

# Las Guitarras Azules

*concerto for guitar, soprano and large ensemble*

(2008; rev. 2021)



Aaron Travers

# Las Guitarras Azules

*commissioned by the Fromm Foundation and the Howard Hanson Institute for American Music*

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## Introducción

### I. Bulerías

### II. Soleá - Cadenza I

### III. Seguiriyas - Cadenza II

### IV. Guajiras - Cadenza III

### V. Cánto

\*Percussion 1: Glockenspiel, Marimba, Timpani (4 heads),  
Bongos (2 heads), Tam-tam, Whip, Woodblocks (2), Suspended cymbal

Percussion 2: Bass drum, Woodblocks (2), Triangle, Log drum,  
Tam-tam, Timpani, Suspended cymbal

## Instrumentation:

Flute (doubling piccolo)  
Oboe (doubling english horn)  
Clarinet in B♭  
Bassoon  
Horn in F  
Trumpet in C  
Tenor trombone  
2 Percussion\*  
Harp  
Guitar solo  
Soprano solo  
3 Violins  
Viola  
Violoncello  
Double bass

## Notes:

*Las Guitarras Azules* is written almost entirely in traditional notation. Any deviations are explained below.

Dynamics: The dynamic gamut is from **ppp** to **fff**. A **sfp** is always within a **f** dynamic unless otherwise specified (e.g. **sfp** (*mp*)). A **sffp** is always within a **ff** dynamic without exception.

Hairpins without a new dynamic indicate slight fluctuations within the given dynamic.

Rhythm: Feathered beams and accelerando arrows indicate localized accelerandi within a given figure.

Clapping: Clapping is indicated with 'x' noteheads, and is notated on the 2nd and 4th lines of a 5-line staff. The bottom line indicates clapping with cupped hands (lower pitch); the top line indicates open-hand clapping (higher pitch).

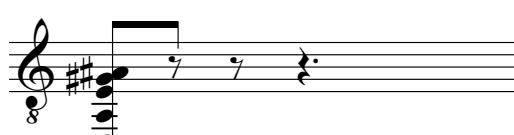
For soprano: The style of singing should closely mimic that of traditional flamenco singing. A good model to use would be the singing style of the *Seguiriyas*.

For guitar: The guitar must be retuned as follows: VI = D, V = A, IV = E, III = G, II = B♭, I = E♭

The style of playing should resemble, as closely as possible, that of traditional flamenco. In the composer's opinion, a good model is Paco Pena.

A small square (□) indicates a golpe (striking the body of the instrument with the ancillary finger). Golpes are optional.

A chord followed by a stem without a note-head indicates damping that chord with the palm on the indicated beat or subdivision.



## Score in C

**Duration: ca. 17 minutes**

**Text:**

Ola de rosas rotas y agujeros! Futuro  
de la vena olorosa! Objetos sin piedad!  
Nadie circule! Nadie abra los brazos  
dentro del agua ciega!  
Oh movimiento, oh nombre malherido,  
oh cucharada de viento confuso  
y color azotado! Oh herida en donde caen  
hasta morir las guitarras azules!

Wave of broken roses and holes! Future  
of the fragrant vein! Pitiless objects!  
Let nobody wander about! Let nobody open his arms  
within the blind water!  
Oh movement, oh ill-wounded name,  
oh spoonful of confused wind  
and flogged color! Oh wound into which fall  
to their deaths the blue guitars!

--Pablo Neruda, *The Destroyed Street* from Residence on Earth (trans. Donald D. Walsh)

*Las Guitarras Azules is dedicated with deepest affection and admiration  
to my good friend Nathan Fischer.*

# Las Guitarras Azules

*for Nathan Fischer*

Aaron Travers  
(2008; rev. 2021)

## Introducción

(♩ = 48)

Musical score for the first introduction section (♩ = 48). The score consists of eight staves. The first four staves (Flute, Oboe, Clarinet in B♭, Bassoon) are grouped by a brace. The next three staves (Horn in F, Trumpet in C, Tenor Trombone) are also grouped by a brace. The final two staves (Percussion 1 and Percussion 2) are grouped by another brace. The score uses common time (4/4). Measures 1 through 4 show sustained notes on the 5th, 6th, and 7th beats. Measure 5 begins with a dynamic ff, followed by a melodic line with grace notes and slurs. Measures 6 through 8 continue this pattern with dynamics mp, ff, mp, fp, and ff. Measures 9 through 12 return to the sustained note pattern.

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion 1

Percussion 2

Harp

Guitar

Soprano

## Introducción

(♩ = 48)

Musical score for the second introduction section (♩ = 48). The score consists of five staves. The first two staves (Violins and Violas) are grouped by a brace. The next two staves (Violoncello and Contrabass) are grouped by another brace. The final staff (Soprano) is ungrouped. The score uses common time (4/4). Measures 1 through 4 show sustained notes on the 5th, 6th, and 7th beats. Measures 5 through 8 continue this pattern.

Violins

Violas

Violoncello

Contrabass

**A (2 + 3)**

Fl.

Ob.

Cl.

Bsn.

5

$\frac{5}{4}$

Hn.

C Tpt.

Tbn.

5

$\frac{5}{4}$

Perc. 1

Perc. 2

5

$\frac{5}{4}$

Hp.

Gtr.

5

$\frac{5}{4}$

9

**A (2 + 3)**

sul tasto, non vib.

Vlns.

sul tasto, non vib.

Vla.

sul tasto, non vib.

Vc.

pizz.

Cb.

5

$\frac{5}{4}$

9

**Molto flessibile**  
(do not conduct)

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

GLOCK (hard plastic)

Hp.

pres de la table (pdlt) *l.v.*

*ff*

ord. *l.v.*

Gtr.

*sul tasto*

*p (dolce)*

Vlns.

(tasto) -----> sul pont. tasto subito!  
(non vib.)

*tr*

*poco f* *pp sub.*

*ppp*

*non cresc.*

Vla.

*ppp*

(one bow only)

*ppp*

Vc.

*ppp*

Cb.

*ppp*

*mp (ma teneramente)*

**Molto flessibile**  
(do not conduct)

**Più mosso****B** ( $\text{♩} = 60 - 66$ )

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

**(3 + 2)**

**accel.**

Hn.

C Tpt.

Tbn.

**TAM-TAM** (soft beater)

Perc. 1

Perc. 2

Hp.

Gtr.

**Più mosso**

**B** ( $\text{♩} = 60 - 66$ )

**(3 + 2)**

**accel.**

Vlns.

Vla.

Vc.

Cb.

**sul pont.**

**p < f > pp**

**p < f > pp**

**p < f > pp**

**(pizz.)**

**III**

**sfz**

**18**      **ord.**       **$\text{♩} = 72$**

**(2 + 2 + 3)**

**C**       **$\text{♩} = 48$**

**Fl.**      *<sfz*  
**Ob.**      *<sfz*  
**Cl.**      *tr.*      *f > p*      *ff*  
**Bsn.**

**Hn.**  
**C Tpt.**  
**Tbn.**

**Perc. 1**      **BONGOS (hard rubber)**  
*sfz*  
**Perc. 2**      **[WHIP]**  
*sfz*

**(snare sticks)**  
*sfz (piercing)*

**Hp.**      *sfz*      *p*      *sfz*  
**Gtr.**      *rash.*  
*<ff*      *f = mp*      *ff*  
*f*      *ff*

**$\text{♩} = 72$**   
**sul pont. II ord.**  
*<sfz | p*  
**sul pont. ord.**  
**III**      *<sfz | p*

**(2 + 2 + 3)**

**Vlns.**  
**Vla.**      *tr.*  
*f | p*      *sfz*  
**Vc.**      *pizz.*  
*sfz (mf)*  
**Cb.**

**C**       **$\text{♩} = 48$**   
*tr.*  
*pp*      *f*  
*pp*      *f*  
*sfz*  
*sfz*  
*(pizz.)*  
*p*  
*(pizz.)*  
*p*      *3*      *sfz*

**Molto flessibile**

6 - 8"

♩ = 48

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

**Molto flessibile**

6 - 8"

♩ = 48

**Più mosso**

(♩ = 76)

(tr.)

Vlns.

Vla.

Vc.

Cb.

