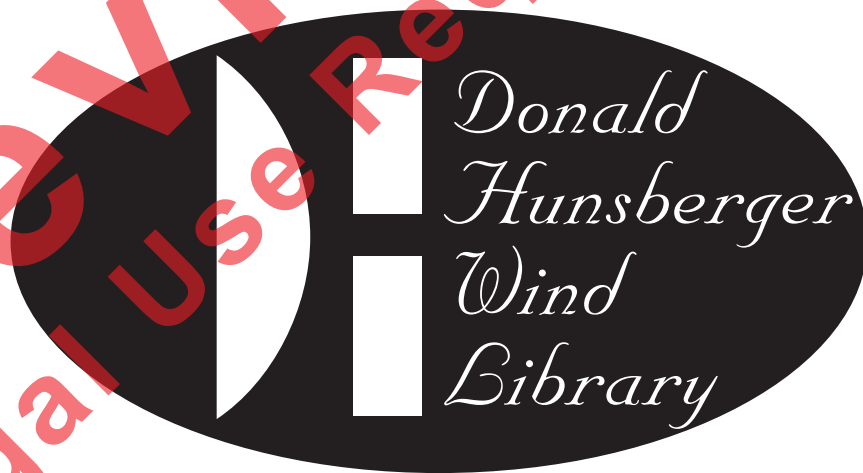


*The Donald Hunsberger Wind Library*

# THREE SPANISH SONGS

FOR SOPRANO AND CHAMBER WIND ENSEMBLE

BY MATTHEW TOMMASINI



## **MATTHEW TOMMASINI**

Matthew Tommasini is a nationally recognized composer of expressive and engaging music drawing from many different influences. He has been commissioned by the New York Youth Symphony, the Milwaukee Ballet, ASCAP/SCI, and the Detroit Chamber Winds and Strings. Awards for his work include the Charles Ives Scholarship from the American Academy of Arts and Letters, first prize in the ASCAP/SCI Commission Competition, and a grant from the ASCAP Foundation's Leonard Bernstein Fund. His work *Songs Lost and Forgotten* was premiered at the 2006 American Composers Orchestra's Underwood New Music Reading Sessions and his work *Three Spanish Songs* was awarded the 2006 ASCAP/CBDNA Frederick Fennell Prize. In addition, he has been named composer-in-residence for the 2008–9 season of the Chicago-based chamber music series *Music in the Loft*. Mr. Tommasini received his BA degree in composition from UCLA, studying with Paul Chihara and Ian Krouse. He received his MA and DMA degrees from the University of Michigan, where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers.



## **DONALD HUNSBERGER**

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

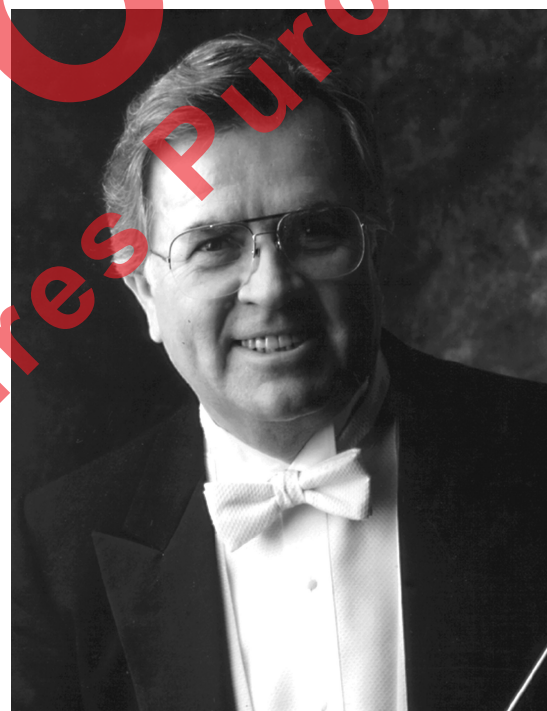
Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50-DHWL 001CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Pub.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.



## PROGRAM NOTE

This cycle is a setting of three contrasting poems by Latin-American poets Leopoldo Lugones, Rubén Darío, and José Martí. *Olas grises* uses evocative rain and sea imagery to meditate on the nature of life and death. Set as a lyrical, quasi-strophic song, these images are portrayed through the opening percussion rain drop motive and the moaning vocal line used throughout the movement. *Nocturno* is a frantic soliloquy set as an extended opera scene. The piano and percussion accompany the soprano in the opening recitative which is followed by a surreal aria accompanied by the rest of the ensemble. This is followed by a re-statement of both sections. *Sueño despierto* is a short poem about the contrasting images of a waking dream. Based on a fragment of the lullaby *Nanita nana*, heard in its entirety at the opening, the song is a set of three variations, followed by a coda, which portray these various images.

Commissioned by Michael Haithecock and the University of Michigan Symphony Band.

Premiered December 9, 2005 at Hill Auditorium, Ann Arbor by soprano Caroline Helton and members of the UM Symphony Band, conducted by Michael Haithecock.

Winner of the 2006 ASCAP/CBDNA Frederick Fennell Prize.

## TEXTS AND TRANSLATIONS\*

### 1. Olas grises

Llueve en el mar con un murmullo lento.  
La brisa gime tanto que da pena.  
El día es largo y triste. El elemento  
duerme el sueño pesado de la arena.

Llueve. La lluvia lánguida trasciende  
su olor de flor helada y desabrida.  
El día es largo y triste. Uno comprende  
que la muerte es así..., que así es la vida.

Sigue lloviendo. El día es triste y largo.  
En el remoto gris se abisma el ser.  
Llueve... Y uno quisiera, sin embargo,  
que no acabara nunca de llover.

—Leopoldo Lugones

### 1. Gray Waves

It rains on the sea with a gentle murmur.  
The wind moans so, it fills one with sorrow.  
The day is long and sad. The rain  
sleeps deeply like the sand.

It rains. The languid droplets transcend  
their scent of cold, bleak flowers.  
The day is long and sad. One understands  
that such is death..., that such is life.

The rain continues. The day is sad and long.  
In the gray distance one is lost.  
It rains... And yet, one hopes  
the rain will never stop.

—trans. Lucette Tommasini

### 2. Nocturno

Silencio de la noche, doloroso silencio  
nocturno... ¿Por qué el alma tiembla de tal manera?  
Oigo el zumbido de mi sangre,  
dentro mi cráneo pasa una suave tormenta.  
Insomnio! No poder dormir, y, sin embargo,  
soñar. Ser la auto-pieza  
de disección espiritual, el auto-Hamlet!  
Diluir mi tristeza  
en un vino de noche,  
en el maravilloso cristal de las tinieblas...  
Y me digo: ¿a qué hora vendrá el alba?  
Se ha cerrado una puerta...  
Ha pasado un transeunte...  
Ha dado el reloj tres horas... ¡Si será Ella!...

—Rubén Darío

### 2. Nocturne

Silence of the night, a sad nocturnal  
silence... Why does the soul tremble so?  
I hear the whirring of my blood,  
a soft storm passes through my head.  
Insomnia! Unable to sleep and yet able  
to dream. I am the auto-specimen  
of spiritual dissection, the auto-Hamlet!  
To dilute my sadness  
in the night's wine,  
in the wonderful crystal of the dark...  
And say to myself: when will the day break?  
A door has closed...  
A stranger has walked past...  
The clock strikes three... If only it were She!...

