

Silvestre Revueltas

CUAUHNAHUAC

Large Orchestration Version R.23

(1931)

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R.23 (1931)

Lento (accel. e cresc. poco a poco)

3/4 2/4 3/4 1 2/4

Piccolo

Flautas I y II

Oboes I y II

Corno Inglés

Clarinete en Mi \flat

Clarinetes en Si \flat I y II

Clarinete Bajo en Si \flat

Fagot I y II

Fagot III

Cornos en Fa I y II

Cornos en Fa III y IV

Trompetas en Do I y II

Trompetas en Do III y IV

Trombones I y II

Trombón III

Tuba

Timbales

Woodblock

Platillo

Tambourine

Bomba (or Bass drum)

2 Indian drums

Gong

Xilófono

3/4 Lento (accel. e cresc. poco a poco) 2/4 3/4 1 2/4

Violín I

Violín II

Viola

Violonchelo

Contrabajo

pp

pp

p

pizz.

p

9 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Picc.

Fl. I II

Ob. I II *lento* *mf*

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Cl. Bajo

Fag. I II

Fag. III

Cor. I II *lento con sord.* *mf*

Cor. III IV

Tpt. I II en Do

Tpt. III en Do

Tbn. I II *con sord.* *pp*

Tbn. III

Tuba *con sord.* *pp*

Bomba

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p* *mf*

Vln. II

Vla. *arco*

Vc. *arco* *pizz.*

Cb.

17 3 4 3 4 4 3

Picc. *ff* *3* *ff* *3*

Fl. I II *ff* *3* *ff* *3*

Ob. I II *ff* *3* *ff* *3*

Cl. en Mib *ff* *3* *ff* *3*

Cl. Sib I II *ff* *3* *ff* *3*

Cor. I II *ff* *3* *ff*

Cor. III IV 3ero. *ff* *3* *ff*

Tpt. I II en Do 1era. *f* *ff* *3* *ff*

Tpt. III en Do *ff* *3* *ff*

Tbn. I II *ff* *5* *ff* *5*

Tbn. III *ff* *5* *ff* *5*

Timb. *mf < f* *mf < f*

W.B. *ff* *ff*

Cym. *ff*

Vln. I *f* *ff* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. Tutti arco *ff*

Cb. arco *ff*

Detailed description: This is a page from a musical score for 'Cuauhnahuac' by Silvestre Revueltas. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into systems. The top systems are for woodwinds and brass, with instruments like Piccolo, Flute, Oboe, Clarinet, Cor Anglais, Trumpet, and Trombone. The middle systems are for percussion and other instruments like War Drum and Cymbal. The bottom systems are for strings and double bass. The music is characterized by complex rhythms, often in 3/4, 4/4, and 3/8 time signatures. Dynamic markings such as 'ff' (fortissimo), 'f', 'mf' (mezzo-forte), and 'p' (piano) are used throughout. There are also performance instructions like 'Tutti arco' and 'arco' for the strings. The page number '4' is in the top right corner, and the number '17' is in the top left corner of the first staff.

