



Opera de Néstor Guestrin con textos de Graciela Vulpetti

Reg.Prop.Int.N°178005  
©2002 Nestor Guestrin



## Opera de Néstor Guestrin con textos de Graciela Vulpetti

### Personajes

POETA (Tenor 1)  
PAREJA DE ENAMORADOS (Soprano y Tenor 2)  
BAILARINA  
GUARDIA (Bajo)

### Síntesis argumental

Un Poeta camina pensando versos y recuerda una antigua poesía de Novalis. El Guardia, custodio de un gran Dedo, controla el orden. El Poeta imagina una Pareja de Enamorados cantando y bailando gozosamente. El Guardia inclina al Dedo fulminando a la Pareja. El Poeta recrimina al Guardia y al Dedo, y reanima a la Pareja. Surge luego del Poeta una Bailarina: es una flor que volará como una mariposa. El Guardia inclina al Dedo sobre la Bailarina disparándole e hiriéndola. El Poeta recrimina nuevamente al Guardia. Se inclina sobre la Bailarina haciéndola renacer. El Guardia y el Poeta discuten, aquél impone el orden, éste se rebela pidiendo la complicidad del público. El Guardia inclina al Dedo y fulmina a todos los personajes de la escena, disparando también hacia el público. En el último instante la Pareja, la Bailarina y el Poeta se levantan señalando acusadoramente a El Dedo y al Guardia que retroceden sorprendidos.

Orquesta: Flauta  
Clarinete en Si b  
Corno  
Timbal  
Piano  
Violín I  
Violín II  
Viola  
Violoncello  
Contrabajo

<http://nestorguestrin.cjb.net>

Correo electrónico: [info@nestorguestrin.cjb.net](mailto:info@nestorguestrin.cjb.net)

[www.nestorguestrin.5u.com](http://www.nestorguestrin.5u.com)

Tel. (011)4799 5092

# El Dedo

Espectáculo teatral con música y danza

Música: Néstor Guestrin

Textos: Graciela Vulpetti

Personajes:

POETA

PAREJA DE ENAMORADOS (El y Ella)

BAILARINA

GUARDIA

Escenografía:

*Para todas las escenas, un dedo índice apuntando hacia arriba, del tamaño de una persona, que permite ser inclinado. Este está ubicado hacia un costado del escenario bajo luz tenue. El resto del escenario se encuentra oscuro y se irán iluminando los personajes a medida que vayan entrando. El guardia (no iluminado) está al lado de El Dedo, es el ejecutor de El Dedo.*

## OBERTURA

*(A telón cerrado música de fondo).*

## ESCENA 1

Personajes: El Poeta

*(Entra el poeta en el escenario y canta un poema de Novalis).*

**POETA:** Al noble arte quiero por tu amor consagrarme  
pues, tu, adorada, quieres convertirte en mi musa  
y en el tranquilo espíritu que proteja mis versos.

Aquí, bajo el secreto poderío del canto,  
en sus versiones eternas nos saluda,  
allí el país bendice como paz infinita  
y mientras aquí una juventud nos envuelve.

Mi más alto sentido, sin embargo, dormía  
vino el canto flotando hasta mí como un ángel

y me elevé en el aire, entre sus brazos.

*(Apagón: oscurecimiento del escenario)*

## INTERMEDIO MUSICAL

### ESCENA 2

Personajes: El Poeta y la Pareja

*(Luz en el escenario, el Poeta está a un costado del escenario)*

*(Entra la pareja de enamorados, tomados de la mano, casi danzando y con alegría).*

*ELLA:(canta)* Un canto de amor  
con todo el candor  
es lo que escucharás.

*EL:(canta)* Vuela esa luz  
que hay dentro de ti  
y llega hasta mí  
dulce resplandor

*ELLA Y EL:  
(cantan)* Un canto de amor,  
un canto de amor  
la felicidad, unidos los dos,  
cantando los dos.

*GUARDIA(dice)* ¿Qué ocurre? El aire está lleno de voces  
¿quiénes son?  
¿qué quieren?  
¿qué hacen aquí?  
No es hora de cantos  
les ordeno ¡silencio!  
Es un delito rondar por aquí  
¿No me oyen? ¡Rondar es un delito!

*ELLA Y EL (Tararean la melodía)*

*GUARDIA(dice)* ¿Qué quieren?  
¿qué dicen?  
¡Retírense! ¡Silencio!  
¿No deberían estar trabajando?  
¡No respondan!  
¡callen!

*ELLA Y EL (Tararean la melodía)*

*GUARDIA(dice)* ¿Están borrachos?

¿Están locos?  
No sean absurdos  
¡Obedezcan!  
Esto es serio  
Jamás juego, jamás juego, jamás...

*ELLA(canta):* Un sueño lunar  
nos lleva a danzar  
entregados los dos.

*EL(canta):* La ilusión de ver  
la vida fundar  
desde un renacer  
eterno y sensual.

*ELLA Y EL:*  
*(cantan)* Un canto de amor,  
un canto de amor  
la felicidad, unidos los dos,  
cantando los dos.

*GUARDIA(dice)* ¿¡No entienden!?  
Niego la vida, ¡la rechazo!  
y sus jardines llenos de sol  
y sus sueños lunares.  
Vigilar, debo vigilar  
sólo vigilar  
y estar atento  
¡Ya me estoy impacientando!

*ELLA Y EL* *(Tararean la melodía)*

*GUARDIA(dice)* ¡qué desorden!  
¡qué anarquía!  
¡atención!  
¿no tienen miedo?  
¿Qué significa ese canto?  
No se puede contar  
ni medir ¿qué significa?  
¿quién los envía?

*ELLA Y EL* *(Tararean la melodía)*

*GUARDIA* Orgullosos, necios,  
altivos  
¡queden inmóviles! ¡queden mudos!  
Todo debe seguir igual  
Inmóviles  
¿qué es eso  
de malgastar el tiempo  
en una tonta alegría?  
Mi voz es potente, ¡potente! ¡potente!

Los puedo ensordecer  
¡Insensatos!  
¡qué desorden! ¡qué anarquía!  
Inmóviles y mudos  
¡prepárense a morir!

*(El guardia inclina El Dedo hacia la pareja, iluminándose con intensidad El Dedo, y ellos, sorprendidos, reciben un fuerte impacto de aquél, cayendo ambos hacia el costado opuesto del escenario, y permanecen allí inmóviles, cerca del Poeta).  
(Apagón)*

### INTERMEDIO MUSICAL

*(El Dedo vuelve a su posición original)*

### ESCENA 3

En escena los mismos personajes.

*(Luz en el escenario)*

*(El Poeta se acerca a la Pareja caída, los mira con ternura, y se arrodilla junto a ellos).*

*POETA:(canta)* A esta hora quizá yo esté perdido  
pero la muerte importa poco  
pronto un espanto de niño se adueñará de ti  
un espanto de niño  
y caerás de rodillas  
...ellos son inocentes  
¡yo los he creado!  
y los renaceré en los tiempos nuevos.

*(El Poeta se dirige a la Pareja):*

*POETA:(canta)* Sólo yo puedo amarlos  
con todas las ternuras  
dancen, corran, vuelen  
ignorando la muerte  
dancen, corran, vuelen  
con mi soplo de fuego  
dancen, corran, vuelen  
en sus vidas ardiendo.

*(La Pareja renace, se ponen de pie, el Poeta en medio de ellos y la Pareja dirigiéndose al Poeta):*

*ELLA Y EL:(cantan)* Tú nos creaste, tú nos creaste  
con todas las ternuras, con todas las ternuras  
Tú nos creaste, tú nos creaste

bebiendo en manantiales, bebiendo en manantiales  
tú nos diste el perfume  
de un bosque de naranjos, de un bosque de naranjos  
todo un bosque milenario  
que aprendiera a amarse, que aprendiera a amarse.

*(Juntos los tres tomados de la mano se desplazan, con las miradas en alto hacia donde se ubica el Dedo).*

*ELLA, EL Y EL POETA:* Fuera del tiempo, fuera del tiempo  
*(cantan)* y fuera del espacio, fuera del espacio  
los tres somos la vida, somos la vida  
aún estamos vivos, estamos vivos  
los tres disolveremos, disolveremos  
las últimas tinieblas  
los tres despertaremos en los tiempos nuevos  
ocupados en madurar milagros.

*(Apagón)*

## INTERMEDIO MUSICAL

### ESCENA 4

Personajes: El Poeta, la Bailarina.

*(Luz en el escenario. Entra por lateral la Bailarina danzando y casi enseguida por el otro lateral entra El Poeta y le canta)*

*POETA:* *(canta)* Vuela, súmate al aliento de la tarde  
el viento en ti ya se hizo costumbre  
¡flota!, donde hilen sus telas las arañas  
alegre y gozoza, triunfante,  
¡corre!, sobre la hierba de la orilla  
tú, etéreo ensueño de mariposas.

*(La Bailarina danza)*

*(Hacia el final del acto, el guardia inclina El Dedo hacia la bailarina, iluminándose con intensidad El Dedo, y ella, sorprendida, recibe un fuerte impacto de aquél, cayendo hacia el costado opuesto del escenario, cerca del Poeta y permanece allí inmóvil).*

*(El Poeta repite la acción realizada para el renacimiento de la Pareja, con las siguientes palabras mientras se acerca a la Bailarina caída, se arrodilla junto a ella y la mira con ternura).*

*POETA:* *(canta)* Serpentearás a lo largo de la sombra  
y entrarás en el sol  
como si fueras pájaro  
una brisa desprenderás de ti  
y tu vaga dulzura de nubes  
se resolverá en lluvia  
con todas las flechas de la luz  
terminarás esfumándote en azules.

*(La Bailarina renace lentamente bajo una luz suave, danzando, mientras se hace un apagón lento)*

## INTERMEDIO MUSICAL

### ESCENA 5

Personajes: Guardia y El Poeta.

*(Luz en el escenario. El Guardia está en el centro de la escena y grita su texto. Después entra El Poeta y comienza a contestarle).*

*GUARDIA:* Del Dedo soy la voz  
del poder soy la voz

*(Desplazándose de un lado al otro de la escena, con aire marcial canta).*

*GUARDIA:* Con valor, sin dudar,  
*(canta)* hay que triunfar, imponer.  
Con valor, obedecer y mandar  
y esta idea imponer.  
El Dedo, El Dedo, El Dedo...

*(Repite lo anterior)*  
*(dice)* La ley capital, soy  
inexorable soy.

*POETA* ¡Oh! pobre hombre  
*(al público con ironía)*

*GUARDIA* saber, es mi deber  
vigilar, es mi deber  
estar en todas partes, es mi deber

*POETA* ¡qué cansancio enorme ha de sentir!  
*(al público con ironía)*

*GUARDIA* oculto, pero no ausente  
vigilar siempre  
desconfiar, desconfiar  
sin sueños ¡ni piedad!

