

# Esta Tierra

Suite sinfónico coral

Néstor Guestrin

*sobre poesías de*  
Manuel J. Castilla

*Esta Tierra*, Suite sinfónico coral para recitante, coro y orquesta.

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*Recitado 1*

2. Panorama

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6. Después

Orquesta:

2 Flautas (Flautín)

2 Oboes

2 Clarinetes en Si b

*(Notas reales)*

2 Fagotes

2 Cornos

*(Notas reales)*

2 Trompetas en Si b

*(Notas reales)*

2 Trombones

Timbal

Violines I

Violines II

Violas

Violoncellos

Contrabajos

*Las poesías de Manuel J. Castilla pertenecen a su libro “Bajo las lentas nubes”.*

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# Esta Tierra

## 1.Preámbulo

Néstor Guestrin

Moderato  $\text{♩} = 80$

Flautas

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Violin 1

Violin 2

Viola

VCello

Contrabajo

2

Musical score for measures 6-11. The score includes parts for Flute (Fl.), Clarinet (Cn.), Trumpet (Tr.), Trombone (Tn.), Timpani (Tim.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

- Fl.:** Measure 6 has a melodic line starting on G4. Measures 7-11 are mostly rests.
- Cn.:** Measures 6-11 are mostly rests. Measure 11 has a melodic line starting on G3.
- Tr.:** Measures 6-11 are mostly rests. Measure 11 has a melodic line starting on G3.
- Tn.:** Measures 6-11 are mostly rests. Measure 11 has a melodic line starting on G2.
- Tim.:** Measures 6-11 are mostly rests. Measure 7 has a *pp* dynamic marking.
- Vln. 1:** Measures 6-11 are mostly rests. Measure 11 has a melodic line starting on G4.
- Vln. 2:** Measures 6-11 are mostly rests. Measure 11 has a melodic line starting on G4.
- Vla.:** Measures 6-11 are mostly rests. Measure 7 has a *pp* dynamic marking.
- Vcl.:** Measures 6-11 are mostly rests. Measure 7 has a *pp* dynamic marking.
- Cb.:** Measures 6-11 are mostly rests. Measure 7 has a *pp* dynamic marking.

Dynamic markings: *p* (Fl., Cn., Tr., Tn.), *mp* (Cn., Tr., Tn.), *pp* (Tim., Vln. 1, Vln. 2, Vla., Vcl., Cb.), *p* (Vln. 1, Vln. 2).



Musical score for measures 12-15. The score includes parts for Clarinet in Sib (Cl.Sib.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

- Cl.Sib.:** Measures 12-15 are mostly rests. Measure 15 has a melodic line starting on G4 with a *mf* dynamic marking.
- Vln. 1:** Measures 12-15 have a melodic line starting on G4.
- Vln. 2:** Measures 12-15 have a melodic line starting on G4.
- Vla.:** Measures 12-15 have a melodic line starting on G4.
- Vcl.:** Measures 12-15 have a melodic line starting on G3.
- Cb.:** Measures 12-15 have a melodic line starting on G2.

Dynamic markings: *mf* (Cl.Sib.), *p* (Vcl., Cb.).

Fl. *pp*

Ob. *pp*

Cl.Sib *pp*

Fg. *pp*

Cn. *pp*

Tr. *pp*

Tn. *pp*

Vla.

Vcl. *mp*

Cb. *mp*

Cl.Sib *mf*

Cn. *mp*

Tim. *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp*

Vcl. *mp* *p*

Cb. *mp* *p*

26

Fl.

Ob.

Fg.

Cn.

Tr.

Tn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score for measures 26-29 is arranged in a system of 12 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Clarinet (Cn.), Trumpet (Tr.), Trombone (Tn.), Timpani (Tim.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

- Flute (Fl.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *mp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *mp*.
- Oboe (Ob.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *mp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *mp*.
- Bassoon (Fg.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *mp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *mp*.
- Clarinet (Cn.):** Measures 26-29 are rests.
- Trumpet (Tr.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *mp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *mp*.
- Trombone (Tn.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *mp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *mp*.
- Timpani (Tim.):** Measures 26-29 are rests.
- Violin 1 (Vln. 1):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *pp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *pp*.
- Violin 2 (Vln. 2):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *pp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *pp*.
- Viola (Vla.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *pp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *pp*.
- Violoncello (Vcl.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *pp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *pp*.
- Contrabass (Cb.):** Measures 26-27 are rests. In measure 28, it plays a half note chord (G4, B4, D5) marked *pp*. In measure 29, it plays a half note chord (G4, B4, D5) marked *pp*.

31

Fl. *mp*

Ob.

