

para Tambuco

Cuatro Habitantes

Concierto para cuarteto de percusiones y orquesta

Ana Lara
(2007)

Libero

6

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Clarinet 3 in B \flat

Bassoon 1 ^{a 2}

Bassoon 2

Horn I-III in F

Horn II-IV in F

Trumpet 1 in C *quasi recitativo con sordina*
mf

Trumpet 2 in B \flat

Trumpet 3 in B \flat

Trombone 1

Trombone 2

Tenor Trombone

Tuba

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

8 $\text{♩} = 86$

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp
ppp
ppp
ppp

morendo

10

Fl. 1

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

Hn. I & III *p*

Hn. II & IV *p*

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

fp

fp

fp

p

p

p

p

14

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

f

senza sordina

f

fp

fp

fp

fp

17

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tpt. 3
senza sordina

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Bongos

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 22-25. The score includes parts for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. I & III, Hn. II & IV), Trumpets (C Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, 2, 3), Tuba (Tba.), Percussion (Perc. 1, Perc. 2), Bongos, Congas, Wood Bass (W. Bl.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 22-25 show a complex rhythmic pattern in the percussion section, primarily driven by the Wood Bass (W. Bl.) and Bongos. The Wood Bass part features a prominent eighth-note pattern with triplets and accents. The Bongos play a syncopated pattern. The rest of the orchestra is mostly silent, with some initial notes in the Horns and Trumpets.

26

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc. 1

Perc. 2

Bongos

Congas

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

mp

mp

mp

mp

30

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Bongos
Congas
W. Bl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

34

Perc. 1

Perc. 2

Congas

W. Bl.



36

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Bongos

Congas

W. Bl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37 $\text{♩} = 120$
Più mosso

IMPROVISACIÓN 30' CA

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

IMPROVISACIÓN 30' CA

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Bongos

Congas

W. Bl.

CORTE HASTA EL ANTIGUO NÚMERO 68
IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN 30' CA

Vln. I

Vln. II

Vla.

Vc.

Cb.

41 $\text{♩} = 70$ 45

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1

Ob. 2

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. *mf*

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Bongos

Congas

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

This page of a musical score, numbered 50, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Each part begins with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5). The dynamic is *mf*.
- Oboes (Ob. 1, 2):** Both parts are silent.
- Clarinets (Cl. 1, 2, 3):** Each part has a five-measure rest, then a sixteenth-note triplet (G4, A4, B4) starting at measure 46, followed by a half note (C5). The dynamic is *p*.
- Bassoons (Bsn. 1, 2, 3):** Each part has a five-measure rest, then a half note (C5) at measure 46, followed by a triplet of eighth notes (G4, A4, B4) starting at measure 47. The dynamic is *f*.
- Horns (Hn. I & III, II & IV):** All parts are silent.
- Trumpets (Tpt. 1, 2) and Trombones (Tbn. 1, 2, Tba.):** All parts are silent.
- Percussion (Bongos, Congas):** Both parts are silent.
- Violins (Vln. I, II):** Both parts play a continuous sixteenth-note triplet pattern (G4, A4, B4) with a dynamic of *mf*.
- Viola (Vla.):** Plays a melodic line with a dynamic of *mf*.
- Violoncello (Vc.) and Contrabass (Cb.):** Both parts are silent.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for measures 54-55. The score is divided into two systems. The first system includes woodwinds (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2) and brass (Horns I & III, Horns II & IV, Trumpets 1-2, Trombones 1-3, Tuba). The second system includes strings (Violins I & II, Viola, Violoncello, Contrabass). Dynamics include *mp*, *p*, and *mf*. The woodwinds play a rhythmic pattern of eighth notes with accents. The brass plays a melodic line with dynamic markings. The strings play a complex rhythmic pattern with slurs.

56

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

58

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score for page 64 is divided into several sections. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2, 3), Horns (Hn. I & III, II & IV), Trumpets (Tpt. 1, 2, 3), and Trombones (Tbn. 1, 2, 3, Tba.). The brass section includes Trumpets and Trombones. The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Maracas (Mar. 1, 2), Vibraphone (Vib. 1, 2), and Timpani (Tm.).

The woodwind and brass parts feature dynamic markings such as *mf*, *p*, *f*, *p < mf*, *p < f*, and *p < f*. The string parts feature dynamic markings such as *sfz p*, *ff*, and *ppp*. The percussion parts feature dynamic markings such as *mp*.

