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Sinfonietta Cibola

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*Daniel Paul Davis*

*Sinfonietta Cibola*

*A Celebration of New Mexico  
for orchestra*



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## **Daniel Paul Davis**

### **Sinfonietta Cibola: A Celebration of New Mexico (2012)**

*Sinfonietta Cibola for orchestra (2012) is a musical celebration of New Mexico in three continuous movements.*

**I. Earth Fire Water Sky** begins with an original folk like melody, that is passed among the winds over a percussive layer.

A middle section is a quasi tango-like march followed by a developmental Recapitulation accumulating into a massive chord. The music describes the intrigue of a beautiful land and its conquest in search of Cibola, (the Legendary Seven Cities of Gold), and finding nothing but mud. Conquest leads to settlement and exploration and exploiting the land.

The riches of the state are in its natural resources including uranium, which ultimately is expressed in the Atomic Bomb.

**II. Alabado: Great Spirit** begins with familiar New Mexico folk music refrains of religious songs, the alabado is a sacred song of the Penitentes of Northern New Mexico - the melody is an original tune for viola composed while viewing a spectacularly glorious sunset on the eighth day after moving to New Mexico, and represents my first melody in NM.

**III. Centennial Fiesta - It grows as it goes**

The conclusion is a whirlwind of a piece that mixes traditional New Mexico folk tunes with original festive music. It begins with an introductory trumpet call rallying the entire orchestra into a frenzy that halts suddenly on a loud chord.

The first main section is a fanfare based on fragments of two traditional New Mexico folk tunes alternating between brass/percussion and winds/strings. The fanfare suddenly shifts without warning into "Las Mañanitas", a traditional birthday song of both Mexico and New Mexico. The final section was inspired by New Mexico's state motto "Crescit eundo - it grows as it goes", beginning with strings imitatively growing into a joyous party celebration recalling the music first stated in the opening measures. The NM folk tunes incorporated in Centennial Fiesta reside at the UNM John Donald Robb Trust Center for Southwest Research and UNM Libraries. The composition truly is a celebration of New Mexico-the Land of Enchantment-in the 100th year of becoming part of the United States of America in 1912.

### **Instrumentation:**

Piccolo	4 Horns in F	Harp
2 Flutes	3 Trumpets in B-flat	Violin 1
2 Oboes	2 Trombones	Violin 2
2 Clarinets in B-flat	Bass Trombone	Viola
2 Bassoons	Tuba	Cello
Contrabassoon		Double Bass

Timpani (4 drums)

3 Percussion:

Percussion 1: Gourd Drum w/o beads (preferred) alternate: Low sounding Tom-tom

Bass Drum (or large Native American drum with low pitched resonance)

\*\*Snare Drum

Percussion 2: Conga Drum Suspended Cymbal Wood Block \*Tambourine (with a drum head),

Percussion 3: \*Tambourine (with drum head) \*\*Snare Drum Finger Cymbal Crash Cymbal

Nutshell Rattle (Ekasa or African Rattle) Tam Tam (a flat faced gong) Triangle

Maracas Goat Toenail Rattle - has a hollow clackity sound

### **Daniel Paul Davis (b.1 October 1953, Springfield, Ohio) [Bio 100 words]**

As a composer Daniel explores melodic, linear and contrapuntal textures that incorporate elements of disparate forms including folk music, minimalism, micro-compositional techniques and tonality all wrapped up in an accessible style.

His works draw from a deep well of his spiritual life and frequently depict his personal experiences and dreams. He makes his home in Albuquerque, New Mexico where he was a professor of introductory courses in music at UNM and CNM. He grew up in Wenatchee, Washington, receiving his music education at the University of Washington in Seattle.