Cl.Sib *mp* *mf*

Fg. *p* *mp*

Tr *mp*

Tn *p* *mp*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *p* *mp*

Detailed description of the musical score: The score is for measures 31 through 34. Measure 31 starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The Flute (Fl.) part begins with a melodic phrase marked *mp*. The Oboe (Ob.) part has a whole rest. The Clarinet in B-flat (Cl.Sib) part has a whole rest. The Bassoon (Fg.) part has a whole rest. The Trumpet (Tr) part has a whole rest. The Trombone (Tn) part has a whole rest. The Violin 1 (Vln. 1) part has a whole rest. The Violin 2 (Vln. 2) part has a whole rest. The Viola (Vla.) part has a whole rest. The Violoncello (Vcl.) part has a rhythmic pattern of eighth notes. The Contrabass (Cb.) part has a whole rest. Measure 32 continues the patterns. Measure 33 shows the Flute and Clarinet in B-flat parts with melodic lines, and the Bassoon, Trumpet, Trombone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts with harmonic support. Measure 34 concludes the section with similar instrumental textures. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

36

Fl. *mf*

Ob. *mf*

Cl.Sib

Fg. *mf*

Cn. *mf*

Tr. *mf*

Tn. *mf*

Vln. 1

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Detailed description: This page of a musical score covers measures 36 through 39. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet, and Trombone) is marked *mf* and provides harmonic support with sustained chords and some melodic fragments. The string section (Violins 1 and 2, Viola, and Violoncello) is marked *f*. Violins 1 and 2 play a rhythmic triplet pattern, while the Viola and Cello play a similar pattern with longer note values. The score is written in a key with one sharp (F#) and a 4/4 time signature.



41

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*f*

46

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score consists of nine staves. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and the concertina (Cn.) play a sustained chord in the first measure, marked *mp*. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) enters in the second measure with a melodic line marked *mf*. This line features a triplet of eighth notes in the second measure and a triplet of eighth notes in the fourth measure, both marked *mp*. The woodwinds and concertina remain silent from the second measure onwards.

51

Fl. *pp* *mp*

Ob. *pp* *mp* 1 3

Cl.Sib *pp*

Fg. *pp*

Cn. *pp* *mp*

Tr *pp* *mp*

Tn *pp* *mp*

Vln. 1 *p* *p*

Vln. 2 *p* *p*

Vla. *p* *p*

Vcl. *p* *p*

Cb. *p* *p*

Detailed description: This page of a musical score covers measures 51 to 55. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), and Bassoon (Fg.), all starting with a *pp* dynamic. The brass section includes Trumpet (Tr.), Trombone (Tn.), and Trombone (Cb.), with dynamics ranging from *pp* to *mp*. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), all playing with a *p* dynamic. The flute and oboe parts have melodic lines, with the oboe featuring a triplet in measure 53. The strings provide a rhythmic accompaniment with various textures.

56

Fl. *mf*

Ob.

Cl.Sib *mf*

Cn. *mf*

Tr. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb. *p*

61

Fl. *mf*

Ob. *mf*

Cn. *mf*

Tr. *mf*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

66

Fl.

Ob.

Cl.Sib

Tr

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

71

Fl.

Ob.

Cl.Sib

Fg.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

75

Fl.

Cl. Sib.

Fg.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pizz*

*pizz*

*pizz*

*pizz*

*pizz*

*pizz*

## Recitado 1

Esta tierra es hermosa.  
 Crece sobre mis ojos como una abierta claridad asombrada.  
 La nombro con las cosas que voy amando y que me duelen:  
 montañas pensativas, lunas que se alzan sobre el chaco  
 como una boca de horno de pan recién prendido,  
 yuchanes de leyenda  
 en donde duermen indios y ríos esplendentes,  
 gauchos envueltos en una gruesa cáscara de silencio  
 y bejucos volcando su azulina inocencia.  
 Todo eso quiero.  
 Y hablo de contrapuntos encrespados  
 y de lo que ellos paran virilmente sangrientos  
 cuando el vino en la muerte es un adiós morado.

## 2. Panorama

Andante cantabile  $\text{♩} = 120$ 

1

Flautas

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Violin 1

Violin 2

Viola

VCello

Contrabajo

*mf*

*p*

*p*

*p*

*p*

8

Detailed description: This is a page of a musical score for a symphony orchestra. The title is "2. Panorama". The tempo and mood are "Andante cantabile" with a metronome marking of 120 quarter notes per minute. The score is for measures 1 through 4. The instruments listed on the left are Flautas, Oboes, Clarinetes Sib, Fagotes, Cornos, Trompetas Sib, Trombones, Timbal, Violin 1, Violin 2, Viola, VCello, and Contrabajo. The Flautas, Oboes, Clarinetes Sib, Cornos, Trompetas Sib, Trombones, and Timbal parts are mostly silent, indicated by a horizontal line with a fermata. The Fagotes part has a melodic line starting in measure 1, marked with a first finger fingering and a mezzo-forte (*mf*) dynamic. The Violin 1, Violin 2, Viola, and VCello parts have a harmonic accompaniment of dotted half notes, marked with a piano (*p*) dynamic. The Contrabajo part is silent. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. A first ending bracket is present at the end of the first measure.

5 1

Cl.Sib

Fg.

Vln. 1

Vln. 2

Vla.

Vcl.

*mf*



9 1

Fl.

Cl.Sib

Fg.

Cn.

Tr

Tn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*mf*

*p*

*p*

*p*

*p*

*p*



13

Fl.

