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Title

Éxodo

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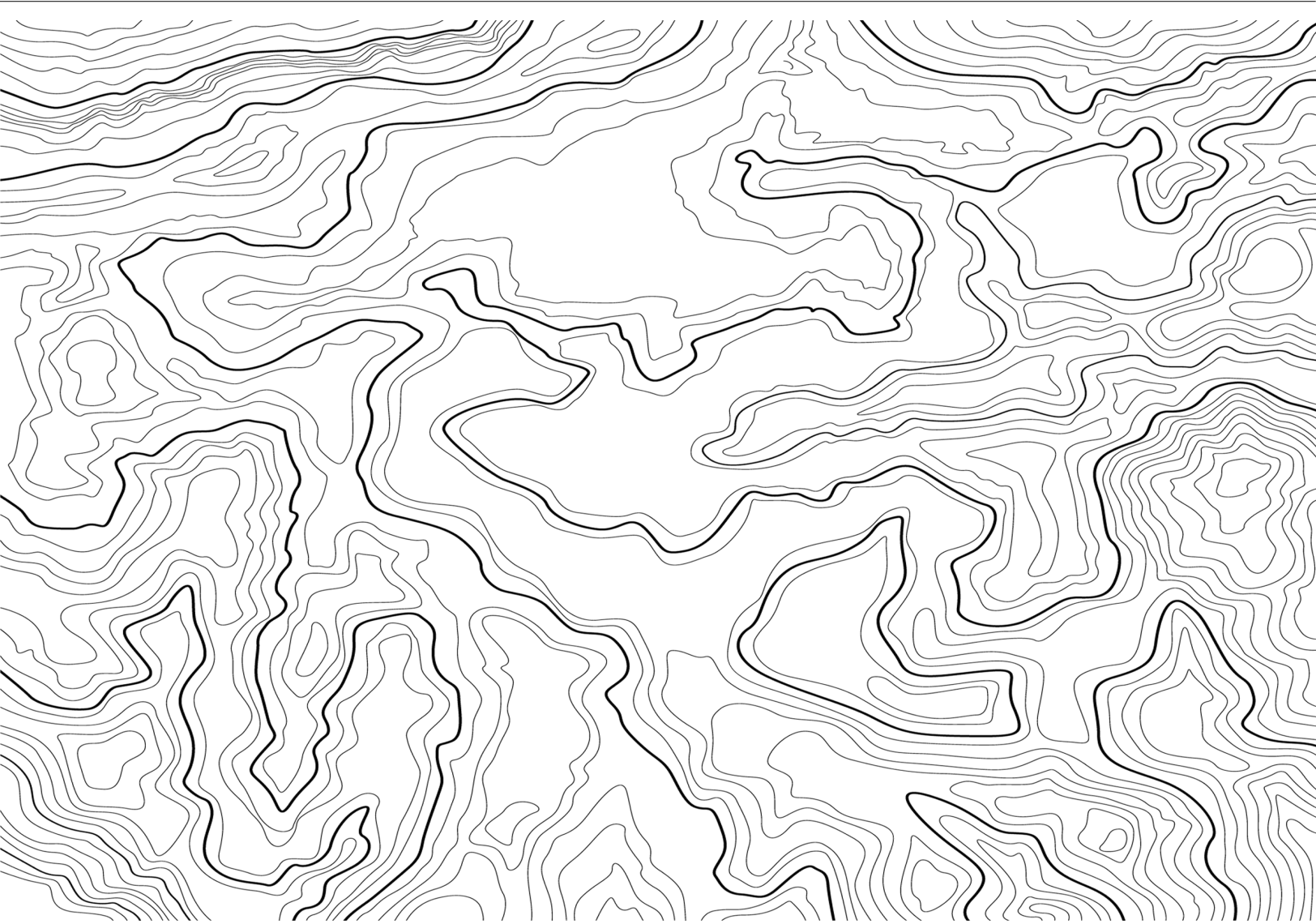
Tapia, Erick

Publication Date

2020

Éxodo

Erick Tapia



Para
Orquesta de cámara

2019

Erick Tapia

Éxodo

Para Orquesta
de
Cámara

- I. Volverse
- II. Exilio
- III. Fronteras
- IV. Aquí afuera
- V. Un nuevo comienzo

2019

Instrumentación

Flauta / Piccolo

Oboe

Clarinete Bb

Fagot

Corno Francés F

Trompeta C

Trombón

Percusión

Piano

Violín I

Violín II

Viola

Violonchelo

Contrabajo

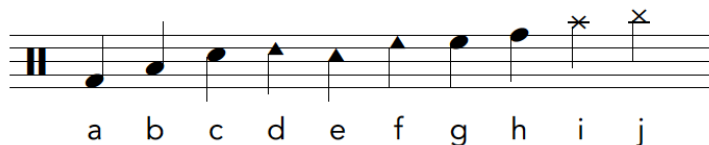
Éxodo

Erick Tapia

Acotaciones

Percusión:

Bombo (a), Platillos suspendidos (i, j), Wood Blocks (d, e), Cencerro (f), Bongos (g, h), Tom floor (b), Tarola (c), Vibráfono.



 = Apagar sonido.

Maderas:

Flauta, Oboe, Clarinete y Fagot.



= Multifónico: se produce con una digitación específica o se puede elegir cualquiera, en base a la dinámica escrita.

Metales:

Trompeta, Corno francés, Trombón.



= Bouché.



= Air Sound.

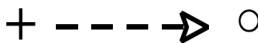
Sordinas
Harmon Mute
Straight cup



= Abierto.



= Golpe de boquilla con mano.



= Cambiar gradualmente del bouché abierto.

Cuerdas:

Violín (I,II), Viola, Violonchelo, Contrabajo.



= Armónico natural

I, II, III, IV = Cuerdas



= Armónico artificial

× = Col Lengo Battuto

Nota: Los armónicos naturales a menos que en la nota no cambien el numero de cuerda seguirá siendo la misma (Al final de la partitura hay una tabla)

♯ = Pizz bartók

Generalidades:



= Cuarto de tono de bemol bajo



= Cuarto de tono de sostenido alto

Piano:

× = Golpear las cuerdas dentro del arpa



= Rascar la cuerda

◇ = Armónico, poner dedo ligeramente sobre la cuerda atrás del puente, cualquier resultante del armónico

Desde hace algunos años me he percatado de un suceso que está creciendo y que adquiere presencia en nuestra sociedad. La migración no es exclusiva de un tiempo o lugar determinado, más bien es una constante que está tomando protagonismo mundial.

Actualmente, se puede ver que el ámbito político se ha aprovechado de esto, como en países de Latinoamérica donde las presidencias y regímenes hacen que la calidad de vida disminuya cada vez más, o la toma de ciudades de Medio Oriente por grupos extremistas para imponer violentamente una ideología radical de un pensamiento religioso, la hambruna y malas condiciones de vida en lugares de África, entre otros ejemplos.

Para el día de hoy, México está jugando un papel importante, ya que hace años eran los propios mexicanos los que emigraban, pero ahora esta nación se ha vuelto un puente de supervivencia para gente de Latinoamérica, por mencionar un caso reciente.

En esta pieza trato de reflejar con mi propia voz las cosas que he escuchado y visto sobre el fenómeno de la migración, y lo duro que puede ser un viaje como este. Esta pieza también es una travesía sobre las reflexiones que hacen las personas al tomar la decisión de dejar su lugar de origen en búsqueda de una vida mejor, de tranquilidad y de futuro.