23 $\frac{3}{8}$ G.P. $\frac{4}{3}$ $\frac{2}{4}$

Picc. $\frac{3}{8}$

Fl. I II *ff*

Ob. I II *ff*

Cor. Ingl. *ff*

Cl. en Mib *ff*

Cl. Sib II *ff*

Cl. Bajo *ff*

Fag. I II *ff*

Fag. III *ff*

Cor. I II *sf*

Cor. III IV *sf*

Tpt. I II en Do *sf*

Tpt. III en Do *sf*

Tbn. I II *ff*

Tbn. III *ff*

Tuba *ff*

Timb. *mf* *f* *mf* *sf*

Cym. *ff* *pp* *ff*

Bomba *ff*

Vln. I *sempre fff* *3 appassionato*

Vln. II *sempre fff* *3 appassionato*

Vla. *sempre fff* *3 appassionato*

Vc. *sempre fff* *3 appassionato*

Cb. *sempre fff*

sempre fff

35

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff*

Cor. I II *sf*

Cor. III IV *sf*

Tpt. I II en Do

Tpt. III en Do

Tbn. I II *f*

Tbn. III

Tuba *f*

Timb. *mf* *mf* *f*

W.B. *sfz*

Bomba

Vln. I *mf* *ff sempre* IV *molto cresc.*

Vln. II *ff sempre* *molto cresc.*

Vla. *ff sempre* *molto cresc.*

Vc. *fff* *sf sf sf* *f f*

Cb. *fff* *sf sf sf* *f f*

6/8 2/4 3/4

43

Pic. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff* lero. *mf*

Cl. Bajo *ff* *sfp* *pp* *p*

Fag. I II *ff* *sfp* *pp*

Fag. III *ff* *sfp* *pp*

Cor. I II lero. *mf*

Cor. III IV 3ero. *p*

Tpt. I II en Do *sf* lero. *mf*

Tbn. I II *sf* lero. *mf*

Tbn. III *sf*

Tuba *sf* *ff* *sfp*

Timb. *f* *f* *f* *mf* *p* *tr*

Bomba *f* *mf*

Vln. I *sf* *ff* *sfp* *pp* *ff sub. sfp dim.*

Vln. II *sf* *ff* *sfp* *pp* *ff sub. sfp dim.*

Vla. *sf* *mf espr.*

Vc. *sf* *ff* *sfp* *pp* *ff sub. sfp dim.*

Cb. *sf* *ff* *sfp* *pp* *ff sub. sfp dim.*

Musical score for measures 52-58. Instruments include Ob. I II, Cor. Ingl., Cl. Bajo, Cor. III IV, Timb., Xil., Vc., and Cb. Measure 52 starts with a dynamic of mf *giocoso*. Measure 53 has a dynamic of p . Measure 54 has a dynamic of pp . Measure 55 has a dynamic of pp . Measure 56 has a dynamic of sf . Measure 57 has a dynamic of sf . Measure 58 has a dynamic of ppp . A tempo change to *1ero.* and a time signature change to $\frac{2}{4}$ occurs between measures 57 and 58.

Musical score for measures 59-68. Instruments include Picc., Fl. I II, Ob. I II, Cor. Ingl., Cl. Sib I II, Cl. Bajo, Fag. I II, Fag. III, Cor. I II, Cor. III IV, Tuba, Timb., and Cb. Measure 59 starts with a dynamic of pp . Measure 60 has a dynamic of mf *espress.*. Measure 61 has a dynamic of mf *espress.*. Measure 62 has a dynamic of mf *espress.*. Measure 63 has a dynamic of mf . Measure 64 has a dynamic of mf . Measure 65 has a dynamic of mf . Measure 66 has a dynamic of mf . Measure 67 has a dynamic of mf . Measure 68 has a dynamic of mf . A tempo change to *1ero.* and a time signature change to $\frac{3}{4}$ occurs between measures 67 and 68. A dynamic of p *dolce espr.* is marked at the beginning of measure 68.

65 **molto stringendo**

10
2/4 3/8 2/4 3/4

Fl. I II

Ob. I II

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Cl. Bajo

Fag. I II

Fag. III

Cor. I II

Cor. III IV

Tpt. I II en Do

Tbn. I II

Tbn. III

Timb.

Cym.

Tamb.

Bomba

Xil.

10
2/4 3/8 2/4 3/4

molto stringendo

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

11 Molto meno mosso (espress.)

72 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. I II

Ob. I II

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Cl. Bajo

Fag. I II

Fag. III

Cor. I II

Timb.

Vc.

Cb.

mf *lero.* *p* *pp* *più p* *p* *pp*

11 Molto meno mosso (espress.)

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

p *più p* *p* *più p*

79 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc.

Fl. I II

Ob. I II

Cor. Ingl.

Fag. I II

Cor. I II

Vln. I

Vln. II

Vla.

