sempre*

This page of a musical score includes the following parts and markings:

- Vln. I:** Measures 106-109. Dynamics: *f*, *pp*, *p*, *p*, *mf*. Includes a trill marked "tr" and a triplet.
- Vln. II:** Measures 106-109. Dynamics: *f*, *pp*, *p*, *p*, *mf*. Includes a triplet.
- Fl.:** Measures 106-109. Dynamics: *f*, *pp*, *p*, *mf*. Includes a triplet.
- Cl.:** Measures 106-109. Dynamics: *f*, *pp*, *p*, *mf*. Includes a triplet.
- Viola:** Measures 106-109. Dynamics: *f*, *pp*, *p*, *mf*. Includes a trill marked "tr" and a measure marked "(sol B)".
- Vce.:** Measures 106-109. Dynamics: *p*, *ff*, *pp*. Includes a fermata.
- Perc.:** Measures 106-109. Dynamics: *mf*. Includes a measure marked "(LX)".
- Pno.:** Measures 106-109. Dynamics: *mf*. Includes a measure marked "(Gua)".

Rehearsal marks are indicated by boxed numbers: 106, 107, 108, and 109.

This musical score page contains the following parts and markings:

- Vln. I:** Measures 110, 111, 112, 113. Dynamics: *pp*, *mf*, *pp*. Includes performance markings like *col A* and hairpins.
- Vln. II:** Measures 110, 111, 112, 113. Dynamics: *pp*, *mf*, *pp*. Includes performance markings like *col A* and hairpins.
- Fl.:** Measures 110, 111, 112, 113. Dynamics: *pp*, *mf*, *ppp*. Includes performance markings like *trill* and hairpins.
- Cl.:** Measures 110, 111, 112, 113. Dynamics: *p*, *ff*, *mf*, *p*. Includes performance markings like *trill* and hairpins.
- Vla.:** Measures 110, 111, 112, 113. Dynamics: *pp*, *mf*, *pp*. Includes performance markings like *trill* and hairpins.
- Vce.:** Measures 110, 111, 112, 113. Dynamics: *pp*, *mf*, *pp*. Includes performance markings like hairpins.
- Perc.:** Measures 110, 113. Dynamics: *p*. Includes performance marking *(LX)*.
- Pno.:** Measures 110, 111, 112, 113. Includes performance marking *(Gua)*.

This page of a musical score contains the following parts and markings:

- Vln. I:** Measures 114-118. Dynamics include *f*, *pp*, and *p*. Includes a triplet of eighth notes and a *lao* marking.
- Vln. II:** Measures 114-118. Dynamics include *p*, *pp*, and *f*. Includes a *lao* marking.
- Fl.:** Measures 114-118. Dynamics include *f* and *p*. Includes a *lao* marking.
- Cl.:** Measures 114-118. Dynamics include *f* and *pp*.
- Vla.:** Measures 114-118. Dynamics include *f*, *pp*, and *p*. Includes a *lao* marking.
- Vce.:** Measures 114-118. Includes a *lao* marking.
- Perc.:** Measures 115-118. Includes a *pp* marking and a *(LV)* marking.
- Pno.:** Measures 114-118. Includes a *lao* marking.

Rehearsal marks are present at measures 114, 115, 116, 117, and 118. Performance markings include *f*, *pp*, and *p*. A *lao* marking is used in several staves. A *(LV)* marking is present in the Percussion part. A *(sol A)* marking is present in the Viola part. A *(sol 0)* marking is present in the Viola part. A *(sol A)* marking is present in the Viola part. A *(sol 0)* marking is present in the Viola part. A *(sol A)* marking is present in the Viola part.

This page of a musical score contains parts for Vln. I, Vln. II, Fl., Cl., Bn., Vla., Vce., Perc., and Pno. The score is organized into systems, with measures 119 through 123 indicated by boxed numbers above the staves. The Vln. I and Vln. II parts feature a melodic line with various articulations and dynamics. The Fl. part has a similar melodic line. The Cl. part provides harmonic support with chords. The Bn. part consists of sustained chords. The Vla. and Vce. parts have a vocal line with dynamics *p*, *f*, and *simile*, and a *(sul II)* marking. The Perc. part has a rhythmic pattern with dynamics *mf* and *mf*, and a *(LX)* marking. The Pno. part features a complex accompaniment with a *(Sust)* marking. The score is written in a key signature of one flat and a 4/4 time signature.