Éxodo sería como una reflexión musical y espiritual, una llamado a tratar de alzar un poco la voz por aquellos olvidados, así como también una oración para toda esa gente que en el camino se ha quedado. Y por ultimo un acto de fe y de esperanza para que este fenómeno día con día vaya desapareciendo o teniendo una mejor solución.

Éxodo fue escrita gracias al programa de la Dirección General de Música de la UNAM, Cátedra Extraordinaria Arturo Márquez de composición musical.



Precios de ruina, salarios de hambre, suelos extenuados,
bosques arrasados, rios envenenados: los desterrados
de la globalización peregrinan inventando caminos,
golpeando puertas, queriendo casa.
Eduardo Galeano.

Éxodo

Para

Orquesta de cámara

Éxodo fue escrita gracias al programa de la Dirección General de Música de la UNAM,
Cátedra Extraordinaria Arturo Márquez de composición musical.

1

Erick Tapia G.
2019

Lúgubre
[♩ = 65 ca.]

I. Volverse

The score is for the piece "I. Volverse" from "Éxodo". It is in 6/4 time and marked "Lúgubre" with a tempo of approximately 65 beats per minute. The instrumentation includes woodwinds (Flute, Oboe, Clarinet Bb, Bassoon), brass (French Horn, Trumpet C, Trombone), Percussion (Bass Drum), Piano, and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score features various dynamics such as *p*, *f*, *mf*, and *fp*, along with performance instructions like *arco*, *pizz.*, and *cresc.*. The strings play a prominent role, with the Violin I and II parts featuring complex rhythmic patterns and dynamic shifts. The Piano part provides a steady accompaniment with sustained chords.

6

Fl. *p* *mf* *tr*

Ob.

Cl. *pp* *mf* *tr*

Fag.

Cor.

Tpt. *mp* *f* *harmon mute*

Tbn. *mp* *f* *harmon mute*

Perc. *f*

Pno. (15) (8) ped.

Vln. I *p* *p* *mf* *p sub* (ord.) sul pont.

Vln. II *mf* *f* *mf*

Vla.

Vc.

Cb. *fp* *f* *p* *fp* *f* *fp*

A

10

Fl. *pp* *mf* *pp* *f*

Ob. *pp* *f* *mp3*

Cl. *pp* *mf* *pp* *f*

Fag.

Cor.

Tpt. *mp*

Tbn. *mp*

Perc.

Pno.

15^{ma}

8^{vb}

A

Vln. I *ord.*

Vln. II *mf < f > mf* *f*

Vla. *f*

Vc. *f*

Cb. *f* *mp cresc.* *fp*

14

Fl. *mp* *f* *flz.* *ord.*

Ob. *f* *mp* *f*

Cl. *mp* *f*

Fag. *mp* *f* *mp* *f*

Cor. *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Perc. *f* *mp* *f* *Platillo suspendido*

Pno. *15^{ma}*

Vln. I

Vln. II *mp* *f* *mp* *ff*

Vla. *f*

Vc. *f* II III III IV

Cb. *f* *mp* *f* *mp*

B

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Fag. *mf* *ff*

Cor. *mf* *ff*

Tpt. *mp* *f* *mf* *ff*

Tbn. *mp* *f* *mp* *ff*

Perc. *f* *ff*

Pno. *f* *ff*

Vln. I *p* *mp* *f* *fp* *ff*

Vln. II *p* *mf* *f* *fp* *ff*

Vla. *f* *mp* *f* *fp* *ff*

Vc. *f* *fp* *ff*

Cb. *f* *mp* *f* *fp* *ff*

21 **C**

Fl. *mp* — *mf* — *mp*

Ob. *mp* 3 3

Cl. *mp* — *mf* — *mp*

Fag. *pp* *mp* — *mf*

Cor. *p* 3 3

Tpt. *p* — *mp* — *p*

Tbn. *p* 3 3

Perc.

Pno.

C

Vln. I sord. sul pont. *pp* — *mp* — *pp* — *mp* — ord.

Vln. II sord. sul pont. *pp* — *mp* — *pp* — *mp* — ord.

Vla. sord. sul pont. *pp* — *mp* — *pp* — *mp* — ord.

Vc. sord. sul pont. *pp* — *mp* — *pp* — *mp* — ord.

Cb. sord. sul pont. *pp* — *mp* — *pp* — *mp* — ord.

28 **D**

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Fag. *mp* *mf* *f*

Cor. *mp* *mf* *f*

Tpt. *mp* *mp* *mp*

Tbn. *mp* *mp* *mp*

Perc. **H**

Pno.

Vln. I **D** senza sord. *mf* *f*

Vln. II senza sord. *mf* *f* *mf*

Vla. *f* senza sord.

Vc. senza sord. *f*

Cb. *mp* senza sord.

32

Fl. *mf* *f* *mp* *pp*

Ob. *mf* *f* *mp* *pp*

Cl. *pp* *mf* *mp* *mf*

Fag. *mp* *mf* *mf* *mp* *mf*

Cor. *mp* 3 3

Tpt. *f*

Tbn. *f* *mp* 3 3

Perc.

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f* *mf*

Vla. *mf* *f*

Vc. *mf cresc.* *f*

Cb. *mp* 3 3

E

36

Fl. *mf*

Ob. *mf* *mp*³

Cl. *mp* *p* *mf*

Fag. *mp* *p* *mf*

Cor. *mp* 3

Tpt. *mp*³

Tbn. *mp* 3 *mp*³

Perc.

Pno. *15^{ma}* *8^{va}*

Vln. I [e] [e] [e] *E* [e]

Vln. II [e] [e] *mf* < *f* > *mf* *f* *V* *V*₃

Vla. [e] [e] [e] *mf*

Vc. *mf cresc.*

Cb. *mp* 3 *fp*

39

Muta Piccolo

Fl. *mp* *f* *flz* *ord.*

Ob. *f* *mp* *f*

Cl. *mp* *f* *mf* *f*

Fag. *mp* *f* *mp* *f* *flz* *ord.*

Cor. *mf* *f*

Tpt. *f* *mf* *f* *senza sord.*

Tbn. *f* *mf* *f* *senza sord.*

Perc. *f* *mp* *f*

Pno. *15^{ma}*

Vln. I

Vln. II *mp* *f* *mp* *ff*

Vla. *f*

Vc. *f*

Cb. *f* *mp* *f* *mp*

42

Pic. *mf* *ff*
 Ob. *mf* *ff*
 Cl. *mf* *ff*
 Fag. *mf* *ff*
 Cor. *mf* *ff*
 Tpt. *mp* *f* *mf* *ff*
 Tbn. *mp* *f* *mp* *ff*
 Perc. *ff*
 Pno. *f* *ff*
 Vln. I *f* *fp* *ff*
 Vln. II *f* *fp* *ff*
 Vla. *f* *mp* *f* *fp* *ff*
 Vc. *f* *fp* *ff*
 Cb. *f* *mp* *f* *fp* *ff*

II. Exilio

F

Atmosférico

[♩ = 100 ca.] *Siempre* (♩ = ♩)

Flauta

Oboe

Clarinete B♭

Fagot

Corno Frances F

Trompeta C

Trombón

Percusión

Piano

F

Atmosférico

[♩ = 100 ca.] *Siempre* (♩ = ♩)

Violín . I

Violín . II

Viola

Violonchelo

Contrabajo

G

Rítmico é energético

[♩ = 120 ca.]

53

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc. Bombo *mp*

Pno.

G

Rítmico é energético

[♩ = 120 ca.]

