

Canta y no llores

Dean's Prize Commission for NME

Francisco Cortés-Álvarez

Grieving ♩ = 48

Musical score for woodwinds, brass, percussion, harp, and piano. The score is in 3/4 time and consists of 12 measures. The instruments and their parts are:

- Flute:** Starts with a rest, then plays a melodic line with dynamics *pp*, *fff*, and *p*. Includes a "pitch bend" instruction.
- Oboe:** Starts with a rest, then plays a melodic line with dynamics *p*, *fff*, and *p < mp >*. Includes a "pitch bend" instruction.
- Clarinet in B \flat :** Starts with a rest, then plays a melodic line with dynamics *pp*, *fff*, and *p*. Includes a "pitch bend" instruction.
- Bassoon:** Starts with a rest, then plays a melodic line with dynamics *fff*.
- Horn in F:** Starts with a rest, then plays a melodic line with dynamics *fff*.
- Trumpet in C:** Starts with a rest, then plays a melodic line with dynamics *fff*.
- Bass Trombone:** Starts with a rest, then plays a melodic line with dynamics *fff*.
- Percussion I:** Plays "crotales with bow" (*ppp*), then "to suspended cymbal" (*p*), then "suspended cymbal scrape with a metallic coin/rey from the dome to the edge" (*p*), then "to crotales & suspended cymbal" (*pp*), and finally "crotales medium rubber mallet" (*pp*).
- Percussion II:** Plays "slapstick" (*ff*) and "to drums".
- Harp:** Plays a melodic line with dynamics *mp* and *mp*. Includes a "solo" instruction.
- Piano:** Starts with a rest, then plays a melodic line with dynamics *fff*.

Grieving ♩ = 48

Musical score for strings. The score is in 3/4 time and consists of 12 measures. The instruments and their parts are:

- Violin I:** Starts with "con sord." and *ppp*, then "poco sul pont." (*ppp*), then "ord." (*fff*), then "poco sul pont." (*ppp*), and ends with "scratch" (*mf*).
- Violin II:** Starts with "con sord." and *ppp*, then "poco sul pont." (*ppp*), then "ord." (*fff*), then "poco sul pont." (*ppp*), and ends with "scratch" (*mf*).
- Viola:** Starts with "con sord." and *ppp*, then "senza sord." (*ppp*), then "ord." (*f*), then "senza sord." (*p*), and ends with "scratch" (*mf*).
- Cello:** Starts with "con sord." and *ppp*, then "senza sord." (*ppp*), then "senza sord." (*fff*), then "pizz." (*p*).
- Contrabass:** Starts with "con sord." and *ppp*, then "senza sord." (*ppp*), then "senza sord." (*fff*), then "behind the bridge (grating)" (*fff*), and ends with "p".

Composer must be notified of any performance
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Violent ♩ = 112

A Phlegmatic ♩ = 60

7

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

Ob. *fff* *ff* *ff*

B♭ Cl. *fff* *ff* *ff*

Bsn. *ffp* *ff* *ff*

Hn. *fff* *ff* *ff* insert mute

C Tpt. *fff* *ff* *ff*

B. Tbn. *fff* *ff* *ff*

Sus. Cym. I *p* *mf* *f*
 (medium yarn mallet) mute abruptly to bass drum (medium yarn mallet) to crotales & suspended cymbal

Drums *fff* *ff* *ff*
 toms (toms and snare drum with snares on) *p* *mf* *f*
 snare sticks rim shot

Hp. *mp*

Pno. *fff* *fff* *fff*

Violent ♩ = 112

A Phlegmatic ♩ = 60

Vln. II *mf* *fff* *p* *pp* *ff_{sub.}*

Vln. I *mf* *fff* *p* *pp* *ff_{sub.}*

Vla. *fp* *fff* *mp* *ff* *p* *pp* *ff_{sub.}*

Vc. *arco* *fp* *fff* *ff* *ff* *ff* *ff*

Cb. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *pizz.*

f

12

Fl. *pp*

Ob. *pp* pitch bend as much as possible

B. Cl. *pp*

Bsn.

Hn. (muted) *ppp dolce* *p* remove mute

C Tpt.

B. Tbn.

Perc. I *mp* crotales brass mallet to suspended cymbal

Bass drum

Hp. *mp* *mf* loco

Pno. *pp* *mf* *p* *mp* *poco* loco

Vln. II *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Cb.

18

Floating ♩ = 80

Fl. *ppp sempre* *ppp*

Ob. *ppp sempre* *ppp*

B♭ Cl. *ppp sempre* *ppp*

Bsn. *pp* *mf* *ff*

Hn. *ppp* *ff* *ppp*

C Tpt. *ppp*

B. Tbn. *ff*

Perc. I *tam-tam* *tam-tam beater* *pp* *suspended cymbal with bow* *to triangle* *p*

Slapstick *to slapstick* *slapstick* *f*

Hp. *ppp sempre* *5* *mf sub.* *ppp*

Pno. *loco* *ff* *8va*

Floating ♩ = 80

Vln. II *8va* *ppp sempre*

Vln. I *ppp sempre*

Vla. *ppp sempre* *ord.* *sul pont.* *p*

Vc. *ppp* *ff*

Cb. *pp* *ff*

23

Fl. *mf* *ppp_{sub.}*

Ob.

B. Cl.

Bsn. *pp* *ff* *p*

Hn. *ff* *ppp*

C Tpt.

B. Tbn. *ff* *p*

Sus. Cym.I *mp* triangle triangle beater

Slapstick *f*

Hp. *mf sub.* *pp*

Pno. *mp* *pp* *ff* *loco* *gliss inside piano* *8^{va}*

Vln. II *8^{va}*

Vln. II

Vla. *ord.* *ppp*

Vc. *pp* *ff* *p*

Cb. *pp* *ff* *p*

27

Fl. *fpp*

Ob. *fpp*

B. Cl. *fpp*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

B. Tbn. *ff*

Triangle

Slapstick

Hp. *p*

Pno. *ff*

Vln. II *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *ff*

Cb. *ff*

loco

30 **Lighter** ♩ = 100

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

Ob. *pp* *pp* *mp*

B♭ Cl. *pp* *mp*

Bsn. *p* *mf* *p* *ff_{sub.}*

Hn. *ppp* *p* *mf* *p* *ff_{sub.}*

C Tpt. *ff_{sub.}*

B. Tbn. *p* *mf* *p* *ff_{sub.}*

Perc. I

Perc. II

Hp. *pp* *mp*

Pno. *ff*

Lighter ♩ = 100

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

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

Vla. *p* *pp* *mp*

Vc. *pp* *mf* *p* *ff*

Cb. *pp* *mf* *p* *ff*

35

Fl. *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

B. Cl. *pp* *mf*

Bsn. *ff* *fp* *ff*

Hn. *fp* *ff*

C Tpt. *fp* *ff*

B. Tbn. *fp* *ff*

Perc. I

Perc. II

Hp. *p* *mf* *p*

Pno. *ff* *mf* *ff*

Vln. I *pp* *mf* (no trem)

Vln. II *pp* *mf* (no trem)

Vla. *pp* *mf* (no trem)

Vc. *ff* *fp* *ff*

Cb. *ff* *fp* *ff*

39

Fl. *mf* *pp* *f*

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

B. Cl. *pp* *mf* *pp* *f* *fp*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

B. Tbn. *ff*

Perc. I

Perc. II

Hp. *p* *mf* *p* *p* *f*

Pno. *ff*

Vln. I *pp* *mf* (no trem) *mp* *f*

Vln. II *pp* *mf* (no trem) *mp* *f*

Vla. *pp* *mf* *mp* *f* *fp*

Vc. *ff*

Cb. *ff*

42

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. II

Vln. I

Vla.