—trans. Lucette Tommasini

### 3. Sueño despierto

Yo sueño con los ojos  
Abiertos, y de día  
Y noche siempre sueño.  
Y sobre las espumas  
Del ancho mar revuelto,  
Y por entre las crepas  
Arenas del desierto,  
Y del león pujante,  
Monarca de mi pecho,  
Montado alegremente  
Sobre el sumiso cuello,—  
¡Un niño que me llama  
Flotando siempre veo!

—José Martí

### 3. I Dream Awake

I dream with open eyes,  
Both night and day  
I always dream.  
And on the ocean spray  
Of the wide tempestuous sea,  
And between the swirling  
Desert sands,  
And joyously astride  
The humbled neck  
Of a mighty lion,  
Monarch of my heart,—  
I always see a floating child  
Calling to me!

—trans. Lucette Tommasini

\*All original Spanish texts are in public domain. Translations have been used with permission of the author.

# THREE SPANISH SONGS

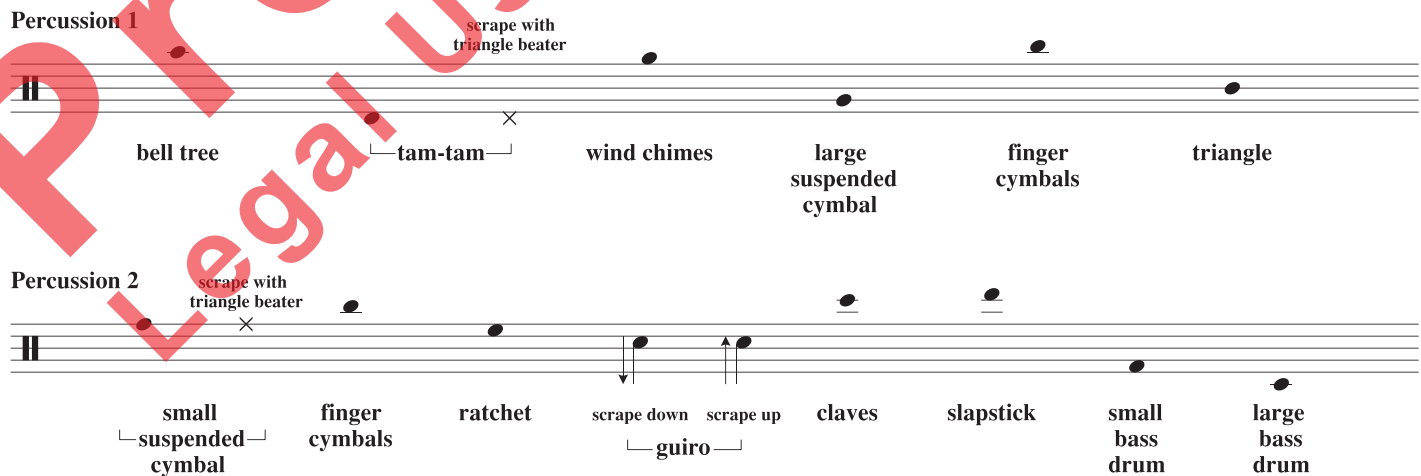
FOR SOPRANO AND CHAMBER WIND ENSEMBLE

BY MATTHEW TOMMASINI

## INSTRUMENTATION

- 1 – Conductor
- 1 – Flute/Piccolo
- 1 – Oboe/English Horn
- 1 – B $\flat$  Clarinet/Bass Clarinet
- 1 – Bassoon
- 1 – F Horn
- 1 – B $\flat$  Trumpet
- 1 – Trombone
- 4 – Percussion 1
  - (Glockenspiel/Marimba [5 octave]/Bell Tree/Tam-Tam/Wind Chimes/Large Suspended Cymbal/Finger Cymbals/Triangle/Chimes)
- 3 – Percussion 2
  - (Vibraphone/Crotales/Small Suspended Cymbal/Finger Cymbals/Ratchet/Guero/Claves/Slapstick/Small Bass Drum/Large Bass Drum)
- 1 – Soprano
- 1 – Piano

## PERCUSSION MAP



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



Commissioned by Michael Haithcock and the University of Michigan Symphony Band  
for Caroline Helton and Michael Haithcock

# Three Spanish Songs

for soprano and chamber wind ensemble

Transposed Score  
Duration: ca. 15'00"

## 1. Olas grises

Music: Matthew Tommasini (2005)  
Text: Leopoldo Lugones

**♩ = ca. 72; calm**

4/4      6/4      4/4

Flute/Piccolo  
Oboe/English Horn  
B♭ Clarinet/Bass Clarinet  
Bassoon  
F Horn  
B♭ Trumpet  
Trombone  
Percussion 1  
Percussion 2  
Soprano  
Piano

*f pp*      *f*      *f pp*

long

to straight mute

GLOCKENSPIEL, long  
MARIMBA, soft yarn

VIBRAPHONE, soft yarn  
SMALL SUSP. CYMB., l.v.

*mf*      *mf p*      *f*      *p*

**♩ = ca. 72; calm**

4/4      6/4      4/4

long      *p*      loco

Lue - ve      Lue - ve en el      mar      con un

*f*      *loco*

1      2      3      4      5

Poco più mosso (♩ = ca. 84)

Fl. *f pp* *f*

Ob. *f pp* *p* *f*

B♭ Cl. *p* *f*

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 WIND CHIMES l.v. *p* GLOCKENSPIEL l.v. *mf* LARGE SUSP. CYMBAL l.v. *p* *mf*

Perc. 2 VIBRAPHONE *mf* *p* *fp*

Poco più mosso (♩ = ca. 84)

Sop. mur - mul - lo len - to. La bri - sa gi - me

Pno. *p* *f*

rit. -----

Fl. *p* *f* *f p* 3 3

Ob. *p* *f*

B♭ Cl. *p* *f* to BASS CLARINET

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 BELL TREE *f* LG. SUSPENDED CYMBAL *pp*

Perc. 2 *< f* *p* *fp* *sfz* con ped. 3 3

Sop. *rit.* -----  
tan - to, que da pe - - - na. El

Pno. *p* *f* *sfz* *8va* 3 3 3 3 con ped.

a tempo (♩ = ca. 84)

Fl. *f*

Ob.

Bs. Cl. BASS CLARINET *f pp* to B♭ CL. *mf*

Bsn. *f p*

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (LG. SUSP. CYMB.) (quickly dampen) *mf* MARIMBA, soft yarn *fp*

Perc. 2 (VIB.) *f*

a tempo (♩ = ca. 84)

Sop. *p sub.*  
 di - a es lar-go y tris - te Es lar - go y tris - te. El e - le-men-to

Pno. *f*

string.-----

Fl. *p < mf pp*

Ob. *p < mf pp*

Bs. Cl. *p < mf pp*

Bsn. *f* *p < mf pp*

F Hn. *f p* *p < mf pp*

B♭ Tpt. *st. mute* *p < mf pp*

Tbn. *p < mf pp*

Perc. 1 *f*

Perc. 2 *fp con ped.* *p < mfpp*

Sop. *duer - - - - - me el sueñ - o pe sa - do - - - - - de la a -*

Pno. *p < mf* *con ped.*



**A** ♩ = ca. 108; with intensity

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff* *ffp* *ff* *ffp* *ff* *ffp*

F Hn. *ffp* *ff* *ffp* *ff* *ffp* *ff*

B♭ Tpt. *f* remove mute

Tbn.

