

E a lei che le sembra?
Concertino para Clarinete y Orquesta de Cámara

Rafael Diaz

E a lei che le sembra?

Ejemplos musicales para la interpretación,
el compás 1 se corresponde con la explicación teórica de la página posterior y así
sucesivamente.

Vientos

1 2 3 4 5



6 7 8 9

accl / rit ad lib. aire (S) 0 ----- + ----- 0



10 11 12 13 14



15 16 17 18

cromático tktk



19 20

tr sempre tktk



21 22 23 24

tr elaborar ttttt - - - 10 bis



25 26 27

tr tktk

②

Vibráfono

28 Motor lento

29 de Xilo

30

31

Vib

Motor lento

de Xilo

senza Ped.

Rit. sfz.

Cuerda

32 S. vibrato

33 ricochet

34

35 Ruido blanco sobre la IV cuerda

36 col legno battuto

37 arco battuto

38

39 arco col legno

40 pizz battuto

41 arco ordinario

42

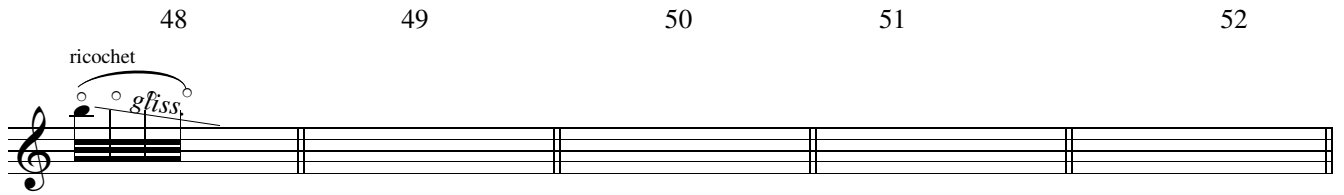
43 pizz tremolo

44 arco punta

45 TUTTI ad lib.

46 pizz. ord. batt.

47 Guitarra



Plantilla

Clarinete solista

Grupo C

Vibráfono
Flauta
Oboe
Corno
Fagot

Grupo A

Violines I A
Violines II A
Violas A
Violoncellos A
Contrabajos A

Grupo B

Violines I B
Violines II B
Violas B
Violoncellos B
Contrabajos B

(se puede reducir el número de los intérpretes en los grupo A y B a 1 por cada atril)

Partitura escrita en sonidos reales

Duración aprox. 11'30

E a lei che le sembra?

General

- = La Orquesta se dividirá en 3 grupos A (izquierda) B (derecha) y C (centro)
- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro ni de un instrumento a otro.
- = Los trinos serán siempre con la nota cromática superior.
- = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
- = Las indicaciones serán válidas (salvo algún caso) para toda la Orquesta, de manera que si alguna no se encuentra en el instrumento específico, se encontrará en otro lugar.

Vientos

- 1) Frulatti.(frul, siempre 4 barras)
- 2) Corno (Trompa) sonido abierto, medio tapado y tapado.
- 3) Doble picado (tktk, siempre 3 barras)
- 4) Doble picado + trino, se ejecutará haciendo un desfase entre el ataque y la digitación procurando un resultado irregular.
- 5) Trémolo entre las dos notas con doble picado, se ejecutará haciendo un desfase entre el ataque y la digitación (se puede hacer también con aire solamente).
- 6) Repitiendo el pasaje y acelerando y ritardando ad lib.por el tiempo que indique la flecha.
- 7) Con la nota indicada emitiendo sólo aire por el tubo del instrumento y con la letra S, la Flauta girará la boquilla hacia adentro, los demás instrumentos abrirán la comisura de los labios.
- 8) Corno, metiendo y sacando la mano progresivamente, pero sin rectificar afinación.
- 9) Muy vibrado (con un vibrato muy notorio pero elegante), en el Clarinete este vibrato se realizará con la llave n.3.
- 10) Clarinete, sonido resultante, con la nota indicada pisando la llave de octava y saldrá un sonido grave con otro timbre.
- 11) Clarinete, sonido fundamental muy vibrado y armónicos ascendentes enlazados con un glisado.
- 12) Clarinete, voz (siempre que aparezca situada en el pentagrama, será afinada) y sonido a la misma par.
- 13) Con la posición indicada, sorbiendo la caña hacia adentro produciendo el ruido normal en estos casos (procurando que sea sonoro).
- 14) Clarinete, con la posición indicada producir un slap.
- 15) Clarinete, con alturas ad lib. (pero produciéndose cromáticamente) lo más rápido posible y con doble picado / (,) indica pausa y normalmente detrás de un grupo, llena el resto del compás.
- 16) Clarinete, lo más rápido posible y repitiendo el primer sonido con doble picado mientras se emiten armónicos ad lib.
- 17) Muy vibrado y a la par, la voz desde un sonido grave indefinido glisando hacia el agudo.
- 18) Armónico ad lib./ sólo aire y siguiendo el gráfico.
- 19) Lo más rápido posible con doble picado y alturas ad lib./ Trinando la nota fundamental y un armónico ad lib. a la par.
- 20) Con doble picado, rápido y con alturas ad lib. pero con el arpegiado que sugiere el gráfico y siempre cambiante y repitiendo hasta donde indica la flecha.
- 21) Trino moviendo el dedo de manera circular bordeando la anilla.
- 22) Sonido resultante + armónico ad lib.
- 23) Elaborando ad lib. las notas escritas por el tiempo que indique la flecha.
- 24) Trinando con la llave 10 bis (si,) picando uniformemente (tttt) y con acentos intermitentes.
- 25) Trinando de forma circular y con doble picado.

- 26) Vibrando mucho la nota y con esa fundamental haciendo un multifónico (ligado) siempre que se indica y sin abandonar dicha fundamental.
- 27) Comenzando el vibrato muy lento (oscilato) y aumentando progresivamente la velocidad a la par que la intensidad sonora.