**(2 + 3)**

Fl. - 3/4 - 5/4 *mf* = *p* (p) — *f*

Ob. - 3/4 - 5/4 *p* — *f* (p) — *f*

Cl. - 3/4 - 5/4 *p* — *f* (p) — *f*

Bsn. - 5/8 - 3/4 - 5/4 *p* — *f* (p) — *f*

Hn. - 5/8 - 3/4 - 5/4 open (p) — *f*

C Tpt. - 5/8 - 3/4 - 5/4 straight mute (p) — *f*

Tbn. - 5/8 - 3/4 - 5/4 — (p) — *f*

Perc. 1 - 5/8 - 3/4 - 5/4 <*mp* W-BLOCKS (hard rubber) <*mf*

Perc. 2 - 5/8 - 3/4 - 5/4 *mp* (*ma poco più f*) *poco f*

Hp. - 5/8 - 3/4 - 5/4 *poco f* *sffz*

Gtr. - 5/8 - 3/4 - 5/4 *f* — *poco f*

**(2 + 3)**

Vlns. - 5/8 - 3/4 - 5/4 *mf* = *p* (p) — *f*

Vla. - 5/8 - 3/4 - 5/4 *mf* = *p* (p) — *f*

Vc. - 5/8 - 3/4 - 5/4 *mf* = *p* (p) — *f*

Cb. - 5/8 - 3/4 - 5/4 *mf* = *p* *poco f* = *p* (p) — *f*

**D**

Fl. *f* 3 3 3

Ob. *f* 3 = *mp* — *f* *f* 3 = *mp* — *f* *f* 3 = *mp*

Cl. *f* = *mp* 5 *f* = *mp* 5 *f* = *mp* 5

Bsn. *p* — *sfz* *p* — *sfz* *p* — *sfz*

Hn. *poco f* (*ma lontano*)

C Tpt. (st. mute) *p* — *f* 3 3 3 *f* = *p* < *f* 3 3 3 3 3 3

Tbn. open *p* — *sfz* *p* — *sfz* *p* —

Perc. 1 *GLOCK* (brass mallets) 3 3 3

TAM-TAM (soft beater) *f*

Perc. 2 *poco f* *poco f*

Hp. *ff* 3 3 3 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

Gtr. 5

**D**

Vlns. *ffp* *fp* *fp* *fp* *fp* *fp*

Vla. *ffp* *fp* *fp* *fp* *fp*

Vc. *ff* 3 3 = *mp* *ff* 3 3 = *mp* *ff* 3 3

Cb. *ff* *poco f* *ff* *poco f* *ff* > *poco f* *ff* *f* *ff* *f*

accel.

Fl. *f* *f* *ff*

Ob. *f* *p* *ff*

Cl. *tr* *ff*

Bsn. *p* *ff*

### Bulerías

(♩ = 84; ♪ = 126)

**CLAP** (open) *sfp* *sfp*

**CLAP** (open) *sfp* *sfp*

**CLAP** (open) *sfp* *sfp*

Hn. *poco f* *ff*

C Tpt. *f* *ff*

Tbn. *p* *f*

Perc. 1 *f*

Perc. 2 *pp* *sfp* *sfp*

Hp. *8vb*

Gtr. *rasg.* *f*

### Bulerías

(♩ = 84; ♪ = 126)

Vlns. *p* *ff*

Vla. *p* *ff*

Vc. *ff* *mp* *ff*

Cb. *ff* *mp* *ff*

*sim.* *sfp* *sim.* *sfp*

*sim.* *sfp* *sim.* *sfp*

*sim.* *sfp* *sim.* *sfp*

38 **E** (open) (3 + 2)

F1. (cupped)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Ob. (open)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

(cupped)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Cl. (open)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

(cupped)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Bsn.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Hn.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

C Tpt.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Tbn.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Perc. 1 (Bass drum)  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Perc. 2  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*sffz*

Hp.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

$\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Gtr.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*rash.*  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*rash.*  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

**E** (3 + 2)

Vlns.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*sffz*

Vla.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*sffz*

\* pizz.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

Vc.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*sffz*

Cb.  $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{6}{8}$

*sffz*

\* Dampen string!

44

**F**

Fl.  $\frac{6}{8}$

Ob.  $\frac{6}{8}$

Cl.  $\frac{6}{8}$

Bsn.  $\frac{6}{8}$

Hn.  $\frac{6}{8}$

C Tpt.  $\frac{6}{8}$

Tbn.  $\frac{6}{8}$

Perc. 1  $\frac{6}{8}$

(Bass drum)

Perc. 2  $\frac{6}{8}$

<sfz

Hp.  $\frac{6}{8}$

Gtr.  $\frac{6}{8}$  *rasg.*  $f$

Vlns.  $\frac{6}{8}$  *sfz*

Vla.  $\frac{6}{8}$  *sfz*

Vc.  $\frac{6}{8}$  *sfz*

Cb.  $\frac{6}{8}$  *sfz*

5

**F**

Musical score page 48 featuring multiple staves of musical notation. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bassoon (Hb.), Guitar (Gtr.), Violins (Vlns.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score shows a variety of dynamics and performance techniques, including slurs, grace notes, and specific mute instructions like "mute", "(st. mute)", and "straight mute". The percussion section includes bass drum parts. The guitar staff features a unique rhythmic pattern with a 3/8 time signature. The strings section at the bottom includes dynamic markings such as ff, arco, and ff arco.

G

Fl. 3 *mp* *sfp*

Ob. 3 *mp* *sfp*

Cl. *mp* *sfp*

Bsn. *p* *sfp*

Hn. *p* *f* = *p* *sfp*

C Tpt. *p* *f* = *p* *sfp*

Tbn. *p* *f* = *p* *sfp*

Perc. 1

Perc. 2 *p* *sfp* *pp* *mp* *pp* *mp*

Hp.

Gtr. *quasi pizz.* *poco f*

G

*mp f* = *mp* *ff* *pp* *f* *pp* *f*

Vlns. *mp f* = *mp* *ff* *pp* *f* *pp* *f*

Vla. *mp f* = *mp* *ff* *pp* *f* *pp* *f*

Vc. *pizz.* *arco* *pp* *f* *pizz.* *mp*

Cb. *pizz.* *pp* *arco* *pp* *f* *pp* *f*

59

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr. Vlns. Vla. Vc. Cb.

*poco f* *p* *poco f* *p* *mp*

(mute) (st. mute) (st. mute) *mfp* *sfsz* *p* *sfsz* *mfp* *sfsz* *p* *sfsz*

(Bass drum) *poco f*

*f* *mf* *sfsz (mf)* *Ø*

*rash.* *ord.* *p* *f*

*mp* *poco f* *mf* *f* *mp*

*pizz.* *mp* *poco f* *mf* *poco f* *mp*

*mf* *poco f* *f* *poco f*

*arco* *arco* *mp* *f* *pizz.*

*mf* *poco f* *f* *poco f* *sfz*

**H**

64

Fl. Ob. Cl. Bsn.

CLAP  
poco **f**  
CLAP  
poco **f**  
CLAP  
poco **f**

Hn. C Tpt. Tbn.

p — sfz mfp — sfz p — sfz p — sfz  
p — sfz mfp — sfz p — sfz p — sfz  
p — sfz mfp — sfz p — sfz p — sfz

Perc. 1  
(Bass drum)

Perc. 2

Hp.

Gtr.

S.  
CLAP (open)  
(cupped) poco **f**

Vlns.

Vla.

Vc.  
pizz.  
poco **f**  
sfz

Cb.  
sfz  
poco **f**

(2 + 3)

69

Fl.

Ob.

Cl.

Bsn.

Hn. (mute) *poco f*

C Tpt. (st. mute) *f*<sup>3</sup>

Tbn. (st. mute) *poco f*

Perc. 1

Perc. 2

Hp.

Gtr.

S.

Vlns.

Vla. arco *poco f*

Vc. arco (pizz.) *poco f* (pizz.)

Cb. *sfz* *f*

73

Fl. f p f mp sfz I

Ob. f p f mp sfz

Cl. f p sfz

Bsn. f p f sfz

Hn. f p f p f p f p sfz

C Tpt. f p f p f p sfz

Tbn. f p f p f p sfz

Perc. 1 (Bass drum)

Perc. 2 f sfz

Hp. p sfz

Gtr. sfz

Vlns. ff = mp <f> mp ff = mp ff

Vla. ff = mp <f> mp ff = mp ff

Vc. ff p sfz f = p ff pizz.

Cb. sfz f sfz

MARIMBA (hard sticks) f

I

77

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Marimba)

LOG DRUM (hard sticks)

Perc. 2

Hp.

Gtr.

Vlns.

Vla. pizz.

Vc.

Cb.

82

**J**

Fl. 6/8 *f*

Ob. 6/8 *f*

Cl. 6/8 *f*

Bsn. 6/8 *sfz*

Hn. 6/8 open *sfz*

C Tpt. 6/8

Tbn. 6/8 *sfz*

Perc. 1 6/8 *f* [TIMPANI] (hard sticks) [LOG DRUM]

Perc. 2 6/8 *sfz* *sfz*

Hp. 6/8

Gtr. 6/8

**J**

Vlns. 6/8

Vla. 6/8 pizz.

