

Kimmo Hakola

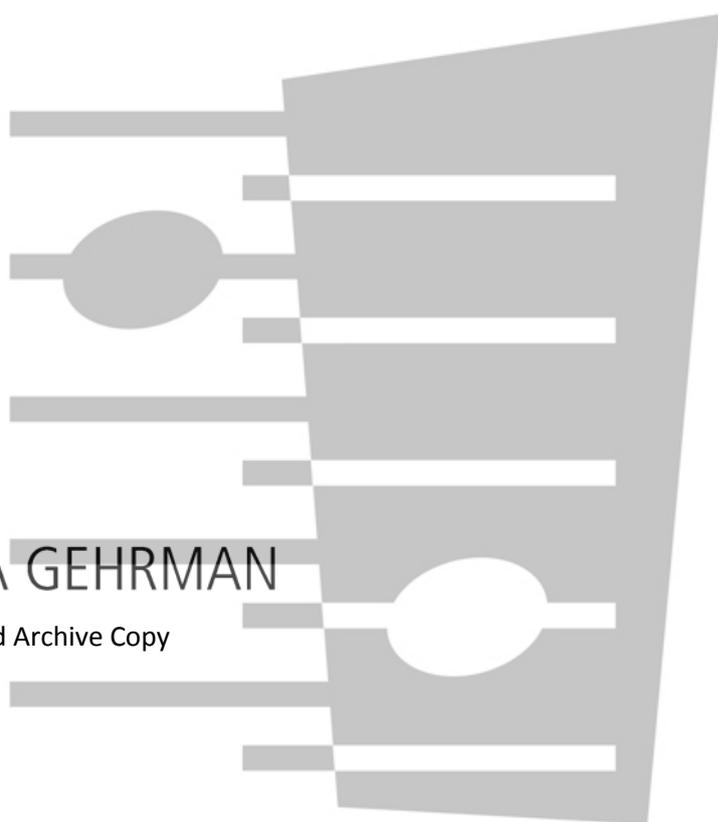
# Guitar Concerto

SCORE



FENNICA GEHRMAN

Authorized Archive Copy



Kimmo Hakola  
Guitar Concerto  
(2008)

Duration: 35'

2 Flauti  
2 Oboe  
2 Clarinetti in Sib  
2 Fagotti

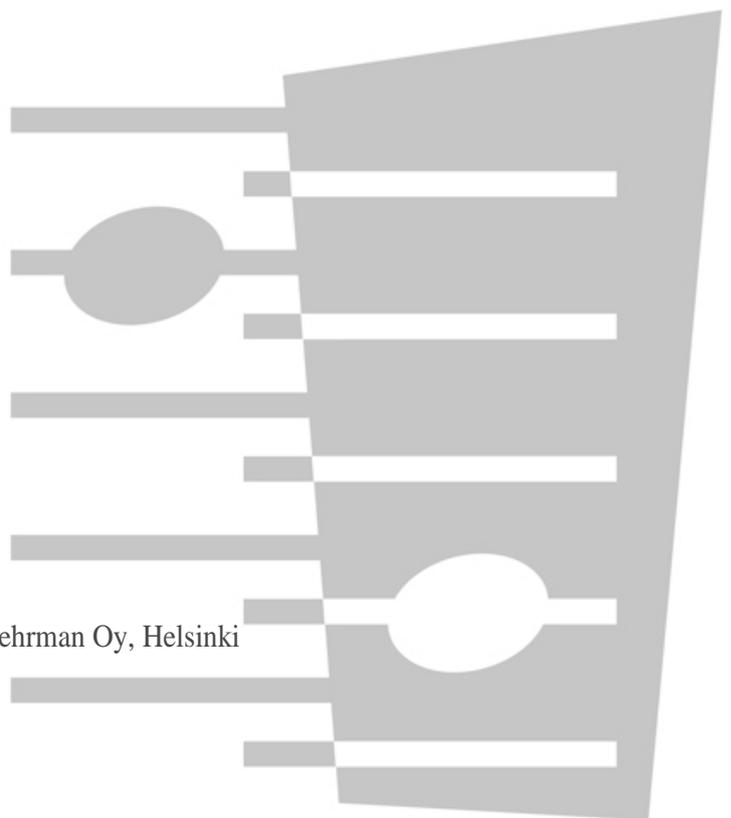
2 Corni  
2 Trombe  
2 Tromboni

Timpani  
Percussione (2 esecutori)  
Glockenspiel, Vibrafono, Marimba, Tubular bells,  
Triangles (high, low), Tamburino, Castanuelas,  
Cajón, Maracas, Tam-tam, Gran cassa

Arpa

Archi

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# Guitar Concerto

## I

KIMMO HAKOLA (2008)

**Allegro brillante** ♩ = 120

1 Flauti *ff*

2 Flauti *ff*

1 Oboi *f* *ff* *mf* *fff*

2 Oboi *f* *ff* *mf* *fff*

1 Clarinetti (in Sib) *mf* *f* *ff* *fff*

2 Clarinetti (in Sib) *mf* *f* *ff* *fff*

1 Fagotti *mf* *f* *ff* *fff*

2 Fagotti *mf* *f* *ff* *fff*

1 Corni (in Fa) *mf* *f* *ff* *fff*

2 Corni (in Fa) *mf* *f* *ff* *fff*

1 Trombe (in Do) *mf* *f* *ff* *fff*

2 Trombe (in Do) *mf* *f* *ff* *fff*

1 Tromboni *mf* *f* *ff* *fff*

2 Tromboni *mf* *f* *ff* *fff*

Timpani *mf* *f* *ff* *fff*

Percussione 1 *f* *f* *ff* *fff*

Arpa *mf* *f* *ff* *fff*

Guitar solo

**Allegro brillante** ♩ = 120

1 Violini I *f* *f* *ff* *fff*

2 Violini I *f* *f* *ff* *fff*

1 Violini II *f* *f* *ff* *fff*

2 Violini II *f* *f* *ff* *fff*

Viole *ff* *fff*

Violoncelli *ff* *fff*

Contrabbassi *ff* *fff*



12

Fl. 1 *mf*  $\longleftarrow$  *ff*

Fl. 2 *mf*  $\longleftarrow$  *ff*

Ob. 1 *mf*  $\longleftarrow$  *ff*

Ob. 2 *mf*  $\longleftarrow$  *ff*

Cl. (in Sib) 1 *mf*  $\longleftarrow$  *ff*

Cl. (in Sib) 2 *mf*  $\longleftarrow$  *ff*

Fg. 1 *mf*  $\longleftarrow$  *ff*

Fg. 2 *mf*  $\longleftarrow$  *ff*

Cor. (in Fa) 1 *mp*  $\longleftarrow$  *f*

Cor. (in Fa) 2 *mp*  $\longleftarrow$  *f*

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1 *mp*  $\longleftarrow$  *f*

Tbn. 2 *mp*  $\longleftarrow$  *f*

Timp.

Arpa *ff*

Guitar solo *f*  $\longleftarrow$  *ff*  $\longleftarrow$  *f*  $\longleftarrow$  *ff*  $\longleftarrow$  *mf*  $\longleftarrow$  *ff*  $\longleftarrow$  *f*  $\longleftarrow$  *ff*  $\longleftarrow$  *ff*  $\longleftarrow$  *fff*

VI. I *pizz.* *f*

VI. II *pizz.* *f*

Vle *pizz.* *f*

Vc. *pizz.* *mf*  $\longleftarrow$  *cresc.*

Cb. *pizz.* *mf*  $\longleftarrow$  *cresc.*

19

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Cl. (in Sib) 1 *ff* *fff*

Cl. (in Sib) 2 *ff* *fff*

Fg. 1 *ff* *fff*

Fg. 2 *ff* *fff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Arpa *ff*

Guitar solo *mf* *f* *ff* *f* *fff* s.p.

VI. I *f* *f*

VI. II *f* *f*

Vle *f* *f*

Vc. *ff* *f*

Cb. *ff* *f* *mf* arco

26

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Cl. (in Sib) 1 *ff* *mf*

Cl. (in Sib) 2 *ff* *mf*

Fg. 1 *ff* *mf*

Fg. 2 *ff* *mf*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Arpa *ff*

Guitar solo *mf* *ff* *fff*

VI. I arco *ff* *mf* sul pont. *f*

VI. II arco *ff* *mf* sul pont. *f*

Vle arco *ff* *mf*

Vc. arco *ff* *mf* sul pont. *f*

Cb. *ff* sul pont. *f*



39

Fl. 1 *fff* *f* *ff*

Fl. 2 *fff* *f* *ff*

Ob. 1 *fff* *f* *ff*

Ob. 2 *fff* *f* *ff*

Cl. (in Sib) 1 *fff* *f* *ff*

Cl. (in Sib) 2 *fff* *f* *ff*

Fg. 1 *fff* *f* *ff*

Fg. 2 *fff* *f* *ff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1 *fff* *f* *ff*

Arpa *fff*

Guitar solo *fff* *ff*

VI. I *fff* *f* *ff*

VI. II *fff* *f* *ff*

Vle

Vc. *fff* *f* *ff*

Cb. *fff* *f* *ff*

46

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. (in Sib) 1 *fff*

Cl. (in Sib) 2 *fff*

Fg. 1 *fff*

Fg. 2 *fff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1 *fff*

Arpa

Guitar solo *fff* *f* *f* *ff* *fff* s.p.

VI. I *fff* *mp* *cresc.*

VI. II *fff* *mp* *cresc.*

Vle *mp* senza sord. *cresc.*

Vc. *fff* *mp* *cresc.*

Cb. *fff* *mp* *cresc.*

53

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp* *mf* *f* *ff*

*ff* *dim.*

59

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib) 1

Cl. (in Sib) 2

Fg. 1

Fg. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*fff* *mf* *f* *ff* *fff*

*mf* *f* *mp* *ff*

*mf* *f* *mp* *ff*

*mf* *f* *mp* *ff*

*mf* *f* *ff*

*ff*

66

Fl. 1  
2

Ob. 1  
2

Cl. (in Sib) 1  
2

Fg. 1  
2

Cor. (in Fa) 1  
2

Tr. (in Do) 1  
2

Tbn. 1  
2

Timp.