*POETA* No ha de haber vida más triste  
*(al público con ironía)*

*GUARDIA* Nos ocultamos, nos evadimos  
cambiamos de dirección ¡a cada instante!  
ustedes ¡son ignorantes! ¡ignorantes! *(Dirigiéndose al público)*

*POETA* ¿parecemos mansos rebaños?  
*(mirando al público)*



*GUARDIA* ¡y los campesinos!  
(*gritando*) ¡y los ancianos!  
¡y los jóvenes!  
¡y el pueblo! ¡ignorantes! ¡ignorantes!

*POETA* ¿parecen mansos rebaños? (*señala al público*)

*GUARDIA* Nosotros, nosotros  
somos, una obra maestra  
Sólo las águilas nos ven  
sostenemos la esperanza  
derribamos la esperanza

*POETA* Sostenemos la lucha, la única esperanza

*GUARDIA* ¿Porqué? ¡porque sí! ¡porque sí!  
(*dice*) Ustedes son momentáneos,  
nosotros, ¡eternos! (*señalando al Dedo*)  
el Poder es infinito  
es infinito y ¡pierde la paciencia!  
Y cuando pierde la paciencia no es posible sujetarlo  
Bajo el Poder todo tiembla, ¡es indetenible!

(*canta*): El poder espera  
el poder pasa  
el poder desconcierta  
el poder se retuerce como serpiente  
el poder es cadena y látigo de hierro  
el poder es inminente ¡siempre!  
el poder es unánime ¡siempre!

(*dice*) Ustedes son sólo brisa, nosotros ¡huracán!  
Son nuestros prisioneros, no es posible escapar  
¡o se rinden o mueren!, ¡no es posible escapar!  
son demasiado pequeños  
son, nuestra diversión

(*canta*) Parecemos, parecemos, distraídos  
pero siempre estamos atentos  
Soy el ojo enorme que todo lo ve  
Soy la enorme oreja que todo lo oye  
Olfateo los sueños ¡y las traiciones!

*POETA(canta)* ¡Olfateas también los incendios?

*GUARDIA(dice)* Ustedes: conspiran, conspiran, conspiran

*POETA(dice)* En medio de las ruinas  
seguimos alentando la vida  
con todo un mundo  
por reconstruir.

*GUARDIA* Ustedes están perdidos  
*(dice)* ¡tiemblen! ¡tiemblen!  
El poder pierde la paciencia y no es posible sujetarlo

*POETA(dice)* Seguimos alentando la vida  
en medio de las ruinas  
con todo un mundo  
por reconstruir

*GUARDIA* ¡Es indetenible! ¡indetenible! ¡indetenible!  
*(canta)*

*(Sale por lateral El Poeta y queda sólo el Guardia)*

*GUARDIA:* Con valor, sin dudar,  
*(canta)* hay que triunfar, imponer.  
Con valor, obedecer y mandar  
y esta idea imponer.  
*(Repite lo anterior)*  
El Dedo, El Dedo, El Dedo...

*(Apagón)*

## INTERMEDIO MUSICAL

### ESCENA 6

Personajes: Guardia, El Poeta.

*(Luz en el escenario)*

*(Entra El Poeta increpando al Guardia y al Dedo)*

*POETA* Y bien, aquí me tienes, soy yo, el Poeta, mírame, ¡mírame!  
*(dice cantando)* Soy la palabra de los anónimos  
cuando me llegue la muerte  
*(gira hacia el público)*  
cuando nos llegue la muerte  
*(gira hacia el guardia y al dedo)*  
estaré despierto  
*(vuelve a dirigirse al público)*  
estaremos despiertos  
*(al guardia y al dedo)*  
pareciera que un gris de angustia me envolviera, un gris de miedo,  
pero no te ilusiones. El sol habita en mi, oculto tras este gris de arma.  
*(al público)*  
pareciera que un gris de angustia nos envolviera, un gris de miedo,  
pero no te ilusiones, el sol habita en nosotros, oculto tras este gris de  
arma.  
*(al guardia y al dedo)*  
pareciera que los buitres se dispusieran a devorarme  
*(al público)*  
pareciera que los buitres se dispusieran a devorarnos.  
*(al guardia y al dedo)*  
pero no te ilusiones

marcharé contra el viento y los buitres sólo hallarán en mi, himnos,  
trigos y uvas.

*(al público)*

¡marcharemos contra el viento y los buitres sólo hallarán en nosotros  
himnos, trigos y uvas!

*(al guardia y al dedo) (dice)*

A ustedes, inventores del gris de plomo, inventores de la muerte, les  
digo que somos prisioneros, pero indómitos, ni derrumbados ni  
vencidos, les digo que seguiremos enarbolando la palabra a pleno sol  
...que deje el aire de temblar, que el ala recortada me volverá a crecer.

*(al público)(canta)*

...que deje el aire de temblar, que el ala recortada nos volverá a crecer

*(dice)* Estamos a una caricia de distancia, sólo a una caricia de distancia

*(hace el gesto de la caricia dirigida al público)*

*(al guardia y al dedo)*

*(canta)*Respiro libertad

*(dice)* ¡a la cárcel conmigo!

*(canta)*a pleno día levanto la voz en el reclamo

*(dice)* ¡a la cárcel conmigo!

*(al público)*

Respiramos libertad, ¡a la cárcel con nosotros!

a pleno día levantamos la voz en el reclamo ¡a la cárcel con nosotros!

*(al guardia y al dedo)*

*(canta)* Hablará el silencio en voz alta

crecerá la muerte de la muerte

pero cuando canten los últimos pájaros y yo mismo sea un sueño...

*(al público)*

¡y ustedes mismos sean un sueño! entonces seremos la memoria, fuego  
y paciencia y habrá muchos incendios, ¡Habrà muchos incendios!  
¡Habrà muchos incendios! Incendios.

*(El Guardia inclina al Dedo y dispara sobre el Poeta, hiriéndolo, sin poder matarlo).  
(Apagón)*

## INTERMEDIO MUSICAL

### ESCENA 7

Personajes: El Poeta, Guardia, Pareja, Bailarina.

*(Luz en el escenario. El Poeta se incorpora malherido cantando hacia el público. Mientras éste  
canta, por laterales entran la Pareja y la Bailarina).*

*POETA:(canta)*Con la palabra  
voy a responder  
por la vida.

*(El guardia inclina El Dedo y al señalar con este al poeta, él, cae en el piso como muerto.  
Seguidamente, la Pareja canta mirándose entre sí y hacia el público).*

ELLA Y EL: Un canto de amor,  
(cantan) un canto de amor,  
queremos soñar.

*(El guardia inclina El Dedo y al señalar con este a la Pareja, ellos, caen en el piso como muertos. El Poeta se incorpora malherido cantando hacia el público).*

POETA: (canta) Amo el musgo en el tejado  
y la luna filtrando por las grietas  
y las anchas huellas  
del paso de las ruedas

*(El Guardia se pasea nerviosamente de un lado a otro por el escenario).  
(La Bailarina baila sufriendamente con gestos de pedir piedad hacia El Dedo).  
(El guardia inclina El Dedo y al señalar con éste a la Bailarina, ella, cae en el piso como muerta. El Poeta se incorpora nuevamente cantando hacia el público).*

POETA: (canta) Amo despertar un canto arriba  
y otro abajo  
vagar con dos monedas  
y un cuento absurdo en los bolsillos.  
*(Repite lo anterior)*

*(La Bailarina y la Pareja renacen con las palabras del Poeta).*

POETA: (canta) Y como usted no ignora  
cuando el lucero sale,  
me baño en el perfume de mis libros  
y atravieso el puente  
para brindar un vino a los pastores  
un vino a los pastores, un vino a los pastores.

Y como usted tampoco ignora  
que el vino nunca es silencioso  
y la vida se encuentra en la palabra  
amo, que mis letras comiencen a engendrar,  
comiencen a engendrar, comiencen a engendrar.

*(El Guardia inclina el Dedo nuevamente y al señalar con éste al Poeta, él cae en el piso como muerto. Seguidamente hace lo mismo con la Pareja y la Bailarina).*

*(El guardia inclina El Dedo hacia el público con haces de luz dirigidos a la platea. Oscurecimiento del escenario, quedando sólo iluminados el Dedo y el Guardia).*

*(Mientras esto transcurre, los cuatro personajes se pondrán de pie, a oscuras, agrupándose en el lado opuesto del escenario y mirando hacia El Dedo).*

*(En el último acorde, se ilumina fuertemente con luz cenital a los cuatro personajes Poeta, Pareja y Bailarina, y estos señalan, extendiendo la mano derecha con el dedo índice, a El Dedo y al Guardia, que retroceden sorprendidos).*

# El Dedo

## 1. Obertura

Néstor Guestrin

Andante

Flute

Clarinet in Bb

Horn in F

Timpani

Piano

Violin 1

Violin 2

Viola

Cello

Bass

*mf*

*pp*

*pp*

*pp*

*pp*

*pizzpp*

5

Fl.

Bb Cl. *cantabile*  
*mf*

Hn.

5

Timp.

Pno.

5

Vln. 1

Vln. 2

Vla.

Vlc.

8  
Cb. *arco*

10 *cantabile*

Fl. *mf*

Bb Cl.

Hn. *mf*

Timp. 10

Pno. 10

Vln. 1

Vln. 2

Vla. 10

Vlc. 8

Cb. 8

Allegro

15

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*



22

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*f*

*f*

The image shows a page of a musical score for an orchestra, starting at measure 22. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of one sharp (F#). The Flute and Bb Clarinet parts have a dynamic marking of *f* (forte) starting in measure 24. The Piano part has a crescendo hairpin leading into measure 24. The Violoncello and Contrabass parts have a dynamic marking of *f* starting in measure 24. The score includes various musical notations such as rests, notes, and accidentals.

28

Fl.

Bb Cl.

Hn.

28

Timp.

28

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This is a page of a musical score for an orchestra, starting at measure 28. The score is written for the following instruments: Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The Flute part begins with a melodic line in the second measure. The Bb Clarinet and Horn parts provide harmonic support with rhythmic patterns. The Piano part features a complex texture with chords and moving lines in both hands. The string sections (Violins, Viola, Violoncello, and Contrabass) play a steady, rhythmic accompaniment. The Timpani part is mostly silent, indicated by a series of horizontal lines. The page number '28' is written above the Flute staff, and a small '8' is written below the Contrabass staff.

34

Fl.

Bb Cl.

Hn.

34

Timp.

34

Pno.

34

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This page of a musical score covers measures 34 through 38. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part has a melodic line with some grace notes. The Bass Clarinet (Bb Cl.) part has a more rhythmic, eighth-note pattern. The Horn (Hn.) part plays a steady eighth-note accompaniment. The Timpani (Timp.) part is mostly silent, indicated by rests. The Piano (Pno.) part provides harmonic support with chords and moving lines in both hands. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) plays a consistent eighth-note accompaniment throughout the measures.

