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IGOR STRAVINSKY: HIDDEN RHYTHMIC PATTERNS AND CODES IN HIS ORCHESTRAL MUSIC.

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Igor Stravinsky:

Hidden Rhythmic Patterns and Codes

in his Orchestral Music

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Yalil Guerra

2021

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2021

ABSTRACT OF THE DISSERTATION

Igor Stravinsky:
Hidden Rhythmic Patterns and Codes
in his Orchestral Music

by

Yalil Guerra

Doctor of Philosophy in Music

University of California, Los Angeles, 2021

Professor Ian Krouse, Chair

Abstract: My research paper will address the possibility that Stravinsky's used the Morse code as part of his rhythmic-musical language in the ballet *Agon* and in other orchestral works. I will also review the use of Morse code in the compositions of additional composers, as well as my own, in order to provide a compelling new research angle for future musicologists, ethnomusicologists, musicians and historians.

The dissertation of Yalil Guerra is approved.

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2021

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2020 Aurelio de la Vega: Suite de un coloso de Cuba y del Mundo
2020 ¡La Salsa no ha muerto!
2020 Las penas que a mí me mantan
2020 Carta para un amigo, Don Bolero
2020 Stravinsky y el Código morse en su música
2020 La Sinfonia de los egos
2020 Ídolos de barro

INTRODUCTION

The composer, pianist and writer Robin Maconie, addressed the subject in his book *Other Planets - The Complete Works of Karlheinz Stockhausen, 1950-2007*: “Stravinsky’s 1964 *Symphonic Variations* opens with what sounds like a rhythmic statement of Morse code. “In these Variations,” Stravinsky remarked, “tempo is a variable, pulsation a constant.”¹ Stravinsky’s music has always been a subject of great interest, but this may be the first time this particular topic has been illuminated in detail. The study of the orchestral scores to follow is intended to demonstrate convincingly my hypotheses that Stravinsky’s undeniably used Morse Code, and will open hopefully a new path for those interested in this fascinating world of music encoding.

At the outset allow me to address two potential objections to my assertions. It appears as if there is scant historical data to corroborate my idea. Hopefully, my efforts here will inspire others to investigate this fascinating topic as well, and additional evidence may emerge to support my hypothesis down the road. Insofar as we know, Stravinsky himself never wrote or talked about his use of Morse code in his music. I may be the first to explore it in depth. It is important to remember, though, that we have no record of Bach writing about his use of numerological symbolism in his music either, but the fact that it is there has been well demonstrated. Many of the Renaissance masters delighted in using ‘hidden’ musical devices, and yet there is scant if any evidence that any of them ever revealed their ‘secrets.’ It is a common practice among 20th and 21st century composers to use all sorts of codes and hidden devices in the creation of their music, including all of my own mentors. In the end, although I wish that my theory could be corroborated by Stravinsky himself, I do not find the absence of direct historical evidence to be a roadblock.

Maconie, Robin. *Other Planets: the Music of Karlheinz Stockhausen, 1950-2007*. Rowman & Littlefield, 2016, p.50.

Based upon the inquiries that I will now share with you, I choose to believe that Stravinsky had a secret, something he never shared, that he kept to himself, and that this ‘secret’ was his use of the Morse code as a rhythmic system. This allowed him to permute rhythmic cells, thus creating a very personal compositional style.

I am sure that some will attempt to dismiss my findings as mere coincidences, or as arbitrary assertions based upon my wish to see the Morse code in Stravinsky’s music, a phenomenon often referred to a ‘researcher bias.’ This leads me to a second possible objection, the issue of segmentation. In order to map musical rhythms to Morse code, one must segment musical ideas into small bite-sized motifs that correspond to the patterns of short and long gestures that represent the letters of the alphabet. After all, the letters of the Morse code are generally only distinguishable one from another by the insertion of silences between each letter. This is especially true in traditional telegraphy. A composer of music can do the same thing: musical motifs may be segmented/separated by the insertion of rests or pauses, and Stravinsky sometimes does just that. It is essential to stress that in order for musical ideas to map most clearly to the code, each musical ‘letter’ must be clearly separated from its companions. Silence, which generates the same kind of aural distinctiveness in music that it does in telegraphy, works very well in music as well. But unlike in traditional telegraphy or light signaling, a composer has many additional tools with which to create separation: changes of dynamics, tempo, harmony, pitch, register and color, etc., may all be used to create segmentation *even in the absence of rests*. As we will see, Stravinsky uses all of these as well. In this way, a 5 note repeated idea can, at times be segmented into a combination of two shorter cells, a 2 and a 3 or the reverse. I know that some will say that segmentation of this is type is arbitrary and therefore

meaningless, but as you will see, in cases of this sort I will attempt to make the case through referring to other musical parameters.

Throughout human history many questions have been asked, many of them answered, and many others not. Questions such as: Does God exist? Are there aliens? Is the Earth flat? created an endless number of debates, research and division, and many were even killed for their beliefs. Did Stravinsky use Morse code? Though arguably not as grand a question as the meaning of life, this is the sort of question that will create a new conversation, allowing us to defend what we believe is true or correct; and it will be answered by the concepts formed by our personal belief systems, perception, intuition, knowledge, and ingenuity. My conclusions are based upon my careful scrutiny of the scores. For me, though some may dismiss my idea as a thought experiment or a fantasy, I believe that my conclusions are both a demonstrable and tangible fact, not an illusion, nor a fantasy. Allow me to demonstrate how I arrived at my hypothesis.

MUSICAL CRYPTOGRAMS

The idea of a composer using a musical system to codify letters in his music is not new at all. We have examples of musical cryptograms² used for centuries. We know the existence of

² A musical cryptogram is a cryptogrammatic sequence of musical symbols, a sequence which can be taken to refer to an extra-musical text by some 'logical' relationship, usually between note names and letters. The most common and best-known examples result from composers using ciphered versions of their own or their friends' names as themes or motifs in their compositions. Much rarer is the use of music notation to encode messages for reasons of espionage or personal security called steganography. "Musical Cryptogram." *Wikipedia*, Wikimedia Foundation, 1 June 2021, en.wikipedia.org/wiki/Musical-cryptogram.

these systems since Josquin des Prez and the *soggetto cavato*³, and the German⁴ and French⁵ cryptogram systems. In the 20th century we also find composers who have used cryptogram systems in their music, among them are Maurice Ravel, Francis Poulenc, Arthur Honegger, Oliver Messiaen, Dmitri Shostakovich, and Elliot Carter, (and three of my own mentors, as I noted before) among others.

We are familiar with the Bach's motif (B-A-C-H).⁶ By revisiting his music we can see that the motif can appear as B-A-C-H, in its original pitch sequence (Bb-A-C- B natural, ex. *Canonic Variations on "Vom Himmel hoch da komm' ich her,"* BWV 769), or the transposed version found on *Sinfonia in F minor* BWV 795, which contains five notes Ab-G (rest) G-Bb-A. The same motif could be interpreted at moments as notes filling a harmony that coincidentally resembles Bach's last name. So here is the question: Why is this motif often hidden among the voices and not in the foreground? Clearly, the composer placed it there intentionally, willed it to be there nested inside his contrapuntal texture, whether or not a potential listener apprehended or appreciated the presence of the hidden motif/message. It is fascinating to note that Bach

³ Soggetto cavato is a technique of Renaissance composer Josquin des Prez that was later named by theorist Zarlino in 1558 in his *Le istituzioni harmoniche as soggetto cavato dale vocali di queste parole*, or literally, a subject 'carved out of the vowels from these words.' It is an early example of a musical cryptogram. Lockwood, Lewis. "Soggetto cavato", *The New Grove Dictionary of Music and Musicians*, Vol. 20. Ed. Stanley Sadie. London: Macmillan, 2001.

⁴ The development of note names took place within the framework of modes, in the German-speaking world *B-flat* was named 'B' and *B-natural* was named 'H'. Sams, Eric 'Cryptography, musical' in Sadie, Stanley (ed.), *The New Grove dictionary of music and musicians*, Macmillan, 1980, (6th ed. Of the Grove dictionary), vol. 5, p.80.

⁵ The 'French' method of generating cryptograms arose late in the 19th century and was more akin to normal encipherment. "Musical Cryptogram." *Wikipedia*, Wikimedia Foundation, 1 June 2021, en.wikipedia.org/wiki/Musical-cryptogram.

⁶ Johann Sebastian Bach used the B-A-C-H motif in a number of works, most prominent as the fugue subject in the last *Contrapunctus* of *The Art of Fugue*. "BACH Motif." *Wikipedia*, Wikimedia Foundation, 7 May 2021, en.wikipedia.org/wiki/BACH_motif.

‘revealed’ his secret at the very end of his life by ‘signing’ his name at the first appearance of the third subject (Bb-A-C- B natural) of the last movement of *The Art of the Fugue*.

This kind of question, and many more, could be raised upon careful consideration of my hypothesis. One could argue that every musical motif to which I have attributed to a symbol in Morse code could be interpreted by someone else as another letter or letters, by using a different segmentation approach, or through carelessness or arbitrariness. For example: 5 consecutive sixteenth-notes could be interpreted as letter ‘I’ (short-short) and letter ‘S’ (short-short-short). Some might see it differently, e.g.: ‘E’ (short) and ‘H’ (short-short-short-short), or the reverse. I will expound upon this issue later.

Musical cryptograph systems based on pitch are somewhat limited but using rhythm and Morse code unveils a new path to all letters of the alphabet. The International Morse code, also known as Continental Morse code, encodes 26 Latin letters, A through Z, one non-Latin letter, the Arabic numerals, and a small set of punctuation and procedural signals,⁷ thus generating an amazing source of striking rhythmic combinations. I hope this research will encourage others to discuss, expand and further analyze the music of this magnificent and brilliant composer from this point of view.

1. MY PERSONAL HISTORY PERTAINING TO STRAVINSKY’S RHYTHMIC LANGUAGE –

At the age of 15 when I was first introduced to Stravinsky’s *The Rite of Spring*, I was enthralled by its primal sonority, contrapuntal textures, and its lush, vast orchestral forces. After many years of listening, studying, and analyzing the music from his Russian (1907-1918), his

⁷ “Morse Code.” *Wikipedia*, Wikimedia Foundation, 29 May 2021, en.wikipedia.org/wiki/Morse-code.

Neoclassical (1919-1954) and his Serial periods (1954-1968),⁸ I have detected a very distinctive manner in which he treats melody, timbre, texture, instrumentation and most notably rhythm. Extending throughout his career, the rhythm appears to be the central characteristic which connects these diverse periods as a robust and solid bridge. Stravinsky uses rhythm in a very inventive yet subtle way.

The very first time I heard the opening fanfare (*Pas-de-Quatres*) of his ballet *Agon*, I was struck by its striking similarity to the Morse code! As we will see, I was not the only one to have this impression. On the very first page of the score are groups of notes that can be mapped to Morse code, example 1.1a. In measure one for instance, we have three-notes connected with a beam which I interpret as the letter 'S'. This figure is clearly separated aurally and visually by the sixteenth notes rests that flank the figure. In the second bar is another group of three notes and a group of two beamed with a sixteenth note triplet. In the absence of rests to create segmentation we must look to other devices. In music a duplet followed by a triplet will automatically create segmentation, with or without rests. These groups of three notes can also be identified as letters 'S', with the exception of the two notes connected with the sixteenth-note triplet, which I interpreted as letter 'I' in Morse code. The notes of the accompaniment outline the letter 'T' (long) from measures 1-3. The pauses between them clearly projects the letter 'T'.⁹

In the third bar, the three-note group is repeated followed by two groups of sixteenth-note triplets. Some might argue that the two groups of sixteenth-note triplets in bar 3 are in fact 6 consecutive sixteenth-notes, but in *Agon's* Coda, page 78, we can see that the same musical idea

⁸ "Igor Stravinsky." *Wikipedia*, Wikimedia Foundation, 29 May 2021, en.wikipedia.org/wiki/Igor_Stravinsky.

returns, now beamed *as two separate three-note groups*, a common practice throughout the work (example 1.1b).