Vibráfono

- 28) Con arco de Violoncello con el motor muy lento y dejando resonar. (♩)
- 29) Baqueta blanda, dura, escobillas de batería y de Xilófono, (cuando no se indica, el intérprete elegirá las baquetas más adecuadas al matiz).
- 30) Repitiendo la nota lo más rápidamente posible percutiendo con escobillas y sin pedal (cuando no se indica el intérprete pondrá el pedal a su buen juicio). el compás se completa con una pausa indefinida (,).
- 31) Glisando la nota hacia una altura indeterminada.

Cuerda

- 32) Senza vibrato, sin vibrato.
- 33) Ricochet de armónicos lo más rápido posible, el compás se completa con una pausa indefinida (,).
- 34) En la zona donde se toca de ordinario frotando el arco de manera circular de más a menos rápido el giro según el dibujo y con dinámica de más a menos fuerte (o a la inversa) con este procedimiento, siempre saldrá una sonoridad fraccionada.
- 35) Tapando con la palma de la mano las cuerdas presionándolas ligeramente pero sin que rocen la tastiera, tocar sul tasto con el arco muy ligero sobre la IV cuerda, el resultado será como el ruido blanco.
- 36) Col legno battuto. golpe sobre la cuerda con la base de la cabeza del arco.
- 37) Col arco battuto. golpe en vertical sobre la cuerda con las cerdas y a la punta del arco.
- 38) Trémolo irregular.
- 39) Arco frotando col legno (no battuto) y en este caso ejecutando el pasaje lo más rápido posible.
- 40) Pizzicato battuto, sin arco, los violines percutiendo sobre la cuerda con el dedo índice de la mano derecha, los Violoncellos y Contrabajos percutiendo con el dedo pulgar de la mano derecha en el lugar por donde se pasa el arco.
- 41) Arco ordinario, tocando de forma habitual y en el lugar habitual, esto anula otras indicaciones.
- 42) Sobre la misma cuerda y a la misma par, tocando al aire con el arco y pizzicato de mano izquierda, procurando equilibrar los dos sonidos para que suenen igual.
- 43) Pizzicato trémolo, sin arco, pizzicando seguido con varios dedos de la mano alternativamente.
- 44) Prolongación del sonido por el tiempo que dure la barra.
- 45) Desde ese compás ejecutar ad lib. lo indicado en el cuadro (sin concertación entre los intérpretes) y hasta donde se indique. (-)
- 46) Repetir el pasaje ad lib. y por el tiempo que indique la flecha.
- 47) Guitarra , sin arco, tocar sobre las 4 cuerdas hacia arriba y hacia abajo en un movimiento rápido como el rasgueado de una Guitarra.
- 48) Ricochet con glisado descendente de armónicos artificiales a partir de la nota que se indica y con el número de notas que está marcado.

49)

50)

51)

E a lei che le sembra?

Performance note

= The Orchestra will be divided into 3 groups A (left) B (right) and C (center)

= The alterations will affect only the note that carries them or repeated and always within the same measure or division and not the different octaves, (sometimes put to avoid confusion) neither from one measure to another nor from one instrument to another.

= The trills will always be with the higher chromatic note.

= The joints will affect the note that carries them and not others even if they appear linked.

= **The** indications will be valid (except in some cases) for the whole Orchestra, so that if one is not found in the specific instrument, it will be found in another place.

Winds

1) Frulatti (frul, always 4 bars)

2) Horn (Horn) sound open, half-covered and covered.

3) Double chop (tktk, always 3 bars)

4) Double picado + trill, it will be executed making a delay between the attack and the fingering, trying to obtain an irregular result.

5) Tremolo between the two notes with double beat, executed with a delay between the attack and the fingering (it can also be done with air only).

6) Repeat the passage and speed up and rhythmize ad lib. for the time indicated by the arrow.

7) With the note indicated, emitting only air through the tube of the instrument and with the letter S, the Flute will turn the mouthpiece inwards, the other instruments will open the corner of the lips.

8) Horn, putting in and taking out the hand progressively, but without rectifying the pitch.

9) Very vibrated (with a very noticeable but elegant vibrato), on the Clarinet this vibrato will be made with the key n.3.

10) Clarinet, resulting sound, with the note indicated by stepping on the octave key and a bass sound will come out with another timbre.

11) Clarinet, fundamental sound very vibrated and ascending harmonics linked with a gliss.

12) Clarinet, voice (whenever it appears located on the staff, it will be tuned) and sound at the same pair.

13) With the indicated position, sipping the reed inwards producing the normal noise in these cases (trying to make it sonorous).

14) Clarinet, with the indicated position producing a slap.

15) Clarinet, with heights ad lib. (but producing chromatically) as fast as possible and with double chop / (,) indicates pause and usually behind a group, fill the rest of the bar.

16) Clarinet, as fast as possible and repeating the first sound with double chord while emitting ad lib harmonics.

17) Very vibrant and at the same time, the voice from an undefined bass sound glistening towards the treble.

18) Harmonic ad lib / air only and following the graph.

19) As fast as possible with double pickup and heights ad lib / trilling the fundamental note and an ad lib harmonic on par.

20) Double chop, fast and ad lib. heights but with the arpeggio suggested by the chart and always changing and repeating as far as the arrow indicates.

21) Trill moving the finger in a circular way around the ring.

22) Resulting sound + ad lib harmonic.

23) Making ad lib. the notes written for the time indicated by the arrow.

24) Trill with the 10a key (if), tapping evenly (tttt) and with intermittent accents.

25. Circular stitching and double stitching.

26) Vibrating the note a lot and with that fundamental making a multiphonic (slur) whenever you indicates and without abandoning fundamental happiness.

27) Starting the vibrato very slowly (oscillation) and progressively increasing the vocity at the same time as the sound intensity.

Vibraphone

- 28) With a cello bow with the engine very slow and letting it resonate (
- 29) Soft and hard drumsticks, drumsticks and xylophone brushes, (when not indicated, the player will choose the drumsticks more appropriate to the nuance).
- 30) Repeat the note as quickly as possible, hitting it with brushes and without the pedal (when the The interpreter will put the pedal to his or her best judgment). The beat is completed with an indefinite pause (,).
- 31) Glissing the note towards an indeterminate height.