Allegro

39

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp

pp

pp

pp

8

Moderato

45

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*mf*

*rall*

*p*

*rall*

*p*

*p*

*p*

*rall*

*mp*

*rall*

*pizz p*

Detailed description: This is a page of a musical score for orchestra, measures 45 to 50. The score is in 3/4 time and features a key signature of one flat. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and B-flat Clarinet (Bb Cl.) parts are mostly silent, with the Flute playing a short phrase in measure 50. The Horns (Hn.) are also silent. The Timpani (Timp.) part features a rhythmic pattern of eighth notes in measures 45-48, followed by a *rall* section in measure 49 and a *p* dynamic in measure 50. The Piano (Pno.) part has a complex texture with chords and moving lines in both hands, marked *rall* in measure 49 and *p* in measure 50. The Violins (Vln. 1 and 2) play a rhythmic pattern of eighth notes in measures 45-48, followed by a *p* dynamic in measure 50. The Viola (Vla.) part is silent in measures 45-48 and plays a rhythmic pattern in measure 50. The Violoncello (Vlc.) part plays a rhythmic pattern in measures 45-48, followed by a *rall* section in measure 49 and a *mp* dynamic in measure 50. The Contrabass (Cb.) part plays a rhythmic pattern in measures 45-48, followed by a *rall* section in measure 49 and a *pizz p* dynamic in measure 50. The score includes various performance markings such as *mp*, *mf*, *rall*, and *p*.

50

Fl.

Bb Cl.

Hn.

50

Timp.

50

Pno.

50

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This is a page of a musical score, measures 50 through 53. The score is for a symphony orchestra. The instruments and their parts are: Flute (Fl.), Bass Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. The Flute part has a melodic line with some grace notes. The Bass Clarinet part has a rhythmic line with eighth notes. The Horn part is mostly rests. The Timpani part has a steady pulse of quarter notes. The Piano part has a complex texture with chords and moving lines in both hands. The Violin 1 and 2 parts have a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with some grace notes. The Contrabass part has a steady pulse of quarter notes. The page number '50' is written above the Flute staff at the beginning of the first measure. The page number '8' is written below the Contrabass staff at the beginning of the first measure.

Allegro

54

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*

8

Detailed description: This page of a musical score covers measures 54 through 57. The tempo is marked 'Allegro'. The score is for a full orchestra. Measures 54-56 are in a key of one flat (B-flat major or D minor) and 2/4 time. Measure 57 changes to a key of two flats (B-flat major or D minor) and 2/4 time. The instruments and their parts are: Flute (Fl.), Bass Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The piano part features a complex texture with chords and moving lines in both hands. The woodwinds and strings provide rhythmic and melodic support. Dynamic markings of *pp* (pianissimo) are used in measures 57-59 for the piano, cello, and contrabass.

59

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*



This musical score page features ten staves for various instruments, all starting at measure 66. The instruments are: Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute, Bb Clarinet, and Violin 1 parts play a melodic line of eighth notes with a key signature of one sharp (F#). The Horn part plays a similar eighth-note melody in the bass clef. The Timpani part provides a rhythmic accompaniment of eighth notes. The Piano part consists of a steady eighth-note accompaniment in the bass clef. The Violin 2, Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes, with the Cb part including a '8' below the staff. The Violin 1 part is mostly silent after the first few measures. The score is presented in a standard orchestral layout with a brace on the left side of the Piano and Violin staves.

72

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*sin rall ppp*

*sin rall ppp*

*sin rall ppp*

*sin rall ppp*

# 2. Poeta

Andante

Flute *mf*

Clarinet in Bb *mf*

Horn in F *mp*

Timpani

Piano *mf*

Tenor *mf* Al no - ble

Violin 1 *mf* *p* *p*

Violin 2 *mf* *p* *p*

Viola *mf* *p* *p*

Cello *mf* *p* *p*

Bass *mf* *p* *p*

- 15 -

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

7

7

7

7

7

7

8

ar - te quie - ro por tua - mor con - sa - grar me pues,

13

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T. 13  
8

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

tú, a - do - ra - da, quie - res con - ver - tir - te en mi mu - sa

Detailed description of the musical score: This page of a musical score, numbered 17, contains staves for Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Tenor (T.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score begins at measure 13. The Flute and B-flat Clarinet parts are mostly rests. The Horn part has a melodic line starting in measure 13. The Timpani part has rests. The Piano part has a complex accompaniment with chords and moving lines in both hands. The Tenor part has a vocal line with lyrics: 'tú, a - do - ra - da, quie - res con - ver - tir - te en mi mu - sa'. The Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts all play a rhythmic accompaniment of eighth notes, marked with a piano (*p*) dynamic.

19

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

yen el tran - qui - lo es - pi - ri - tu que pro - te - ja mis

25

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*f*

*mf*

ver - sos - - - - -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

31

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

A - qui, ba - joel se - cre - to po - de - ri - o



37

Fl.

Bb Cl.

Hn.

37

Timp.

37

Pno.

37 de el can - to en sus ver - sio - nes e - ter - nas nos sa -

T

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

43

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

lu - da, a - lli el pais ben - di - ce co - mo paz in - fi - ni - ta

49

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

y mien - tras a - qui u - na ju - ven - tud nos en - vuel -



61

Fl.

Bb Cl.

Hn.

Timp.

Pno.

*mf*

T.

Mi más al - to sen - ti - do, sin em - bar - go dor - mi - a

Vln. 1

*mf* *p*

Vln. 2

*mf* *p*

Vla.

*mf* *p*

Vlc.

*mf* *p*

Cb.

*mf* *p*

67

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

vi - noel can - - - to flo - tan - dohas - ta mi co - moun - án - gel

73

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

y mee - le - vô en el ai - re, en - tre mis

79

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

bra - zos Ra ra ra ra ra ra ra

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



84

Fl.

Bb Cl.

Hn. *mp* *pp*

Timp.

Pno. *mp* *pp*

T. *ra*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vlc. *mp* *pp*

Cb. *mp* *pp*

# Intermedio

Allegro

The musical score for "Intermedio" is written for a full orchestra. It consists of ten staves, each representing a different instrument. The score is in 2/4 time and is marked "Allegro". The music is divided into two main sections by a double bar line. The first section is marked with a piano (*p*) dynamic, and the second section is marked with a forte (*f*) dynamic. The instruments and their parts are as follows:

- Flute:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Clarinet in Bb:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Horn in F:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Timpani:** Plays a rhythmic pattern with a dynamic shift from *p* to *f*.
- Piano:** Plays a complex accompaniment with a dynamic shift from *p* to *f*.
- Violin 1:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Violin 2:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Viola:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Cello:** Plays a melodic line with a dynamic shift from *p* to *f*.
- Bass:** Plays a melodic line with a dynamic shift from *p* to *f*.

### 3. Dúo de amor

Allegro

The musical score is for a piece titled "3. Dúo de amor" in 3/4 time, marked "Allegro". The score includes parts for Flute, Clarinet in Bb, Horn in F, Timpani, Piano, Soprano, Tenor, Violin 1, Violin 2, Viola, Cello, and Bass. The Flute part begins with a forte (*f*) dynamic. The Clarinet in Bb part also begins with a forte (*f*) dynamic. The Horn in F part begins with a mezzo-forte (*mf*) dynamic. The Violin 1, Violin 2, Viola, Cello, and Bass parts all begin with a pizzicato (*pizz*) and mezzo-forte (*mf*) dynamic. The Viola part includes an *arco* marking in the final measure. The score is written in G major and 3/4 time.

Fl. *f*

Bb Cl.

Hn.

Timp.

Pno. *mf*

S

T-B

Vln. 1 *arco*

Vln. 2 *arco*

Vla.

Vlc. *arco*

Cb. *arco*

7

8

Detailed description: This is a page of a musical score, measures 7 and 8. The score is for a full orchestra and voice. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are: Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Soprano (S), Tenor/Bass (T-B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measure 7 starts with a forte (f) dynamic for the flute and mezzo-forte (mf) for the piano. The piano part features a rhythmic accompaniment of eighth notes. The strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) are marked 'arco' and play a rhythmic pattern of eighth notes. The woodwinds (Bb Clarinet and Horn) have specific melodic lines. The vocal parts (Soprano and Tenor/Bass) are silent in this measure. Measure 8 continues the orchestral accompaniment, with the piano part ending with a melodic flourish. The flute part concludes with a final note. The strings continue their rhythmic pattern.

13

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

13

2. Un sue - ño lu - nar nos lle - vaa dan - zar  
 1. Un can - to dea - mor con to - doel can - dor

*p*

*p*

*p*

*p*

*p*

*p*

*p*

19

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

T-B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

en - tre - ga - dos los dos  
es lo que es - cu - cha - rás

2. Lai - lu - sión de ver la vi - da fun - dar  
1. Vue - la e - sa luz que hay den - tro de tí

*p*

*p*

*p*

*p*

*p*

*p*

25

Fl.

Bb Cl.

Hn.

25

Timp.

Pno.

S

Un can - to dea - mor

des-de un re - na - cer e - ter - noy sen - sual  
 y lle - ga has - ta mi dul - ce res - plan - dor Un can - to dea - mor

T-B

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

31

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S. un can - to dea - mor la fe - li - ci - dad

T-B. ra ra ra ra ra ra en - tre dos por los dos siem - prea -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



37  $\text{S}$  Lento

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S. la fe - li - ci - dad

T-B. si ra ra ra ra ra ra *Guardia Bajo* ¿Qué - cu - - - - re?

Vln. 1 *pizz f*

Vln. 2 *pizz f*

Vla. *pizz f*

Vlc. *pp*

Cb. *mf*

2º vez a C.90

43

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

El ai - re es - tá lle - no de vo - ces      ¿quié - nes son?      ¿qué quie - ren?      ¿qué ha - cen a - qui?      Noes ho - ra de

*mp*      *mf*

*mf*      *mp*      *mf*

*mf*      *mp*      *mf*

*pp*

*mp*

50

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

can - tos      les or - de - no      ¡si - len - cio!      Es un de - li - to      ron - dar por a - qui      ¿No me o - yen?

*pp*

*pp*

*pp*

*mf*

*pp*

*f*

*arco pp*

*pizz f*

*arco pp*

*pizz f*

*arco pp*

*pizz f*

*pp*

*pp*

*pp*

*mf*

8

Allegro

56

Fl. *pp*

Bb Cl. *pp*

Hn. *pp* *p*

Timp. 56

Pno. *pp* *p*

S. Ra ra

T-B. Ron - dar es un de - li - to *Tenor dúo* ra ra...

Vln. 1 *arco pp* *p*

Vln. 2 *arco pp* *p*

Vla. *arco pp* *p*

Vlc. *pp* *p*

Cb. *pp* *p*





74 Allegro

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

*p*

*arco*

*Tenor dúo*





87 Lento

Fl.

Bb Cl.

Hn.

Timp. *mf*

Pno. *f*

S.

T-B. Ja - más jue - go Ja - más jue - go ja - más ¿Noen - tien - den? Nie - go la vi -

Vln. 1 *pizz f*

Vln. 2 *pizz f*

Vla. *pizz f*

Vlc. *pp*

Cb. *mf*

D.C. a 

93

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

da la re - cha - zo y sus jar - di - nes lle - nos de sol y sus sue - ños lu - na - res vi - gi - lar

*pp*

*pp*

*pp*

*mp* *mf*

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

*mf* *mp* *mf* *arco pp*

*mf* *mp* *mf* *arco pp*

*mf* *mp* *mf* *arco pp*

*pp* *pp*

*mp* *pp*

Allegro

101

Fl. *pp*

Bb Cl. *pp*

Hn. *pp* *p*

Timp. *mf*

Pno. *f* *pp* *p*

S.