Vc.

Cb.

Keep clearing ped. with each chord and use it to emphasize articulations

45

Fl. *mf* *ff* *mf* *ff*

Ob. *mf* *ff*

B. Cl. *mf* *ff* *mfsub.* *ff*

Bsn. *mf* *ff* *mfsub.* *ff*

Hn. *mf* *ff*

C Tpt. *mf* *ff* insert cup mute

B. Tbn. *mf* *ff*

Perc. I to crotales & suspended cymbal

Perc. II

Hp. *ff* loco

Pno. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

48 **Faster** ♩ = 128 *accel.*

Musical score for woodwinds, percussion, and harp. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (B. Tbn.). The second system includes Percussion I (Perc. I), Percussion II (Perc. II), and Harp (Hp.). The harp part includes markings for *8va* and *loco*. The percussion parts include markings for *crotales* and *hard plastic mallet*. The woodwind parts include various dynamics such as *pp*, *mp*, *p*, *f sub.*, and *mf*. The harp part includes dynamics *p*, *mp*, *f*, *mp*, and *mf*. The percussion parts include dynamics *pp*, *p*, *mf*, and *mp*. The woodwind parts include various dynamics such as *pp*, *mp*, *p*, *f sub.*, and *mf*. The harp part includes dynamics *p*, *mp*, *f*, *mp*, and *mf*. The percussion parts include dynamics *pp*, *p*, *mf*, and *mp*.

Faster ♩ = 128 *accel.*

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The string parts include various dynamics such as *pp*, *mp*, *p*, *f sub.*, and *mf*. The Violin I part includes dynamics *pp*, *mp*, *p*, *f sub.*, and *mf*. The Violin II part includes dynamics *pp*, *mp*, *p*, *mp*, and *mf*. The Viola part includes dynamics *pp*, *mp*, *p*, *mp*, and *p*. The Violoncello part includes dynamics *pp*, *pizz.*, and *p*. The Contrabasso part includes dynamics *mp* and *mf*. The string parts include various dynamics such as *pp*, *mp*, *p*, *f sub.*, and *mf*. The Violin I part includes dynamics *pp*, *mp*, *p*, *f sub.*, and *mf*. The Violin II part includes dynamics *pp*, *mp*, *p*, *mp*, and *mf*. The Viola part includes dynamics *pp*, *mp*, *p*, *mp*, and *p*. The Violoncello part includes dynamics *pp*, *pizz.*, and *p*. The Contrabasso part includes dynamics *mp* and *mf*.

55

(♩ = 240)

(♩+♩.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt. (cup muted)

B. Tbn.

Perc. I wood blocks, & bongos, medium rubber mallet

Perc. II to bass drum, bass drum

Hp.

Pno.

Vln. II

Vln. I

Vla.

Vc.

Cb.

mf, p, mp, f, pp, ff, no Ped.

With anxiety ♩ = 80

60

(2+3)

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

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

B. Cl. *mp* *p* *mp* *f*

Bsn. *f* *p sub.*

Hn. *mp* *f*

C Tpt. *f* *p sub.*

B. Tbn. *f* *mp* *f* *p sub.* *ff*

Perc. I *p*

Perc. II

Hp. *mp*

Pno. *mp* *f* *f* *ff* *no Ped.*

With anxiety ♩ = 80

(2+3)

Vln. II *mp sub.* *p* *mp* *f*

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

Vla. *mp sub.* *p* *f*

Vc. *f* *p sub.*

Cb. *p* *f* *mp* *f* *p sub.* *ff*

64

Fl. *p* *fp* *f mp*

Ob. *p* *fp* *f mp*

B. Cl. *p* *fp* *f mp*

Bsn. *f* *f mp*

Hn. *f* *f* *f* *mp*

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

B. Tbn. *f* *f* *f* *mp*

Perc. I *mp* *mf*

Perc. II *mf* *f*

Hp. *p sub.* *f*

Pno. *f* *mp* *f*

Vln. I *mp* *f mp*

Vln. II *mp* *f mp*

Vla. *mp* *f mp*

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

Cb. *f* *p sub.* *mp* *f*

Even faster ♩ = 132 *accel.*

75

Picc. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff* brassy

B. Tbn. *ff* brassy

Perc. I

Perc. II *f* bass drum

Hp.

Pno.

Even faster ♩ = 132 *accel.*

Vln. II *ff*

Vln. II *ff*

Vla.

Vc. *ff*

Cb. *ff*

80 **Very fast** ♩ = 144

Musical score for measures 80-84. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), and Piano (Pno.). The tempo is marked 'Very fast' with a quarter note equal to 144 beats per minute. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 82. Dynamics include *ff*, *mp*, *f*, and *p*. Performance instructions include 'insert cup mute' for the trombone and 'suspended cymbal hard rubber mallet' and 'wood blocks, bongos & tumba' for percussion. The piano part features a tremolo in the right hand and a steady bass line in the left hand.

Very fast ♩ = 144

Musical score for measures 85-89, featuring string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The tempo remains 'Very fast' at 144 beats per minute. The key signature has one sharp (F#). The time signature is 4/4. Dynamics include *mp*, *f*, *fp*, and *pp*. The strings play a rhythmic pattern with various articulations and dynamics.