String

- 32) Senza vibrato, without vibrato.
- 33) Ricochet of harmonics as fast as possible, the compass is completed with a pause indefinite (,).
- 34) In the area where the bow is usually played by rubbing it in a circular way from more to less fast the turn according to the drawing and with dynamics from more to less strong (or vice versa) with this procedure, there will always be a fractioned sonority.
- 35) Covering the strings with the palm of the hand by pressing them slightly but without them rubbing the tastiera, playing sul tasto with the bow very lightly on the fourth string, the result will be like white noise.
- 36) Col legno battuto. hit on the string with the base of the bow head.
- 37) Col arco battuto. blow vertically on the string with the bristles and at the end of the bow.
- 38) Irregular tremolo.
- 39) Bow rubbing cabbage legno (not battuto) and in this case executing the passage as fast as possible.
- 40) Pizzicato battuto, without bow, the violins hitting the string with the index finger of the right hand, the Violoncellos and Double Basses hitting with the thumb of the right hand where the bow is passed.
- 41) Ordinary bow, playing in the usual way and in the usual place, this cancels out other indications.
- 42) On the same string and at the same pair, playing in the air with the bow and pizzicato of the left hand, trying to balance the two sounds so that they sound the same.
- 43) Pizzicato tremolo, without bow, pizzicando followed by several fingers of the hand alternately .
- 44) Prolongation of the sound for the duration of the bar.
- 45) From this measure, perform ad lib. what is indicated in the table (without any coordination between the performers) and as far as indicated. ()
- 46) Repeat the passage and ad lib. and for the time indicated by the arrow.
- 47) Guitar, without bow, play over the 4 strings up and down or in a fast movement like the strumming a guitar.
- 48) Ricochet with descending glaze of artificial harmonics from the note indicated and with the number of notes that it's marked.

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Rafael Diaz

♩ = 60

Clarinete Solo

Vibráfono
Vib

Grupo C
(centro)

Flauta

Oboe

Corno en Fa

Fagot

Grupo A
(izquierda)

Violín 1° A

Violín 2° A

Viola A

Violoncello A

Contrabajo A

Grupo B
(derecha)

Violín 1° B

Violín 2° B

Viola B

Violoncello B

Contrabajo B

f

f

Motor lento, arco de contrabajo

frul 5

p

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

10

sfz p

f mp

sfz

5

3

tr

pp

frul

pp

pizz

gliss.

Gliss. lento con armónico artificial

p

ricochet

p

p

p

Cl. Solo

sfz *pp* *gliss.* *sfz* *p* **15**

Vib.

Fl.

pp

Ob.

Cor.

0 *pp*

Fag.

pp

Vln. I A

ricochet *p*

Vln. II A

ricochet *p*

Vla. A

gliss.

Vc. A

Cb. A

Vln. I B

ricochet *p*

Vln. II B

ricochet *p*

Vla. B

p *gliss.*

Vc. B

p Glis. lento con armónico artificial

Cb. B

p

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

Annotations: *pp*, *sfz*, *sfz*, *f*, *slap*, *tttk*, *5*, *3*

Detailed description: This page of a musical score features a Clarinet Solo part at the top, which includes a five-measure rest, followed by notes with dynamics *pp*, *sfz*, *sfz*, and *f*. The solo part also includes a triplet and a 'slap' marking. Below the solo part are staves for Vibraphone, Flute, Oboe, Cor Anglais, Bassoon, Violin I A, Violin II A, Viola A, Violoncello A, Contrabass A, Violin I B, Violin II B, Viola B, Violoncello B, and Contrabass B. The Flute and Violoncello B parts have some initial notation, while the other staves are mostly empty.

Musical score for a symphony orchestra, page 5. The score includes parts for Cl. Solo, Vib., Fl., Ob., Cor., Fag., Vln. I A, Vln. II A, Vla. A, Vc. A, Cb. A, Vln. I B, Vln. II B, Vla. B, Vc. B, and Cb. B. The woodwinds play a trill marked "tktk" starting at measure 20. The strings play a tremolo pattern. Dynamics range from *f* to *pp*.

Cl. Solo

ff *pp* *pp* *pp*

3

25 *delicado*

Vib.

senza Ped. *Ped.*

Fl.

Ob.

Cor.

Fag.

TUTTI arco batt.

Vln. I A *p*

Vln. II A *p*

Vla. A *p*

Vc. A *p*

Cb. A *p*

TUTTI col L. batt.

Vln. I B *p*

Vln. II B *p*

Vla. B *p*

Vc. B *p*

Cb. B *p*

Cl. Solo *cromático* *(pp)* tktk *ff* **30** o o o o

Vib.

Fl.

Ob.

Cor.

Fag.

TUTTI Ruido blanco sobre la IV cuerda arco ordinario

Vln. I A *p* ord.

Vln. II A *p* ord.

Vla. A *p* ord.

Vc. A *p* ord.

Cb. A *p* ord. arco ord. *ff*

TUTTI Ruido blanco sobre la IV cuerda

Vln. I B *p* ord.

Vln. II B *p* ord.

Vla. B *p* ord.

Vc. B *p* ord.

Cb. B *p* ord. arco ord. *ff*

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

35

f

pp

Motor lento, arco de Contrabajo

TUTTI arco ord.

p

p

p

arco ord.

mf

pp

p

p

col L. batt

arco

mf

pp

mf

$\text{♩} = 82$

45

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

tktk

f

Ped. tenuto

Motor rápido

pp

pp

f

+----- 0

50

Cl. Solo
Musical notation for Clarinet Solo, starting with a forte (*f*) dynamic and a glissando (*gliss.*) marking.

Vib.
Musical notation for Vibraphone, consisting of a rhythmic pattern of chords.

Fl.
Musical notation for Flute, consisting of a rhythmic pattern of chords.