T-B. de - bo vi - gi - lar só - lo vi - gi - lar yes - tar a - ten - to ya mees - toy im - pa - cien - tan - do

Vln. 1 *pizz f* *arcopp* *p*

Vln. 2 *pizz f* *arcopp* *p*

Vla. *pizz f* *arcopp* *p*

Vlc. *pp* *pp* *p*

Cb. *mf* *pp* *p*

108

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

T-B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Ra ra

Tenor dúo ra ra...

8

8

Detailed description: This page of a musical score covers measures 108 to 114. The score is for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timp (Timp), Piano (Pno.), Soprano (S), Tenor (T-B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: 'Ra ra' for the Soprano and 'Tenor dúo ra ra...' for the Tenor. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The woodwinds and strings provide harmonic support with various rhythmic figures.

Lento

114

Fl. *pp*

Bb Cl. *pp*

Hn. *pp*

Timp. *mf*

Pno. *f* *pp*

S.

Guardia Bajo ¿qué des - or - den! ¿qué a - nar - qui - a! ja - ten - ción! ¿no tie - nen mie - do? ¿qué sig - ni - fi - ca

T-B.

Vln. 1 *pizz f* *arco pp*

Vln. 2 *pizz f* *arco pp*

Vla. *pizz f* *arco pp*

Vlc. *pp* *pp*

Cb. *mf* *pp*

8

120

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

8

*pp*

*pp*

*pp*

*mf*

*f*

*pp*

e - se can - to? no se pue - de con - tar ni me - dir ¿qué sig - ni - fi - ca? ¿quién los en - ví - a?

*pizz f*

*arco pp*

*pizz f*

*arco pp*

*pizz f*

*arco pp*

*pp*

*pp*

*mf*

*pp*

126 *Allegro*

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*arco*

*arco*

*arco*

*Tenor dúo*

8

8

Lento

132

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*f*

*pizz f*

*pp*

*mf*

Guardia Bajo Or - gu - llo - sos ne - cios al - ti - vos que -

8

8



138

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

den in - mó - vi - les To - do de - be se - guir i - gual in - mó - vi - les ¿quées e - so de

*pp*

*f*

*pp*

*arco pp*

*arco pp*

*arco pp*

*pp*

*pp*

145

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

mal - gas - tar el tiem - po en u - na ton - taa - le - gri - a? Mi voz es po - ten - te ipo - ten - te!

*f*

*pizz f*

*pizz f*

*pizz f*

*ff*

8

151

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ipo - ten - te! Los pue - do en - sor - de - cer in - sen - sa - tos ¡qué des - or - den!

*fff* *f*

157

Fl. *pp*

Bb Cl. *pp*

Hn. *pp*

Timp.

Pno. *pp*

S

T-B  
¡quéa-nar-quí - a! in - mó - vi - les y mu - dos ¡pre - pá - ren - se a mo - rir!

Vln. 1 *arco pp*

Vln. 2 *arco pp*

Vla. *arco pp*

Vlc. *pp*

Cb. *pp*

8

Allegro

163

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T-B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*arco f*

*pizz*

8

*f*

*pizz*

The musical score is for a section titled "Repite Intermedio" in the tempo of "Allegro". It spans measures 163 to 166. The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Saxophone (S.), Trombone (T-B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two flats (Bb and Eb). The Flute, Clarinet, Horn, and Saxophone parts have rests in measures 163 and 164, with notes in measures 165 and 166. The Timpani part has a rhythmic pattern of eighth notes in measures 163 and 164, and rests in measures 165 and 166. The Piano part has chords in measures 163 and 164, and chords with eighth notes in measures 165 and 166. The Saxophone and Trombone parts have rests throughout. The Violin 1, Violin 2, and Viola parts have rests in measures 163 and 164, with notes in measures 165 and 166. The Violoncello and Contrabass parts have notes in measures 163 and 164, and notes with eighth notes in measures 165 and 166. Dynamics include *f* (forte) and *arco f* (arco forte). Performance techniques include *pizz* (pizzicato) and *arco* (arco).

Repite Intermedio

# 4.El Poeta y la pareja

Andante

Flute

Clarinet in Bb

Horn in F

Timpani

Piano

Poeta Tenor

Violin 1

Violin 2

Viola

Cello

Bass

*mp*

*f*

*pp*

*p*

A es - ta ho - ra

- 58 -

7

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

qui - zá yoes - té per - di - do pe - ro la muer - te im - por - ta po - co

The musical score is arranged in a standard orchestral format. At the top, the Flute (Fl.) and B-flat Clarinet (Bb Cl.) parts are shown with rests. The Horn (Hn.) part has a melodic line starting with a quarter note, followed by eighth notes. The Timpani (Timp.) part has rests. The Piano (Pno.) part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The Percussion (PT) part has a melodic line with lyrics underneath. The Violin 1 (Vln. 1) part has a melodic line. The Violin 2 (Vln. 2) part has a melodic line. The Viola (Vla.) part has a melodic line. The Violoncello (Vlc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line. The lyrics are written below the PT staff.

13

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pron - toun es - pan - to de ni - ño sea - due - ña - rá de ti un es - pan - to



19

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

de ni - ño t cae - rás de ro - di - llas e - llos son

*pp*

*pp*

*pp*

*pp*

*pp*

25

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*mp*

*mp*

8

i - no - cen - - - tes ¡yo los he cre - a - do! y los re - na - ce - ré

31

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

en los tiem - pos nue - vos

8

37 *Piú mosso* ♩ = 80

Fl. *mp*

Bb Cl. *mp*

Hn.

Timp. *p*

Pno. *mp*

PT *f* só - lo yo pue - doa - mar - los con to - das las ter - nu - ras dan - cen co - rren - vue - len

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

43

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ig - no - ran - do la muer - te dan - cen co - rran vue - len con mi so - plo de fue - go

8

48

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

dan - cen co - rran vue - len en sus vi - das ar - dien - do

8

Detailed description: This is a page of a musical score, measures 48 through 52. The score is for a full orchestra and a voice part. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is D major (two sharps) and the time signature is 4/4. The music begins at measure 48. The Flute and Violin 1 parts have a dynamic marking of *mf* (mezzo-forte) starting in measure 50. The Percussion part has a marking of 8, likely indicating a specific drum. The voice part (PT) has the lyrics: "dan - cen co - rran vue - len en sus vi - das ar - dien - do". The piano accompaniment (Pno.) consists of chords and moving lines in both hands. The woodwinds and strings provide harmonic support and texture.

53

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

The image shows a page of a musical score, measures 53 through 58. The score is written for a full orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 53-58 are mostly rests, with a melodic phrase starting in measure 57.
- Bb Clarinet (Bb Cl.):** Active throughout, playing a rhythmic melody.
- Horn (Hn.):** Playing a steady, low-frequency accompaniment.
- Timpani (Timp.):** Playing a steady, low-frequency accompaniment.
- Piano (Pno.):** Playing a complex accompaniment with chords and moving lines in both hands.
- Percussion (PT):** Playing a steady, low-frequency accompaniment.
- Violins (Vln. 1, Vln. 2):** Playing a melodic line with slurs and accents.
- Viola (Vla.):** Playing a melodic line with slurs and accents.
- Violoncello (Vlc.):** Playing a steady, low-frequency accompaniment.
- Contrabass (Cb.):** Playing a steady, low-frequency accompaniment.

The score is in the key of D major (two sharps) and 4/4 time. The measure number 53 is indicated at the beginning of each staff.

Allegro moderato ♩ = 80

Fl. *p*

Bb Cl.

Hn.

Timp.

Piano *mf*

S.

DT. *8*

Tú nos cre - as - te tú nos cre - as - te con to - das las ter - nu - ras

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*



64

Fl.

Bb Cl.

Hn.

64

Timp.

64

Pno.

S

con to - das las ter - nu - ras Tú nos cre - as - te tú nos cre - as - te be - bien - doen ma - nan -

DT

8

64

Vln. 1

Vln. 2

Vla.

Vlc.

8

Cb.

69

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

DT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

tia - les be - bien - doem ma - nan - tia - les Tú nos dis - te el per - fu - me

74

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

DT.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

deun bos - que de na - ran - jos      deun bos - que de na - ran - jos      to - doun bos - que

79

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

DT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mi - le - na - rio quea - pren - die - ra aa - mar - se quea - pren - die - ra aa - mar - se

This musical score page contains measures 84 through 88. The instruments and parts are arranged as follows from top to bottom:

- Fl.** (Flute): Treble clef, key signature of two sharps (F# and C#). Measures 84-88.
- Bb Cl.** (B-flat Clarinet): Treble clef, key signature of two sharps. Measures 84-88.
- Hn.** (Horn): Treble clef, key signature of two sharps. Measures 84-88.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Measures 84-88.
- Pno.** (Piano): Grand staff (treble and bass clefs), key signature of two sharps. Measures 84-88.
- S.** (Soprano): Treble clef, key signature of two sharps. Measures 84-88.
- DT.** (Drum Traps): Treble clef, key signature of two sharps. Measures 84-88.
- Vln. 1** (Violin 1): Treble clef, key signature of two sharps. Measures 84-88.
- Vln. 2** (Violin 2): Treble clef, key signature of two sharps. Measures 84-88.
- Vla.** (Viola): Alto clef, key signature of two sharps. Measures 84-88.
- Vlc.** (Violoncello): Bass clef, key signature of two sharps. Measures 84-88.
- Cb.** (Contrabass): Bass clef, key signature of two sharps. Measures 84-88.

The score is written in a key signature of two sharps (F# and C#). The measures contain various musical notations including eighth notes, quarter notes, and rests.

89

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

DT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This page of a musical score covers measures 89 through 92. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part features a melodic line with eighth-note patterns and slurs. The Bb Clarinet (Bb Cl.) part has a similar melodic line, often in unison with the flute. The Horn (Hn.) part provides harmonic support with sustained notes. The Timpani (Timp.) part is mostly silent, with a few notes in measure 90. The Piano (Pno.) part features a complex accompaniment with chords and moving lines in both hands. The Saxophone (S) and Double Trumpet (DT) parts are silent throughout. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have melodic lines that mirror the woodwinds. The Viola (Vla.) part plays sustained chords. The Violoncello (Vlc.) and Contrabass (Cb.) parts provide a steady bass line with sustained notes. Measure numbers 89 and 8 are indicated at the beginning of their respective staves.