Arpa

Guitar solo

VI. I  
VI. II

Vle

Vc.

Cb.

*f* *ff* *mf* *mp* *f* *cresc.* *ff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score for page 74 is divided into several sections. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) consists of two parts for each instrument, playing a rhythmic pattern of eighth notes with accents. The brass section (Coronets, Trumpets, Trombones) features a dynamic progression from *f* to *fp* to *ff*, with a final measure marked *ffz*. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a steady eighth-note accompaniment. The guitar solo section features a *ff* dynamic. The string quartet section includes pizzicato markings (*pizz.*) and a *mp* dynamic. The percussion section (Timpani) is silent throughout.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2

Tr. (in Do) 1  
Tr. (in Do) 2

Tbn. 1  
Tbn. 2

Timp.  
Perc. 1

Arpa

Guitar solo

VI. I  
VI. II  
Vle  
Vc.  
Cb.

*ff*  
*f*  
*con sord.*  
*sfz*  
*via sord.*  
*f*  
*arco*  
*f*

Detailed description: This page of a musical score (page 81) features a variety of instruments. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section consists of two horns in F, two trumpets in C, two trombones, and a tuba. The percussion section includes timpani and a first percussionist. The string section has first and second violins, violas, violas, cellos, and a double bass. A guitar solo part is also present. The score is divided into measures, with dynamic markings such as *ff* (fortissimo) and *f* (forte) used throughout. Specific performance instructions like *con sord.* (with mutes) and *via sord.* (without mutes) are provided for the trumpets and trombones. The guitar solo part begins with a series of sixteenth-note chords, followed by a *f* dynamic marking. The string section plays a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *ff*. The woodwinds and brass play melodic lines, often with slurs and accents.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score for page 89 is arranged in a standard orchestral layout. It includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), Bassoons (1 and 2), Cor Anglais (1 and 2), Trumpets (1 and 2), Trombones (1 and 2), Timpani, Percussion (1), Harp, Guitar solo, Violins I and II, Viola, Violoncello, and Contrabass. The score begins with a rehearsal mark at measure 89. The woodwinds and strings are mostly silent until the final measures, where they enter with various dynamics. The guitar solo part features a dynamic of *ff* and a *cresc.* marking. The percussion part includes a mallet part (*Mar.*) starting in the final measures with a dynamic of *ff*. The strings enter in the final measures with dynamics of *f* and *ff*. The score is written in a key signature of one sharp (F#) and a common time signature (C).



1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

The musical score for page 103 is arranged in a standard orchestral layout. It includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), Bassoons (1 and 2), Horns in F (1 and 2), Trumpets in D (1 and 2), Trombones (1 and 2), Timpani, Percussion 1, Arpa, Guitar solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *sul pont.* (sul ponticello) for the Violin I part. The bassoon part has a *ff* marking with a dashed line indicating a dynamic change. The horn parts have *f* markings. The string parts have *ff*, *p*, *mf*, *f*, and *mf* markings. The score is written in a 4/4 time signature.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

117

Fl. 1 *ff* *mf* *f* *ff* *fff*

Fl. 2 *ff* *mf* *f* *ff* *fff*

Ob. 1 *ff* *mf* *f* *ff* *fff*

Ob. 2 *ff* *mf* *f* *ff* *fff*

Cl. (in Sib) 1 *ff* *mf* *f* *ff* *fff*

Cl. (in Sib) 2 *ff* *mf* *f* *ff* *fff*

Fg. 1 *ff* *mp* *fff*

Fg. 2 *ff* *mp* *fff*

Cor. (in Fa) 1 *ff* *mf* *f* *ff* *fff*

Cor. (in Fa) 2 *ff* *mf* *f* *ff* *fff*

Tr. (in Do) 1 *ff* *mf* *f* *ff* *fff*

Tr. (in Do) 2 *ff* *mf* *f* *ff* *fff*

Tbn. 1 via sord. *mf* *f* *ff* *fff*

Tbn. 2 via sord. *mf* *f* *ff* *fff*

Timp.

Perc. 1 *ff* *mf* *f* *ff* *fff*

Arpa *ff*

Guitar solo *mf* *f* *ff* *fff*

VI. I *ff* *mf* *f* *ff* *fff*

VI. II *ff* *mf* *f* *ff* *fff*

Vle *ff* *mf* *f* *ff* *fff*

Vc. *ff* *mp* *fff*

Cb. *ff* *mp* *fff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib) 1

Cl. (in Sib) 2

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

*mp*

*fffz*

*fff*

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brasses (Trumpets, Trombones) are grouped together. The percussion section includes Timpani and Arpa. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. A solo guitar part is also present. The score begins at measure 132. The woodwinds and brasses have rests until measure 135, where they enter with a forte (*ff*) dynamic. The timpani has a dynamic change from *mp* to *fffz* at measure 135. The guitar solo starts at measure 132 with a *fff* dynamic. The strings enter at measure 135 with a *fff* dynamic. A large watermark is visible in the lower right quadrant of the page.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

This musical score page, numbered 140, contains staves for various instruments. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets in B-flat (Cl. (in Sib) 1, 2), two bassoons (Fg. 1, 2), two horns in F (Cor. (in Fa) 1, 2), two trumpets in C (Tr. (in Do) 1, 2), and two trombones (Tbn. 1, 2). The string section includes timpani (Timp.), harp (Arpa), violin I (Vl. I), violin II (Vl. II), viola (Vle), violoncello (Vc.), and double bass (Cb.). A guitar solo part is also present. The score is divided into measures, with dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo) indicating volume levels. The woodwinds and strings play melodic and harmonic lines, while the guitar solo features complex chordal textures. The brass instruments provide a steady accompaniment. The overall texture is dense and dynamic.

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. (in Sib) 1

2 Cl. (in Sib) 2

1 Fg. 1

2 Fg. 2

1 Cor. (in Fa) 1

2 Cor. (in Fa) 2

1 Tr. (in Do) 1

2 Tr. (in Do) 2

1 Tbn. 1

2 Tbn. 2

Timp.

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*f*

*mf*

*f*

*ff*

*f*

solo

*mp*

solo

*mp*

sola

*mp*

*cresc.*

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1

Arpa

Guitar solo

VI. I, II

Vle

Vc.

Cb.

*f*, *fff*, *mp*, *ff*, *f*, *mf*, *cresc.*, *tutti*, *solo pizz.*, *mp*

E: F# G# A#  
B: C# D#

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

*cresc.*  
*f* — *fff*

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

*ff* — *f*

Timp.  
Perc. 1  
Arpa

*ff*  
Gran cassa  
*f*  
*fff*

Guitar solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

*f* — *fff*  
*cresc.*  
*ff* tutti arco  
*ff* tutte arco  
*ff* tutti arco  
*ff* tutti arco

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Arpa  
Guitar solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$   
B $\sharp$  C $\sharp$  D $\sharp$  ***ff***

sul pont. ***f*** ***mf*** ***ff***

sul pont. ***f*** ***mf*** ***ff***

sul pont. ***f*** ***mf*** ***ff***

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

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

186

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib) 1

Cl. (in Sib) 2

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

*fff*

*f*

*cresc.*

*ff*

*arco*

*ff*

*arco*

*ff*

*f*

*cresc.*

*ff*

*f*

*cresc.*

*ff*

E♭ F♯ G♯ A♯  
B♯ C♯ D♯

1 Fl. *f* *fff* *ff*

2 Fl. *f* *fff* *ff*

1 Ob. *f* *fff* *ff*

2 Ob. *f* *fff* *ff*

1 Cl. (in Sib) *f* *fff* *ff*

2 Cl. (in Sib) *f* *fff* *ff*

1 Fg. *f* *fff* *ff*

2 Fg. *f* *fff* *ff*

1 Cor. (in Fa)

2 Cor. (in Fa)

1 Tr. (in Do)

2 Tr. (in Do)

1 Tbn.

2 Tbn.

Timp.

Arpa *ff*

Guitar solo *ff* *ff*

VI. I *ff* *ff*

VI. II *ff* *ff*

Vle *ff* *ff*

Vc. sul pont. *sfzp* *cresc.* ord. *ff* ord. *ff*

Cb. sul pont. *sfzp* *cresc.* *ff*

201

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. (in Sib) 1 *mf*

Cl. (in Sib) 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. (in Fa) 1 *f* *ff*

Cor. (in Fa) 2 *f* *ff*

Tr. (in Do) 1 *f* *ff*

Tr. (in Do) 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Timp.

Arpa

Guitar solo *f* *ff* *ff*

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

1 Fl. *fff*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Cl. (in Sib) *fff*

2 Cl. (in Sib) *fff*

1 Fg. *fff* *mf*

2 Fg. *fff* *mf*

1 Cor. (in Fa) *fff*

2 Cor. (in Fa) *fff*

1 Tr. (in Do) *fff*

2 Tr. (in Do) *fff*

1 Tbn. *fff* *mf*

2 Tbn. *fff* *mf*

Timp.

Arpa *fff*

Guitar solo *fff*

VI. I *fff*

VI. II *mf* *f* *ff* *fff*

Vle *mf* *f* *ff* *fff*

Vc. *mf* *f* *ff* *fff* *mf*

Cb. *f* *ff* *fff* *mf*

215

Fl. 1  
2

Ob. 1  
2

Cl. (in Sib) 1  
2

Fg. 1  
2

Cor. (in Fa) 1  
2

Tr. (in Do) 1  
2

Tbn. 1  
2

Timp.

Arpa

Guitar solo

VI. I  
VI. II

Vle

Vc.

Cb.