Perc. 1 WIND CHIMES l.v. sempre *mf*

Perc. 2 (VIB.) *f*

Sop. *ff* re - na.

Pno. *ff*

Fl. *p* Solo

Ob.

B♭ Cl. *pp*

Bsn. *ff* *ffp* *ff* *pp*

F Hn. *ffp*

B♭ Tpt.

Tbn.

Perc. 1 TAM-TAM, very soft beater  
l.v. *pp*

Perc. 2 *mf* *mp*

Sop. *mp* Lue - - - -

Pno. *p* loco

Fl. **6/4** **4/4** **5/4** **4/4**

Ob.

B $\flat$  Cl.

Bsn.

F Hn. **6/4** **4/4** **5/4** **4/4**

B $\flat$  Tpt.

Tbn.

Perc. 1 (T. TAM) l.v. *pp*

Perc. 2 (VIB.) *mp*

Sop. **6/4** **4/4** **5/4** **4/4**

ve. La llu - vi - a lán - gui - da tras - cien - de su o - lor de flor he -

Pno.

4/4 B

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

MARIMBA med. soft yarn

Sop.

Pno.

Fl. *mf* *mfp* *fp*

Ob. *mfp* *mf* *mfp* *f*

B♭ Cl. *mfp* *mf* *mfp* *f*

Bsn. *mf* *fp* *mfp* *f*

F Hn. *mfp* *mfp* *f*

B♭ Tpt.

Tbn.

Perc. 1 *mf* *mfp* *fp*  
SM, SUSP. CYMB. SCRAPE,  
triangle beater I.v. I.v.

Perc. 2 *mf* *mf*

Sop. lar - go y tris - te es lar - go y tris - te

Pno. *mf* *mf* *f*  
con ped. *p* Leo.



Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f* *mp*

Bsn. *mp* *fp* *fp*

F Hn. *fp* *fp*

B♭ Tpt.

Tbn.

Perc. 1 *mp* *f* *mp* *f*

Perc. 2 *mp* *f* *mp*

VIBRAPHONE, medium soft yarn  
con ped.

Sop. *mp* *f*

U - no com - pren - de que la muer - te es a - sí... que a - sí es la

Pno. *mp* *f*

con ped.

Fl. *mp* *sfz* *mp* *sfz*

Ob. *mp* *sfz* *mp* *sfz*

B♭ Cl. *f* *mp* *sfz* *mp* *sfz*

Bsn. *p* *sfzp* *p* *sfzp*

F Hn. *p* *sfz* *p* *sfz*

B♭ Tpt. (open) *p* *sfz* *p* *sfz*

Tbn. *p* *sfz* *p* *sfz*

Perc. 1 (MAR.) *p* *sfzp* *p* *sfzp*

Perc. 2 (VIB.) *f*

Sop. *vi- da* *Si- gue llo - vien - do* *Si- gue llo -*

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

Fl. *mp* *fp* rit. **5/4** **4/4**

Ob. *mp* *sfz*

B♭ Cl. *mp* *sfz*

Bsn. *p* *sfz*

F Hn. *p* *sfz* **5/4** **4/4**

B♭ Tpt. *p* *sfz*

Tbn. *p* *sfz*

Perc. 1 *p* *f*

Perc. 2 SM. SUSP. CYMB. *p*

Sop. vien do. El rit. *fp* **5/4** **4/4**

Pno. *p* *f*

**C** Poco meno mosso (♩ = ca. 96)

Fl. *f* 3 3 3

Ob. *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p*

Bsn. *fp* *fp*

F Hn. *mf* *p* *mf* *p*

B♭ Tpt. *mf* *p* *mf* *p*

Tbn. *mfp* *mfp*

Perc. 1 (MAR.) *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 2 i.v. VIBRAPHONE, med. soft yarn *mf* *pp* *mp* *pp* *mp* *pp*

**C** Poco meno mosso (♩ = ca. 96)

Sop. *ff* molto esp. *loco*  
 di - a es tris - te y lar - go es tris - te y lar - go.

Pno. *f* *f*

Fl. *fp* *mfp*

Ob. *fp* *mfp*

B♭ Cl. *fp* *mfp*

Bsn. *fp* *mfp*

F Hn. *mf*

B♭ Tpt. *mf* to st. mute

Tbn. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Sop. En el re - mo - to gris se a - bis - ma el

Pno. *f*

6/4

6/4

6/4



Fl. *mp* Solo 6

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Perc. 1 (MAR.) *p*

Perc. 2 (VIB.) *p*

Sop. *mf*  
ser. se a - bis - ma el

Pno. *mp*

6/4 4/4 6/4

string. . . . . (♩ = ca. 108) **D** **Meno mosso** (♩ = ca. 84)

Fl. **6/4** **4/4** **6/4** **4/4**  
*pp* *p* *f*

Ob. *pp* *p* *f*

B♭ Cl. *pp* *p* *f* to BASS CL.

Bsn. *pp* *mf* *f p*

F Hn. **6/4** **4/4** **6/4** **4/4**

B♭ Tpt. *f p* st. mute

Tbn.

Perc. 1 LG. SUSP. CYMB. marimba mallets **MARIMBA**  
*pp* *p* *f* *fp*

Perc. 2 *pp* *pp* *f* *mp* **CROTALES** l.v.

string. . . . . (♩ = ca. 108) **D** **Meno mosso** (♩ = ca. 84)

Sop. **6/4** **4/4** **6/4** **4/4**  
*f* *f*

ser. Llu - - - ve Llu -

Pno. *pp* *f* *f*

4/4 string.. - - - - -

Fl.

Ob.

Bs. Cl. BASS CL. *mf pp* *mf* to Bb CL.

Bsn. *f* *f p*

F Hn.

Bb Tpt.

Tbn.

Perc. 1 (MAR.) *fp* *f* *fp*

Perc. 2 FINGER CYMBALS l.v. *p* VIBRAPHONE, med. soft yarn *f* con ped.

4/4 string..

Sop. *f* - ve en el mar. Llu - - - ve...

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

loco

Poco più mosso (♩ = ca. 92)

Fl. *f pp*

Ob. *f*

B♭ Cl. *f pp*

Bsn.

F Hn. *f p*

B♭ Tpt.

Tbn.

Perc. 1 WIND CHIMES *f* i.v. MARIMBA, soft yarn *fp*

Perc. 2 *fp* *fp*

Poco più mosso (♩ = ca. 92)

Sop. *f* *mf* *mp*

— Y un - o qui sie - ra sin em-bar-go, que no a-ca - bar - a nun-ca de llo-

Pno. *f* *mf* *mp*

poco rall. . . . .

**E** ♩ = ca. 76; tender

**3**  
**4**

Fl.

Ob.

B♭ Cl.

Bsn.

*f pp* *p*

F Hn.

B♭ Tpt.

Tbn.

*f*

Perc. 1

(MAR.)

TAM-TAM  
l.v.

*f* *p* *pp*

Perc. 2

SM. SUSP. CYMB.,  
soft yarn l.v.

*p*

poco rall. . . . .

**E** ♩ = ca. 76; tender

**3**  
**4**

Sop.

ver. Lue - - - ve. Lue - -

*mp* *p*

Pno.

