

EDITORIAL NACIONAL

Carlos  
**ZAMORA**

**LA TUMBA DEL GRINGO**

Para Orquesta Sinfónica, Coro Femenino y Piano Obligado

*The Grave of the Gringo*

*For Symphony Orchestra, female choir and piano obbligato*

*Esta obra fue encargada por el Terry Holmes Commission Award 2018*

*This work was awarded by the Terry Holmes Commission Award 2018*

Partitura - Score



EN 68 125

## **ORQUESTA**

3 Flautas (3º tmb Piccolo)  
2 Oboes  
Corno Inglés (Transpuesto)  
2 Clarinetes en Sib (Transpuestos)  
Clarinete Bajo en Sib (Transpuestos)  
2 Fagotes  
Contrafagot  
4 Cornos (Transpuestos)  
3 Trompetas en Do  
3 Trombones  
Tuba  
Timbales  
3 Percusionistas (*Triángulo, Platillos, Caja, Tam tam, Gran Cassa, Xiófono, Vibráfono*)  
Celesta  
Arpa  
Coro femenino  
Piano Solista  
Violines I  
Violines II  
Violas  
Violoncellos  
Contrabajos

## **ORCHESTRA**

3 Flutes (3º also Piccolo)  
2 Oboes  
Cor Anglais (Transposed)  
2 Clarinets in Bb (Transposed)  
Bass Clarinet in Bb (Transposed)  
2 Bassoons  
Contrabassoon  
4 Horns (Transposed)  
3 Trumpets in C  
3 Trombones  
Tuba  
Timpani  
3 Percussionist (*Triangle, Cymbals, Snare drum, Bass Drum, Xilophone, Vibraphone*)  
Celesta  
Harp  
Femele Choir  
Piano Solo  
Violins I  
Violins II  
Violas  
Cellos  
Double Basses

## **Biografía**

Carlos Zamora nació en Calama, Chile en 1968. Es graduado de Profesor de Música y Licenciado en Educación Musical en la Universidad de Concepción. En 1993 ingresó a la carrera de Licenciatura en Composición en la Universidad de Chile, carrera que abandonó para ingresar al programa de Magíster en Artes mención Composición. Estudió Composición con Miguel Aguilar, Gustavo Becerra y Eduardo Cáceres. Participó en los Campos de Composición INJUVE en España (Cristóbal Halffter y Mauricio Sotelo). Ha recibido varios premios entre los que se destacan el Primer lugar en el concurso de composición 1997 de la Federación Nacional de Coros por su “Padre Nuestro Kunza”; Primer lugar 1999 con “Sikuris” en la Orquesta Sinfónica Nacional (Chile); Premio al Mejor Compositor 2006 de la Orquesta Moderna (Chile). Premio Obra por Encargo 2008 de la SCD; Premio Charles Ives 2009 del Instituto Chileno Norteamericano por su trayectoria musical; Premio “Escuela Moderna de Música-70 Años” en 2010 por su aporte a la cultura musical latinoamericana, Premios “Sir Jack Lyons Commission Award 2016” y “Terry Holmes Celebrations Award 2017” de la Universidad de York. A la fecha suma en su catálogo unas setenta piezas para diversas agrupaciones de cámara, de los géneros sinfónico, sinfónico coral y operático. La mayor parte de su creación musical ha sido estrenada en la mayoría de los países de América a la vez de haberse interpretado en Europa, Asia, Oceanía y África. Además, varias de ellas han sido grabadas en más de veinte discos compactos. Fue Presidente de la Asociación Nacional de Compositores de Chile entre los años 2007 y 2009. En 2016 ingresó al Doctorado en Composición de la Universidad de York, UK bajo la supervisión del Doctor Thomas Simaku.