Vc. 6/8 pizz.

Cb. 6/8 *pizz.* *sfz*

88

**K**

Fl. *mp* *sfp* *f* *f>p* *f* *f=mfp*

Ob. *mp* *p=f* *p=f* *p=f=mf*

Cl. *mp* *poco f* *f=p* *f=p* *mf=p*

Bsn. *f*

Hn. *p* *sfz*

C Tpt. *p* *sfz*

Tbn. *p* *sfz*

**GLOCK** (brass mallets)

Perc. 1 *poco f* *mp*

SUSP CYMBAL (soft yarn) l.v.

Perc. 2 *poco f* *sfz*

**BASS DRUM** (soft beater)

Hp. *f* *mp*

Gtr. *f* *poco f*

**K**

Vlns. *f=sfz* *f=sfz* *f=sfz* *p*

Vla. *ff* *poco f* *mp* *pizz.*

Vc. *arco* *f=poco f* *mp* *pizz. sim.*

Cb. *f* *arco* *mp=f* *pizz. sfz mp*

*f* *mp=f* *sfz*

94

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

sfz

ffz

mp

ff

Musical score page 78, measures 98-100. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet/Trombone (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bassoon (Bsn.), Double Bass (Cb.), Violin (Vlns.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

In measure 98:

- Flute, Oboe, Clarinet, Bassoon, Horn, Cornet/Trombone, Trombone, Bassoon, Double Bass, Violin, Viola, Cello, Double Bass: Rest.
- Percussion 1: Rest.
- Percussion 2: Rest.
- Bassoon (Bsn.): Dynamic marking *sffz*.

In measure 99:

- Flute, Oboe, Clarinet, Bassoon, Horn, Cornet/Trombone, Trombone, Bassoon, Double Bass, Violin, Viola, Cello, Double Bass: Rest.
- Percussion 1: Rest.
- Percussion 2: Dynamic marking *sffz*.
- Bassoon (Bsn.): Dynamic marking *sffz*.

In measure 100:

- Flute, Oboe, Clarinet, Bassoon, Horn, Cornet/Trombone, Trombone, Bassoon, Double Bass, Violin, Viola, Cello, Double Bass: Rest.
- Percussion 1: Dynamic marking (Bass drum).
- Percussion 2: Dynamic marking *sffz*.
- Bassoon (Bsn.): Rest.
- Double Bass (Cb.): Rest.
- Violin (Vlns.): Rest.
- Viola (Vla.): Rest.
- Cello (Vc.): Rest.
- Double Bass (Cb.): Rest.

(3 + 2 + 2)

**L**

Fl. 102 *f < p < f*

Ob. *f < p < f*

Cl. *f < p < f*

Bsn. *f < p < f*

Hn. (mute) *fp — sfz (mf) p — sfz*

C Tpt. (st. mute) *fp — sfz (mf) p — sfz*

Tbn. *f < p < f*

Perc. 1 SUSP CYMBAL (soft yarn) *poco f — p — poco f*

Perc. 2 TIMPANI (medium sticks) *mp — f*

Hp. *f* *5* *Ø*

Gtr. *sfz* *D C# Bb | E F# G# A#* *possible*

(3 + 2 + 2)

**L**

Vlns. *f*

Vla. *arco* *ff*

Vc. *ff*

Cb. *poco f* *ff*

107

Fl. *f*

Ob. *f*

Cl. *f* *mp* *f*

Bsn. *f* *f* *p* *f* *f* *p* *f*

(mute)

Hn. *poco f* *p* *poco f* *p* *f*

(st. mute)

C Tpt. *poco f* *p* *poco f* *p* *f*

(st. mute)

Tbn. *poco f* *p* *poco f* *p* *f*

GLOCK (brass mallets)

Perc. 1 *f*

SUSP CYMBAL (soft yarn)

Perc. 2 *p* *f*

Hp. *f*

Gtr. *f*

CLAP (open)

S. (cupped) *poco f*

Vlns. *f*

Vla. *f*

Vc. (cupped) *poco f* (open)

Cb.

**M**





122

Fl. (f) = p      mp      f      poco f      mp      poco f = p

Ob. (f) = p      mp      sfz

Cl. mp

Bsn. p      sfz

Hn. p      poco f      sfz

C Tpt. p      poco f      sfz      straight mute      p      sfz (mp)

Tbn. p      poco f      sfz

Perc. 1 SUSP CYMBAL (soft yarn) l.v. p      poco f

Perc. 2 f      p      sfz      sfz (mp)

Hp. f      poco f      mp      sfz (mp)

Gtr. f      mp

Vlns. mf      f      poco f      mp      sfz | p

Vla. mf      f      poco f      mp      sfz      mf

Vc. f = p      f      poco f      mp      arco

Cb. p      f      pizz.      mp      sfz      mf

**Soleá**  
**(l'istesso tempo)**

127

Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1  
Perc. 2

Gtr.

[GLOCK] (brass mallets)

*mp*

*p* *mp*

*(mp)*

**Soleá**  
**(l'istesso tempo)**

SOLO (con vib.)

*(p) molto espressivo*

Vlns.

*pp* — *sfz*

III II ○

*pp* — *sfz* *pp* — *sfz* < > *pp* —

Vla.

Cb.

*p*

*p*

*mf* — *p*

*mf* — *p*

132

O

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Glock)

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

**Flute:** Playing eighth-note patterns. Dynamics: *poco f*, *p*.

**Oboe:** Rests throughout.

**Clarinet:** Playing sixteenth-note patterns. Dynamics: *p*, *sfz (mp)*, *p*, *sfz (mp)*, *p*.

**Bassoon:** Rests throughout.

**Horn:** Rests throughout.

**C Trumpet:** Rests throughout.

**Bass Trombone:** Rests throughout.

**Percussion 1 (Glock):** Playing eighth-note patterns. Dynamics: *p*.

**Percussion 2:** Rests throughout.

**Double Bass:** Playing sixteenth-note patterns. Dynamics: *p*, *mp*, *poco f*, *mp*, *poco f*, *mp*.

**Violin:** Playing sixteenth-note patterns. Dynamics: *sfz*, *pp*, *sfz*, *pp < sfz*.

**Viola:** Rests throughout.

**Cello:** Playing eighth-note patterns. Dynamics: *p*, *non vib.*, *p*, *non vib.*, *p*, *non vib.*.

**Double Bass:** Playing eighth-note patterns. Dynamics: *p*, *mf*, *p*, *mf*, *p*.

137

Fl. *poco p - mf - p*  
*f*

Ob.

Cl. *sfpz (mp)* *p* *sfpz (mp)* *mp* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Glock) *mp*

(Bass drum)

Perc. 2 *pp* *mp*

Hp. *poco f* *mp* *poco f*

Gtr. *(mp)*

Vlns. *fp* *mp* *(p)* *pp < sfz* *pp < sfz* *<>* *pp < sfz*

Vla. *mp*

Vc. *poco fp* *(p)* *mf*

Cb. *poco fp* *(p)* *mf*



(2 + 3)

più mosso

**Q** 1 (♩ = 138)

Musical score for orchestra and piano, page 14, measures 14-15.

**Measure 14:**

- Flute (Fl.): Rest
- Oboe (Ob.): Rest
- Clarinet (Cl.): *poco f*
- Bassoon (Bsn.): *poco f*, *mp*, *sffz (mf)*
- Horn (Hn.): *mute*, *poco f*, *mp*, *sffz (mf)*
- C. Trumpet (C Tpt.): Rest
- Trombone (Tbn.): *straight mute*, *poco f*, *mp*, *sffz (mf)*
- Percussion 1 (Perc. 1): Rest
- Percussion 2 (Perc. 2): (Bass drum), *pp*, *mp*
- Harp (Hp.): *sffz (mp)*, *p*, *sffz (mp)*, *p*, *sffz (mp)*, *p*, *sffz (mp)*
- Guitar (Gtr.): Rest, *poco f*, *mp*

**Measure 15:**

- (2 + 3) Violins (Vlns.): *fp*, *sffz*, *fp*, *sffz*, *fp*, *sffz*, *f p*
- Violoncello (Vcl.): *poco f*, *mp*, *mfp*
- Cello (Cb.): *poco f*, *mp*, *mfp*

**Tempo:** *più mosso* (♩ = 138)

Musical score page 153, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bassoon (Bsn.), Double Bass (Cb.), and Cello (Vcl.). The score features complex rhythmic patterns, dynamic markings like *sfz*, *p*, *f*, *mp*, *poco f*, and *pp*, and performance instructions such as *pizz.*, *arco, dark*, and *mf*. Measure 1 starts with sustained notes from Flute, Oboe, Clarinet, and Bassoon. Measure 2 introduces dynamic markings and rhythmic patterns. Measure 3 shows a transition with a forte dynamic. Measure 4 concludes with sustained notes and dynamic markings.