### **Daniel Paul Davis (b.1 October 1953, Springfield, Ohio)**

As a composer Daniel explores melodic, linear and contrapuntal textures that incorporate elements of disparate forms including folk music, minimalism, micro compositional techniques and tonality all wrapped up in an accessible style. His works draw from the deep well of his spiritual life and frequently depict his personal experiences and dreams. He has also created a large body of work for theater, modern dance and short film. His musical with playwright Suzan Zeder "In a Room Somewhere" (Anchorage Press, 1989 - Dramatic Publishing, 2008) has been performed in various productions worldwide. Between 2000 and 2006 he created music for KNME-TV5 "The Line" and ¡Colores! including the Rocky Mountain Regional Emmy award winning production of "A Commitment to Peace". His concert music includes two operas, symphonic works, ballet, chamber music for strings, winds, brass and percussion, pipe organ, bassoon ensemble and solo works for bassoon and orchestra, written specifically for his wife Stefanie Przybylska, principal bassoonist of the New Mexico Philharmonic and Santa Fe Symphony. Recordings of his music are available on CD and on YouTube: Chatter Sunday and on his personal channel: fsnfsbid. Kurt Civilette's CD "Borrowed & New" features "Trio Gran Quivira" for French Horn, Bassoon and Piano. Gamelan Encantada's "Oasis in the Desert" which includes "Three Evening Prayers" for gamelan ensemble and his self produced CD, "Meditations of Cleansing Waters". Publishers of his music include HoneyRock Percussion: "What Shall I Cry" for solo marimba; Choral and Folk hymns in The New Millennium Harp (2001), September Psalms (2002), High Desert Harmony (2004) and Cascadian Companion (2018). He also self publishes numerous works, both serious and whimsical, for double reeds that are available through Trevco-Varner Music for Double Reeds. Over the years his orchestral music has been performed by The Santa Fe Symphony, The New Mexico Philharmonic, The Wenatchee Valley Symphony Orchestra, and the Seattle Symphony Orchestra.

Born in Springfield, Ohio, Daniel grew up in Wenatchee, Washington where his ancestors had homesteaded in the 1880's. His first musical instruction came from his father in the form of accordion lessons, although string playing and instrument making was the musical legacy he inherited from his grandfather. As soon as he was able, Daniel began studying the violin in the Wenatchee public schools, which eventually led him to his true life's path of composing music. After graduating from the University of Washington with a Master of Music degree in composition under the tutelage of William Bergsma, Daniel moved to Albuquerque, New Mexico and focused on creating music and sound design for theater and dance productions. He has created music, sound design and appeared on stage for The New Mexico Repertory Theatre, Albuquerque Little Theatre, UNM Theater and Dance, Danzantes, Southwest Ballet, and other regional production companies, In 1991 he began teaching music classes at UNM-Valencia and soon thereafter at CNM - Central New Mexico Community College. He retired from teaching in 2017 and spent a year back home in Washington state playing 2nd Violin for the Wenatchee Valley Symphony Orchestra and the Lake Washington Symphony Orchestra. Now back in New Mexico his avocational activities include playing the violin and viola, singing, gardening, palindromes, exploring the delights of the lowly pun and enjoying his daily walks with the family dogs.

# Sinfonietta Cibola

A Celebration of New Mexico  
In Three Continuous Movements

Daniel Paul Davis  
B.M.I.

(A)

## I. Earth Fire Water Sky

Vivo ♩ = 138

1

Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bassoon 1  
Bassoon 2  
Contrabassoon

## I. Earth Fire Water Sky

Vivo ♩ = 138

1

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trombone 1  
Trombone 2  
Trombone 3  
bs. trb  
Tuba

## I. Earth Fire Water Sky

Vivo ♩ = 138

4 Timpani: A C D G

1

Timpani  
Percussion 1  
Percussion 2  
Percussion 3

## I. Earth Fire Water Sky

Vivo ♩ = 138

1

Harp

## I. Earth Fire Water Sky

Vivo ♩ = 138

1

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

(B)

12

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

(B)

12

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

(B)

12

Timp.

Perc. 1

Perc. 2

Perc. 3

(B)

12

Hp.

Vin. 1

Vin. 2

Vla.

Vc.

D.B.