## **Biography**

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher and the degree of bachelor's in music education at Universidad de Concepción. In 1993 entered the bachelor's degree program in composition at the University of Chile, which left to join the Master of Arts in Composition. He studied with Miguel Aguilar, Gustavo Becerra and Eduardo Cáceres. He attended the INJUVE Composition Workshops in Spain (Cristóbal Halffter and Mauricio Sotelo). He has received several awards including first place in the 1997 composition competition of the National Federation of Choirs for his work “Padre Nuestro Kunza”; first place 1999 for his work “Sikuris” of the National Symphony Orchestra (Chile); 2006 Best Composer Award of the Modern Orchestra (Chile). Commission Work Award 2008 of the National Copyrights Society-Chile; the Charles Ives Award 2009 of the Chilean North-American Institute for his musical career; “Escuela Moderna de Música - 70 Years Award 2010” for his contribution to Latin American musical culture, the “Sir Jack Lyons Commission Award 2016” and the “Terry Holmes Celebrations Award” both by the University of York. To date, his catalogue comprises around sixty works for various chamber ensembles, symphonic, choral symphonic, and operatic genres. The more significant part of his musical output has been released in most countries of the Americas and also performed in Europe, Asia, Oceania and Africa. Also, several of his works have been recorded on more than 20 CDs. He was Chair of the National Association of Chilean composers between 2007 and 2009. In 2016 he entered the PhD in Composition at the University of York, UK, under the supervision of Doctor Thomas Simaku.

Premiered in 2019 at the Sir Jack Lyons Concert Hall by the University of York Symphony Orchestra with Jakob Fichert as the soloist and conducted by Carlos Zamora.

Publicado en Chile por Editorial Nacional  
© 2020, Editorial Nacional, Santiago-Chile  
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[www.editorialnacional.cl](http://www.editorialnacional.cl)

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# LA TUMBA DEL GRINGO

(22 minutes)

In Memoriam Professor Sydney Ewart Hollingworth  
a Jakob Fichert

Carlos Zamora

Musical score for 'La Tumba del Gringo' by Carlos Zamora. The score is in 4/4 time with a tempo of quarter note = 76. It features a full orchestral and vocal ensemble. The woodwinds include Flute 3 Piccolo, Flute 1-2, Oboe 1-2, English Horn, Clarinet in Bb 1-2, Bass Clarinet, Bassoon 1-2, and Contrabassoon. The brass section consists of Horn in F 1-3, Horn in F 2-4, Trumpet in C 1-2-3, Trombone 1-2, Bass Trombone, and Tuba. The percussion includes Triangle, Cymbals, Snare Drum, Tam tam, Xylophone, Vibraphone, Bass Drum, and Timpani. The strings include Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts include Soprano 1, Soprano 2, and Alto. The piano part is written for grand piano. The score includes various dynamics such as *pp*, *p*, *mf*, and *p*. There are also performance markings like *pp* and *p* in the woodwind parts, and *mf* and *p* in the piano part. The score is divided into measures, with some measures containing rests for certain instruments.



Picc. *p*

Fl.

Ob. *p*

E. Hn. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn.

C. Bn.

Hrn 1-3 *pp*

Hrn 2-4 *pp*

C Tpt. *mf*

Tbn. *pp*

B. Tbn. *mf*

Tuba *mf*

Trg. Cym. S.Dr. *pp*

Tam tam

Xyl. *f* gliss

Vib.

B. Dr. *pp*

Timp. *pp*

Cel.

Hp.

Pno. *f* *p* *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f* pizz.

D.B. *f* pizz.

*♩ = 120*

**A**

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

E. Hn. *f* *mf* *f*

B♭ Cl. *f* *mf* *f*

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

Bsn. *a2* *mf* *f*

C. Bn.

Hrn 1-3 *f*

Hrn 2-4 *f*

C Tpt. *f*

Tbn. *f* *mf*

B. Tbn. *f*

Tuba *f*

Trg. Cym. S.Dr. *f*

Xyl.

Vib.

B. Dr. *f*

Timp. *f* *E muta a F*

Cel.

Hp.

Pno. *mf* *8va*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

D.B. *mf*

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

E. Hn. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *f*

C. Bn.

Hrn 1-3 *mf*

Hrn 2-4 *mf*

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Trg.  
Cym.  
S.Dr.

Xyl.

Vib.

Timp.

Cel.

Hp.

Pno.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

D.B. *f*

B

29

Picc. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

E. Hn. *mf* *f* *mf*

B♭ Cl. *mf* *f* *mf* 2.

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

Bsn. *mf*

C. Bn. *mf*

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba *mf*

Trg.  
Cym.  
S. Dr.

Xyl.

Vib. *mf* *lv.*

Timp.

Cel. *mf*

Hp.

Pno. *mf* *div.*

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc.

D.B.

36

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn.

B♭ Cl. *a2*

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Xyl. *mf*

Vib.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



43 Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. C. Bn. Hrn 1-3 Hrn 2-4 C Tpt. Tbn. B. Tbn. Tuba Trg. Cym. S. Dr. Xyl. Vib. Timp. Cel. Hp. Pno. Vln. I Vln. II Vla. Vc. D. B.

mf

mf

mf

mf

mf

mf

mf

mf

f

16

16

arco

arco

arco

49

Picc.