Morse code operators separate letters with a space.¹⁰ Though Stravinsky could have done this it would have ended up being entirely unmusical, disjointed, and even irritating. I believe that as a consummate musician, for whom the use of Morse code would have been – at best – a secondary concern, Stravinsky relies upon other segmentation devices, including *the purely visual* to make his point. He may even have wished to hide his tracks deliberately. I realize that this path is a perilous one, but as a composer I know that it is not only possible but likely. (All three of my mentors have corroborated this: after all, we composers delight in embedding hidden messages within our works.) I am not the only one who has thought about this: in *The Rite of Spring*: “Both Messiaen and Boulez sought to spell out the syncopations of Stravinsky’s notorious repeated-chord dance of the “*Augures Printaniers*,” in *Le Sacre du Printemps*, in this way interpreting it as a kind of Morse code of “rhythmic cells” following a secret logic.”¹¹

Additional examples of rhythmic cells that consist of two and three short notes followed by one long note can be found in Stravinsky’s early works, such as *Symphony No. 1* (1905) and *The Faun and the Shepherdess* (1906). I believe that this was no accident, but rather a purposeful rhythmic signature that was a lifelong component of his compositional ‘secret’ idiom.

¹⁰ Morse Code, either of two systems for representing letters of the alphabet, numerals, and punctuation marks by an arrangement of dots, dashes, and spaces. Britannica, The Editors of Encyclopaedia. “Morse Code”. Encyclopedia Britannica, 18 Sep. 2020, <https://www.britannica.com/topic/Morse-Code>. Accessed 4 June 2021.

¹¹ Maconie, Robin. *Other Planets: the Music of Karlheinz Stockhausen*. Rowman & Littlefield, 2016, p.51.

I found instances of these motifs in both the *Scherzo Fantastic* (1907-1908) and *Fireworks* (1908), as well as in his later compositions, although the rhythmic values appear in different notational durations.

Example 1.1a: *Agon's Pas-de-Quatre* (1954-57).

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Dedicated to Lincoln Kirstein and George Balanchine

AGON

Ballet for twelve dancers

Pas-de-Quatre

IGOR STRAVINSKY
1954 - 1957

S As the curtain rises, four male dancers are aligned across the rear of the stage with their backs to the audience.

M.N. $\text{♩} = 156$

sim.

stacc.

T

A

mf marc.

pizz.

arco-stacc.

S

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Example 1.1b: *Agon's Coda*. Observe in bar 5 the two un-beamed sixteenth-note triplet groups.

78 - ran do poco a poco Coda (All the dancers) ♩ = 158

The image shows a page of a musical score for the Coda of Stravinsky's Symphony No. 1, Op. 1. The score is for a full orchestra and includes parts for Cor. in Fa, Tr. in Do, Arpa, Pian., VI. I. II, Vln., Vo., and C. B. The Coda section is marked 'Coda (All the dancers)' and '♩ = 158'. The score features various musical notations such as triplets, dynamics (p, f), and performance instructions like 'pizz.' and 'Ped.'. The score is annotated with blue and red boxes highlighting specific musical phrases.

In his very first orchestral composition, *Symphony No. 1*, Op. 1, composed when Stravinsky was taking classes with Nikolai Andreyevich Rimsky-Korsakov, and dedicated to him, I found captivating that the main theme of the first movement may be viewed as a combination of two letters: ‘N’ (long-short, for Nicolai) and ‘R’ (short-long-short, for Rimsky), a central musical idea in this work that is repeated extensively throughout the entire movement. I believe that the beginning of the second movement, *Scherzo*, begins with the letter A, the initial of Rimsky’s middle name ‘Andreyevich.’ And the letter K appears two measures before rehearsal letter 3 in the same movement in the bassoons, violas, and cellos.

By observing Example 1.2, we can see this letter-game in the bassoons and strings, the letter ‘N’ placed in the beats one and two of the first measure, while the letter ‘R’ is placed on

beats three and four. In measure 2, we have a variation of the rhythm formed by the letter ‘R’ by rhythmic augmentation, having the last note tied to the next measure (bar 3), this is a subtle variation. In bar 4 we have a repetition of the second measure rhythm without the last note syncopation. Nevertheless, the same musical idea is now repeated in the oboes and the clarinets, accompanied by the French Horns and the String tremolos. The notes of this new accompaniment can be interpreted as ‘T’ and ‘I’. In the cellos and double basses, we can form the letter ‘N’ at a higher level of augmentation, using whole and half notes.

Some might segment the main theme of the symphony (mm. 1-5) differently, for Example: ‘T’ (long), ‘I’ (short-short) and ‘A’ (long-short), but after carefully listening to the score I stand by my interpretation that Stravinsky intended to signify the initials of his teacher’s name, the letters ‘N’, and ‘R’. I do so not because I am seeking this outcome, or because it makes some sense from an amusing anecdotal perspective, but because there is a consistently logical mapping of the notes to those letters based upon *their metric position within the bars*. The accents in the main theme happen on beats 1 and 3, throughout this phrase, notwithstanding the apparent contradiction in m.5 where a *sf* accent appears when this idea is repeated, (a ‘contradiction’ that I attribute to orchestral ‘mixing’.) Most importantly, in my view, is the fact that in the numerous remaining instances of the main theme in the first movement, the mapping to the underlying meter *never changes*, despite variations in the dynamics. See Example 1.2.

In Example 1.4, the letter ‘A’ appears unequivocally, with separation achieved by silence, register and color. It is just as obvious that the sixteenth notes passage inside the pink box (first violins) can be segmented in pairs, the letter ‘I’. It is worth observing that here, because sixteenth notes are the shortest note values that Stravinsky uses in this movement, there can be no doubt that we are observing two shorts. Later, in Chapter 6, I will discuss how it is possible to have

shorts and longs occurring at different levels simultaneously. (A visual example of this occurs in Ex. 2.7.)

Example 1.2: *Symphony No. 1*, (1905). See the letters N, R (Nicolai Rimsky) and I, S, T (Igor Stravinsky).

Symphonie № 1

I. **IGOR STRAVINSKY**

Allegro moderato

The image shows a page of a musical score for the first movement of Stravinsky's Symphony No. 1. The score is for a full orchestra and includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Cymbals and Snare Drum, Violins I and II, Viola, Violoncello, and Contrabass. The tempo is marked 'Allegro moderato'. The key signature has one flat (B-flat). The score is annotated with several colored boxes and lines. In the Trombone and Tuba part, five letters are written in colored boxes: 'N' (green), 'R' (orange), 'S' (blue), 'T' (red), and 'I' (purple). Lines connect these letters to specific notes in other parts of the score: 'N' connects to notes in the Flute I, Clarinet I, Bassoon I, and Violin I parts; 'R' connects to notes in the Flute I, Clarinet I, Bassoon I, and Violin I parts; 'S' connects to notes in the Flute I, Clarinet I, Bassoon I, and Violin I parts; 'T' connects to notes in the Flute I, Clarinet I, Bassoon I, and Violin I parts; 'I' connects to notes in the Flute I, Clarinet I, Bassoon I, and Violin I parts. The letters 'N' and 'R' are also connected to notes in the Violoncello and Contrabass parts. The letters 'S', 'T', and 'I' are connected to notes in the Violoncello and Contrabass parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Violin I and Violin II parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Viola part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Flute I, Clarinet I, and Bassoon I parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Oboe I and Oboe II parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Horn I, Horn II, Horn III, and Horn IV parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Trumpet I, Trumpet II, and Trumpet III parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Trombone I, Trombone II, and Trombone III parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Tuba part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Timpani part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Cymbals and Snare Drum part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Violin I and Violin II parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Viola part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Violoncello and Contrabass parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Flute I, Clarinet I, and Bassoon I parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Oboe I and Oboe II parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Horn I, Horn II, Horn III, and Horn IV parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Trumpet I, Trumpet II, and Trumpet III parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Trombone I, Trombone II, and Trombone III parts. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Tuba part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Timpani part. The letters 'N', 'R', 'S', 'T', and 'I' are also connected to notes in the Cymbals and Snare Drum part.

Allegro moderato

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Example 1.3: *Symphony No. 1*, rehearsal 9. Letters, N (Nicolai) plus I, S, T (Igor Stravinsky).

20

The image displays a musical score for rehearsal 9 of the first movement of Stravinsky's *Symphony No. 1*. The score is annotated with letters and colored boxes to identify specific musical elements:

- Letter N (Nicolai):** A green box labeled 'N' is placed below the first staff, with lines connecting it to various notes in the upper staves.
- Letter I (Igor):** A purple box labeled 'I' is placed below the fifth staff, with lines connecting it to notes in the upper staves.
- Letter S (Stravinsky):** A blue box labeled 'S' is placed below the eighth staff, with lines connecting it to notes in the lower staves.
- Letter T (Stravinsky):** A red box labeled 'T' is placed below the fifth staff, with lines connecting it to notes in the upper staves.

Other annotations include:

- Red boxes highlighting specific notes in the upper staves.
- Green boxes highlighting specific notes in the upper staves.
- A red bracket under the eighth staff, with the number '6828' written below it.

Example 1.4: *Symphony No. 1*, II. Scherzo. We can form the letter A (Andreyevich), S and T on page one.

60

II. SCHERZO

Allegretto

Flauto picc.

2 Flauti grand.

2 Oboi

2 Clarinetti in B

2 Fagotti

I. II.

4 Corni in F

III. IV.

2 Trombe in B

3 Tromboni

e Tuba

Timpani

Piatti

Gr. Cassa

Triangolo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Allegretto

6828

The image shows a page of a musical score for the second movement, Scherzo, of the first symphony. The page is numbered 60 at the top left. The title "II. SCHERZO" is centered at the top. The tempo marking "Allegretto" appears twice, once at the beginning and once at the bottom. The score is for a full orchestra, with parts for Flauto picc., 2 Flauti grand., 2 Oboi, 2 Clarinetti in B, 2 Fagotti, 4 Corni in F (I, II, III, IV), 2 Trombe in B, 3 Tromboni, e Tuba, Timpani, Piatti, Gr. Cassa, Triangolo, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is annotated with several colored boxes and lines. A green box labeled 'A' is placed over the Tuba part. A red box labeled 'T' is placed over the Trombe in B part. A purple box labeled 'I' is placed over the Violini I part. A red box is placed over the Fagotti part. A purple box is placed over the Violini I and Violini II parts. A green box is placed over the Violoncelli part. A red box is placed over the Contrabassi part. Lines connect these boxes to specific musical passages in the score.

Example 1.5: *Symphony No. 1*, II. Scherzo. We can form the letter K (Korsakov) in the bassoons, violas, and cellos.

62

The image displays a page of a musical score, page 62, from Tchaikovsky's Symphony No. 1, II. Scherzo. The score is arranged in a system of staves. The top section includes staves for woodwinds (flutes, oboes, bassoons) and strings. The bottom section includes staves for violas and cellos. The music is in 3/4 time and features a key signature of one flat. The lyrics "mf di - mi - nu - en - do" are written below the vocal lines. A large letter 'K' is superimposed on the score, with blue lines connecting it to specific musical phrases in the bassoon, viola, and cello parts. These phrases are highlighted with light blue boxes. The letter 'K' is positioned in the center of the page, between the woodwind and string sections. The page number '62' is located in the top left corner. The number '3' is written in a box at the top and bottom of the page, indicating a third ending or a specific measure.

Another composition from the Russian period is *The Faun and the Shepherdess*, which appears to play this same rhythmic game. I interpreted the mezzo-soprano segmentation as ‘E’ (short), ‘I’ (short-short), and ‘E’ (short). Although some might interpret this is the letter ‘N’ (long-short) and ‘A’, (short-long), I choose to interpret this passage as signaling the letters ‘E’, and ‘I’. The mezzo-soprano segmentation could be tricky, but the appoggiaturas and the leap into them creates both harmonic and rhythmic accents that clearly separates these two notes from the preceding eighth and the last one. See example below.

Example 1.6: *The Faun and the Shepherdess*, (1906). See the letters I, S, and T (Igor Stravinsky).

The image shows a page from a musical score for 'Le Faune et la Bergère' (Faun und Schäferin) by Igor Stravinsky, Op. 2. The score is in French and German, with a mezzo-soprano part. The tempo is 'Andantino' at 60 beats per minute. The score includes parts for Flutes, Oboe, Clarinets, Bassoon, Horns, Violins, Violas, Cellos, and Basses. The mezzo-soprano part has lyrics in French and German. Colored boxes and lines highlight specific notes and segments in the score, labeled with letters S, T, and E.