Cl.Sib

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Musical score for measures 13-16. The score is for a woodwind and string ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Flute (Fl.), Clarinet in B-flat (Cl.Sib), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Measure 13 starts with a treble clef and a key signature of three sharps. The flute has a melodic line starting on G5. The clarinet in B-flat has a melodic line starting on B4. The violins and violas have sustained notes. The violoncello and contrabass have a bass line. A dynamic marking of *f* (forte) is present in measure 14. A first ending bracket (1) is shown above the clarinet line in measure 14.



17

Ob.

Cl.Sib

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Musical score for measures 17-20. The score is for a woodwind and string ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Measure 17 starts with a treble clef and a key signature of three sharps. The oboe has a melodic line starting on G5. The clarinet in B-flat has a melodic line starting on B4. The violins and violas have sustained notes. The violoncello and contrabass have a bass line. A dynamic marking of *f* (forte) is present in measure 18. A first ending bracket (1) is shown above the oboe line in measure 18.

21

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

25

Fl.

Cl.Sib

Cn.

Tn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

29

Fl.

Cl.Sib

Cn.

Tn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

33

Fl.

Ob.

Cn.

Tr

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*mf*

38

Fl.

Ob.

Cl.Sib

Cn.

Tr

Tn

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*p*

*p*

*p*

The musical score for page 18, measures 38-42, is presented for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Bassoon (Cn.), Trumpet (Tr), Trombone (Tn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Flute and Clarinet in B-flat parts begin at measure 38 with a dynamic marking of *mf*. The Trumpet, Trombone, and Bassoon parts begin at measure 38 with a dynamic marking of *p*. The Violoncello part begins at measure 38 with a dynamic marking of *p*. The Violin 1, Violin 2, and Viola parts begin at measure 38 with a dynamic marking of *p*. The Contrabass part begins at measure 38 with a dynamic marking of *p*. The score concludes at measure 42 with a double bar line and repeat dots.

43

Fg. *p* *rit.*  
 Cn. *p* *rit.*  
 Tim. *pp* *rit.*  
 Vln. 1 *rit.*  
 Vln. 2 *rit.*  
 Vla. *rit.*  
 Vcl. *rit.*  
 Cb. *rit.*

### Recitado 2

Todo esto que celebro  
 bajo las lentas nubes solitarias,  
 este polvo que cae  
 sucio sobre mis ojos  
 es mi dulce región mediterránea.

Yo cuento que la miro,  
 ¿Mas cómo digo ahora mi alegría,  
 cómo la saco afuera de mi sangre  
 y la entrego a vosotros  
 para que festejéis también su barrosa hermosura?

Esta región, amigos,  
 hace como mil años que me da su silencio,  
 y hace apenas cuarenta  
 que yo soy su latido y soy su piedra  
 y soy su sombra olvidadiza y pura.

Yo sé que me entendéis  
 porque conmigo visteis caer la noche en ella de rodillas,  
 derrumbada de joyas y luciérnagas.

# 3.Festejo

Allegretto ♩ = 70

Piccolo

Flauta

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Soprano

Contralto

Tenor

Bajo

Violin 1

Violin 2

Viola

VCello

Contrabajo

The musical score is arranged in a standard orchestral format with 15 staves. The top five staves are for woodwinds: Piccolo, Flauta, Oboes, Clarinetes Sib, and Fagotes. The next five staves are for brass: Cornos, Trompetas Sib, and Trombones. The next three staves are for percussion: Timbal, Soprano, and Contralto. The bottom five staves are for strings: Tenor, Bajo, Violin 1, Violin 2, Viola, VCello, and Contrabajo. The score begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 70 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The woodwinds and strings play sustained chords, while the brass and timbal have more active parts starting in the third measure.

Musical score for measures 6-10. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Cl.Sib.), Timpani (Tim.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

Measures 6-10:

- Picc.: *f* (measures 6-7), *mf* (measures 8-10). Includes a triplet in measure 7.
- Fl.: *f* (measures 6-7), *mf* (measures 8-10). Includes a triplet in measure 7.
- Ob.: *mp* (measures 8-10).
- Cl.Sib.: *p* (measures 6-7), *mp* (measures 8-10).
- Tim.: *mf* (measures 8-10).
- Vla.: *p* (measures 8-10).
- Vcl.: *p* (measures 8-10).
- Cb.: *p* (measures 8-10).

Musical score for measures 11-15. The score includes parts for Piccolo (Picc.), Flute (Fl.), Fagotto (Fg.), Timpani (Tim.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

Measures 11-15:

- Picc.: *mf* (measures 11-15).
- Fl.: *mf* (measures 11-15).
- Fg.: *mf* (measures 11-15). Includes a *ly2* marking in measure 12.
- Tim.: *mf* (measures 11-15).
- Vln. 1: *mp* (measures 11-15).
- Vln. 2: *mp* (measures 11-15).
- Vla.: *mp* (measures 11-15).
- Vcl.: *mp* (measures 11-15).
- Cb.: *mp* (measures 11-15).

16

Picc.

Fl.

Ob.

Cl.Sib.

Fg.

Cn.

Tr.

Tn.

Tim.

Sopr.