67

Mar.1

Mar.2

Vib.1

Vib.2



71

Mar.1

Mar.2

Vib.1

Vib.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

mf

mf



74

76

Mar.1

Mar.2

Vib.1

Vib.2

81

Musical score for measures 77-80. The score includes five staves: Mar.1, Mar.2, Vib.1, Vib.2, and Cb. Mar.1 and Mar.2 play chords with a *mp* dynamic. Vib.1 and Vib.2 play chords with a *f* dynamic. Cb. plays a bass line with a *f* dynamic. A double bar line is present after measure 80.

84

Musical score for measures 82-83. The score includes five staves: Mar.1, Mar.2, Vib.1, Vib.2, and Cb. Mar.1 and Mar.2 play chords with a *mp* dynamic. Vib.1 and Vib.2 play chords with a *mp* dynamic. Cb. plays a bass line with a *mp* dynamic. A double bar line is present after measure 83.

87

Musical score for measures 87-90. The score includes five staves: Mar.1, Mar.2, Vib.1, Vib.2, and Cb. Mar.1 and Mar.2 play chords with a *mp* dynamic. Vib.1 and Vib.2 play chords with a *mp* dynamic. Cb. plays a bass line with a *mp* dynamic.

91 92

Mar.1
Mar.2
Vib.1
Vib.2
Cb.

Detailed description: This system contains measures 91 and 92. The Mar.1 part features a melodic line with slurs and ties, starting with a box around measure 92. The Mar.2 part provides harmonic support with chords. Vib.1 and Vib.2 play a rhythmic accompaniment of eighth notes. The Cb. part is silent.



95

Mar.1
Mar.2
Vib.1
Vib.2
Cb.

ff

Detailed description: This system contains measures 95, 96, and 97. Measures 95 and 96 are marked *ff*. The Mar.1 and Mar.2 parts play a rapid eighth-note pattern with '7' fingering. Vib.1 plays a series of chords, and Vib.2 plays a similar eighth-note pattern with '6' fingering. The Cb. part is silent.



98

Mar.1
Mar.2
Vib.1
Vib.2
Cb.

Detailed description: This system contains measures 98, 99, and 100. The Mar.1 and Mar.2 parts play a melodic line with slurs and ties. Vib.1 and Vib.2 play a rhythmic accompaniment of eighth notes. The Cb. part is silent.

100

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Fl. 3 *mp* *p*

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3

Bsn. 1

Hn. I & III

C Tpt. 1

Tbn. 1

Mar. 1

Mar. 2

Vib. 1

Vib. 2

Vln. I *pp* *legato* *pp*

Vln. II *pp* *legato* *pp*

Vla. *pp* *legato* *pp*

Vc. *pp* *legato* *pp*

Cb.

102

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Hn. 1 & III
C Tpt. 1
Tbn. 1
Mar. 1
Mar. 2
Vib. 1
Vib. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar. 1
Mar. 2
Vib. 1
Vib. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for page 106, featuring woodwinds, brass, percussion, strings, and piano. The score is arranged in a standard orchestral layout with staves for each instrument. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns I & III, and Horns II & IV. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Maracas 1 and 2, Vibraphone 1 and 2, and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is also present. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pp*.

110

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar. 1
Mar. 2
Vib. 1
Vib. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

arco

p

Detailed description: This page of a musical score covers measures 110, 111, and 112. The score is arranged in a standard orchestral format with multiple staves. Measures 110 and 111 are mostly rests for the woodwind and brass sections. In measure 112, the woodwinds (Maracas, Vibraphone, and Harp) and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play. The Violin I part features a complex rhythmic pattern of sixteenth notes, starting with a piano (*p*) dynamic. The Contrabass part also features a similar rhythmic pattern, marked 'arco' and *p*. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Mar. 1
Mar. 2
Vib. 1
Vib. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

115

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Mar. 1
Mar. 2
Vib. 1
Vib. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (30' ca.)

IMPROVISACIÓN (15' ca.)

Musical score for orchestra and percussion, measures 121-128. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. I & III, Hn. II & IV), Trumpets (C Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2), Tuba (Tba.), Maracas (Mar. 1, Mar. 2), Vibraphone (Vib. 1, Vib. 2), Percussion (Perc. 1, Perc. 2), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 121: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 begin with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 122: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 123: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 124: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 125: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 126: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 127: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Measure 128: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba are silent. Mar. 1 and Vib. 1 continue with *p* dynamics. Perc. 1 and Perc. 2 have *p* dynamics.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Mar. 1

Mar. 2

Vib. 1

Vib. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp ppp

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p < > piu piano possibile
accel.

147 - - - $\text{♩} = 100$

Timp. *mp* *p* *p* *f*

Vln. I III

Vln. II III IV III

Vla. III II

Vc. II III IV II

Cb. 6



156 $\text{♩} = 60$ *accel.*

Timp. 5



160 - $\text{♩} = 76$

Timp.