Vc.

p *mf* *lero.* *p* *f* *f* *p* *f* *p espr.*

87 12 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 13 $\frac{3}{4}$

Fl. I II *mf* 2da.

Ob. I II *mf* 2do.

Cor. Ingl. *mf*

Cl. Sib. I II *mf*

Cl. Bajo *mf*

Fag. I II *mf* 2do.

Cor. I II *pp* 1ero.

Cor. III IV *pp* 3ero.

Tpt. I II en Do

Tbn. I II *pp* 1ero. *p*

Tuba *pp* *p*

Timb. *pp*

Vln. I 12 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 13 $\frac{3}{4}$

Vln. II

Vla.

Vc. *f* div.

Cb. *f*

94 $\frac{3}{4}$

Picc. *più f* *fff*

Fl. I II *più f* *fff*

Ob. I II *più f* *fff*

Cor. Ingl. *più f* *fff*

Cl. en Mib *più f* *fff*

Cl. Sib I II *più f* *fff*

Cl. Bajo *più f* *fff*

Fag. I II *più f* *fff*

Fag. III *più f* *fff*

Cor. I II *ff* *sf*

Cor. III IV *ff* *sf*

Tpt. I II en Do *fff* *sf*

Tpt. III en Do *fff* *sf*

Tbn. I II *fff* *ff*

Tbn. III *fff* *ff*

Tuba *fff* *ff*

Timb. *f* *ff* *f* *ff*

Tamb. *ff*

Gong *ff*

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Cb. *ff* *fff*

$\frac{4}{4}$

99 $\frac{4}{4}$ **14** $\frac{2}{4}$ $\frac{3}{4}$ **15** $\frac{4}{4}$ $\frac{2}{4}$

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

Fl. I II

Ob. I II

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Cl. Bajo

Fag. I II

Fag. III *fff*

Cor. I II *sff* *sff* *sff* *sff* *sff* - 2do.

Cor. III IV *sff* *sff* *sff* *sff* *sff* - 4to.

Tpt. I II en Do *sf* *sf* *sf* *sf* *sf*

Tpt. III en Do *sf* *sf* *sf* *sf* *sf*

Tbn. I II *sf* *sf* *sf* *sf* *sf* *sf* 1ero. *f marcato*

Tbn. III *sf* *sf* *sf* *sf* *fff* *f marcato*

Tuba *sf* *sf* *sf* *sf* *fff*

Timb. *sf* *f* *f* *f* *f* *f*

Cym.

Tamb. *sf*

Bomba *più f* *ff* *ff* *ff* *ff*

Vln. I $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ IV **15** $\frac{4}{4}$ $\frac{2}{4}$

Vln. II *fff* *fff* *fff* *fff* *fff*

Vla. *fff* *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff*

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

105

Ob. I II

Cor. I II

Cl. en Mib

Cl. Sib I II

Cor. I II

Tpt. I II en Do

Tpt. III en Do

Tbn. I II

Tbn. III

Tuba

Timb.

W.B.

Cym.

Tamb.

Bomba

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

16

2/4 3/4 4/4 3/4

con sord. 3

senza sord. 3

3era. con sord. 3

senza sord. 3

2do. 1ero. a 2

f marcato

mf *f* *ff* *sf*

f *ff* *sf*

sf *f* *ff* *sf*

sf *ff* *ff* *sf*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

17

Ob. I II

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Cor. I II

Tpt. I II en Do

Tpt. III en Do

Tbn. I II

Tbn. III

Tuba

Timb.

W.B.

Cym.

Bomba

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

ff

f

p

sempre ff

con sord.

119

18

Ob. I II *ff*

Cor. Ingl. *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff*

Cor. III IV *ff*

Tpt. I II en Do *ff*

Tpt. III en Do *ff*

Tbn. I II *f sempre marcato* senza sord.