This musical score page contains measures 93 through 96. The instruments and parts are arranged as follows from top to bottom:

- Fl.** (Flute): Treble clef, key signature of two sharps (F# and C#). Measure 93 starts with a whole note F#4, followed by a quarter rest. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Bb Cl.** (B-flat Clarinet): Treble clef, key signature of two sharps. Measure 93 has a whole note F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Hn.** (Horn): Treble clef, key signature of two sharps. Measure 93 has a whole note F#3. Measure 94 has a quarter rest, then eighth notes G3, A3, B3, and C4. Measure 95 has a quarter rest, then eighth notes B3, A3, G3, and F#3. Measure 96 has eighth notes E3, D3, C3, and B2.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Measure 93 has a whole note F#3. Measure 94 has a quarter rest, then eighth notes G3, A3, B3, and C4. Measure 95 has a quarter rest, then eighth notes B3, A3, G3, and F#3. Measure 96 has eighth notes E3, D3, C3, and B2.
- Pno.** (Piano): Grand staff (treble and bass clefs), key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4 in the treble, and F#3 in the bass. Measure 94 has a quarter rest in the treble, and eighth notes G3, A3, B3, and C4 in the bass. Measure 95 has a quarter rest in the treble, and eighth notes B3, A3, G3, and F#3 in the bass. Measure 96 has eighth notes E3, D3, C3, and B2 in the bass.
- S.** (Soprano): Treble clef, key signature of two sharps. Measure 93 has a whole rest. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- DT.** (Drum/Timpani): Treble clef, key signature of two sharps. Measure 93 has a whole rest. Measure 94 has a quarter rest, then eighth notes G3, A3, B3, and C4. Measure 95 has a quarter rest, then eighth notes B3, A3, G3, and F#3. Measure 96 has eighth notes E3, D3, C3, and B2.
- Vln. 1** (Violin 1): Treble clef, key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Vln. 2** (Violin 2): Treble clef, key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Vla.** (Viola): Bass clef, key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Vlc.** (Violoncello): Bass clef, key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.
- Cb.** (Contrabass): Bass clef, key signature of two sharps. Measure 93 has a whole note chord of F#4, A4, C5, and F#4. Measure 94 has a quarter rest, then eighth notes G4, A4, B4, and C5. Measure 95 has a quarter rest, then eighth notes B4, A4, G4, and F#4. Measure 96 has eighth notes E4, D4, C4, and B3.

Fl.

Bb Cl.

Hn.

Timp.

Piano

DS

DT

Poeta Tenor

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fue - ra del tiem - po fue - ra del tiem - po y fue - ra del es - pa - cio y fue - ra del es - pa - cio



103

Fl.

Bb Cl.

Hn.

Timp.

Pno.

DS

DT

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

los tres so - mos la vi - da so - mos la vi - da aun es - ta - mos vi - vos es - ta - mos - vi - vos

Detailed description of the musical score: The score is for measures 103 through 108. It includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Double Bass (DS), Double Trumpet (DT), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 8/8. The vocal line (DT) has lyrics: "los tres so - mos la vi - da so - mos la vi - da aun es - ta - mos vi - vos es - ta - mos - vi - vos". The piano part (Pno.) features a complex rhythmic accompaniment with many chords and moving lines. The woodwinds and strings provide harmonic support and melodic counterpoints.

109

Fl.

Bb Cl.

Hn.

Timp.

Pno.

DS

DT

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

los tres di - sol - ve - re - mos di - sol - ve - re - mos las úl - ti - mas ti -

114

Fl.

Bb Cl.

Hn.

Timp.

Pno.

DS

DT

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

nie - blas los tres des - per - ta - re - mos en los tiem - pos nue -

119

Fl.

Bb Cl.

Hn.

Timp.

Pno.

DS

DT

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

vos o - cu - pa - dos en ma - du - rar mi - la - - - gros

Repite Intermedio

# 5. Bailarina

Moderato  $\text{♩} = 60$

Flute

Clarinet in Bb

Horn in F

Timpani

Piano

Tenor

Violin 1

Violin 2

Viola

Cello

Bass

Vue - la sú - ma - te al a - lien - to de la

*pp* *p* *f* *pp* *p* *pp* *p* *pp* *mf* *pizz pp* *p*

- 81 -

5

Fl.

Bb Cl.

Hn.

5

Timp.

Pno.

tar - de el vien-toen ti ya se hi-zo cos - tum - bre

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

10

Fl.

Bb Cl.

Hn.

10

Timp.

Pno.

10

T

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Flo - ta don - de hi - len sus te - las las a - ra - ñas

The image shows a page of a musical score, page 83. It features ten staves for instruments and one for a vocal line. The instruments are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Trombone (T), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal line has the lyrics: "Flo - ta don - de hi - len sus te - las las a - ra - ñas". The piano part has a complex rhythmic pattern with many beamed eighth notes. The woodwinds and strings provide harmonic support. The page number "10" appears at the beginning of several staves, and "8" appears at the beginning of the Trombone and Contrabass staves.

14

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

8

a - le - gre y go - zo - za triun - fan - te



18

Fl.

Bb Cl.

Hn.

Timp.

Pno.

T

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

¡Co - rre! so - bre la hier - ba de la o - ri - lla

22

Fl.

Bb Cl.

Hn.

22

Timp.

Pno.

22

tú, e - té - reo en - sue - ño de ma - ri - po - sas

T

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Moderato ♩ = 60

26

Fl.

*mf*

Bb Cl.

Hn.

26

Timp.

26

Piano

*ppp* *p*

Vln. 1

*ppp* *p*

Vln. 2

*ppp* *p*

Vla.

*ppp* *p*

Vcl.

*mf*

Cb.

*pizz*

Detailed description: This page of a musical score covers measures 26 through 29. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute. The key signature has one flat (B-flat). The score is arranged for a full orchestra. The Flute (Fl.) part begins in measure 26 with a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. The dynamic is marked *mf*. The Bass Clarinet (Bb Cl.) and Horn (Hn.) parts are silent throughout. The Timpani (Timp.) part is also silent. The Piano part features a rhythmic accompaniment of eighth notes in both hands, starting at *ppp* and gradually increasing to *p* by measure 27. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a similar rhythmic accompaniment, also starting at *ppp* and reaching *p*. The Viola (Vla.) part follows the same pattern. The Violoncello (Vcl.) part is silent until measure 27, where it enters with a melodic line starting on a whole note G2, moving to a half note F2, and then a quarter note E2. The dynamic is marked *mf*. The Contrabass (Cb.) part plays a simple bass line of whole notes, starting on G1 and moving to F1, with a *pizz* (pizzicato) marking.

30

Fl.

Bb Cl.

Hn.

30

Timp.

30

Pno.

30

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 30, 31, and 32. The instruments are arranged vertically from top to bottom: Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timp (Timp), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute part has a melodic line with slurs and accents. The Bb Clarinet, Horn, and Timp parts are mostly silent, indicated by rests. The Piano part features a complex texture with chords and moving lines in both hands. The Violin 1 and 2 parts play rhythmic patterns with slurs. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with slurs. The Contrabass part has a simple bass line with slurs. The score is in a key with one flat and a 4/4 time signature.

33

Fl.

*pp*

*p*

Bb Cl.

*mp*

Hn.

33

Timp.

*pp*

Pno.

33

Vln. 1

*pp*

Vln. 2

*pp*

Vla.

*pp*

Vlc.

*p*

Cb.

*arco*

*pizz*

Detailed description: This page of a musical score covers measures 33 to 36. The instruments are Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (Bb) and the time signature is 4/4. Measure 33 starts with a measure rest for Flute and Bb Clarinet. Flute enters in measure 34 with a *pp* dynamic, playing a melodic line. Bb Clarinet enters in measure 34 with a *mp* dynamic, playing a rhythmic accompaniment. Horn is silent. Timpani plays a steady pattern of eighth notes starting in measure 34 with a *pp* dynamic. Piano plays a complex accompaniment with chords and moving lines in both hands. Violin 1 and Violin 2 play a rhythmic accompaniment of eighth notes starting in measure 34 with a *pp* dynamic. Viola plays a similar rhythmic accompaniment with a *pp* dynamic. Violoncello plays a melodic line starting in measure 34 with a *p* dynamic. Contrabass plays a simple accompaniment of quarter notes, starting in measure 34 with a *arco* dynamic and switching to *pizz* in measure 35.

37

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 37 through 40. The score is for a full orchestra. The Flute (Fl.) part begins with a melodic line in measure 37, featuring eighth and sixteenth notes, and a long phrase in measure 40. The Bass Clarinet (Bb Cl.) part has a similar melodic line. The Horns (Hn.) are silent throughout. The Timpani (Timp.) part provides a rhythmic accompaniment with a steady eighth-note pattern. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. The Violins (Vln. 1 and Vln. 2) play a rhythmic accompaniment of eighth notes. The Viola (Vla.) part has a melodic line with eighth notes. The Violoncello (Vlc.) part has a melodic line with eighth notes and a long phrase in measure 40. The Contrabass (Cb.) part has a simple bass line with eighth notes.

41

Fl.

Bb Cl.

Hn.

41

Timp.

41

Pno.

41

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 41, 42, and 43. The score is for a full orchestra. The Flute (Fl.) part in measure 41 features a melodic line with eighth and sixteenth notes, including a grace note. The Bb Clarinet (Bb Cl.), Horn (Hn.), and Timpani (Timp.) parts are silent throughout these measures. The Piano (Pno.) part consists of a rhythmic accompaniment of chords and single notes. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes. The Viola (Vla.) part plays a similar rhythmic pattern. The Violoncello (Vlc.) part has a melodic line with eighth and sixteenth notes, including a grace note. The Contrabass (Cb.) part provides a bass line with eighth and sixteenth notes. The score is written in a key signature of one flat (Bb) and a common time signature (C).

44

Fl. *mf*

Bb Cl. *mf*

Hn.

44

Timp.

44

Pno.

44

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 92, starting at measure 44. The score is for a full orchestra. The instruments and their parts are: Flute (Fl.), Bass Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute and Bass Clarinet parts are marked *mf* (mezzo-forte). The Flute part features a melodic line with slurs and accents. The Bass Clarinet part has a similar melodic line. The Horn and Timpani parts are mostly rests. The Piano part consists of chords and arpeggiated figures. The Violin 1 and 2 parts have rhythmic patterns. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a melodic line with slurs. The Contrabass part has a simple harmonic accompaniment.



48

Fl. *pp*

Bb Cl. *mp*

Hn. *mf*

Timp.

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *p*

Cb. *pizz*

Detailed description: This page of a musical score covers measures 48 to 51. The instrumentation includes Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one flat (Bb). The score is written in a 4/4 time signature. Measure 48 starts with a dynamic of *pp* (pianissimo) for the Flute and *mf* (mezzo-forte) for the Horn. The Piano part features a rhythmic accompaniment of eighth notes in both hands. The Violin 1 and 2 parts play a similar eighth-note pattern, also marked *pp*. The Viola part follows the same pattern. The Violoncello part has a melodic line starting in measure 49 with a dynamic of *p* (piano). The Contrabass part provides a steady bass line with a *pizz* (pizzicato) marking. The Flute and Bb Clarinet parts have more melodic and rhythmic variations throughout the measures.

52

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*mp*

*pp*

*pp*

*pp*

*arco*

*pizz*

Detailed description: This page of a musical score covers measures 52 through 55. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 52 with a melodic line, marked *mf*. The Bb Clarinet (Bb Cl.) part has a melodic line starting in measure 54, marked *mp*. The Horn (Hn.) part has a melodic line starting in measure 54. The Timpani (Timp.) part is mostly silent, with a few notes in measure 52. The Piano (Pno.) part features a complex accompaniment with chords and moving lines in both hands. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes, marked *pp*. The Viola (Vla.) part plays a similar rhythmic pattern, also marked *pp*. The Violoncello (Vlc.) part has a melodic line with a long note in measure 55. The Contrabass (Cb.) part has a simple bass line, marked *arco* and *pizz*.