Ob.
Musical notation for Oboe, consisting of a rhythmic pattern of chords.

Cor.
Musical notation for Cor Anglais, featuring a glissando (*gliss.*) and a dynamic marking of *f*.

Fag.
Musical notation for Bassoon, featuring a glissando (*gliss.*) and a dynamic marking of *f*.

Vln. I A
Musical notation for Violin I A, with a dynamic marking of *f* and the instruction **TUTTI pizz batt. (s. arco)**.

Vln. II A
Musical notation for Violin II A, with a dynamic marking of *f* and the instruction **TUTTI pizz batt. (s. arco)**.

Vla. A
Musical notation for Viola A, with a dynamic marking of *f* and the instruction **TUTTI pizz batt. (s. arco)**.

Vc. A
Musical notation for Violoncello A, with a dynamic marking of *f* and the instruction **TUTTI pizz batt. (s. arco)**.

Cb. A
Musical notation for Contrabasso A, with a dynamic marking of *f* and the instruction **TUTTI pizz batt. (s. arco)**.

Vln. I B
Musical notation for Violin I B, with a dynamic marking of *f* and the instruction **TUTTI pizz batt.**

Vln. II B
Musical notation for Violin II B, with a dynamic marking of *f* and the instruction **TUTTI pizz batt.**

Vla. B
Musical notation for Viola B, with a dynamic marking of *f* and the instruction **TUTTI pizz batt.**

Vc. B
Musical notation for Violoncello B, with a dynamic marking of *f* and the instruction **TUTTI pizz batt.**

Cb. B
Musical notation for Contrabasso B, with a dynamic marking of *f* and the instruction **TUTTI pizz batt.**

Cl. Solo
Vib.
Fl.
Ob.
Cor.
Fag.
Vln. I A
Vln. II A
Vla. A
Vc. A
Cb. A
Vln. I B
Vln. II B
Vla. B
Vc. B
Cb. B

tr *tr* *iktk* *tr* *o* **55**

sfz *sfz* *sfz* *f*

arco ord. *f*

♩ = 50

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

60

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

arco ord.

sfz

f

ricochet

♩ = 82

65

Cl. Solo *ttkk desfasado* *mf* *5*

Vib. *pp* *2do.* *pp* *accel./ rit. ad lib.* *

Fl. *pp* *accel./ rit. ad lib.*

Ob. *pp* *accel./ rit. ad lib.*

Cor. *pp* *accel./ rit. ad lib.*

Fag. *pp* *accel./ rit. ad lib.*

Vln. I A

Vln. II A

Vla. A *ricochet*

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B *ricochet*

Vc. B

Cb. B

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

70

5

Detailed description: This is a page of a musical score, page 16. It features a single staff for the Clarinet Solo (Cl. Solo) at the top, which contains musical notation including eighth notes, sixteenth notes, and a quintuplet. The rest of the page consists of empty staves for other instruments: Vibraphone (Vib.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor.), Bassoon (Fag.), Violin I A (Vln. I A), Violin II A (Vln. II A), Viola A (Vla. A), Violoncello A (Vc. A), Contrabass A (Cb. A), Violin I B (Vln. I B), Violin II B (Vln. II B), Viola B (Vla. B), Violoncello B (Vc. B), and Contrabass B (Cb. B). A box containing the number '70' is located above the Cl. Solo staff, and a bracket with the number '5' is placed over a quintuplet in the same staff.

75

Cl. Solo

p *p* *p* *p* *f*

Vib.

Fl.

Ob.

Cor.

Fag.

mf

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

Cl. Solo *pp* *ff* *pp* sempre tktk

Vib.

Fl. *pp* *tr*

Ob. *pp*

Cor.

Fag.

Vln. I A *solo p* *Tutti pizz +++++* *arco*

Vln. II A *solo col L.batt p* *Tutti col L.batt*

Vla. A *solo +++++ arco p* *Tutti pizz*

Vc. A *Senza arco pizz tremolo p* *simile*

Cb. A *Senza arco pizz tremolo p* *simile*

Vln. I B *pizz p* *solo + + + +*

Vln. II B *col L.batt p* *solo col L.batt*

Vla. B *++++ arco p* *solo pizz* *Tutti*

Vc. B *Senza arco pizz tremolo p* *simile*

Cb. B *Senza arco pizz tremolo p* *simile*

Cl. Solo

Vib.

Fl. TUTTI frul

Ob. *p*

Cor. *p*

Fag. *p*

Vln. I A *solo* *pizz* *Tutti* +++++

Vln. II A *solo* *col L.batt* *Tutti* *col L.batt*

Vla. A *solo* +++++ *Tutti* *pizz* *pizz* *arco*

Vc. A

Cb. A

Vln. I B *Tutti* *pizz* *solo* +++++

Vln. II B *Tutti* *col L.batt* *solo* *col L.batt*

Vla. B *Tutti* +++++ *solo* *pizz* *Tutti* +++++

Vc. B

Cb. B

Cl. Solo

Vib.

Fl. TUTTI tktk TUTTI aire (S)

Ob. *p* *f*

Cor. Pabellon en alto *f*

Fag. *p* *f*

Vln. I A *solo* *pizz*

Vln. II A *col L.batt* *p* *solo* *col L.batt*

Vla. A *solo* *arco*

Vc. A *col L.batt* *mf* *mf* *pizz tremolo*

Cb. A *col L.batt* *p* *p* *pizz tremolo*

Vln. I B

Vln. II B

Vla. B

Vc. B *col L.batt* *p* *p*

Cb. B *col L.batt* *mf* *mf*

This page of a musical score contains measures 94 and 95. The instruments are arranged as follows:

- Cl. Solo:** Treble clef, starting with a rest in measure 94 and playing a melodic line in measure 95, marked *p* and featuring a five-measure rest.
- Vib.:** Treble clef, playing a single note in measure 95, marked *p*.
- Fl., Ob., Cor., Fag.:** All woodwinds play a rhythmic pattern of eighth notes in measure 94, followed by rests in measure 95.
- Vln. I A:** Treble clef, rests in measure 94, then plays a sixteenth-note figure in measure 95, marked *Tutti* and *arco*.
- Vln. II A:** Treble clef, plays a sixteenth-note figure in measure 94, rests in measure 95, marked *Tutti*, *pizz*, and *arco*.
- Vla. A:** Bass clef, plays a sixteenth-note figure in measure 94, rests in measure 95, marked *Tutti* and *col L. batt*.
- Vc. A, Cb. A:** Both play a sixteenth-note figure in measure 94, rests in measure 95.
- Vln. I B:** Treble clef, rests in measure 94, then plays a sixteenth-note figure in measure 95, marked *Tutti*, *pizz*, and *p*.
- Vln. II B:** Treble clef, rests in measure 94, then plays a sixteenth-note figure in measure 95, marked *Tutti*, *pizz*, and *p*.
- Vla. B:** Bass clef, rests in measure 94, then plays a sixteenth-note figure in measure 95, marked *Tutti*, *pizz*, and *p*.
- Vc. B, Cb. B:** Both have rests in measure 95.

$\text{♩} = 50$

100

Cl. Solo

f *sfz* *mp*

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

arco punta *pp*

Vln. II A

arco punta *pp*

Vla. A

f

Vc. A

f

Cb. A

f arco punta *f*

Vln. I B

arco punta *pp*

Vln. II B

arco punta *pp*

Vla. B

f

Vc. B

f

Cb. B

f

♩ = 82

sempre frul. - - - -

105

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

f

f

p

p

sempre cuivré

sempre tktk

trm

trm

3

3

This page of a musical score contains measures 110 through 114. The instruments listed on the left are: Cl. Solo, Vib., Fl., Ob., Cor., Fag., Vln. I A, Vln. II A, Vla. A, Vc. A, Cb. A, Vln. I B, Vln. II B, Vla. B, Vc. B, and Cb. B. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds (Cl. Solo, Vib., Fl., Ob., Cor., Fag.) and strings (Vln. I A, Vln. II A, Vln. I B, Vln. II B) have active parts, while the violas (Vla. A, Vla. B), violas (Vc. A, Vc. B), and cellos (Cb. A, Cb. B) are silent. The woodwinds play eighth-note patterns with various ornaments like trills and triplets. The strings play a rhythmic accompaniment of eighth notes, often with triplets and slurs. The page number '110' is located in the top right corner.

This page of a musical score, numbered 115, features a variety of instruments. At the top, the Clarinet Solo (Cl. Solo) part begins with a melodic line, followed by the Vibraphone (Vib.) which plays a rhythmic pattern marked with a forte (*f*) dynamic. The Flute (Fl.), Oboe (Ob.), and Cor Anglais (Cor.) parts are present but mostly silent. The Bassoon (Fag.) has a few notes. The string section is divided into Violin I (Vln. I A, Vln. I B), Violin II (Vln. II A, Vln. II B), Viola (Vla. A, Vla. B), Violoncello (Vc. A, Vc. B), and Contrabass (Cb. A, Cb. B). The string parts are characterized by long, sustained notes with dynamic markings such as *pp* (pianissimo) and *f* (forte), and some parts include tremolos or rapid oscillations. The woodwind parts, including the Clarinet Solo and Vibraphone, are more active, with the Clarinet Solo part including the instruction "elaborar" and a specific fingering for the note B-flat. The Vibraphone part is marked with a forte (*f*) dynamic. The overall texture is dense, with many instruments playing sustained notes or rhythmic patterns.

This page of a musical score, numbered 120, features a variety of instruments. At the top, the Clarinet Solo part is shown as a blank staff. Below it, the Vibraphone part has a complex rhythmic pattern with many sixteenth notes and rests. The Flute, Oboe, Cor Anglais, and Bassoon parts are also blank. The Violin I and II parts (A and B) are blank. The Viola, Violoncello, and Contrabass parts (A and B) are filled with sustained notes and tremolos, with some parts showing a transition from a tremolo to a more melodic line. The score is written in a standard musical notation style with treble and bass clefs.

This page of a musical score, numbered 125, features a variety of instruments. The top staves include Cl. Solo, Vib., Fl., Ob., Cor., and Fag. The middle section contains Vln. I A, Vln. II A, Vla. A, Vc. A, and Cb. A. The bottom section includes Vln. I B, Vln. II B, Vla. B, Vc. B, and Cb. B. The Cl. Solo part begins with a dashed line indicating a rest, followed by a melodic line with dynamics *f*, *p*, and *f*. The Fag. part has a similar melodic line with dynamics *f*, *p*, and *f*. The Vln. I A and Vln. II A parts feature *arco col L.* and *arco ord.* markings, with dynamics *pp* and *pp*. The Vla. A part has *arco ord.* and dynamics *f*. The Vln. I B and Vln. II B parts have *arco col L.* and *arco ord. gliss.* markings, with dynamics *pp* and *pp*. The Vla. B part has *arco ord.* and dynamics *f*. The Vc. A and Vc. B parts have *arco ord.* markings. The Cb. A and Cb. B parts have *arco ord.* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score features the following instruments and parts:

- Cl. Solo:** Clarinet Solo part with dynamic markings *p* and *f*, and fingering numbers 5 and 6.
- Vib.:** Vibraphone part, currently silent.
- Fl.:** Flute part, currently silent.
- Ob.:** Oboe part with dynamic markings *f*, *p*, and *f*, and fingering number 5.
- Cor.:** Cor Anglais part, currently silent.
- Fag.:** Bassoon part with fingering number 5.
- Vln. I A:** Violin I A part with fingering number 5.
- Vln. II A:** Violin II A part with fingering number 5 and the instruction "etc.".
- Vla. A:** Viola A part, currently silent.
- Vc. A:** Violoncello A part, currently silent.
- Cb. A:** Contrabass A part, currently silent.
- Vln. I B:** Violin I B part with fingering number 5.
- Vln. II B:** Violin II B part with fingering number 5.
- Vla. B:** Viola B part, currently silent.
- Vc. B:** Violoncello B part, currently silent.
- Cb. B:** Contrabass B part, currently silent.