*f* *ff* *fff* *mf sub.*

*cresc.* *ff* *fff* *mf sub.*

*mf* *ff* *f* *fff*

*mf* *ff* *f* *fff*

*mf* *ff* *f* *fff*

*mf* *ff* *f* *fff*

*cresc.* *ff* *fff* *mf sub.*

*cresc.* *ff* *fff* *mf sub.*

*f* *ff* *fff* *mf sub.*

*f* *ff* *fff* *mf sub.*

*f* *ff* *fff* *mf sub.*

*cresc.* *ff* *fff* *mf sub.*

*cresc.* *ff* *fff* *mf sub.*

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Arpa Guitar solo use carton between strings *ff* *ff* VI. I *mp* *cresc.* VI. II *mp* *cresc.* Vle *mp* *cresc.* Vc. *mp* *cresc.* Cb. *mp* *cresc.*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. (in Sib) 1 *f*

Cl. (in Sib) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1 con sord. *mp*

Tbn. 2 con sord. *p*

Timp. *mp* *f* *mp* *ff*

Perc. 1 Marimba *mf*

Arpa *ff*

Guitar solo *mf* *f* *cresc.*

VI. I *mf* *f* *cresc.*

VI. II *mf* *f* *cresc.*

Vle *mf* *f* *cresc.*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. (in Sib) *ff*

2 Cl. (in Sib) *ff*

1 Fg. *ff*

2 Fg. *ff*

1 Cor. (in Fa) *p*

2 Cor. (in Fa) *ff* *cuivré* *mf*

1 Tr. (in Do)

2 Tr. (in Do)

1 Tbn. *ff*

2 Tbn. *ff*

Timp.

1 Perc. *f* *ff* *f*

Arpa

Guitar solo *ff*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *sul pont.*

Cb. *sul pont.*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

*fp*  
*fp*  
*ord.*  
*fp*  
*ord.*  
*fp*  
*f*  
*fff*  
*ff*  
*fff*  
*f*  
*cresc.*  
*fff*  
*fp*  
*fp*  
*ord.*  
*ff*  
*ord.*  
*ff*



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib) 1

Cl. (in Sib) 2

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Arpa

Guitar solo

release carton

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

*f*

*f*

*f*

*fp*

*ff*

*ff*

*mf*

*mf*

*mf*

*mf*

*ff*

*mf sub.*

*ff*

*mf*

*ff*

*mf sub.*

*ff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score for page 275, measures 275-284, is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has mostly rests. The brass section (Horn, Trumpet, Trombone) plays a rhythmic pattern with dynamics ranging from *f* to *ff*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, with dynamics increasing from *fff* to *ff* and then *cresc.* The Guitar solo part features a melodic line with *fff* dynamics and a *cresc.* marking. The Arpa part is silent. The Timpani part is also silent. A large watermark is visible in the background of the score.

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (in Sib) 1 *ff*

Cl. (in Sib) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (in Fa) 1 *ff*

Cor. (in Fa) 2 *ff*

Tr. (in Do) 1 *ff*

Tr. (in Do) 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp.

Arpa

Guitar solo *fff* *f*

VI. I *fff* *mf* pizz.

VI. II *fff* *mf* pizz.

Vle *fff* *mf* pizz.

Vc. *fff* *mf* pizz.

Cb. *fff* *mf* pizz.

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

323

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in Sib) 1

Cl. (in Sib) 2

Fg. 1

Fg. 2

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*cresc.*

*fff*

*f*

*ff*

*fff*

*mp*

*mf*

*ff*

*mp*

*con sord.*

*via sord.*

*Tubular Bells*

*f*

*ff*

*fff*

*ord.*

*f*

*ff*

*fff*



1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

The musical score for measures 337-341 is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violin I, Violin II, Viola, Violoncello, Contrabass) play sustained notes from measure 337 to 340. The Horn, Trumpet, and Trombone sections also play sustained notes. The Timpani part has a rhythmic pattern starting in measure 341. The Arpa and Guitar solo parts are silent throughout. The dynamic markings are *f* for measures 337-340 and *ff* for measure 341. The strings have a *dim.* marking at the end of measure 341.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

347

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

con sord.      via sord.  
*f* ————— *fff*

Timp.

*p* ————— *fff*

Arpa

E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$   
B $\flat$  C $\sharp$  D $\sharp$       *fff*

Guitar solo

VI. I  
VI. II  
Vle  
Vc.  
Cb.

ord.      *mf* ————— *ff*

**Poco rubato**

352

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.  
(in Sib)

2 Cl.  
(in Sib)

1 Fg.

2 Fg.

1 Cor.  
(in Fa)

2 Cor.  
(in Fa)

1 Tr.  
(in Do)

2 Tr.  
(in Do)

1 Tbn.

2 Tbn.

Timp.

Arpa

Guitar solo

*fff*

**Poco rubato**

VI. I

VI. II

Vle

Vc.

Cb.

A tempo

Poco rubato

358

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. (in Sib) 1 *mf* *ff*

Cl. (in Sib) 2 *mf* *ff*

Fg. 1 *mf* *ff*

Fg. 2 *mf* *ff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Perc. 2

Arpa

Guitar solo *fff*

VI. I *mf* *ff*

VI. II *mf* *ff*

Vle *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

A tempo

365

1 Fl. *mf* *ff*

2 Fl. *mf* *ff*

1 Ob. *mf* *ff*

2 Ob. *mf* *ff*

1 Cl. (in Sib) *mf* *ff*

2 Cl. (in Sib) *mf* *ff*

1 Fg. *mf* *ff*

2 Fg. *mf* *ff*

1 Cor. (in Fa)

2 Cor. (in Fa)

1 Tr. (in Do)

2 Tr. (in Do)

1 Tbn.

2 Tbn.

2 Perc. Marimba *mf* *ff*

Arpa

Guitar solo *fff* *f* *fff*

A tempo

1 VI. I *mf* *ff*

2 VI. II *mf* *ff*

Vle *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

372

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. (in Sib) 1 *mf* *ff*

Cl. (in Sib) 2 *mf* *ff*

Fg. 1 *mf* *ff*

Fg. 2 *mf* *ff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Perc. 2 *mf* *ff*

Arpa

Guitar solo *ff* *fff* *ff* *fff*

VI. I *mf* *ff*

VI. II *mf* *ff*

Vle *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

379

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. (in Sib) 1 *mf* *ff*

Cl. (in Sib) 2 *mf* *ff*

Fg. 1 *mf* *ff*

Fg. 2 *mf* *ff*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Perc. 2 *mf* *ff*

Arpa

Guitar solo *fff* *cresc.*

VI. I *mf* *ff*

VI. II *mf* *ff*

Vle *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

Poco rubato

384

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

mf ————— ff

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

pp ————— p

Perc. 1  
Perc. 2  
Arpa

Vibraphone (motor off)  
p ————— f

mf

Guitar solo

s.p. ————— sempre arpegg.

f

Poco rubato

VI. I  
VI. II  
Vle  
Vc.  
Cb.

mf ————— ff

A tempo

389

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

Vl. I, II

Vle

Vc.

Cb.

*mf*, *ff*, *mp*, *p*, *f*

Poco rubato

394

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

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

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

*fff*

Poco rubato

**A tempo**

400

Fl. 1 *mf* *ff* *fff*

Fl. 2 *mf* *ff* *fff*

Ob. 1 *mf* *ff* *fff*

Ob. 2 *mf* *ff* *fff*

Cl. (in Sib) 1 *mf* *ff* *fff*

Cl. (in Sib) 2 *mf* *ff* *fff*

Fg. 1 *mf* *ff* *fff*

Fg. 2 *mf* *ff* *fff*

Cor. (in Fa) 1 *fff*

Cor. (in Fa) 2 *fff*

Tr. (in Do) 1 *fff*

Tr. (in Do) 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Timp. *fff*

Perc. 2 *mf* *ff*

Arpa *fff*

Guitar solo *fff*

VI. I *mf* *ff* *fff*

VI. II *mf* *ff* *fff*

Vle *mf* *ff* *fff*

Vc. *mf* *ff* *fff*

Cb. *mf* *ff* *fff*

E $\flat$  F $\sharp$  G $\sharp$  A $\flat$   
B $\flat$  C $\sharp$  D $\sharp$  *fff*

Cadenza  
rubato

rit.

Allegro brillante

Guitar  
solo

404 *f* *p* *ff* *mf* *sfz*

408 *ff* *fff*

412 *ff* *mp* *sfz* *cresc.* *f* *cresc.*

416 *ff* *cresc.* *fff* *mf*

420 *sfz* *ff*

424 *fff* *f* *ff*

428 *mf* *f* *cresc.*

432 *ff* *cresc.* *fff* *f*

436 *fff* *rit.* *s.p.* *p*

Andante rubato

439 ♩ = 72

Allegretto pomposo

♩ = 108

Fl. 1, 2  
Ob. 1, 2  
Cl. (in Sib) 1, 2  
Fg. 1, 2

Cor. (in Fa) 1, 2  
Tr. (in Do) 1, 2  
Tbn. 1, 2

Timp.  
Perc. 1

Gran cassa  
ppp

Arpa

E♭ F# G# A♭  
B♭ C# D#

p mp

Guitar solo

mf cresc. mp cresc. f ff

Andante rubato

♩ = 72

Allegretto pomposo

♩ = 108

VI. I  
VI. II  
Vle  
Vc.  
Cb.

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1

Arpa

Guitar solo

VI. I, VI. II

Vle

Vc.

Cb.

*pp*, *p*, *mp*, *mf*, *f*

*mf*, *f*, *ff*, *fff*

*cresc.*, *fff*, *f*, *fff*

**Allegretto maestoso**

448 ♩ = 116

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg.

1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn.

Timp. Perc. 1

Arpa

Guitar solo

**Allegretto maestoso**  
♩ = 116

VI. I VI. II Vle Vc. Cb.

accel.