85

This page contains the musical score for measures 85 through 88. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Starts with a rest, then plays a melodic line in measures 86-88 with dynamics *f*, *fp*, and *f mp*.
- Ob.** (Oboe): Starts with a rest, then plays a melodic line in measures 86-88 with dynamics *f* and *mp*.
- B♭ Cl.** (B-flat Clarinet): Starts with a rest, then plays a melodic line in measures 86-88.
- Bsn.** (Bassoon): Starts with a rest, then plays a melodic line in measures 86-88.
- Hn.** (Horn): Starts with a rest, then plays a melodic line in measures 86-88.
- C Tpt.** (C Trumpet): Starts with a rest, then plays a melodic line in measures 86-88 with dynamics *f* (cup muted) and *p*.
- B. Tbn.** (Bass Trombone): Starts with a rest, then plays a melodic line in measures 86-88 with dynamics *f* and *p*.
- Perc. I** (Percussion I): Remains silent throughout.
- Perc. II** (Percussion II): Plays a rhythmic pattern in measures 85-88.
- Hp.** (Harp): Starts with a rest, then plays a chord in measure 86 with dynamic *f*.
- Pno.** (Piano): Starts with a rest, then plays a chord in measure 86.
- Vln. II** (Violin II): Plays a rhythmic pattern in measures 85-88 with dynamics *mf*, *mf*, and *ff*.
- Vln. I** (Violin I): Plays a rhythmic pattern in measures 85-88 with dynamics *mf*, *mf*, and *ff*.
- Vla.** (Viola): Plays a rhythmic pattern in measures 85-88 with dynamics *f* and *mf*.
- Vc.** (Violoncello): Plays a rhythmic pattern in measures 85-88 with dynamics *f* and *mf*.
- Cb.** (Cello): Plays a rhythmic pattern in measures 85-88 with dynamics *f* and *mf*.

The score is in 3/4 time and features various dynamics and articulations throughout.

89

This musical score page, numbered 89, contains measures 89, 90, and 91. The music is in 4/4 time and features a variety of instruments and dynamic markings. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a forte (*f*) dynamic, moving to piano (*p*) and then fortissimo (*ff*).
- Ob.**: Oboe, playing a melodic line with a forte (*f*) dynamic.
- B♭ Cl.**: Bass Clarinet, playing a melodic line with a forte (*f*) dynamic.
- Bsn.**: Bassoon, playing a melodic line with a fortissimo (*ff*) dynamic.
- Hn.**: Horn, playing a melodic line with a pianissimo (*pp*) dynamic, moving to fortissimo (*ff*).
- C Tpt.**: Cornet, playing a melodic line with a forte (*f*) dynamic.
- B. Tbn.**: Baritone Trombone, playing a melodic line with a pianissimo (*pp*) dynamic, moving to fortissimo (*ff*).
- Perc. I**: Percussion I, playing a suspended cymbal with a piano (*p*) dynamic, moving to forte (*f*), and wood blocks with a forte (*f*) dynamic.
- Perc. II**: Percussion II, playing a snare drum with a forte (*f*) dynamic.
- Hp.**: Harp, playing a melodic line with a forte (*f*) dynamic, moving to piano (*p*).
- Pno.**: Piano, playing a melodic line with a forte (*f*) dynamic.
- Vln. II**: Violin II, playing a melodic line with a forte (*f*) dynamic, moving to fortissimo (*ff*) and piano (*p*).
- Vln. I**: Violin I, playing a melodic line with a fortissimo (*ff*) dynamic, moving to piano (*p*).
- Vla.**: Viola, playing a melodic line with a mezzo-forte (*mf*) dynamic, moving to fortissimo (*ff*).
- Vc.**: Violoncello, playing a melodic line with a pianissimo (*pp*) dynamic, moving to fortissimo (*ff*).
- Cb.**: Contrabass, playing a melodic line with a forte (*f*) dynamic, moving to fortissimo (*ff*).

92

This page of a musical score contains measures 92 through 95. The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin II (Vln. II), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a key signature of one flat (B♭). The score includes various dynamics such as *p*, *pp*, *mp*, *f*, and *mf*, as well as performance instructions like 'flutter' and 'pizz.' (pizzicato). The percussion parts are particularly active, with Perc. I playing a rhythmic pattern of eighth notes and Perc. II playing a pattern of quarter notes. The strings play a melodic line with some slurs and accents.

96

Musical score for orchestra and piano, measures 96-98. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 96: Picc. is silent. Ob. plays a half note G4. B. Cl. plays a half note G4. Bsn. is silent. Hn. is silent. C Tpt. plays a rhythmic pattern of eighth notes. B. Tbn. is silent. Perc. I plays a rhythmic pattern of eighth notes. Perc. II is silent. Hp. plays a melodic line. Pno. plays a chord. Vln. II plays a melodic line. Vla., Vc., and Cb. are silent.

Measure 97: Picc. is silent. Ob. plays a half note G4. B. Cl. plays a half note G4. Bsn. is silent. Hn. is silent. C Tpt. plays a rhythmic pattern of eighth notes. B. Tbn. is silent. Perc. I plays a rhythmic pattern of eighth notes. Perc. II plays a rhythmic pattern of eighth notes. Hp. plays a melodic line. Pno. plays a chord. Vln. II plays a melodic line. Vla., Vc., and Cb. are silent.

Measure 98: Picc. is silent. Ob. plays a half note G4. B. Cl. plays a half note G4. Bsn. is silent. Hn. is silent. C Tpt. plays a rhythmic pattern of eighth notes. B. Tbn. is silent. Perc. I plays a rhythmic pattern of eighth notes. Perc. II plays a rhythmic pattern of eighth notes. Hp. plays a melodic line. Pno. plays a chord. Vln. II plays a melodic line. Vla., Vc., and Cb. are silent.

Dynamic markings: *pp* (pianissimo) for Ob. in measure 96; *f* (forte) and *p* (piano) for Perc. I and Perc. II in measure 97; *mp* (mezzo-piano) and *cresc.* (crescendo) for Pno. in measure 98.

99

flutter

Picc. *p* *mp* *f* *mp* *f*

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

B. Cl. *p* *f* *mp* *f*

Bsn. *f* *fp* *mf*

Hn. *fp* *mf*

C Tpt. *fp* *mf* *p* *f* *mp* *f*

B. Tbn. *p* *f* *mp* *f*

Perc. I *p* *f* *mp* *f*

Perc. II *p* *mf* *p* *mf*

Hp. *f* *f*

Pno. *ff*

Vln. II *f* *f*

Vln. I

Vla.

Vc.

Cb.

8va

8va

Detailed description: This page of a musical score, numbered 99, contains measures 99 through 102. The score is for a full orchestra and piano. The top staff is Piccolo (Picc.), starting with a 'flutter' effect at a piano (*p*) dynamic, then moving through mezzo-piano (*mp*) and forte (*f*) dynamics. The Oboe (Ob.) and Bass Clarinet (B. Cl.) parts feature melodic lines with dynamic markings of *mp*, *f*, *mp*, and *f*. The Bassoon (Bsn.) part has dynamics of *f*, *fp*, and *mf*. The Horn (Hn.) part has dynamics of *fp* and *mf*. The Trumpets (C Tpt.) and Trombones (B. Tbn.) play rhythmic patterns with dynamics of *fp*, *mf*, *p*, *f*, *mp*, and *f*. The Percussion (Perc. I and II) parts have dynamics of *p*, *f*, *mp*, *f* and *p*, *mf* respectively. The Harp (Hp.) part has dynamics of *f* and *f*, with '8va' markings. The Piano (Pno.) part has a dynamic of *ff*. The Violins (Vln. I and II) and other string parts (Vla., Vc., Cb.) are present but mostly silent in these measures.