The score is organized into three measures. The woodwinds and strings have various dynamic and fingering markings, while the brass and lower strings are silent.

130

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

p

f

p

f

pp

pp

arco ord.

arco col L.

8va-

8va--

8va--

8va--

rit.

The musical score is arranged in a standard orchestral layout. The woodwind section at the top includes Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor.), and Bassoon (Fag.). The string section below includes Violin I A, Violin II A, Viola A, Violoncello A (Vc. A), and Contrabass A (Cb. A) in the first system; Violin I B, Violin II B, Viola B, Violoncello B (Vc. B), and Contrabass B (Cb. B) in the second system. The string parts are highly detailed, featuring a complex rhythmic pattern of eighth notes with glissandos (gliss.) and fermatas (etc.). The woodwind parts are mostly empty, with only a few notes in the Cor Anglais part. The tempo marking 'rit.' is at the top left.

135

This page of a musical score, numbered 135, features a variety of instruments. The woodwind section includes Clarinet Solo, Vibraphone, Flute, Oboe, Cor Anglais, and Bassoon. The string section consists of Violin I A, Violin II A, Violin I B, Violin II B, Viola A, Viola B, Violoncello A, Violoncello B, and Contrabass A and B. The score is divided into three measures. The first two measures contain dense rhythmic patterns for the strings, with some measures marked with a circled '8' and a '5' indicating fingerings. The third measure features a trill in the Clarinet Solo part, a dynamic marking of *f*, and a *pp* marking in the Cor Anglais part. The Cor Anglais part also includes a dynamic marking of *f* and a '0' with a '+' sign. The Viola A, Violoncello A, and Contrabass A parts have a dynamic marking of *f* in the third measure.

A tempo

140

Cl. Solo *f*

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

pp

sfz

This musical score page, numbered 33, features a woodwind section and a string section. The woodwind parts include Clarinet Solo, Vibraphone, Flute, Oboe, Cor Anglais, and Bassoon. The string section includes Violin I A, Violin II A, Viola A, Violin I B, Violin II B, Viola B, Violin C, and Bassoon B. The woodwinds play a melodic line with dynamics ranging from *f* to *pp*. The strings provide accompaniment, with Viola B, Violin C, and Bassoon B playing a rhythmic pattern at *pp*. The score is divided into four measures.

Woodwind Section:

- Cl. Solo:** *frul* (first measure), *(non)* (second measure), *pp* (third measure).
- Vib.:** *TUTTI frul* (first measure), *(non)* (second measure), *pp* (third measure).
- Fl.:** *f* (first measure), *pp* (third measure).
- Ob.:** *f* (first measure), *pp* (third measure).
- Cor.:** *f* (first measure), *pp* (third measure).
- Fag.:** *f* (first measure), *pp* (third measure).

String Section:

- Vln. I A, Vln. II A, Vla. A, Vc. A, Cb. A:** No notation.
- Vln. I B, Vln. II B:** No notation.
- Vla. B:** *pp* (third measure).
- Vc. B:** *pp* (third measure).
- Cb. B:** *pp* (third measure).

145

♩ = 50

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

col L. batt.

saltellato

gliss.

pp

arco batt

saltellato

pp

col L. batt.

col L. batt.

saltellato

pp

gliss.

pp

arco batt

pp

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

col L. batt.

f

gliss.

saltellato

pp

arco batt

pp

saltellato

pp

col L. batt.

pp

saltellato

pp

col L. batt.

pp

saltellato

pp

gliss.

saltellato

pp

150

Cl. Solo
Vib.
Fl.
Ob.
Cor.
Fag.
Vln. I A
Vln. II A
Vla. A
Vc. A
Cb. A
Vln. I B
Vln. II B
Vla. B
Vc. B
Cb. B

ttttt
10 bis
(b ∞)
f
pp
arco punta
pp
arco punta
pp
arco punta
pp
arco punta
pp

$\text{♩} = 82$

155

Cl. Solo *mp* *mp*

Vib. *mp* Motor lento

Fl. *p* *ped.* *accél./ rit. ad lib.*

Ob. *p* *accél./ rit. ad lib.*

Cor. *p* *accél./ rit. ad lib.*

Fag. *p* *accél./ rit. ad lib.*

Vln. I A

Vln. II A

Vla. A

Vc. A *TUTTI ad lib.*

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

160

Cl. Solo

f *mp* *f*

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

Cl. Solo *f* *mp*

Vib. Motor lento *mp*
Red.

Fl.

Ob.

Cor.

Fag.

Vln. I A *mp* pizz. ord. batt.

Vln. II A *mp* batt. ord. pizz.

Vla. A *mp* ord. pizz. batt. ord.

Vc. A *mp* ord. pizz. batt.

Cb. A *mp* batt. pizz. ord.

Vln. I B arco punta *pp*

Vln. II B arco punta *pp*

Vla. B arco punta *pp*

Vc. B

Cb. B (b)

TUTTI ad lib.

165

This musical score page contains measures 165 through 168. The top staff is for the Clarinet Solo, which begins in measure 165 with a melodic line. The dynamic markings *f* and *mp* are placed below the staff. The woodwind section (Vib., Fl., Ob., Cor., Fag.) and the first violins (Vln. I A, Vln. II A) and violas (Vla. A) are present but have no notation in these measures. The second violins (Vln. II B), violas (Vla. B), violas (Vc. B), and cellos (Cb. B) play a sustained harmonic accompaniment consisting of dotted half notes with long slurs across the measures.