Contr.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*f* Ra ra

*mf*

*mf*

*f*



21

Cl.Sib *mf* 1y2

Fg. *mf*

Tim.

Sopr. ra..

Contr.

Tenor Ra ra...

Bajo

Vln. 1

Vln. 2

Vla. *mf*

Vcl. *mf*

Cb. *mf*

Detailed description of the musical score: The score is for page 23, starting at measure 21. It features a variety of instruments and vocalists. The woodwinds include Clarinet in B-flat (Cl.Sib) and Flute (Fg.), both marked *mf*. The percussion includes Timpani (Tim.). The vocalists consist of Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), and Bass (Bajo). The strings include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The vocal parts have lyrics: Soprano has 'ra..', Tenor has 'Ra ra...', and Bass has 'Ra ra...'. The score includes various musical notations such as rests, notes, stems, and dynamic markings. The page number '21' is written at the top left of the first staff.

26

Tim.  
Sopr.  
Contr.  
Tenor  
Bajo  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

This musical score page contains ten staves for measures 26 through 30. The instruments are: Timpani (Tim.), Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), Bass (Bajo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The score is written in a common time signature. The vocal parts (Sopr., Contr., Tenor, Bajo) feature melodic lines with various note values and rests. The instrumental parts (Tim., Vln. 1, Vln. 2, Vla., Vcl., Cb.) provide harmonic support with rhythmic patterns and sustained notes. The page number '24' is at the top left, and the measure number '26' is at the top left of the first staff.

31

Picc *mp*

Fl. *mp*

Ob. *mp*

Cl.Sib *mp*

Fg. *mp*

Cn. *mp*

Tr *mp*

Tn *mp*

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score, numbered 31, contains 18 staves. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpet, Trombone, Timpani). The bottom section includes vocal parts (Soprano, Contralto, Tenor, Bass) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The score is written in a common time signature. The woodwinds and brass parts are marked with a mezzo-piano (*mp*) dynamic. The string parts feature rhythmic patterns, including sixteenth-note runs in the violins and eighth-note patterns in the cellos and basses. The vocal parts have melodic lines with some rests. The page number '31' is located at the top left of the first staff.

36

Picc  
Fl.  
Ob.  
Cl.Sib  
Fg.  
Cn.  
Tr  
Tn  
Tim.  
Sopr.  
Contr.  
Tenor  
Bajo  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

*f*  
*f*  
*f*  
*f*  
*f*

Detailed description: This page of a musical score covers measures 36 to 40. It features a full orchestral ensemble and vocal soloists. The instruments listed on the left are Piccolo (Picc), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Bassoon (Fg.), Cor Anglais (Cn.), Trumpet (Tr), Trombone (Tn), Timpani (Tim.), Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), Bass (Bajo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 3/4 time. Measures 36-37 show the Piccolo, Flute, Oboe, and Bassoon playing a rhythmic pattern of eighth notes. The Clarinet in B-flat and Bassoon have melodic lines. The Cor Anglais, Trumpet, and Trombone play chords. The Timpani has a steady pulse. The vocal soloists (Soprano, Contralto, Tenor, Bass) have melodic lines. Measures 38-40 continue the orchestral and vocal parts. Dynamic markings of *f* (forte) are present in measures 39 and 40 for the Piccolo, Flute, Oboe, and Bassoon.



46

Picc

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

51

Picc

Fl.

Cl.Sib

Fg.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score for measures 51-55 is arranged in a system of nine staves. The instruments are Piccolo (Picc), Flute (Fl.), Clarinet in B-flat (Cl.Sib), Bassoon (Fg.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 2/4. The Piccolo and Flute parts are mostly rests, with a forte (f) dynamic marking in measures 53 and 54. The Clarinet in B-flat part features a rhythmic pattern of eighth notes in measures 51 and 52, followed by rests. The Bassoon part has a single note in measure 51. The Violin 1 and Violin 2 parts play a melodic line with slurs and ties. The Viola part provides harmonic support with quarter notes. The Violoncello and Contrabass parts play a steady bass line with quarter notes.

56

Picc

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*mf*

*p*



61

Picc

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*mp*

*f*

66

Picc  
Fl.  
Ob.  
Cl.Sib  
Fg.  
Cn.  
Tr  
Tn  
Tim.  
Sopr.  
Contr.  
Tenor  
Bajo  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

*mp*

Detailed description: This page of a musical score covers measures 66 to 70. The score is arranged in a standard orchestral format with vocal parts. The instruments listed on the left are Piccolo (Picc), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Bassoon (Fg.), Cor Anglais (Cn.), Trumpet (Tr), Trombone (Tn), Timpani (Tim.), Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), Bass (Bajo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Piccolo part begins with a rest in measure 66, followed by eighth notes in measures 67 and 69. The Flute part has rests in measures 66 and 68, with eighth notes in measures 67 and 69. The Oboe part plays chords in measures 66, 67, and 69. The Clarinet in B-flat part has a melodic line starting in measure 66 with a mezzo-piano (*mp*) dynamic, featuring eighth-note patterns and slurs. The Bassoon part has a melodic line with eighth notes and slurs. The Cor Anglais part plays chords in measures 66, 67, and 69. The Trumpet and Trombone parts play chords in measures 66, 67, and 69. The Timpani part has a rhythmic pattern of eighth notes. The vocal parts (Soprano, Contralto, Tenor, Bass) have melodic lines with eighth notes and slurs. The Violin 1 and Violin 2 parts have melodic lines with eighth notes and slurs. The Viola part has a melodic line with eighth notes and slurs. The Violoncello part has a melodic line with eighth notes and slurs. The Contrabass part has a melodic line with eighth notes and slurs.