162 *poco f*

Timp.

The score is organized into two systems of staves. The first system (measures 166-170) includes:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Hn. I & III
- Hn. II & IV
- C Tpt. 1
- Tpt. 2, Tpt. 3
- Tbn. 1, Tbn. 2, Tbn. 3
- Tba.

The second system (measures 171-175) includes:

- Timp.
- Vln. I (ord., *ff*)
- Vln. II (*ff*)
- Vla. (*ff*)
- Vc. (*ff*)
- Cb. (*ff*)

Dynamic markings include *ff*, *mp*, and *mf*. A fermata is present over the final measure of the timpani part. A rehearsal mark '5' is located above the timpani staff.

♩ = 60

171

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

Fl. 2 *mf* *mf* *mf*

Fl. 3 *ff* *mf* *mf*

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

Ob. 2 *ff* *mf* *mf*

Ob. 3 *ff* *mf* *mf*

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

Cl. 2 *ff* *mf* *mf*

Cl. 3 *ff* *mp* *p* *mf* *p*

Bsn. 1 *ff* *mp* *p* *mf* *p*

Bsn. 2 *ff*

Hn. I & III *ff*

Hn. II & IV *ff*

C Tpt. 1 *ff*

Tpt. 2 *mp* *mp*

Tpt. 3 *mp*

Tbn. 1 *ff* *mp* *p* *mp* *p*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba. *ff* *pp* *f*

Timp. *ff* *f*

Vln. I *ff* *f* *f* *p*

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

Vla. *ff* *f* *f* *p*

Vc. *ff* *ff* *p* *p*

Cb. *ff* *ppp* *p*

This page of a musical score, numbered 178, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2, 3**: Flutes
- Ob. 1, 2, 3**: Oboes
- Cl. 1, 2, 3**: Clarinets
- Bsn. 1, 2**: Bassoons
- Hn. I & III, II & IV**: Horns
- C Tpt. 1, 2, 3**: Trumpets
- Tbn. 1, 2, 3**: Trombones
- Tba.**: Tuba
- Timp.**: Timpani
- Vln. I, II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *p*, *ff*), articulation (accents, slurs), and performance instructions like *simile*. It also features complex rhythmic patterns, including triplets and nonetts (marked with '9').

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Clarinets (Cl. 1, 2, 3), three Bassoons (Bsn. 1, 2, 3), Horns I & III, Horns II & IV, three Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), and Tuba. The string section includes Violins I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.). The score contains various musical notations such as dynamics (p, mf, f, ff), articulation (accents, slurs), and performance instructions like 'CAMBIAR EL PICCO FLAUTA 3 EN TODA LA PARTITURA'. The Piccolo part begins with a rest and then plays a melodic line starting at measure 182. The Flutes 1, 2, and 3 parts have rests followed by a melodic line starting at measure 182. The Oboe parts have rests followed by a melodic line starting at measure 182. The Clarinet parts have rests followed by a melodic line starting at measure 182. The Bassoon parts have rests followed by a melodic line starting at measure 182. The Horn parts have rests followed by a melodic line starting at measure 182. The Trumpet parts have rests followed by a melodic line starting at measure 182. The Trombone parts have rests followed by a melodic line starting at measure 182. The Tuba part has a rest followed by a melodic line starting at measure 182. The Timpani part has a rest followed by a melodic line starting at measure 182. The Violin I part has a rest followed by a melodic line starting at measure 182. The Violin II part has a rest followed by a melodic line starting at measure 182. The Viola part has a rest followed by a melodic line starting at measure 182. The Violoncello part has a rest followed by a melodic line starting at measure 182. The Contrabass part has a rest followed by a melodic line starting at measure 182.

185

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

188

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Tom-t.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f*

fp *p*

f *mf* *f*

accel.

Picc. *p < f* *p < f* *p < f*
 Fl. 2 *p < f* *p < f* *p < f*
 Fl. 3 *p < f* *p < f* *p < f*
 Ob. 1 *p < f* *p < f*
 Ob. 2 *p < f* *p < f*
 Ob. 3 *p < f* *p < f*
 Cl. 1 *p < f* *p < f*
 Cl. 2 *p < f* *p < f*
 Cl. 3 *p < f* *p < f*
 Bsn. 1 *a2* *p* *f*
 Bsn. 2 *p* *f*
 Hn. I & III
 Hn. II & IV
 C Tpt. 1 *p*
 Tpt. 2 *p*
 Tpt. 3 *p*
 Tbn. 1 *p* *f*
 Tbn. 2 *p* *f*
 Tbn. 3 *p* *f*
 Tba. *p* *f*
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Tom-t. *f*
 S. D. *f*
 Vln. I *f* *accel.*
 Vln. II *f* *accel.*
 Vla. *f* *accel.*
 Vc. *f* *accel.*
 Cb. *f* *accel.*