**R**

159

Fl.

Ob.

Cl.

Bsn.

poco  
*f*

Hn.

C Tpt.

Tbn.

*mf*

Perc. 1

Perc. 2

*mf*

Hp.

*mp*

Gtr.

(*mp*)

*sffz*

*sffz*

*mp*

**R**

Vlns.

*f* | *p*

*f* | *p*

*f* | *p*

Vla.

*poco f*

pizz.

arco

*fp*

Vc.

*poco f*

Cb.

*poco fp*

*mf*

*p*

*più mosso*

S (♩ = 144)

Fl. 164 *poco f* 5:3 5:3 5:3 *f* 3 3 *p* 3 *poco f* 3 *p* *mf* *p* *mp*

Ob. (p) *sffz* *p* *sffz*

Cl. (p) *sffz*

Bsn. *p* *sffz*

Hn. open *p* *sffz* open *sffz* *sffz*

C Tpt. — *sffz* *sffz*

Tbn. open *p* *poco f*

Perc. 1 (Bass drum) *sffz* *sffz*

Perc. 2 *pp* *poco f* *sffz*

Hp. *poco f* *mp*

Gtr. *sffz* *tr* *sffz* *tr* *sffz* *tr* *sffz*

*più mosso*

Vlns. *poco f* *sffz* *pizz.* *sffz* *pizz.* *sffz* *pizz.* *sffz*

Vla. *f sempre* *SOLO, molto espressivo*

Vc. *sffz*

Cb. *sffz* *pizz.* *sffz* *sffz*

T

169

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *pp* *sfz*

Bsn.

Hn. *sffz*

C Tpt. *sffz*

Tbn. *sffz*

Perc. 1 (Bongos) *sfz*

Perc. 2

Hp.

Gtr. *tr* *simile* *tr* *tr* *tr* *tr* *tr*

*sfz*

Vlns. *sfz*

Vla. *sfz*

Vc. *pizz.* *sfz*

Cb. *sfz*

T

*sfz*

*sfz*

*sfz*

*sfz*

*ff*

*sfz*

*sfz*

174

Fl. *p*

Ob. *mf*

Cl.

Bsn. *p* *mf* *<sfz*

Hn. *p* *sffz*

C Tpt. *sffz*

Tbn. *sffz*

Perc. 1 *sfz*

Perc. 2 (Bass drum) *sfz*

Hp. *poco f* *mp* *sfz* *poco f* *mp*

Gtr. *tr* *tr* *tr* *tr* *3* *3* *tr* *tr* *come sopra*

Vlns. *sfz*

Vla. *f sempre* *ffp* *f sempre*

Vc. *sfz* *sfz*

Cb. *sfz* *sfz*

**U**

Fl. =p 3 3 f p poco f p

Ob. p 3 f p poco f p poco f

Cl. <sfz >sfz mp <sfz >sfz <sfz >sfz

Bsn. <sfz >sfz <sfz >sfz <sfz >sfz

Hn. - pp mf p sffz

C Tpt. - sfz

Tbn. -

Perc. 1 - sfz

Perc. 2 - (Bass drum) sfz

Hp. -

Gtr. (tr) tr come sopra

Vlns. > sfz > sfz > sfz > sfz

Vla. ff poco f ffp

Vc. sfz > sfz > sfz

Cb. sfz sfz sfz

## Cadenza I

to Piccolo

to English Horn

186

Fl. *poco f* *p* *ff*

Ob. *p* *mf*

Cl. *p*

Bsn.

Hn. *p*

C Tpt.

Tbn.

Perc. 1

Perc. 2 *pp* *sfz*

Hp. *sfz*  $\textcircled{0}$

Gtr. *(tr)* *f* *ff* *poco tenuto* *accel.*

Vlns. *pp* *poco f* *pp* *poco f*

Vla. *poco f*

Vc.

Cb.

Musical score for guitar, measures 191 through the end of the section. The score includes dynamic markings (ff), tempo changes (moderato, tr., accel.), and performance instructions (tr., tr.). The guitar part consists of six staves of music.

## V Lento ( $\downarrow = 40$ )

Musical score for Perc. 1 at measure 196. The tempo is 196 BPM. The instruction is "GLOCK (brass mallets)". The dynamic is *poco f*. The measure consists of six eighth-note strokes on the G-clef staff, with the first note having a grace note and the last note having a fermata.

Hp.

*poco f*

*ord.*

## V Lento ( $\downarrow = 40$ )

Vlns.

p < *sfz* 3

p < *sfz*

p < *sfz* 3

p < *sfz* 3

p < *sfz* 3

p < *sfz*

A musical score for piano in G major, 6/4 time. The melody is played on the treble clef staff. The first measure shows a descending eighth-note scale. The second measure begins with a sixteenth-note figure. Subsequent measures show eighth-note patterns. Dynamic markings include  $p <sfz$  three times with a '3' overline, and  $p <sfz$  five times with a '1' overline. Measure 6 concludes with a single eighth note followed by a fermata.

## Seguiríyas (≡ 92 - 96)

41

*Segnissimo* (♩ = 92 - 96)

198 Piccolo  
Fl. English horn  
Ob.  
Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Perc. 1 (Glock)  
(Bass drum)  
Perc. 2 *sffz*  
Hpf. *ff*  
Gtr.

♩ = 46; ♩ = 69

to Flute  
SOLO  
*molto cantabile ed espressivo*

*gradually dampen till end of bar*

## Seguiríyas (♩ = 92 - 96)

♩. = 46; ♩ = 69

**Seguiriyas**  
(♩ = 92 - 96)

**Vlns.**

**Vla.**

**Vc.**

**Cb.**

**non vib.**  
8va

**pp**

**non vib.**  
8va

**9 8**

**pp**

**non vib.**  
8va

**9 8**

**pp**

**ff**

**ff**

**ff**

**arco**  
**3**

**pizz.**  
**3**

**pp**

**(irregular vibrato, microtonal pitch bends up to D♯, down to C♯)**

**9 8**

**p**

**9 8**

**9 8**

**sffz**

Musical score page 202, measures 8 through 15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bassoon (Bsn.), Double Bass (Gtr.), Violin (Vlns.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score features dynamic markings such as *poco f*, *f*, *p*, *ff*, and *accel.*. Measure 8 starts with a dynamic *mp* for the woodwind section. Measures 9-10 show a transition with dynamics *f* and *poco f*. Measures 11-12 feature a rhythmic pattern with a 5:3 ratio. Measure 13 begins with a dynamic *f*. Measures 14-15 show a continuation of the rhythmic patterns with dynamics *p* and *ff*. Measure 15 concludes with a dynamic *f*.

**W** ♩ = 92 - 96      ♩. = 46; ♩ = 69

206 Flute (E.h.) Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 (Bass drum) Perc. 2 (Glock)

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 (Bass drum) Perc. 2 (Glock)

Hp. Gtr.

Vlns. Vla. Vc. Cb.

gradually dampen till end of bar

jété non vib.

f pp non vib.