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Xyl.

Vib.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*mf*

16

56

Picc. *f* *pp* *muta a Fl 3*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

B. Cl. *f* *pp*

Bsn. *f*

C. Bn. *f*

Hrn 1-3 *f*

Hrn 2-4 *f*

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Trg. Cym. S.Dr. *f*

Xyl. *f*

B. Dr. *f*

Timp. *p* *f* *mp* *F muta a E*

Cel. *f* *pp*

Hp.

Pno. *f* *mp*

Vln. I *f* *ppp*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 C. Bn.   
 Hrn 1-3   
 Hrn 2-4   
 C Tpt.   
 Tbn.   
 B. Tbn.   
 Tuba   
 Trg.   
 Cym.   
 S. Dr.   
 Xyl.   
 Vib.   
 B. Dr.   
 Timp.   
 Cel.   
 Hp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

Musical score for orchestral instruments. The score is divided into two sections by a double bar line. The first section is in 4/4 time with a tempo of ♩ = 80. The second section is in 3/4 time with a tempo of ♩ = 120. The instruments listed are Piccolo, Flute, Oboe, Horns (E-flat, B-flat, B), Clarinets (B-flat, B), Bassoon, Contrabassoon, Horns 1-3, Horns 2-4, Trumpets (C), Trombones (B), Tuba, Percussion (Triangle, Cymbal, Snare Drum, Xylophone), Vibraphone, Drums (Bass Drum), Timpani, Cello, Harp, Piano, Violins (I, II), Viola, Violoncello, and Double Bass. Dynamics include *p*, *pp*, *f*, *mf*, and *mp*. Performance markings include *Div.*, *pizz.*, *5*, and *6*.

83 E

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. C. Bn. Hrn 1-3 Hrn 2-4 C Tpt. Tbn. B. Tbn. Tuba Trg. Cym. S. Dr. Xyl. Vib. B. Dr. Timp. Cel. Hp. Pno. Vln. I Vln. II Vla. Vc. D.B.

*mp* *pp* *p* *mp* *pp*

1. 1. 2. 2. *pp* *p* *lv.* *mp* *p* *lv.* *pp*

*p* *mp*

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. C. Bn. Hrn 1-3 Hrn 2-4 C Tpt. Tbn. B. Tbn. Tuba Trg. Cym. S.Dr. Xyl. Vib. B. Dr. Timp. Cel. Hp. Pno. Vln. I Vln. II Vla. Vc. D.B.

Musical score for a symphony orchestra, page 12 of 96. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns 1-3, Horns 2-4, Trumpet in C, Trombone, Bass Trombone, Tuba, Triangle, Cymbal, Snare Drum, Xylophone, Vibraphone, Bass Drum, Timpani, Celesta, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. The Piano part features complex textures with triplets and quintuplets. The strings enter with a tremolo in the second system, marked *ppp* and *arco*. The Trombone and Tuba parts have dynamics of *pp* and *mp*. The Trumpet in C part has a "sord." marking. The score is written in a key signature of one sharp (F#).

**F**

Picc. *p* *mf* *pp* *mf*  
 Fl. *p* *mf* *pp* *mf*  
 Ob. *p* *mf* *pp* *mp*  
 E. Hn. *mp*  
 B. Cl. *mp*  
 B. Cl. *mp*  
 Bsn. *mp*  
 C. Bn.  
 Hrn 1-3  
 Hrn 2-4  
 C Tpt. *mp*  
 Tbn.  
 B. Tbn.  
 Tuba  
 Trg.  
 Cym.  
 S. Dr.  
 Xyl.  
 Vib.  
 B. Dr.  
 Timp.  
 Cel.  
 Hp.  
 Pno. *p* *mp*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*  
 Vc.  
 D.B.