56

Fl.

Bb Cl.

Hn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*mp*

Detailed description: This page of a musical score covers measures 56 to 60. The instruments are Flute (Fl.), Bass Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (Bb) and the time signature is 4/4. The Flute part (measures 56-60) features a melodic line with eighth and sixteenth notes, starting on G4 and ending on G5. The Bass Clarinet (measures 56-60) plays a rhythmic pattern of eighth notes, starting on Bb3 and ending on Bb4. The Horn (measures 56-60) plays a melodic line with eighth notes, starting on G3 and ending on G4. The Timpani (measures 56-60) is silent. The Piano (measures 56-60) plays a rhythmic pattern of eighth notes in both hands, starting on G3 and ending on G4. The Violin 1 (measures 56-60) plays a rhythmic pattern of eighth notes, starting on G3 and ending on G4. The Violin 2 (measures 56-60) plays a rhythmic pattern of eighth notes, starting on G3 and ending on G4. The Viola (measures 56-60) plays a rhythmic pattern of eighth notes, starting on G3 and ending on G4. The Violoncello (measures 56-60) plays a melodic line with eighth notes, starting on G3 and ending on G4. The Contrabass (measures 56-60) plays a rhythmic pattern of eighth notes, starting on G3 and ending on G4. Dynamics include *p* (piano) for the Bass Clarinet and *mp* (mezzo-piano) for the Horn.



64

Fl.

Bb Cl. *mf*

Hn.

64

Timp. *ff*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 64 through 67. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) and B-flat Clarinet (Bb Cl.) parts play a melodic line with eighth-note patterns, starting at measure 64. The Horn (Hn.) part provides harmonic support with a similar eighth-note pattern. The Timpani (Timp.) part features a rhythmic pattern of eighth notes, marked *ff* (fortissimo) starting at measure 65. The Piano (Pno.) part consists of chords, marked *f* (forte) starting at measure 65. The Violin (Vln.) and Viola (Vla.) parts play a rhythmic pattern of eighth notes, marked *f* starting at measure 65. The Violoncello (Vlc.) and Contrabass (Cb.) parts play a rhythmic pattern of eighth notes, marked *f* starting at measure 65. The score ends at measure 67 with a final chord.

69

Fl.

Bb Cl.

Hn.

Timp.

Piano

Poeta Tenor

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*f*

*p*

*p*

*p*

*mf*

*pizz P*

Ser - pen - tea - rás

74

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

a lo lar - go de la som - bra y en - tra - rás en el sol co - mo si fue - ras

79

Fl. *mp*

Bb Cl. *mp*

Hn. *p*

Timp. 79

Pno. 79

PT 79 pá - ja - ro u - na bri - sa des - pren - de - rás de ti y tu va - ga

Vln. 1 79

Vln. 2 79

Vla. 79

Vcl. 79

Cb. 79



84

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

84 dul - zu - ra de nu - bes se re - sol - ve - rá en llu - via con to - das las

Detailed description of the musical score: The score is for measures 84 through 88. It features a variety of instruments including woodwinds (Flute, Bb Clarinet, Horn), percussion (Timpani, Percussion), strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass), and piano. The vocal line (PT) is in Spanish and has the lyrics: 'dul - zu - ra de nu - bes se re - sol - ve - rá en llu - via con to - das las'. The music is in a minor key and 4/4 time. The piano part has a rhythmic accompaniment with chords and arpeggios. The strings play a steady accompaniment with some melodic lines. The woodwinds and brass have various melodic and harmonic parts. The percussion provides a steady beat with timpani rolls and snare drum patterns.

89

Fl.

Bb Cl.

Hn.

89

Timp.

89

Pno.

89 fle-chas de la luz ter-mi-na-rás es-fu-mán-do-te en a-zu-les

PT

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

94

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This page of a musical score covers measures 94 through 98. The instruments are arranged vertically from top to bottom: Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timp (Timp), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute part features a melodic line with eighth and sixteenth notes, including slurs and accents. The Bb Clarinet, Horn, and Timp parts are mostly silent, indicated by rests. The Piano part consists of a rhythmic accompaniment with chords and single notes in both hands. The Percussion part has a single note marked with an '8'. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes with slurs. The Viola part plays a similar rhythmic pattern. The Violoncello part has a melodic line with slurs and accents. The Contrabass part plays a simple bass line with quarter notes and rests, also marked with an '8'.

99

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*mp*

*pp*

*pp*

*pp*

*p*

*arco*

*pizz*

Detailed description of the musical score: The score is for measures 99-104. The key signature has one flat (Bb). The flute part (Fl.) starts with a melodic line in measure 99, marked *pp*, and continues with a phrase in measure 100 marked *p*. The Bb clarinet (Bb Cl.) part is mostly silent until measure 100, where it enters with a melodic line marked *mp*. The horn (Hn.) part is silent throughout. The timpani (Timp.) part has a steady pulse of quarter notes, marked *pp*. The piano (Pno.) part features a complex texture with chords and moving lines in both hands. The percussion (PT) part is silent. The violin 1 (Vln. 1) and violin 2 (Vln. 2) parts play a rhythmic pattern of eighth notes, marked *pp*. The viola (Vla.) part plays a similar rhythmic pattern, also marked *pp*. The violoncello (Vlc.) part has a melodic line in measure 99, marked *p*, and continues with a phrase in measure 100. The contrabass (Cb.) part is marked *arco* in measure 99 and *pizz* in measure 100, playing a simple bass line.

104

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

8

Detailed description: This page of a musical score covers measures 104 through 107. The instrumentation includes Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of one flat (Bb) and a common time signature (C). The Flute part begins with a melodic line in measure 104, while the Bb Clarinet and Horn parts have rests. The Timpani part features a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and arpeggios. The Percussion part has a rest. The Violin 1, Violin 2, and Viola parts play rhythmic patterns, while the Violoncello and Contrabass parts provide a bass line. The page number '104' is written above the Flute staff at the beginning of the first measure. The number '8' appears below the Percussion and Contrabass staves.

108

Fl.

Bb Cl.

Hn.

108

Timp.

108

Pno.

108

PT

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Detailed description: This is a page of a musical score for an orchestral piece titled 'Repite Intermedio'. The score is written for a full orchestra and spans measures 108 to 111. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and chords. The Piano part is particularly active, playing a complex chordal texture. The Percussion part is marked with a 'PT' and a '8', indicating a specific rhythmic pattern. The Violin and Viola parts have some notes beamed together, suggesting sixteenth-note passages. The overall texture is dense and rhythmic.

## Repite Intermedio

# 6. Guardia

Allegro

The musical score is for the piece "6. Guardia" in 2/4 time, marked "Allegro". The score includes parts for Flute, Clarinet in Bb, Horn in F, Timpani, Piano, Bass, Violin 1, Violin 2, Viola, Cello, and Bass. The Flute part begins with a melodic line starting on a whole note G4, followed by eighth notes. The Clarinet in Bb part has a whole rest for the first six measures, then enters with a whole note G3 and a half note G4 in the seventh measure. The Horn in F part has whole rests throughout. The Timpani part plays a steady eighth-note pattern starting on a whole note G2. The Piano part features a rhythmic accompaniment of eighth notes in both hands, with a dynamic marking of *p*. The Bass part has whole rests. The Violin 1 and Violin 2 parts have whole rests. The Viola part has whole rests. The Cello part plays a rhythmic accompaniment of eighth notes starting on a whole note G2, with a dynamic marking of *p*. The Bass part plays a rhythmic accompaniment of eighth notes starting on a whole note G2, with a dynamic marking of *p*.

9

Fl.

Bb Cl.

Hn.

Timp.

Pno.

9

Con va - lor sin du - dar hay que triun -

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



16

Fl.

Bb Cl.

Hn.

Timp.

Pno.

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

16 far im - po - ner

24

Fl. *p*

Bb Cl. *p*

Hn. *p*

Timp. *p*

Pno. *p*

B. *f* Con va - lor sin du - dar o - be - de - cer y man - dar yes - tai - de - a im - po - ner

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

31  
Fl. *p*

Bb Cl. *p*

31  
Hn. *p*

31  
Timp. *p*

31  
Pno. *p*

31  
B. *p*

31  
Vln. 1 *p*

31  
Vln. 2 *p*

31  
Vla. *p*

31  
Vlc. *p*

31  
Cb. *p*

D.C.

Lento recitativo

37

Fl

Bb Cl

Hn

Timp.

Piano

TP

8

GB

La ley ca - pi - tal soy i - ne - xo - ra - ble soy

37

Vln. 1

Vln. 2

Vla.

Vlc.

Cb

8

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

43

Fl. *ff* *f* *ff*

Bb Cl. *ff* *f* *ff*

Hn. *ff* *f* *ff*

Timp. *p* *ff* *f* *p* *ff*

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

TP *f* Oh! po - bre hom - bre

GB sa - ber, es mi de - ber vi - gi -

Vln. 1 *p* *ff* *f* *p* *ff*

Vln. 2 *p* *ff* *f* *p* *ff*

Vla. *p* *ff* *f* *p* *ff*

Vlc. *p* *ff* *f* *p* *ff*

Cb. *p* *ff* *f* *p* *ff*

Detailed description of the musical score: The score is for measures 43 to 46. It includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Trumpet (TP), Trombone (GB), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play dynamic markings of *ff* (fortissimo) and *f* (forte), with some parts starting at *p* (piano) and increasing. The timpani part features crescendos from *p* to *ff*. The piano part has complex textures with *p* and *ff* markings. The vocal soloist (TP) has lyrics: "Oh! po - bre hom - bre" in measure 43 and "sa - ber, es mi de - ber vi - gi -" in measure 46. The GB part provides harmonic support for the vocal line.

48

Fl. *ff* *ff* *f*

Bb Cl. *ff* *ff* *f*

Hn. *ff* *ff* *f*

Timp. *p* *ff* *f*

Pno. *p* *ff* *f*

TP *8* qué can-san-cio e - nor-me ha de sen-tir

GB lar es mi de-ber es - tar en to - das par - tes es mi de-ber

Vln. 1 *p* *ff* *f*

Vln. 2 *p* *ff* *f*

Vla. *p* *ff* *f*

Vlc. *p* *ff* *f*

Cb. *8* *p* *ff* *f*

54

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

8

o - cul - to pe - ro no au - sen - te vi - gi - lar sie - em pre des - con - fiar de - es - con - fiar sin sue - ños

GB

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

Cb.

8

*pp*

61

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*ff*

*f*

*p*  $\longleftarrow$  *ff*

*f*

*p*  $\longleftarrow$  *ff*

*f*

*p*  $\longleftarrow$  *ff*

*f*

*p*  $\longleftarrow$  *ff*

*f*

*p*  $\longleftarrow$  *ff*

*f*

No ha de ha ber vi - da más tris - te

ni pie - dad nos o - cul - ta - mos nos



67

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

e - va - di - mos cam - bia - mos de di - rec - ción a ca - dains - tan - te us - te - des son ig - no - tes

73

Fl.