3

ff pp

irregular vibrato (come sopra)

(ord.) sul pont. poco f

arco pp f pp

**X** ♩. = 40; ♩ = 60

211

Fl. (E.h.) ♩. 3 4 9 8 3 4 6 8 9 8  
Ob. ♩. 3 4 9 8 3 4 (SOLO) 6 8 9 8  
Cl. ♩. 3 4 9 8 3 4 6 8 9 8  
Bsn. ♩. 3 4 9 8 3 4 6 8 9 8

Hn. ♩. 3 4 9 8 3 4 6 8 9 8  
C Tpt. ♩. 3 4 9 8 3 4 6 8 9 8  
Tbn. ♩. 3 4 9 8 3 4 6 8 9 8

Perc. 1 (Glock) ♩. 3 4 9 8 3 4 6 8 9 8  
Perc. 2 (Bass drum) ♩. 3 4 9 8 3 4 6 8 9 8  
Hpf. ♩. 3 4 9 8 3 4 6 8 9 8  
Gtr. ♩. 3 4 9 8 3 4 6 8 9 8  
poco f mp poco f mp poco f mp poco f

**X** ♩. = 40; ♩ = 60

Vlns. (non vib.) ♩. 3 4 9 8 3 4 6 8 9 8  
Vlns. ppp ♩. 3 4 9 8 3 4 6 8 9 8  
Vla. (non vib.) ♩. 3 4 9 8 3 4 6 8 9 8  
Vcl. non vib. ♩. 3 4 9 8 3 4 6 8 9 8  
Cb. pizz. > ♩. 3 4 9 8 3 4 6 8 9 8  
mp

216

Fl. (E.h.) 5  
Ob. mp f  
Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Perc. 1  
Perc. 2 pp mp p  
Hp. mp  
Gtr. mp poco f  
Vlns. (non vib.) mf  
(non vib.) o mf  
Vla. p  
mf > p  
mf > p (p) pizz. mf  
Vc. mf > p  
mf > p (p) mf  
Cb. (mp) poco f mp

**Y**

220

Fl. (E.h.) *p*

Ob. (SOLO) *f*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (Glock) *sffz (mp)*

Perc. 2

Hp. *sfz* *poco f* *poco f*

Gtr. *mp* *f* *mp* *f*

Vlns. *p* *mf* *>p*

Vlns. *p* *mf* *>p*

(non vib.) *p*

Vla. (pizz.) *mp*

Vcl. (non vib.)

Vcl. (pizz.)

Cb.

224

Z

Fl. (E.h.) Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1 Perc. 2

Hp.

Gtr.

Vlns. Vla. Vc. Cb.

**Z**

Fl. (E.h.) Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1 Perc. 2

Hp.

Gtr.

Vlns. Vla. Vc. Cb.



233 ord.

(3 + 2)

Fl. *p*

Ob. *ff*

Cl. *mfp* *poco f(warm)*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

(3 + 2)

Vlns. *poco fp*

Vla. *poco fp*

Vc. *poco fp*

Cb. *poco fp*

236 ord.

**BB**

Fl. (E.h.) *p* flzg. (p) poco f *pp*

Ob. *f* 3 5 3 5 6 8 3 4 3 8

Cl. 5 *mf* 3 5 (p) *f* *pp* poco f 3 4 3 8

Bsn. 3 3 6 8 3 4 3 8

Hn. mute 6 8 3 4 3 8

C Tpt. 3 6 8 3 4 3 8

Tbn. 3 6 8 3 4 3 8

Perc. 1 (Glock) 6 8 3 4 3 8

(Bass drum) 6 8 3 4 3 8

Perc. 2 (Bass drum) 6 8 3 4 3 8

Hp. 6 8 3 4 3 8

Gtr. 5 3 3 3 6 8 3 4 3 8

**BB**

(vib. ord.)

Vlns. poco fp (p) non vib. f > p mfp

Vla. poco fp (p) f p poco f p non vib. poco f p

Vc. poco fp (p) f non vib. mp poco f pizz.

Cb. poco fp (p) f mp

**Cadenza II**  
(♩ = 52; ♪ = 78)

240

F1. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr.

accel. . . . . to Oboe

Flute 1: Rest (measures 1-2), then eighth-note pattern (measures 3-4). Dynamics: *poco f*, *mp*, *mf*, *pp*. Measure 5: Rest. Measure 6: Rest.

Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr.

Measure 7: Rest. Measure 8: Rest.

Percussion 1: Rest (measures 1-2), then eighth-note pattern (measures 3-4). Dynamics: *sffz (mp)*. Measure 5: Rest. Measure 6: Rest.

Percussion 2: Rest (measures 1-2), then eighth-note pattern (measures 3-4). Dynamics: *mp*. Measure 5: Rest. Measure 6: Rest.

Horn: Rest (measures 1-2), then eighth-note pattern (measures 3-4). Dynamics: *poco f*, *sffz*, *mp*. Measure 5: Rest. Measure 6: Rest.

Guitar: Measure 1: Eighth-note pattern. Dynamics: *f*. Measure 2: Eighth-note pattern. Dynamics: *mp*. Measure 3: Eighth-note pattern. Dynamics: *poco p*. Measure 4: Eighth-note pattern. Dynamics: *p*. Measures 5-6: Sixteenth-note patterns. Dynamics: *poco f*.

Vlns. Vla. Vcl. Cb.

**Cadenza II**  
accel. . . . .

Violins: Measure 1: Eighth-note pattern. Dynamics: *mfp*. Measure 2: Eighth-note pattern. Dynamics: *pp*. Measure 3: Eighth-note pattern. Dynamics: *mf > p*. Measure 4: Eighth-note pattern. Dynamics: *mf > p*. Measure 5: Eighth-note pattern. Dynamics: *p*.

Viola: Measure 1: Rest. Measure 2: Rest. Measure 3: Eighth-note pattern. Dynamics: *6*. Measure 4: Eighth-note pattern. Dynamics: *6*. Measure 5: Eighth-note pattern. Dynamics: *6*.

Cello: Measure 1: Eighth-note pattern. Dynamics: *mp*. Measure 2: Eighth-note pattern. Dynamics: *mf > p*. Measure 3: Eighth-note pattern. Dynamics: *mp*. Measure 4: Eighth-note pattern. Dynamics: *pp*.

244

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

The musical score consists of ten staves of music. The top five staves (Flute, Oboe, Clarinet, Bassoon, Horn) have measures of rests followed by a common time signature (indicated by a '4'). The bottom five staves (C Trumpet, Trombone, Percussion 1, Percussion 2, Double Bass) also have measures of rests followed by a common time signature. The Gtr. staff is unique, featuring a sixteenth-note pattern with a dynamic marking 'f' at the end of the measure. The Vlns., Vla., Vc., and Cb. staves all show measures of rests followed by a common time signature. The Hp. staff shows measures of rests followed by a common time signature. The Perc. 1 and Perc. 2 staves show measures of rests followed by a common time signature.

247

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

250

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

(accel. al)

3

12/8

**CC** ♩. = 40; ♩ = 60

253

Fl.      ord.  $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Ob.       $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$  (Oboe)

Cl.       $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Bsn.       $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Hn.      (mute)  $\overset{\curvearrowleft}{\text{poco fp}}$   $\overset{\curvearrowright}{\text{poco fp}}$

C Tpt.      straight mute  $\overset{\curvearrowleft}{\text{poco fp}}$   $\overset{\curvearrowright}{\text{poco fp}}$

Tbn.      straight mute  $\overset{\curvearrowleft}{\text{poco fp}}$   $\overset{\curvearrowright}{\text{poco fp}}$

Perc. 1       $\overset{\curvearrowleft}{\text{poco fp}}$   $\overset{\curvearrowright}{\text{poco fp}}$

Perc. 2      (Bass drum)  $\overset{\curvearrowleft}{\text{poco fp}}$   $\overset{\curvearrowright}{\text{poco fp}}$

Hp.       $\overset{\curvearrowleft}{\text{f}}$

Gtr.      ff

[TAM-TAM] (soft beater)

**CC** ♩. = 40; ♩ = 60

Vlns.      ord.  $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Vla.      ord.  $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Vc.      ord.  $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

Cb.      arco, ord.  $\overset{\curvearrowleft}{\text{f}}$   $\overset{\curvearrowright}{\text{f}}$

257

Fl. f = p      f = p      f = p      (p) 6/8

Ob. ff 3/4 3 5 6/8

Cl. ff 3/4 3 5 6/8

Bsn. f 3/4 3 5 pp 6/8

Hn. poco fp = pp      poco fp = pp      poco fp = pp      p 6/8

C Tpt. poco fp = pp      poco fp = pp      poco fp = pp      p 6/8

Tbn. poco fp = pp      poco fp = pp      poco fp = pp      p 6/8

Perc. 1 - mp 6/8

Perc. 2 - mp pp 6/8

Hp. 6/8 3/4 6/8

Gtr. 6/8 3/4 6/8 f

Vlns. f = p      f = p      f = p      (p) 6/8

Vla. 6/8 3/4 6/8 (p)

Vc. 6/8 3/4 6/8 (p)

Cb. 6/8 3/4 6/8 (p)

260

Fl. *f* — *p*

Ob. *f* — *p*

Cl. *ff*

Bsn. *f*

Hn. *poco fp* — *pp*

C Tpt. *poco fp* — *pp*

Tbn. *poco fp* — *pp*

Perc. 1 —

Perc. 2 —

(Tam-tam)

(Bass drum)

*mp*

*pp*

Hp.

Gtr. *ff*

Vlns. *f* — *p*

*f* — *p*

*f* — *p*

*f* — *p*

Vla. *f* — *p*

*f* — *p*

*f* — *p*

Vc. *f* — *p*

*f* — *p*

Cb. *f* — *p*

*f* — *p*

*poco riten.*

**DD** ♩ = 84

Fl. 263 *f*

Ob.