119

Picc. *p* *mf* *p* *mf* *p* *mf*

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

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3 *pp* *mp*

Hrn 2-4 *pp* *mp*

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



127 *muta a picc.* G

Picc. *p*  
 Fl. *p*  
 Ob. *p*  
 E. Hn. *p*  
 B♭ Cl. *p*  
 B. Cl. *p*  
 Bsn. *p*  
 C. Bn. *p*  
 Hrn 1-3 *mp* *p* *f*  
 Hrn 2-4 *mp* *p* *f*  
 C Tpt. *mf*  
 Tbn. *mp* *p* *fp* *f*  
 B. Tbn. *fp* *f*  
 Tuba *fp* *f*  
 Trg. Cym. S.Dr. *f* *cymbals*  
 Xyl.  
 Vib.  
 B. Dr. *mp*  
 Timp. *mp*  
 Cel.  
 Hp.  
 Pno. *mf* *f*  
 Vln. I *p* *f*  
 Vln. II *p* *f*  
 Vla. *p* *f*  
 Vc. *mf*  
 D.B. *arco* *mf*

134 *Picc.*

Picc. *mf* *f* *f*

Fl. *mf* *f* *f*

Ob. *mf* *f* *f*

E. Hn. *mf* *f* *f*

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

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

140

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *f*

C. Bn. *f*

Hrn 1-3 *f* *mf*

Hrn 2-4 *f* *f*

C Tpt. *f* *p*

Tbn. *f* *f*

B. Tbn. *f* *f*

Tuba *f*

Trg. Cym. S. Dr.

Xyl. *mf*

B. Dr.

Timp.

Cel. *f*

Hp. *f* *f* *f*

Pno. *f* *f* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f*

D.B. *f*

**H**

147

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

*1.* *2.* *mf* *f* *mp*

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

155

Picc. *I*

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. *p* *f* *p* *a2*

C. Bn.

Hrn 1-3

Hrn 2-4 *p* *f* *p* *mf*

C Tpt.

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

B. Tbn. *mf*

Tuba *mf*

Trg.  
Cym.  
S.Dr. *snare drum* *mf*

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

163

163

Picc.

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

Musical score for page 21, starting at measure 171. The score is arranged for a full orchestra and includes the following parts:

- Picc.
- Fl.
- Ob.
- E. Hn.
- B♭ Cl.
- B. Cl.
- Bsn.
- C. Bn.
- Hrn 1-3
- Hrn 2-4
- C Tpt.
- Tbn.
- B. Tbn.
- Tuba
- Trg. Cym. S. Dr.
- Xyl.
- B. Dr.
- Timp.
- Cel.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D. B.

The score features various dynamic markings (*f*, *mp*, *fp*) and includes a piano solo section for the piano part. The measure numbers 171, 172, 173, 174, and 175 are clearly visible at the top of the page.

177 J

Picc. *ff*

Fl. *ff* *p*

Ob. *ff* *p*

E. Hn. *ff* *f* *mf* *mf*

B♭ Cl. *ff* *f* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

C. Bn. *ff* *mf*

Hrn 1-3 *ff*

Hrn 2-4 *ff*

C Tpt. *ff* *mf*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Trg. Cym. S.Dr. *ff*

Xyl. *f* *ff*

B. Dr. *ff*

Timp. *fp* *ff*

Cel. *ff* *p*

Hp.

Pno. *ff*

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *p*

Vla. *ff*

Vc. *ff*

D.B. *ff*



183

Picc.

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*p*

Picc.

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bn. *mf*

Hrn 1-3 *f* *p*

Hrn 2-4 *f* *p*

C Tpt. *mf*

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

B. Tbn.

Tuba

Trg. Cym. S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno. *f* *mp* *f* *mp* *f* *mp*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

D.B. *f*

198

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*f*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*mf*

*p*

*mf*

*mf*

*mp*

*mp*

*mf*

*p*

*mf*

*p*

*mp*

*p*

EN 68 125

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mp

f

arco

pizz.

ff

3

214

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*, *mp*, *mf*, *fz*, *acc.*, *arco*

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp* *f* *mp*

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

*mp* *f* *mp*

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

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

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*triangle* *p*

*mp* *p*

*p* *lv.*

*mf* *pp*

*pp*

Mm

*mf* *p*

*p*

3 3 5

230

Picc.

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Vib.

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*pp*

Mm

*p*

*p*

*D# - E# - F# - A $\flat$*

3

5

3

6

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



242

N

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Vib.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Vib.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

253 O ♩ = 34

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Vib.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

arco

This page of a musical score, numbered 34 and 258, contains 24 staves. The instruments listed on the left are: Picc., Fl., Ob., E. Hn., B♭ Cl., B. Cl., Bsn., C. Bn., Hrn 1-3, Hrn 2-4, C Tpt., Tbn., B. Tbn., Tuba, Trg., Cym., S. Dr., Tam tam, Xyl., Vib., B. Dr., Timp., Cel., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into three measures. The E. Hn. staff features a melodic line with a long slur across the first two measures and a final note in the third. The Pno. staff has a complex accompaniment with dense sixteenth-note patterns in both hands. The rest of the staves are mostly empty, with some rests indicated by horizontal lines.

