

SILVESTRE REVUELTAS

SENSEMAYÁ

(Canto para matar una culebra)

Full Score

Ed. TITO MUÑOZ

INSTRUMENTATION

2 Piccolos
2 Flutes
2 Oboes
English Horn
Clarinet in E \flat
2 Clarinets in B \flat
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
Baritone or Euphonium in C (ad lib.)
3 Trombones
Tuba

Timpani

Percussion (5 players)

Xylophone
Glockenspiel
(Celesta*)
Claves
Raspador
Güiro
Small Indian Drum
Bass Drum
2 Tom-Toms (high and low)
[2 Suspended Cymbals (small and large)] — *see footnote on page 19*
2 Gongs (small and large)

Celesta (**included in percussion and piano parts*)

Piano

Strings

Duration: approximately 6 minutes

EDITOR'S NOTE

This edition attempts to correct many discrepancies between the original manuscript and the only published edition previously available. The most noticeable example being an "ad lib." part for "Barítono o Bombardino en Do" which was left out of the published version. Indications in parentheses are in some way directly stipulated by the composer. Editorial suggestions are in brackets. These are provided for consistency based on several factors including the context of the material in the composer's manuscript and performance practice. The composer was inconsistent with mute indications for the brass. The suggested indications in this edition are based on performance practice among prominent Mexican conductors and orchestral musicians. Therefore, performers may elect to make differing interpretive decisions. I offer my thanks to the many musicians who offered their insight into this piece, as well as Roberto Kolb, the leading Revueltas scholar, for his help and expertise. —TM

Orchestral parts for this edition may be obtained from
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SENSEMAYÁ

(Canto para matar una culebra)

SILVESTRE REVUELTAS (1937)

Edited by Tito Muñoz

Corrected as of 1/1/2024

$\text{♩} = 100$
 $\left(\frac{2}{4} \frac{3}{8}\right)$

Piccolo 1 2

Flute 1 2

Oboe 1 2

English Horn

Clarinet in Eb

Clarinet in Bb 1 2

Bass Clarinet in Bb

Bassoon 1 2 3

Contrabassoon

Horn in F 1 2 3 4

Trumpet in C 1 2 3 4

Baritone or Euphonium in C (ad lib.)

Trombone 1 2 3

Tuba

Timpani

2 Gongs large *p*

2 Tom-Toms *pp*

Bass Drum with Timp. sticks *pp*

Celesta

Piano

$\text{♩} = 100$
 $\left(\frac{2}{4} \frac{3}{8}\right)$

Violin I

Violin II

Viola

Violoncello

Contrabass

1

Bass Cl.

Bsn. 1/2

Claves

Toms

B. D.

2

Bass Cl.

Bsn. 1/2

Tba.

Gongs

Claves

Toms

B. D.

solo
mf espressivo e misterioso

3

Bass Cl.

Bsn. 1/2

Tba.

Claves

Toms

B. D.

Cb.

p sempre espr. e sost.

pizz.
pp

4

Bass Cl.

Bsn. 1/2

Hn. (F) 1

Tba.

Claves

Toms

B. D.

Cb.

2.

con sord.

mf — *f*

f *pp*



5

Eng. Hn.

Cl. (Bb) 1/2

Bass Cl.

Bsn. 1/2

Hn. (F) 1

Tpt. (C) 1

Tba.

Claves

Toms

B. D.

Cb.

1.

pp *sempre legatissimo*

mf *espr. e misterioso*

f

ppp

con sord. Jazz

mf *espr. e misterioso*

f

ppp like an echo of the first time

5

mf

6

Eng. Hn. *mf* *f*

Cl. (Bb) ¹/₂ 2.

Bass Cl. *pp sempre legatissimo*

Bsn. ¹/₂ 2. *mf*

Tpt. (C) 1 *mf* 3 *f*

Tba. 3 *f*

Claves

Toms

B. D.

6

Cb.

7

Eng. Hn. *f* *pp*

Cl. (Bb) ¹/₂ 1.

Bass Cl.

Bsn. ¹/₂ 1.

Hn. (F) 1 *mf* *f* *pp*

3 *con sord.* *mf* *f* *pp*

Tpt. (C) 1 *f* *pp*

Tba. *f* *pp*

Claves

Toms

B. D.

7

Cb.

8

8

Picc. 1

Fl. 1
2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. (B♭) 1
2

Bass Cl.

Bsn. 1
2
3

Hn. (F) 1
2
3
4

Tpt. (C) 1
2
3
4

Tbn. 1
2
3

Tba.