103

This page contains the musical score for measures 103 through 106 of the piece "Canta y no llores". The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo): Melodic line with dynamics *mp* and *f*.
- Ob.** (Oboe): Melodic line with dynamics *mp* and *f*.
- B♭ Cl.** (B-flat Clarinet): Melodic line with dynamics *mp* and *f*.
- Bsn.** (Bassoon): Melodic line with dynamics *mp* and *ff*.
- Hn.** (Horn): Rested throughout the measures.
- C Tpt.** (C Trumpet): Percussive accompaniment with dynamics *p*, *f*, and *ff*.
- B. Tbn.** (Bass Trombone): Percussive accompaniment with dynamics *p*, *f*, and *ff*.
- Perc. I** and **Perc. II** (Percussion): Percussive accompaniment with dynamics *mp*, *f*, *p*, and *mf*.
- Hp.** (Harpsichord): Melodic line with dynamics *mf* and *f*.
- Pno.** (Piano): Rested throughout the measures.
- Vln. II** (Violin II): Melodic line with dynamics *mp* and *f*.
- Vln. I** (Violin I): Melodic line with dynamics *mp* and *f*.
- Vla.** (Viola): Melodic line with dynamics *mp*, *mf*, and *f*.
- Vc.** (Violoncello): Rested throughout the measures.
- Cb.** (Contrabass): Rested throughout the measures.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamics range from *p* (piano) to *ff* (fortissimo). The key signature has one sharp (F#) and the time signature changes from 3/4 to 2/4.

107

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mp

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
p sub.
ff
mp

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f

B. Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f

Perc. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mp
wood blocks,
bongos & tumba
medium rubber mallet

Perc. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf
rim

Hp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f
mp

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f
mf

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f

112

This page contains the musical score for measures 112 through 115. The score is written for a full orchestra and strings. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a *mf* dynamic, then *p*, and *f* in the final measure.
- Ob.**: Oboe, playing *f* in the final measure.
- B. Cl.**: Bass Clarinet, playing *f* in the final measure.
- Bsn.**: Bassoon, playing *f* in the second measure and *mp* in the final measure.
- Hn.**: Horn, playing *p* in the second measure, *f* in the third, and *mp* in the final measure.
- C Tpt.**: Cornet, playing *f* in the third measure.
- B. Tbn.**: Baritone Trombone, playing *mp* in the final measure.
- Perc. I**: Percussion I, playing *f* in the first measure, *mf* in the second and third, and *mp* in the final measure.
- Perc. II**: Percussion II, playing *p < mf* in the third measure.
- Hp.**: Harp, playing *f* in the final measure.
- Pno.**: Piano, playing *f* in the final measure, with *ff* in the right hand (RH) and *LH* in the left hand.
- Vln. II**: Violin II, playing *mp* in the first measure and *f* in the final measure.
- Vln. I**: Violin I, playing *mf* in the second measure and *f* in the third.
- Vla.**: Viola, playing *f* in the final measure.
- Vc.**: Violoncello, playing *f* in the final measure.
- Cb.**: Contrabass, playing *f* in the final measure.

116

This musical score page, numbered 116, contains measures 116 through 119 of the piece "Canta y no llores". The score is written for a full orchestra and strings. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, rests in measures 116-118, then plays a melodic line in measure 119.
- Ob.**: Oboe, plays a melodic line starting in measure 116, with dynamics *p*, *f*, *f sub.*, and *p*.
- B. Cl.**: Bass Clarinet, plays a melodic line starting in measure 116, with dynamics *p*, *f sub.*, and *p*.
- Bsn.**: Bassoon, plays a melodic line starting in measure 116, with dynamic *f*.
- Hn.**: Horn, rests in all measures.
- C Tpt.**: Cornet Trumpet, rests in all measures.
- B. Tbn.**: Baritone Trombone, plays a melodic line starting in measure 116, with dynamic *f*.
- Perc. I**: Percussion I, plays a melodic line starting in measure 116, with dynamics *f* and *mf*. Includes a "choke" instruction.
- Perc. II**: Percussion II, plays a melodic line starting in measure 116, with dynamics *pp* and *mf*. Includes "suspended cymbal" and "snare sticks" instructions.
- Hp.**: Harp, plays a melodic line starting in measure 116, with dynamics *p*, *mf*, and *p*.
- Pno.**: Piano, plays a melodic line starting in measure 116, with dynamics *p* and *f*.
- Vln. II** (top): Violin II, plays a melodic line starting in measure 116, with dynamics *p*, *f sub.*, and *p*. Includes "sul pont." and "ord." instructions.
- Vln. II** (bottom): Violin II, plays a melodic line starting in measure 116, with dynamics *p*, *f sub.*, and *p*. Includes "sul pont." and "ord." instructions.
- Vla.**: Viola, plays a rhythmic accompaniment starting in measure 116, with dynamic *p*. Includes "ord." instruction.
- Vc.**: Violoncello, plays a rhythmic accompaniment starting in measure 116, with dynamic *p*. Includes "ord." instruction.
- Cb.**: Contrabass, rests in all measures.

120

This page contains the musical score for measures 120 through 123. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a *p* dynamic and moving to *f*.
- Ob.**: Oboe, starting with a *p* dynamic and moving to *f*.
- B♭ Cl.**: Bass Clarinet, playing a melodic line with dynamics *f*, *fp*, and *mf*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *f*, *fp*, and *mf*.
- Hn.**: Horn, playing a melodic line with dynamics *p* and *f*.
- C Tpt.**: Cornet, playing a melodic line with dynamics *p* and *f*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *f* and *f*.
- Perc. I**: Snare drum, with dynamics *p*, *p*, and *mf*. Includes performance instructions: "dome", "(choke)", "edge", and "(choke)".
- Perc. II**: Cymbal, with dynamics *mp* and *f*.
- Hp.**: Harp, playing a melodic line.
- Pno.**: Piano, playing a complex accompaniment with dynamics *p*, *f*, and *f*.
- Vln. II**: Violin II, playing a melodic line with dynamics *ff* and *f*. Includes the instruction "sul pont.".
- Vln. I**: Violin I, playing a melodic line with dynamics *ff* and *f*. Includes the instruction "sul pont.".
- Vla.**: Viola, playing a melodic line with dynamics *ff* and *f*. Includes the instruction "sul pont.".
- Vc.**: Violoncello, playing a rhythmic accompaniment with dynamics *ff* and *f*. Includes the instruction "sul pont." and "pizz.".
- Cb.**: Contrabass, playing a rhythmic accompaniment with dynamics *ff* and *f*. Includes the instruction "sul pont." and "pizz.".