Vln. I *pp* *ff*

Vln. II *mf* *ff* *mf cresc.* *poco a poco*

Vla. *mf* *ff* *p* *f* *mp cresc.* *poco a poco*

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

Cb. *mf* *ff* *p* *f* *mp* *poco a poco*

59

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp *gliss.* *ff*

(ord.) *pp* sul pont. *ff*

f

mf

mf

mf

65

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Fag. - - - - -

Cor. - - - - -

Tpt. - - - - -

Tbn. - - - - - *f* *mf* *f*

Perc. - - - - -

Pno. - - - - -

H

Vln. I *pp* *gliss.* *gliss.* *ff* *mf cresc.* *Ben marcato poco stacc.*

Vln. II *mf cresc.* *ord.*

Vla. *p* *mf cresc.* *ord.*

Vc. *p* *mf cresc.* *ord.*

Cb. *p* *mf cresc.* *ord.*

I

71

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *mf cresc.* *f*

Tpt. *f*

Tbn. *mf*

Perc.

Pno. *f*

Vln. I *f* (ord.)

Vln. II *f* (ord.)

Vla. *sul pont.*

Vc. *f* *sul pont.*

Cb. *f*

77

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

Bombo

Floor toom "16"

Wood block 1

Bongo Cencerro L

Platillo suspendido 2 1 2 R

Bongo

sul pont.

ord.

ord.

82

Fl. *ff*

Ob. *ff*

Cl. *ff* *f*

Fag. *ff*

Cor. *f*

Tpt. *f*

Tbn. *f* *mf* *ff* *f* *mf* *ff*

Perc. ³

Pno. *ff*

Vln. I *ff* ord. *sul pont.*

Vln. II *ff* ord. *sul pont.*

Vla. *ff* *sul pont.*

Vc. *ff* *sul pont.*

Cb. *ff*

88

Fl.

Ob.

Cl.

Fag. *p cresc.*

Cor.

Tpt.

Tbn. *f*

Perc. *mf* Tarola roll *p*

Pno.

Vln. I ord. *mp* sul pont. II *f*

Vln. II ord. pizz. *mp cresc.*

Vla. ord. pizz. *mp cresc.*

Vc. ord. pizz. *mp cresc.*

Cb. pizz. *mp cresc.*

95

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

Ob. *mf*

Cl. *mp*

Fag. *mp*

Cor. *rip* *f*

Tpt. *rip* *f*

Tbn. *gliss* *f*

Perc. *mf* *mp*

Pno.

Vln. I *f* *mp* *mp*

Vln. II

Vla.

Vc.

Cb.

101 *flz* *ord.* **K** (3+2+2+2)

Fl. *ff* *f* *mp* *mf*

Ob. *f* *ff* *f* *mp* *mf*

Cl. *mp* *mf*

Fag. *mp* *mf*

Cor. -

Tpt. -

Tbn. -

Perc. *mf*

Pno. -

K *ord.* (3+2+2+2)

Vln. I *f* *mf* *ff* *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Vc. *mf cresc.*

Cb. *mf cresc.*

106

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pp

f

mp

f

f

f

111

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Fag. *f* *mp* *mf*

Cor. *f* rip

Tpt. *f* rip

Tbn. *f* gliss

Perc.

Pno.

Vln. I

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

117

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Fag. *mp* *mf* *f*

Cor. *rip* *f*

Tpt. *rip* *f*

Tbn. *gliss* *f*

Perc. *mf*

Pno. *mf cresc.* *f cresc.* *ff*

Vln. I *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

L

123

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Perc. (Percussion)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Key performance markings include *mp cresc.* under the Bassoon part and *pizz.* (pizzicato) with *mp* (mezzo-piano) dynamics for the Violin II, Viola, Violoncello, and Contrabass parts starting at measure 123. A section marker 'L' is present above the Flute and Violin I staves.

Fl.

Ob.

Cl.

Fag. *mf*

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I *gliss.* *gliss.*
Ben marcato
poco stacc.
arco
pp *ff*

Vln. II *mp cresc.* *poco a poco* (ord.)

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Cb. *mf cresc.* *f*

134

Fl.

Ob.

Cl.

Fag. *mf*

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I *pp sul pont.* *ff* *pp* *ff*

Vln. II *f*

Vla.

Vc.

Cb.

M

140

Fl. *mf cresc.* *f*

Ob.

Cl. *mf cresc.* *f*

Fag.

Cor. *mf cresc.*

Tpt.

Tbn. *f* *mf* *f*

Perc.

Pno.

M

*Ben marcato
poco stacc.*

Vln. I *mf cresc.* *f* sul pont.

Vln. II ord. *mf cresc.* *f* sul pont.

Vla. arco *mf cresc.* *f*

Vc. arco *mf cresc.* *f*

Cb. arco *mf cresc.* *f*

145

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f* rip

Tpt. *f*

Tbn. *mf* *f*

Perc. *f*

Pno. *f*

Vln. I *ord.*

Vln. II *ord.*

Vla.

Vc.

Cb.

151

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f*

Tpt. *f* rip

Tbn. *f* *mf* *ff* *f*

Perc.

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

156

Fl.

Ob.

Cl.

Fag.

Cor. rip

Tpt.

Tbn. *mf* *ff* *f*

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



162

Fl. *mf*

Ob.

Cl.

Fag. *p cresc.* *mp cresc.*

Cor. *pp* *f* rip

Tpt. *pp* *f* rip

Tbn. *pp* *f* gliss

Perc. *mf* *p* *mf* *mp*

Pno.

Vln. I *mp* *f* sul pont.

Vln. II *mp cresc.* pizz.

Vla. *mp cresc.* pizz.

Vc. *mp cresc.* pizz.

Cb. *mp cresc.* pizz.

169

Fl. *f* *ff* *flz* *ord.*

Ob. *mf* *f*

Cl. *mp*

Fag.

Cor.

Tpt.

Tbn.

Perc. *mf*

Pno.

Vln. I *mp* *f* *mp* *f* *mf*

Vln. II

Vla.

Vc.

Cb.

175 O (3+2+2+2)

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *f* *mf cresc.*

Fag. *mf cresc.*

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I *ord.* *mf cresc.* O (3+2+2+2)

Vln. II *arco* *mf cresc.*

Vla. *arco* *mf cresc.*

Vc. *arco* *mf cresc.*

Cb. *arco* *mf cresc.*

179

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *pp*

Tpt. *pp*

Tbn. *pp*

Perc.

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

183

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rip

rip

gliss

f

f

f

3

Muta Piccolo

187

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rip

rip

gliss

f

f

f

38

rit.

191

ff

Attacca

Pic.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Attacca

195 $\text{♩} = 140$

Pic. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp* *f*

Fag. *f* *mp* *f*

Cor. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *f* *mp* *f*

Perc. *f*

Pno.

$\text{♩} = 140$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

201

Pic. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Fag. *mp* *f*

Cor. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

206

Pic. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Fag. *mf* *ff*

Cor. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Perc.

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 206 to 209. It features a full orchestral ensemble. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) all play rhythmic patterns with dynamic markings of *mf* and *ff*. The Percussion part has a consistent rhythmic accompaniment. The Piano part is silent. The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

210

Pic.
Ob.
Cl.
Fag.
Cor.
Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz

sfz

sfz

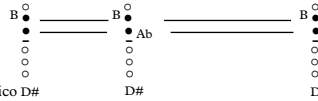
sfz

sfz

Q

Lúgubre
[♩ = 60 ca.]

(1) Multifónico D#



R

Flauta *p* *mf* *pp*

Oboe

Clarinete B♭ (1) Multifónico *p* *mf* *mp* *mf* *pp*

Fagot (1) Multifónico *p* *mf* *mp* *mf* *pp*

(1) Multifónico: Cualquier multifónico a elegir con base a la dinámica, o el escrito con la digitación.