Cl.

Bsn. *fff*

Hn. *ff* *p* *p* *(p)*

C Tpt. *ff* *p* *p* *pp*

Tbn. *ff* *p* *pp*

Perc. 1 *poco f*

Perc. 2 *sffz*

Hp. *p* (*highlighting woodwinds*)

Gtr.

**DD** ♩ = 84

Vlns. *ff | p* *pp* *mp sempre*

Vla. *ff* *pp* *ppp*

Vc. *ff* *pp*

Cb. *ff* *mp*

*SOLO, dolce*

267

Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1

Perc. 2

Hp. Gtr.

Vlns. Vla. Vc. Cb.

Flute: 5-note scale patterns with grace notes. Oboe: 5-note scale patterns with grace notes. Clarinet: 5-note scale patterns with grace notes. Bassoon: Rests. Horn: Melodic line with dynamics *mf* and **p**. C Trumpet: Rests. Trombone: Rests. Percussion 1: Rests. Percussion 2: Rests. Bassoon: Slurs. Gtr.: Slurs. Violins: Slurs, dynamic *f*. Vla.: Slurs, dynamics *p*, *f*, *p*. Vc.: Slurs, dynamics *p*, *f*, *p*. Cb.: Slurs, dynamics *p*, *mf* > *p*.

**EE**

271

Fl. *sffz (mp)* *p* 5 5 5 5

Ob. 5 5 5 5

Cl. 5 (p) 5 5 5

Bsn. - - - -

Hn. (mute) *mf* *p* *poco f*

C Tpt. - - - -

Tbn. - - - -

Perc. 1 - - - -

Perc. 2 - - - -

Hp. *p* 5 *sffz (mp)* - - - -

Gtr. - - - -

Vlns. **EE** *mp* - - - - 3 - -

Vla. - - - -

Vc. - - - -

Cb. - - - -

61

275

(♩ = ♩.)

**FF** ♩. = 84; ♩ = 126

sffz

Hn. p < mp sffz (mf)

C Tpt.

Tbn.

(Tam-tam)

Perc. 1 pp p

Perc. 2

Hp. sffz (mp) f p l.v.

Gtr. poco f 5:3 5:3 5:3 5:3

Vlns. p mf (mf) sffz

Vla. p f p p sffz

Vcl. p f p senza sord. pizz. sffz

Cb. mf > p (p) fp sffz

GG

280

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

(Bass drum)

Perc. 2

*p*

*mp*

Hp.

*sffz (mf)*

Gtr.

*pizz.*

Vlns.

*senza sord.*

*f*

*p*

*f*

Vla.

*arco*

*mf*

Vc.

*fp*

*pizz.*

Cb.

*sffz (mf)*

The musical score page 62 consists of ten staves of music. The top section (measures 1-7) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon), brass instruments (Horn, C Trumpet, Trombone), and two percussion parts (Percussion 1 and Percussion 2). Percussion 2 includes dynamic markings *p* and *mp*, and a performance instruction (Bass drum). The middle section (measures 8-14) features Bassoon, Double Bass, Violin, Viola, Cello, and Bass. The Violin part includes dynamic markings *sffz (mf)* and *p*. The bottom section (measures 15-21) continues with the same instruments. The Violin part includes dynamic markings *senza sord.*, *f*, *p*, and *f*. The Viola part includes dynamic markings *arco* and *mf*. The Cello part includes dynamic markings *fp* and *pizz.*. The Bassoon part includes dynamic markings *sffz (mf)*.

286

Fl.

Ob.

Cl.

Bsn.

Hn. (mute)

C Tpt. (st. mute)

Tbn. (st. mute)

Perc. 1 (Tam-tam)

Perc. 2 (pp)

Hp. (sfz)

Gtr. (ff) 5:3 (poco f)

Vlns. (p) (f) (fp) (p) ff

Vla. (p) (fp) (p) ff

Vc. (p) (poco f) (p) ff

Cb. (p) (arco) (pp) (poco f) (p) ff

**Guajíras**  
(l'istesso tempo)

291

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
< *sfp (mf)*

Perc. 2  
sfp (mf)

BONGOS  
(snare sticks)

Gtr.

Hp.

Vlns.

Vla.

Vc.

Cb.

**Guajíras**  
(l'istesso tempo)

pizz. *p* arco *pizz.* *mp* *sfp (mp)*

pizz. *p* arco *pizz.* *mp*

*p* pizz. *p* arco *pizz.* *mp*

297

**HH**

F1. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr. Vlns. Vla. Vc. Cb.

poco *f*  
poco *f*

*fp* — *f* — *p* poco *f*

**HH**

Vlns. Vla. Vc. Cb.

poco *f* > pizz.  
poco *f* >  
poco *f* > pizz.  
poco *f* >  
arco tr. *fp* — *f* — *p* arco pp — *sfz* (*mp*) pizz.  
*mf* — *p* — *sfz* (*mf*) *fp* — *f* — *p* arco pp — *sfz* (*mp*) *p*  
*mf* — *sfz* — *p* — *pp* — *sfz* (*mp*) — *p*  
*mf* — *sfz* — *p* — *pp* — *sfz* (*mp*) — *p*

*mp*

304

Fl.

Ob.

Cl.

Bsn. *mp* *sffz*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns. arco > pizz. > arco > pizz. > f  
arco > pizz. > arco > pizz. > f  
arco > pizz. > arco > pizz. > f

Vla. pizz. *sfz* *mp*

Vc. *poco f* *sfz* *mp*

Cb. *mp*

308

Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1

Perc. 2 (Bass drum) <sfz

Hp.

Gtr. rasg. ff CLAP

S. II f

Vlns. sfz f

Vla. sfz f

Vc. sfz ff f

Cb. sfz f

312

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

S.

(pizz.)

Vlns.

(pizz.)

Vla.

Vc.

Cb.

**JJ**

315

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

poco f

**BONGOS** (hard plastic)

(Bass drum)

Perc. 1

Perc. 2

p

<sfz (mp)

Hp.

Gtr.

S.

**JJ**

Vlns.

Vla.

Vc.

Cb.

mp

poco f

mp

poco f

mp

poco f

320

Fl. *poco f* *sffz*

Ob. *poco f* *sffz*

Cl. *poco f*

Bsn. *mp* *poco f* *ff*

Hn.

C Tpt. (st. mute) *p* *sffz (mf)* *p* *poco f* *sffz (mf)*

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr. *f*

Vlns. (pizz.) *poco f* *mf* *f* *ff*

Vlns. (pizz.) *poco f* *mf* *f* *ff*

Vlns. (pizz.) *poco f* *mf* *f* *ff*

Vla. *mp* *poco f* *mf* *f* *sffz*

Vc. *mp* *poco f* *mf* *f* *ff*

Cb. *mp* *mf* *f* *ff*



329

Fl. Ob. Cl. Bsn.

poco f f ff f ff mp

Hn. (mute) C Tpt. (st. mute) (st. mute)

Tbn. p sfz poco f

Perc. 1

Perc. 2

Hp. poco f sfz o poco f f

Gtr. ff poco f f arco

Vlns. pizz. poco f f pp f arco

Vla. arco mf mf p f pp f pizz. f

Vc. sfz poco f sfz p f mp

Cb. sfz poco f sfz p f mp



Musical score for orchestra and piano, page 337. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, C. Trumpet, Trombone, Percussion 1 (Bass drum), Percussion 2, Bassoon, Gtr., Vlns., Vla., Vcl., and Cb. The score features complex rhythmic patterns, dynamic markings like *poco f*, *f*, *ff*, and *mf*, and various time signatures including 3/4, 6/8, and 2/4.

341

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *p* *f*

Hn. *poco f* *f*

C Tpt. *f* *mf*

Tbn. *poco f* *f*

Perc. 1

Perc. 2

Hp.

Gtr.

**MM**

Vlns. *f* *mf* *f* *f* *sfp*

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

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

Cb.

345

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr. Vlns. Vla. Vc. Cb.

*p*

*f* — *ff*

*p* — *ff*

*f* — *poco f*

*p* — *ff*

*mute*

*p* — *f* *poco f*

*p* — *f*

*p* — *f*

*SUSP. CYMBAL* (soft yarn)

*//* (dampen immediately)

*poco f*

*poco f*

*ff*

*ff*

*ff*

*f*

*f*

*poco f*

349

Fl. Ob. Cl. Bsn. (mute) C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr. Vlns. Vla. Vcl. Cb.