71

Picc

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*p*

*p*

*p*

*p*

76

Picc *mf*

Fl. *mf*

Ob. *mp*

Cl.Sib *mp*

Fg. *mf*

Cn. *mp*

Tr. *mp*

Tn. *mp*

Tim. *p*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score page, numbered 35, features a variety of instruments and vocal parts. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), and Bassoon (Fg.). The brass section consists of Trumpet (Tr.), Trombone (Tn.), and Timpani (Tim.). The vocal section includes Soprano (Sopr.), Contralto (Contr.), Tenor, and Bass (Bajo). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score begins at measure 81. The woodwinds and strings play a complex, rhythmic pattern with triplets and slurs. The brass and vocal parts enter in measure 85 with a strong *f* (forte) dynamic. The woodwinds continue their intricate patterns throughout the page, with some parts featuring triplets and slurs. The overall texture is dense and dynamic.

Recitado 3:

Este que canta ahora,  
este cosechador de La Silleta,  
es Juan Roldán, un niño  
en quien dormida turbulenta sueñas.

Yo te lo dejo, tierra.  
Tapa su boca con tus polvaredas.  
¡Amasa su alarido,  
alza su copla, dale tu cerveza,  
y carnaval adentro puñalealo  
con tu baguala entera!

# 4.Copla

Lento  $\text{♩} = 60$

Flautas

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Soprano

Contralto

Tenor

Bajo

Violin 1

Violin 2

Viola

VCello

Contrabajo

1. *f*

1. *mf*

1. *p*

*f*

*pizz mf*

*pizz mf*

*pizz mf*

*pizz mf*

*pizz mf*

8

*pizz mf*

Detailed description: This is a musical score for a piece titled '4.Copla'. The score is for a full orchestra and vocal ensemble. The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute. The time signature is 3/4. The instruments listed are Flautas, Oboes, Clarinetes Sib, Fagotes, Cornos, Trompetas Sib, Trombones, Timbal, Soprano, Contralto, Tenor, Bajo, Violin 1, Violin 2, Viola, VCello, and Contrabajo. The Flautas part has a first ending marked '1.' and a dynamic of *f*. The Cornos part has a first ending marked '1.' and a dynamic of *mf*. The Trombones part has a first ending marked '1.' and a dynamic of *p*. The Timbal part has a dynamic of *f*. The Violin 1, Violin 2, Viola, VCello, and Contrabajo parts all have a dynamic of *pizz mf*. The vocal parts (Soprano, Contralto, Tenor, Bajo) are currently silent. The score is written in 3/4 time and consists of 5 measures.

6 2.

Fl.

Tn.

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Qué pe - na tie - ne la muer - te

Qué

Qué

*f* Qué

Detailed description: This is a page of a musical score, page 38. It features ten staves. The top two staves are for Flute (Fl.) and Trombone (Tn.). The next three staves are for Timpani (Tim.), Soprano (Sopr.), and Contralto (Contr.). The next three staves are for Tenor (Tenor) and Bajo (Bajo). The bottom four staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cb.). The vocal parts (Sopr., Contr., Tenor, Bajo) have lyrics: "Qué pe - na tie - ne la muer - te". There are dynamic markings like *f* and *f* *Qué*. The page number "38" is at the top left. The number "6" is above the first measure of the Flute staff, and "2." is above the last measure of the Flute staff.



11

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*mf*

pe - na tie - ne la muer - te

Qué pe - na

Qué pe - na

Qué pe - na

Qué pe - na

16

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*mf*

tie - ne la muer - te

Qué pe - na tie - ne la

tie - ne la muer - te

Qué pe - na tie - ne la

tie - ne la muer - te

Qué pe - na tie - ne la

tie - ne la muer - te

Qué pe - na tie - ne la



26

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*mf*

de su ca - la - ve - ra

cuan - do de su ca - la -

cuan - do de su ca - la -

cuan - do de su ca - la -

31

Fl. *mf* *1y2*

Ob. *mp*

Cl.Sib *mp*

Fg. *mp*

Cn. *mp*

Tr *mp*

Tn *mp*

Tim.