*p* *p* *p*



Fl.  $\frac{3}{4}$   $\frac{4}{4}$  *mf pp* *ppp* *rall. ....*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TRIANGLE *l.v.* FINGER CYMBAL *l.v.* *pp*

Perc. 2 VIBRAPHONE *soft yarn* *pp* *Lead.*

Sop.  $\frac{3}{4}$   $\frac{4}{4}$  *sotto voce* *pp* *rall. ....*  
ve. Lue ve.

Pno. *pp* *ppp* *una corda*

70 71 72 73 74

Conductor Score - 22  
2. Nocturno

Music: Matthew Tommasini  
Text: Rubén Darío

**4/4** ♩ = ca. 100; *agitated* **3/4**

Flute/  
Piccolo

Oboe/  
English Horn

B♭ Clarinet/  
Bass Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Percussion 1  
MARIMBA, hard yarn  
*f* *ffp*

Percussion 2  
RATCHET  
*f* *f*

**4/4** ♩ = ca. 100; *agitated* **3/4**

Soprano  
*f* *ff*  
Si-len - cio de la no - che,  
(loco)

Piano  
*mf* *ff* *mf*  
Ped.  
(tre corde)

rit. . . . . a tempo (♩ = ca. 100)

long a tempo

4/4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

*ff*

*ff*

SM. SUSP. CYMB.

VIBRAPHONE, med. soft yarn

*p* *f*

*p* con ped.

rit. . . . . a tempo (♩ = ca. 100)

long a tempo

4/4

Sop.

*f* *ff* *f* *long*

do-lo-ro-so si-len-cio noc-tur-no... ¿Por- qué l'al-ma tiem-bla\_ de tal ma-ne-ra?

Pno.

*ff* *ff*

*p* *6*

3 4 5 6 7 8

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1  
TAM-TAM, soft beater  
l.v. l.v. LG. SUSP. CYMB.  $\text{\textcircled{C}}$

Perc. 2  
(VIB.)  $\text{\textcircled{C}}$

Sop.  
Si-len- cio\_ de la no-che, do-lo-ro-so si-len-cio noc-tur - no...

Pno.

4/4 3/4

4/4 3/4

pp mf p mf

mf p mf

mf mf

mf

6

9 10 11 12

Più mosso  
(♩ = ca. 108)

A

4/4

Fl. long

Ob.

B♭ Cl.

Bsn.

F Hn. long

B♭ Tpt.

Tbn.

Perc. 1 long MARIMBA, hard yarn

Perc. 2 GUIRO (mounted or on foam pad, if needed)

Più mosso  
(♩ = ca. 108)

A

4/4

Sop. long

Pno. long

Ped.

3  
4

Fl.

Ob.

B $\flat$  Cl.

Bsn.

3  
4

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1

Perc. 2

3  
4

Sop.

*p* *f*

Oi - go - el zum - bi - do de mi san - gre

Pno.

*p* *f* *ff*

— con ped.

3/4

Fl.

Ob.

B♭ Cl.

Bsn.

3/4

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

CLAVES

*f* *p* *mp*

3/4

Sop.

*mp*

Den - tro mi crá - ne - o

Pno.

*f* *pp sub.* *sim.*



Fl.

Ob.

B $\flat$  Cl.

Bsn.

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1 (MAR.)

Perc. 2

Sop.

Pno.

4/4

4/4

4/4

*mfp*

pa - sa u - na sua - ve tor -

21 22

Detailed description: This is a conductor score page for a musical piece. It features multiple staves for various instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), and Bassoon (Bsn.). The brass section includes French Horn (F Hn.), B-flat Trumpet (B $\flat$  Tpt.), and Trombone (Tbn.). The percussion section has two parts: Perc. 1, which includes a maraca (MAR.) and a dynamic marking of *mfp*, and Perc. 2. The vocal part is for a Soprano (Sop.) and includes the lyrics "pa - sa u - na sua - ve tor -". The piano accompaniment (Pno.) is shown in grand staff notation. The score is in 4/4 time and spans measures 21 and 22. A large red watermark "Preview Only" is overlaid diagonally across the page.

Fl.  $\frac{4}{4}$   $\frac{3}{4}$  rit. . . . .

Ob.

B $\flat$  Cl.

Bsn.

F Hn.  $\frac{4}{4}$   $\frac{3}{4}$

B $\flat$  Tpt.

Tbn.

Perc. 1 *f* *fp* *ffp* SLAPSTICK SM. SUSP. CYMB. *p*

Perc. 2 *f* *p*

Sop.  $\frac{4}{4}$  *f*  $\frac{3}{4}$  *ff* rit. . . . .  
men - ta ; In - som - nio!

Pno. *f* *p* *ff* *p*

a tempo (♩ = ca. 108)

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
F Hn.  
B♭ Tpt.  
Tbn.  
Perc. 1  
Perc. 2  
Sop.  
Pno.

(MAR.)  
*ffp*  
(SM. SUSP. CYMB.)  
*f* *p* *p* *mf* *p*  
a tempo (♩ = ca. 108)  
*ff*  
No pod - er dor - mir, y,  
*ff*

6  
6  
6  
6  
3  
3  
(h)(h)

rit. -----

long

4/4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

TAM-TAM, marimba mallet l.v.

*f* *fp* *pp* *f*

*p* *mp* *p*

Sop.

sin em-bar-go, so - ñar.

*mp* *pp*

rit. -----

long

Pno.

*f* *f* *ff*

**B**  
 4/4 ♩ = ca. 66; *calm*

Fl. Solo  
 p

Ob.

B♭ Cl. pp

Bsn. pp

4/4

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TRIANGLE  
 1.  
 p

Perc. 2 VIBRAPHONE, soft yarn  
 pp

**B**  
 4/4 ♩ = ca. 66; *calm*

Ped. sempre

Sop.

Pno. 15<sup>ma</sup>  
 pp

15<sup>ma</sup>

una corda

Fl. *p* 3 3 3

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 *p* l.v.

Perc. 2

Sop.

Pno. *15<sup>mo</sup>* 3 3

*Legal Use Only*

Fl. *p* 3 3 3

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (TRI.) *p*

Perc. 2 (VIB.)

Sop. *legato p*  
Ser la au - to - pie - za de di - sec - ción es - pi - ri - tu - al,

Pno. 15<sup>ma</sup> 3 3

Fl. *p*

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 *pp* l.v. *p* l.v.

Perc. 2

Sop. jel au - to Ham - let!

Pno. *15<sup>ma</sup>* *8<sup>va</sup>*

Detailed description: This is a conductor score page for measures 43 and 44. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (Sop.), and Piano (Pno.). The Flute part features triplet patterns with a piano (*p*) dynamic. The Percussion 1 part has two measures of woodblock-like sounds, marked *pp* and *p*, with 'l.v.' (live) markings. The Soprano part has a vocal line with the lyrics 'jel au - to Ham - let!'. The Piano part has accompaniment with markings for *15<sup>ma</sup>* and *8<sup>va</sup>*. A large red watermark 'Preview Only' is overlaid diagonally across the page.



Fl. *6*

Ob. Solo *p* *f* *p* *f* *6* *6*

B♭ Cl.

Bsn. *pp*

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (TRI.) l.v. MARIMBA, med. soft yarn *p* *f* *p* *f* *6* *6*

Perc. 2 (VIB.)