Corno Frances F

Trompeta C

Trombón

"Platillo suspendido" arco

Percusión *mp* *mf*

Armónico: tocar después del puente, (cualquier resultante del armónico)

Piano *ff* dejar vibrar

8^{va} siempre ped

Q

Lúgubre
[♩ = 60 ca.]

R

Violín. I

Violín. II

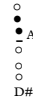
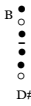
Viola

Violonchelo

Contrabajo *fp* *mf* *p* sul pont. ord.

222

Multifónico



Fl. Multifónico (1) Multifónico *mp* *(f)*

Ob. Multifónico *mp* *f*

Cl. Multifónico *mp* *mf* *f*

Fag. Multifónico *mp* *mf* *f*

Cor.

Tpt. harmon mute *mp* *mf* *mp* *mf* senza sord.

Tbn. harmon mute *mp* *mf* *mp* *mf* senza sord.

Perc. arco *mp* *mf*

Pno. dejar vibrar

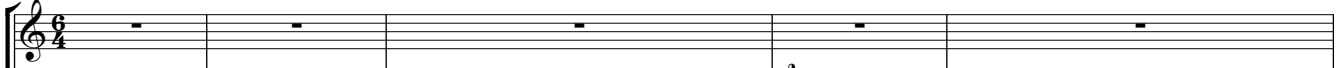
Vln. I Sul II III (Glissando armonico natural ad. lib) etc.... *f cresc.* sul pont. accel el gliss. ord. *ff*

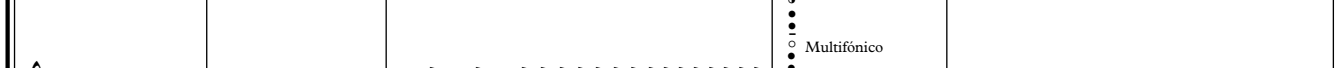
Vln. II Sul III IV (Glissando armonico natural ad. lib) *f cresc.* sul pont. accel el gliss. ord. *ff*


Vla. Sul IV (Glissando armonico natural ad. lib) etc.... *f cresc.* sul pont. accel el gliss. ord. *ff*

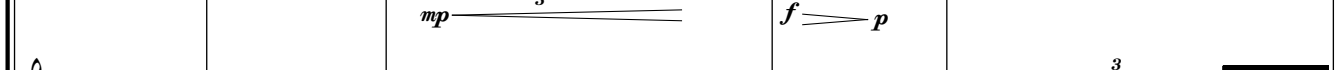
Vc. Sul II III (Glissando armonico natural ad. lib) etc.... *f cresc.* sul pont. accel el gliss. ord. *ff*


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

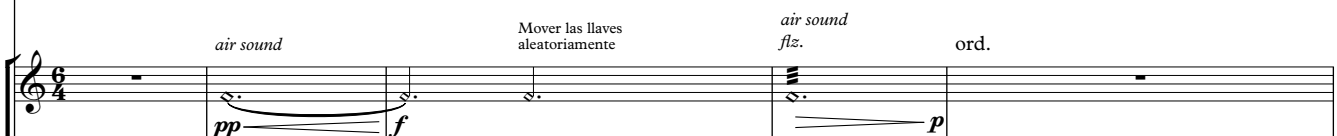
Fl. 

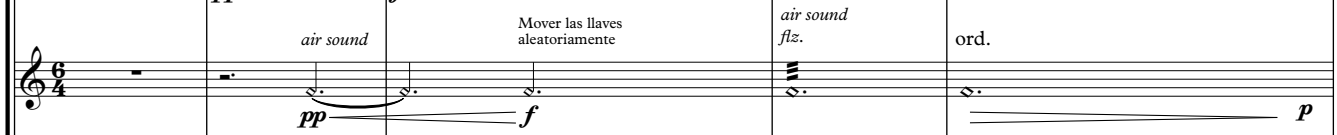
Ob. 


Cl. 

Fag. 

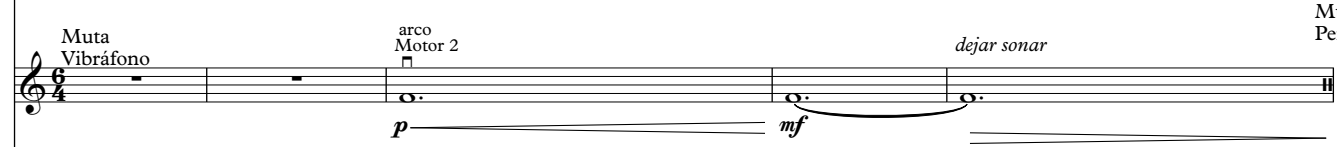
Multifónico 

Cor. 

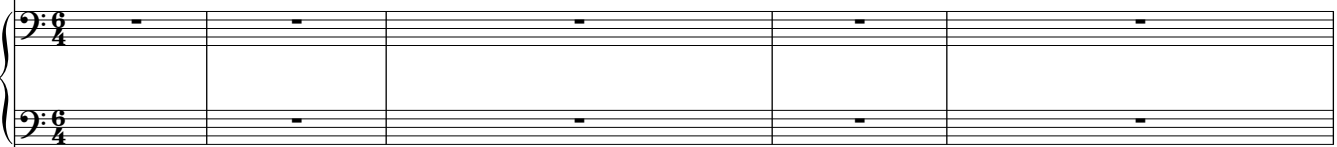
Tpt. 

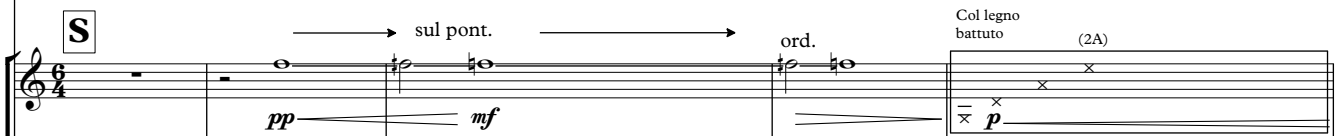
Tbn. 

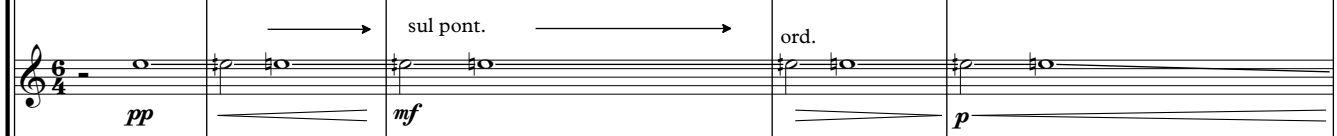
Mover las llaves aleatoriamente

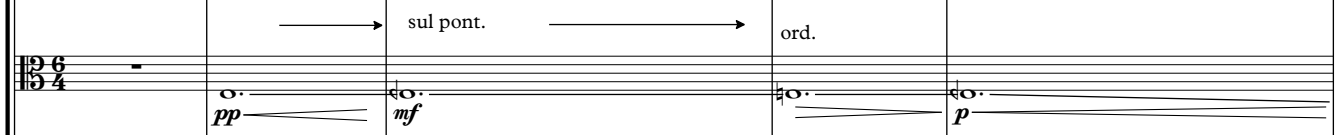
Vib. 