Claves

Toms

Rasp.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

pp sempre legatissimo

mf — *f*

mf — *f*

p

mf

mf — *f*

ppp

mf — *f*

mf — *f*

mf — *f*

mf — *f*

fff *p*

fff *p*

f

pp

pp

pp

più f

* see footnote

* Revueltas, in his manuscript, clarified the intentional dissonance of the E♭ Clarinet by adding courtesy naturals for all other instruments on every note of this melody, as is notated in this edition.

9

Picc. 1
mf

Fl. 1
2
pp sempre legatissimo

Ob. 1
f

Eng. Hn.
f

E♭ Cl.
f

Cl. (B♭) 1
2

Bass Cl.
f

Bsn. 1
2
3
mf

Hn. (F) 1
2
3
4
sfff [2. con sord] *ppp* *a2* *mf*

Tpt. (C) 1
2
3
4
sfff [con sord.] *ppp*

Tbn. 1
2
3

Tba.
sfff

Claves

Toms

Rasp.

9

Vn. I

Vn. II

Va.

Vc.

Cb.

10

Picc. 1 *f* *f* *ppp*

Fl. 1. 2

Ob. 1 *ppp*

Eng. Hn. *ppp*

E♭ Cl. *ppp*

Cl. (B♭) 1. 2

Bass Cl. 1. 2

Bsn. 1. 2. 3

Hn. (F) 1. 2. 3. 4 *fff* *ppp* *ff* *ff* *ppp* [con sord.] a2

Tpt. (C) 1. 2. 3. 4 *fff* *ppp*

Tbn. 1. 2. 3

Tba. *f* *f* *ppp*

Claves

Toms

Rasp.

10

Vn. I

Vn. II

Va.

Vc.

Cb.

11

Picc. 1/2

Fl. 1/2

Ob. 1/2

E♭ Cl.

Cl. (B♭) 1/2

Bass Cl.

Bsn. 1/2

Hn. (F) 1/2, 3/4

Tpt. (C) 1/2, 3/4

Tbn. 1/2, 3

Timp. with hard sticks *mf*

Claves

Sm. Ind. Drum *mf*

Rasp.

11

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb. *più f*

12

Picc. 1/2

Fl. 1/2

Ob. 1/2

E♭ Cl.

Cl. (B♭) 1/2

Bass Cl.

Bsn. 1/2

Hn. (F) 1/2

3/4

Tpt. (C) 1/2

3/4

Tbn. 1/2

3

Timp.

Claves

Sm. Ind. Drum

Rasp.

12

Vn. I

Vn. II

Va.

Vc.

Cb.

13

Picc. 1/2

Fl. 1/2
pp e legatissimo sempre

Ob. 1/2

E♭ Cl.

Cl. (B♭) 1/2

Bass Cl.

Bsn. 1/2

Hn. (F) 1/2
ff
3/4
ff

Tpt. (C) 1/2
f *ff*
3/4
f *ff*

Tbn. 1/2
f e marcato
3
sf sf sf sf sf sf sf sf

Tba. 3
sf sf sf sf sf sf sf sf

Timp.

Claves

Sm. Ind. Drum

Vn. I 13 [non div.]

Vn. II [non div.]

Va. [non div.]

Vc.

Cb.

14

Picc. 1/2

Fl. 1/2

Ob. 1/2

E♭ Cl.

Cl. (B♭) 1/2

Bass Cl.

Bsn. 1/2

Hn. (F) 1/2, 3/4

Tpt. (C) 1/2, 3/4

Tbn. 1/2, 3

Tba.

Timp.

Claves

Sm. Ind. Drum

sempre f e marcato

14

Vn. I

Vn. II

Va.

Vc.

Cb.

15

Musical score for woodwinds and percussion, measures 15-18. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Eb Clarinet (Eb Cl.), Clarinet in Bb (Cl. (Bb)), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The percussion section includes Claves, Snare Drum (Sm. Ind. Drum), and Cymbals (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern. Dynamics range from *fff* to *ff*. The key signature has one flat (Bb).

15

Musical score for strings, measures 15-18. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes. Dynamics range from *ff* to *fff*. The key signature has one flat (Bb).