Sop. *mf* Di - lüir mi tris-

Pno. loco *p* loco Ped. norm. tre corde

Fl.

Ob. *p* *f* Solo (h) *f*

B♭ Cl.

Bsn. *pp sub.*

F Hn. *pp sub.*

B♭ Tpt.

Tbn.

Perc. 1 *p* *f*

Perc. 2 *p* Ped. sempre

BOWED VIBRAPHONE

Sop. te - za en un vin - - o de no - che, en el mar -

Pno.

3/4 rit. 4/4

3/4 4/4

3/4 rit. 4/4 *mp*

Detailed description: This is a conductor score page for a musical piece. It features multiple staves for various instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), with a Bowed Vibraphone part. The vocal part is for a Soprano (Sop.). The piano part (Pno.) is at the bottom. The score is divided into three measures, with time signatures changing from 3/4 to 4/4 and back to 3/4. Dynamics range from *pp* to *f*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

**4/4 Più mosso (♩ = ca. 80)**

Fl. *mp* *3* *fp* *mp*

Ob. *mp*

B♭ Cl.

Bsn. *pp sub.*

F Hn. *pp sub.*

B♭ Tpt.

Tbn.

Perc. 1 (MAR.) *mp* *3* *fp* *mp*

Perc. 2 (VIB.) GUIRO *mp*

**4/4 Più mosso (♩ = ca. 80)**

Sop. a - vil - lo - so cris - tal de las ti - nie - blas...

Pno. *pp* 6

Red.

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The second system includes Soprano (Sop.) and Piano (Pno.).

**System 1:**

- Fl.:** *fp* (first measure), *fp* (second measure), rests (third and fourth measures).
- Ob.:** *fp* (first measure), *fp* (second measure), rests (third and fourth measures).
- B♭ Cl.:** *mp* (first measure), *fp* (second measure), rests (third and fourth measures).
- Bsn.:** Rests (all measures).
- F Hn.:** *fp* (first measure), *p* (second measure), rests (third and fourth measures).
- B♭ Tpt.:** Rests (all measures).
- Tbn.:** Rests (all measures).
- Perc. 1:** *fp* (first measure), *mp* (second measure), *fp* (third measure), rests (fourth measure).
- Perc. 2:** Rhythmic accompaniment throughout.

**System 2:**

- Sop.:** "las ti-nie - blas..." (first measure), "Y me di - go:" (second measure), rests (third and fourth measures). Dynamics: *fp* (first measure), *rit.* (second measure).
- Pno.:** Arpeggiated accompaniment with sixths (6) in both hands.

**Tempo and Meter:** 6/4 time signature. *rit.* (ritardando) markings are present above the Soprano part in the second measure of both systems.

**C** Più mosso (♩ = ca. 100)

4/4

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

Ob. *f*

B♭ Cl. *mp* *f* *p* *f*

Bsn. *fp*

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f* *mp*

Perc. 1 (MAR.) *f* *ff*

VIBRAPHONE, med. soft yarn

Perc. 2 *fp*

**C** Più mosso (♩ = ca. 100)

4/4

Sop. *f* *fp*

¿a qué ho - ra ven - drá el al - ba?

Pno. *f* *ff* *f*

Fl. *mp*  $\overset{3}{\text{—}}$  *f* *p* **6/4**

Ob.

B $\flat$  Cl. *mp*  $\overset{3}{\text{—}}$  *mf* *p*  $\overset{6}{\text{—}}$   $\overset{6}{\text{—}}$  **6/4**

Bsn. *fp* **6/4**

F Hn. *f* **6/4**

B $\flat$  Tpt. *f* **6/4**

Tbn. *f* *mp* **6/4**

Perc. 1 *mp*  $\overset{6}{\text{—}}$  *f* **6/4**

Perc. 2 *f* *fp* **6/4**

Sop. *f*  $\overset{3}{\text{—}}$  *f*  $\overset{3}{\text{—}}$  *fp* **6/4**  
¿a qué ho - ra ven - drá el al - ba?

Pno. *f*  $\overset{6}{\text{—}}$  *ff* *f* **6/4**

6/4

Fl. *p* *f* *p*

Ob. *p* *f* *p*

B♭ Cl. *p* *mf*

Bsn. *fp*

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Perc. 1 (MAR.) *mp* *f*

Perc. 2 *f* *fp*

Sop. *f*

Pno. *ff*

za qué

Fl. *rit.*  $\frac{4}{4}$

Ob.  $\frac{4}{4}$

B $\flat$  Cl.  $\frac{4}{4}$

Bsn.  $\frac{4}{4}$

F Hn. (rip)  $\frac{4}{4}$

B $\flat$  Tpt.  $\frac{4}{4}$

Tbn.  $\frac{4}{4}$

Perc. 1 LG. SUSP. CYMBAL, hard yarn  $\frac{4}{4}$

Perc. 2  $\frac{4}{4}$

Sop. *rit.*  $\frac{4}{4}$

ho - ra ven - dra el al - ba?

Pno.  $\frac{4}{4}$

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6  
4

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

*p*

*p*

*p*

6  
4

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

*fp*

*p* *fp*

*fp*

Perc. 1 *f*

SLAPSTICK

VIBRAPHONE

Perc. 2 *f*

*p* *fp*

con ped.

6  
4

Sop.

Pno. *ff*

*p* *ff*

*p*

This page of a conductor score includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (Sop.), and Piano (Pno.). The score is in 6/4 time, with a 4/4 section at the end. Dynamics include *f*, *ff*, *p*, and *mf*. Percussion parts include WIND CHIMES l.v. and MARIMBA. A large red watermark 'Preview Only' is overlaid diagonally across the page.



string.-----

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, starting with a *mp* dynamic.
- B♭ Cl.**: Bass Clarinet part, featuring a *f* dynamic and a *fpp* dynamic.
- Bsn.**: Bassoon part, featuring a *f* dynamic and a *mf* dynamic.
- F Hn.**: French Horn part, featuring *mf*, *p*, and *f* dynamics.
- B♭ Tpt.**: Trumpet part, featuring *mf*, *p*, *f*, and *mf* dynamics.
- Tbn.**: Trombone part, featuring a *mf* dynamic.
- Perc. 1**: Percussion 1, featuring a *p* dynamic and a *fpp* dynamic.
- Perc. 2**: Percussion 2, featuring *f* and *fpp* dynamics.
- Sop.**: Soprano vocal part, mostly rests.
- Pno.**: Piano part, featuring *mp* and *fp* dynamics.

The score is divided into three measures, numbered 68, 69, and 70 at the bottom. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

(♩ = ca. 108)

rit. -----

**D**

**3**  
**4** ♩ = ca. 80; mysterious

**4**  
**4**

Fl. *f* *pp*

Ob. *f*

B♭ Cl. *f* *pp*

Bsn. *f*

F Hn. **3**  
**4**

B♭ Tpt. *f* *p*

Tbn. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* *p* *pp*

**D**

♩ = ca. 80; mysterious

(♩ = ca. 108)

rit. -----

**3**  
**4** sotto voce  
*pp* *mp*

**4**  
**4**

Sop. *pp* *mp*

Si-len-cio\_ de la no-che,

Pno. *f* *p*

*pp* Ped.

4/4 3/4 rit. a tempo (♩ = ca. 80)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TAM-TAM l.v. pp mp

Perc. 2 (VIB.) mp mf

TAM-TAM SCRAPE, triangle beater l.v.