Tbn. III *f sempre marcato*

Tuba *f sempre marcato*

Bomba *mf*

18

Vln. I *ff e molto sostenuto* ^{8va}

Vln. II *ff e molto sostenuto*

Vla. *ff e molto sostenuto*

Vc. *simile*

Cb. *simile*

19

4/4

3/4

127

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cor. Ingl. *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff*

Cor. I II *ff* *cresc.* *sempre f* *p* *lento.*

Cor. III IV *sempre f* *p*

Tpt. I II en Do *f* *1era. Sola con sord.*

Tpt. III en Do

Tbn. I II *sempre f*

Tbn. III *cresc.* *sempre f*

Tuba *cresc.*

Tamb. *mf* *più f* *f*

Bomba *f*

Gong *f*

Vln. I *ff* *19* *4/4* *3/4*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *pizz.* *ff*

Musical score for measures 135-21. The score includes parts for Ob. I II, Cl. Sib I II, Cor. I II, Tpt. I II en Do, Tuba, Bomba, Gong, Vln. I, Vln. II, Vla., Vc., and Cb. The time signatures are 4/4, 5/4, 3/4, 21, and 2/4. Dynamics include *mf espr.*, *lento.*, *p*, *mf dolce*, *pp*, and *ff*. A *Solo* marking is present for the Tuba part.



Musical score for measures 142-22. The score includes parts for Ob. I II, Tpt. I II en Do, Bomba, 2 Ind. dr., Vln. I, Vln. II, Vla., Vc., and Cb. The time signatures are 2/4, 22, 4/4, 3/4, and 3/4. Dynamics include *p espr.*, *lento. con sord.*, *pp*, and *pp*. A *Solo* marking is present for the Bomba part.

150 $\frac{4}{4}$ 23 $\frac{3}{4}$

Ob. I II

Cor. Ingl.

Cl. Sib I II

Cl. Bajo

Fag. I II

Tpt. I II en Do

Tbn. I II

Timb.

Tamb.

Vc.

Cb.

pp

p espr.

mf un poco

mf espr.

morendo

lento

ppp

$\frac{4}{4}$ 23 $\frac{3}{4}$



poco rit. 24 *Andante molto espress.* $\frac{2}{4}$

158

Ob. I II

Cor. Ingl.

Cl. Sib I II

Cl. Bajo

Fag. I II

Timb.

Vln. I

Vc.

mf

mf

mf

p

pp dim.

mf

poco rit.

f

f

$\frac{2}{4}$

Vln. I
Vc.

166 2/4 3/4 2/4 3/4 2/4 3/4 2/4 4/4 3/4

ten.
più f

Ob. I II
Cl. Sib. II
Vln. I
Vc.

175 3/4 2/4 3/4 4/4 25 3/4

p
lento.
mf espr.
f

Ob. I II
Cor. Ingl.
Cl. en Mib
Cl. Sib. II
Cl. Bajo
Cor. I II
Cor. III IV
Vln. I
Vln. II
Vla.
Vc.

185 2/4 26 3/4 2/4 3/4 2/4

f
p
pp
f
mf espr.
lento. con sord.
3ero. con sord.
p
mf
f
f
p
f
p

193 $\frac{2}{4}$ poco rit. $\frac{3}{4}$ a tempo $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. Bajo *pp*

Cor. I II *f* senza sord.

Cor. III IV *f* senza sord.

Vln. I $\frac{2}{4}$ poco rit. $\frac{3}{4}$ a tempo $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

202 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cor. I II *ff* *fff*

Cor. III IV *ff* *fff*

Tpt. I II en Do *ff* *fff*

Tpt. III en Do *ff* *fff*

Tbn. I II *f ma dolce*

Tuba *ff* *pp*

Timb. *f* *ff* *pp*

Gong *ff* *pp*

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *f sempre* *piu. ff* *fff sost.*

Vln. II *f sempre* *piu. ff* *fff sost.*

Vla. *f sempre* *piu. ff* *fff sost.*

Vc. *ff*

Cb. *ff*

29

211 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *molto accel.* $\frac{2}{4}$