This page of a musical score, numbered 197, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 2**, **Fl. 3**: Flutes
- Ob. 1**, **Ob. 2**, **Ob. 3**: Oboes
- Cl. 1**, **Cl. 2**, **Cl. 3**: Clarinets
- Bsn. 1**, **Bsn. 2**: Bassoons
- Hn. I & III**, **Hn. II & IV**: Horns
- C Tpt. 1**, **Tpt. 2**, **Tpt. 3**: Trumpets
- Tbn. 1**, **Tbn. 2**, **Tbn. 3**: Trombones
- Tba.**: Tuba
- Timp.**: Timpani
- Perc. 1**, **Perc. 2**, **Tom-t.**, **S. D.**: Percussion
- Vln. I**, **Vln. II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabasso

The score features dynamic markings such as *p*, *f*, *p < f >*, and *p < f >* throughout. The percussion section includes complex rhythmic patterns with triplets and accents. The string section provides a steady accompaniment with some triplet figures in the cello and double bass parts.

202

Picc. *p < f >* *ff*

Fl. 2 *p < f >* *ff*

Fl. 3 *p < f >* *ff*

Ob. 1 *p < f >* *ff*

Ob. 2 *p < f >* *ff*

Ob. 3 *p < f >* *ff*

Cl. 1 *p < f >* *ff*

Cl. 2 *p < f >* *ff*

Cl. 3 *p < f >* *ff*

Bsn. 1 *p < f >* *ff* simile

Bsn. 2 *p < f >* *ff* simile

Hn. I & III *p < f >* *ff*

Hn. II & IV *p < f >* *ff*

C Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *f* *p < f >* *f* *f <* *f* *ff*

Tbn. 2 *f* *p < f >* *f* *f <* *f* *ff*

Tbn. 3 *f* *p < f >* *f* *f <* *f* *ff*

Tba. *p < f >* *p* *p* *ff*

Timp.

Perc. 1

Perc. 2

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 92

206

Timp.

Perc.1

Perc.2

Tom-t.



209

Timp.

Perc.1

Perc.2

IMPROVISACIÓN (20')

HUBO UN CORTE AQUÍ



212

Mar.1

ff

mp



217

Mar.1

IMPROVISACIÓN (20')

HUBO UN CORTE AQUÍ

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Mar. 1

Timp.

Perc. 1

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 219-221 features a complex orchestral texture. The woodwinds (Piccolo, Flute 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns I & III, Horns II & IV, Trumpets 1 & 2, Trombones 1 & 2, and Tuba) are mostly silent, indicated by rests. The percussion section (Maracas 1, Timpani, and Percussion 1) provides a rhythmic foundation with patterns of eighth and sixteenth notes. The harp and piano play a melodic and harmonic role, with the piano featuring a prominent, flowing line in the right hand and a more active bass line. The string section (Violins I & II, Viola, Violoncello, and Contrabass) is highly active, playing a dense texture of sixteenth-note patterns and melodic fragments, often marked with a forte (f) dynamic.

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Mar. 1

Timp.

Perc. 1

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 221-223 features a variety of instruments. The woodwinds (Piccolo, Flute 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns I & III, Horns II & IV, Trumpets 1 & 2, Trombones 1 & 2, and Tuba) are mostly silent, indicated by a horizontal line with a bar through it. The Maracas (Mar. 1) play a rhythmic pattern of eighth notes. The Timpani (Timp.) play a series of eighth notes with a crescendo. The Percussion 1 (Perc. 1) plays a rhythmic pattern of eighth notes. The Harp (Hp.) and Piano (Pno.) play a melodic line with a crescendo. The Violins (Vln. I and II) play a melodic line with a crescendo. The Viola (Vla.) plays a melodic line with a crescendo. The Violoncello (Vc.) and Contrabass (Cb.) play a melodic line with a crescendo. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor).

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Mar. 1

Timp.

Perc. 1

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 226, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Maracas, Timpani, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Contrabass. The score is arranged in a standard orchestral format with multiple staves for each instrument. The Maracas part shows a rhythmic pattern of eighth notes. The Piano part features a complex texture with sixteenth-note runs. The Violin I and II parts have a melodic line starting in the third measure, marked with a forte (f) dynamic.