Sopr. ve - ra sien - te cre - cer en si - len - cio

Contr. ve - ra sien - te cre - cer en si - len - cio

Tenor ve - ra sien - te cre - cer en si - len - cio

Bajo ve - ra sien - te cre - cer en si - len - cio

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

36

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

sien - te cre - cer en si - len - cio

sien - te cre - cer en si - len - cio

sien - te cre - cer en si - len - cio

sien - te cre - cer en si - len - cio

41

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*arco p*

la flor de la pri - ma - ve - ra la flor de la pri - ma - ve - ra

la flor de la pri - ma - ve - ra la flor de la pri - ma - ve - ra

la flor de la pri - ma - ve - ra la flor de la pri - ma - ve - ra

la flor de la pri - ma - ve - ra la flor de la pri - ma - ve - ra

*arco p*

*arco p*

*arco p*

*arco p*

*arco p*

46

Fl. *f*

Ob. *mf* *mp* *mf*

Cl.Sib *mf* *mp* *mf*

Fg. *mf* *mp* *mf*

Cn. *mf* *mp* *mf*

Tr *mf* *mp* *mf*

Tn *mf* *mp* *mf*

Tim.

Sopr. la flor de la pri - ma - ve - ra

Contr. la flor de la pri - ma - ve - ra

Tenor la flor de la pri - ma - ve - ra

Bajo la flor de la pri - ma - ve - ra

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



51

Fl. *f*

Ob. *mp*

Cl.Sib *mp*

Fg. *mp*

Cn. *mp* *mf* 1.

Tr *mp*

Tn *mp*

Tim. *f*

Sopr. la flor de la pri - ma - ve - ra

Contr. la flor de la pri - ma - ve - ra

Tenor la flor de la pri - ma - ve - ra

Bajo la flor de la pri - ma - ve - ra

Vln. 1 *pizz mf*

Vln. 2 *pizz mf*

Vla. *pizz mf*

Vcl. *pizz mf*

Cb. *pizz mf*

56

Cn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score contains measures 56 through 59. The score is for a chamber ensemble consisting of Clarinet (Cn.), Timpani (Tim.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is written in a common time signature (C) and a key signature of one sharp (F#). The first four measures (56-59) show a rhythmic pattern of quarter notes in the lower strings and timpani, while the woodwinds and violins play chords. The final two measures (60-61) feature a change in the lower strings and timpani pattern, with the woodwinds and violins playing sustained chords.

# 5. Romance de Juan Lucena

Moderato ♩. = 50

Flautas

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Soprano

Contralto

Tenor

Bajo

Violin 1

Violin 2

Viola

VCello

Contrabajo

*p*

*mp*

1y2

*mp*

*mp*

*mp*

6

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*mf*

1: Juan  
2: Den -

1: Juan  
2: Den -

1: Juan  
2: Den -

1: Juan  
2: Den -

Detailed description: This page of a musical score, numbered 50, contains staves for various instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), and Bassoon (Fg.). The brass section includes Trumpet (Tr), Trombone (Tn), and Timpani (Tim). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The vocal section includes Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), and Bass (Bajo). The score features dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The vocal parts have lyrics: "1: Juan" and "2: Den -". The page number "6" is written at the top left of the first staff.

11

Fl.

Ob.

Cl.Sib

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*mp*

*mp*

Lu - ce - na can - tea - dor por e - so de la - brar pos - tes ya sa - be que vaa sa -  
tro sus bra - zos la fuerza vuel - taun re - man - so de co - bre a ca - daha - cha - zo que

Lu - ce - na can - tea - dor por e - so de la - brar pos - tes ya sa - be que vaa sa -  
tro sus bra - zos la fuerza vuel - taun re - man - so de co - bre a ca - daha - cha - zo que

16

Fl.

Ob.

Cl.Sib

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

lir ga - rra - pa - tien - to del mon - te. Ya sa - be que vaa sa - lir ga - rra - pa -  
 da se leal - bo - ro - taen el gol - pe a ca - daha - cha - zo que da se leal - bo -

lir ga - rra - pa - tien - to del mon - te. Ya sa - be que vaa sa - lir ga - rra - pa -  
 da se leal - bo - ro - taen el gol - pe a ca - daha - cha - zo que da se leal - bo -

*mp*

*mp*

*mp*



26

Fl.

Ob.

Cl.Sib

Tr

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ah Des - de sus ma - nos el ba - rro se le de - rra - maen rai - go - nes Des -  
 ah Si va can - tean - doun que - bra - cho san - gre le sal - pi - caen - ton - ces y

dehom - bre Des - de sus ma - nos el ba - rro se le de - rra - maen rai - go - nes Des -  
 po - bre Si va can - tean - doun que - bra - cho san - gre le sal - pi - caen - ton - ces y

*mp*



31

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

de sus ma-nos el ba-rrro se le de rra - maen rai - go - nes. Juan Lu - ce-na can - tea -  
so - bre su ca - mi - se - ta em - pie - zan a cre - cer flo - res.

de sus ma-nos el ba-rrro se le de rra - maen rai - go - nes. Ah ah ah  
so - bre su ca - mi - se - ta em - pie - zan a cre - cer flo - res.

36

Fl. *p*

Ob. *p*

Cl.Sib *p*

Tim

Sopr.  
dor va - po - ro - so de su - do - res vuel - ve con el ha - chaal hom - bro

Contr.