In 2019, after having enjoyed the piece for many years, I began a formal study of *Agon*. Upon careful scrutiny of its memorable and unique rhythms, I came to understand that my initial anecdotal impression that this music sounded like Morse code was in fact demonstrable.

First, however, I focused on his use of polyrhythms,¹² a stylistic trait often associated with the composer at least as far back as his Russian period. The groups of three and two note figures interacting simultaneously with one or another, (a rhythmic trick that Brahms established for all time) resulted in a striking, unstable rhythmic feeling. (I was struck by how similar these pseudo-hemiolas were to numerous Afro-Cuban music rhythms often notated in 6/8, a topic I wish to explore in a future monograph.) Examples of polyrhythms can be found in the *Bransle Gay* from *Agon* which, despite its steady castanet ostinato in 3/8, is actually in duple meter, an impression that bears a striking resemblance to the beat of Bata drums.¹³ These letters are ‘A’, ‘G’ (in retrograde), ‘O’, ‘N’, ‘J’, ‘R’, ‘F’, and ‘U’ in Morse code. See Example 1.7.¹⁴

An earlier example of the Afro-Cuban influences is found in the melody of *The Infernal Dance of Katschei* from *The Firebird*, which though written in triple meter, has a melody that is clearly in duple meter. This is an example of a passage that reminded me of Afro-Cuban rhythms in Example 1.8.¹⁵

¹² Polyhythm is the simultaneous use of two or more rhythms that are not readily perceived as deriving from one another, or as simple manifestations of the same meter. *New Harvard Dictionary of Music* (1986: 646). Cambridge, MA: Harvard University Press.

¹³ A Batá drum is a double-headed drum shaped like an hourglass with one end larger than the other. The percussion instrument is used primarily for the use of religious or semi-religious purposes for and originates from the native culture land of the Yoruba, located in Southwestern Nigeria, as well as, but not of origin, by worshippers of Santería in Cuba, Puerto Rico, and in the United States. The Batá drum's popular functions are entertainment and to convey messages. Its early function was as a drum of different gods, drum of royalty, drum of ancestors and drum of politicians. Batá drum impacted on all spheres of life in Yoruba land. Bode Omojola, 1 April 2009: *Yorùbá Bàtá Goes Global: Artists, Culture Brokers, and Fans (review)*, *African Studies Review*, Volume 52, Number 1, April 2009, pp. 216-217. Retrieved 27 May 2021.

¹⁴ We know that the Cuban Habanera was heard through Spain and Europe. “French composers particularly were attracted to habanera rhythms, including Chabrier (Habanera for piano, 1885), Debussy (*La puerto del vino* and *La soirée dans Granada* for piano), Ravel (Habanera for two pianos, 1898, orchestrated and included in his *Rapsodie espagnole*, 1907) and Raoul Laparra (opera, *La Habanera*, 1908). Other Spanish composers of habaneras include Albéniz and Falla. G. Chase: *The Music of Spain* (New York, 1941, rev. 2/1959) H.V.Hamilton/R

¹⁵ On March 3, 1946, Stravinsky performed for the first time in Havana. He conducted Glinka’s music, Tchaikovski’s “Symphony No. 2,” “The Firebird”, and selections from the ballet “Pretrushka.” Israel López Cachao, the creator of the Mambo genre, performed the double bass in this concert. He said: “the composer was interested in

Example 1.7: Agon's *Bransle Gay* (1954-57), Afro-Cuban Batá rhythm similarity.

54

Bransle Gay
(One female dancer)

B. & H. 1955

Cuban rhythms. I took him to the Clubs to hear Cuban bands and he tried to notate the rhythms on paper. They are complex, very difficult to transcribe.” Zwerin, Mike, and International Herald Tribune. “The Maestro Who Invented the Mambo.” *The New York Times*, The New York Times, 23 Mar. 1995, www.nytimes.com/1995/03/23/style/IHT-the-maestro-who-invented-the-mambo.html.

Example 1.8: *The Firebird: The Infernal Dance of Katschei* (1910). The bassoons opening melody resembles common syncopation found in Afro-Cuban music.

133 **ПОГАНЫЕ ПЛЯС КАЩЕЕВА V. DANSE INFERNALE DE TOUS LES SUJETS DE KASTCHEI.** 63
ЦАРСТВА. SUJETS DE KASTCHEI.
Allegro feroce. ♩ = 168.

Fl. I, II, III
 Ob. I, II, III
 Cl. I, II, III, A
 Bassoon I, II, III
 Cor I, II, III, IV
 Tr. I, II, III, IIIA (senza sord)
 Tromb. I, II, III, IIIA (senza sord)
 Tuba
 Timp.
 Cassa. *pp sub.*
 Xyloph.
 Perc. I, II, III
 Viol. I, II
 Viola
 Vcl. unis.
 C.B. unis.
stff pp sub.
 133 *Allegro feroce. ♩ = 168.*

2. PECULIARITIES OF AGON'S SCORE: THE GRAPHIC DESIGN

Another distinctive aspect of Stravinsky's work is the non-connection between various sections. His musical ideas are grouped in graphical or visual blocks in the score, without coupling them with a smooth transition (visual or otherwise). In contrast, as a composer I am aware that scores generally have a graphic design or a distribution of notes throughout instrumental family groups, that, rather like a painting, can be enjoyed at first glance.

The opening fourteen bars of Brahms *String Quartet No. 1*, Op. 51 may serve as an example, with its beautiful melodic design and clarity of texture visually and strikingly evident. The first violin begins on C4 and moves in an ascending motion until it reaches its peak on the notes A6 and G6. Meanwhile, the second violin has a two-note motive that accompanies the first violin's melody, and which later imitates a similar motion in bar four, a motion that concludes with a three-note chord. In contrast, the viola and violoncello present a static and parallel motion contrasting the A6 with a C1, arriving at G in the first violin and violoncello. The viola holds two notes, a new response appears in the quartet, and the same two notes are held again by the viola, while the other instruments remain silent. This visual appearance of the score maps gracefully to the way that we both hear and process this music. I would posit that this is generally true of most classical music.

Furthermore, if we trace the lines between the note heads on each staff, we will create stunning shapes that reflect the melodic sweeps of the music. This kind of graphical contour is what I refer to as "design contour." Please refer to the same musical example below with the lines traced. See Example 2.1.

With *Agon* (and others of Stravinsky's works – especially those from his last period) this kind of visual mapping is not so easy to do, with the possible exception of the 'cut-out' scores of

his late period, where the visual appearance matches quite well the effect of the music. (Ex. 5.9).

Commencing with *Agon* there exists a level of textural and rhythmic abstraction *altogether absent in nearly all music before Stravinsky's*.

Example 2.1: Brahms String Quartet No. 1. 1865-1873 ca.

Quartett Nr. 1
für 2 Violinen, Bratsche und Violoncell

Seinem Freunde D^r Theodor Billroth in Wien zugeeignet

Johannes Brahms, Op. 51 Nr. 1
(Veröffentlicht 1873)

Allegro

1. Violine
2. Violine
Bratsche
Violoncell

When contrasting the appearance of contours in the Brahms *Quartet* with *Agon*, I was visually fascinated with Stravinsky's rhythmic cells. They seemed to be placed in a non-logical order, following no specific pattern or distribution, but nonetheless creating a complex and elaborate rhythmic richness despite their unevenness. The resulting sounds generated from the polyrhythms and diverse rhythmic cells differed from what I would typically recognize when looking at music of the past. This raised a simple question: why does the music look this way?

In Example 2.2, extracted from page 2 of *Agon*, we will discover several rhythmic cells

that are repeated throughout the composition. There are a few consecutive rhythmic patterns based on one rhythmic cell; a polyphonic rhythmic interaction among voices so to speak. For the purpose of clarity, I have isolated the following cells and I've created boxes to identify the diverse rhythmic cells used in this work, in order to showcase the connection with Morse code as a (partial?) source of a complex palette of cells.

Notice that the rhythms generated spell out the title of the composition: A (one short and one long); G (two long and one short notes); O (three long notes); N (one long and one short note). It is also important to note that Stravinsky's signature is interacting with the other letters all the time, filling the rhythmic space and becoming short motivic patterns or single ideas that come and go throughout. See Example 2.2: *Agon, Pas-de-Quatre*, page 2.

Example 2.2: *Agon, Pas-de-Quatre*, page 2. See the *Agon* letters plus I, S, and T (Igor Stravinsky).

2

The image shows a musical score for Igor Stravinsky's *Agon, Pas-de-Quatre*, page 2. The score is for a full orchestra and includes parts for Oboe I & II, Clarinet I, Trumpet I in D, Cor Anglais I & II, Arpa, Mandolin, Piano, Violin, Viola, and Cello/Double Bass. The score is annotated with various letters and boxes to highlight specific musical elements. The letters 'I', 'S', 'T', 'A', 'G', 'O', 'N' are placed in colored boxes and connected to specific musical phrases by lines of the same color. The letters 'I', 'S', and 'T' are also placed in blue boxes. The score includes performance instructions such as *secco*, *pizz.*, *poco*, *stacc.*, and *f stacc.*. The score is numbered 1 through 19. The publisher's name 'R. & H. 18886' is visible at the bottom of the score.

In *Agon*, pages 5 and 6, I believe that he continues this letter game. In the third bar of page 5, we will find five consecutive sixteenth notes in the clarinets that I have divided into two groups: one group containing two notes and the other, three. I recognize that in the absence of beam separation this could be construed as arbitrary. However, the number five can be divided into 2 and 3, resulting in the letters 'I' and 'S' in Morse code respectively. The same five notes could be interpreted as 'E' (short) and 'H' (short- short- short- short).

Based on what I discovered, this single-pitch five consecutive notes are a rhythmic anticipation of the musical motive present on pages 29 and 47 (*Prelude* and *Interlude*) respectively and the pitches from these five-notes sixteenth notes are: 'C, D, F, G, B. The segmentation can be done in several ways: (1) C, D, F (S) + G, B ('I') being the first three notes part of the D minor 7th chord going to G. (2) C, D (I) + F, G, B ('S') being the first two notes part of the D minor 7th chord pointing to G 7th. (3) C-D, F-G, and B ('I', 'I', 'E'); and (4) C ('E') + D, F, G, B. Based on my analysis I chose the first option, not because of the letters it forms, nor the order, *but for the harmonic function of the passage*, that clearly resembles an ii7 (first three notes: the seventh, root and third) progressing to a V (root plus third). (See the drawn diagrams of the letters 'G' and 'O' in the flutes.)

On page 6 of the score we can see the letter 'T' in the wind instruments, this time accompanied by the letter 'S' in the basses. At bar 4, I counted the last two eighth note rests in the horns and connected them with the note D in the next measure, forming the letter 'S'. The second system presents another wonderful example of these letters, connecting the letter 'S' across bar lines. See example 2.4.

Example 2.3: *Agon* page 5.

The image displays a page of a musical score for the piece *Agon*, page 5. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. piccolo (Fl. picc.), Fl. grand (Fl. gr.), Clarinet in B-flat (Cl. in Sib), Trumpet (Trb. ten.), Arpa (Arpa), Trumpet in D (Tr. in Do), and Cor in F (Cor. in Fa). The score is annotated with various colored boxes and lines, each labeled with a letter: 'O' (orange), 'G' (orange), 'I' (purple), 'S' (blue), 'A' (green), and 'T' (red). These annotations appear to be identifying specific musical motifs or patterns across different instruments. For example, the 'O' box highlights a melodic line in the Fl. piccolo and Fl. gr. staves. The 'G' box highlights a similar line in the Fl. gr. staff. The 'I' and 'S' boxes highlight patterns in the Cl. in Sib, Trb. ten., and Arpa staves. The 'A' box highlights a pattern in the Cl. in Sib staff. The 'T' box highlights a pattern in the Arpa staff. The 'I S T' boxes highlight patterns in the Tr. in Do staves. The score includes dynamic markings such as *ben marcato*, *sim.*, *f stacc.*, and *mf*. Measure numbers 28, 29, 80, 82, 83, and 84 are visible. The page number '5' is located in the top right corner.

B. & H. 18886

Example 2.4: *Agon*. See the S letter (short-short-short) connected beams across barlines in the lower system.