Bb Cl.

Hn.

Timp.

*p*  $\longleftarrow$  *ff*

Pno.

TP

8

¿Pa - re - ce - mos man - sos re - ba - ños? ¿Pa - re - cen man - sos re - ba - ños?

GB

¡y los campesinos!  
¡y los ancianos!  
¡y los jóvenes!  
¡y el pueblo!  
¡ignorantes! ¡ignorantes!

No - so - - -

Vln. 1

*p*  $\longleftarrow$  *ff* *ppp*

Vln. 2

*p*  $\longleftarrow$  *ff* *ppp*

Vla.

*p*  $\longleftarrow$  *ff* *ppp*

Vlc.

*p*  $\longleftarrow$  *ff* *ppp*

Cb.

8

*p*  $\longleftarrow$  *ff* *ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

79

Fl. *f*

Bb Cl. *f*

Hn. *f*

Timp. *f*

Pno. *f*

TP

GB

no - so - tros so - mos u - na o - bra ma - es - tra só - lo las á - gui - las nos ven sos - te - ne - mos laes - pe - ran - za de - rri - ba - mos laes - pe - ran - za

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vlc. *pp* *pp*

Cb. *pp* *pp*

85

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

85

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

85 Sos - te - ne - mos la lu - cha la ú - ni-caes - pe - ran - za

¿Porqué? ¡porque sí! ¡porque sí!  
ustedes son momentáneos.  
~~Nosotros - Eternos!~~  
El Poder es infinito  
Es infinito y ¡pierde la paciencia!  
entonces no es posible sujetarlo  
Bajo el Poder todo tiembla  
¡es indetenible!

91

Fl.

Bb Cl.

Hn.

Timp.

*pp*

Pno.

TP

8

El po - der es - pe - ra El po - der pa - sa El po - der des - con - cier - ta

GB

Vln. 1

*pp*

Vln. 2

*pp*

Vla.

*pp*

Vlc.

*pp*

Cb.

8

*pp*

97

Fl.

Bb Cl.

Hn.

97

Timp.

97

Pno.

97

TP

8

GB

El po - der se - re - tuer - ce co - mo ser - pien - te El po - der es ca - de - na - y lá - ti - go de hie - rro

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

103

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

8

El po - der es in - mi - nen - te siem - pre El po - der es - u - ná - ni - me siem - pre

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

109

Fl. *f*

Bb Cl. *f*

Hn. *f*

Timp. *f* *p*

Pno.

TP

GB

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vlc. *f* *pp*

Cb. *f* *pp*

Ustedes son sólo brisa  
 nosotros ¡huracán!  
 Son nuestros prisioneros  
 no es posible escapar  
 ¡no se rinden o mueren!  
 ¡no es posible escapar!  
 Son demasiado pequeños  
 son nuestra diversión

Pa - re - ce - mos pa - re - ce - mos dis - tra - i - dos



115

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

8

pe - ro siem - pre es - ta - mos a - ten - tos Soy el o - jo e - nor me que to - do lo ve Soy lae - nor - me o -

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

121

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

re - ja que to - do lo o - ye Ol - fa - te - o los sue - ños ¡y las trai - cio - nes!

¿Ol - fa - te - as tam - bién los in -

*mp*

*mp*

*pizz f*

*pizz f*

*pizz f*

*p*

*p*

*arco pp*

*arco pp*

*arco pp*

*pp*

*pp*

*gritando*

127

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

127cen - dios?

En medio de las ruinas,  
seguimos alentando la vida,  
con todo un mundo  
por reconstruir

Us - te - des cons - pi - ran cons - pi - ran cons - pi - ran Us - te - des es - tán per - di - dos

*mp*

*mp*

*mp*

*pizz f*

*arco pp*

*pizz f*

*pizz f*

*pizz f*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

133

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Se-gui-mos a-len-tan-do la vi-da En me-dio de las rui-nas con to-do un mun-do

¡tiem-ble! ¡tiem-ble!

Es in-de-te-ni-ble es in-de-te-ni-ble

El poder pierde la paciencia  
y no es posible sueltarlo

*arpp*

*pp*

*pp*

*pp*

*pp*

*pp*

8

139

Fl.

Bb Cl.

Hn.

Timp.

Pno.

TP

GB

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

por re - cons - tru - ir

in - de - te - ni - ble

por re - cons - tru - ir

in - de - te - ni - ble

in - de - te - ni - ble

*mf*

*f*

143 Allegro

Fl. *p*

Bb Cl. *p*

Hn.

Timp. *p*

Piano *p*

B. *p*

Vln. 1

Vln. 2

Vla.

Vlc. *p*

Cb. *p*

8

Detailed description: This page of a musical score covers measures 143 to 150. The tempo is marked 'Allegro'. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Horn (Hn.), Snare Drum (Timp.), Piano, Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Flute part begins with a melodic line in measure 143, marked *p*. The Bass Clarinet has a similar melodic line starting in measure 149, also marked *p*. The Snare Drum plays a steady eighth-note pattern throughout, marked *p*. The Piano part consists of a rhythmic accompaniment of eighth notes in both hands, marked *p*. The Bass part plays a steady eighth-note pattern, marked *p*. The Violoncello and Contrabass parts play a steady eighth-note pattern, marked *p*. The Violin 1, Violin 2, and Viola parts are silent throughout this section. The page number '143' is written above the first measure of each staff. A page number '8' is written below the first measure of the Contrabass staff.



158

Fl.

Bb Cl.

Hn.

Timp.

Pno.

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

158far im - po - ner



166

Fl. *p*

Bb Cl. *p*

Hn. *p*

Timp. *p*

Pno. *p*

B. *f* Con va - lor sin du - dar o - be - de - cer y man - dar yes - tai - de - a im - po - ner

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

173

Fl. *p* *mf*

Bb Cl. *p* *mf*

Hn. *p* *mf*

Timp. *p* *mf*

Pno. *p* *mf*

B. 173 el de - do el de - do *ff*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

Cb. *p* *mf* D.C.

Detailed description: This is a page of a musical score, page 134, showing measures 173 to 178. The score is for a full orchestra and a voice part. The instruments listed are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Bassoon (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system contains measures 173-176, and the second system contains measures 177-178. The dynamics are marked as *p* (piano) for measures 173-176 and *mf* (mezzo-forte) for measures 177-178. The voice part (B.) has the lyrics "el de - do el de - do" in measures 177-178, with a dynamic marking of *ff* (fortissimo). The Contrabass part (Cb.) has a "D.C." (Da Capo) marking at the end of measure 178. The page number "- 134 -" is centered at the bottom.



# 7.El Poeta y el Guardia

Moderato  $\text{♩} = 60$

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

- Flute:** Treble clef, dynamic markings *f*, *f* *p*, *f*.
- Clarinet in Bb:** Treble clef, dynamic markings *f*, *f* *p*, *f*.
- Horn in F:** Treble clef, dynamic markings *f*, *f* *p*, *f*.
- Timpani:** Bass clef, dynamic markings *f*, *f* *p*, *f*.
- Piano:** Grand staff (treble and bass clefs), dynamic markings *f*, *f* *p*, *f*.
- PoetaTenor:** Treble clef, dynamic marking *f*. Includes the vocal line with the lyrics "Y bien,".
- Violin 1:** Treble clef, dynamic markings *f*, *p*, *f*, *f*.
- Violin 2:** Treble clef, dynamic markings *f*, *p*, *f*, *f*.
- Viola:** Alto clef, dynamic markings *f*, *p*, *f*, *f*.
- Cello:** Bass clef, dynamic markings *f*, *p*, *f*, *f* *p*.
- Bass:** Bass clef, dynamic markings *f*, *f*, *f*.



9

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

9

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p*

¡mí - re - me! soy la pa - la - bra de los a - nó - ni -

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*f*

Detailed description: This is a page of a musical score, page 138. It features a vocal line (PT) with lyrics: "¡mí - re - me! soy la pa - la - bra de los a - nó - ni -". The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in a key with one flat (Bb) and a 3/4 time signature. The vocal line starts at measure 9. The instrumental parts have dynamics ranging from piano (p) to fortissimo (f). The piano part has a dynamic change from p to f in measure 9, then back to p in measure 10. The strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) have dynamics of f in measure 9 and p in measure 10. The woodwinds (Fl., Bb Cl., Hn.) and Timp. have dynamics of p in measure 9 and f in measure 10. The score is divided into four measures.



17

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

es - ta - ré des - pier - to es - ta - re - mos des - pier - tos Pa - re - cie - ra queun gris dean -

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

8



22

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

22 gus - tia meen - vol - vie - ra un gris de mie - do pe - ro no sei - lu - sio - ne El sol ha - bi - taen mi o - cul - to tras es - te gris de ar - ma

8

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

27

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Pa - re - cie - ra que un gris dean - gus - tia nos en - vol - vie - ra un gris de mie - do pe - ro no sei - lu - sio - ne el sol ha - bi - taen no -

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

32

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

so - tros o - cul - to tras es - te gris de ar - ma Pa - re - cie - ra que los bui - tres se dis - pu - sie - ran a de - vo - rar - me

*p*

*pp*

36

Fl. *f*

Bb Cl. *f*

Hn. *f*

Timp. *f*

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

PT 36 Pa-re-cie-ra que los bui-tres se dis-pu-sie-ran a de-vo-rar-nos pe-ro no sei-lu-sio-ne mar-cha-ré con-tra-el vien-to y los bui-tres só-lo ha-lla-rán en mi

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *f* *p* *p*

Cb. *f* *p* *p*

41

Fl.

Bb Cl.

Hn.

41

Timp.

41

Pno.

41

PT

8

41

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*p*

*p*

*p*

*p*

*p*

him - nos tri - gos yu - vas mar - cha - re - mos con - tra el vien - to y los bui - tres só - lo ha - lla - rán en no - so - tros him - nos tri - gos yu - vas

45

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*pp*  $\sphericalangle$  *p*

*pp*  $\sphericalangle$  *p*

*pp*  $\sphericalangle$  *p*

*pp*  $\sphericalangle$  *p*

*pp*  $\sphericalangle$  *p*

a ustedes,  
 45 inventores del gris de plomo. que de-jeel ai-re de tem-blar queel a - la re - cor - ta - da me vol - ve - rá a cre - cer  
 inventores de la muerte,  
 les digo que somos prisioneros,  
 6 pero indómitos,  
 ni derrumbados ni vencidos,  
 8 les digo que seguiremos enarbolando  
 la palabra a pleno sol.

50

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

que de-jeel ai-re de tem-blar queel a - la re - cor - ta - da nos vol - ve - rá a cre - cer

Estamos a una caricia de distancia.  
sólo a una caricia de distancia

*p*

*p*

*p*

*p*

*p*

*p*

*f*

8

8

Detailed description: This is a page of a musical score, page 147. It contains staves for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 4/4 time and features a key signature of one sharp (F#). The vocal line (PT) has lyrics in Spanish. The piano accompaniment (Pno.) includes a dynamic marking of *f* starting at measure 54. The string section (Vln. 1, Vln. 2, Vla., Vlc., Cb.) is marked *p* throughout. The page number '50' is written above the first staff, and '8' is written below the PT and Cb. staves.