452

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. (in Sib) 1 *fff*

Cl. (in Sib) 2 *fff*

Fg. 1 *fff*

Fg. 2 *fff*

Cor. (in Fa) 1 *fff*

Cor. (in Fa) 2 *fff*

Tr. (in Do) 1 *fff*

Tr. (in Do) 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Timp. *fff*  
(Gran cassa)

Perc. 1 *ff*

Arpa

Guitar solo

VI. I *fff*

VI. II *fff*

Vle *fff*

Vc. *fff*

Cb. *fff*

accel.

Allegro brillante

♩ = 132

456

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Arpa Guitar solo 1 VI. I 2 VI. II Vle Vc. Cb.

Allegro brillante

♩ = 132

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score for page 461 consists of 18 staves. The first 17 staves are for woodwinds, brass, and percussion, all of which are currently silent, indicated by a horizontal line with a bar across the staff. The 18th staff is for the guitar solo, which begins with a series of eighth notes. The first measure is marked with a forte (*f*) dynamic. The second measure is also marked *f*. The third measure is marked *ff*. The fourth measure is marked *fff*. The guitar solo continues with a series of chords and arpeggios, ending with a final chord marked *fff*. The rest of the score is blank.

465

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f* *ff* *mf* *fff*

Ob. 2 *f* *ff* *mf* *fff*

Cl. (in Sib) 1 *mf* *f* *ff* *fff*

Cl. (in Sib) 2 *mf* *f* *ff* *fff*

Fg. 1 *mf* *f* *ff* *fff*

Fg. 2 *mf* *f* *ff* *fff*

Cor. (in Fa) 1 *mf* *f* *ff* *fff*

Cor. (in Fa) 2 *mf* *f* *ff* *fff*

Tr. (in Do) 1 *mf* *f* *ff* *fff*

Tr. (in Do) 2 *mf* *f* *ff* *fff*

Tbn. 1 *mf* *f* *ff* *fff*

Tbn. 2 *mf* *f* *ff* *fff*

Timp. *mf* *f* *ff* *fff*

Perc. 1 Tubular Bells *f* *fff*

Arpa *mf* *f* *ff* *fff*

Guitar solo

VI. I *f* *f* *ff* *fff*

VI. II *f* *ff* *fff*

Vle *ff* *fff*

Vc. *ff* *fff*

Cb. *fff*

# II. Adio

Amoroso ♩ = 52

Cor. (in Fa) 1  
Cor. (in Fa) 2

Perc. 1  
Triangle (high) simile  
pp

Arpa  
mf

VI. I  
sempre ppp

VI. II

Vle

Vc.

Cb.

Amoroso ♩ = 52

VI. I  
sempre ppp

VI. II

Vle

Vc.

Cb.

♩ = 58

Ob. 1  
mf f mf f mf f mf

Cor. (in Fa) 2  
p

Perc. 1  
p Triangle (high) simile pp

Perc. 2  
p simile pp

Arpa  
ord. mp simile

VI. I  
♩ = 58

VI. II  
sempre ppp

Vle

Vc.

Cb.  
pizz. p cresc. mf

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

VI. I, VI. II

Vle

Vc.

Cb.

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

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

*mf* *f* *mf*

*sempre ppp*

*mp* *arco* *mf*

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

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

VI. I, II

Vle

Vc.

Cb.

Marimba

*mp*, *p*, *pp*, *f*, *mf*, *ppp*, *s.t.*

27

Fl. 1 *ff* *pp*

Ob. 1 *p* *mf*

Cl. (in Sib) 1 2

Fg. 1 2

Cor. (in Fa) 1 *mp* *mf* *mp* *p* *pp*  
2 *mp* *mf* *mp* *p* *pp*

Tr. (in Do) 1 2

Tbn. 1 2 *mp* *mf* *mp* *p* *pp*

Perc. 1 2 *mf* *mp* *p* *pp*

Arpa

Guitar solo *mf* *f* *ff* *f* *mf* *f* *mf*

VI. I

VI. II

Vle

Vc.

Cb. *ppp* *mp* *ppp*

♩ = 69

34

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

Vl. I

Vl. II

Vle

Vc.

Cb.

*pp*

*ppp*

*mp*

*mf*

*f*

*ff*

Vibraphone (motor off)

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*f*, *mf*, *mp*, *pp*, *pizz.*

rit.

43

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Arpa

Guitar solo

Vl. I

Vl. II

Vle

Vc.

Cb.

Tubular Bells

*pp* *mf* *pp*

*mf* *f* *mf* *mp* *p*

*mf* *mf* *f* *mf*

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

*mf*

*pp* *f*

E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$   
B $\sharp$  C $\sharp$  D $\sharp$

rit.

48  $\text{♩} = 63$

Fl. 1 *f* *sempre mp*

Fl. 2 *mf* *sempre p*

Ob. 1 *mf* *sempre p*

Ob. 2 *mf* *sempre p*

Cl. (in Sib) 1 *mf* *sempre p*

Cl. (in Sib) 2 *mf* *sempre p*

Fg. 1 *mf* *sempre p*

Fg. 2 *mf* *sempre p*

Cor. (in Fa) 1 *fp* *mf* *pp*

Cor. (in Fa) 2 *fp* *mf* *pp*

Tr. (in Do) 1,2 *fp* *mf* *pp*

Tbn. 1 *fp* *mf* *pp*

Tbn. 2 *fp* *mf* *pp*

Timp. *p* *mf* *p*

Perc. 1 Triangle (high) *sempre ppp* simile

Perc. 2 Triangle (low) *sempre ppp* simile

Arpa *f* *ff* *mf* *pp* *mp* *pp*

Guitar solo *ff* *mf* *f*

VI. I *ff* *mf* *sempre ppp* flautando

VI. II *mf* *sempre ppp*

Vle *sempre mp* div. a 4 (con sord.) flautando

Vc. *mf* *sempre ppp*

Cb. *mf* *sempre pp*

$\text{♩} = 63$

51

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*fp* *mf*

*pp* *mp* *pp*

*mf* *f* *mf*



57

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

♩ = 69

60

Fl. 1, 2  
Ob. 1, 2  
Cl. (in Sib) 1, 2  
Fg. 1, 2

Woodwind section score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in Sib), and Bassoon (Fg.). Each instrument has two staves. The score shows melodic lines with slurs and ties across measures 60 and 61. The Flute part includes a dynamic marking of *pp* at the beginning of measure 60.

Cor. (in Fa) 1, 2  
Tr. (in Do) 1, 2  
Tbn. 1, 2

Brass section score for Horn (Cor. in Fa), Trumpet (Tr. in Do), and Trombone (Tbn.). Each instrument has two staves. The score shows sustained notes with dynamic markings of *fp*, *mf*, and *pp*. The Trombone part includes the instruction "(con sord.)" and "via sord." in measure 61.

Timp.  
Perc. 1, 2

Percussion section score for Timpani (Timp.) and Percussion (Perc.). The Timpani part has two staves with rhythmic patterns. The Percussion part has two staves, with the second staff showing a seven-measure rest in measure 60.

Arpa

Arpa (Harp) score with two staves. The score features arpeggiated patterns with dynamic markings of *pp*, *mp*, and *pp*. Fingerings of 5 and 7 are indicated.

Guitar solo

Guitar solo score with one staff. The score shows melodic lines with dynamic markings of *mf*, *f*, *mf*, *ff*, and *f*. A tempo marking of ♩ = 69 is present in measure 61.

VI. I  
VI. II  
Vle  
Vc.  
Cb.

String section score for Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). Each instrument has one staff. The score shows sustained notes and rhythmic patterns. The Contrabasso part includes a dynamic marking of *p* in measure 61.

64

Tbn. 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

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

*ff* *f* *mf* *f* *mf* *f* *mp* *mf*

*mp* *mf* *f* *mp*



69

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *f*

*ff* *f* *mf* *mf*

*mf* *f* *mf* *mf*

*mp* *f*

*senza sord.*

*senza sordino*

*fp* *f*

*fp* *f*

*fp* *f*

Vibraphone (motor off)

Marimba

75

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

80

Cor. (in Fa) 1

Cor. (in Fa) 2

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

**poco rit.**

♩ = 72

86

Fl. 1 *mp* *mf*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. (in Sib) 1 *p* *mp*

Cl. (in Sib) 2 *p* *mp*

Fg. 1 *p* *mp*

Fg. 2 *p* *mp*

Cor. (in Fa) 1 *mp*

Cor. (in Fa) 2 *mp*

Tr. (in Do) 1 *mf* *mp* *mf*

Tr. (in Do) 2

Tbn. 1, 2

Perc. 1 *mp* *mf*

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

Guitar solo

VI. I *p* *mp*

VI. II *p* *mp*

Vle *mp* *mf*

Vc. *p* *mp*

Cb. *p* *mp*

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. (in Sib) 1 *mf*

Cl. (in Sib) 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1 *f* *mf* *f* *ff*

Tr. (in Do) 2

Tbn. 1, 2

Perc. 1 *f*

Arpa *p* *f* *p* *mp* *f* *mp* *mf* *f* *mf*

Guitar solo

VI. I *mf*

VI. II *mf*

Vle *f*

Vc. *mf*

Cb. *mf*

rit.

92

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. (in Sib) 1 *mp*

Cl. (in Sib) 2 *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1 *mf*

Tr. (in Do) 2

Tbn. 1, 2

Perc. 1 *mf*

Perc. 2

Arpa *mp* *f* *mp* *p* *mf* *pp* *pp* *mf* *pp*

Guitar solo

rit.