The image displays two systems of a musical score for the piece *Agon*. The first system covers measures 35 to 38, and the second system covers measures 39 to 42. The instruments listed on the left are Ob. I, II; C. I.; Tr. I, III in D \flat ; Cor. in F \flat I, II; Vo.; and C. B. The score includes various musical notations such as dynamics (*sp*, *p sub.*, *tutti*), articulation (*arco-stacc.*), and phrasing slurs. Annotations include:

- T** (Ternary): A red box highlights a triplet of eighth notes in the first system, and another red box highlights a triplet of eighth notes in the second system.
- S** (Short-short-short): Blue boxes and lines connect beams across barlines in the lower system (Vo. and C. B. staves) for both systems, indicating a rhythmic pattern of three eighth notes.
- I** (Interval): A purple box highlights a specific interval in the second system, with lines connecting it to other parts of the score.

At the bottom center of the page, the publisher's information "B. & H. 18886" is visible.

The *Double Pas-de-Quatre* uses a rhythmic pattern that I see as being created from the letters ‘S’ and ‘T’ (short-short-short and one long note), becoming an ostinato. The rhythmic cells that represent the letter ‘I’ appear in the oboe and bassoon.

Example 2.5: *Agon Double Pas-de-Quatre*, page 9.

9

Double Pas-de-Quatre
(eight female dancers)

The image shows a musical score for 'Double Pas-de-Quatre' from Stravinsky's 'Agon'. The score is for six instruments: Oboe I, Fagotto I, Violini I, Violini II, Violoncelli, and Contrabassi. The music is in 4/4 time. A yellow box labeled 'S T pattern' points to the first measure of the strings. A purple box labeled 'I' is above the Oboe and Fagotto parts. Blue boxes labeled 'S' are under the string parts. Red boxes labeled 'T' are under the string parts. The score includes markings like 'poco', 'pizz.', and 'sempre poco sf'.

In example below, 2.6, we can see how Stravinsky combined and developed the rhythmic idea of the letter ‘N’ (long-short) in the woodwinds family, above the violins and violoncellos ostinatos of the letters ‘S’, ‘T’ and ‘I’. The cellos devise a hybrid rhythm that combines the letter ‘S’ and ‘N’ at the same time. ‘S’ is short-short-short and ‘N’ is long-short. Later in Example 2.7, is visibly apparent the manner in which the composer used the rhythm of the letter S in four different rhythmic figures: quarter notes, eighth notes, and sixteenth notes in the bass clarinet, and thirty second notes in the second trumpet. The letter ‘I’ (eighth and sixteenth notes) can be seen in the flutes, oboes, and in the string section (Ex. 2.7).

Example 2.6: Agon Double Pas-de-Quatre, page 11.

The image displays two systems of a musical score for the piece "Agon Double Pas-de-Quatre" on page 11. The score is annotated with various colored boxes and lines, and includes several text labels: "N" (blue), "S" (blue), and "T" (red). The first system covers measures 69-70, and the second system covers measures 71-72. The instruments listed on the left are Fl. I. II, Cl. I. II in Sib, Fag. I. II, Tr. I in Do, Cor. I. II in Fa, VI. I, VI. II, Vla., and Vo. The score includes performance instructions such as "Flattersunge (a2)", "trem.", "sim.", "p", "f", "non cresc.", and "cresc.". The annotations consist of blue boxes labeled "N" and "S" and red boxes labeled "T", connected by lines to specific musical phrases across different staves. The publisher's name "B. & H. 18336" is visible at the bottom of the second system.

Example 2.7: Agon Double Pas-de-Quatre, page 14.

14

The image shows a page of a musical score for the piece 'Agon Double Pas-de-Quatre' by Igor Stravinsky. The page is numbered '14' in the top left corner. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Fl. I, II; Ob. I; Cl. I in Sib; Cl. bas. in Sib; I; Tr. in Do; II, III; Trb. basso; Solo; Vln. (Violins); Vcllo (Violoncello); and C. B. Solo (Double Bass). The score includes various musical notations such as dynamics (e.g., *mf tranquillo*, *pp possibile*, *con sord.*, *senza sord.*, *poco f*), articulation (e.g., *marc.*, *sim.*), and performance instructions (e.g., *arco*, *pizz.*, *gliss.*, *gliss. sul Do*, *sempre tenuto*). The score is annotated with several colored boxes and lines: a green box labeled 'A' is at the top; a blue box labeled 'S' is on the Cl. I staff; a red box labeled 'T' is on the Trb. basso staff; and a purple box labeled 'I' is on the Solo staff. Lines connect these boxes to specific musical phrases across different staves, indicating relationships or groupings. The bottom of the page features the publisher's information 'B. & H. 10386' and a page number '30' at the very bottom.

Fl. I, II
mf tranquillo

Ob. I
marc.

Cl. I in Sib
marc.

Cl. bas. in Sib
sim.

I
pp possibile

Tr. in Do
con sord. marc. ma ff

II, III
con sord. marc. ma ff

Trb. basso
senza sord. poco f

Solo
arco

Vln.
gliss. sul Do pizz.

Vcllo
arco

gli altri
pizz. gliss.

C. B. Solo
arco sempre tenuto

B. & H. 10386

30

In the Coda of *Agon*, Example 2.8, the violin solo develops the rhythm of the letter ‘N’ in Morse code, and we can form the letters ‘G’, ‘O’, ‘I’, ‘S’, and ‘T’ on the same page (Ex. 2.8).

Example 2.8: *Agon*, Coda.

41

The image displays a musical score for the Coda of *Agon*, Example 2.8, spanning measures 200 to 207. The score includes staves for Flute I and II, Trumpet I and Bassoon, Piano, Mandolin, and Violin Solo. The Violin Solo part is annotated with colored boxes and lines corresponding to Morse code letters: 'N' (cyan), 'S' (blue), 'G' (orange), 'I' (purple), and 'T' (red). The letters 'S', 'G', 'I', and 'O' are also annotated in the Mandolin and Piano parts. The Violin Solo part features a prominent rhythmic pattern of eighth notes, which is the Morse code for the letter 'N'. The score includes dynamic markings such as *marcato*, *poco *sf**, and *p*. The page number 41 is located in the top right corner.

B. & H. 18886

Les Noces, composed in 1917, also affords us some interesting examples of Morse code use. In the first fifteen bars of the soprano part, we can see clearly what appears to be the letters of the title of the work in Morse code: *Les Noces*. Also significant is the letter ‘C’, found in the piano part from bars 5-8 and 12-15. The letter ‘O’ in the soprano part (long-long-long) is colored in a light brown tone and begin at bar 10 through 12. Letter ‘E’ (short) appears distributed in the soprano, cymbals, and xylophone. The letters ‘E’ and ‘S’ can be formed in the piano 2 and 3. See example 2.9.

Some may object to the segmentation that I found in the first bar, where I started letter ‘L’ on the third beat, but in the recapitulation, rehearsal letter 4 we can see what seems to be the letter ‘L’ again, now starting on the downbeat, not on the third beat. That being said, I stick to my belief that the very first note preceding ‘L’ on bar one is ‘E’ (short).

On page 2 of *Les Noces*, we can outline the letters ‘I’, ‘S’, and ‘T.’ Another important musical detail is located in the soprano part, beginning after the double bar (short-short, short-short-short, and long). This specific order outlining ‘I’, ‘S’, ‘T’ (Igor Stravinsky) is common in other compositions presented in this monograph, see Example 5.9, *Exaudi* from *Requiem Canticles*. These rhythmic cells will become part of the rhythmic ideas that will be developed in the piece.

Example 2.9: Les Noces. Page 1.

A Serge de Diaghilew

СВАДЕБКА
 ЧАСТЬ ПЕРВАЯ
 КАРТИНА ПЕРВАЯ
 „КОСА“

LES NOCES
 PREMIÈRE PARTIE
 PREMIER TABLEAU
 „LA TRESSE“

Soprano Solo
 M. M. ♩ = 80
 Ко - са - ль - мо - я ко... Ко - са - мо - я мо - сль - на py - ца - ри
 Tres - se, tres - se, ma ma tresse à moi, ma tresse à moi

Piano I
sempre ff

Piano II
sempre ff

Flute
baguette en bois

Xylophone

1) Занавес - Rideau O (...)
 ♩ = 160
 1) Ве - чорь те - бя мо - сль - на ма - - - - - ты - шна
 2) Ма - mère fa - voit le sa - voir soi - gneur
 3) Се - re бр - нымъ ко - зы - комъ ма - - - - - ты - шна
 4) Tresse, elle fa - voit bei - gner a - vec pri - gne

Annotations:
 L (...), E, T, S (...), N (-), O (...), C (-), I (...), S (...), E (.)

3. MORSE CODE—A SYNOPSIS

The Morse code is named after Samuel Finley Breese Morse (1791-1872), an artist and inventor of the first telegraph machine. He successfully produced the first electromagnetic telegraph exhibited in 1837 at the University of the City of New York. Morse transmitted the first public telegram “What hath God wrought” on May 24, 1844. The first transatlantic telegraph cable was completed in 1866. By 1875, the International Telegraph Conference hosted in St. Petersburg, Russia was utilizing the invention.¹⁶

“The nineteenth century also saw the development of a number of artificial languages, the earliest of which also have musical implications. Morse code was an audible communication code devised in 1832 by the American Samuel Morse.”¹⁷

From an historical perspective, the more I pondered the premise that Stravinsky might have used Morse code in both *Agon* and his early works, the more feasible it became. Not only was the telegraph already in use when Stravinsky was born, but it was the fastest form of communication for sending and receiving messages for citizens and the government. With this in mind, the composer may have visited telegraph houses to utilize their services.

In the early 20th century, it’s possible that the sounds produced by telegraph operators within the telegraph houses may have served as a catalyst stimulating the auditory imagination of the young composer. The percussive sounds produced by the operators pressing down on the telegraph knobs created an action with the hammer, which in turn generated a sound and rhythm that could be incorporated in music. Inadvertently, this opened a new combination of rhythmic

¹⁶ International Telegraph Convention: Signed at St. Petersburg, July 10/22, 1875. (1913). *American Journal of International Law*, 7(S4), 276-278. doi:10.2307/2212323

¹⁷ Maconie, Robin. *Other Planets: the Music of Karlheinz Stockhausen*, 1950-2007. Rowman & Littlefield, 2016, p.50.

possibilities based on the Morse Code alphabet. The telegraph houses in Europe used the International Morse Code, created after the American Morse Code. In the International Morse Code, the letter ‘S’ is identified with three short sounds, and the letter ‘T’ with one long sound.

Another identifiable recurring rhythmic pattern found in Stravinsky’s compositions is the use of pairs of eighth notes dispersed across several levels of his scores. These examples can be found in the preceding pages. The two short sounds in Morse Code represent the letter ‘I’. If we connect the rhythms with the Morse Code alphabet, we will find the initials of his name: ‘I’ – ‘S’ ‘T,’ Igor Stravinsky. In *Agon*, we can find all these letters repeated many times in Morse Code.

4. PECULIARITIES OF *AGON*’S SOUND

The rich polyphonic texture and orchestration in Stravinsky’s *Agon* is unique. In his very earliest works (e.g., as the *Symphony No. 1*), he used (naturally) a more conventional approach to orchestration and structure. But with *Agon*, we can detect something peculiar and – arguably – abstract, even extra-musical. I wondered why he chose the particular rhythms of the opening trumpet fanfare, which although extraordinarily memorable, is more so because of its striking effect and not because we can easily ‘hum’ it back, even after a number of hearings, and why he had so obsessively repeated precisely 27 consecutive C’s in the trumpet.

I believe the composer was leaving subtle clues to his deeper design. It is interesting to note that (1) Stravinsky signed this work on April 27th, 1957; (2) this work has 27 consecutive trumpet C notes in the Introduction; (3) Samuel Morse was born on April 27th, 1791 and created the Morse Code in 1838. (I could not help being amused when I that my own birth was on April 27th, 1973, and that Stravinsky’s death year was 1971, a re-ordering of the four numbers of Morse’s birth year.) Coincidentally, all previously mentioned years have three numbers in

common: the 1, the 7 and the 9.