(st. mute)

poco f

GLOCK sfz (p)

NN

sfz (mp)

p

353 rit. OO  $\text{d} = 72; \text{j} = 108$

Fl.  $p$   $mp$   $pp$   $mp$   $p$   $pp$   $pp$

Ob.  $\frac{3}{4}$   $\frac{6}{8}$

Cl.  $\frac{3}{4}$   $\frac{6}{8}$   $mp$   $pp$   $\frac{3}{4}$

Bsn.  $\frac{12}{15}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Hn.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

C Tpt.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Tbn.  $\frac{12}{15}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. 1  $\frac{15}{12}$   $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Perc. 2  $\frac{15}{12}$   $\frac{3}{4}$   $mp$  TRIANGLE  $\frac{6}{8}$   $\frac{3}{4}$

Hp.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Gtr.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $mf$   $\frac{3}{4}$

rit. OO  $\text{d} = 72; \text{j} = 108$

Vlns.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $mf$   $\frac{3}{4}$

Vla.  $\frac{3}{4}$   $\frac{6}{8}$   $sfz$   $\frac{3}{4}$

Vc.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$

Cb.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$  pizz.  $mf$

<img alt="A page of musical notation for orchestra and percussion. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Percussion 1, Percussion 2, Bassoon, Triangle, Double Bass, and Cello. The music consists of two systems of measures. The first system starts at measure 353 with a dynamic of piano (p), followed by measures with dynamics of mezzo-forte (mp), pianississimo (pp), mezzo-forte (mp), piano (p), and pianississimo (pp). Measures 354-355 show woodwind entries with dynamics of mp, pp, and pp. Measures 356-357 show bassoon entries with dynamics of mp and pp. Measures 358-359 show brass entries with dynamics of mp and pp. Measures 360-361 show bassoon entries with dynamics of mp and pp. Measures 362-363 show brass entries with dynamics of mp and pp. Measures 364-365 show bassoon entries with dynamics of mp and pp. Measures 366-367 show brass entries with dynamics of mp and pp. Measures 368-369 show bassoon entries with dynamics of mp and pp. Measures 370-371 show brass entries with dynamics of mp and pp. Measures 372-373 show bassoon entries with dynamics of mp and pp. Measures 374-375 show brass entries with dynamics of mp and pp. Measures 376-377 show bassoon entries with dynamics of mp and pp. Measures 378-379 show brass entries with dynamics of mp and pp. Measures 380-381 show bassoon entries with dynamics of mp and pp. Measures 382-383 show brass entries with dynamics of mp and pp. Measures 384-385 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Measures 538-539 show brass entries with dynamics of mp and pp. Measures 540-541 show bassoon entries with dynamics of mp and pp. Measures 542-543 show brass entries with dynamics of mp and pp. Measures 544-545 show bassoon entries with dynamics of mp and pp. Measures 546-547 show brass entries with dynamics of mp and pp. Measures 548-549 show bassoon entries with dynamics of mp and pp. Measures 550-551 show brass entries with dynamics of mp and pp. Measures 552-553 show bassoon entries with dynamics of mp and pp. Measures 554-555 show brass entries with dynamics of mp and pp. Measures 556-557 show bassoon entries with dynamics of mp and pp. Measures 558-559 show brass entries with dynamics of mp and pp. Measures 560-561 show bassoon entries with dynamics of mp and pp. Measures 562-563 show brass entries with dynamics of mp and pp. Measures 564-565 show bassoon entries with dynamics of mp and pp. Measures 566-567 show brass entries with dynamics of mp and pp. Measures 568-569 show 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Measures 814-815 show brass entries with dynamics of mp and pp. Measures 816-817 show bassoon entries with dynamics of mp and pp. Measures 818-819 show brass entries with dynamics of mp and pp. Measures 820-821 show bassoon entries with dynamics of mp and pp. Measures 822-823 show brass entries with dynamics of mp and pp. Measures 824-825 show bassoon entries with dynamics of mp and pp. Measures 826-827 show brass entries with dynamics of mp and pp. Measures 828-829 show bassoon entries with dynamics of mp and pp. Measures 830-831 show brass entries with dynamics of mp and pp. Measures 832-833 show bassoon entries with dynamics of mp and pp. Measures 834-835 show brass entries with dynamics of mp and pp. Measures 836-837 show bassoon entries with dynamics of mp and pp. Measures 838-839 show brass entries with dynamics of mp and pp. Measures 840-841 show bassoon entries with dynamics of mp and pp. Measures 842-843 show brass entries with dynamics of mp and pp. Measures 844-845 show bassoon entries with dynamics of mp and pp. Measures 846-847 show brass entries with dynamics of mp and pp. Measures 848-849 show bassoon entries with dynamics of mp and pp. Measures 850-851 show brass entries with dynamics of mp and pp. Measures 852-853 show bassoon entries with dynamics of mp and pp. Measures 854-855 show brass entries with dynamics of mp and pp. Measures 856-857 show bassoon entries with dynamics of mp and pp. Measures 858-859 show brass entries with dynamics of mp and pp. Measures 860-861 show bassoon entries with dynamics of mp and pp. Measures 862-863 show brass entries with dynamics of mp and pp. Measures 864-865 show bassoon entries with dynamics of mp and pp. Measures 866-867 show brass entries with dynamics of mp and pp. Measures 868-869 show bassoon entries with dynamics of mp and pp. Measures 870-871 show brass entries with dynamics of mp and pp. Measures 872-873 show bassoon entries with dynamics of mp and pp. Measures 874-875 show brass entries with dynamics of mp and pp. Measures 876-877 show bassoon entries with dynamics of mp and pp. Measures 878-879 show brass entries with dynamics of mp and pp. Measures 880-881 show bassoon entries with dynamics of mp and pp. Measures 882-883 show brass entries with dynamics of mp and pp. Measures 884-885 show bassoon entries with dynamics of mp and pp. Measures 886-887 show brass entries with dynamics of mp and pp. Measures 888-889 show bassoon entries with dynamics of mp and pp. Measures 890-891 show brass entries with dynamics of mp and pp. Measures 892-893 show bassoon entries with dynamics of mp and pp. Measures 894-895 show brass entries with dynamics of mp and pp. Measures 896-897 show bassoon entries with dynamics of mp and pp. Measures 898-899 show brass entries with dynamics of mp and pp. Measures 900-901 show bassoon entries with dynamics of mp and pp. Measures 902-903 show brass entries with dynamics of mp and pp. Measures 904-905 show bassoon entries with dynamics of mp and pp. Measures 906-907 show brass entries with dynamics of mp and pp. Measures 908-909 show bassoon entries with dynamics of mp and pp. Measures 910-911 show brass entries with dynamics of mp and pp. Measures 912-913 show bassoon entries with dynamics of mp and pp. Measures 914-915 show brass entries with dynamics of mp and pp. Measures 916-917 show bassoon entries with dynamics of mp and pp. Measures 918-919 show brass entries with dynamics of mp and pp. Measures 920-921 show bassoon entries with dynamics of mp and pp. Measures 922-923 show brass entries with dynamics of mp and pp. Measures 924-925 show bassoon entries with dynamics of mp and pp. Measures 926-927 show brass entries with dynamics of mp and pp. Measures 928-929 show bassoon entries with dynamics of mp and pp. Measures 930-931 show brass entries with dynamics of mp and pp. Measures 932-933 show bassoon entries with dynamics of mp and pp. Measures 934-935 show brass entries with dynamics of mp and pp. Measures 936-937 show bassoon entries with dynamics of mp and pp. Measures 938-939 show brass entries with dynamics of mp and pp. Measures 940-941 show bassoon entries with dynamics of mp and pp. Measures 942-943 show brass entries with dynamics of mp and pp. Measures 944-945 show bassoon entries with dynamics of mp and pp. Measures 946-947 show brass entries with dynamics of mp and pp. Measures 948-949 show bassoon entries with dynamics of mp and pp. Measures 950-951 show brass entries with dynamics of mp and pp. Measures 952-953 show bassoon entries with dynamics of mp and pp. Measures 954-955 show brass entries with dynamics of mp and pp. Measures 956-957 show bassoon entries with dynamics of mp and pp. Measures 958-959 show brass entries with dynamics of mp and pp. Measures 960-961 show bassoon entries with dynamics of mp and pp. Measures 962-963 show brass entries with dynamics of mp and pp. Measures 964-965 show bassoon entries with dynamics of mp and pp. Measures 966-967 show brass entries with dynamics of mp and pp. Measures 968-969 show bassoon entries with dynamics of mp and pp. Measures 970-971 show brass entries with dynamics of mp and pp. Measures 972-973 show bassoon entries with dynamics of mp and pp. Measures 974-975 show brass entries with dynamics of mp and pp. Measures 976-977 show bassoon entries with dynamics of mp and pp. Measures 978-979 show brass entries with dynamics of mp and pp. Measures 980-981 show bassoon entries with dynamics of mp and pp. Measures 982-983 show brass entries with dynamics of mp and pp. Measures 984-985 show bassoon entries with dynamics of mp and pp. Measures 986-987 show brass entries with dynamics of mp and pp. Measures 988-989 show bassoon entries with dynamics of mp and pp. Measures 990-991 show brass entries with dynamics of mp and pp. Measures 992-993 show bassoon entries with dynamics of mp and pp. Measures 994-995 show brass entries with dynamics of mp and pp. Measures 996-997 show bassoon entries with dynamics of mp and pp. Measures 998-999 show brass entries with dynamics of mp and pp. Measures 1000-1001 show bassoon entries with dynamics of mp and pp.</p>

358

Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. 1 Perc. 2

Hp.