VI. I *mp*

VI. II *mp*

Vle *mf*

Vc. *mp*

Cb. *mp*

♩ = 69

95

1 Fl. 1 *mf* *mp*

2 Fl. 2 *mp* *p*

1 Ob. 1 *mp* *p*

2 Ob. 2 *mp* *p*

1 Cl. (in Sib) 1 *mp* *p*

2 Cl. (in Sib) 2 *mp* *p*

1 Fg. 1 *mp* *p*

2 Fg. 2 *mp* *p*

1 Cor. (in Fa) 1 *mp* *mf* *f* *ff* *p*

2 Cor. (in Fa) 2 - - -

1 Tr. (in Do) 1 *mp* - - -

2 Tr. (in Do) 2 - - -

Tbn. 1, 2 - - -

1 Perc. 1 - - -

2 Perc. 2 *p* *mp* *p*

Arpa *p* *mf* *p* *p* *mf* *p* *p* *mp* *p*

Guitar solo - - -

♩ = 69

VI. I *mp* *p*

VI. II *mp* *p*

Vle *mf* *mp*

Vc. *mp* *p*

Cb. *mp* *p*

98 rit.  $\text{♩} = 63$

Fl. 1 *mf* *mp* *ff*

Fl. 2 *pp* *ppp* *ff*

Ob. 1 *pp* *ppp* *ff*

Ob. 2 *pp* *ppp* *ff*

Cl. (in Sib) 1 *pp* *ppp* *ff*

Cl. (in Sib) 2 *pp* *ppp* *ff*

Fg. 1 *pp* *ppp* *ff*

Fg. 2 *pp* *ppp* *ff*

Cor. (in Fa) 1 *mf* *p*

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1 *ppp* *ff*

Perc. 2 *mf* *mp* *p* *f*

Arpa *pp* *mp* *pp* *pp* *mp* *pp* *f* *fff* *f*

Guitar solo

VI. I rit.  $\text{♩} = 63$  *pp* *ppp* *fff*

VI. II *pp* *ppp* *ff*

Vle *mf* *mp* *f*

Vc. *pp* *ppp* *ff*

Cb. *pp* *ppp* *ff*

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Perc. 2 Arpa Guitar solo VI. I VI. II Vle Vc. Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Perc. 1  
Perc. 2  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score for measures 105-107 is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play sustained notes with a *mp* dynamic. The brass section (Cor Horns, Trumpets, Trombones) plays a melodic line with dynamics ranging from *mf* to *ff*. The percussion section provides a rhythmic accompaniment with *ff* dynamics. The Arpa (Harp) and Guitar solo parts feature intricate patterns with *f* and *fff* dynamics. The string quartet (Violins I and II, Viola, Violoncello, Contrabass) provides harmonic support with *mp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 *ff* *mf* *fff*

Fl. 2 *ff* *mf* *fff*

Ob. 1 *ff* *mf* *fff*

Ob. 2 *ff* *mf* *fff*

Cl. (in Sib) 1 *ff* *mf* *fff*

Cl. (in Sib) 2 *ff* *mf* *fff*

Fg. 1 *ff* *mf* *fff*

Fg. 2 *ff* *mf* *fff*

Cor. (in Fa) 1 *ff* *fp* *fff*

Cor. (in Fa) 2 *ff* *fp* *fff*

Tr. (in Do) 1 *fff* *fp* *fff*

Tr. (in Do) 2 *fff* *fp* *fff*

Tbn. 1 *ff* *fp* *fff*

Tbn. 2 *ff* *fp* *fff*

Perc. 1 *ff* *fp* *ff* *mf* *fff* *fp* *fff*

Perc. 2 *ff* *fp* *ff* *mf* *fff* *fp* *fff*

Arpa *fff* *mf* *fff*

Guitar solo

VI. I *fff*

VI. II *ff* *mf* *fff*

Vle *ff* *mf* *fff*

Vc. *ff* *mf* *fff*

Cb. *ff* *mf* *fff*

poco rit.

114

1 Fl. 1 *pp* *p* *ppp*

2 Fl. 2 *pp* *p* *ppp*

1 Ob. 1 *pp* *p* *ppp*

2 Ob. 2 *pp* *p* *ppp*

1 Cl. (in Sib) 1 *pp* *p* *ppp*

2 Cl. (in Sib) 2 *pp* *p* *ppp*

1 Fg. 1 *pp* *p* *ppp*

2 Fg. 2 *pp* *p* *ppp*

1 Cor. (in Fa) 1 con sord. *ppp* *pp* *p*

2 Cor. (in Fa) 2 con sord. *ppp* *pp* *p*

1 Tr. (in Do) 1

2 Tr. (in Do) 2

1 Tbn. 1 con sord. *ppp* *pp* *p*

2 Tbn. 2 con sord. *ppp* *pp* *p*

1 Perc. 1 *pp* *p* *ppp*

2 Perc. 2 *pp* *p* *ppp*

Arpa *pp* *mp* *pp* *pp* *p* *pp* *ppp* *p*

Guitar solo

1 VI. I *p* *pp* *ppp*

2 VI. II *pp* *p* *ppp*

Vle *pp* *p* *ppp*

Vc. *pp* *p* *ppp*

Cb. *pp* *p* *ppp*

poco rit.

Rubato

Adio, Querida

119

♩ = 72

Perc. 1

Perc. 2

Arpa

Colla parte!

*mf*

Guitar solo

*mf*

Rubato

Adio, Querida

♩ = 72

VI. I

VI. II

Vle

*pizz.*

*p*

Vc.

*pizz.*

*p*

Cb.

*p*

*ppp*

*mp*



125

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

132

Perc. 1 *mf*

Perc. 2 *mf*

Arpa *f*

Guitar solo *f*

VI. I

VI. II

Vle *mp*

Vc. *mp*

Cb. *mf*

139

Perc. 1 *mp* *cresc.* *mf* *mp*

Perc. 2 *mp* *cresc.* *mf* *mp*

Arpa *mf* *cresc.* *f* *mf*

Guitar solo *mf* *cresc.* *f* *mf*

VI. I

VI. II

Vle *p* *cresc.* *mp* *p*

Vc. *p* *cresc.* *mp* *p*

Cb. *mp* *cresc.* *mf* *mp* *p* arco

Più mosso

147

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf*

Cl. (in Sib) 1 *mf*

Cl. (in Sib) 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Perc. 1 *mf*

Perc. 2 *mf*

Arpa *mf*

Guitar solo *f*

Più mosso

VI. I

VI. II

Vle

Vc.

Cb. *ppp* *mf* pizz.

1  
Fl.

2

1  
Ob.

2

1  
Cl.  
(in Sib)

2

1  
Fg.

2

1  
Cor.  
(in Fa)

2

1  
Tr.  
(in Do)

2

1  
Tbn.

2

1  
Perc.

2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Perc. 1, 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*f*

*p* arco

*mf*

*f* arco

*p* arco

*mf*

*mf* *ff* 3 3 3 3 3 3 3 3 3 3

*mf* *ff* 3 3 3 3 3 3 3 3

164

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*ff*

*ff*

169

Timp.

Perc. 1

Perc. 2

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

A tempo

174

1 Fl. 1 *ff*

2 Fl. 2 *ff*

1 Ob. 1 *ff*

2 Ob. 2 *ff*

1 Cl. (in Sib) 1 *ff*

2 Cl. (in Sib) 2 *ff*

1 Fg. 1 *ff*

2 Fg. 2 *ff*

1 Cor. (in Fa) 1 *f*

2 Cor. (in Fa) 2 *f*

1 Tr. (in Do) 1 *ff*

2 Tr. (in Do) 2 *ff*

1 Tbn. 1 *f*

2 Tbn. 2 *f*

Timp. *fff*

Perc. 1 *f*

2 Perc. 2 *f*

Arpa *ff*

Guitar solo

A tempo

1 Vl. I *ff*

2 Vl. II *ff*

Vle *f*

Vc. *f*

Cb. *fff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Arpa  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

This page of a musical score, numbered 179, contains staves for various instruments. The woodwind section includes two flutes, two oboes, two clarinets in Si b, two bassoons, and two cor Anglais in Fa. The brass section consists of two trumpets in Do and two trombones. The string section includes two timpani, two percussion parts, an arpa (harp), a guitar solo, and two violins (I and II), viola, violin, and cello. The score is written in a key with two flats and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide harmonic support and rhythmic patterns.

184

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (in Sib) 1  
Cl. (in Sib) 2

Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2

Tr. (in Do) 1  
Tr. (in Do) 2

Tbn. 1  
Tbn. 2

Timp.

Perc. 1  
Perc. 2

Arpa

Guitar solo

VI. I  
VI. II

Vle  
Vc.  
Cb.

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

1 Cl. (in Sib) *mp*

2 Cl. (in Sib) *mp*

1 Fg. *mp*

2 Fg. *mp*

1 Cor. (in Fa) *p*

2 Cor. (in Fa) *p*

1 Tr. (in Do) *mf* con sord. *via sord.*

2 Tr. (in Do) *mf* con sord. *via sord.*

1 Tbn. *p*

2 Tbn. *p*

Timp. *p*

Perc. *p*

Arpa *mp*

Guitar solo

1 Vl. I *mp*

2 Vl. II *mp*

Vle. *p*

Vc. *p*

Cb. *mp*

rit.

195

1 Fl. *fff* *f* *mf* *p*

2 Fl. *fff* *f* *mf* *p*

1 Ob. *fff* *f* *mf* *p*

2 Ob. *fff* *f* *mf* *p*

1 Cl. (in Sib) *fff* *f* *mf* *p*

2 Cl. (in Sib) *fff* *f* *mf* *p*

1 Fg. *fff* *f* *mf* *p*

2 Fg. *fff* *f* *mf* *p*

1 Cor. (in Fa) *ff* *mf* *mp* *pp*

2 Cor. (in Fa) *ff* *mf* *mp* *pp*

1 Tr. (in Do) -

2 Tr. (in Do) -

1 Tbn. *ff* *mf* *mp* *pp*

2 Tbn. *ff* *mf* *mp* *pp*

Timp. *fff* *mf* *mp* *pp*

1 Perc. *fff* *mf* *mp* *pp*

2 Perc. *fff* *mf* *mp* *pp*

Arpa *fff* *ff* *mf* *p*

Guitar solo -

1 Vl. I *fff* *f* *mf* *p*

2 Vl. II *fff* *f* *mf* *p*

Vle. *ff* *mf* *mp* *pp*

Vc. *ff* *mf* *mp* *pp*

Cb. *fff* *f* *mf* *p*

♩ = 63

**201**

Timp. *fff* *p* *pp* *ppp*

Perc. 1

Perc. 2 Tubular Bells *mp* *p*

Arpa

Guitar solo

♩ = 63

VI. I

VI. II flautando *ppp*

Vle *p* *pp* *ppp*

Vc. flautando *ppp*

Cb. *p* *ppp*

**209**

Timp. *ppp*

Perc. 1

Perc. 2 Glockenspiel *mf* *mp* *p*

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb. *pp* *p* *ppp*

# III. Ghetto

**Rubato (max. 45")**

Louder and softer antiphonal rhythmic clapping from different parts of the stage.