55

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

Res - pi - ro li - ber - tad - ja la cár - cel con - mi - go! a ple - no di - a

*f* *ff* *f*



60

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

le - van - to la voz en el re - cla - mo a la cár - cel con - mi - go Res - pi - ra - mos li - ber - tad ja la cár - cel con no - so - tros! -

*ff* *ff*



70

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*p*

*p*

*p*

*p*

*p*

*p*

cio - - - - en voz al - ta cre - ce - rá la muer - te

75

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

de la muer - te pe - ro cuan - do can - ten los úl - ti - mos pá - ja - ros

*p*

*p*

*p*

*p*

*p*

8

80

Fl.

Bb Cl.

Hn.

80

Timp.

80

Pno.

80

PT

8

80

Vln. 1

Vln. 2

Vla.

Vlc.

8

Cb.

8

y yo mis-mo sea un sue - ño yus - te - des mis - mos sean un sue -

Detailed description: This page of a musical score covers measures 80 to 84. It features a full orchestral arrangement and a vocal line. The instruments shown are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The tempo is marked '80'. The vocal line (PT) has lyrics in Spanish: 'y yo mis-mo sea un sue - ño yus - te - des mis - mos sean un sue -'. The piano part (Pno.) has a complex texture with many chords and moving lines. The strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) provide a harmonic and rhythmic foundation. The woodwinds (Fl., Bb Cl., Hn.) and timpani (Timp.) are mostly silent in this section.

85

Fl.

Bb Cl.

Hn.

85

Timp.

*mf*

Pno.

85

PT

8

ñ o      e n - t o n - c e s      s e - r e - m o s      l a m e - m o - r i a      e n - t o m - c e s      s e - r e - m o s      l a m e - m o - r i a

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8



94

Fl.

Bb Cl.

Hn.

Timp.

Pno.

PT

8

94

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

ha - brá mu - chos in - cen - dios    ha - brá mu - chos in - cen - dios    in - cen - dios    in - cen - dios

The image shows a page of a musical score for measures 94 through 97. The score is written for a full orchestra and a vocal soloist (PT). The instruments listed on the left are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time. The vocal line (PT) has lyrics in Spanish: "ha - brá mu - chos in - cen - dios ha - brá mu - chos in - cen - dios in - cen - dios in - cen - dios". The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The woodwinds and strings provide harmonic support with various rhythmic figures.



Allegro

99

Fl. *mf*

Bb Cl. *mf*

Hn. *mf*

Timp. *mf*

Pno. *mf*

PT 8

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

8

Detailed description: This page of a musical score covers measures 99 to 102. The tempo is marked 'Allegro'. The score is for a full orchestra. The Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Percussion (PT), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) parts are all marked with a mezzo-forte (*mf*) dynamic. The Flute, Bb Clarinet, and Violin 1 parts feature a melodic line with a trill-like figure in the first measure of each measure. The Bb Clarinet, Horn, and Violin 2 parts play a similar but lower-pitched line. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Contrabass part plays a similar rhythmic accompaniment. The Percussion part is marked with an '8', indicating a steady eighth-note pulse. The Piano part plays a complex accompaniment with chords and moving lines. The score is written in 2/4 time and ends with a double bar line and repeat dots.

Moderato ♩ = 60

103

Fl.

Bb Cl.

Hn.

103

Timp.

103

Pno.

103

PT

8

Vln. 1

103

Vln. 2

Vla.

Vcl.

Cb.

8

pizz ff

pizz ff

pizz ff

pizz ff

pizz ff

arco mf

arco mf

# 8.Final

Andante

Flute

Clarinet in Bb

Horn in F

Timpani

Piano

Soprano

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

*mf*

*f*

*mp*

*mp*

*mp*

*mp*

8

Poeta Con la pa - la - bra voy a res - pon - der por la vi - da

6

Detailed description: This is a page of a musical score for the final section of a work. The tempo is marked 'Andante'. The score includes parts for Flute, Clarinet in Bb, Horn in F, Timpani, Piano, Soprano, Tenor, Bass, Violin 1, Violin 2, Viola, Cello, and Bass. The piano part features a melody in the right hand and accompaniment in the left hand, starting with a mezzo-forte (*mf*) dynamic. The vocal parts (Soprano, Tenor, Bass) are mostly silent, with the Tenor part having a few notes and lyrics: 'Poeta Con la pa - la - bra voy a res - pon - der por la vi - da'. The Tenor part starts with a forte (*f*) dynamic. The string parts (Violin 1, Violin 2, Viola, Cello, Bass) play a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The score is in 3/4 time and consists of 8 measures.

Allegro Andante

Fl. *f*

Bb Cl. *f*

Hn. *f*

Timp. *f*

Pno. *f* *mf*

S. *mf*

T. *mf* Tenor 2 Un can - to dea -

B. *f* el de - do el de - do el de - do el de - do

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*

Detailed description of the musical score: The score is for page 160 and features a variety of instruments and vocal parts. The tempo changes from Allegro to Andante. The woodwinds (Flute, Bb Clarinet, Horn) and percussion (Tympani) play a rhythmic pattern of eighth notes in the Allegro section, marked with a forte (f) dynamic. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a similar rhythmic pattern, also marked with f. The piano accompaniment (Piano) features a complex texture with chords and moving lines, marked with f in the Allegro section and mf in the Andante section. The vocal parts (Soprano, Tenor 2, Bass) enter in the Andante section with the lyrics 'Un can - to dea - el de - do el de - do el de - do el de - do'. The Tenor 2 part has the lyrics 'Tenor 2 Un can - to dea -' and the Bass part has the lyrics 'el de - do el de - do el de - do el de - do'. The dynamics for the vocal parts are marked as mf.

17

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*rall.*

mor un can - to dea - mor que - re - mos so - ñar que - re - mos so - ñar

8

24 Allegro Andante

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T. 8 Poeta A - mo

B. 8 el de - do el de - do el de - do el de - do

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. 8

*f*

31

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

el mus - goen el te - ja - do y la lu na fil - tran - do por las grie - tas

38

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

y las an - chas hue - - - llas del pa - so de las rue - das



Allegro Moderato

45

Fl. *f* *mp*

Bb Cl. *f* *mp*

Hn. *f* *mp*

Timp. *f* *mp*

Pno. *f* *mp*

S

T

B  
el de - do el de - do el de - do el de - do

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vlc. *f* *mp*

Cb. *f* *mp*

Allegro

52

Fl. *p* *rall.* *ppp* *f*

Bb Cl. *p* *rall.* *ppp* *f*

Hn. *p* *rall.* *ppp* *f*

Timp. *p* *rall.* *ppp* *f*

Pno. *p* *rall.* *ppp* *f*

S

T

B *f* el de - do el de - do el de - do

Vln. 1 *p* *rall.* *ppp* *f*

Vln. 2 *p* *rall.* *ppp* *f*

Vla. *p* *rall.* *ppp* *f*

Vlc. *p* *rall.* *ppp* *f*

Cb. *p* *rall.* *ppp* *f*

59 *Andante*

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T. 8

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. 8

A - mo des - per - tar un can - toa - rri - ba y o - tro a - ba - jo  
 el de - do

67

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1.

Vln. 2.

Vla.

Vlc.

Cb.

va - gar con dos mo - ne - das y un cuen - to ab - sur - do en los bol - si - llos A - mo des - per - tar

75

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

un can - toa - rri - ba y o - tro a - ba - jo va - gar con dos mo - ne - das y un cuen - to ab -

Moderato

82

Fl.

Bb Cl.

Hn.

Timp.

*p* *pp*

Pno.

S.

T.

B.

82

sur - doen los bol - si - llos

8

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

*pizz*

This musical score page contains measures 88 through 92. The instruments and parts are arranged as follows:

- Fl.** (Flute): Melodic line starting on a half note G4, moving to A4, B4, and then a dotted half note C5.
- Bb Cl.** (B-flat Clarinet): Rests throughout the measures.
- Hn.** (Horn): Rests throughout the measures.
- Timp.** (Timpani): Rhythmic accompaniment with notes on G2, F2, E2, D2, C2, B1, and A1.
- Pno.** (Piano): Accompaniment with chords in the right hand and bass notes in the left hand.
- S.** (Soprano): Rests throughout the measures.
- T.** (Tenor): Rests throughout the measures.
- B.** (Bass): Rests throughout the measures.
- Vln. 1 & 2.** (Violins): Playing a rhythmic pattern of eighth notes.
- Vla.** (Viola): Playing a rhythmic pattern of eighth notes.
- Vlc.** (Violoncello): Playing a melodic line with eighth notes.
- Cb.** (Cello): Playing a rhythmic pattern of eighth notes.

Allegro

93

Fl. *f* *mf*

Bb Cl. *f* *mf*

Hn. *f* *mf*

Timp. *f* *mf*

Pno. *f* *mf*

S.

T. *f* *mf*  
Poeta Y co - mous - ted noig - no - ra  
el de - do el de - do el de - do el de - do

B. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *f* *mf*  
*arco*



100

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

8

8

*p*

cuan - doel - lu - ce - ro sa - le me ba - ñoen el per - fu - me de mis li - bros

106

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

y a - tra - vie - so el puen - te pa - ra brin - dar un vi - noa los pas - to - res un vi - noa los pas -

112

Fl.

Bb Cl.

Hn.

Timp.

*mf*

Pno.

S

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

to - res un vi - noa los pas - to - res y co - mous - ted tam - po coig - no - ra

118

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

queel vi - no nun-caes si - len - cio - so y la vi - da seen - cuen - tra en la pa - la - bra

*p*

124

Fl.

Bb Cl.

Hn.

Timp.

*mp*

Pno.

S

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

a - mo que mis le - tras co - mien - cen a en - gen - drar co - mien - cen a en - gen - drar

Musical score for measures 130-135. The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Voice (Soprano (S), Tenor (T), Bass (B)), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is in 4/4 time. The key signature has one flat (Bb). The tempo is marked 130. The dynamic marking *p* (piano) is used throughout the score.

The vocal line (Soprano, Tenor, Bass) has the lyrics: co - mien - cen a en - gen - drar.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Allegro

136

Fl. *pp* *f*

Bb Cl. *pp* *f*

Hn. *pp* *f*

Timp. *f*

Pno. *pp* *f*

S

T

B

el de - do el de - do el de - do el de - do

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vlc. *pp* *f*

Cb. *pp* *f*

*arco* *f*

Repite 4 veces

143

Fl.

Bb Cl.

Hn.

Timp.

Pno.

S.

T.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

The image shows a page of a musical score for measures 143 through 146. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (Bb Cl.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Saxophone (S.), Trumpet (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a common time signature. Measures 143 and 144 are mostly rests for the woodwinds and strings, while the piano and brass parts play a rhythmic pattern. Measures 145 and 146 feature a full orchestral tutti, with all instruments playing. Dynamic markings include *fff* (fortissimo) and hairpins indicating crescendos and decrescendos. The number 143 is written above the first measure of each staff.