Divisi

23

Picc. *f*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *mp* *f*

Ob. 2 *mp*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *mp* *f* *p*

Bsn. 1 *mp* *f* *p*

Bsn. 2 *mp* *f* *p*

C. Bn. *mp* *f* *p*

Hn. 1 *p* *f* *p*

Hn. 2 *p* *f* *p*

Hn. 3 *p* *f* *p*

Hn. 4 *p* *f* *p*

B♭ Tpt. 1 *p* *f* *p*

B♭ Tpt. 2 *p* *f* *p*

B♭ Tpt. 3 *p* *f* *p*

Tbn. 1 *p* *f* *p*

Tbn. 2 *p* *f* *p*

Tbn. 3 *p* *f* *p*

Tuba *p* *f* *p*

Timp. *f* *ff* *mp* *mp* *mp*

Perc. 1 *mf* *f* *sf* *mp*

Perc. 2 *mf* *f* *sf* *mp*

Perc. 3 *mf* *f* *sf* *mp*

Hp. *p* *p* *p* *p*

Vln. 1 *Unis.* *f*

Vln. 2 *f*

Vla. *Divisi* *f*

Vc. *Unis.* *Div.* *f*

D.B. *f*

*Gourd Drum-Low (w/o beads) or Low pitched Tom-tom*

*Tambourine w/drum head*

34 **C**

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

C. Bn. *p* *mp*

34 **C**

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

34 **C**

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp* *mf*

Perc. 3

34 **C**

Hp. *p*

34 **C**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* Unis.

Vc. *f* Unis.

D.B. *f*

45 **(D)**

Picc. *fz*

Fl. 1 *fz*

Fl. 2 *fz*

Ob. 1 *fz*

Ob. 2 *fz*

B♭ Cl. 1 *fz*

B♭ Cl. 2 *fz*

Bsn. 1 *f*

Bsn. 2 *fz*

C. Bn. *fz*

*p*

45 **(D)**

Hn. 1 Mute *pp* Senza Mute *p*

Hn. 2 Mute *pp* Senza Mute *p*

Hn. 3 Mute *pp* Senza Mute *p*

Hn. 4 Mute *pp* Senza Mute *p*

B♭ Tpt. 1 Mute *pp* Senza Mute *p*

B♭ Tpt. 2 Mute *pp* Senza Mute *p*

B♭ Tpt. 3 Mute *pp* Senza Mute *p*

Tbn. 1 Mute *pp* Senza Mute *p*

Tbn. 2 Mute *pp* Senza Mute *p*

Tbn. 3 Mute *pp* Senza Mute *p*

Tuba Mute *pp* Senza Mute *p*

45 **(D)**

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* Sn Dr *mf*

45 **(D)**

Hp. *mp* L.V.

45 **(D)**

Vln. 1 *fz* *mf* *p*

Vln. 2 *fz* *mf* *p*

Vla. *fz* *mf* *p*

Vc. *fz* *mf* *p*

D.B. *fz* *mf* *p*



(E)

56

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

(E)

56

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

(E)

56

Timp.

Perc. 1

Perc. 2

Perc. 3

*f* *mp* *f* *mp*

*Bs Dr wood mallets* *mf*

*Susp. Cymbal* *mf* *mp*

(E)

56

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*ff* *ff* *ff* *ff* *ff*

67 **F**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bs. Cl. 1 *f*

Bs. Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

B $\flat$  Tpt. 3 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

67 **F**

Timp. *mf*

67

Perc. 1

Perc. 2 *mp*

Perc. 3 *f* *mp* *mf*

67 **F**

Hp.

67 **F**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

78 **G**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *mp* *f* *p* *mp* *p* *mp*

Hn. 2 *mp* *f* *p* *mp* *p* *mp*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

B. Tpt. 1 *mp* *f*

B. Tpt. 2 *mp* *f*

B. Tpt. 3 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Tuba *mp* *f*

Timp. *f* *sfz* *mf* *mp* *mp* *mp*

Perc. 1 *mf* *p* *sf*

Perc. 2 *p* *sf*

Perc. 3 *f* *mf* *p* *sf*

Hp.

Vln. 1 *sf* *mf* *marcato* *f*

Vln. 2 *sf* *mf* *marcato* *f*

Vla. *sf* *mf* *marcato* *f*

Vc. *marcato* *sf* *mf* *marcato* *f*

D.B. *sf* *mf* *marcato* *f*

89 (H)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

89 (H)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

89 (H)

Timp.

89

Perc. 1

Perc. 2

Perc. 3

89 (H)

Hp.