Musical score for measures 124-128, featuring Vln. I, Vln. II, Fl., Cl., Bn., Vla., Vce., Perc., and Pno.

The score is written for a full orchestra and includes the following parts:

- Vln. I:** Violin I part, measures 124-128.
- Vln. II:** Violin II part, measures 124-128.
- Fl.:** Flute part, measures 124-128.
- Cl.:** Clarinet part, measures 124-128.
- Bn.:** Bassoon part, measures 124-128.
- Vla.:** Viola part, measures 124-128, including a section marked *[sol D]*.
- Vce.:** Voice part, measures 124-128.
- Perc.:** Percussion part, measures 124-128, including a section marked *[LV]* and *p*.
- Pno.:** Piano part, measures 124-128, including a section marked *[Gua]*.

Measures 124, 125, 126, 127, and 128 are indicated by boxed numbers above the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Vln. I
 Vln. II
 Fl.
 Cl.
 Bn.
 Vla.
 Vce.
 Perc.
 Pno.

129 130 131 132 133
ppp *ppp* *ppp* *ppp* *pizz.* *p* *f*
ppp *f*
 S.P. (molto) *p*
 (L.V.)
 - Temple-block
 - Bongo ag.
 - Triángulo
f *mf* *pp*
 3 toms
p
 129 130 131 132 133

E2

pizz. *Arco* *pizz.* *Arco*

Vln. I *p* *f* *p* *f* *ppp* *ppp* *p* *ppp* *ppp* *ppp*

Vln. II *ppp* *ppp* *p ff ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Fl. *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf*

Ba. *p* *f* *p* *p* *(P.M)* *p* *p*

Vla. *pp* *mf* *pp* *pp*

Vce. *pp* *mf* *mf* *pp* *pp*

Perc. *p* *f* *mf* *p* *pp* *f* *mf* *pp* *f*

(con las manos) *(con las manos)*

S.P (molto) *S.P (molto)* *Aro S.P (molto)*

frull. *frull.* *flutt.*

Arco *Arco*

Indolente

134 135 136 137 138 139

This page of a musical score contains parts for Violin I, Violin II, Flute, Clarinet, Bassoon, Viola, Cello, and Percussion. The score is divided into measures 140 through 144.
Violin I and II parts feature melodic lines with various dynamics including *mf*, *pizz.*, *p*, *ppp*, *f*, and *ppp*. They include triplets and slurs.
Flute and Clarinet parts consist of dense chordal textures with dynamics ranging from *p* to *sfz*.
Bassoon part has sparse notes with dynamics *f* and *p*.
Viola and Cello parts play rhythmic accompaniment with dynamics *f* and *pp*.
Percussion part includes snare and tom patterns with dynamics *f*, *pp*, and *p*.
Measure numbers 140, 141, 142, 143, and 144 are indicated at the start of their respective measures.

Violin I (Vln. I): Measures 145-149. Dynamics: *mf*, *p*, *plz.*, *mf*, *ppp*. Includes *Arco* markings and a trill in measure 149.

Violin II (Vln. II): Measures 145-149. Dynamics: *mf*. Includes *Arco* markings and a trill in measure 149.

Flute (Fl.): Measures 145-149. Features a complex rhythmic pattern of eighth notes.

Clarinet (Cl.): Measures 145-149. Features a complex rhythmic pattern of eighth notes.

Bassoon (Bn.): Measures 145-149. Dynamics: *p*, *mf*, *f*. Includes a *pl* marking in measure 145 and a *(PM)* marking in measure 149.

Viola (Via.): Measures 145-149. Features a complex rhythmic pattern of eighth notes.

Violoncello (Vce.): Measures 145-149. Dynamics: *mf*, *pp*, *f*, *pp*. Includes a *mf* marking in measure 146.

Percussion (Perc.): Measures 145-149. Dynamics: *f*, *mf*, *ff*, *mf*. Includes a *f* marking in measure 145 and a *ff* marking in measure 149.