Tenor  
8 ah va - po - ro - so de su - do - res Ah ah ah

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.  
8

Detailed description: This page of a musical score, numbered 56, contains measures 36 through 40. The score is arranged in a standard orchestral format with vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet in B-flat (Cl.Sib), all playing a melodic line starting with a piano (*p*) dynamic and a first fingering (*1*). The percussion part (Tim) provides a steady rhythmic accompaniment. The vocal parts consist of Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), and Bass (Bajo). The Soprano and Tenor parts have lyrics in Spanish. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.), with the Cb. part starting with an *8va* marking. The score is written in a key with one flat and a 4/4 time signature.

41

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

Ah ah ah Y cuan-doel vi - no mo ra - do dea len-tos li - tros se po - ne Juan

me - dio bo - rra - doen la ho - che Juan

47

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Lu - ce - na cree queha muer - to por - que por el sue - ño o - ye que suha - cha ba - jo la lu - na ha - cha so -

Lu - ce - na cree queha muer - to por - que por el sue - ño o - ye que suha - cha ba - jo la lu - na ha - cha so -

53

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

laen me - dioel mon - te.

laen me - dioel mon - te.

1. 2.

1. 2.

## Recitado 4:

Esta tierra es hermosa.  
Déjenme que la alabe desbordado,  
que la vaya cavando  
de canto en canto turbio  
y en semilla y semilla demorado.  
Ocurre que me pasa que la pienso despacio  
y que empieza a dolerme casi como un recuerdo,  
y sin embargo, triste, la festejo.  
Mato los colibríes que la elogian  
como quien apagara los pétalos del aire,  
hondeo como un niño ángeles y campanas  
y cuando así, dolido, la desnudo,  
cuando así la lastimo,  
me crece, ay, una lágrima en la que apenas si me reconozco.

Digo que me le entrego.  
Digo que sin saber la voy amando,  
y digo que me vaya perdonando  
y en un perdón y en otro que le pido  
digo que alegremente voy sangrando.

# 6.Después

Allegro vivace ♩ = 144

Piccolo

Flauta

Oboes

Clarinetes Sib

Fagotes

Cornos

Trompetas Sib

Trombones

Timbal

Soprano

Contralto

Tenor

Bajo

Violin 1

Violin 2

Viola

VCello

Contrabajo

The musical score is arranged in a standard orchestral format. It begins with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 144. The score is divided into two systems. The first system includes the Piccolo, Flauta, Oboes, Clarinetes Sib, Fagotes, Cornos, Trompetas Sib, Trombones, Timbal, Soprano, Contralto, Tenor, and Bajo. The second system includes Violin 1, Violin 2, Viola, VCello, and Contrabajo. The woodwinds and strings are mostly silent in the first system, with dynamics of *p* and *f*. In the second system, the woodwinds and strings enter with dynamics of *f* and *mf*. The timbal has a rhythmic pattern of eighth notes. The violins and violas have a melodic line with eighth notes. The cellos and double basses have a bass line with eighth notes. The score is written in a clear, professional style with standard musical notation.

7

Picc. *f*

Fl. *f*

Ob.

Cl.Sib.

Fg. *mf*

Cn.

Tr.

Tn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score, numbered 62, contains measures 7 through 11. The score is for a full orchestra. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The Piccolo and Flute parts begin with a dynamic marking of *f* (forte) and play a melodic line with slurs. The Oboe, Clarinet in B-flat, and Trumpet parts enter in measure 11 with a dynamic marking of *f*. The Bassoon part starts in measure 7 with a dynamic marking of *mf* (mezzo-forte) and plays a rhythmic pattern. The Timpani part plays a rhythmic pattern throughout. The Violin 1 and 2 parts play a melodic line with slurs. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern. The score is written in a standard musical notation style with various dynamics and articulations.



13

Ob.

Cl.Sib.

Fg.

Cn.

Tr.

Tn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*mf*

19

Picc.

Fl.

Fg.

Cn.

Tn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

25

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr.

Tn.

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*f*<sub>ly2</sub>

*mf*

31

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*f* La ra la ra ra ra

*f* La ra la ra ra ra

*f*

37

Fg.

Cn.

Tr.

Tn.

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

43

The musical score for measures 43-48 is arranged in a multi-staff format. The percussion section includes Fg. (snare drum), Cn. (cymbal), Tr. (tom-tom), Tn. (tenor drum), and Tim. (timpani). The brass section consists of Tn. (trombone), Sopr. (soprano horn), Contr. (contrabass), Tenor (tenor horn), and Bajo (bass horn). The string section includes Vln. 1, Vln. 2, Vla. (viola), Vcl. (violin), and Cb. (cello). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The percussion parts feature rhythmic patterns of eighth and sixteenth notes, while the brass and woodwinds play sustained chords and melodic lines. The strings provide a harmonic foundation with sustained notes and rhythmic patterns.

Fg.

Cn.

Tr.

Tn.

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Lento ♩ = 60

49

Picc. *mp*

Fl. *mp*

Ob.

Cl.Sib.

Fg. *mp* 1y2

Cn.

Tr.

Tn.

Tim.