89 (H)

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

mp

mf

f

sf

fp

f

p

Div.

Unis.

f

p

f

p

f

p

f

p

f

p

1

100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

1

100

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

1

100

Timp.

Perc. 1

Perc. 2

Perc. 3

Nutshell Rattle

Bs Dr

1

100

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

III

Picc. *f*

Fl. 1 *p* < *mp* *p* < *mp* *p* < *mp*

Fl. 2 *p* < *mp* *p* < *mp* *p* < *mp*

Ob. 1 *p*

Ob. 2 *p*

Bs Cl. 1 *pp* *p*

Bs Cl. 2 *pp* *p*

Bsn. 1 *mp* *p* < *mp* *p* *pp* *p*

Bsn. 2 *mp* *p* < *mp* *p* *pp* *p*

C. Bn. *pp* *p*

III

Hn. 1 *p* *mp* *p*

Hn. 2 *p* *mp* *p*

Hn. 3 *p* *mp* *p*

Hn. 4 *p* *mp* *p*

Bs Tpt. 1 *f*

Bs Tpt. 2

Bs Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *f*

III

Timp. *mf* *sf* *mf*

III

Perc. 1 *mf* *Bs Dr*

Perc. 2

Perc. 3 *f* *mf* *f*

III

Hp. *f*

III

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

124 **J**

Picc. *ff* *p* *attacca*

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

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

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

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

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

Bs. Cl. 2 *f* *mf* *f* *ff*

Bsn. 1 *f* *mf* *f* *ff* *p*

Bsn. 2 *f* *mf* *f* *ff*

C. Bn. *f* *ff* *attacca*

124 **J**

Hn. 1 *mf* *mp* *mf* *mf* *mf* *f* *ff*

Hn. 2 *mf* *mp* *mf* *mf* *mf* *f* *ff*

Hn. 3 *mf* *mp* *mf* *mf* *mf* *f* *ff*

Hn. 4 *mf* *mp* *mf* *mf* *mf* *f* *ff*

B♭ Tpt. 1 *p* *f* *mf* *f* *ff*

B♭ Tpt. 2 *p* *f* *mf* *f* *ff*

B♭ Tpt. 3 *p* *f* *mf* *f* *ff*

Tbn. 1 *p* *f* *mf* *f* *p* *f* *ff*

Tbn. 2 *p* *f* *mf* *f* *p* *f* *ff*

Tbn. 3 *p* *f* *mf* *f* *p* *f* *ff*

Tuba *p* *f* *mf* *f* *f* *ff* *attacca*

124 **J**

Timp. *f* *ff* *mp* *mf* *mf* *f* *ff* *sf* *attacca*

124

Perc. 1 *Bs Dr* *mf* *mf* *mf* *mf* *f* *ff* *sf*

Perc. 2 *Conga Dr* *mp* *mf* *mf* *mf* *f* *ff* *sf*

Perc. 3 *Tam tam (gong)* *ff* *L.V.* *dampen* *attacca*

124 **J**

Hp. *f* *ff* *gliss.* *gliss.* *attacca*

124 **J**

Vln. 1 *Div.* *Unis.* *f* *f* *ff*

Vln. 2 *Div.* *Unis.* *f* *f* *ff*

Vla. *Div.* *Unis.* *f* *f* *ff*

Vc. *Div.* *Unis.* *f* *f* *ff*

D.B. *f* *f* *f* *ff* *p* *attacca*

II. Alabado: Great Spirit

Adagio, alabado cantabile ♩ = 66

Ⓚ

135

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

II. Alabado: Great Spirit

Adagio, alabado cantabile ♩ = 66

Ⓚ

135

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

II. Alabado: Great Spirit

Adagio, alabado cantabile ♩ = 66

Ⓚ

135

Timp.

II. Alabado: Great Spirit

Adagio, alabado cantabile ♩ = 66

Ⓚ

135

Perc. 1

Perc. 2

Perc. 3

Hp.

II. Alabado: Great Spirit

Adagio, alabado cantabile ♩ = 66

Ⓚ

135

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



(L)

146

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

(L)

146

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

(L)

146

Timp.