16

Picc. 1 2 *ff* > *p* *sostenuto ff*

Fl. 1 2

Ob. 1 2 *ff* > *p* *sostenuto ff*

E♭ Cl. *ff* > *p* *sostenuto ff*

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2 3 *f* *sostenuto ff*

Hn. (F) 1 2 3 4 *ff* *ff*

Tpt. (C) 1 2 3 4 *ff* > *p* *sostenuto ff* *ff*

Tbn. 1 2 3 *[sf]* *ff*

Tba. *[sf]* *ff*

Timp.

Cym. [large sus.] *ff*

Claves

B. D. *mf*

16

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb.

17

Picc. 1/2

Fl. 1/2

Ob. 1/2

E♭ Cl.

Cl. (B♭) 1/2

Bass Cl. *p legatissimo sempre*

Bsn. 1. *p*

Bsn. 3. *p legatissimo sempre*

Hn. (F) 1/2

Tpt. (C) 1 *mf molto espr.*

Tbn. 1. 2. *mf* *3* *3* *3* *ff*

Tbn. 3. *fff* *mf* *3* *3* *3* *ff*

Tba. *fff*

Toms *p*

B. D. *p*

Vn. I *p*

Vn. II *p*

Va.

Vc.

Cb. *p*

17

18

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2 3

Hn. (F) 1 2

Tpt. (C) 1

Tbn. 1 2 3

Toms

B. D.

18

Vn. I

Vn. II

Va.

Vc.

Cb.

19

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl. 1 2

Cl. (B♭) 1 2

Bass Cl. 1 2

Bsn. 1 2 3

Hn. (F) 1 2

Tpt. (C) 1 3 4

Tbn. 1 2 3

Toms

B. D.

Vn. I

Vn. II

Va.

Vc.

Cb.

pp

mf

pp e legatissimo

ppp

molto legato sempre

senza sord.

p espr.

molto legato sempre

pp

mf

20 21

Picc. 1 2
 Fl. 1 2
 Ob. 1 2
 Eb Cl. 1 2
 Cl. (Bb) 1 2
 Bass Cl. 1 2
 Bsn. 1 2
 Hn. (F) 1 2
 Tpt. (C) 1 2 3 4
 Tbn. 1 2 3
 Toms
 B. D.
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

Dynamics: *ff*, *f*, *ppp*
 Articulation: accents, slurs, breath marks

23

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
Eb Cl.
Cl. (Bb) 1 2
Bass Cl.
Bsn. 1 2 3
Cbsn.
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3 4
Tbn. 1 2 3
Tba.
Xyl.
Gongs
Cym.
Toms
B. D.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

23

arco [div.] fff^3
arco [div.] fff^3
(pizz.) fff [non div.] fff^2
(pizz.) fff arco fff

* In his manuscript, Revueltas was somewhat unclear about his intentions for cymbals. He specifies "plato suspendido" on the cover page, and "plato suspendido y platos" on the first staff of the score. Wherever a cymbal is notated, he uses either "plato", "plato susp.", or "pl."; however, at Rehearsal 23 he notates two "pitches" as shown in this edition, which has generally been accepted to signify two suspended cymbals.

Picc. 1 2
 Fl. 1 2
 Ob. 1 2
 Eng. Hn.
 Eb Cl.
 Cl. (Bb) 1 2
 Bass Cl.
 Bsn. 1 2 3
 Cbsn.
 Hn. (F) 1 2 3 4
 Tpt. (C) 1 2 3 4
 Tbn. 1 2 3
 Tba.
 Xyl.
 Gongs
 Cym.
 Toms
 B. D.
 Pno.
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

Musical score for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is divided into three measures, with a measure number '24' appearing in a box above the second and third measures. The woodwinds and brass sections are marked with dynamics like 'fff' and 'ppp'. The percussion section includes Xyl., Gongs, Cym., Toms, and B. D. The string section includes Vn. I, Vn. II, Va., Vc., and Cb. The piano part is also visible at the bottom.

Picc. 1 2 *pp* *fff* 3 *ffff* *sf* *sf*

Fl. 1 2 *pp* *fff* 3 *ffff* *sf* *sf*

Ob. 1 2 *pp* *fff* 3 *ffff* *sf* *sf*

Eng. Hn. *pp* *fff* 3 *ffff* *sf* *sf*

E♭ Cl. *pp* *fff* 3 *ffff* *sf* *sf*

Cl. (B♭) 1 2 *pp* *fff* 3 *ffff* *sf* *sf*

Bass Cl. *pp* *fff* *sf* *sf*

Bsn. 1 2 *pp* *fff* *sf* *sf* 3 *pp* *sf* *sf*

Cbsn. *pp* *fff* *sf* *sf*

Hn. (F) 1 2 *pp* *fff* 3 *ffff* *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