Sop. p mf f legato ed esp.

do-lo-ro-so si-len-cio noc - tur - no... Por - qué el al - ma tiem-bla de tal ma-

Pno. p mf

Più mosso (♩ = ca. 92)

Fl. Solo *ff* 6 *f* **4/4** **3/4**

Ob. *fp*

B♭ Cl. *fp* *f*

Bsn. *p* 3 *f*

F Hn. **4/4** **3/4**

B♭ Tpt.

Tbn.

Perc. 1 MARIMBA, hard yarn mallets *ff* 3 *fp* *f*

Perc. 2 CLAVES *f* VIBRAPHONE, soft yarn

Più mosso (♩ = ca. 92)

Sop. *p* *mp* *mp*  
ne - ra? Se ha cer ra - do u - na puer - ta... Ha pa - sa - do un tran - se

Pno. *ff* 3 *f* *f* 6 *p*



**E**

rit. ----- **4/4** Poco più mosso (♩ = ca. 100)

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff* *mp*

Bsn. *f*

**4/4**

F Hn. *f* *fp*

B♭ Tpt. *f*

Tbn. *f*

TAM-TAM  
l.v.

Perc. 1 *mf*

Perc. 2 *f* *mf* GUIRO

**E**

rit. ----- **4/4** Poco più mosso (♩ = ca. 100)

Sop. *f* *mp*  
ún - te... Ha

Pno. *ff* *f p* con ped.



rit.

Fl. *f* *mp*

Ob. *fp* *mp*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

F Hn. *f* *mp*

B♭ Tpt. *f* *mp*

Tbn. *f* *mp*

Perc. 1 (T. TAM) l.v. MARIMBA

Perc. 2 (CV) SM. SUSP. CYMB. *p*

Sop. *f*  
ho - ras... très ho - ras

Pno. *f*

The score is for a conductor and includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, French Horn, B♭ Trumpet, Trombone, Percussion 1 (T. TAM l.v. and MARIMBA), Percussion 2 (CV and SM. SUSP. CYMB.), Soprano, and Piano. The music is in a key with one sharp (F#) and a 4/4 time signature. The score is divided into two systems, 90 and 91. A 'rit.' (ritardando) marking is present at the top of system 91. Dynamics range from *f* (forte) to *p* (piano). The piano part features prominent sixteenth-note patterns in the right hand.

a tempo (♩ = ca. 100)

rall. F ♩ = ca. 66; calm

Fl. *ff* Solo *mp*

Ob. *ff*

B♭ Cl. *ff* *p*

Bsn. *ff* *f* *ff*

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f* *ff*

Perc. 1 *ffp* TRIANGLE l.v. *p*

Perc. 2 *f* VIBRAPHONE, soft yarn *p*  
Ped. sempre

Sop. *ff* ¡Si se-rá El-la!

Pno. *ff* *ff* *p*

15<sup>ma</sup>

15<sup>ma</sup>

8<sup>va</sup> Ped.

Fl. *p*

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (TR) l.v.

Perc. 2 (VIB.)

Sop.

Pno. *15<sup>ma</sup>*

*3*

*3*

*3*

*3*

*3*

rall. -----

The image shows a conductor score for a musical piece, spanning measures 99 and 100. The score is written for various instruments and voices, with a prominent red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid diagonally across the page.

The instruments and parts included are:

- Fl. (Flute):** Features triplet patterns in measures 99 and 100, with a dynamic marking of *p*.
- Ob. (Oboe):** Remains silent throughout the measures.
- B♭ Cl. (Bass Clarinet):** Plays a melodic line starting in measure 99, with dynamic markings of *pp* and *ppp*.
- Bsn. (Bassoon):** Plays a melodic line starting in measure 99, with a dynamic marking of *pp*.
- F Hn. (French Horn):** Remains silent throughout the measures.
- B♭ Tpt. (Trumpet):** Remains silent throughout the measures.
- Tbn. (Trombone):** Remains silent throughout the measures.
- Perc. 1 (Percussion 1):** Features a single note in measure 99 and a pair of notes in measure 100, both marked *l.v.* (largo).
- Perc. 2 (Percussion 2):** Plays a melodic line starting in measure 99, with a dynamic marking of *pp*.
- Sop. (Soprano):** Remains silent throughout the measures.
- Pno. (Piano):** Features a melodic line starting in measure 99, with dynamic markings of *pp* and *15<sup>ma</sup>* (15th measure).

The tempo marking *rall.* (rallentando) is indicated at the beginning of the score and again below the Soprano staff. The score concludes with a double bar line at the end of measure 100.

# 3. Sueño despierto

Music: Matthew Tommasini

Text: José Martí

**3/4**  $\text{♩} = \text{ca. } 100; \text{solemn}$   
 long to PICCOLO long

Flute/  
Piccolo

Oboe/  
English Horn  
Solo  
*f* *mp* *f*

B♭ Clarinet/  
Bass Clarinet

Bassoon

**3/4** long long

F Horn

B♭ Trumpet  
harmon mute (stem in)  
*fpp* *fpp* *fpp*

Trombone

CHIMES  
long *f* long

Percussion 1

VIBRAPHONE, hard cord  
*ff*

Percussion 2

**3/4**  $\text{♩} = \text{ca. } 100; \text{solemn}$   
 long long

Soprano

long *ff* *mf* *ff* long *mf*

Piano

Ped. (tre corde)

Fl.

Ob.

B $\flat$  Cl.

Bsn.

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

*mp*

*f*

*fpp*

*ff*

*mf*

*ff*

loco

7 8 9 10 11 12

29638

Detailed description: This is a page from a conductor score, page 59. It contains staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), French Horn (F Hn.), Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (Sop.), and Piano (Pno.). The woodwinds and brass parts are mostly silent, with some notes in the Oboe and Trumpet parts. The Oboe part has dynamics *mp* and *f*. The Trumpet part has dynamics *fpp*. The Percussion parts have various rhythmic patterns. The Piano part has dynamics *ff* and *mf*, and includes a 'loco' marking. A large red watermark 'Preview Only' is overlaid on the score.



**A** long

Picc.

Ob. *mp*

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt. *ffp* to straight mute

Tbn.

Perc. 1 (CH.) long *f*

Perc. 2 (VIB.) *ff* *pp*

Sop. **A** long *sotto voce* *p*  
Yo sueñ - o

Pno. *mf* *ff* *pp*

una corda

Picc.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

con los o - jos A - bier - tos, A -

norm.  
*p*

Picc. *f* PICCOLO *f*

Ob. *f*

B $\flat$  Cl.

Bsn. *pp*

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1 TAM-TAM, soft beater l.v. *pp* MARIMBA, med. soft yarn *mp*

Perc. 2 (VIB.)