Example 4.1: *Agon*

IMPORTANT NOTICE: The unauthorised copying of the whole or any part of this publication is illegal.

Dedicated to Lincoln Kirstein and George Balanchine

1

AGON

Ballet for twelve dancers

Pas-de-Quatre

As the curtain rises, four male dancers are aligned across the rear of the stage with their backs to the audience.

IGOR STRAVINSKY
1954 - 1957

20 notes C

7 C notes

M.N. 156

Trombe I. II
in Do

Arpa

There have been many engaging articles written about *Agon*. One in particular explains in detail the dances and historical conventions used by Stravinsky in this work. Charles M. Joseph¹⁸ discusses the seventeenth century dance treatises that inspired the composer, the *Apologie de la Danse* (1623) by Francois de Lauze.

In contrast, my interest in *Agon*'s rhythms has nothing to do with seventeenth century dance, or the Neo-classic style, or with the fact that *Agon* is a ballet. My curiosity was of a more abstract nature, related to a possible rhythmic codification ingeniously created by the composer.

In *A Bow to the Past: Seventeenth Century Dance Rhythms in Stravinsky's Ballet Agon*, Mark Richardson delves into Mersenne's usage of the Greek rhythmic modes to explain Stravinsky's choices of different patterns of duration and accentuation. According to Richardson,

¹⁸ Joseph, Charles M., *Stravinsky and Balanchine: a Journey of Invention*. "The Evolution of Agon's Musical Structure." Yale University Press, 2002.

for Mersenne “rhythmopedia provided a convenient organizational system that clarified measure-like patterns in mensural notation.”

Another interesting connection of rhythm and rhythmic modes¹⁹ is the usage of the iamb, trochee, anapest, or dactyl rhythmic modes. Although I sincerely believe Richardson was clearly onto something by connecting the use of the rhythmic modes to *Agon*, I feel his theories were incomplete in explaining and deciphering *Agon*'s singular rhythmic language. With that in mind, I decided to research in depth Stravinsky's early scores, thereby providing me an opportunity to validate my own conclusions.

5. A DISCOVERY

Of particular interest to me throughout *Agon*'s entirety is the recurring rhythmic pattern of two or three short notes and one long note. See Example 4.1. Indeed, it has a striking similarity to the opening rhythmic motive of Beethoven's 5th Symphony. Was *Agon* a tribute to Beethoven? If not, why did Stravinsky use this rhythmic constant throughout his work?

The resemblance to Beethoven's motive is at an abstract level. Stravinsky uses the rhythmic formula of two or three short notes followed by one long note unevenly, not as a motivic formula or a pitch motivic idea. The pitch and rhythm do not seem to be connected, as they function independently and are not interrelated.

¹⁹ Rhythmic mode, one of a group of music theoretical abstractions that seek to capture and codify the main rhythmic patterns of French (primarily Parisian) polyphony of the late 12th and 13th centuries. These patterns are observable in the simplest pieces of the time and in individual segments thereof, whether organum, clausula, conductus, or motet, although the system does not always apply to more complex works. “Rhythmic Mode.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., www.britannica.com/art/rhythmic-mode.

Example 5.1: *Agon, Pas-de-Quatre*, page 6.

Example 5.2: *Agon, Double Pas-de-Quatre*, page 14.

The repetition of a single pitch which can be heard several times in the beginning bars of *Agon* reminds me of the oboe line found in *The Rite of Spring*, rehearsal letter 4, which presents

a different rhythm but repeats the same pitch. I believe the rhythmic motive in the oboe presents the letters 'N' (long, short), 'S' (three short), and 'T' (one long) in Morse Code. The 'N' could represent the last initial of the ballet choreographer Vaslav Nijinsky, and the letters 'ST' the name Stravinsky. See Example 5.3.

In *Scherzo Fantastique* (1908), we can observe the same combination of two or three short notes and one long note, which represents the initials of the composer. The opening three notes followed by a long note in the trumpet represents the letters 'S' and 'T,' while the letter 'I' (two short notes) can be found in both the violins and violas at the sixteenth note level. In the example below, we see the same pattern of two, three, and long notes (Example 5.4).

Example 5.3 *Rite of Spring* (1913). Look for the yellow squares and letters in Morse.

The image displays a musical score for the *Rite of Spring* (1913) with various annotations. The score includes staves for Oboe (Ob), Clarinet in D (Cl. picc. (D)), Clarinet in A (Cl. (A)), Clarinet in Bb (Cl. b.), Cor, Violin II (V-ni II), and Viola (V-le). The annotations consist of colored boxes and letters:

- Yellow boxes:** Highlight specific musical phrases in the Oboe, Clarinet in D, Clarinet in Bb, and Viola staves.
- Letters:** Letters 'I', 'N', 'T', 'S', 'A' are placed in colored boxes (yellow, blue, red, green) and connected to the highlighted musical phrases by lines of the same color.
- Red boxes:** Highlight musical phrases in the Oboe, Clarinet in A, Clarinet in Bb, and Cor staves.
- Blue boxes:** Highlight musical phrases in the Clarinet in D and Clarinet in Bb staves.
- Green boxes:** Highlight musical phrases in the Viola staff.
- Purple boxes:** Highlight musical phrases in the Violin II staff.

Additional annotations include:

- Two instances of "N (Nijinsky) S T (Stravinsky)" at the top of the score, with lines connecting them to specific musical phrases in the Oboe and Clarinet in D staves.
- Performance markings such as "II", "III, IV", "VI, VII, VIII", and "dim." are present in the lower staves.

Example 5.4: *Scherzo Fantastic* (1908). Observe the same pattern of two, three short notes, and long notes.

SCHERZO FANTASTIQUE

Igor Stravinsky
(1882 - 1971)
Op. 3

Con moto. M.M. ♩ = 80.

Flauto piccolo
Flauto 1-3
Oboe 1 2
Corno inglese
Clarinetto (A) 1 2
Clarinetto basso 3
Fagotto 1 2
Contrafagotto
Corno (F) 1 2 3 4
Tromba (A) 1 2
Tromba contraltina (F)
Piatti
Celeste
Arpa 1-3
Violino I
Violino II
Viola
Violoncello
Contrabasso

© 1931 B. Schott's Söhne

Later works from the Neo-Classical period showcase similar rhythmic figures. In *Symphony of Psalms* (1930), the homorhythm written for the vocal part is repeated several times in rehearsal letter 14, albeit with variations. In rehearsal letter 18, note another use of the now

familiar pattern of two and three short notes immediately followed by a long note, forming what appears to be the letters 'I', 'S,' and 'T' in Morse Code.

Example 5.5: *Symphony of Psalms* (1930). See the letters S, I, and T.

The image displays two systems of musical notation from 'Symphony of Psalms'. The top system is rehearsal letter 15, and the bottom system is rehearsal letter 17. Both systems feature four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'stacc. mf' and the lyrics 'Lauda te Dominum.' are written below each staff. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. In rehearsal letter 15, the vocal parts and piano accompaniment are annotated with colored boxes and letters: a blue box labeled 'S' covers the first two notes of the vocal parts and the first two notes of the piano accompaniment; a purple box labeled 'I' covers the next two notes; and a red box labeled 'T' covers the final long note. A circled '15' is in the top right. In rehearsal letter 17, the vocal parts are marked 'sempre come sopra'. The piano accompaniment is annotated with 'S', 'I', and 'T' boxes in the same manner as in rehearsal 15, but the piano accompaniment's rhythm is in a 2:1 augmentation of the vocal rhythm. A circled '17' is in the top right. The publisher's information 'B. & H. 16371' is at the bottom.

In rehearsal letter 17, notice the same rhythmic cell in rhythmic augmentation in the accompaniment, while the original is presented in the voices in its authentic rhythm.

Example 5.6: *Symphony of Psalms* (1930), rehearsal letter 17.

30

S. Lau-da-te Do-mi-num,
A. Lau-da-te Do-mi-num,
T. Lau-da-te Do-mi-num,
B. Lau-da-te Do-mi-num,

S. Lau-da-te E.um.
A. Lau-da-te E.um.
T. Lau-da-te E.um.
B. Lau-da-te E.um.

B. & H. 16371

In *Symphony in Three Movements* (1945), we can perceive something strikingly similar to Morse Code, the usage of two and three short notes (quarter notes) against a long note (half

note) in the woodwinds and brass, example 5.7. The second example (Ex. 5.8), was extracted from the same work, and features a more intricate interaction of these cells, creating a truly brilliant rhythmic counterpoint.

In rehearsal numbers 13-15 we can form what I see as the letters 'P' in the winds and one brass instrument (short-long-long-short), two consecutive 'S' (short-short-short), 'N' (long-short) in the cellos bottom of the page), plus 'I,' 'S,' and 'T' (scattered through the page).

Coincidentally, the work was commissioned by the Philharmonic Symphony Society of New York, and in this page we can form almost all the letters, including two consecutive 'S,' 'S' (Symphony Society) but no 'Y.' Other interpretations could be created from this example 5.8.

Example 5.7: *Symphony in Three Movements* (1945).

SYMPHONY IN THREE MOVEMENTS

Igor Stravinsky
(1882–1971)

The image displays a page of a musical score for Igor Stravinsky's *Symphony in Three Movements*. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Flauto piccolo, Flauti grandi (1 and 2), Oboi (1 and 2), Clarinetto in Sib (1 and 2, with a note '(Poi in La)'), Clarinetto basso in Sib (1 and 2, with a note '(Poi Clarinetto in Sib 3)'), Fagotti (1 and 2), Contrafagotto, Corni in Fa (1, 2, 3, 4), Trombe in Do (1, 2, 3), Tromboni (1 and 2), Trombone & Tuba (3), Timpani, Gran Cassa, Piano, Arpa, Violino 1, Violino (div.) 2, Violenze, Violoncello, and Contrabbasso. The tempo is marked as $\text{♩} = 160$ ($\text{♩} = 80$). The score includes various musical notations such as dynamics (*ff*, *f marc.*, *sf sempre*), articulation (*giss.*), and performance instructions (*non div.*, *sim.*). A blue box labeled 'S' highlights a section in the woodwind parts, and a red box labeled 'T' highlights a section in the piano and string parts. A red line connects the two boxes, indicating a relationship between the sections. The score is published by Ernst Eulenburg Ltd. London/Mainz, with a copyright notice for 1946 and a renewal for 1974.

No. 574

EE 6774

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Example 5.8: In rehearsal letter 13 through 15 we observe how we can form the letters P, S, N, I, S, and T.

The image displays a musical score for rehearsal letters 13 through 15, featuring two ensembles: the **Philharmonic** and the **Symphony Society**. The score is annotated with various colored boxes and lines to highlight specific musical motifs that form the letters P, S, N, I, S, and T.

- Philharmonic:**
 - P:** An orange box highlights a motif in the top staff of rehearsal letter 14.
 - T:** A red box highlights a motif in the middle staff of rehearsal letter 14.
 - S:** A blue box highlights a motif in the bottom staff of rehearsal letter 15.
- Symphony Society:**
 - S:** A blue box highlights a motif in the top staff of rehearsal letter 13.
 - N:** A cyan box highlights a motif in the top staff of rehearsal letter 13, labeled "Retrograde".
 - I:** A purple box highlights a motif in the top staff of rehearsal letter 14.
 - S:** A blue box highlights a motif in the top staff of rehearsal letter 15.
 - P:** An orange box highlights a motif in the bottom staff of rehearsal letter 14, labeled "etc. marcato".
 - N:** A cyan box highlights a motif in the bottom staff of rehearsal letter 13.

Additional annotations include "ff sempre" in the top staff of rehearsal letter 13, "mf" in the middle staff of rehearsal letter 14, and "arco" in the bottom staff of rehearsal letter 13. The page number 9 is visible in the top right corner.

In *Exaudi*, a movement from Stravinsky's late work *Requiem Canticles* (1966), we can observe the presence of Morse Code using the aforementioned pattern highlighting the letters 'I,' 'S,' and 'T.' I've interpreted the high C note in the flute (bar 3) as a pickup note that bridges these two musical ideas: two plus three-quarter notes (letters 'I' and 'S') in the harp, followed by the pickup quarter note in the bassoons and the string's whole notes (letter 'T'). Other letter could be form in the Soprano, Alto and Tenor, being those letters 'V,' 'W,' and 'U.'