3 4 *pp* *fff* *ffff* *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

Tpt. (C) 1 2 *fff* 3 3 3 3 *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

3 4 *fff* 3 3 3 3 *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

Tbn. 1 2 *a2* 3 3 3 3 *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

3 *ff* 3 3 3 3 *ffff* *ffff* 3 3 3 3 *sf* *ffff* 3 3 3 3 3

Tba. *pp* *fff* *sf* *sf*

Xyl. *pp* *fff* *sf* *sf*

Toms *pp* *fff* *sf* *sf*

Pno. ⑧ *pp* *fff* *sf* *sf* 8 *pp* *fff* *sf* *sf* 8

Vn. I *ff* 3 *ffff* [non div.] *ff* *sf*

Vn. II *ff* 3 *ffff* [non div.] *ff* *sf*

Va. [arco] *ff* 3 *ffff* *sf* *sf*

Vc. *pp* *fff* *pp* *sf* *sf* *pp* *sf* *sf*

Cb. *pp* *fff* *pp* *sf* *sf* *pp* *sf* *sf*

25

(2/8)

Bass Cl. *come prima*

Bsn. 1 2 *pp* *ppp*

Hn. (F) 1 2 *fff*

Hn. (F) 3 4 *fff*

Tpt. (C) 1 2 *fff*

Tpt. (C) 3 4 *fff*

Tbn. 1 2 *fff*

Tbn. 3 *fff*

Toms *ppp*

Sm. Ind. Drum *pp sempre*



26

27

Ob. 1 2 *a2* *ff* *ff* *mf*

Eng. Hn. *ff* *ff*

Bass Cl. *pp* *ppp* *ppp*

Bsn. 1 2 *p* *ff staccatiss.* *ff*

Bsn. 3 *p*

Tpt. (C) 1 2 *con sord.* *pp*

Tpt. (C) 3 4 *con sord.* *pp*

Tbn. 1 2 *[con sord.]* *1. gliss.* *mf < f*

Tbn. 3 *[con sord.]* *gliss.* *mf < f*

Tba. *ff*

Claves *pp*

Toms *pp*

Sm. Ind. Drum *pp*

Ob. 1 2 *p* *pp* *ff* *ff* *f*

Eng. Hn. *ff* *ff*

Cl. (Bb) 1 2 *ff* *ff*

Bass Cl. *ff* *ff*

Bsn. 1 2 *ff* *ff* 3

Hn. (F) 1 2 *ff* *fff* *pp* 3 4 *ff* *fff* *pp*

Tpt. (C) 1 2 *mf* *ff* *fff* *pp* 3 4 *mf* *ff* *fff* *pp*

Tbn. 1 2 *p* *pp* *f* *fff* *pp* 3 *p* *pp* *f* *fff* *pp*

Tba. *p* *pp* *ff* *ff* *fff* *pp*

Cym. *fff*

Claves

Toms

Sm. Ind. Drum

Vn. I *mf*

Vn. II

Va.

Vc.

Cb. *pizz.* *p*

a2

a2 [con sord.]

28

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
Eb Cl.
Cl. (Bb) 1 2
Bass Cl.
Bsn. 1 2 3
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3 4
Tbn. 1 2 3
Tba.
Cym.
Claves
Toms
Sm. Ind. Drum

Measures 28-31. The score features complex rhythmic patterns and dynamic markings such as *ff*, *fff*, *pp*, and *ppp*. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet (Bb), Bass Clarinet, Bassoon, Horn (F), and Trumpet (C). The brass section includes Trombone and Tuba. The percussion section includes Cymbal, Claves, Tom, and Snare Drum. The key signature is one sharp (F#) and the time signature is 7/8.

Vn. I
Vn. II
Va.
Vc.
Cb.

Measures 28-31. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns and dynamic markings such as *f*, *ff*, *fff*, and *pp*. The key signature is one sharp (F#) and the time signature is 7/8.

30

Fl. 1 *p espr. molto*

E♭ Cl. *p espr. molto*

Bass Cl. *pp*

Bsn. 3 *pp*

Hn. (F) 1 *p espr. molto*

Tpt. (C) 1 *pp sf*

Tpt. (C) 3 *pp sf*

Xyl. *ppp*

Sm. Ind. Drum *ppp sub.*

30

Vn. I *non div. p*

Cb. *pizz. sempre pp*

Fl. 1

E♭ Cl.