Sop. *f* *mf*  
bier - - - - - tos, y de dí - a

Pno. *p*  
Ped. norm., tre corde

The score is divided into two systems. The first system includes Picc., Ob., B♭ Cl., Bsn., F Hn., B♭ Tpt., Tbn., Perc. 1, and Perc. 2. The second system includes Sop. and Pno. The Picc. part starts in 6/8, changes to 4/4, and then to 3/4. The B♭ Cl. part has a 'Solo' section starting in measure 32. The B♭ Tpt. part has a 'straight mute' instruction. The Sop. part has lyrics: 'y no che' and 'siem - - - pre sue-ño'. The Pno. part has a 'loco' instruction. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

4/4 string. ----- 66

Fl. FLUTE *p*

Ob. *f < fp* *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p*

B♭ Tpt. *p* remove mute *mf* open *p*

Tbn. *p*

Perc. 1 (MAR.,) *fp* *fp*

Perc. 2 SM. SUSP. CYMB. *p*

4/4 string. ----- 66

Sop. *p* *ffp*  
 siem - - - pre sue - ño - - - siem - pre sue - - -

Pno.

**B** ♩ = ca. 112; with intensity

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *mfp* *mfp* *mfp* *f*

B♭ Tpt. *mfp* *mfp* *mfp* *f*

Tbn. *mfp* *mfp* *mfp* *f*

Perc. 1 *f*

Perc. 2 *mf* l.v.

Sop. *f* no. \_\_\_\_\_

Pno. *ff*

3/4

**B** ♩ = ca. 112; with intensity

Fl.

Ob. *mp* Solo *f*

B $\flat$  Cl. Solo *f*

Bsn. *f*

F Hn. *mp* *p* *f* *p* *f*

B $\flat$  Tpt. to st. mute *mp*

Tbn. *mp*

Perc. 1 MARIMBA, med soft yarn *f* *p* *f* *p* *f* *f*

Perc. 2 VIBRAPHONE, soft yarn *f* con ped. *f*

Sop.

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

3/4 3/4 3/4 3/4

Fl.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{9}{8}$

Ob.

B $\flat$  Cl. *p* *mf*

Bsn. *p* *mf*

F Hn.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{9}{8}$   
*p* *f* *p* *f* *p* *f* *p* *f*

B $\flat$  Tpt.

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

Perc. 1 *p* *f* *p* *f* *p* *mf* *p* *mf* *p*

Perc. 2 *p* *mf*

Sop.  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{4}$   $\frac{9}{8}$   
*f*  
Y so - bre las... es - pu - mas Del

Pno. *f p* *f p* *f p* *p* *mf p* *mf p*



This page of a conductor score includes the following parts and markings:

- Flute (Fl.):** Starts with a  $\text{♩} = \text{♪}$  marking. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *p* to *mp*. A *rit.* marking is present at the end of the section.
- Oboe (Ob.):** Starts with a *mf* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *p* to *mp*.
- Bass Clarinet (B♭ Cl.):** Starts with a *p* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *p* to *mp*.
- Bassoon (Bsn.):** Starts with a *ffp* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *ffp* to *mp*.
- French Horn (F Hn.):** Starts with a *ffp* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *ffp* to *mp*.
- Bass Trumpet (B♭ Tpt.):** Starts with a *st. mute* marking. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *mp* to *mp*.
- Tuba (Tbn.):** Starts with a *mp* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *mp* to *mp*.
- Percussion 1 (Perc. 1):** Includes (MAR.) and TRIANGLE. Starts with a *mf* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *f* to *p*. Includes a *l.v.* marking.
- Percussion 2 (Perc. 2):** Includes (VIB.). Starts with a *f* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *f* to *p*. Includes a *l.v.* marking.
- Soprano (Sop.):** Starts with a  $\text{♩} = \text{♪}$  marking. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *fp* to *mp*. A *rit.* marking is present at the end of the section. Lyrics: "an - cho mar re -".
- Piano (Pno.):** Starts with a *mf* dynamic. Measures 56-57 are in 6/8 time, and measures 58-59 are in 3/4 time. Dynamics range from *ff* to *mp*.

**C** ♩ = ca. 120; *erie*

4/4 FLUTE to PICCOLO

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Bsn. *ff*

F Hn. *ff*

B♭ Tpt. *pp sub.* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. *ff*

Perc. 1 *pp sub.*

Perc. 2 SLAPSTICK VIBRAPHONE, soft yarn *f* *pp* Ped. sempre

**C** ♩ = ca. 120; *erie*

Sop. vuel - to,

Pno. *ff*

PICCOLO

Picc.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (MAR.) TAM-TAM, marimba mallet l.v. MARIMBA

Perc. 2 (VIB.)

Sop.

Pno.

*f* *pp* *mp* *f* *pp* *mp* *f* *pp* *mp*

*p* *f*

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

*f* *pp*

*f*

Picc. *f*

Ob.

B♭ Cl. *pp mp pp f mp pp mp*

Bsn. *p*

F Hn. *p f*

B♭ Tpt. *pp mp pp mp pp f pp mp*

Tbn.

Perc. 1 *mf p pp*

Perc. 2 *f pp*

Sop. *mf*  
Y por en - tre las cres - pas

Pno. *f f f*

riten. . . a tempo  
(♩ = ca. 120)

Picc. *f* *mp* FLUTE

Ob. *mp*

B♭ Cl. *f* *mp* *pp* *mp*

Bsn. *f*

F Hn. *p*

B♭ Tpt. *pp* *f* *mp* *pp* *mp* *pp*

Tbn.

Perc. 1 (MAR.) *f* *mf* *mp* *p*

Perc. 2 (VIB.) *mf* *pp*

Sop. *mf* riten. . . a tempo (♩ = ca. 120)  
A - re - - - nas

Pno. *f*

Red.

Fl. *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *sim.*

Ob. *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *sim.*

B♭ Cl. *mp*

Bsn. *p* *f*

F Hn. *p* *f*

B♭ Tpt. *Solo (st. mute)* *p* *f* *mp*

Tbn. *p* *f*

Perc. 1 *mp* *f* *mp*

Perc. 2

Sop. *f*  
del de -

Pno. *f*

3/4

Fl.

Ob. *pp*

B♭ Cl. *f* *p*

Bsn. *p*

to ENGLISH HORN

3/4

F Hn. *p*

B♭ Tpt. *f*

Tbn. *p*

to straight mute

Perc. 1 (MAR.) *f*

Perc. 2 (VIB.) SLAPSTICK VIBRAPHONE, med. soft yarn *p* con ped.

3/4

Sop. *mp*

sier - - - - to, - - - - del de - sier -

Pno. *f*

Diagram showing piano pedal markings (pedal symbols) for measures 85 through 89. The markings indicate the timing of the sustain pedal being pressed and released across the measures.

**D** ♩ = ca. 52; noble

a tempo (♩ = ca. 52)

Fl.

E. Hn.

B♭ Cl.

Bsn. Solo  
*mf* > *mf* > *mf* > *mf* >

F Hn. *mf* > *fp* *fp*

B♭ Tpt.

Tbn. st. mute *p* < *fp*

Perc. 1

Perc. 2 *p* > *Red.*

**D** ♩ = ca. 52; noble

*ppp*

a tempo (♩ = ca. 52)

Sop. to,

Pno. *p* > *p* > *mf*

Ped. norm.

90 91 92 93 94 95



3/4 4/4 3/4

Fl.

E. Hn. ENGLISH HORN

B♭ Cl. *mf* *mf* *f* *f*

Bsn. *mf* *mf* *f* *f*

3/4 4/4 3/4

F Hn.

B♭ Tpt. (st. mute) *fp* *mp* *mfp* *mp* *mfp* *p*

Tbn. remove mute

Perc. 1

Perc. 2 (VIB.) *mf* *mf* *f* *f* *p*  
con ped.