Example 5.9: *Requiem Canticles: Exaudi.*

6

EXAUDI
♩ = 104 (♩ = 52)

Fl. gr. I
accent in *p*

Arpa
5/8
accent in *p*
sempre marc.

I
Fag. I
II
4/4
accent in *p*

Soprani
Ex - au - di, **V**

Alti
Ex - au - di, **W**

Tenori
Ex - au - di, **U**

I
VI.
II
4/4
harm.

Vle.
p

Vc. div.
p harm.

Cb.
(oco)
p harm.

The image shows a musical score for the piece 'EXAUDI'. At the top left, the title 'EXAUDI' is written in a serif font, with a tempo marking '♩ = 104 (♩ = 52)' below it. The score is arranged in a standard orchestral layout. At the top, there is a Flute part (Fl. gr. I) with a green box highlighting a section and the instruction 'accent in p'. Below this is the Arpa (Harp) part, with a pink box highlighting a section, a blue box highlighting another, and the instruction 'sempre marc.'. The vocal parts are Soprani, Alti, and Tenori, each with a colored box (orange, red, and blue respectively) highlighting a section of their lyrics 'Ex - au - di,'. The instrumental parts include Violini (VI. I and II), Viola (Vle.), Violoncelli (Vc. div.), and Contrabbasso (Cb.). The strings are marked with 'p' and 'harm.' (harmonics). A large red vertical box encompasses the vocal parts and the string parts from the Flute down to the Contrabbasso.

B. & H. 19518

Example 5.10: *Requiem Canticles: Exaudi.*

7

The musical score is for the piece "Exaudi" from the Requiem Canticles. It features several staves for different instruments and vocal parts. The top staves are for Flutes (Fl. gr. I, II, III) and Flute Alto (Fl. alto), all marked *p*. The Cor I part is marked *con sord.* and *mp*. The Arpa (Harp) part is marked *come sopra*. The bottom staves are for Violoncello (Vc.) and Contrabasso (Cb.).

Key features and annotations:

- Red boxes:** Two large red boxes highlight specific passages in the flute parts, with a red box labeled "T" above the first one.
- Blue box:** A blue box labeled "S" highlights a passage in the Arpa part.
- Purple boxes:** Two purple boxes highlight passages in the Arpa part.
- Measure numbers:** Boxed numbers 60 and 65 are placed above the Arpa staff.
- Time signatures:** The score includes time signatures of 4/4, 3/8, 5/8, and 4/4.
- Dynamic markings:** *p* (piano) and *mp* (mezzo-piano) are used throughout.
- Performance instructions:** *con sord.* (con sordina) is indicated for the Cor I part.

Example 5.11: *Requiem Canticles: Exaudi.*

8

The musical score for 'Exaudi' is presented on a page numbered 8. It features a variety of instruments and vocal parts. The instruments include three Flutes (I, II, III), Flute Alto, Cor. I, and Arpa. The vocal parts consist of Soprano (S.), Alto (A.), and Tenor (T.), all performing as a Coro. The score is divided into four distinct sections, each highlighted with a colored box: a blue box for the first section, a purple box for the second, a pink box for the third, and an orange box for the fourth. Above the first three sections are blue boxes containing the letter 'S', and above the fourth is an orange box containing the letter 'I'. The tempo and meter markings are as follows: 5/4 for the first section, 2/4 for the second, 3/8 for the third, and 4/4 for the fourth. The vocal parts begin with the lyrics 'ex - au - di o - ra - ti - o - nem me am,'. A rehearsal mark '70' is placed above the Cor. I part. The dynamic marking 'mp' is indicated for the Cor. I part.

B. & H. 19518

In the *Dies Irae* from the same work, there are several instances where he spells out the word “Dies” in Morse Code. The letter ‘D’ consists of a long and two short notes; the letter ‘I’ is two short notes; the letter ‘E’ is one short note; the letter ‘S’ is three short notes.

Example 5.12: *Requiem Canticles, Dies Irae*

12

Fl. gr. I
Fl. gr. II
Fl. gr. III
Fl. alto
CORO Tutti
Xylo.
Piano
CORO
I
Trbn. ten. I
Trbn. ten. II

parlando sotto voce
Sol - vet aae-clum in fa - vil - la. Tes - te Da - vid cum Si - byl - la.
Quan - tus tre - mor est fu - tu - rus. Quan - do Ju - dex est vep -

90

D E S I D

In *Canticum Sacrum* (1955), a similar letter game can be seen throughout the work. See the example below.

Example 5.13: *Canticum Sacrum* (1955), page 23.

The image displays a musical score for page 23 of *Canticum Sacrum* (1955). The score is annotated with a letter game, where letters are placed in colored boxes and connected to specific musical phrases. The letters shown are I, S, M, T, A, U, N, and O. The score includes parts for Soprano (Soprano and Alto), Tenor (Tenor I and Tenor II), Baritone, Trombones (I and II), Trombones (I and II), Basses (I and II), Trombones (I and II), Basses (I and II), and Arpa. The lyrics are: "me-a in Do-mi-no, in Do-mi-no,..... a cus-to-di-a ma-fu-tu-ra us-que ad noc-tem. Qui ha-bi-tat in Je-ru-sa-lem.....". The letter game consists of colored boxes containing letters: 'I' (purple), 'S' (blue), 'M' (yellow), 'T' (red), 'A' (green), 'U' (orange), 'N' (cyan), and 'O' (dark blue). Lines connect these letters to specific musical phrases: 'I' connects to measures 171-174; 'S' connects to measure 175; 'M' connects to measure 176; 'T' connects to measure 177; 'A' connects to measure 178; 'U' connects to measure 179; 'N' connects to measure 180; and 'O' connects to measure 181. The score also includes performance instructions such as *mf tranquillo*, *sub. più f*, *non f tranquillo*, *come sopra*, and *attacca subito*. The page number 23 is visible in the top right corner, and the publisher information "B. & H. 19168" is at the bottom.

6. MORSE CODE AND STRAVINSKY'S SERIALISM

Serial music can include the systematic organization of other musical parameters such as duration, dynamics, register and pitch to create pre-compositional structures for composers. It is no accident that *Agon* marks the composer's entrance into the world of serial music. Morse code might have been Stravinsky's rhythmic secret. Another possible explanation for Stravinsky's persistent rhythms in *Agon* may be the result of serialist or proto-serialist impulses.

By 1954, Stravinsky had already studied the music of Schoenberg, Berg, and Webern.²⁰ Cognizant of the extreme differences between their approaches to serial composition, he understood that serial music can be developed in many ways, that it is not a locked compositional style. With this in mind, I suggest he utilized a subtle yet purposeful formula for his repetitive rhythmic combinations and patterns, which afforded him the opportunity to embed the letters of his last name in the score using Morse Code.

His unique approach embodies the smallest rhythmic cell: the motive. These rhythmic elements, like a swarm of bees, masterfully connects notes, musical ideas and accompaniment. Keeping in mind the previously mentioned examples, we too can build rhythms with Morse Code and create micro cells that can be assembled and occupy a score like lego pieces. In the example below, we can observe all the rhythmic combinations that can be formed with the letters of *Agon* and I, S, T.

²⁰ *The New Grove Dictionary of Music and Musicians*, by Stanley Sadie and John Tyrrell, vol. 18, Grove, 1980, p. 257.

Example 6.1. The letters A-G-O-N, plus the I, S, and T in different rhythmic combinations.

The image displays seven musical staves, each representing a letter and its rhythmic pattern. The letters are A, G, O, N, I, S, and T. The notation is as follows:

- A:** Treble clef, four measures. Measure 1: quarter note, dotted quarter note. Measure 2: eighth note, dotted quarter note. Measure 3: eighth note, quarter note, dotted quarter note. Measure 4: eighth note, quarter note, dotted quarter note.
- G:** Treble clef, four measures. Measure 1: quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, eighth note. Measure 3: eighth note, quarter note, eighth note. Measure 4: eighth note, quarter note, eighth note.
- O:** Treble clef, four measures. Measure 1: quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note. Measure 3: eighth note, quarter note, eighth note. Measure 4: eighth note, quarter note, eighth note.
- N:** Treble clef, four measures. Measure 1: dotted quarter note, quarter note. Measure 2: dotted quarter note, eighth note. Measure 3: eighth note, quarter note, dotted quarter note. Measure 4: eighth note, quarter note, dotted quarter note.
- I:** Treble clef, four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.
- S:** Treble clef, four measures. Measure 1: quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note.
- T:** Treble clef, four measures. Measure 1: half note. Measure 2: quarter note, quarter note. Measure 3: quarter note, quarter note. Measure 4: quarter note, quarter note.

After studying *Agon* and Morse Code, I decided to write a new composition utilizing my own initials in combination with Morse Code. The rhythms generated from the letters ‘Y’ (long, short, long, long) and ‘G’ (long, long, short) are used extensively in my work *Lament* (for guitar and cello, 2020). I also used each of the five letters of my first name. This experimental motivic idea introduced me to a new and creative world of rhythms, one that has truly enriched my personal compositional style.

"Lament"
Dedicated to Eliot Fisk

Yalil Guerra (2020)

Y

L

A

L

Guitar
Lento doloroso ($\text{♩}=60$)
tamb. sim.
mp

Violoncello
pp

Gtr.
6 (tamb.) sim. mf
ord. i p

Vc.
p pp espress. mp p dim.

Gtr.
12 p p p i ord. sul pont. ord. p

Vc.
ppp pp mf dim.

Gtr.
16 sul tasto (f) mf f ord. i i i i

Vc.
sul pont. trem. poco p pp ppp

6.2: *Lament* (2020), Yalil Guerra. RYCY Productions. The Morse Code starts in the Andante section

In my 2010 composition *Ab Imo Pectore, Variation III*, Example 6.3, I used the Morse Code letters S.O.S. (three short, three long, and three short notes). This provided an ostinato accompaniment which added rhythmic support and enhanced the overall homophonic texture.

In addition to this monograph, my dissertation includes a 30-minute *Piano Concerto* that uses Morse Code in the second movement. I used the beginning theme of the Cuban song *La Tarde* composed by Sindo Garay, and I used the rhythm formed by the first words of the song *La Luz* in Morse Code. The violoncellos personify the Morse Code formula, which extends from bar 1 through bar 10 of this movement. See Example 6.4.

6.3: *Ab Imo Pectore* (2011), Yalil Guerra. RYCY Productions.

III - Andante

Vln. I
81
mp
Jeté
S O S

Vc.
mp

III - Andante

Pno.

6.4: *Piano Concerto No.1, The Bronze Titan*, II movement (2021), Yalil Guerra. RYCY Productions.

II

[30] *Adagio melancólico* (♩=50)

La luz

Fl. 1-2
Ob. 1
Ob. 2
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

La luz

Que en tus o jos ar de

L U Z

Later in the second movement, I reintroduced Morse Code in bar 50 in the claves: ‘L’ (short, long, short, short), ‘A’ (short, long), ‘L’ (short, long, short, short), ‘U’ (short, short, long), ‘Z’ (long, long, short, short). See Example 6.5

My esteemed Maestro Aurelio de la Vega (born 1925) used Morse Code in his 1977 orchestral composition entitled *Adios*. In this piece he used Morse Code to spell the Hindi word ‘nemaste,’ which means good morning or goodbye (see m.s 209-218, flutes 2.3, oboes 2.3, clarinets 2.3, bassoons 2.3).

6.5: *Piano Concerto No.1, The Bronze Titan*, II movement (2021), m. 50.

The image shows a musical score for Example 6.5, page 50. It features four staves: Perc. 1, Perc. 2, Arpa, and Pno. Perc. 1 is marked *pp* and has a dynamic change to *f* at the start of the section. Perc. 2 is marked *pp* and has a dynamic change to *f* at the start of the section. The Claves part is highlighted in yellow and is marked *pp*. The Arpa part is marked *f*. The Pno. part is marked *f* and has a dynamic change to *p* and then back to *f*. The score is in 4/4 time and contains various musical notations including notes, rests, and dynamic markings.

Additionally, Los Angeles Professor David Lefkowitz at the University of California used Morse Code in one of his *Abstracts* (2017). It is possible (and I think likely) that other composers of our time have used Morse Code in their compositions.