Bass Cl.

Bsn. 3

Hn. (F) 1

Tpt. (C) 1 *mf sf*

Tpt. (C) 3 *mf sf*

Xyl.

Sm. Ind. Drum *pp*

Vn. I

Cb.

31

Picc. 1 2

Fl. 1

Ob. 1 2

E♭ Cl.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 3

Hn. (F) 1 2 3 4

Tpt. (C) 1 2 3 4

Tbn. 1 2 3

Xyl.

Cym.

Sm. Ind. Drum

Pno.

31

Vn. I

Vn. II

Va.

Vc.

Cb.

32

Picc. 1 2 *a2* *ff marcatis.* *ff* *ff staccatiss.*

Fl. 1 2 *pp e molto legato sempre* *pp* *pp*

Ob. 1 2 *ff marcatis.* *ff* *ff staccatiss.*

Eng. Hn. *ff marcatis.* *ff* *ff staccatiss.*

Cl. (Bb) 1 2 *ppp* *ppp* *ppp*

Bass Cl. *pp* *pp* *pp*

Bsn. 1 3 *f* *f* *f*

Hn. (F) 1 2 3 4 *ppp* *ppp* *ppp*

Tpt. (C) 1 2 3 4 *f* *sf* *f* *sf*

Tbn. 1 2 3 *a3 [senza sord.]* *f staccatiss.* *f* *f*

Timp. *mf* *mf* *mf*

Claves *mf* *mf* *mf*

Toms *mf* *mf* *mf*

Pno. *f* *f* *f*

32

Vn. I *f* *f* *f*

Vn. II *f* *f* *f*

Va. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *f* *f* *f*

33

Picc. 1 2 *ff*

Fl. 1 2 *pp*

Ob. 1 2 *ff*

Eng. Hn. *ff*

Cl. (Bb) 1 2 *ppp*

Bass Cl. *pp*

Bsn. 1 2 3 *f* a3

Hn. (F) 1 2 3 4 *ppp* *sempre pp*

Tpt. (C) 1 2 3 4 *ff* a2 [senza sord.] *f* a2 [senza sord.] *f*

Tbn. 1 2 3 *f*

Tba. *pp e molto legato*

Timp. *mf*

Claves *mf*

Toms *mf*

Pno. *f*

Vn. I *div. sul ponticello pp*

Vn. II *div. sul ponticello pp*

Va. *pp*

Vc. *pp*

Cb. *f*

This page of a musical score, numbered 30, contains the following parts and markings:

- Picc. 1/2:** Piccolo parts with dynamics *sf* and *ff*.
- Fl. 1/2:** Flute parts with dynamics *sf* and *ff*.
- Ob. 1/2:** Oboe parts with dynamics *sf*, *f*, and *fff*.
- Eng. Hn.:** English Horn part with dynamics *sf*, *f*, and *fff*.
- E♭ Cl.:** E-flat Clarinet part with dynamics *sf*, *f*, and *fff*.
- Cl. (B♭) 1/2:** B-flat Clarinet parts with dynamics *sf*, *f*, and *fff*.
- Bass Cl.:** Bass Clarinet part with dynamics *sf* and *f*.
- Bsn. 1/2/3:** Bassoon parts with dynamics *sf* and *f*.
- Cbsn.:** Contrabassoon part with dynamics *sf* and *f*.
- Hn. (F) 1/2/3/4:** Horns in F parts with dynamics *p*, *ff*, and *fff*.
- Tpt. (C) 1/2/3/4:** Trumpets in C parts with dynamics *ff³* and *feroce*.
- Tbn. 1/2/3:** Trombones parts with dynamics *ff³* and *fff feroce*.
- Tba.:** Tuba part with dynamics *fff* and *ff*.
- Gongs:** Gongs part with dynamics *mf*, *ff*, and *ff* (with hard sticks).
- Cym.:** Cymbals part with dynamics *ff* and *ff* (with hard sticks).
- Pno.:** Piano part with dynamics *ff*, *cresc. molto*, *ff*, and *feroce = ff*.
- Vn. I/II:** Violins I and II parts with dynamics *cresc. molto* and *feroce*.
- Va.:** Viola part with dynamics *cresc. molto* and *feroce*.
- Vc.:** Violoncello part with dynamics *cresc. molto* and *feroce*.
- Cb.:** Contrabass part with dynamics *cresc. molto* and *feroce*.

36

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn.

E♭ Cl.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2 3

Cbsn.