**Allegro; quasi cadenza**

$\bullet = 132$   
speech (buzz of voices)

The musical score is arranged in systems for various instruments. The woodwinds (Flute, Oboe, Clarinet in Sib, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a rhythmic pattern of eighth notes. The percussion section includes a Tam-tam and a guitar solo. The guitar solo is marked with *fff* and *f* dynamics. The score is divided into two sections: **Rubato (max. 45")** and **Allegro; quasi cadenza**. The tempo change is indicated by a double bar line. The **Allegro; quasi cadenza** section is marked with  $\bullet = 132$  and includes the instruction "speech (buzz of voices)". The dynamics range from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 *f* *mp* *pp*

Fl. 2 *f* *mp* *pp*

Ob. 1 *f* *mp* *pp*

Ob. 2

Cl. (in Sib) 1 *f* *mp*

Cl. (in Sib) 2 *mp* *f* *mp*

Fg. 1 speech (buzz of voices) *mp* *f*

Fg. 2 *p* *mp* *f*

Cor. (in Fa) 1

Cor. (in Fa) 2

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1 *f* Castañuelas

Perc. 2 *f* Cajón

Guitar solo *mf* *mp* *f* *mf* *ff* *f* *fff*

VI. I *f* *mf* *mp*

VI. II *f* *mf* *mp*

Vle. hand clapping *mp*

Vc. hand clapping *mp*

Cb.

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

*mp*

*pp*

*mp*

*pp*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Guitar solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Guitar solo  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

speech  
*p*

*mf*

*f*

*mf*

*mp*

speech (buzz of voices)

*p*

*mf*

*f*

*p*

speech (buzz of voices)

1 Fl. 1 *mp* *f*

2 Fl. 2 *p* *mp*

1 Ob. 1 *p* *mp*

2 Ob. 2 *p* *mp*

1 Cl. (in Sib) 1 *p*

2 Cl. (in Sib) 2

1 Fg. 1

2 Fg. 2

1 Cor. (in Fa) 1 *p* *mp*

2 Cor. (in Fa) 2 *p*

1 Tr. (in Do) 1

2 Tr. (in Do) 2

1 Tbn. 1 *p* *mp*

2 Tbn. 2 *p*

Timp. *p*

Perc. 1 *mp*

2 *mp*

Guitar solo *f* *ff* *mf*

1 VI. I *f* *mp*

2 VI. II *mf* *mp*

Vle *mf* *mp*

Vc. *mp* *f*

Cb.

Fl. 1 *mp* *pp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *mp* *f*

Cl. (in Sib) 1 *mp* *f*

Cl. (in Sib) 2

Fg. 1 *mp*

Fg. 2

Cor. (in Fa) 1 *f* *mp*

Cor. (in Fa) 2 *mp* *f*

Tr. (in Do) 1

Tr. (in Do) 2

Tbn. 1 *mp* *f*

Tbn. 2 *f* *mp*

Timp. *mp* *f*

Perc. 1 *p*

Perc. 2 *p*

Guitar solo *ff* *mf* *pizz.*

VI. I *pp*

VI. II

Vle

Vc. *mp* *pp*

Cb. *cresc.*

rit.

34

1 Fl. 1

2 Fl. 2 *pp*

1 Ob. 1 *pp*

2 Ob. 2 *mp* *pp*

1 Cl. (in Sib) 1 *mp* *pp*

2 Cl. (in Sib) 2

1 Fg. 1 *mf* *f*

2 Fg. 2

1 Cor. (in Fa) 1 *pp*

2 Cor. (in Fa) 2 *mp* *pp*

1 Tr. (in Do) 1

2 Tr. (in Do) 2

1 Tbn. 1 *pp*

2 Tbn. 2 *pp*

Timp. *mp* *pp*

1 Perc. 1 *pp* *ppp*

2 Perc. 2 *pp* *ppp*

Guitar solo *f* *ff* *fff* ord.

1 VI. I

2 VI. II

Vle

Vc.

1 Cb. *mf* *f*

2 Cb. 2

rit.

Andante ♩ = 72

39

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2

Andante ♩ = 72

Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Allegro ♩ = 132

45

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *f*

2 Ob. *f*

1 Cl. (in Sib) *f*

2 Cl. (in Sib) *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. (in Fa) *f*

2 Cor. (in Fa) *f*

1 Tr. (in Do) *f*

2 Tr. (in Do)

1 Tbn. *f*

2 Tbn. *f*

Timp. *sfz*  
Tamburino

1 Perc. *f*  
Castañuelas

2 Perc. *f*

Guitar solo

Allegro ♩ = 132

VI. I *ff*

VI. II *ff*

Vle. *f*

Vc. *f*

Cb. *f*

51

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. (in Sib) 1 *f*

Cl. (in Sib) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (in Fa) 1 *f*

Cor. (in Fa) 2 *f*

Tr. (in Do) 1

Tr. (in Do) 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp.

Perc. 1

Perc. 2

Guitar solo

VI. I *ff*

VI. II *ff*

Vle *f*

Vc. *f*

Cb. *f*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *f*

2 Ob. *f*

1 Cl. (in Sib) *f*

2 Cl. (in Sib) *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. (in Fa) *f*

2 Cor. (in Fa) *f*

1 Tr. (in Do) *f*

2 Tr. (in Do)

1 Tbn. *f*

2 Tbn. *f*

Timp. *f* *mf*

1 Perc. *f*

2 Perc. *f*

Guitar solo

1 Vl. I *ff*

2 Vl. II *ff*

Vle *f*

Vc. *f*

Cb. *f*

**Allegro; rubato**

64 ♩ = 120

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

Timp.  
Perc. 1  
Perc. 2

Guitar solo

**Allegro; rubato**

♩ = 120

VI. I  
VI. II  
Vle  
Vc.  
Cb.

Allegro ♩ = 132

70

Fg. 1 2

Perc. 1 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

Castañuelas

Tamburino

*ff*

*ff*

*p*

*p*

Allegro ♩ = 132

77

Fg. 1 2

Perc. 1 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

*mp sub.*

*mp sub.*

*mp sub.*

*mp sub.*

*mp sub.*

84

84

Fg. 1 *ff* *mp sub.*

Fg. 2 *ff* *mp sub.*

Perc. 1 *ff* *mp sub.*

Perc. 2 *ff* *mp sub.*

Guitar solo *ff*

VI. I

VI. II

Vle

Vc.

Cb. *ff* *mp sub.*



91

91

Fg. 1 *mf* *pp sub.* *mf sub.*

Fg. 2 *mf* *pp sub.* *mf sub.*

Perc. 1 *mf* *pp sub.* *mf sub.*

Perc. 2 *mf* *pp sub.* *mf sub.*

Guitar solo *cresc.* *fff* *p sub.* *fff sub.*

VI. I

VI. II

Vle

Vc.

Cb. *mf* *pp sub.* *mf sub.*

98

Fg. 1 2

Tbn. 1 2

Perc. 1 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

106

Tbn. 1 2

Perc. 1 2

VI. I

VI. II

Vle

Vc.

Cb.

114

1  
Tbn.

2

1  
Perc.

2

VI. I  
*fff*

VI. II  
*fff*

Vle  
*ff*

Vc.  
*ff*

Cb.  
*ff*



122

1  
Tbn.

2

1  
Perc.

2

Arpa

Guitar solo

VI. I  
*pp*

VI. II  
*pp*

Vle  
*fff*

Vc.  
*fff*

Cb.  
*fff*

Granadinas ♩ = 80

129

Fl. 1 *mf* ————— *ff*

Fl. 2 *mf* ————— *ff*

Ob. 1 *mf* ————— *ff*

Ob. 2 *mf* ————— *ff*

Perc. 2 *mf*

Arpa *mf* ————— *ff*

Guitar solo *ff* pizz. *mf*

Granadinas ♩ = 80

VI. I

VI. II

Vle

Vc.

Cb.



133

Tr. (in Do) *mf* ————— *mp* con sord. via sord.

Perc. 2 *f* *mf*

Guitar solo norm. *f* pizz. *mf* norm. *ff*

VI. I speak: 'granadinas' *p* ————— *mp*

VI. II

Vle

Vc.

Cb.

138

Fl. 1 *tr.*  
*mf* ————— *ff*

Fl. 2 *tr.*  
*mf* ————— *ff*

Ob. 1 *tr.*  
*mf* ————— *ff*

Ob. 2 *tr.*  
*mf* ————— *ff*

Perc. 2 *f*

Arpa *mf* ————— *ff*

Guitar solo *mf* ————— *ff* *mf*

VI. I *mf*

VI. II

Vle

Vc. speak: 'granadinas'  
*p*

Cb.

141

Perc. 2 *f* *ff*

Guitar solo *f* *ff* *fff*

VI. I

VI. II

Vle

Vc. *mp* *mf*

Cb.

Allegro ♩ = 132

144

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Arpa  
Guitar solo

Allegro ♩ = 132

VI. I  
VI. II  
Vle  
Vc.  
Cb.

Alegrias ♩ = 116

150

Arpa

Guitar solo

Alegrias ♩ = 116

VI. I

VI. II

Vle

Vc.

Cb.

speak: 'alegrías'

*p* *mp* *f*



157

Timp.