The score features various dynamics such as *p*, *f*, *fp*, *mf*, *mp*, and *ff*. It also includes performance instructions like "sul pont.", "pizz.", "arco ord.", "dome", "edge", and "(choke)".

124

Musical score for orchestra and strings, measures 124-127. The score is in 4/4 time and features the following instruments and parts:

- Picc.**: Piccolo flute, playing a rhythmic pattern of eighth notes.
- Ob.**: Oboe, playing a melodic line with slurs and dynamics of *f*.
- B♭ Cl.**: Bass Clarinet, playing a melodic line with slurs and dynamics of *f*.
- Bsn.**: Bassoon, playing a melodic line with slurs and dynamics of *f*.
- Hn.**: Horn, playing a melodic line.
- C Tpt.**: Cornet, playing a rhythmic pattern with a "remove mute" instruction.
- B. Tbn.**: Baritone Trombone, playing a rhythmic pattern with a "remove mute" instruction.
- Perc. I & II**: Percussion I and II, both silent.
- Hp.**: Harp, playing a melodic line with dynamics of *f*.
- Pno.**: Piano, playing a rhythmic pattern.
- Vln. II (top)**: Violin II, playing a melodic line with dynamics of *f* and "sul tasto" instruction.
- Vln. II (bottom)**: Violin II, playing a melodic line with dynamics of *f* and "sul tasto" instruction.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line with dynamics of *mp* and "pizz." instruction.
- Cb.**: Contrabass, playing a melodic line with dynamics of *mp* and *mf*.

128

This musical score page contains measures 128 through 131. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *ff* dynamic in measure 128, moving to *mp* in measure 129, and *f* in measure 130.
- Ob.**: Oboe, starting with a *ff* dynamic in measure 128, moving to *mp* in measure 129, and *f* in measure 130.
- B. Cl.**: Bass Clarinet, starting with a *ff* dynamic in measure 128, moving to *mp* in measure 129, and *f* in measure 130.
- Bsn.**: Bassoon, starting with a *ff* dynamic in measure 128, moving to *mp* in measure 129, and *f* in measure 130.
- Hn.**: Horn, silent throughout.
- C Tpt.**: Cornet, silent until measure 130, then playing with *f* dynamic and an *(open)* marking.
- B. Tbn.**: Bass Trombone, starting with a *ff* dynamic in measure 128, moving to *f* in measure 130, and *ff* in measure 131.
- Perc. I**: Percussion I, playing a rhythmic pattern in measure 128, silent in 129, and *f* in 130.
- Perc. II**: Percussion II, silent until measure 130, then playing with *mf* dynamic.
- Hp.**: Harp, playing a melodic line in measure 128, silent in 129, and *ff* in 130.
- Pno.**: Piano, playing a complex accompaniment with *ff* in measure 128, *mp* in 129, and *f* in 130. Includes markings for *loco* and *15^{ma}*.
- Vln. II** (top): Violin II, starting with *ff* and *poco sul pont.* in measure 128, moving to *mf* and *pizz.* in 129, and *f* and *arco ord.* in 130.
- Vln. II** (bottom): Violin II, starting with *ff* and *poco sul pont.* in measure 128, moving to *mf* and *pizz.* in 129, and *f* and *arco ord.* in 130.
- Vla.**: Viola, starting with *ff* and *poco sul pont.* in measure 128, moving to *f* and *ord.* in 130.
- Vc.**: Violoncello, starting with *ff* in measure 128, moving to *fp* and *arco* in 129, and *f* and *ff* in 130.
- Cb.**: Contrabass, starting with *ff* in measure 128, moving to *fp* and *arco* in 129, and *f* and *ff* in 130.

132 (3+2+2)

Picc. *flutter*
 Ob. *f* *p* *mp* *ff*
 B. Cl. *mp* *ff*
 Bsn. *f* *p*
 Hn. *mf* *rip* *f*
 C Tpt. *p* *mp* *f*
 B. Tbn. *pp* *f*
 Perc. I *mp* *f*
 Perc. II *pp* *f*
 Hp. *f*
 Pno. *f mp* *ff*
 Vln. I (3+2+2) *mp* *ff*
 Vln. II *mp* *ff*
 Vla. *ff* *mp* *sul pont.* *pp* *p* *ff*
 Vc. *ff* *ff* *ff* *pizz.* *f*
 Cb. *ff* *ff* *f*

136

This page contains the musical score for measures 136 through 140. The score is for a full orchestra and piano. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 136-137.
- Ob.**: Oboe, measures 136-137.
- B. Cl.**: Bass Clarinet, measures 136-137.
- Bsn.**: Bassoon, measures 136-137.
- Hn.**: Horn, measures 136-137.
- C Tpt.**: Cornet Trumpet, measures 136-137.
- B. Tbn.**: Baritone Trombone, measures 136-137.
- Perc. I**: Percussion I, measures 136-137.
- Perc. II**: Percussion II, measures 136-137.
- Hp.**: Harp, measures 136-137.
- Pno.**: Piano, measures 136-137.
- Vln. II**: Violin II, measures 136-137.
- Vln. I**: Violin I, measures 136-137.
- Vla.**: Viola, measures 136-137.
- Vc.**: Violoncello, measures 136-137.
- Cb.**: Contrabasso, measures 136-137.

The score includes various dynamics such as *p*, *ff*, *f*, *mf*, and *p_{sub.}*. It also features performance instructions like *edg:center*, *pizz.*, *arco*, *loco*, and *rip*. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is one sharp (F#).

141

Picc. *ff*

Ob. *f*

B. Cl. *f*

Bsn. *f* *ff*

Hn. *rip*

C Tpt.

B. Tbn.

Perc. I *f*

Perc. II

Hp.

Pno. *mp* *mf* *ff*

Vln. II

Vln. I

Vla.