170

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

mp

f
senza Ped.

pp

This page of a musical score, numbered 43, features a variety of instruments. The woodwind section includes a Clarinet Soloist (Cl. Solo) with a trill (tr) and a trill with 10 bis (tr 10 bis) marking, a Vibraphone (Vib.) with a piano (p) dynamic, and Flute (Fl.), Oboe (Ob.), and Cor Anglais (Cor.) parts. The string section consists of Violin I A and B, Violin II A and B, Viola A and B, Violoncello A and B, and Contrabass A and B. The Bassoon (Fag.) part is also present. The score includes dynamic markings such as sfz (sforzando), pp (pianissimo), and p (piano). The Cl. Solo part has a trill with a fermata and a trill with 10 bis (tr 10 bis) marking. The Vib. part has a piano (p) dynamic. The Fl. part has a fermata. The Ob. part has a fermata. The Cor. part has a fermata. The Fag. part has a fermata. The Vln. I A part has a fermata. The Vln. II A part has a fermata. The Vla. A part has a fermata. The Vc. A part has a fermata. The Cb. A part has a fermata. The Vln. I B part has a fermata. The Vln. II B part has a fermata. The Vla. B part has a fermata. The Vc. B part has a fermata. The Cb. B part has a fermata.

$\text{♩} = 50$

180

Cl. Solo

p sfz p sfz p sfz p sfz

Vib.

Fl.

f

Ob.

f

Cor.

Pabellón en alto

f

Fag.

f

Vln. I A

p

f pizz batt.

Vln. II A

p

f

Vla. A

ricochet

Glis. con armónico artificial

p

f

Vc. A

ricochet

p

f

Cb. A

pizz

p

f

Vln. I B

col L. batt.

p

Vln. II B

arco batt.

p

Vla. B

col L. batt.

p

Vc. B

arco batt.

p

arco ord.

Cb. B

p

185

Cl. Solo

p sfz p sfz p sfz p sfz

Vib.

f
senza Ped.

Fl.

Ob.

Cor.

Fag.

TUTTI ricochet

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

This musical score page contains measures 190, 191, and 192. The instruments and their parts are as follows:

- Cl. Solo:** Measures 190-191 have a half note G4 with a *p* dynamic. Measure 192 has a half note G4 with a *p* dynamic.
- Vib.:** Measure 190 has a whole rest. Measure 191 has a tremolo effect on a whole note G4, marked *f* and *senza Ped.* Measure 192 has a whole rest.
- Fl.:** Measure 190 has a whole rest. Measure 191 has a quarter note G4 with a *f* dynamic. Measure 192 has a quarter note G4 with a *f* dynamic.
- Ob.:** Measure 190 has a whole rest. Measure 191 has a quarter note G4 with a *f* dynamic. Measure 192 has a quarter note G4 with a *f* dynamic.
- Cor.:** Measure 190 has a whole rest. Measure 191 has a quarter note G4 with a *f* dynamic. Measure 192 has a quarter note G4 with a *f* dynamic.
- Fag.:** Measure 190 has a whole rest. Measure 191 has a quarter note G4 with a *f* dynamic. Measure 192 has a quarter note G4 with a *f* dynamic.
- Vln. I A:** Measures 190-191 have a quarter note G4 with a *f* dynamic. Measure 192 has a whole rest.
- Vln. II A:** Measures 190-191 have a quarter note G4 with a *f* dynamic. Measure 192 has a whole rest.
- Vla. A:** Measures 190-191 have a quarter note G4 with a *f* dynamic. Measure 192 has a whole rest.
- Vc. A:** Measures 190-191 have a quarter note G4 with a *f* dynamic. Measure 192 has a whole rest.
- Cb. A:** Measures 190-191 have a quarter note G4 with a *f* dynamic. Measure 192 has a whole rest.
- Vln. I B:** Measures 190-192 have whole rests.
- Vln. II B:** Measures 190-192 have whole rests.
- Vla. B:** Measures 190-192 have whole rests.
- Vc. B:** Measures 190-192 have whole rests.
- Cb. B:** Measures 190-192 have whole rests.

The score is in 3/4 time. The woodwinds (Flute, Oboe, Cor Anglais, Bassoon) and strings (Violins I & II, Violas, Violas, Cellos, and Contrabass) play a rhythmic pattern of quarter notes with a *f* dynamic. The Clarinet Soloist and Vibraphone have specific melodic and textural parts in measures 190-191.

$\text{♩} = 82$



Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

TUTTI Guitarra

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

TUTTI Guitarra

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

195

Cl. Solo

Vib. *mp* Baquetas vueltas (golpear con el mango) *f* senza *And.* *gliss.*

Fl.

Ob.

Cor. *p* Pabellón normal 0 (sempre cuivré) frul

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

200

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

pp

f

gliss.

gliss.

gliss.

f

Ped. tenuto

sin rectificar la afinación

0 -----+----- 0

215

Cl. Solo

Vib.

Fl. TUTTI aire (S)

Ob. *f*

Cor. Pabellon en alto *f*

Fag. *f*

Vln. I A ord.

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

6

5

220

5

sfz

f

Gliss. con armónico artificial

ricochet

p

arco ordinario

8^{va}

Gliss. lento con armónico artificial

pp

col L. batt

p

arco ordinario

p

ord.

arco ordinario

8^{va}

Gliss. lento con armónico artificial

pp

ricochet

Gliss. con armónico artificial

p

pizz

p

arco batt.

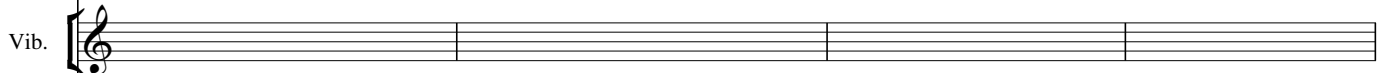
p

rit.

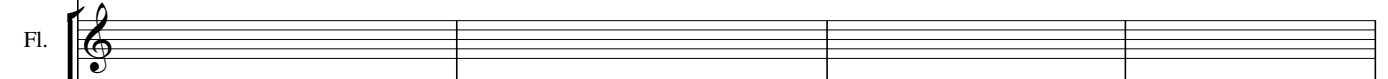
Cl. Solo



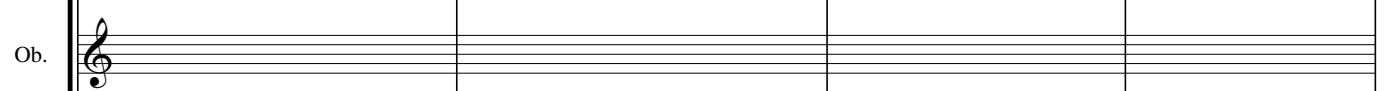
Vib.