In conclusion, may I take this opportunity to thank you for indulging what, in the end be merely a fantasy, albeit a truly fascinating and compelling one. I happen to stand by my theory that Stravinsky was, in fact, consciously employing Morse Code in his works, despite the absence of any objective proofs. For me the scores themselves are teeming with circumstantial

evidence. I cannot dismiss the sheer number of such instances as mere coincidence. I hope my research observations and documented examples have provided a thought provoking and compelling understanding of Igor Stravinsky, one of the brilliant, towering composers of the twentieth century.

7. ADDITIONAL EXAMPLES

Towards the finalization of this research I found many more Examples of letters of what seems to be Morse Code. One of the works I found quite interesting is *Apollon Musagète* (1928). This composition was commissioned by the American patron of the arts Elizabeth Sprague Coolidge. Observe the main rhythmic motive is based in the letter ‘C,’ in Morse Code: long-short-long-short. Also appear the letters ‘I,’ ‘S,’ and ‘T.’ see the Examples 7.1 (a, b, c, d, and e).

In the Examples 7.2 (a, b, c, and d) from the *Ebony Concerto* (1945), a work dedicated to Woody Herman we can observe how the composer used the rhythmic motive produced by the letter ‘H’ in Morse Code (four short notes). The rhythmic cell that is created by this letter and the variations produced is used as the main rhythmic motive in the first movement of the piece, creating a similarity to what we saw in *Apollon Musagète*.

Example 7.1 (a). *Apollon Musagète* (1928).

APOLLON MUSAGÈTE
BALLET EN DEUX TABLEAUX
Premier Tableau
(Prologue)
NAISSANCE D'APOLLON

IGOR STRAVINSKY
1928, revised 1947

Largo, $\text{♩} = 64$

Violini I
Violini II
Violo
I
Violoncelli
II
Contrabassi

Viol. I
Viol. II
Violo
I
Vcl. II
Cof.

non cresc.
pp
p
pp
pp
pp

pizz. arco
poco f
f
p
pp

1 2

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Example 7.1 (b). *Apollon Musagète*.

The image displays a musical score for the piece "Apollon Musagète" by Hector Berlioz, starting at measure 78. The score is arranged in a standard orchestral format with staves for Violin I and II, Viola, Violoncello I and II, and Contrabass. The score is annotated with several colored boxes and lines:

- Orange boxes:** A large box labeled 'E' at the top right encompasses the first system. A box labeled 'I' is in the second system. A box labeled 'T' at the bottom center encompasses the final system.
- Purple boxes:** Numerous purple boxes highlight specific melodic lines and rhythmic patterns across all instruments, often connected by purple lines.
- Green boxes:** Several green boxes highlight specific passages, particularly in the Violin I and II parts.
- Red boxes:** Red boxes highlight specific passages, particularly in the Violoncello I and II parts.
- Annotations:** The score includes performance markings such as *più f*, *arco*, *pizz.*, *ma marc.*, *sub. pp*, and *sim.*. The word "RIDEAU" is written at the end of the piece.
- Measure numbers:** The number "78" is at the top left. Measure numbers "3" and "4" are placed above the staves.
- Reference:** The number "B. & H. 16213" is printed at the bottom center of the score.

Example 7.1 (c). *Apollon Musagète*.

The image displays a musical score for the piece "Apollon Musagète" by Hector Berlioz, specifically Example 7.1 (c). The score is arranged in three systems, each containing staves for Violin I, Violin II, Viola, and Cello/Double Bass. The first system starts at measure 80, the second at measure 89, and the third at measure 100. The score is annotated with various colored boxes and lines:

- Measure 80:** A purple box labeled 'C' is connected by a purple line to a note in the Violin I staff. A blue box labeled 'S' is connected by a blue line to a note in the Cello/Double Bass staff. Orange boxes are placed around notes in the Cello/Double Bass staff.
- Measure 89:** A purple box labeled 'C' is connected by a purple line to a note in the Violin I staff. A blue box labeled 'S' is connected by a blue line to a note in the Cello/Double Bass staff. A pink box labeled 'I' is connected by a pink line to a note in the Cello/Double Bass staff. An orange box labeled 'E' is connected by an orange line to a note in the Cello/Double Bass staff. The Viola staff has the instruction "arco cantabile mf-mp".
- Measure 100:** A purple box labeled 'C' is connected by a purple line to a note in the Violin I staff. A red box labeled 'T' is connected by a red line to a note in the Cello/Double Bass staff. A cyan box labeled 'N' is connected by a cyan line to a note in the Viola staff. A cyan box labeled 'D' is connected by a cyan line to a note in the Cello/Double Bass staff. An orange box labeled 'E' is connected by an orange line to a note in the Cello/Double Bass staff. A pink box labeled 'I' is connected by a pink line to a note in the Cello/Double Bass staff. The Viola staff has the instruction "arco-cant mf".

At the bottom center of the score, the text "S. & H. 14213" is visible.

Example 7.1 (d). *Apollon Musagète*. Variation D'Apollon.

84

Second Tableau
VARIATION D'APOLLON
Apollon et les Muses

20 M.M. ♩ = 66 toutes les ♩ (: 132) seront égales (♩ = ♩)

Violino Solo

Vino. Solo

Vino. Solo *p* tranquillo *poco rall. - tempo* *sub. p*

21 L'istesso tempo, ♩ = 66 *esp. la. toucha*

Solo

Vcl. I Solo *p* *leggiero - espres.*

Solo *p* *leggiero - espres.*

Vcl. I *pizz.*

Vcl. II *pizz.*

Chl. *(aroc)* *p*

Solo

Vcl. I Solo

Solo

Vcl. I *arco*

Vcl. II *(pizz.)*

Chl. *(aroc)* *p*

B. & H. 14213

Example 7.1 (e). *Apollon Musagète*. Pas D'Action

86

PAS D'ACTION

Apollon et les trois Muses: Calliope, Polymnie et Terpsichore

Moderato, $\text{♩} = 80$

Violini I

Violini II

Viola

I

Violoncelli

II

Contrabassi

24

25

26

27

S

T

I

E

S

I

S

E

B. & H. 1888

Example 7.2 (a). *Ebony Concerto* (1945).

EBONY CONCERTO

Allegro moderato (♩ = 88) *By Igor Stravinsky*

The score is arranged in a standard orchestral format. The instruments listed on the left are: Solo Bb Clarinet, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophones (1 and 2), Eb Baritone Saxophone, Bb Bass Clarinet, French Horns (1 and 2), Bb Trumpets (3, 4, and 5), Trombones (1, 2, and 3), Piano, Harp, Guitar, Bass, Tam-Tom, and Cymbals/Drums. The French Horns part is the focus of the annotations, with five phrases highlighted by colored boxes: 'I' (red), 'T' (orange), 'H' (purple), 'A' (green), and 'M' (pink). The 'I' and 'T' boxes are connected by a red line, and the 'H' and 'A' boxes are connected by a green line. The 'M' box is connected to the 'H' and 'A' boxes by a purple line. The piano part is mostly silent, with some notes in the right hand.

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Example 7.2 (b). *Ebony Concerto*.

The image displays a musical score for the *Ebony Concerto*, featuring parts for Alto Saxophone (Alto S.), Tenor Saxophone (Ten. S.), Baritone Saxophone (Bar. S.), Trombones (Trpts.), and Trumpets (Trpts.). The score is annotated with several letters in colored boxes: 'H' (purple), 'A' (green), 'M' (purple), 'I' (purple), 'T' (orange), and 'S' (blue). These letters are connected to specific musical phrases by lines of the same color. Additionally, there are red boxes around certain phrases in the Alto S., Ten. S., and Bar. S. parts, and purple boxes around phrases in the Trpts. part. The score includes dynamic markings such as *mf* and *stacc.*, and a rehearsal mark '1' is present at the beginning of the Alto S. part. The annotations appear to be highlighting specific rhythmic or melodic motifs across different instruments.

Example 7.2 (c). *Ebony Concerto*.

The image displays two systems of musical notation for the *Ebony Concerto*. The first system includes staves for Violin I (1), Violin II (2), Viola (1), Cello (2), Double Bass (S.), Horn (H.), Piano (p), and Double Bass (B.). The second system includes staves for Violin I (1), Violin II (2), Viola (1), Cello (2), Double Bass (S.), Organ (arp.), and Double Bass (B.).

Annotations and connections:

- H** (top): A purple box above the first system, connected by a purple line to a purple box on the right side of the second system.
- A** (middle): A green box on the piano staff of the first system, connected by a green line to a green box on the horn staff of the first system.
- N** (left): A cyan box on the violin I staff of the second system, connected by a cyan line to a cyan box on the violin II staff of the second system.
- T** (top): A red box above the second system, connected by red lines to red boxes on the violin I, violin II, viola, and cello staves.
- M** (top): A purple box above the second system, connected by purple lines to purple boxes on the violin I, violin II, viola, and cello staves.
- S** (middle): A blue box above the organ staff of the second system, connected by blue lines to blue boxes on the organ and double bass staves.
- H** (right): A purple box on the right side of the second system, connected by a purple line to the purple box labeled 'H' at the top.

Example 7.2 (d). *Ebony Concerto*.

8

The image displays a page of a musical score for Example 7.2 (d) from the *Ebony Concerto*. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fr. H. (French Horn), 1 and 2 (Horns), Trpts. 3 and 4 (Trumpets), 1 and 3 (Trumpets), Piano, Guitar, Solo Cl. (Solo Clarinet), Trbns. 1 and 3 (Trumpets), Piano (Piano), Harp, and T. T. (Tuba). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *mf marcato*. Handwritten annotations in red and purple boxes highlight specific musical phrases across different staves. A large purple box labeled 'H' is positioned centrally, with red lines connecting it to several other boxes: a purple box in the Horns section, a red box in the Piano section, a red box in the Solo Clarinet section, and a red box in the Harp section. A red box labeled 'T' is located in the Piano section, with a red line connecting it to a red box in the Guitar section. A blue box is located in the Tuba section. The page number '8' is centered at the top.

Examples 7.3 (b) *Threni*.

The image displays a musical score for the piece "Threni" by R. & K. 19415. The score is arranged in two systems of staves. The top system includes parts for CORO, Cl. I, Cl. basso, Regie C. alto, Tuba, Vla., Vc., and Ch. The bottom system includes parts for CORO, Cl. I, Cl. basso, Vla., Vc., and Ch. The score is annotated with several colored boxes and lines:

- Red boxes:** A large red box labeled **H** (Horn) covers the CORO part in measures 27-29. Another red box labeled **T** (Tuba) covers the Tuba part in measures 31-32.
- Blue boxes:** A blue box labeled **S** (Saxophone) covers the Cl. I and Cl. basso parts in measures 27-29. Another blue box labeled **S** covers the Vla. and Vc. parts in measures 31-32.
- Purple boxes:** Purple boxes labeled **I** (Violin) cover the Vla. and Vc. parts in measures 25-26 and 31-32.

Annotations include "parlando sotto voce" above the CORO part in measures 27-29, "f marc." above the Cl. I part in measures 25-26, "sub. p" above the Cl. basso part in measures 27-29, "senza sord." above the Tuba part in measures 27-29, and "pizz." above the Vla. part in measures 27-29. The lyrics are: "Quo. ma. do se. det. so. la ci. vi. ta", "ci. vi. ta. ple. na po. pu. lo.", and "Fac. ta est qua. si vi. du. a". The tempo is marked "♩.♩. (♩. 120)".

Examples 7.3 (c) *Threni*.

The image shows a musical score for a piece titled "Threni". The score is divided into several systems. The top system includes vocal parts (Soprano, Alto, Tenor I, Tenor II) and a Coro (Chorus). The middle system includes instrumental parts (Violins I & II, Viola, Cello, Double Bass). The bottom system includes solo vocal parts (Tenore I, Tenore II, Tenor I, Tenor II). The score is annotated with several colored boxes and lines. A large green box labeled "A" is at the top, with lines connecting it to the vocal parts. A smaller orange box labeled "E" is in the Violin I part. A purple box labeled "I" is in the Cello part. A red box labeled "T" is in the Tenore I part. A pink box labeled "P" is in the Tenore II part. The score includes lyrics in Italian, such as "BETH...", "Plo-rans plo-ra-vit, plo-ra-vit, plo-ra-vit in noc-te, et la-cry-mae e-jus in ma-xil-lis e-jus." The tempo is marked "Mesto" and the time signature is 4/4. The page number "9" is in the top right corner. The publisher information "B. & H. 1948" is at the bottom.