Vc. *p* *fp* *ff*

Cb. *p* *fp* *ff*

145

This page contains the musical score for measures 145 through 148. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 4/4 time signature. Starts with a *ff* dynamic and a sixteenth-note pattern.
- Ob.** (Oboe): Treble clef, 4/4 time signature. Remains silent.
- B. Cl.** (Bass Clarinet): Treble clef, 4/4 time signature. Remains silent.
- Bsn.** (Bassoon): Bass clef, 4/4 time signature. Remains silent until measure 148, where it plays a triplet.
- Hn.** (Horn): Treble clef, 4/4 time signature. Plays a long note in measure 146 with a *f* dynamic.
- C Tpt.** (Cornet): Treble clef, 4/4 time signature. Remains silent.
- B. Tbn.** (Baritone Trombone): Bass clef, 4/4 time signature. Remains silent until measure 148, where it plays a triplet with a *pp* dynamic.
- Perc. I** and **Perc. II**: Drum parts, both silent.
- Hp.** (Harpsichord): Treble clef, 4/4 time signature. Silent until measure 148, where it plays a chord with a *mp* dynamic.
- Pno.** (Piano): Grand staff (treble and bass clefs), 4/4 time signature. Starts with a sixteenth-note pattern in measure 145.
- Vln. II** (Violin II): Treble clef, 4/4 time signature. Starts with a sixteenth-note pattern and *ff* dynamic. Includes *sul pont.* markings in measures 146 and 147.
- Vln. I** (Violin I): Treble clef, 4/4 time signature. Starts with a sixteenth-note pattern and *ff* dynamic. Includes *sul pont.* markings in measures 146 and 147.
- Vla.** (Viola): Bass clef, 4/4 time signature. Starts with a sixteenth-note pattern and *ff* dynamic.
- Vc.** (Violoncello): Bass clef, 4/4 time signature. Starts with a sixteenth-note pattern and *ff* dynamic. Changes to *mp* in measure 148.
- Cb.** (Cello): Bass clef, 4/4 time signature. Starts with a sixteenth-note pattern and *ff* dynamic.

$\text{♩} = \text{♩} = 72$

149

Picc. $\text{♩} = \text{♩} = 72$
 Ob.
 B. Cl.
 Bsn. *mp sub. cresc.* *f*
 Hn. *fp* *f* *f*
 C Tpt. *f*
 B. Tbn. *fp* *f* *f*
 Perc. I bongos & tumba with hand *f*
 Perc. II *f* to guiro
 Hp.
 Pno. *mf cresc.* *f*
 Vln. I $\text{♩} = \text{♩} = 72$
 Vln. II *f* *f*
 Vla. arco *f*
 Vc. *mf cresc.* *f*
 Cb. *mf cresc.* *f*

Cumbia ♩ = 108

152

notes should be exactly at the same speed as before

Picc. *keep repeating, not synchronized (may insert small breaths as needed)*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I *with latin feeling exaggerate accents*
fp

Perc. II *guiro* *mp* *simile*

Hp. *mp*

Pno. *mp*

Cumbia ♩ = 108

notes should be exactly at the same speed as before

keep repeating music in bracket, shorten the duration of the rests ad lib with each repeat (not synchronized)

Vln. II *legato* *dim.*

Vln. II *dim.* *legato* *p*

Vla.

Vc.

Cb. *pizz.* *mp*

158

rit. ad libitum (not synchronized) al ♩ = 30

(as fast as if ♩ = 132 aprox)

keep repeating, not synchronized
(may insert small breaths as needed)

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. II (top)

Vln. II (bottom)

Vla.

Vc.

Cb.

165 (as fast as if ♩ = 108 aprox) *rit.*

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

(Ped.)

rit. (Ped.)

Vln. II

rit. ad libitum (not synchronized) al ♩ = 30

Vln. I

rit. ad libitum (not synchronized) al ♩ = 30

Vla.

ppp

Vc.

ppp

Cb.

ppp

171

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

mf

(muted)

mf (harmon muted, stem removed)

mf (harmon muted, stem removed)

mf wood blocks, bongos & tumba soft rubber mallet

toms & snare snare sticks

p with latin groove (for each set of four 16ths, the first should be slightly louder and longer and the second slightly softer and shorter)

(as fast as if ♩ = 30 aprox)

niente

f

solo

Vln. II

Vln. II

Vla.

Vc.

Cb.

all notes ascend in pitch ad lib. to highest note(s) possible and fade out sound.

pppp

pppp

pizz.

f

pizz.

f

177

Musical score for measures 177-182. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Piano (Pno.):** Features a complex texture with *sfz* (sforzando) markings and *loco* passages. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment.
- Percussion (Perc. I & II):** Perc. I plays a melodic line with accents, while Perc. II provides a steady rhythmic pattern.
- Woodwinds:** The Bassoon (Bsn.) and Horn (Hn.) parts have active lines with various articulations and dynamics.
- String Section:** The Violoncello (Vc.) and Contrabass (Cb.) parts have a simple, harmonic accompaniment.

183

This page contains the musical score for measures 183 through 188. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents and a forte (*f*) dynamic.
- B. Cl.**: Bass Clarinet, playing a melodic line with accents and a forte (*f*) dynamic.
- Bsn.**: Bassoon, playing a melodic line with accents.
- Hn.**: Horn, playing a melodic line with accents and dynamics *p*, *f*, and *p*.
- C Tpt.**: Cornet, playing a melodic line with accents and dynamics *f* and *mf*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with accents.
- Perc. I**: Percussion I, playing a rhythmic pattern with accents.
- Perc. II**: Percussion II, playing a rhythmic pattern with accents.
- Hp.**: Harp, with a whole rest.
- Pno.**: Piano, playing a complex accompaniment with accents.
- Vln. II**: Violin II, playing a melodic line with dynamics *p*, *f*, and *p*.
- Vln. I**: Violin I, playing a melodic line with dynamics *p*, *f*, and *p*.
- Vla.**: Viola, playing a melodic line with dynamics *p*, *f*, and *p*.
- Vc.**: Violoncello, playing a melodic line with accents.
- Cb.**: Contrabasso, playing a melodic line with accents.

189

This page contains the musical score for measures 189 through 194. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting in measure 190 with a forte (*f*) dynamic.
- Ob.**: Oboe, starting in measure 190 with a forte (*f*) dynamic, then moving to mezzo-piano (*mp*) in measure 191.
- B♭ Cl.**: Bass Clarinet, starting in measure 191 with a mezzo-piano (*mp*) dynamic.
- Bsn.**: Bassoon, playing a sustained note in measure 191 with a mezzo-piano (*mp*) dynamic.
- Hn.**: Horn, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f* in measures 189-190, then sustained notes in measures 191-192 with *mp* dynamics, and a final note in measure 193 with *mf* dynamic.
- C Tpt.**: Cornet, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f* in measures 189-190, then sustained notes in measures 191-192 with *mp* dynamics, and a final note in measure 193 with *mf* dynamic.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f* in measures 189-190, then sustained notes in measures 191-192 with *mp* dynamics, and a final note in measure 193 with *mf* dynamic.
- Perc. I** and **Perc. II**: Percussion, playing rhythmic patterns throughout the measures.
- Hp.**: Harp, no part.
- Pno.**: Piano, playing a complex accompaniment with various dynamics and articulations.
- Vln. II** (top): Violin II, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *mp*, *f*.
- Vln. II** (bottom): Violin II, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *mp*, *f*.
- Vla.**: Viola, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *mp*, *f*.
- Vc.**: Violoncello, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *mp*, *f*.
- Cb.**: Contrabass, playing a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *mp*, *f*.