Perc. 1

Perc. 2

colla parte

*f* *mf* *p*

Arpa

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp* *pp* *mp* *pp*

This page contains a musical score for measures 162 through 166. The instruments and parts are as follows:

- Flutes (Fl.):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, the first flute changes to *f*.
- Oboes (Ob.):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mp* in measure 165. The instruction "speak: 'alegrías'" is written above the staff.
- Clarinets (Cl. in Sib):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mp* in measure 165. The instruction "speak: 'alegrías'" is written above the staff.
- Bassoons (Fg.):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mp* in measure 165. The instruction "speak: 'alegrías'" is written above the staff.
- Cor Anglais (Cor. in Fa):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mf* in measure 165 and *p* in measure 166.
- Trumpets (Tr. in Do):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mf* in measure 165 and *p* in measure 166.
- Trombones (Tbn.):** Two staves (1 and 2). Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *p*, with a dynamic change to *mf* in measure 165 and *p* in measure 166.
- Timpani (Timp.):** One staff. Plays a rhythmic pattern starting in measure 162, marked *fff*.
- Percussion (Perc.):** Two staves. Both are empty.
- Arpa (Harp):** Two staves. Plays a melodic line starting in measure 162, marked *fff*. A diagonal line indicates a change in the instrument's position or playing technique.
- Guitar solo:** One staff. Plays a melodic line starting in measure 162, marked *mf*, changing to *ff* in measure 163, and *f* in measure 164.
- Violins (VI. I, VI. II):** Two staves. Both play a melodic line starting in measure 162, marked *fff*. In measure 164, they play a sustained note marked *sul pont.*
- Viola (Vle):** One staff. Plays a melodic line starting in measure 162, marked *fff*. In measure 164, it plays a sustained note marked *sul pont.*
- Violoncello (Vc.):** One staff. Plays a melodic line starting in measure 162, marked *fff*. In measure 164, it plays a sustained note marked *sul pont.*
- Contrabass (Cb.):** One staff. Plays a melodic line starting in measure 162, marked *fff*. In measure 164, it plays a sustained note marked *sul pont.*

1 Fl. 1

2 Fl. 2

1 Ob. 1 *f* *mp* *pp*

2 Ob. 2

1 Cl. (in Sib) 1

2 Cl. (in Sib) 2 *f* *mp* *pp*

1 Fg. 1

2 Fg. 2 *f* *mp* *pp*

1 Cor. (in Fa) 1

2 Cor. (in Fa) 2

1 Tr. (in Do) 1

2 Tr. (in Do) 2

1 Tbn. 1

2 Tbn. 2

Timp.

1 Perc. *colla parte* *mf* *p*

2 Perc. *colla parte* *mf* *p*

Arpa

Guitar solo *ff*

VI. I

VI. II

Vle

Vc.

Cb.

# Bulería ♩ = 72 (♩ = 108)

rit.

174

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. (in Sib) 1 *fff*

Cl. (in Sib) 2 *fff*

Fg. 1 *fff*

Fg. 2 *fff*

Cor. (in Fa) 1 *fff*

Cor. (in Fa) 2 *fff*

Tr. (in Do) 1 *fff*

Tr. (in Do) 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Timp. *ff*

Perc. 1 *mf* Maracas *f* *mf*

Arpa *fff*

Guitar solo *fff*

VI. I *fff* sul pont. ord.

VI. II *fff* sul pont. ord.

Vle *fff* sul pont. ord. speak: 'bulería' *mp* *p*

Vc. *fff* sul pont. ord.

Cb. *fff* sul pont. ord.

**Bulería ♩ = 72 (♩ = 108)**

rit.

a tempo (♩ = 108)

rit.

182

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Cl. (in Sib) 1 *ff* *fff*

Cl. (in Sib) 2 *ff* *fff*

Fg. 1 *ff* *fff*

Fg. 2 *ff* *fff*

Cor. (in Fa) 1 *ff* *fff*

Cor. (in Fa) 2 *ff* *fff*

Tr. (in Do) 1 *ff* *fff*

Tr. (in Do) 2 *ff* *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Timp. *ff* *fff*

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

Arpa *fff*

Guitar solo *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *golpe*

a tempo (♩ = 108)

rit.

VI. I *ff* *fff*

VI. II *ff* *fff*

Vle *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

Allegro ♩ = 132

190

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Guitar solo

Allegro ♩ = 132

VI. I  
VI. II  
Vle  
Vc.  
Cb.

Soleares ♩ = 92

197

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Guitar solo

VI. I, VI. II

Vle

Vc.

Cb.

*tr*, *mf*, *ff*, *fff*, *p*, *f*, *fffz*, *arco*



208 *tr*

Fl. 1 *mf* *ff* *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. (in Sib) 1 *f* *ff*

Cl. (in Sib) 2 *f* *ff*

Fg. 1 *f* *ff*

Fg. 2 *f* *ff*

Cor. (in Fa) 1 *f* *ff*

Cor. (in Fa) 2 *f* *ff*

Tr. (in Do) 1 *f* *ff*

Tr. (in Do) 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Timp. *f* *ff*

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

Perc. 2 *mf* *ff*

Guitar solo *f* *ff* *fff*

VI. I *f* *ff*

VI. II *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl. 1 *fff* *mp* hand clapping

Fl. 2 *fff* *mp* hand clapping

Ob. 1 *fff* *mp* hand clapping

Ob. 2 *fff* *mp* hand clapping

Cl. (in Sib) 1 *fff* *mp* hand clapping

Cl. (in Sib) 2 *fff* *mp* hand clapping

Fg. 1 *fff* *mp* hand clapping

Fg. 2 *fff* *mp* hand clapping

Cor. (in Fa) 1 *fff*

Cor. (in Fa) 2 *fff* *mp* *p*

Tr. (in Do) 1 *fff*

Tr. (in Do) 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff* *mp* con sord.

Timp. *fff*

Perc. 1 *mf* *f*

Perc. 2 *mp* *p*

Guitar solo *mf* *f*

VI. I *fff* *mp* speak: 'soleares'

VI. II *fff* *mp* speak: 'soleares'

Vle *fff*

Vc. *fff*

Cb. *fff* *mp* *pp* *mp* speak: 'soleares'

1 Fl. *mf* *f*

2 Fl. *mf* *f*

1 Ob. *mf* *f*

2 Ob. *mf* *f*

1 Cl. (in Sib) *mf* *f*

2 Cl. (in Sib) *mf* *f*

1 Fg. *mf* *f*

2 Fg. *mf* *f*

1 Cor. (in Fa)

2 Cor. (in Fa) *pp*

1 Tr. (in Do)

2 Tr. (in Do)

1 Tbn. *mp*

2 Tbn. *mp* via sord.

Timp.

1 Perc. *ff* *mf* *f* *ff*

2 Perc. *mp* *mf* *f* *ff* *fff*

Guitar solo *ff* *mf* *ff* *fff*

1 Vl. I *p*

2 Vl. II *p*

Vle

Vc.

1 Cb. *p*

2 Cb. *p*



Allegro ♩ = 120

235

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Ob. 1 *f* *fff*

Ob. 2 *f* *fff*

Cl. (in Sib) 1 *f* *fff*

Cl. (in Sib) 2 *f* *fff*

Fg. 1 *f* *fff*

Fg. 2 *f* *fff*

Cor. (in Fa) 1 *f* *fff*

Cor. (in Fa) 2 *f* *fff*

Tr. (in Do) 1 *f* *fff*

Tr. (in Do) 2 *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

Timp.

Perc. 1

Perc. 2

Guitar solo

Allegro ♩ = 120

VI. I *f* *fff* *f sub.* *ff* *f*

VI. II *f* *fff* *f sub.* *ff* *f*

Vle *f* *fff* *f sub.* *ff* *f*

Vc. *f* *fff* *f sub.* *ff* *f*

Cb. *f* *fff* *f sub.* *ff* *f*

Tientos ♩ = 108

242

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

speak through the instrument  
Tien - tos!  
*f*  
speak through the instrument  
Tien - tos!  
*f*  
con sord.  
con sord.  
speak through the instrument  
Tien - tos!  
*f*  
speak through the instrument  
Tien - tos!  
*f*

Timp.  
Perc. 1  
Perc. 2

Guitar solo

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

Tientos ♩ = 108

VI. I  
VI. II  
Vle  
Vc.  
Cb.

arco  
*f* *ff*  
arco  
*f* *ff*  
arco  
*f* *ff*  
arco  
*f* *ff*  
arco  
*f* *ff*

251 ♩ = 120

Fl. 1, 2  
Ob. 1, 2  
Cl. (in Sib) 1, 2  
Fg. 1, 2

Cor. (in Fa) 1, 2  
Tr. (in Do) 1, 2  
Tbn. 1, 2

Timp.  
Perc. 1, 2

Guitar solo  
VI. I, II  
Vle  
Vc.  
Cb.

♩ = 116

258

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Ob. 1 *f* *fff*

Ob. 2 *f* *fff*

Cl. (in Sib) 1 *f* *fff*

Cl. (in Sib) 2 *f* *fff*

Fg. 1 *f* *fff*

Fg. 2 *f* *fff*

Cor. (in Fa) 1 *f*

Cor. (in Fa) 2 *f*

Tr. (in Do) 1 *fff* via sord.

Tr. (in Do) 2 *fff* via sord.

Tbn. 1 *f*

Tbn. 2 *f*

Timp.

Perc. 1 Castañuelas *p* *mp*

Perc. 2 Maracas *p* *mp*

Guitar solo *ff* *mf* *ff*

♩ = 116

VI. I *ff* *mf* *fff*

VI. II *ff* *mf* *fff*

Vle *ff* *mf* *fff*

Vc. *ff* *mf* *fff*

Cb. *fff*

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 2 Guitar solo VI. I VI. II Vle Vc. Cb.