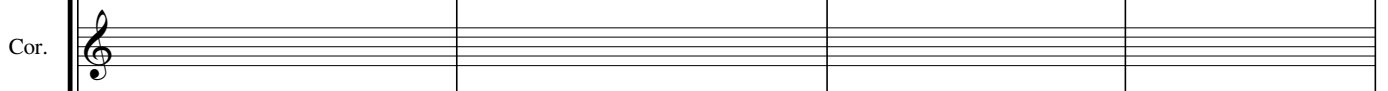
Fl.



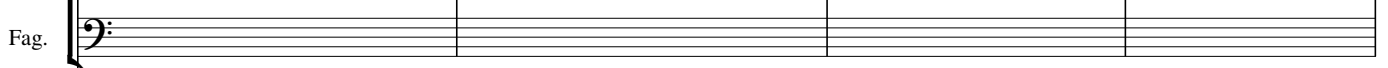
Ob.



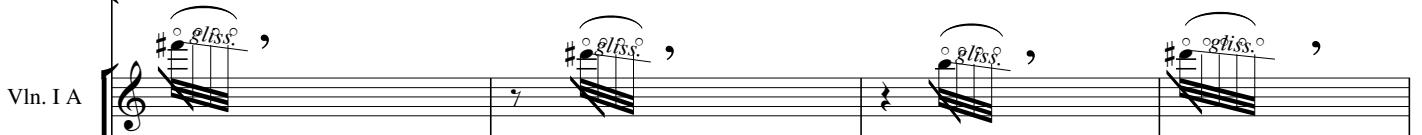
Cor.



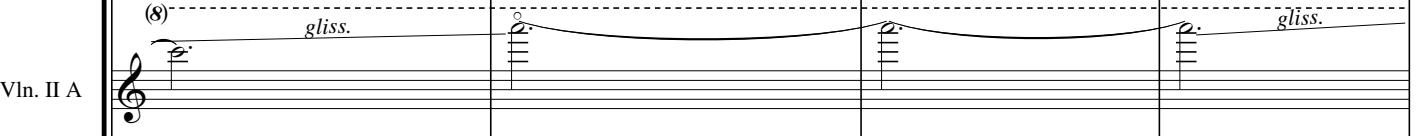
Fag.



Vln. I A



Vln. II A



Vla. A



Vc. A



Cb. A



Vln. I B



Vln. II B



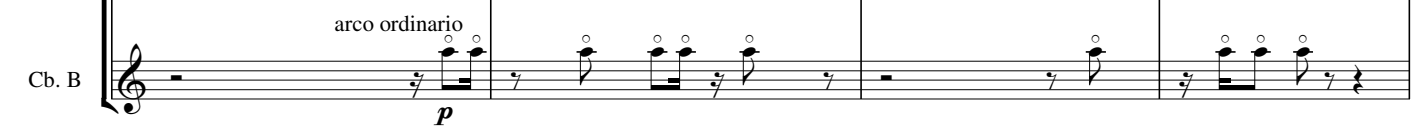
Vla. B



Vc. B



Cb. B



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

- Cl. Solo:** The first staff contains a melodic line with a trill, followed by a series of notes and a final flourish.
- Vib., Fl., Ob., Cor., Fag.:** These woodwind staves are currently empty.
- Vln. I A:** Features a long glissando (marked "gliss.") across the first two measures, followed by a sharp attack in the third measure.
- Vln. II A:** Features a long glissando (marked "gliss.") across the first two measures.
- Vla. A:** Contains a few notes in the first measure.
- Vc. A:** Contains a few notes in the third measure.
- Cb. A:** Contains a few notes in the third measure.
- Vln. I B:** Features a long glissando (marked "gliss.") across the first two measures.
- Vln. II B:** Features a sharp attack in the first measure.
- Vla. B:** Empty.
- Vc. B:** Contains a few notes in the first measure.
- Cb. B:** Contains a few notes in the third measure.

230

Cl. Solo
> pp *f*

Vib.

Fl.
pp TUTTI molto vibrato etc. 3

Ob.
pp etc.

Cor.
pp etc.

Fag.
pp etc.

Vln. I A
gliss.

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B
gliss.

Vln. II B

Vla. B

Vc. B

Cb. B

♩ = 50

235

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

f

pp

f

240

Cl. Solo

Vib.

Fl.

Ob.

Cor.

Fag.

Vln. I A

Vln. II A

Vla. A

Vc. A

Cb. A

Vln. I B

Vln. II B

Vla. B

Vc. B

Cb. B

Cl. Solo *p* *sfz*

Vib.

Fl. *f* tktk

Ob. *f* tktk

Cor. *f* tktk

Fag. *f* tktk

TUTTI arco ordinario

Vln. I A *f* 8va

Vln. II A *f*

Vla. A *f*

Vc. A *f*

Cb. A *f*

TUTTI arco ordinario

Vln. I B *f* 8va

Vln. II B *f*

Vla. B *f*

Vc. B *f*

Cb. B *f*

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The musical score is arranged in three systems. The first system includes Cl. Solo, Vib., Fl., Ob., Cor., and Fag. The second system includes Vln. I A, Vln. II A, Vla. A, Vc. A, and Cb. A. The third system includes Vln. I B, Vln. II B, Vla. B, Vc. B, and Cb. B. The woodwind parts (Cl. Solo and Vib.) have specific markings: *pp* and *f*. The string parts (Vla. A, Vla. B) have markings for *m*, *s. vibrato*, and *pp*. A wavy line in the Vib. part indicates a tremolo effect.

* Motor de más rápido a más lento (girando la manivela) y hasta la extinción del sonido.