Perc. 1

Perc. 2

Perc. 3

Finger Cym.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



III. Centennial Fiesta

Vivace ♩ = 120

167

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

C. Bn. *f* *ff*

III. Centennial Fiesta

Vivace ♩ = 120

167

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

B♭ Tpt. 3 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Tuba *f* *ff*

III. Centennial Fiesta

Vivace ♩ = 120

4 Timpani: G B♭ C F

167

Timp. *mf* *f* *ff*

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

Perc. 2 *mf* *f* *ff*

Perc. 3 *mf* *f* *ff* L.V.

III. Centennial Fiesta

Vivace ♩ = 120

167

Hp.

III. Centennial Fiesta

Vivace ♩ = 120

167

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*





200

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

200

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

200

Timp.

200

Perc. 1

Perc. 2

Perc. 3

200

Hp.

200

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

sf

f

sf

f

Maracas

f

Unis. pizz. f

Unis. pizz. f

Unis. pizz. f

Unis. pizz. f

Unis. pizz. f

Unis. pizz. f

This page of the musical score for Sinfonietta Cibola, page 22, covers measures 214 to 218. The score is arranged in systems for various instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The brass section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The string section includes Harp (Hp.), Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *sfz* (sforzando) are used throughout. A circled 'O' symbol is placed above the Piccolo staff at measure 214 and above the Horn 1 staff at measure 218. The string parts include a *pizz.* (pizzicato) marking at measure 218.

Las Mañanitas

Andante ♩ = 84

229

Picc. *mf*

Fl. 1 *mp*

Fl. 2 *mp* *mf* *espress. cantabile*

Ob. 1 *mf* *espress. cantabile*

Ob. 2 *mp* *mf*

B♭ Cl. 1 *mf* *espress. cantabile*

B♭ Cl. 2 *mp* *mf*

Bsn. 1 *mf* *mf* *espress. cantabile*

Bsn. 2 *mf* *mp*

C. Bn. *mf*

Las Mañanitas

Andante ♩ = 84

229

Hn. 1 *mf* *f* *mf* *f* *mp*

Hn. 2 *mf* *f* *mf* *f* *mp*

Hn. 3 *mf* *f* *mf* *f* *mp*

Hn. 4 *mf* *f* *mf* *f* *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Las Mañanitas

Andante ♩ = 84

229

Timp.

Las Mañanitas

Andante ♩ = 84

229

Perc. 1

Perc. 2 *Tambourine w/drum head* *mf* *mf* *mp*

Perc. 3

Las Mañanitas

Andante ♩ = 84

229

Hp. *mf*

Las Mañanitas

Andante ♩ = 84

229

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *arco* *mf* *espress. cantabile*

D.B. *mf* *mp*



239

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp* *mf* *mf* *mp* *espress.*

Ob. 1 *mp*

Ob. 2 *mf* *mf*

Bs. Cl. 1 *mp* *espress.*

Bs. Cl. 2 *mf* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

239

Hn. 1 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 3 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 4 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

239

Timp.