Hn. (F) 1-4

Tpt. (C) 1-4

Bar./Euph. (C)

Tbn. 1 2

Tba. 3

Timp.

Güiro

Claves

Toms

Pno.

36

Vn. I

Vn. II

Va.

Vc.

Cb.

pp e molto legato

pp e legatissimo

mf

f

ff

molto cresc.

non div.

pizz.

37

Picc. 1 2 *ff*

Fl. 1 2 *(pp)*

Ob. 1 2 *ff*

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. (B♭) 1 2 *ff*

Bass Cl. *(pp)*

Bsn. 1 2 *ff*

3 *sempre f*

Cbsn. *sempre f*

Hn. (F) 1-4 *ff*

Tpt. (C) 1-4 *ff*

Bar./Euph. (C) *ff*

Tbn. 1 2 *ff*

3 *ff*

Tba. *ff*

Timp. *f*

Xyl. *ff*

Glock. *ff*

Güiro *f*

Toms *f*

Pno. *ff*

37

Vn. I div. a 8 *ff sostenuto cantabile (trem.)*

Vn. II *fff*

Va. *fff*

Vc. div. *ff sostenuto cantabile sul pont. (trem.)*

Cb. *ff*

38

Picc. 1
2

Fl. 1
2

Ob. 1
2

Eng. Hn.

E♭ Cl.

Cl. (B♭) 1
2

Bass Cl.

Bsn. 1
2

3

Cbsn.

Hn. (F) 1-4

Tpt. (C) 1-4

Bar./Euph. (C)

Tbn. 1
2

3

Tba.

Timp.

Xyl.

Glock.

Güiro

Toms

Pno.

38

Vn. I div. a 8

Vn. II

Va.

Vc. div.

Cb.

39 40

Picc. 1 2 *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

Eng. Hn. *fff*

E♭ Cl. *fff*

Cl. (B♭) 1 2 *fff*

Bass Cl. *pp sempre*

Bsn. 1 2 3 *fff*

Cbsn. *fff*

Hn. (F) 1 2 3 4 *fff*

Tpt. (C) 1-4 *fff* *sempre marcatissimo*

Bar./Euph. (C) *fff*

Tbn. 1 2 *fff*

Tba. 3 *fff*

Timp. *fff*

Xyl. *fff*

Güiro

Toms

Cel. *ff*

Pno. *fff*

Vn. I *fff*

Vn. II *fff*

Va. *fff*

Vc. *fff* unis. [norm.]

Cb. *fff*

41

Musical score for woodwinds and percussion, measures 41-44. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Eb Clarinet (Eb Cl.), Clarinet in Bb (Cl. (Bb)), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn. (F)), Trumpet in C (Tpt. (C)), Baritone/Euphonium in C (Bar./Euph. (C)), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Güiro, Toms, and Cymbals (Cel.). The woodwinds play complex rhythmic patterns with many slurs and accents. The percussion section features a steady, rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

41

Musical score for strings, measures 41-44. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with many slurs and accents. The key signature has one sharp (F#) and the time signature is 4/4.

G. P.

Picc. 1 2 *ff* *a2* *fff* *3*

Fl. 1 2 *ff* *a2* *fff* *3*

Ob. 1 2 *ff* *a2* *fff* *3*

Eng. Hn. *ff* *fff* *3*

E♭ Cl. *ff* *a2* *fff* *3*

Cl. (B♭) 1 2 *ff* *a2* *fff* *3*

Bass Cl. *ff* *fff* *3*

Bsn. 1 2 *ff* *fff* *3*

3 *ff* *fff* *3*

Cbsn. *ff* *fff* *3*

Hn. (F) 1 2 *fff* *a2* *fff* *3*

3 4 *fff* *a2* *fff* *3*

Tpt. (C) 1 2 *fff* *fff* *3*

3 4 *fff* *fff* *3*

Bar./Euph. (C) *ff* *fff* *3*

Tbn. 1 2 *ff* *ffff* *fff* *3*

3 *ff* *ffff* *fff* *3*

Tba. *ff* *fff* *3*

Timp. *ff* *fff* *3*

Xyl. *fff* *3*

Güiro *fff* *3*

Toms *fff* *3*

Pno. *ff* *fff* *3*

G. P.

Vn. I *ff* *unis.* *fff* *3* *div.*

Vn. II *ff* *fff* *3* *div.*

Va. *ff* *fff* *3* *div.*

Vc. *ff* *fff* *3* *div.*

Cb. *ff* *arco* *fff* *3*