Tarantas ♩ = 108

274

Fl. 1 *mf* *ff* *mf* *ff*

Fl. 2 *mf* *ff* *mf* *ff*

Ob. 1 *mf* *ff* *mf* *ff*

Ob. 2 *mf* *ff* *mf* *ff*

Cl. (in Sib) 1 *mf* *ff* *mf* *ff*

Cl. (in Sib) 2 *mf* *ff* *mf* *ff*

Fg. 1 *mf* *ff* *mf* *ff*

Fg. 2 *mf* *ff* *mf* *ff*

Cor. (in Fa) 1 *ff* speak through the instrument  
Ta - ran - tas!

Cor. (in Fa) 2 *ff* speak through the instrument  
Ta - ran - tas!

Tr. (in Do) 1 *ff* speak through the instrument  
Ta - ran - tas!

Tr. (in Do) 2 *ff* speak through the instrument  
Ta - ran - tas!

Tbn. 1 *ff* speak through the instrument  
Ta - ran - tas!

Tbn. 2 *ff* speak through the instrument  
Ta - ran - tas!

Timp.

Guitar solo *ff* *fff*

Tarantas ♩ = 108

VI. I *mf* *ff* *mf* *ff*

VI. II *mf* *ff* *mf* *ff*

Vle *mf* *ff* *mf* *ff*

Vc. *mf* *ff* *mf* *ff*

Cb. *mf* *ff* *mf* *ff*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

*p* *mf* *p*  
*p* *mf* *p*  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *f* *f* *ff*  
*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *f* *f* *ff*

Ta - - - ran - tas!  
Ta - - - ran - tas!

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Perc. 2 Perc. Guitar solo 5 6 *p* *mf* *ff* *mf* *fff* 5 6 5 6 VI. I VI. II Vle Vc. Cb.

♩ = 120  
294

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2

Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2

Timp.  
Perc. 1  
Perc. 2

Guitar solo

♩ = 120

VI. I  
VI. II  
Vle  
Vc.  
Cb.

Cadenza ♩ = 120-132

300

Fl. 1 *mf* *fff*

Fl. 2 *mf* *fff*

Ob. 1 *mf* *fff*

Ob. 2 *mf* *fff*

Cl. (in Sib) 1 *mf* *fff*

Cl. (in Sib) 2 *mf* *fff*

Fg. 1 *mf* *fff*

Fg. 2 *mf* *fff*

Cor. (in Fa) 1 *mf* *fff*

Cor. (in Fa) 2 *mf* *fff*

Tr. (in Do) 1 *mf* *fff*

Tr. (in Do) 2 *mf* *fff*

Tbn. 1 *mf* *fff*

Tbn. 2 *mf* *fff*

Timp. *mf* *fff* *mf* *fff*

Perc. 1 *ppp* *ff*

Perc. 2

Guitar solo *mf* *f* *mf*

VI. I *mf* *fff*

VI. II *mf* *fff*

Vle *mf* *fff*

Vc. *mf* *fff*

Cb. *mf* *fff*

Cadenza ♩ = 120-132

Guitar solo

306

*f* *mf* *ff* *mf* *ff* *mf* *ff*

**Meno mosso**

313

*mf* *ff* *p* *ff*

golpe

**A tempo**

321

*mf* *mp* *f* *mf* *f* *ff*

326

*mf* *fff*

**Meno mosso**

331

*ff* *mf* *f*

335

*ff* *fff* *mf* *ff*

rit. a tempo

338

*ff* *fff* *ff* *fff* *ff* *fff* *mf* *ff*

golpe

**Poco meno mosso**

346

*mf* *ff* *mf* *ff* *mf* *ff*

351

*mf* *ff* *f*

Rubato (max. 45")

**A tempo**

357

*ff*

♩ = 108  
sul pont.

365

sul pont.

373

sul pont.

379

♩ = 120-132  
golpe

385

393

401

408

**Campanilleros**

♩ = 96

Guitar solo

416

VI. I

VI. II

Vle

Vc.

Cb.

div. pizz.

424

Fl. 1

Ob. 1

Cl. (in Sib) 1

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

vibrato

*f*

*f*

*mf*

*f*

*mf*

*p*

*mp*

*mf*

*mp*

*p*

*mp*



430

Fl. 1

Ob. 1

Cl. (in Sib) 1

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mf*

*f*

*ff*

arco

*mf*



A tempo

451

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Perc. 2 Perc. Guitar solo VI. I VI. II Vle Vc. Cb.

The musical score for measures 451-454 is divided into two systems. The first system (measures 451-454) features woodwinds (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones) and percussion (Timpani, Percussion). The second system (measures 451-454) features strings (Violins I & II, Viola, Violoncello, Contrabasso) and a guitar solo. The tempo is marked 'A tempo'. The score includes dynamic markings such as *fff* and *f*, and articulation marks like accents and slurs. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4.

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Guitar solo

VI. I, VI. II

Vle

Vc.

Cb.

*fp* *ff* *p* *mf* *mp* *mf* *ff*



471

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Guitar solo  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. It begins at measure 471. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The brass section (Cor Anglais, Trumpets, Trombones) plays a similar pattern. The percussion section (Timpani, Percussion) provides a steady accompaniment. The guitar solo part is marked with a 'Guitar solo' label. Dynamics are indicated by 'ff' (fortissimo) and 'f' (forte). The score is written in a key signature of one sharp (F#) and a common time signature (C).

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (in Sib) 1  
Cl. (in Sib) 2  
Fg. 1  
Fg. 2  
Cor. (in Fa) 1  
Cor. (in Fa) 2  
Tr. (in Do) 1  
Tr. (in Do) 2  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. 1  
Perc. 2  
Guitar solo  
Vl. I  
Vl. II  
Vle.  
Vc.  
Cb.

The musical score for page 479 is arranged in a standard orchestral format. It begins with a rehearsal mark '479' in the top left corner. The score is divided into several systems of staves. The first system includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), Bassoons (1 and 2), and a pair of Trumpets and Trombones. The second system includes a pair of Cor Anglais (in F), a pair of Trumpets and Trombones, and a pair of Timpani and Percussion. The third system includes a Guitar solo part, Violins I and II, Viola, Violoncello, and Contrabass. The score features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamic markings are used throughout, with 'ff' (fortissimo) appearing frequently in the woodwind and string sections, and 'mf' (mezzo-forte) in the timpani part. The percussion part consists of a steady eighth-note pattern. The woodwinds and strings play a melodic line that is repeated in several measures. The overall texture is dense and rhythmic.

487

Fg. 1 2

Perc. 1 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

*ff*

Tamburino



495

Fg. 1 2

Perc. 1 2

Guitar solo

VI. I

VI. II

Vle

Vc.

Cb.

*mp sub.*

*mp sub.*

*ff*

*mp sub.*

*mp sub.*

*ff*

503

1 *mp sub.* *mf* *pp sub.* *mf sub.*

2 *mp sub.* *mf* *pp sub.* *mf sub.*

1 *mp sub.* *mf* *pp sub.* *mf sub.*

2 *mp sub.* *mf* *pp sub.* *mf sub.*

Guitar solo *ff* *fff* *p sub.* *fff sub.*

VI. I

VI. II

Vle

Vc.

Cb. *mp sub.* *mf* *pp sub.* *mf sub.*



511

1

2

1 *ff*

2 *ff*

1 *ff*

2 *ff*

Guitar solo *ff*

VI. I

VI. II

Vle

Vc.

Cb. *ff*

519

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Guitar solo

VI. I *ff*

VI. II *ff*

Vle *f*

Vc. *f*

Cb. *f*



527

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Guitar solo

VI. I *fff*

VI. II *fff*

Vle *fff* *ff*

Vc. *fff* *ff*

Cb. *ff*

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. (in Sib) 2 Cl. (in Sib) 1 Fg. 2 Fg. 1 Cor. (in Fa) 2 Cor. (in Fa) 1 Tr. (in Do) 2 Tr. (in Do) 1 Tbn. 2 Tbn. Timp. Perc. 1 Perc. 2 Perc. Guitar solo VI. I VI. II Vle Vc. Cb.

Fl. 1, 2

Ob. 1, 2

Cl. (in Sib) 1, 2

Fg. 1, 2

Cor. (in Fa) 1, 2

Tr. (in Do) 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2

Guitar solo

VI. I, VI. II

Vle

Vc.

Cb.

*ff*

*f*

*fff*

*ffz*

Tamburino

Castañuelas

♩ = 138

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *f*

2 Ob. *f*

1 Cl. (in Sib) *f*

2 Cl. (in Sib) *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. (in Fa) *f*

2 Cor. (in Fa) *f*

1 Tr. (in Do) *f*

2 Tr. (in Do) *f*

1 Tbn. *f*

2 Tbn. *f*

Timp.

1 Perc. *f*

2 Perc. *f*

Guitar solo

1 Vl. I *ff*

2 Vl. II *ff*

Vle *f*

Vc. *f*

Cb. *f*

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *f*

2 Ob. *f*

1 Cl. (in Sib) *f*

2 Cl. (in Sib) *f*

1 Fg. *f*

2 Fg. *f*

1 Cor. (in Fa) *f*

2 Cor. (in Fa) *f*

1 Tr. (in Do) *f*

2 Tr. (in Do)

1 Tbn. *f*

2 Tbn. *f*

Timp.

1 Perc. *f*

2 Perc. *f*

Guitar solo

1 Vl. I *ff*

2 Vl. II *ff*

Vle *f*

Vc. *f*

Cb. *f*

1 Fl. *fff*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Cl. (in Sib) *fff*

2 Cl. (in Sib) *fff*

1 Fg. *fff*

2 Fg. *fff*

1 Cor. (in Fa) *fff*

2 Cor. (in Fa) *fff*

1 Tr. (in Do) *fff*

2 Tr. (in Do) *fff*

1 Tbn. *fff*

2 Tbn. *fff*

Timp. *fff*

1 Perc. *fff*

2 Perc. *fff*

Guitar solo *mf* *fff*<sup>3</sup> *f* *fff*<sup>3</sup>

1 VI. I *fff*

2 VI. II *fff*

Vle *fff*

Vc. *fff*

Cb. *fff*