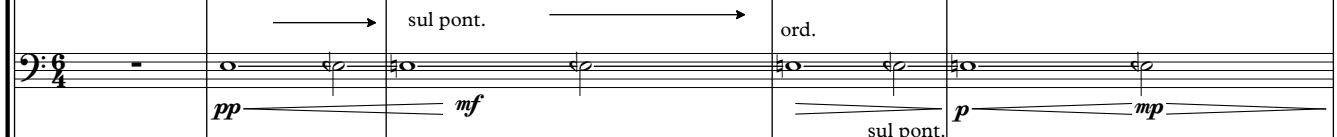
Muta Percusión

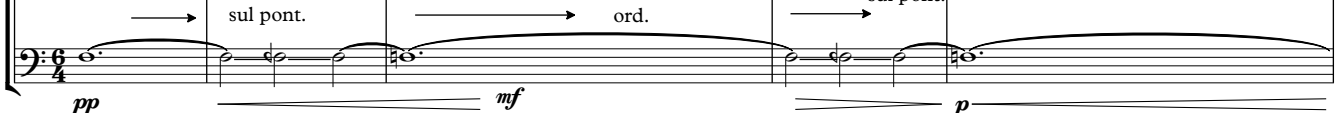
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

8^{va}

46 233 T

Multifónico D#

Fl. *p* *f* (2B) (2)

Ob. Multifónico *p* *f*

Cl. *tr* *p* Multifónico *mf* (2) (2B) *f* etc...

Fag. Multifónico *p*

Cor. Glope en la boquilla ligeramente (4) *p* *mf* *p*

Tpt. Glope en la boquilla ligeramente (4) *p* *mf* *p*

Tbn. (4) Cualquier ritmo aleatoriamente. *p* *mf* *p*

Perc. arco *mp* *mf*

Pno. (3) etc... 4

8va -----]

(3) Rascar dos cuerdas (x)

T

Cambia gradualmente a pizz

Vln. I *mf* *pp* (2B) 8va -----] etc...

Vln. II Col legno battuto (2A) *mp* *p* *mf* *pp*

Vla. Col legno battuto (2A) *mp* *p* *mf* *pp*

Vc. Col legno battuto (2A) *p* *mf* *pp* (2B)

Cb. *p* *mf* *pp*

(2B) U 47

239

Fl. *ff*

Ob. *etc...* *ff*

Cl. *ff* (2B)

Fag. *ff*

Cor. *pp* *f* *flz.*

Tpt. *pp* *f* *flz.*

Tbn. *pp* *f* *flz.*

Perc. *mp* *ff* *Bombo*

Pno. *(trem)* *mp* *ff* *ff sempre* (Norm) (Arm) *8^{va}*

Vln. I *f* (2B) *ff* *arco*

Vln. II *8^{va}* *ff* *arco*

Vla. *ff* *arco*

Vc. *ff* *arco*

Cb. (2B) *ff* *p* *arco*

dejar sonar

stick

Golpear con las manos el arpa del piano

Alternar entre pizz ord. y pizz bartok

Alternar entre pizz ord. y pizz bartok

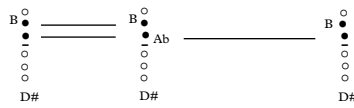
Alternar entre pizz ord. y pizz bartok

Alternar entre pizz ord. y pizz bartok

Alternar entre pizz ord. y pizz bartok

Alternar entre pizz ord. y pizz bartok

Multifónico



244

Fl. *mf* *ff* *p* (*f*) *p*

Ob. *p* *f* *p*

Cl. *p* *mf* *f* *p*

Fag. *p* *mf* *f* *p*

Cor.

Tpt. *mp* *mf* *mp* *mf*

Tbn. *mf* *f* *mf* *f*

Perc.

Pno. *8^{va}*

Vln. I *f* *sul pont.* *ord.* *accel el gliss.*

Vln. II *f* *sul pont.* *ord.* *accel el gliss.*

Vla. *f* *sul pont.* *ord.* *accel el gliss.*

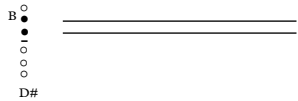
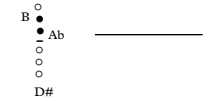
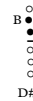



Vc. *f* *sul pont.* *ord.* *accel el gliss.*

Cb. *mp* *mf* *sul pont.* *ord.*

(Glissando armonico natural ad. lib) *etc....* *accel el gliss.*

250 **V**

Multifónico

B:  B:  B: 
D#:  D#:  D#: 

Fl. *p* *f* *pp*

Ob. *p* *f* *pp*

Cl. *p* *f* *pp*

Fag. *p* *f* *pp*

Cor. *pp* *f* *pp*

Tpt. *pp* *f* *pp*

Tbn. *mp* *f* *pp*

Perc. *mp* *mf*

Pno. *pp* *pp* *pp*

air sound
Mover las llaves aleatoriamente
air sound flz.

senza sord.
senza sord.

"Platillo suspendido"
arco
dejar vibrar

Attacca
mov. IV

V

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *pp* *mp* *pp*

Cb. *mp* *mp* *pp*

sul pont. ord. ord. sul pont. ord.

IV. Aquí afuera

W

Rítmico, energético y brillante

[♩ = 145 ca.] *siempre* (♩ = ♩)

Flauta

Oboe

Clarinete Bb

Fagot

Corno Frances F

Trompeta C

Trombón

Percusión

Muta Vibráfono

Piano

Violín. I

Violín. II

Viola

Violonchelo

Contrabajo

The musical score is for a symphony orchestra. It begins with a woodwind section consisting of Flute, Oboe, Clarinet Bb, and Bassoon. The Clarinet Bb part features a melodic line starting at measure 7, marked *cantabile*, *mf*, and *cresc.*, reaching *f* by measure 11. The Percussion part includes a snare drum (♩) and a muffled vibraphone (Muta Vibráfono) starting at measure 11 with a *mp* dynamic and *cresc.* marking. The Piano part provides a harmonic accompaniment with a *f* dynamic. The string section (Violín. I, Violín. II, Viola, Violonchelo, and Contrabajo) enters at measure 7 with a *f* dynamic, transitioning to *p* by measure 11. A second woodwind section (W) is indicated at the bottom of the page.

W

Rítmico, energético y brillante

[♩ = 145 ca.] *siempre* (♩ = ♩)

262

Fl. -
Ob. -
Cl. *mp cresc.*
Fag. *mp cresc.*
Cor. -
Tpt. -
Tbn. -
Vib. *f Simile ped.*
Pno. *mp* *ped.* *Simile ped.*
Vln. I *mf cresc.*
Vln. II *mp cresc.* *mf cresc.*
Vla. -
Vc. -
Cb. -

269

Fl. *flz* *mp* *ord.* *f*

Ob. *f*

Cl. *mf cresc.*

Fag. *mf cresc.*

Cor. *p*

Tpt. *p*

Tbn. *p*

Vib.

Pno. *mp*

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

276

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *ff*

Tpt. *ff*

Tbn. *ff*

Muta Percusión
Bombo

Tarola roll

Perc. *f*

Pno. *f*

Vln. I *mf*

Vln. II *mf*
pizz.

Vla. *ff*

Vc. *f*
pizz.

Cb. *ff*

arco

283

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

roll

289

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mp

mp

gliss

solo

f cresc.

ff

mf

mf

mf

mf

rip

294

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rip

rip

rip

mf cresc.

f

f

f

f

300 *b^{iv}*

Fl. *mf*

Ob.

Cl. *solo* *f* *ff*

Fag.

Cor.

Tpt.

Tbn.

Perc. *mp*

Pno.

Detailed description: This block contains the first system of a musical score. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a tempo marking of 300 and a key signature of B-flat major. The Clarinet part has a 'solo' marking and dynamic markings of *f* and *ff*. The Percussion part has a dynamic marking of *mp*. The Piano part is shown in grand staff notation. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This block contains the second system of a musical score, featuring string instruments. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). All string parts begin with a dynamic marking of *p* (piano). The Violin I and II parts have melodic lines with slurs and accents. The Viola, Violoncello, and Contrabasso parts have more rhythmic, accompanimental lines. The score is divided into measures by vertical bar lines.