261

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

Detailed description of the musical score: This page contains a full orchestral score for measures 261-263. The instruments listed on the left are Piccolo, Flute, Oboe, English Horn, B♭ Clarinet, B Clarinet, Bassoon, Contrabassoon, Horns 1-3, Horns 2-4, Trumpets in C, Trombone, Bass Trombone, Tuba, Trigon, Cymbal, Snare Drum, Tam-tam, Xylophone, Vibraphone, Bass Drum, Tom-tom, Celesta, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind and brass sections are mostly silent, with some rests. The English Horn has a melodic line with a slur. The B Clarinet has a single note in measure 263 marked *mp*. The Piano part is highly active, featuring a complex rhythmic pattern with many triplets in both hands. The string section is also silent.

This page of a musical score contains measures 264, 265, and 266. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), B♭ Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1-3 (Hrn 1-3), Horns 2-4 (Hrn 2-4), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Triangle (Trg.), Cymbals (Cym.), Snare Drum (S. Dr.), Tam tam, Xylophone (Xyl.), Vibraphone (Vib.), Bass Drum (B. Dr.), Tom-toms (Timp.), Cello (Cel.), Double Bass (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- English Horn (E. Hn.):** A melodic line starting in measure 264 with a half note G4, followed by a half note F4, and a half note E4 in measure 265. It concludes in measure 266 with a half note D4.
- B♭ Clarinet (B. Cl.):** A melodic line starting in measure 264 with a half note G3, followed by a half note F3, and a half note E3 in measure 265. It concludes in measure 266 with a half note D3.
- Horn 1-3 (Hrn 1-3):** A melodic line starting in measure 265 with a half note G3, followed by a half note F3, and a half note E3 in measure 266. It is marked with a first ending bracket (*1.*) and a dynamic marking of *mp*.
- Trombone (Tbn.):** A melodic line starting in measure 265 with a half note G3, followed by a half note F3, and a half note E3 in measure 266. It is marked with a first ending bracket (*1.*) and a dynamic marking of *mp*.
- Piano (Pno.):** A complex accompaniment featuring a dense texture of chords and arpeggios. It includes a triplet of eighth notes in the right hand at the start of measure 264 and another triplet in the right hand at the start of measure 266. The left hand features a steady eighth-note accompaniment.

267

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl. *1.*  
*mp*

B. Cl.

Bsn. *1.*  
*mp*

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt. *1.*  
*mp*

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno. *3*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 C. Bn.  
 Hrn 1-3  
 Hrn 2-4  
 C Tpt.  
 Tbn.  
 B. Tbn.  
 Tuba  
 Trg.  
 Cym.  
 S.Dr.  
 Tam tam  
 Xyl.  
 Vib.  
 B. Dr.  
 Timp.  
 Cel.  
 Hp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.



273

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. 3/4  
 Fl. 3/4  
 Ob. 3/4  
 E. Hn. 3/4  
 B♭ Cl. 3/4  
 B. Cl. 3/4  
 Bsn. 3/4  
 C. Bn. 3/4  
 Hrn 1-3 3/4  
 Hrn 2-4 3/4  
 C Tpt. 3/4  
 Tbn. 3/4  
 B. Tbn. 3/4  
 Tuba 3/4  
 Trg. 3/4  
 Cym. 3/4  
 S.Dr. 3/4  
 Tam tam 3/4  
 Xyl. 3/4  
 Vib. 3/4  
 B. Dr. 3/4  
 Timp. 3/4  
 Cel. 3/4  
 Hp. 3/4  
 Pno. 3/4  
 Vln. I 3/4  
 Vln. II 3/4  
 Vla. 3/4  
 Vc. 3/4  
 D.B. 3/4