239

Perc. 1 *Bs Dr* *mp*

Perc. 2 *mp* *mf*

Perc. 3 *Triangle* *mf*

239

Hp. *P*

239

Vln. 1 *P* *arco* *p*

Vln. 2 *arco* *p*

Vla. *arco* *p*

Vc. *p* *pizz.* *mp*

D.B. *mp*



Crescit eundo - it grows as it goes

Vivace ♩ = 120

261

Picc. *Vln 1*

Fl. 1 *Vln 1*

Fl. 2 *Vln 1*

Ob. 1 *Vln 1*

Ob. 2 *Vln 1*

B♭ Cl. 1 *Vln 1*

B♭ Cl. 2 *Vln 1*

Bsn. 1 *Vln 1*

Bsn. 2 *Vln 1*

C. Bn. *Vln 1*

Crescit eundo - it grows as it goes

Vivace ♩ = 120

261

Hn. 1 *mp* *Vln 1*

Hn. 2 *p* *mp* *Vln 1*

Hn. 3 *mp* *Vln 1*

Hn. 4 *p* *mp* *Vln 1*

B♭ Tpt. 1 *Vln 1*

B♭ Tpt. 2 *Vln 1*

B♭ Tpt. 3 *Vln 1*

Tbn. 1 *Vln 1*

Tbn. 2 *Vln 1*

Tbn. 3 *Vln 1*

Tuba *Vln 1*

Crescit eundo - it grows as it goes

Vivace ♩ = 120

261

Timp. *Vln 1*

Perc. 1

Perc. 2

Perc. 3

Crescit eundo - it grows as it goes

Vivace ♩ = 120

261

Hp. *Vln 1*

Crescit eundo - it grows as it goes

Vivace ♩ = 120

261

Vln. 1 *f* *Vln 1*

Vln. 2 *f* *Vln 1*

Vla. *mp* Div. *p* *mp* *Vln 1*

Vc. *mp* Div. *mp* *Vln 1* Unis. arco

D.B. Unis. Div. Unis. *mp* *Vln 1* arco

273 **(R)**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *fp* *f* *mf*

Bsn. 2 *mf*

C. Bn. *mp* *mf*

273 **(R)**

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

273 **(R)**

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

273 **(R)**

Hp. *mf*

273 **(R)**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

(S)

285

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

(S)

285

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

(S)

285

Timp.

285

Perc. 1

Perc. 2

Perc. 3

*Nutshell Rattle & Sheep Toe Rattle (or Maracas)*  
*mf*

(S)

285

Hp.

(S)

285

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Ⓣ

297 Picc. *mf*  
Fl. 1 *mf*  
Fl. 2 *mf*  
Ob. 1 *mf*  
Ob. 2 *mf*  
B♭ Cl. 1 *mf*  
B♭ Cl. 2 *mf*  
Bsn. 1 *mf*  
Bsn. 2 *mf*  
C. Bn. *fp* *fp* *mf*

Ⓣ

297 Hn. 1 *fp* *fp* *mf* *f*  
Hn. 2 *fp* *fp* *mf* *f*  
Hn. 3 *fp* *fp* *mf* *f*  
Hn. 4 *fp* *fp* *mf* *f*  
B♭ Tpt. 1 *fp* *fp* *mf* *f*  
B♭ Tpt. 2 *fp* *fp* *mf* *f*  
B♭ Tpt. 3 *fp* *fp* *mf* *f*  
Tbn. 1 *fp* *fp* *mf*  
Tbn. 2 *fp* *fp* *mf*  
Tbn. 3 *fp* *fp* *mf*  
Tuba *fp* *fp* *mf*

Ⓣ

297 Timp. *fp* *fp* *subito p*

297 Perc. 1 *p* *Bs Dr* *mf*  
Perc. 2 *p* *Conga Dr*  
Perc. 3 *mp* *mf p* *mp*

Ⓣ

297 Hp. *mp* *mf*

Ⓣ

297 Vln. 1 *fp* *fp* *mf* *f*  
Vln. 2 *fp* *fp* *mf* *f*  
Vla. *fp* *fp* *mf* *f*  
Vc. *fp* *fp* *mp*  
D.B. *fp* *fp* *mp*

309 Picc. *f* **U**

309 Fl. 1 *f*

309 Fl. 2 *f*

309 Ob. 1 *f*

309 Ob. 2 *f*

309 B♭ Cl. 1 *f*

309 B♭ Cl. 2 *f*

309 Bsn. 1 *f*

309 Bsn. 2 *f*

309 C. Bn. *f*

309 Hn. 1 *f* **U**

309 Hn. 2 *f*

309 Hn. 3 *f*

309 Hn. 4 *f*

309 B♭ Tpt. 1 *f*

309 B♭ Tpt. 2 *f*

309 B♭ Tpt. 3 *f*

309 Tbn. 1 *f*

309 Tbn. 2 *f*

309 Tbn. 3 *f*

309 Tuba *f*

309 Timp. *f* **U**

309 Perc. 1 *f* *Bs Dr*

309 Perc. 2 *f*

309 Perc. 3 *f* *Cr. Cymbal*

309 Hp. **U**

309 Vln. 1 *f* *sf* *f* **U**

309 Vln. 2 *f* *sf* *f*

309 Vla. *f* *sf* *f*

309 Vc. *mf* *f*

309 D.B. *mf* *f*