306

Fl. *f* *mp*

Ob.

Cl. *mf*

Fag.

Cor.

Tpt. *mf* *f* *mp* *f* *mp*

Tbn. *mf* *f* *mp* *mf* *mp*

Perc.

Pno.

Vln. I *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *p*

Vc. *p*

Cb. *p*

311

Fl. *mp* *f*

Ob. *mp* *f* *mf* *f* *mp* *mp*

Cl. *f* *mp* *f* *mf* *mf* *mf*

Fag. *f* *mp* *f* *mp* *mf* *mp* *mf* *f*

Cor. *p* *f* *mp*

Tpt. *p* *f*

Tbn. *p* *f* *mp*

Perc. *mf*

Pno.

Vln. I *f* *mp* *f* *mf*

Vln. II *f* *mp* *f* *mf*

Vla. *f* *mp* *f* *mf*

Vc. *f* *mp* *f* *mf* *mf* *f*

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

This musical score page features a variety of instruments. The Flute (Fl.) part is mostly silent. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts have dynamic markings such as *mf*, *f*, *mp*, and *p*. The Piano (Pno.) part includes a *mp* marking and a *sn* (snare) drum notation. The Violin I (Vln. I) and Violin II (Vln. II) parts are active with rhythmic patterns. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts also show dynamic markings like *mf* and *f*. The Horn (Cor.), Trumpet (Tpt.), and Trombone (Tbn.) parts are silent. The Percussion (Perc.) part is also silent.

325

Fl. *f*

Ob. *mf* *dim.* *f*

Cl. *mf* *dim.*

Fag. *mp* *mf* *mp* *mf* *f*

Cor. *mf* *mp*

Tpt. *mf*

Tbn. *mf* *mp*

Perc. *mf* *p* *Platillo suspendido*

Pno. *loco* *mf* *f*

Vln. I *mf* *f* *mf* *f* *mp* *f*

Vln. II *mf* *f* *mf* *f* *f*

Vla. *f*

Vc. *f*

Cb. *f*

331

Fl. *ff* *mf cresc.*

Ob. *ff* *mf cresc.*

Cl. *f*

Fag. *ff* *mf*

Cor. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Perc. *f* *mf* *f*
Ped. *Simile ped.*

Muta Vibráfono

Pno. *mf* *f*

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

C1

338

Fl. *f*

Ob. *f*

Cl.

Fag.

Cor. *f*

Tpt. *f*

Tbn. *f*

Vib.

Pno.

C1

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *f* *mp* pizz.

Vc. *f* *mp* pizz.

Cb. *f* *mp* pizz.

344

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

p

mp

arco

p

arco

p

arco

p

arco

p

arco

p

350

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D1

357

Fl. *f*

Ob. *f* *mf*

Cl. *mp* *f*

Fag. *f*

Cor. *p* *f* *mp*

Tpt. *p* *f* *mp*

Tbn. *p* *f* *mp*

Vib.

Pno.

D1

ord.

Vln. I *f* *mp* *f* *mf*

Vln. II *f* *mp* *f* *mf* *f*

Vla. *f* *mp* *mf* *pizz.* *arco* *mf*

Vc. *f* *mp* *f* *mf* *f* *mf*

Cb. *mp* *f* *p*

364

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

f

mf

f

mf

mf

f

mf

pizz.

mf

pizz.

mf

sul pont.

f

mf

sul pont.

f

mf

pizz.

mf

pizz.

mf

E1

370

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz

mf

f

ord.

f

flz

mf

f

ord.

f

ord.

f

ord.

f

arco

f

arco

f

f

Éxodo 2019 ©

IV. Aquí Afuera

374

Fl. Ob. Cl. Fag. Cor. Tpt. Tbn. Vib. Pno. Vln. I Vln. II Vla. Vc. Cb.

The musical score consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) plays a rhythmic pattern of eighth notes with various articulations. The strings (Violins I and II, Viola, Violoncello, Contrabasso) provide harmonic support with sustained notes and rhythmic patterns. The piano part features a complex texture with multiple voices in both hands, including arpeggiated figures and sustained chords. The score is marked with a *mf* dynamic and includes various performance instructions such as accents and slurs.

378

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.
simile ped.

Pno.
mp

Vln. I
f *mf* *f* *mf* *ff* *f* *f* *mf* *f*

Vln. II
f *mf* *f* *mf* *ff* *f* *f* *mf* *f*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 378, 379, and 380. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) plays a rhythmic pattern of eighth notes with accents. The strings (Violins I and II, Viola, Violoncello, Contrabasso) play a similar eighth-note pattern, with dynamic markings ranging from *f* to *ff*. The Vibraphone part features a melodic line with a *simile ped.* instruction. The Piano part provides harmonic support with a steady eighth-note accompaniment, marked *mp*. The score is in 4/4 time, with a key signature of one flat (B-flat major/D minor).

381

rit.

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

mp

f

rit.

Vln. I

mf *ff* *f* *ff* *f* *ff*

f *mp* *f*

Vln. II

mf *ff* *f* *ff* *f* *ff*

f *mp* *f*

Vla.

f *mp* *f*

Vc.

f *mp* *f*

Cb.

mp *f*

(trem)

F1

72

386 Lento [$\text{♩} = 60 \text{ ca.}$]

Fl. *mf* *f* *flz*

Ob. *mf* *f* *flz*

Cl. *mf* *f*

Fag. *mf*

Cor.

Tpt.

Tbn.

Vib.

Pno.

F1Lento [$\text{♩} = 60 \text{ ca.}$]

Vln. I *pp cresc. poco* *mf*

Vln. II *pp cresc. poco* *mf*

Vla. *pp cresc. poco* *mf*

Vc. *pp cresc. poco* *mf*

Cb. *pp cresc. poco* *mf*

391 *ord.*

Fl. *mf* *p* *mf*

Ob. *ord.* *mf*

Cl. *ord.* *mf*

Fag. *f* *mf*

Cor.

Tpt.

Tbn.

Vib. *mp* *f* *mp* (*trem*)

Pno.

Vln. I *f* *pp* *p* *pp* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

IV

400

Fl. *trill* *p* *sf* *f³* *5* *ff*

Ob.

Cl. *3* *5* *mp*

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno. *mf* *mp* *mf* *8va*

Vln. I *p cresc.* *mf*

Vln. II *p cresc.* *mf*

Vla. *p cresc.* *mf*

Vc. *p cresc.*

Cb. *mp*

406

Fl. -

Ob. *mp* 3 *f*

Cl. *f* *tr* *mf* 3 *p*

Fag. *mp* 3 5 *f*

Cor. -

Tpt. -

Tbn. -

Vib. -

Pno. *g^{tr}*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 406 to 409. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part features a trill (g^{tr}) in measure 406. The Oboe and Bassoon parts have dynamic markings of *mp*, *f*, *mf*, and *p*. The Clarinet part includes a trill (tr) and dynamics of *f*, *mf*, and *p*. The Bassoon part has dynamics of *mp* and *f*. The string parts are marked *p*. The score is in 3/4 time and includes a key signature change from one sharp to one flat between measures 407 and 408.

H1

409

Fl. *b \flat*

Ob.

Cl. *b \flat*

Fag.

Cor.

Tpt. *straight cup* *mp* *3* *5* *flz* *ord.* *f* *p* *Bending* *senza sord.* *p cresc.*

Tbn. *gliss.* *p cresc.*

Vib.