279

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

E. Hn. *mp* *f*

B♭ Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

C. Bn. *mp* *f*

Hrn 1-3 *mp* *f*

Hrn 2-4 *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tuba *mp* *f*

Trg. Cym. S.Dr. *mp* *f*

Tam tam *mp* *f*

Xyl. *mp* *f*

Vib. *mp* *f*

B. Dr. *mp* *f*

Timp. *mp* *f*

Cel. *mp* *f*

Hp. *mp* *f*

Pno. *mp* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

281

Q  $\text{♩} = 120$

Picc.  $p$   
 Fl.  $p$   
 Ob.  $p$   
 E. Hn.  $p$   
 B♭ Cl.  $p$   
 B. Cl.  $p$   
 Bsn.  $p$   
 C. Bn.  $p$   
 Hrn 1-3  $p$   
 Hrn 2-4  $p$   
 C Tpt.  $p$   
 Tbn.  $p$   
 B. Tbn.  $p$   
 Tuba  $p$   
 Trg. Cym. S.Dr.  
 Tam tam  
 Xyl.  
 Vib.  
 B. Dr.  
 Timp.  
 Cel.  
 Hp.  
 Pno. *gliss*  $f$   
 Vln. I  $pp$   $f$   
 Vln. II  $f$   $f$   
 Vla.  $pp$   $f$   
 Vc.  $pp$   $f$   
 D.B.  $pp$   $f$

291

Picc.

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*mp*

*pp*

*pppp*

R

This page of a musical score contains 10 measures (306-315). The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1-3 (Hrn 1-3), Horns 2-4 (Hrn 2-4), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Trigonon (Trg.), Cymbal (Cym.), Snare Drum (S. Dr.), Tam-tam (Tam tam), Xylophone (Xyl.), Vibraphone (Vib.), B♭ Drum (B. Dr.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and strings play a series of notes, primarily half and quarter notes, with some slurs and accents. Dynamics include *mp*, *ppp*, and *p*. The string section has a *ppp* dynamic and includes a *Div.* (divisi) instruction for the Cello and Double Bass.

S

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mp*

*ppp*

*pp*

1.

2.

3.

7

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3  
sord.  
pp

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I  
Unis.  
ppp

Vln. II  
Unis.  
ppp

Vla.  
Unis.  
ppp

Vc.

D.B.  
ppp

pp mf p



**T**

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza sord.

*mf*

*mp*

*p*

*f*

*pp*

*l.*

Picc.   
 Fl.   
 Ob.   
 E. Hn.   
 B♭ Cl.   
 B. Cl.   
 Bsn.   
 C. Bn.   
 Hrn 1-3   
 Hrn 2-4   
 C Tpt.   
 Tbn.   
 B. Tbn.   
 Tuba   
 Trg.   
 Cym.   
 S. Dr.   
 Xyl.   
 B. Dr.   
 Timp.   
 Cel.   
 Hp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

365

Picc. *f* *fp* *ff*

Fl. *f* *fp* *ff*

Ob. *f* *fp* *ff*

E. Hn. *f* *fp* *ff*

B♭ Cl. *f* *fp* *ff*

B. Cl. *f* *fp* *ff*

Bsn. *f* *fp* *ff*

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt. *f* *fp* *ff*

Tbn. *fp* *mf*

B. Tbn. *fp* *mf*

Tuba *fp* *mf*

Trg. Cym. S.Dr. *f*

Tam tam

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. *f*  
 Fl. *f* *a2*  
 Ob. *f*  
 E. Hn. *f*  
 B♭ Cl. *f* *a2*  
 B. Cl. *f*  
 Bsn. *f*  
 C. Bn. *f*  
 Hrn 1-3 *f* *a2*  
 Hrn 2-4 *f* *a2*  
 C Tpt. *f*  
 Tbn. *f*  
 B. Tbn. *f*  
 Tuba *f*  
 Trg. *pp* *ff*  
 Cym. *pp* *ff*  
 S. Dr. *pp* *ff*  
 Tam tam  
 Xyl.  
 B. Dr.  
 Timp.  
 Cel.  
 Hp.  
 Pno. *f*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

This page of a musical score includes the following parts and their general characteristics:

- Picc. (Piccolo):** Treble clef, playing sustained notes with a dynamic marking of *f*.
- Fl. (Flute):** Treble clef, playing sustained notes with a dynamic marking of *f*.
- Ob. (Oboe):** Treble clef, playing a melodic line with a dynamic marking of *a2*.
- E. Hn. (English Horn):** Treble clef, playing a melodic line with a dynamic marking of *a2*.
- B♭ Cl. (B-flat Clarinet):** Treble clef, playing a melodic line with a dynamic marking of *a2*.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line.
- Bsn. (Bassoon):** Bass clef, playing a melodic line.
- C. Bn. (Contrabassoon):** Bass clef, playing a melodic line.
- Hrn 1-3 (Horn 1-3):** Treble clef, playing chords.
- Hrn 2-4 (Horn 2-4):** Treble clef, playing chords.
- C Tpt. (Cornet):** Treble clef, playing chords.
- Tbn. (Trumpet):** Bass clef, playing chords with a dynamic marking of *f*.
- B. Tbn. (Baritone Trumpet):** Bass clef, playing chords.
- Tuba:** Bass clef, playing chords.
- Trg. Cym. S.Dr. (Triangle, Cymbal, Snare Drum):** Percussion staves, mostly silent.
- Tam tam:** Percussion staff, silent.
- Xyl. (Xylophone):** Treble clef, silent.
- B. Dr. (Bass Drum):** Percussion staff, playing a rhythmic pattern.
- Temp. (Tom-tom):** Bass clef, playing a rhythmic pattern with a dynamic marking of *f*.
- Cel. (Celesta):** Treble and bass clefs, silent.
- Hp. (Harp):** Treble and bass clefs, silent.
- Pno. (Piano):** Treble and bass clefs, playing a complex, fast-moving accompaniment with a dynamic marking of *f*.
- Vln. I (Violin I):** Treble clef, playing sustained notes with a dynamic marking of *f*.
- Vln. II (Violin II):** Treble clef, playing sustained notes with a dynamic marking of *f*.
- Vla. (Viola):** Bass clef, playing sustained notes with a dynamic marking of *f*.
- Vc. (Violoncello):** Bass clef, playing sustained notes with a dynamic marking of *f*.
- D.B. (Double Bass):** Bass clef, playing sustained notes with a dynamic marking of *f*.

381

This page of a musical score, numbered 52, contains measures 381 through 385. The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.).
- Brass:** Horns 1-3 (Hrn 1-3), Horns 2-4 (Hrn 2-4), Trumpets (C Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba.
- Percussion:** Triangle, Cymbals, and Snare Drum (Trg. Cym. S. Dr.), Tam tam, Xylophone (Xyl.), Bass Drum (B. Dr.), and Timpani (Timp.).
- Other:** Celesta (Cel.) and Harp (Hp.).
- Keyboard:** Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features complex rhythmic patterns, including sixteenth-note runs in the piano and woodwinds, and various rests and articulations throughout the ensemble. The key signature is one sharp (F#), and the time signature is 4/4.

386

Picc.  
Fl.  
Ob.  
E. Hn.  
B♭ Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Hrn 1-3  
Hrn 2-4  
C Tpt.  
Tbn.  
B. Tbn.  
Tuba  
Trg.  
Cym.  
S.Dr.  
Tam tam  
Xyl.  
B. Dr.  
Timp.  
Cel.  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Picc.  
 Fl.  
 Ob.  
 E. Hn.  
 Bb. Cl.  
 B. Cl.  
 Bsn.  
 C. Bn.  
 Hrn 1-3  
 Hrn 2-4  
 C Tpt.  
 Tbn.  
 B. Tbn.  
 Tuba  
 Trg.  
 Cym.  
 S. Dr.  
 Tam tam  
 Xyl.  
 B. Dr.  
 Timp.  
 Cel.  
 Hp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.



$\text{♩} = 160$

W

Picc. *ff* *mp*

Fl. *ff* *mp* *p* *mp* *p*

Ob. *ff* *mp* *mf* *p* *mp* *p*

E. Hn. *ff* *mf* *p* *mp* *p*

B♭ Cl. *ff* *f* *mp* *mf* *p*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hrn 1-3 *ff* *p* *mf* *l.*

Hrn 2-4 *ff* *mf*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff* *p* *mf*

Tuba *ff* *mf*

Trg. Cym. S.Dr.

Xyl.

B. Dr. *ff*

Timp. *ff* *E muta a F*

Cel.

Hp. *ff* *gliss*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Picc. Fl. Ob. E. Hn. B♭ Cl. B. Cl. Bsn. C. Bn. Hrn 1-3 Hrn 2-4 C Tpt. Tbn. B. Tbn. Tuba Trg. Cym. S.Dr. Tam tam Xyl. Vib. B. Dr. Timp. Cel. Hp. Pno. Vln. I Vln. II Vla. Vc. D.B.

Dynamics: *mf*, *f*, *mp*, *p*. Performance instructions: *divisi*, *Unis.*, *a2*.