Picc. *ff* 3 3

Fl. I II *ff* 3 3

Ob. I II *ff* 3 3

Cor. Ingl. *ff* 3 3

Cl. en Mib *ff* 3 3

Cl. Sib I II *mf* *ff* 3 3

Cl. Bajo *ff* 3 3

Fag. I II *ff* 3 3

Fag. III *ff* 3 3

Cor. I II *pp* *f* 3 3

Cor. III IV *ff* 3 3

Tpt. I II en Do *ff*

Tpt. III en Do *ff*

Tbn. I II *sf* *2do.* *ff*

Tbn. III *sfmf* *ff*

Tuba *sfmf* *ff*

Timb. *pp* *p* *mf* *f* *ff*

Bomba *ff*

Vln. I *sf* *ff*

Vln. II *sfmf* *ff*

Vla. *sfmf* *ff*

Vc. *p* *pp* *sfmf* *ff*

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

220 $\frac{1}{8}$ $\frac{2}{4}$ **30** Allegro vivo (con brio) **31**

Picc. *fff*

Fl. I II *fff*

Ob. I II *fff*

Cor. Ingl. *fff*

Cl. en Mib *fff*

Cl. Sib I II *fff*

Cl. Bajo *fff*

Fag. I II *fff*

Fag. III *fff*

Cor. I II *fff*

Cor. III IV *fff*

Tpt. I II en Do *ff*

Tpt. III en Do *ff*

Tbn. I II *ff*

Tbn. III *ff*

Tuba *ff*

Timb. *fff*

W.B. *ff*

Cym. *f*

Tamb. *p*

Bomba *p*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

$\frac{1}{8}$ $\frac{2}{4}$ **30** **31** *mf* Allegro vivo (con brio)

230 32 33

Picc.

Fl. I II

Ob. I II
ff 3 3 3 3 3 3 3 3 *ff* (*duro*)

Cor. Ingl.
(ad libitum)

Cl. en Mib
ff 3 3 3 3 3 3 3 3

Cl. Sib I II
ff 3 3 3 3 3 3 3 3

Cl. Bajo

Fag. I II

Fag. III

Cor. I II
1ero. con sord.
f

Cor. III IV

Tpt. I II en Do
1ero. con sord.
ff

Tpt. III en Do

Tbn. I II
1ero. con sord.
3

Tbn. III

Tuba
ff

Tamb.
sempre p ma ben marcato

Bomba
sempre p ma ben marcato

Vln. I 32 33
ff

Vln. II
ff

239

34 **35** **36**

Picc. *ff* *f cresc.*

Fl. I II *ff* *f cresc.*

Ob. I II *ff* *f cresc.*

Cor. Ingl. *f cresc.*

Cl. en Mib *ff* *f cresc.*

Cl. Sib I II *f cresc.*

Cl. Bajo *f cresc.*

Fag. I II *f cresc.*

Fag. III *f cresc.*

Cor. I II *f cresc.*

Cor. III IV *f cresc.*

Tpt. I II en Do *ff* *f* *f*

Tpt. III en Do *ff* *f* *f*

Tbn. I II *ff* *f* *f cresc.*

Timb. *f*

W.B. *sf* *sf* *sf*

Cym. *sf* *sf* *sf*

Tamb. *mf secco*

Bomba *mf secco*

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

senza sord. *ff*

lento.

34 **35** **36**

258

39 **40** **3/4**

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cor. Ingl. *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff*

Cl. Bajo

Fag. I II

Fag. III

Cor. I II *1ero.* *mf*

Cor. III IV

Tpt. III en Do

Tbn. I II *f*

Tbn. III *f*

Tuba *f*

Timb. *sf* *mf*

Tamb. *p sempre* *sf*

Bomba

2 Ind. dr. *p sempre* *f*

39 **40** **3/4**

Vln. I *f con brio*

Vln. II *f con brio*

Vla. *f con brio*

Vc. *f con brio*

Cb. *pizz.* *ff*

268 $\frac{3}{4}$ $\frac{2}{4}$ **41** **42**

Cor. I II

Tpt. I II en Do

Tbn. I II

Tuba

Timb.