3/4 4/4 3/4

Sop.

Pno. *mf* *mf* *f* *f*

**E** Poco più mosso (♩ = ca. 63)

**3**  
**4**

Fl. *mf* *fp*

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

B♭ Cl. *f* *f* *f*

Bsn. *f* *f* *f*

F Hn. *f* *f* *mf*

B♭ Tpt. *fp* *fp* *mf*

Tbn. *mf* *mf* *mf*

MARIMBA, soft yarn

Perc. 1 *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf*

**E** Poco più mosso (♩ = ca. 63)

**3**  
**4**

Sop. *mf*  
Y de lé-on pu-jan - te,

Pno. *f* *f* *f*

Fl. **2/4** Solo *mp* *mf*

E. Hn. to OBOE *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f* **2/4** *mp* *mf*

B♭ Tpt. (st. mute) *fp* remove mute

Tbn.

Perc. 1 (MAR.) *mf* *mp* *mf*

Perc. 2 (VIB.) *mf*

Sop. **2/4** *mf* *mf*  
Mon - ar - ca de mi pech - o, Mon - ta - do

Pno. *f* *mp* *mf*

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

B♭ Cl. *mf* *f* *mp*

Bsn. *p*

F Hn. *mf* *f* *mp*

B♭ Tpt. open *p*

Tbn. open *p*

Perc. 1 *mf* *fp*

Perc. 2 CROTALES *mp* 1.v. SM. BASS DRUM *p*

Sop. *f* *fp*

Pno. *mf* *f* *p*

3/4 3/4 *molto rit.* 4/4 4/4

Mon - ta-do a - le - gre - men - te

**F** a tempo (♩ = ca. 63); majestic

Fl. *ff* > *fp* *ff* > *f* *ffp* *ff*

Ob. *ff* > *fp* *ff* > *f* *ffp* *ff*

B♭ Cl. *ff* > *fp* *ff* > *f* *ffp* *ff*

Bsn. *ff* > *f* *ff* > *f* *ff*

F Hn. *ff* > *fp* *ff* > *f* *ffp* *ff*

B♭ Tpt. Solo *ff* > *f* *ff* > *f* *ff*

Tbn. *ff* > *f* *ff* > *f* *ff*

Perc. 1 CHIMES *f* > *mf* *f* > *mf* *f*

(SM. B. DR.) LG. B. DR.

Perc. 2 *f* > *mf* *f* > *mf* *f*

**F** a tempo (♩ = ca. 63); majestic

Sop. *ff* *ff* *ff* *ff*

So - bre So-bre el su-mi - so cue - llo, -

Pno. *ff* > *f* *ff* > *f* *ff*

Fl. *ff* > *fp* *ff* *ffp* *ffp*

Ob. *ff* > *fp* *ff* *ffp* *ffp*

B♭ Cl. *ff* > *fp* *ff* *ffp* *ffp*

Bsn. *ff* > *f* *ff* *ff* *ffp*

F Hn. *ff* > *fp* *ff* > *f* *ffp* *ffp*

B♭ Tpt. *ff* > *f* *ff* > *f* *ff* *ffp*

Tbn. *ff* > *f* *ff* > *f* *ff* *ffp*

Perc. 1 *f* > *mf* *f* > *mf* *f* *ffp*

Perc. 2 *f* > *mf* *f* > *mf* *f* *fp*

Sop. *ffp* *ffp*

Pno. *ff* > *f* *ff* > *f* *ff* *ff*

So-bre So-bre el su-mi - so

4/4 3/4 4/4 3/4 6/8

*molto rit.*

**G** ♩ = ca. 108; with intensity

Fl. *fff*

Ob. *fff*

B♭ Cl. *fffp*

Bsn. *fffp*

F Hn. *ffp*

B♭ Tpt. *ffp*

Tbn. *ffp*

Perc. 1 TAM-TAM  
I.v. *ff*

Perc. 2 (LG. B. DR.) *ff*

Sop. *fff dim.*

Pno. *fff*

cue-lló

20

6/8 3/4 6/8 3/4 6/8

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

to harmon mt. (stem in)

harmon mute (stem in)

CHIMES

LG. BASS DRUM

Un niñ

*p* *pp* *f* *fpp* *p* *f* *mf* *f* *mp*

3/4 6/8 3/4 6/8



$\text{♩} = \text{♩}$   
**3**  
**4**

$\text{♩} = \text{♩}$   
**6**  
**8**

**poco riten.**

**a tempo**

(♩ = ca. 108)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (CH.)

Perc. 2

Sop.

$\text{♩} = \text{♩}$   
**3**  
**4**

$\text{♩} = \text{♩}$   
**6**  
**8**

**poco riten.**

**a tempo**

(♩ = ca. 108)

**fp**

o que me lla - - - - ma!

Pno.

Fl. *ff*

Ob. *ff*

B♭ Cl. *ffp*

Bsn. *ffp*

F Hn. *fp*

B♭ Tpt. *fp* open

Tbn. *fp*

Perc. 1 TAM-TAM l.v. *f*

Perc. 2 (LG. B. DR.) *pp* *f*

Sop. *ff*

Pno. *ff*

Measures: 146, 147, 148, 149, 150, 151

Tempo/Signature: 3/4

Rehearsal Mark: H

Section Mark: 6

Fl. *ff* *p* *pp*

Ob.

B♭ Cl. *ff* *p* *pp*

Bsn. *ff* *p*

F Hn. *f* *p*

B♭ Tpt. *f* *mf* *fpp*  
to harmon mt. (stem in) harmon mute (stem in)

Tbn. *f* *p*

Perc. 1 CHIMES *f*

Perc. 2 (LG. B. DR.) *mp* *mf*

Sop. *f*

Pno. *f* *mp*

152 153 154 155 156 157

$\text{♩} = \text{♩}$   
**3**  
**4** poco riten. a tempo

Fl.  
Ob.  
B♭ Cl.  
Bsn.

F Hn.  
B♭ Tpt.  
Tbn.

Perc. 1  
Perc. 2

Sop.

tan - do siem-pre ve

Pno.

**I**  
Solo

Fl. *fp* *f* *p* **3/4**

Ob.

B♭ Cl.

Bsn.

F Hn. **6/8** **3/4**

B♭ Tpt.

Tbn.

Perc. 1 (LG. SUSP. CYMB.) MARIMBA, med. soft yarn *mf* *p*

Perc. 2 VIBRAPHONE, soft yarn *p*

Sop. *mf* *p* **3/4**  
o!

Pno. *mf*

**3/4** poco riten. ----- **6/8** a tempo

Fl.

Ob.

B $\flat$  Cl.

Bsn.

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1 WIND CHIMES I.v. GLOCKENSPIEL *p*

Perc. 2 *p* Ped.

**3/4** poco riten. ----- **6/8** a tempo

Sop. sotto voce *p* *mfp*

siem-pre ve

Pno. *mp* Ped.

170 171 172 173 174



**J**  
(♩ = ♩)  
**3**  
**4**

Fl.  
Ob.  
B♭ Cl.  
Bsn.

F Hn.  
B♭ Tpt.  
Tbn.

Perc. 1 (GL.) I.v.  
Perc. 2 (VIB.)

Sop. *mp* *pp*

Pno. *dim.*

rit. -----

Fl.

Ob.

B $\flat$  Cl.

Bsn.

F Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.