Gtr.

Vlns.

Vla. Vc. Cb.

Musical score for orchestra and piano, page 362. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Percussion 1, Percussion 2, Double Bass, Violin, Viola, Cello, and Bass. The score shows various musical dynamics and performance instructions such as *poco f*, *mp*, *p*, *sffz*, *pizz.*, *arco*, and *sfz (mf)*. The piano part is on the right side of the page.

**a tempo**  
**PP** ( $\text{♩} = 72$ ;  $\text{♪} = 108$ )

367

F1.  
Ob.  
Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.

(3 + 2 + 2)

Perc. 1  
Perc. 2

Hp.

(Triangle)

p

Gtr.

**a tempo**  
**rit.** **PP** ( $\text{♩} = 72$ ;  $\text{♪} = 108$ ) (3 + 2 + 2)

Vlns.

arco  
p>  
pp  
sfz

Vla.

pizz.  
mp  
p

Vc.

sfz(mf)  
mf  
p

Cb.

arco  
(p)  
p

pizz.  
p  
mf  
p

p  
p

372

accel.

QQ  $\text{♩} = 84; \text{♪} = 126$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

377

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Gtr.

Vlns.

Vla.

Vc.

Cb.

**RR**

382

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 (Bass drum) Perc. 2 (poco f)

**TIMPANI** (medium sticks)

Hp. Gtr.

**RR**

arco Vlns. arco Vla. arco Vc. Cb.

## Cadenza III

85

385

**Cadenza III**

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Perc. 1 Perc. 2 Hp. Gtr.

Vlns. Vla. Vc. Cb.

388

Perc. 2

Gtr.

=

394

Perc. 2

$\text{♩} = 116$

accel.

$\text{♩} = 144$

Gtr.

=

399

Gtr.

=

Cánto  
 $\text{♩} = 40$

403

Bsn.

$\text{ff}$

$\text{ppp}$

TAM-TAM

Perc. 1

$f$

(Bass drum)

Perc. 2

$sffz$

Hp.

$sffz$  sempre l.v.

Gtr.

$ff$

poco  $f$

$mp$

S.

$\text{ff}$

$\text{poco f}$

$mp$

*simile*

Cánto  
 $\text{♩} = 40$

Vc.

$ff$

$ppp$

Cb.

$ff$

$p$

**SS**

409

(Tam-tam)

Perc. 1

Perc. 2 (Bass drum) **p**

Hp. **p**

Gtr. \* *poco f* *mp*

S. *p* 5 *poco f* **p** *mf* *poco f* **pp** **p**  
O - la de ros - as ro - tas - y - a-gu-je - - ros - Fu -

Cb. *(p)* *mp > p*

\*Repeat figure many times as fast as possible.

**TT**

415

Perc. 1

Perc. 2 **p**

Hp.

Gtr. *poco f* *mp* **f**

S. *poco f* **pp** *contemptuously* **f**  
tu - ro - de la ve - na - o - lo - ro - sa - Ob - je - tos - sin pie - dad -

Cb. *(p)* *mp > p*

420

UU

Fl.

Ob.

Cl.

Bsn.

Perc. 1 (Tam-tam)

Perc. 2 (Bass drum) *p* *mp* *pp*

Hp. *mp* *f* *poco f* *sempr. l.v.*

Gtr. *ad libitum* *poco f* *mp* *f* *sim.* *poco f* *mp*

S. *pp* *f* *Na-*

UU

Vlns. non vib. *ppp*

Vla. non vib. *ppp*

Vc. non vib. *ppp*

Cb. *p*

424

Fl.

Ob.

Cl.

Bsn.

Perc. 1

(Bass drum)

Perc. 2

*mp*

Hp.

*poco f*

Gtr.

*f*

*tr* *tr* *sim.*

*poco f*

*mp*

S.

- die\_ cir-cul-le! Na - die\_ ab-ra los bra - zos den-tro del a - gua cie - ga!

sul pont., molto vib.

*ppp*

Vlns.

*pp*

*mf > p*

*pp*

*mf > p*

*ppp*

Vla.

*pp*

*mf > p*

Vc.

*pp*

*mf > p*

Cb.

*mf*

*ppp*

428

**VV**

F1. - - - - | *f>p* - - - - | *f>p* - - - - | *f>p* - - - -

Ob. - - - - | *f>p* - - - - | *f>p* - - - - | *f>p* - - - -

Cl. - - - - | *f>p* - - - - | *f>p* - - - - | *f>p* - - - -

Bsn. - - - - | - - - - | - - - - | - - - -

Perc. 1 - - - - | - - - - | - - - - | - - - -

Perc. 2 - - - - | (Bass drum) *mp* - - - - | - - - - | *mp* - - *p* - -

Hp. *poco f* - - - - | *mp* - - - - | *mf* - - - - | *f* - - - -

Gtr. *poco f* - - - - | *mp* - - - - | *f* - - - - | *ff* - - - -

S. - - - - | Oh mo-ve-mien-to | Oh nom-bre mal-her-i - da | Oh cu-cha-ra-da de vien-to con  
6

**VV**

----> ord., non vib.

Vlns. *poco f* - - - - | *pp* - - - - | *f>p* - - - - | *f>p* - - - - | *pp* - - - - | *f>p* - - - -

Vla. *mp* - - - - | *pp* - - - - | *f>p* - - - - | *f>p* - - - - | *pp* - - - - | *f>p* - - - -

Vc. *mp* - - - - | *pp* - - - - | *f>p* - - - - | *f>p* - - - - | *pp* - - - - | *f>p* - - - -

Cb. *mp* - - - - | *pp* - - - - | *f>p* - - - - | *f>p* - - - - | *pp* - - - - | *f>p* - - - -

a tempo  
WW ( $\text{♩} = 40$ )

poco rit.

Fl.  $\text{mf} > \text{p}$

Ob.  $\text{mf} > \text{p}$

Cl.  $\text{mf} > \text{p}$

Bsn.

Perc. 1 (Tam-tam)  $\text{mp}$

Perc. 2  $\text{mf}$   $\text{pp}$   $\text{mp}$   $\text{pp}$

Hp.  $\text{poco f}$   $\text{p}$

Gtr.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{poco f}$   $\text{sim.}$   $\text{mp}$   $\text{p}$

S.  $\text{fu - so}$   $\text{y col-or a-zo-ta}$   $\text{do.}$   $\text{f}$   $\text{poco f}$

a tempo  
WW ( $\text{♩} = 40$ )

poco rit.

Vlns.  $\text{(p)}$

Vla.  $\text{(p)}$

Vc.  $\text{(p)}$

Cb.  $\text{(p)}$

**poco rit.**  $\text{poco fp}$   $\text{ppp}$

**poco fp**  $\text{ppp}$

438

XX rit.

Fl.

Ob.

Cl.

Bsn.

Perc. 1 (Tam-tam) *p*

Perc. 2

Hp. *mp pp mp*

Gtr. *mp f*

S. *p* 5 *mf* *p* *mf* *las*  
Oh he - ri - da en don-de ca - en has-ta mor-ir gui -

XX rit.

Vlns.

Vla.

Vc.

Cb. *p* *p* *p* *p*

443  $\text{♩} = 30$

Fl. Ob. Cl. Bsn.

Perc. 1 (Bass drum)  $\text{♩} = 40$   
Perc. 2 flzg. poco *f* *pp*

Hp.  $\text{♩} = 30$  *f* ff

Gtr.  $\text{♩} = 30$  *f* *p* *poco f* | *p* *fp* *ff*

S.  $\text{♩} = 30$  *f* *mp* tar - ras a - zu- les!

accel.  $\text{♩} = 40$

Vlns. Vla. Vc. Cb.