195

This page contains the musical score for measures 195 through 200. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a *ff* dynamic.
- Ob.**: Oboe, starting with a *ff* dynamic.
- B. Cl.**: Bass Clarinet, starting with a *ff* dynamic.
- Bsn.**: Bassoon, starting with a *ff* dynamic.
- Hn.**: Horn, with a "remove mute" instruction.
- C Tpt.**: Cornet Trumpet, with "remove mute" and "ff brassy" instructions.
- B. Tbn.**: Baritone Trombone, with a "remove mute" instruction.
- Perc. I**: Percussion I, playing a rhythmic pattern.
- Perc. II**: Percussion II, playing a rhythmic pattern.
- Hp.**: Harp, starting with a *ff* dynamic.
- Pno.**: Piano, with a complex accompaniment.
- Vln. II**: Violin II, starting with a *f* dynamic.
- Vln. I**: Violin I, starting with a *f* dynamic.
- Vla.**: Viola, starting with a *f* dynamic.
- Vc.**: Violoncello, playing a simple bass line.
- Cb.**: Contrabasso, playing a simple bass line.

The score includes various musical notations such as dynamics (*ff*, *f*), articulation (accents, slurs), and performance instructions (remove mute, open). The key signature is B-flat major, and the time signature is 4/4.

200

This page contains the musical score for measures 200 through 204 of the piece "Canta y no llores". The score is arranged for a full orchestra and piano. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- B. Cl.**: Bass Clarinet, playing a melodic line with accents and *ff* dynamics.
- Bsn.**: Bassoon, playing a melodic line with accents and *ff* dynamics.
- Hn.**: Horn, playing a sustained note with *f* dynamics and an *(open)* marking.
- C Tpt.**: Cornet, playing a melodic line with accents.
- B. Tbn.**: Bass Trombone, playing a sustained note with *f* dynamics and an *(open)* marking.
- Perc. I**: Snare drum, playing a rhythmic pattern with accents.
- Perc. II**: Cymbal, playing a rhythmic pattern with accents.
- Hp.**: Harp, playing chords and arpeggios.
- Pno.**: Piano, playing a complex accompaniment with a *loco* section in the right hand and a *8^{va}* marking in the left hand.
- Vln. II**: Violin II, playing a melodic line with accents.
- Vln. I**: Violin I, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents and an *arco* marking.
- Cb.**: Contrabass, playing a melodic line with accents and *ffp* dynamics.

The score includes various musical notations such as dynamics (*f*, *ff*, *ffp*), accents, and performance instructions like *(open)*, *loco*, and *arco*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

218 **Senza misura**

Falling apart ♩ = 96

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt.

B. Tbn. *ff*

Perc. I

Perc. II *ff* *mf*

Hp.

Pno. *ff* RH LH

Senza misura

Falling apart ♩ = 96

Vln. II *ff*

Vln. II *ff*

Vla. *ff* IV

Vc. *ff* pizz. *ff*

Cb. *ff*

solo, very free, fast and intense!

start relatively slow and accel as much as possible

Crying with pain ♩ = 58

227

Fl. *fff* *5"* *fff* *p*

Ob. *fff* *5"* *fff* *p*

B♭ Cl. *fff* *5"* *fff* *p*

Bsn. *fff* *5"* *fff* *p*

Hn. *fff* *5"* *fff* *p* *pitch bend as much as possible*

C Tpt. *fff* *5"* *ff* *p* *pitch bend as much as possible*

B. Tbn. *fff* *5"* *ff* *p*

Perc. I *5"* *mf* *ff* *mp*
to tam-tam, tam-tam, tam-tam beater, to suspended cymbal, soft yarn mallet

Perc. II *5"* *mf* *ff*
to bass drum, bass drum, bass drum beater

Hp. *5"* *fff* *ff* *loco*

Pno. *5"* *fff* *fff* *loco*
with both palms, *lowest notes in range*

Crying with pain ♩ = 58

Vln. II *5"* *fff* *pp* *sul pont.* *slow gliss*

Vln. I *5"* *fff* *pp* *sul pont.* *slow gliss*

Vla. *5"* *fff* *pp* *sul pont.* *slow gliss*

Vc. *5"* *fff* *pp* *sul pont.* *slow gliss*

Cb. *5"* *mf* *fff* *pp* *almost scratching* *sul pont.*

** sing (aprox.) square pitches in octave comfortable for performer*

232

Fl. flutter (2+2+3)

pitch bend as much as possible

pitch bend as much as possible

to crotales & suspended cymbal take bow and brass mallets

crotales brass mallet

suspended cymbal with bow

to tam-tam

loco

loco

lowest notes in range

(2+2+3)
poco rit.

Faster ♩ = 68

flautado, poco sul tasto

sul pont.

flautado, poco sul tasto

sul pont.

sul pont.

(tasto)

sul pont.

(tasto)

sul pont.

sul pont.

237

rit. Painful ♩ = 54

Fl. *mp* *fff* *mf fff* *mf fff* jet whistle

Ob. *fff* *fff* approximate pitches *mp fff* *mp* *fff*

B. Cl. *mp* *fff* very slow pitch bend as much as possible *mp* *ffp* *fff*

Bsn. *fff* *fff* *mp* *ffp* *fff* *mf* *ff*

Hn. *mp* *f* *fff mp* *fff* *mf* *fff* *mp sub.* *fff* *mp* *ff*

C Tpt. *mp* *f* *fff mp* *fff* *mf* *fff* *mp sub.* *fff*

B. Tbn. *p* *fff mp* *fff* *mf sub.* *fff* *mp sub.* *fff* *mp* *ff*

Perc. I *fff* *mp* *fff* *mf sub.* *fff* *mp sub.* *fff* *mp* *ff*

Perc. II *mp* *ff* *ff* *mp* *ff*

Hp. *fff* *mp* *fff* *mf sub.* *fff* *mp sub.* *fff* *mp* *ff*

Pno. *fff* *mp* *fff* *mf sub.* *fff* *mp sub.* *fff* *mp* *ff*

with both palms *loco* *fff* *loco* *mf*

lowest notes in range *loco*

rit. Painful ♩ = 54

Vln. II *p* *fff* change bow as needed *ffp* *fff*

Vln. II *p* *fff* change bow as needed *mf* *fff* *scrach*

Vla. *p* *fff* change bow as needed *ffp* *fff* *mf* *ff*

Vc. *p* *fff* change bow as needed *ffp* *fff* *mf* *ff*

Cb. *p* *fff* change bow as needed *ffp* *fff* *mf* *ff*

241

to piccolo

Fl. *p*

Ob. *ppp* as soft as possible

B♭ Cl. *mp* < *f*

Bsn. *mp* < *f*

Hn. *mp* < *f*

C Tpt. *mp* < *f*

B. Tbn. *mp* < *f*

Perc. I

Perc. II *p* < *mf*

Hp. *p*

Pno. *mp* *f* *mf* *loco*

Vln. II *pp*

Vln. I *pp*

Vla. *mp* < *f* *solo* *port*

Vc. *mp* < *f*

Cb. *mp* < *f*

very slow pitch bend as much as possible

246

(2+3)