Musical score for page 229, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tubas, Maracas, Timpani, Percussion, Piano, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *pizz* (pizzicato).

This page of a musical score, numbered 233, contains the following parts and staves:

- Picc.** (Piccolo): Staff 1, contains rests.
- Fl. 2** (Flute 2): Staff 2, contains rests.
- Ob. 1** (Oboe 1): Staff 3, contains rests.
- Ob. 2** (Oboe 2): Staff 4, contains rests.
- Cl. 1** (Clarinet 1): Staff 5, contains rests.
- Cl. 2** (Clarinet 2): Staff 6, contains rests.
- Bsn. 1** (Bassoon 1): Staff 7, contains rests.
- Bsn. 2** (Bassoon 2): Staff 8, contains rests.
- Hn. I & III** (Horn I & III): Staff 9, contains a melodic line.
- Hn. II & IV** (Horn II & IV): Staff 10, contains a melodic line.
- C Tpt. 1** (Trumpet 1): Staff 11, contains a melodic line.
- Tpt. 2** (Trumpet 2): Staff 12, contains a melodic line.
- Tpt. 3** (Trumpet 3): Staff 13, contains a melodic line.
- Tbn. 1** (Tuba 1): Staff 14, contains a melodic line.
- Tbn. 2** (Tuba 2): Staff 15, contains a melodic line.
- Tbn. 3** (Tuba 3): Staff 16, contains a melodic line.
- Tba.** (Tuba): Staff 17, contains a melodic line.
- Mar. 1** (Maracas 1): Staff 18, contains a rhythmic pattern.
- Mar. 2** (Maracas 2): Staff 19, contains a rhythmic pattern.
- Timp.** (Timpani): Staff 20, contains a rhythmic pattern.
- Perc. 2** (Percussion 2): Staff 21, contains a rhythmic pattern.
- Pno.** (Piano): Staff 22, contains a rhythmic accompaniment.
- Vln. I** (Violin I): Staff 23, contains rests.
- Vln. II** (Violin II): Staff 24, contains rests.
- Vla.** (Viola): Staff 25, contains rests.
- Vc.** (Violoncello): Staff 26, contains rests.
- Cb.** (Contrabasso): Staff 27, contains rests.

238

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Mar. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 238 is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The woodwind section continues with Horns I & III, Horns II & IV, three Trumpets (1, 2, 3), three Trombones (1, 2, 3), and Tuba. The percussion section includes Maracas 1 and Percussion 2. The piano part is shown in grand staff notation. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows various musical notations including rests, dynamics (f), and articulation marks.

Musical score for page 242, featuring woodwinds, brass, strings, and percussion. The score is arranged in a standard orchestral layout with staves for each instrument. The woodwind section includes Piccolo, Flute 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns I & III, Horns II & IV, Cor Anglais, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The brass section includes Horns I & III, Horns II & IV, Cor Anglais, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion section includes Maracas and Percussion 2. The piano part is also included. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics, including a forte (f) dynamic marking.

Musical score for orchestra and percussion, measures 246-248. The score includes parts for Picc., Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. I & III, Hn. II & IV, C Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba., Mar. 1, Timp., Perc. 1, Perc. 2, S. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time and features a variety of rhythmic patterns and dynamics, including *f* (forte) markings. The woodwinds and brasses are mostly silent in this section, while the percussion and strings provide the main rhythmic and harmonic support. The piano part features sustained chords and arpeggiated figures. The strings play a rhythmic pattern of eighth notes, with the cellos and double basses playing a more active line.

Musical score for page 249, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Picc., Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. I & III, Hn. II & IV, C Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tba. The second system includes Mar. 1, Timp., Perc. 1, Perc. 2, S. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and brass are mostly silent, while the strings play a rhythmic accompaniment. The percussion includes a snare drum pattern and a tom-tom pattern. The piano part features a complex harmonic texture with many chords and arpeggios. The strings play a rhythmic pattern of eighth notes.

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Mar. 1

Timp.

Perc. 1

Perc. 2

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn.

Hn. I & III

Hn. II & IV

C Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Mar. 1

Timp.

Perc. 1

Perc. 2

PERCUSIÓN 2 TOCA SNARE DRUM

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

237

Picc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Mar. 1
Timp.
Perc. 1
Perc. 2
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

260

Picc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Mar. 1
Timp.
Perc. 1
Perc. 2
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

262

Picc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Mar. 1
Timp.
Perc. 1
Perc. 2
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

264

Picc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn.
Hn. I & III
Hn. II & IV
C Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Mar. 1
Timp.
Perc. 1
Perc. 2
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.