Cym.

Tamb.

2 Ind. dr.

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ **41** **42** *p*

Vln. II

Vla.

Vc.

Cb. arco 4 Dbs. pizz. *ff*

43 **44**

276

Ob. I II

Cor. I II

Cor. III IV

Tpt. I II en Do

Tpt. III en Do

Tbn. I II

Cym.

Tamb.

2 Ind. dr.

Vln. I **43** **44**

Vln. II

Vla.

Cb. *f*

Tutti
f con brio

45

286

Fl. I II *mf*

Ob. I II

Cl. en Mib *ff*

Cl. Sib I II *ff* *1ero.*

Tpt. I II en Do *mf*

Tbn. I II *pp* *1ero. con sord.*

Tbn. III *mf* *pp* *con sord.*

W.B. *pp*

Tamb. *one Tamb. solo*

2 Ind. dr. *p sempre*

Xil. *p*

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

296

46

47

Picc. *f*

Fl. I II *f*

Cor. III *ff*

Cor. IV *ff*

Tpt. I II en Do

Tbn. I II *f*

Tbn. III

Timb. *mf* *f*

Two Tamb. *p sempre*

Bomba

2 Ind. dr.

Xil. *mf*

46

47

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *simile*

Cb.

48

305

Picc.

Fl. I II

Cor. I II

Tpt. I II en Do

Tbn. I II

Timb.

Cym.

Tamb.

Bomba

48

Vln. I

Vln. II

Vla.

Vc.

sempre pp

49

314

Cl. en Mib

Cl. Sib I II

Cor. I II

Tpt. I II en Do

Tbn. I II

Timb.

Tamb.

Bomba

2 Ind. dr.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

piu f

piu f

piu f

pizz.

f

322 **50** **51**

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Cor. Ingl. *ff*

Cl. en Mib *ff*

Cl. Sib I II *ff*

Fag. I II *ff ff*

Cor. I III *ff*

Cor. III IV *ff*

Tpt. I II en Do *f*

Tpt. III en Do *f*

Tbn. I II *f*

Timb. *mf* *f*

W.B. *ff*

Cym. *ff*

Tamb. *mf poco a poco cresc.*

Bomba *mf poco a poco cresc.*

2 Ind. dr. *mf poco a poco cresc.*

Xil. *mf poco a poco cresc.*

Vln. I **50**

Vln. II **50**

Vla. **50**

Vc. **51**

Cb. **51**

329 52

Picc.

Fl. I II

Ob. I II

Cor. Ingl.

Cl. en Mib

Cl. Sib I II

Fag. I II

Cor. I II

Cor. III IV

Tpt. I II en Do

Tbn. I II

Timb.

Cym.

Tamb.

Bomba

2 Ind. dr.

Xil.

Vc.

Cb.

Two Tambs.

mf

f

p

52

53

This page of the musical score for 'Cuauhnahuac' by Silvestre Revueltas, page 34, covers measures 336 to 345. The score is arranged for a large symphony orchestra and includes the following instruments and parts:

- Picc.** Piccolo
- Fl. I II** Flute I and II
- Ob. I II** Oboe I and II
- Cor. Ingl.** English Horn
- Cl. en Mib** Clarinet in B-flat
- Cl. Sib I II** Clarinet in B-flat I and II
- Cl. Bajo** Bass Clarinet
- Fag. I II** Bassoon I and II
- Cor. I II** Horn I and II
- Cor. III IV** Horn III and IV
- Tpt. I II en Do** Trumpet I and II in C
- Tpt. III en Do** Trumpet III in C
- Tbn. I II** Trombone I and II
- Tbn. III** Trombone III
- Tuba**
- Cym.** Cymbal
- Tamb.** Tambores
- Bomba** Bombo
- 2 Ind. dr.** 2 Indian Drums
- Xil.** Xilófono
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabajo

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The key signature has one sharp (F#), and the time signature is 3/4. A box with the number '53' is present at the top of the page and above the Violin I staff at the end of the page.