rit. -----

Picc. *mf* *pp* *mp* *pp* *p*

Ob. *p* *mf* *mf* *pp* *mp* *pp* *mf* *poco* *pp*

B. Cl. *mp* *mf* *p* *mf* *pp* *mp* *pp* *p*

Bsn. *mf* *p* *mp* *mf* *pp* *mf* *poco* *pp*

Hn. *mf* *p dolce* *mp* *mf* *pp* *mp* *pp* *mf* *poco* *pp*

C Tpt. *mf* *p dolce* *mp* *mf* *pp* *mp* *pp*

B. Tbn. *mf* *p dolce* *mp* *mf* *pp* *mp* *pp*

Perc. I *ppp* *suspended cymbal* *brass mallet*

Perc. II

Hp. *p*

Pno. *mf* *mp* *8^{vb}*

(2+3)

rit. -----

Vln. II *mf* *pp* *mp* *pp* *p*

Vln. II *p* *pizz.* *p* *p* *arco* *p*

Vla. *p* *mf* *p* *mp* *mf* *mp* *pp* *mf* *pp*

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

Cb. *mf* *p* *mp* *mf* *mp* *pp*

251

Very slow ♩ = 40

With hope ♩ = 84

Picc. *pp* *p* *pp* *mp dolce*

Ob. *p* *pp*

B♭ Cl. *pp* *p* *pp* *mp dolce*

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I *crotales* *pp*

Perc. II

Hp. *p* *mp*

Pno. *mp* *do not clear Ped.*

Vln. II *ppp* *p* *pp* *pp* *ppp*

Vln. I *p* *pp* *ppp* *ppp*

Vla. *pp* *p* *pizz.* *arco* *pp* *ppp*

Vc. *pp* *p* *pizz.* *pp* *ppp*

Cb. *p*

258

This page contains the musical score for measures 258 through 263. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Ob.**: Oboe, rests until measure 260, then plays a melodic line with dynamics *mf* and *pp*.
- B. Cl.**: Bass Clarinet, plays a melodic line with dynamics *p*, *mp*, *mf*, *p*, *mf*, and *pp*.
- Bsn.**: Bassoon, plays a melodic line with dynamics *p*, *mp*, *mf*, and *pp*.
- Hn.**: Horn, plays a melodic line with dynamics *p*, *mp*, *mf*, and *pp*.
- C Tpt.**: Cornet, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Perc. I & II**: Percussion I and II, rests throughout.
- Hp.**: Harp, plays chords with dynamics *mp* and *mf*.
- Pno.**: Piano, rests throughout.
- Vln. II**: Violin II, plays sustained chords with dynamics *pp*, *p*, and *p*.
- Vln. I**: Violin I, plays sustained chords with dynamics *pp*, *p*, and *p*.
- Vla.**: Viola, plays sustained chords with dynamics *pp*, *p*, and *p*.
- Vc.**: Violoncello, plays a melodic line with dynamics *pp*, *p*, *mp*, *mf*, and *pp*, alternating between *arco* and *pizz.*.
- Cb.**: Contrabass, plays sustained chords with dynamics *pp*, *p*, and *p*.

(♩ = 100)

264

accel.

Picc. *pp sempre*
 Ob. *mf* *p* *mf dim.*
 B. Cl. *mf* *p* *mf* *p* *mf dim.*
 Bsn. *mf* *p* *mf* *p* *mf dim.*
 Hn. *p* *mf* *p* *mf dim.*
 C Tpt.
 B. Tbn.
 Perc. I
 Perc. II
 Hp. *mf dim.*
 Pno. *mf*

accel.

(♩ = 100)

Vln. II *pp sempre*
 Vln. I *pp sempre*
 Vla. *mf* *p* *mf* *p* *pp sempre*
 Vc. *mp* *arco* *mf*
 Cb. *mf* *pp* *mp* *pp*

271

molto rit.

Calm ♩ = 60

Picc. *as soft as possible* *pp sempre*

Ob. *(mp)* *(p)* *dolce*

B♭ Cl. *(mp)* *(p)* *dolce*

Bsn. *(mp)* *(p)* *dolce*

Hn. *(mp)* *(p)* *dolce*

C Tpt. (straight muted) *mp* *p* *dolce*

B. Tbn. *p* *dolce*

Perc. I *p* *crotales with bow*

Perc. II

Hp. *(mp)* *(p)* *dolce*

Pno. *8va*

molto rit.

Calm ♩ = 60

Vln. II *pp* *poco sul pont.* *legato* *change bow as needed*

Vln. I *pp* *poco sul pont.* *legato* *change bow as needed* *poco sul pont.*

Vla. *pp*

Vc. *pp*

Cb. *pp*

277

Musical score for orchestra and piano, measures 277-281. The score is written for the following instruments: Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin II (Vln. II), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a complex rhythmic structure with time signature changes from 4/4 to 3/4 and back to 4/4. The Piccolo part has a melodic line with a long slur. The Oboe and Bass Clarinet parts have a melodic line starting in measure 279 with a *p* dynamic and a crescendo hairpin. The Horn part also has a melodic line starting in measure 279 with a *p* dynamic and a crescendo hairpin. The Piano part has a complex chordal texture with a *8va* marking in the right hand and a *15mb* marking in the left hand. The Violin II part has a melodic line with a long slur. The Viola part has a melodic line with a long slur. The Violoncello and Contrabass parts have a simple bass line. The Percussion parts are mostly silent.

283 *poco rit.* (♩ = 52)

Picc. *as soft as possible* *mf* *only air*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I *pp*

Perc. II

Hp.

Pno. *gliss inside piano* *15^{ma}*

poco rit. (♩ = 52)

Vln. II *change bow as needed* *poco sul pont.*

Vln. II *pp*

Vla. *change bow as needed* *ppp*

Vc. *poco sul pont.* *pp* *ppp*

Cb.

** gliss trough all the lenght of the string; while doing so reduce the distance between the pressed note and the node VERY slowly; do NOT adjust to create a harmonic gliss; should look for a seagull effect; it is OK if the instrument stops speaking; proportional notation