Sopr. *mf* Des - pués,

Contr. Des - pués,

Tenor *mf* Des - pués,

Bajo Des - pués,

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *arco mp*

55

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

si yaes - toy muer - to si yaes - toy

si yaes - toy muer - to si yaes - toy

si yaes - toy muer - to si yaes - toy

si yaes - toy muer - to si yaes - toy



61

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

muer - to é - chen - mea - re - na ya - gua

muer - to é - chen - mea - re - na ya - gua

muer - to é - chen - mea - re - na ya - gua

muer - to é - chen - mea - re - na ya - gua

67

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

A - sí re - gre - so.

A - sí re - gre - so.

A - sí re - gre - so.

A - sí re - gre - so.

Tempo 1°

73

2

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl.Sib *mf*

Fg. *mf*

Cn. *mf*

Tr *mf*

Tn *mf*

Tim. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *arco mf*

79

Picc.

Fl.

Ob.

Cl.Sib

Fg.

Cn.

Tr

Tn

Tim.

Sopr.

Contr.

Tenor

Bajo

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Uh uh uh

Uh uh uh

Uh uh uh

Uh uh uh

Uh uh uh

85

Picc. *mf*

Fl. *mf*

Ob.

Cl.Sib

Fg.

Cn. *mp*

Tr *mp*

Tn *mp*

Tim. *mp*

Sopr. *mf*  
uh Ah Ra ra ra

Contr. *mf*  
uh Ah Ra ra ra

Tenor *mf*  
uh Ah Ra ra ra

Bajo *mf*  
uh Ah Ra ra ra

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *pizz mp*

Detailed description: This is a page of a musical score, page 85, featuring a variety of instruments and vocalists. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Bassoon (Fg.), Cor Anglais (Cn.), Trumpet (Tr), Trombone (Tn), Timpani (Tim.), Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), Bass (Bajo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The vocalists have lyrics: 'uh', 'Ah', 'Ra', 'ra', 'ra'. The dynamics are marked as *mf* (mezzo-forte) for Picc., Fl., Sopr., Contr., Tenor, and Bajo; *mp* (mezzo-piano) for Cn., Tr, Tn, Tim., Vln. 1, Vln. 2, Vla., Vcl., and Cb. (pizz *mp*); and *mf* for the vocalists. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

91

Picc. *f*

Fl. *f*

Ob. *f*

Cl.Sib. *f*

Fg. *f*

Cn. *mf* *f* *f*

Tr. *mf* *f* *f*

Tn. *mf* *f* *f*

Tim. *mf* *f*

Sopr. *f*

Contr. *f*

Tenor *f*

Bajo *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Cb. *mf* *f*

98

Picc. *ff* *ff* *fff*

Fl. *ff* *ff* *fff*

Ob. *ff* *ff* *fff*

Cl.Sib *ff* *ff* *fff*

Fg. *ff* *ff* *fff*

Cn. *f* *fff*

Tr. *f* *fff*

Tn. *f* *fff*

Tim. *f* *p* *fff*

Sopr. *ff* *ff* *fff*

Contr. *ff* *fff*

Tenor *ff* *fff*

Bajo *ff* *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *ff* *fff*

Vcl. *ff* *f* *fff*

Cb. *ff* *fff*

Detailed description: This is a page of a musical score, page 98, featuring a variety of instruments and vocal parts. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Sib), Bassoon (Fg.), Cor Anglais (Cn.), Trumpet (Tr.), Trombone (Tn.), Timpani (Tim.), Soprano (Sopr.), Contralto (Contr.), Tenor (Tenor), Bass (Bajo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is divided into measures, with dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *fff* (fortississimo) indicating the volume. The Piccolo, Flute, Oboe, Clarinet, Bassoon, Soprano, Contralto, Tenor, Bass, Violin 1, Violin 2, Viola, and Contrabass parts generally play sustained notes or chords, often with accents. The Timpani part features a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) before returning to fortississimo (*fff*). The Violoncello part has a melodic line with a forte (*f*) dynamic. The overall texture is dense and powerful, characteristic of a grand finale or a climactic moment in a symphony.

Copla

Qué pena tiene la muerte  
cuando de su calavera  
siente crecer en silencio  
la flor de la primavera.

Romance de Juan Lucena

1º

Juan Lucena, canteador,  
por eso de labrar postes,  
ya sabe que va a salir  
garrapatiento del monte.

Jamás se vio canteador  
como él, con más traza de hombre.  
Desde sus manos el barro  
se le derrama en raigones.

2º

Dentro sus brazos la fuerza  
vuelta un remanso de cobre  
a cada hachazo que da  
se le alborota en el golpe.

En cada astilla que vuela  
mira un remanso de pobre.  
Si va canteando un quebracho  
sangre le salpica entonces  
y sobre su camiseta  
empiezan a crecer flores.

Juan Lucena, canteador,  
vaporoso de sudores,  
vuelve con el hacha al hombro  
medio borrado en la noche.  
Y cuando el vino morado  
de a lentos litros se pone  
Juan Lucena cree que ha muerto  
porque por el sueño oye  
que su hacha bajo la luna  
hacha sola en medio el monte.

Después

Después, si ya estoy muerto,  
échenme arena y agua.  
Así regreso.