Pno.

H1

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*

414

Fl. *mf cresc.* *poco a poco*

Ob.

Cl. *mf cresc.* *poco a poco*

Fag. *mf cresc.*

Cor.

Tpt. *mf*

Tbn. *mf*

Vib.

Pno.

Detailed description: This block contains the first system of a musical score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.). The Flute part starts with a measure of rest, followed by a triplet of eighth notes marked *mf cresc.* and *poco a poco*. The Oboe part has a measure of rest followed by a triplet of eighth notes. The Clarinet part has a measure of rest followed by a quarter note, then a half note, and finally a triplet of eighth notes. The Bassoon part has a measure of rest followed by a triplet of eighth notes. The Cor Anglais, Trumpet, and Trombone parts have a measure of rest followed by a half note, then a quarter note, and finally a half note. The Vibraphone and Piano parts have a measure of rest.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This block contains the second system of a musical score. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part has a measure of rest followed by a half note, then a quarter note, and finally a half note. The Violin II part has a measure of rest followed by a quarter note, then a half note, and finally a half note. The Viola part has a measure of rest followed by a half note, then a quarter note, and finally a half note. The Violoncello part has a measure of rest followed by a half note, then a quarter note, and finally a half note. The Contrabasso part has a measure of rest followed by a quarter note, then a half note, and finally a half note.

418

Fl. *ff* 3 5 5 *flz*

Ob. *ff* 5 3 *flz*

Cl. *ff* 6 *ord.*

Fag. *poco a poco* 3 5 6 3 3 3 *ff* 3 5 6

Cor. *flz* *mf*

Tpt. *flz* *mf*

Tbn. *flz* *mf*

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

J1

Tempo primo

[♩ = 145 ca.]

79

421 *ord.*

Fl. *ord.* *mf* *cresc.*

Ob. *ord.*

Cl. *cantabile*
mp *f* *p* *mf* *p* *mf* *mp* *mf* *p* *mf*

Fag.

Cor. *ord.* *ff* *p* *mp*

Tpt. *ord.* *ff*

Tbn. *ord.* *ff*

Vib.

Pno. *f*

8^{va}
2^{da}

J1

Tempo primo

[♩ = 145 ca.]

Vln. I *mf*

Vln. II

Vla. *p*

Vc. *f* *p*

Cb. *f* *p*

429

Fl. *f*

Ob. *mp cresc.*

Cl. *f*

Fag. *mp* *f* *mf*

Cor. *mf* *mp*

Tpt.

Tbn.

Vib. *mf* *f* *Simile ped.*

Pno. *mp*

Vln. I *p* *f* *f* *mp*

Vln. II *pp*

Vla.

Vc.

Cb.

435

Fl. *mp* *flz*

Ob. *mf cresc.*

Cl. *f* *mf*

Fag. *f* *mf*

Cor. *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *mp*

Pno. *mp*

Simile ped.

Vln. I *f* *mf cresc.*

Vln. II *mf cresc.*

Vla. (ord.) *sul pont.*

Vc. (ord.) *sul pont.*

Cb. (ord.) *sul pont.*

K1

442 ord.

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *p* *ff* *f*

Tpt. *p* *ff* *f*

Tbn. *p* *ff* *f*

Vib. *f* Muta Perc. Percusión Bombo Tarola roll

Pno. *mp* *f*

Vln. I *f* *mf*

Vln. II *f* *mf* pizz. arco

Vla. ord. *ff*

Vc. ord. *f* pizz. arco

Cb. ord. *ff*

K1

449

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

455

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

roll

mp

mp

Measures 455-460 are shown. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion part includes a 'roll' instruction. Dynamics include *mp* (mezzo-piano).

461

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

466

Fl. *mf* *f* *mp*

Ob.

Cl. *ff* *mf*

Fag.

Cor.

Tpt. *mf*

Tbn. *mf*

Perc.

Pno.

Vln. I *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf*

Vla. *p*

Vc. *p*

Cb. *p*

471

Fl. - Ob. - Cl. - Fag. - Cor. - Tpt. - Tbn. - Perc. - Pno.

Fl. dynamics: mp, f

Ob. dynamics: mp, f, mf

Cl. dynamics: f, mp < f

Fag. dynamics: f, mp < f, mp

Cor. dynamics: p < f, mp

Tpt. dynamics: f, mf, f, mp, p < f

Tbn. dynamics: f, mp, mf, mp, p < f, mp

Perc. dynamics: mf

Pno. dynamics: mf

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

Vln. I dynamics: mp, mf, mp, mf, mp, f, mp < f, mf

Vln. II dynamics: mp, mf, mp, mf, mp, f, mp < f, mf

Vla. dynamics: f, mp < f, mf

Vc. dynamics: f, mp < f, mf

Cb. dynamics: mp < f, mf

477

Fl.

Ob. *f* *mp* *mp* *mf*

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

Fag. *mf* *mp* *mf* *f* *mp* *mf*

Cor.

Tpt.

Tbn.

Perc.

Pno. *mp* *8va*

Vln. I

Vln. II

Vla. *mf* *f*

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

Cb. *f* *mf*

484

Fl. *mf* *f* *mp* *mf* *f* *mp* *mf*

Ob. *mf* *f* *mp* *mf* *f* *mp* *mf*

Cl. *mp* *f* *p* *mf* *mf* *mf* *mf*

Fag. *mp* *mf* *mp*

Cor. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. *mf*

Pno. *lcco* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f* *mf* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

N1

491

Fl. *f* *ff* *mf cresc.*

Ob. *dim.* *f* *ff* *mf cresc.*

Cl. *dim.* *mf cresc.*

Fag. *mf* *f* *ff* *mf cresc.*

Cor. *mp* *f* *mf cresc.*

Tpt. *f* *mf cresc.*

Tbn. *mp* *f* *mf cresc.*

Perc. *Platillo suspendido* *p* *f* *Muta Vibráfono* *mf* *Red.*

Pno. *f* *mf*

Vln. I *mf* *f* *mp* *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Cb. *f* *mp* *mf*

N1

497

Fl. *f*

Ob. *f* *mp*

Cl. *f* *mp*

Fag. *f* *mp*

Cor. *f* *p* *ff*

Tpt. *f* *p* *ff*

Tbn. *f* *p* *ff* *f*

Vib. *f simile ped.*

Pno.

Vln. I *f* *ff* *solo*

Vln. II *f* *mp* *pizz.*

Vla. *f* *mp* *pizz.*

Vc. *f* *mp* *pizz.*

Cb. *f* *mp* *pizz.*

Fl.

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

508

Fl. *mf*

Ob.

Cl.

Fag.

Cor. *flz*
mf

Tpt.

Tbn. *flz*
mf

Vib.

Pno. *f*

Vln. I *ord.*
f

Vln. II *ord.*
f

Vla. *arco*
f

Vc. *arco*
f

Cb. *arco*
f

sul pont.

512

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. ord. *f*

Tpt. *f*

Tbn. ord. *f*

Perc. Muta Percusión *f*

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

516

Fl. *f* *cresc.*

Ob.

Cl. *f* *cresc.*

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla.

Vc.

Cb.

519

Fl.

Ob. *f* *cresc.*

Cl.

Fag.

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

522

Fl.

Ob.

Cl.

Fag. *cresc.*

Cor.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

mf

f

mf

mf

ff

mf

ff

f

f

f

f

ff

ff

f

f

ff

ff

V. Un nuevo comienzo

P1

Nostálgico

[♩ = 60 ca.]

Flauta

Oboe

Clarinete B♭

Fagot

Corno Frances F

Trompeta C

Trombón

Vibráfono

Piano

P1

Nostálgico

[♩ = 60 ca.]