407

Picc. *f*

Fl. *f*

Ob. *mp* *f* *a2*

E. Hn. *f*

Bs. Cl. *mp* *f*

B. Cl. *f*

Bsn. *f* *a2*

C. Bn. *f*

Hrn 1-3 *a2* *f*

Hrn 2-4 *f* *mp* *f*

C Tpt. *mp* *f* *mp*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Trg. Cym. S.Dr. *mp* *f* *mp*

Tam tam

Xyl.

Vib.

B. Dr.

Timp. *mp* *f* *mp* *F muta a G*

Cel.

Hp.

Pno. *f*

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *f* *Unis. pizz.*

D.B. *f* *Unis. pizz.*

412

Picc. *ff*

Fl. *f* *ff* *a2*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *a2* *ff*

B. Cl. *f* *ff*

Bsn. *ff*

C. Bn. *ff*

Hrn 1-3 *ff*

Hrn 2-4 *ff* *a2*

C Tpt. *ff* *a3*

Tbn. *ff* *a2*

B. Tbn. *ff*

Tuba *ff*

Trg. Cym. S.Dr. *ff* *cymbals*

Tam tam *ff*

B. Dr. *ff*

Timp. *p* *ff*

Cel. *f* *ff*

Hp. *f* *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *arco*

D.B. *ff* *arco*

X

417

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

snare drum

*ff*

422

Picc.

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S. Dr.

Tam tam

Xyl.

B. Dr.

Timp.

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sf*

*ff*

*a3*

427

Picc. *fff*

Fl. *fff*

Ob. *fff*

E. Hn. *fff*

B♭ Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

C. Bn. *fff*

Hrn 1-3 *fff*

Hrn 2-4 *fff*

C Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tuba *fff*

Trg. Cym. S.Dr. *fff*

Tam tam *fff*

B. Dr. *fff*

Timp. *fff*

S 1 *fff*

S 2 *fff*

A *fff*

Cel. *fff*

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

1. *fff*

2.3 *fff*

*cymbals*

*p*

*A*

*Ped until the fermata*

436

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

B. Dr.

Timp.

S 1

S 2

A

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



Picc. *p*  
 Fl. *p*  
 Ob. *p*  
 E. Hn. *p*  
 B♭ Cl. *p*  
 B. Cl. *p*  
 Bsn. *p*  
 C. Bn. *p*  
 Hrn 1-3 *p*  
 Hrn 2-4 *p*  
 C Tpt. *p*  
 Tbn. *p*  
 B. Tbn. *p*  
 Tuba *p*  
 Trg. Cym. S.Dr. *pp* *f*  
 Tam tam *pp*  
 B. Dr. *f*  
 Timp. *pp*  
 S 1 *p*  
 S 2 *p*  
 A *p*  
 Cel. *pp*  
 Pno. *pp*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*  
 Vc. *pp*  
 D.B. *pp*

Musical score for page 63, featuring woodwinds, brass, percussion, strings, and piano. The score includes dynamic markings such as *p*, *f*, and *pp*, and performance instructions like "snare drum".

This page of the score contains measures 456 through 500. The instruments and parts include:

- Woodwinds:** Piccolo, Flute, Oboe, English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.).
- Brass:** Horns 1-3 (Hrn 1-3), Horns 2-4 (Hrn 2-4), Trumpet (C Tpt.), Trombone (Tbn.), Baritone (B. Tbn.), and Tuba.
- Percussion:** Trigon/Cymbal/Snare Drum (Trg. Cym. S. Dr.), Tam tam, Bass Drum (B. Dr.), and Timpani (Timp.).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Other:** Harp (Hp.), Piano (Pno.), and Cello (Cel.).

Key musical features include:

- A section labeled 'AA' starting at measure 456, with a tempo of ♩ = 60.
- Extensive use of *ppp* (pianississimo) dynamics in the woodwinds and strings.
- Use of *mp* (mezzo-piano) and *p* (piano) dynamics.
- A dynamic change to *f* (forte) in the Harp and strings at measure 498.
- String parts in the lower register (Cello, Double Bass) featuring a pattern of descending sixths.
- Complex rhythmic patterns in the percussion section, including a 'ppp' marked roll on the bass drum.

473

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

492 *rit.*

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hrn 1-3

Hrn 2-4

C Tpt.

Tbn.

B. Tbn.

Tuba

Trg.  
Cym.  
S.Dr.

Tam tam

Xyl.

Vib.

B. Dr.

Timp.

S 1

S 2

A

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.







Publicado en Chile por Editorial Nacional  
© 2020, Editorial Nacional, Santiago-Chile  
[www.editorialnacional.cl](http://www.editorialnacional.cl)

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