Vln. I: *p*, *f*, *mf*, *ff*
 Vln. II: *mf*, *ff*
 Fl.: *mf*, Tomar flauta en do
 Cl.: *p*, Tomar clarinete en si bemol
 Bn.: *p*, *f*, *f*, *p*, *mf*, *ff*
 Vla.: *p*, *pp*, *ff*, *f*, *ff*
 Vce.: *p*, *pp*, *ff*, *sfz*, *ff*
 Perc.: *p*, *f*, *mf*, *p*, *ff*

2/4

2/4

F

Tempo Variabile

Vln. I
mf
ppp

Vln. II
pizz. f
arco
ppp

Fl.
ff
ppp

Cl.
ff
ppp

Bn.
ff
ppp

Vla.
f
ff
ppp

Vce.
pizz. mf
arco S.P. (molto) ff
arco S.L. ppp

Perc.
f
pp
p
mf
p

Pno.
ff
mf

154 155 156 157

Trig.
Tom-tam

Tempo giusto

Tempo Variabile

The musical score is arranged in a standard orchestral layout. The top staves are for Violin I and Violin II. Below them are the Flute, Clarinet, and Bassoon. The next section contains the Viola, Cello, and Double Bass. The Percussion part is shown with a single staff, and the Piano part is at the bottom. The score is divided into two sections: 'Tempo giusto' (measures 158-160) and 'Tempo Variabile' (measures 160-161). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, *ppp*, *sfz*, and *pp*. Performance instructions include *pizz.* (pizzicato), *flaut.* (flute), *flaut.* (flute), *CLB* (Cello/Double Bass), *arco* (arco), *S.P.* (Solo Piano), *ord.* (order), and *8va* (8va). The score also features various articulations and phrasing marks.

Tempo giusto **Tempo Variabile** **Tempo giusto**

Violin I (Vin. I): *f* > *p*, *f*, *f*, *p*, *ppp*, *fp*, *fp*, *f*, *mf*, *ff*, *mf*

Violin II (Vin. II): *mf*, *ff*, *p*, *f*, *p*, *ppp*, *p*, *fp*, *fp*, *f*, *mf*, *ff*, *mf*

Flute (Fl.): *f*, *mf*, *ff*, *mf*, *sfz*, *ppp*, *sfz*, *p*, *fp*, *f*, *mf*

Clarinet (Cl.): *f*, *mf*, *ff*, *p*, *ff*, *ppp*, *sfz*, *p*, *fp*, *f*, *mf*

Bassoon (Bn.): *ff*, *p*, *ppp*, *fp*, *p*, *ff*

Viola (Via.): *f*, *ff*, *sfz*, *fp*, *mf*, *f*

Cello (Vce.): *f*, *p*, *ff*, *ff*, *fp*, *mf*, *p*, *f*

Percussion (Perc.): *mf*, *p*, *f*, *ppp*, *mf*, *p*, *f*, *mf*, *ff*, *p*

Piano (Pno.): *ff*, *p*, *mf*, *mf*, *f*, *p*, *fff*

Tempo markings: *Tempo giusto*, *Tempo Variabile*, *Tempo giusto*

Performance instructions: *pizz.*, *Arco S.P. (molto)*, *Arco Ord.*, *flutt.*, *S.P.*

Measure numbers: 162, 163, 164, 165, 166

Cadenza

(ad libitum)

167

Vln. I

Vln. II

ff *f* *sfpp* *mf* *f* *sfz* *ppp* *p* *ppp* *f*

ff *f* *p* *sfz* *mf* *ff* *sfz* *ppp* *p* *ppp* *f*

alleg. *tr.* *flag.* *S.P. (molto)* *S.I.* *flag.* *sacral* *pizz.*

Vln. I

Vln. II

ff *p* *f* *p* *ff* *p* *fff* *ppp* *p* *ff* *fp* *pppp*

ff *p* *mf* *p* *mf* *ff* *fff* *ppp* *p* *ff* *f* *p* *pppp*

Divogante *pizz.* *furioso!!!* *flag.* *Arco* *pizz.* *Largo e legatissimo*

Vln. I

Vln. II

ff *ff* *mf* *mf*

pizz. *Arco* *Arco* *Arco* *flag.* *al niente*

pizz. *Arco* *Arco* *Arco* *flag.* *al niente*

179

G

Vln. I

Vln. II

ff

pppp

180

181

182

ff

ff

ff

181

3

3

3

ff

pppp

181

182

ff

ff

181

Glockenspiel

3

ff

3