Violín I

Violín II

Viola

Violonchelo

Contrabajo

539

Fl. *pp* *pp* *pp* *fp < f* *pp*

Ob. *pp < pp* *pp* *pp* *pp* *fp < f* *pp < pp*

Cl. *pp* *pp < pp* *pp* *pp* *pp* *fp < f* *pp*

Fag. *pp < pp* *pp* *pp* *pp* *fp < f* *pp < pp*

Cor. *pp* *mf* *p* *f* *p*

Tpt. *pp* *mf* *p* *f* *p*

Tbn. *pp* *mf* *p* *f* *pp* *mf*

Vib. *mf* *p* *f*
ped. ad. lib.

Pno.

Vln. I *p < p* *p* *mp* *mp* *mf* *fp < f* *pp < fp*

Vln. II *p < p* *mp* *mp* *mf* *fp < f* *pp < p*

Vla. *p* *mp* *mp* *mf* *fp < f* *p*

Vc. *p < p* *p < mp* *p < mp* *mp* *mf* *fp < f* *mf*

Cb. *pp < mp* *mp* *mp* *mf* *fp < f* *p*

Fl. *pp* *pp* *mp* *mf cresc.*

Ob. *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp* *pp*

Fag. *pp* *pp* *mp cresc.*

Cor. *pp* *pp* *pp* *pp* *pp*

Tpt. *pp*

Tbn. *p* *pp* *pp*

Vib.

Pno. *mp cresc.* *8va* *loco* *8va* *loco* *8va*

Vln. I *fp* *fp* *fp* *fp* *p*

Vln. II *fp* *fp* *fp* *fp* *fp*

Vla. *f* *mp*

Vc. *p* *f* *p*

Cb.

sul pont. *III IV* *ord.* *III II*

II III *sul pont.* *ord.*

simile *sul pont.* *ord.* *IV* *III*

II III *simile* *sul pont.* *ord.*

561

Fl. *dim.*

Ob. *mp cresc.*

Cl. *mp cresc.* *pp* *pp* *pp*

Fag. *mf cresc.* *dim.*

Cor. *pp* *pp*

Tpt. *pp* *pp* *pp*

Tbn. *pp* *pp* *pp*

Vib. *dejar vibrando*

Pno. *loco* *loco*

Vln. I *simile* *sul pont.* *f* *pp* *fp*

Vln. II *p* *simile* *sul pont.* *f* *pp* *ord*

Vla. *pp* *p* *p*

Vc. *pp* *pp* *p* *p* *p* *mp*

Cb.

S1

569

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

Ob. *mp* *mp* *mp* *mp* *mp* *mf*

Cl. *mp* *mp* *mp* *mp* *mp* *mf* *flz*

Fag. *mp* *mp* *mp* *mp* *mp* *mf*

Cor. *pp* *pp* *mf* *p* *mf*

Tpt. *pp* *pp* *mf* *p* *mf*

Tbn. *pp* *pp* *mf* *p* *mf*

Vib. *p* *p* *p* *p* *p* *p*

Pno. *p* *p* *p* *p* *p* *p*

S1

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *p* *p* *p* *p* *p*

Vla. *mp* *mp* *p* *simile* *sul pont.* *f* *p*

Vc. *p* *mp* *p* *simile* *sul pont.* *f*

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

578 ord.

Fl. *ff* *pp* *pp* *pp* *pp*

Ob. *ff* *pp* *pp* *pp* *pp*

Cl. ord. *ff* *pp* *pp* *pp* *pp*

Fag. *ff* *pp* *pp* *pp* *pp*

Cor. *ff*

Tpt. *ff*

Tbn. *ff*

Vib.

Pno.

Vln. I *fp* *p* *f* *pp* *fp*

Vln. II *fp* *p* *f* *pp*

Vla. ord. *fp* *p* *mp* *p*

Vc. ord. *p* *mp* *p* *mp*

Cb. *fp*

simile *sul pont.* *ord*

IV *III*

niente

588

Fl. *pp*

Ob.

Cl.

Fag.

Cor.

Tpt.

Tbn.

Vib.

Pno.

Vln. I *fp* *pp* *fp* *pp* *fp* *pp* *niente*

Vln. II *fp* *fp* *fp* *pp* *fp* *niente*

Vla. *mp* *mp* *mp* *niente*

Vc. *p* *niente*

Cb.

Tabla de armónicos naturales

Violín

Cuerda IV

Diagram showing the natural harmonics for the fourth string (C) of a violin. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: C4 (open string, treble clef); Measure 2: C5 (first harmonic, treble clef); Measure 3: C6 (second harmonic, treble clef). Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Cuerda III

Diagram showing the natural harmonics for the third string (G) of a violin. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: G4 (open string, treble clef); Measure 2: G5 (first harmonic, treble clef); Measure 3: G6 (second harmonic, treble clef). Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Cuerda II

Diagram showing the natural harmonics for the second string (B) of a violin. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: B4 (open string, treble clef); Measure 2: B5 (first harmonic, treble clef); Measure 3: B6 (second harmonic, treble clef). A dashed line labeled "8va" spans the first two measures. Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Cuerda I

Diagram showing the natural harmonics for the first string (E) of a violin. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: E4 (open string, treble clef); Measure 2: E5 (first harmonic, treble clef); Measure 3: E6 (second harmonic, treble clef). A dashed line labeled "8va" spans the first two measures. Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Viola

Cuerda IV

Diagram showing the natural harmonics for the fourth string (C) of a viola. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: C4 (open string, treble clef); Measure 2: C5 (first harmonic, treble clef); Measure 3: C6 (second harmonic, treble clef). Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Cuerda III

Diagram showing the natural harmonics for the third string (G) of a viola. The notation consists of two staves (treble and bass clef) for each measure. The notes are: Measure 1: G4 (open string, treble clef); Measure 2: G5 (first harmonic, treble clef); Measure 3: G6 (second harmonic, treble clef). Diamond-shaped fingering symbols are placed on the bass staff of each measure.

Cuerda II

Measure 1: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

Measure 2: Treble clef, whole note B^b₄ with fermata; Bass clef, whole note G³.

Measure 3: Treble clef, whole note B^b₄ with sharp sign and fermata; Bass clef, whole note G³.

Cuerda I

Measure 1: Treble clef, whole note G⁴; Bass clef, whole note B^b₃.

Measure 2: Treble clef, whole note G⁴ with fermata; Bass clef, whole note B^b₃ with sharp sign.

Measure 3: Treble clef, whole note G⁴ with sharp sign and fermata; Bass clef, whole note B^b₃ with sharp sign.

Violonchelo

Cuerda IV

Measure 1: Treble clef, whole note G⁴; Bass clef, whole note G³.

Measure 2: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

Measure 3: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

20
Cuerda III

Measure 1: Treble clef, whole note G⁴; Bass clef, whole note G³.

Measure 2: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

Measure 3: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

23
Cuerda II

Measure 1: Treble clef, whole note G⁴; Bass clef, whole note G³.

Measure 2: Treble clef, whole note G⁴ with fermata; Bass clef, whole note G³.

Measure 3: Treble clef, whole note G⁴ with sharp sign and fermata; Bass clef, whole note G³.

26
Cuerda I

Measure 1: Treble clef, whole note G⁴; Bass clef, whole note B^b₃.

Measure 2: Treble clef, whole note G⁴ with fermata; Bass clef, whole note B^b₃ with sharp sign.

Measure 3: Treble clef, whole note G⁴ with sharp sign and fermata; Bass clef, whole note B^b₃ with sharp sign.