Examples 7.3 (d) *Threni*.

The image displays a musical score for the piece "Threni". The score is annotated with various colored boxes and lines, likely for analysis or performance reference. The annotations include:

- COBO** (Chorus) at the top, with lyrics: "-cu-tus est ex-per e-am propter mul-ti-tu-di-nem i-ni-qui-ta-tum e-jus."
- I** and **II** (Cec. in Fa) parts, highlighted in a red box.
- Sarrus.** and **Piano** parts, with the piano part starting with "S bas..."
- Regin. C-alto** (Soprano) part, with lyrics: "S... T H R E N I".
- Tru. I Solo** (Tenor I) part, with lyrics: "Fa - - - - - cti sunt".
- COBO S. A.** (Chorus Soprano) part, with lyrics: "Fa - cti sunt hos-tes, fa - cti sunt hos-tes e - jus, fa - cti sunt hos-tes e - jus."
- VI. I** and **VI. II** (Violins) parts, with dynamics like "poco *fp*".
- Vie.** (Viola) part, with dynamics like "poco *fp*".
- Regin. C-alto** (Soprano) part, with lyrics: "M... R...".
- Tru. I Solo** (Tenor I) part, with lyrics: "hos - tes e - jus in ca - pi - te, i - ni -".
- COBO S. A.** (Chorus Soprano) part, with lyrics: "e - jus in ca - pi - te. I - ni - mi-er e - jus to-cu-ple-ta-vi sunt".
- VI. I. II** (Violins) part.
- Vie.** (Viola) part.

Color-coded boxes and lines highlight specific musical elements and lyrics:

- Red boxes:** Highlight the Cello parts (I and II) and the Soprano solo part.
- Green boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Blue boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Purple boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Yellow boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Orange boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Light blue boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Light green boxes:** Highlight the Soprano solo part and the Tenor I solo part.
- Light purple boxes:** Highlight the Soprano solo part and the Tenor I solo part.

Additional annotations include "no accomp.", "f dolente", "un. articolato", "arco", and "poco *fp*". The score is numbered 12 at the top left and 84-87 at the top of the Cello parts, and 89-95 at the bottom of the Soprano solo part.

Example 7.4 (a), extracted from the *Suite Pulcinella* (1920), inspired by Giambattista Pergolesi.

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1

SUIE DE PULCINELLA

I SINFONIA (Ouverture)

IGOR STRAVINSKY
d'après Giambattista Pergolesi
revised 1949

Allegro moderato, $\text{♩} = 80$

The musical score is annotated with various colored boxes and lines connecting notes across different instruments. The annotations include letters M, I, R, G, N, E, P, B, T, S, R, G, H, S, and B. The score is divided into sections for 'QUINTETTE SOLO' and 'QUINTETTE D'ORCHESTRE'. The tempo is 'Allegro moderato, ♩ = 80'.

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Example 7.4 (b). *Suite Pulcinella*

The image displays a musical score for Suite Pulcinella, annotated with letters and colored boxes to identify timbre and texture. The score is divided into two systems, labeled 1 and 2. The instruments listed on the left include Oboe I, Bassoon I, Violin I, Violin II, Viola, Cello, Double Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The annotations consist of letters in colored boxes: 'I' (purple), 'N' (cyan), 'G' (blue), 'A' (green), 'P' (orange), 'S' (blue), 'E' (green), 'T' (red), 'M' (orange), 'R' (yellow), and 'A' (green). Lines connect these letters to specific musical phrases or notes across the score. For example, 'I' is connected to the first notes of the Oboe and Violin I parts. 'N' is connected to the first notes of the Violin I and II parts. 'G' is connected to the first notes of the Violin I and II parts. 'A' is connected to the first notes of the Viola and Cello parts. 'P' is connected to the first notes of the Cello and Double Bass parts. 'S' is connected to the first notes of the Violin I and II parts. 'E' is connected to the first notes of the Cello and Double Bass parts. 'T' is connected to the first notes of the Oboe and Bassoon parts. 'M' is connected to the first notes of the Violin I and II parts. 'R' is connected to the first notes of the Bassoon and Cello parts. 'A' is connected to the first notes of the Violin I and II parts. The score is published by B. & H. 10332.

Example 7.5 (a): *The Rite of Spring*. 1913.

<p>ВЕСНА СВЯЩЕННА</p> <p><i>Частина перша</i></p> <p>ПОЦІЛУНОК ЗЕМЛІ</p> <p>ВСТУП</p>	<p>ВЕСНА СВЯЩЕННАЯ</p> <p><i>Часть первая</i></p> <p>ПОЦЕЛУЙ ЗЕМЛИ</p> <p>ВСТУПЛЕНИЕ</p>
----------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------

Lento $\frac{3}{4}$ 50 tempo rubato

D D (-..) Diaghilev

poco accelerando in tempo

Example 7.5 (c): *The Rite of Spring*.

The image displays a page of a musical score for 'The Rite of Spring', featuring various instruments and vocal parts. The score is annotated with orange boxes and lines, highlighting specific musical elements. A central green box labeled 'D' is connected by orange lines to several other boxes across the score, indicating a common rhythmic or melodic motif.

The instruments and parts shown include:

- Ob (Oboe)
- Cl. picc. (D) (Piccolo Clarinet in D)
- Cl. (A) (Clarinet in A)
- Cl. b. (Clarinet in B)
- Cor (Horn)
- Vcl II (Violin II)
- Vcl (Violin)
- Fl (Flute)
- Fl. e-a. (G) (Flute in G)
- Ob. (Oboe)
- Cl. picc. (D) (Piccolo Clarinet in D)
- Cl. (A) (Clarinet in A)
- Cl. b. (Clarinet in B)
- Cor (Horn)

The annotations include:

- Orange boxes highlighting specific musical phrases in the Cl. picc. (D), Cl. (A), Cl. b., Cor, Vcl II, Vcl, Fl, Ob., Cl. picc. (D), Cl. (A), Cl. b., and Cor parts.
- A central green box labeled 'D' with orange lines connecting it to the highlighted boxes, indicating a common motif.
- Orange boxes highlighting specific musical phrases in the Cl. picc. (D), Cl. (A), Cl. b., and Cor parts.

Example 7.5 (d): *The Rite of Spring*.

The image displays a musical score for 'The Rite of Spring' with several woodwind and string parts. The instruments listed on the left are Flute (Fl.), Flute in C (Fl. c-a. (G)), Oboe (Ob.), English Horn (C. ingl.), Clarinet in A (Cl. (A)), Clarinet in B (Cl. b.), Bassoon (Fag.), Cor, Flute (Fl.), Flute in C (Fl. c-a. (G)), English Horn (C. ingl.), and Violin I (V-ni I). The score is annotated with orange boxes and lines. A central green box labeled 'D' is connected by orange lines to various notes in the Ob., C. ingl., Cl. (A), Cl. b., and Cor parts. The Fl. c-a. (G) part includes markings for 'solo', 'f', and '6'. The C. ingl. part includes 'solo (en doct.)'. The Cl. b. part includes 'solo' and '9'. The Fl. part includes 'Fl. III muta Picc. II'. The V-ni I part includes '3' and '5' markings. The score is written in 2/4 time with a key signature of one flat.

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Yalil Guerra

Concierto para Piano No.1

"El Titán de bronce"
(The Bronze Titan)

ORQUESTA

2 Flautas (2da dobla Flautín)
2 Oboes (2do dobla Corno Inglés)
2 Clarinetes (2do dobla Clarinete Bajo)
2 Fagotes

4 Trompas
3 Trompetas
2 Trombones
1 Trombón bajo

Timpani
3 Percusiones

Arpa
Celesta

Violines
Violines
Violas
Violoncellos
Contrabajos

Duración: 33'

Concierto para Piano No. 1

"El Titán de bronce"

I

Partitura en Do

Yalil Guerra
(2021)

Lento apasionado (♩=75) **Andante (♩=90)**

Flauta 1-2
f *p* *f* *fp*

Oboe 1-2
f *p* *f* *fp*

Clarinete 1-2 en B♭ 1
f *p* *f* *fp*

Fagot 1-2
f *p* *f* *fp*

Trompa 1-2
f *f* *p* *mf* *fp*

Trompa 3-4
f *f* *p* *mf* *fp*

Trompeta in C 1-2
mp *fp*

Trompeta in C 3
mp *fp*

Trombón 1-2
f *sf* *p* *p* *fp*

Trombón bajo
f *sf* *p* *con sord.* *fp*

Tuba
fp *con sord.* *fp*

Timbales
f *fp* *fp*

Percusión 1
Clave

Percusión 2
a la Caja

Percusión 3
Bongó

Piano
ff *mf sub.* *ff*

Violín I
f *p* *f*

Violín II
f *p* *f*

Viola
f *p* *f*

Violoncello
f *p* *f*

Contrabajo
f *p* *f*

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1 Andante (♩=90)

Fl. 1-2 *p* *f* *pp* *pp*

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

Cl. 1-2 *p* *f* *pp*

Fg. 1-2 *p* *f* *pp*

Tra. 1-2 cerrado (metálico) *(p)* *f* *pp* 1. abierto *mp* *mf*

Tra. 3-4 cerrado (metálico) *(p)* *f* *p* 3. abierto *mf*

Tpt. 1-2 (con sord.) *(p)* *f* *p* quitar sord. 2. sin sord. *mf* *pp*

Tpt. 3 (con sord.) *(p)* *f* *p* quitar sord.

Tbn. 1-2 (con sord.) *(p)* *f* *p* *p* *mf* *ffff* *pp* quitar sord.

Tbn-b. (con sord.) *(p)* *f* *p* *fp* *f* *p* quitar sord.

Tu. (con sord.) *(p)* *mf* *p* *mp* *p*

Timb. *(p)* *ff* *p*

Perc. 1 Plato suspendido *p* *ff* (Plato susp.) *pp* *mf* al Triángulo Triángulo *p*

Arp.

Cel.

Pno. *(ff)* *mf* *ff* *f* *mf* m.i. m.d. m.i.

1 Andante (♩=90)

Vln. I *mf* *f* *f* *p* *pp* unis.

Vln. II *mf* *f* *f* *p* *pp*

Vla. *mf* *f* *f* *p* *pp*

Vc. *mf* *f* *f* *p* *pp* pizz. *f* *mf*

Cb. *mf* *f* *p* *f* *mf* pizz. *f* *mf*

12

Fl. 1 *mp* *pp* *p* *mp* *f sub.* ord.

Fl. 2 *pp* *mp* *p* *mp* *f sub.* ord.

Ob. 1-2 *f* *cañoso* *p* *f* ord. a2

Cl. 1-2 *f* *p* *f* *p*

Fg. 1-2 *mf* *p* *p*

Tra. 1-2 (abierto) 1. *(mf)* *p* *mp* abierto

Tra. 3-4 (abierto) 3. *(mf)* *p* *mp* abierto

Tpt. 1-2 (sin sord.) *mf* *p* *mf* (sin sord.)

Tu. quitar sord.

Perc. 1 al Plato suspendido (pt. susp.) *p* *pp*

Perc. 3 Bongó *f* *mp* *f* *p*

Arp. *(mf)* *f* *p*

Cel. *f*

Pno. *mf* *f* *mp* *mf sub.*

Vln. I 12 *ppp* *p* *pp* en la cuerda Sol

Vln. II *mp*

Vla. *ppp* *p* *p* *pp* *mp* arco

Vc. (pizz.) *(mf)* *mf* *mp*

Cb. (pizz.) *(mf)* *mf* *mf*

molto rit.

Fl. 1-2 *mf* *p*

Ob. 1 *p* *f* *mf* *p* *ppp*

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

Cl. 1-2 *mf* *fp* *pp*

Fg. 1-2 *fp* *f* *p*

Tra. 1-2 *f* *pp* *p* *mf* *pp*

Tra. 3-4 *f* *pp*

Tbn. 2 *sin sord.* *fp*

Tbn-b. *sin sord.* *pp*

Perc. 1 (pt. susp.) *f*

Perc. 2 a la Caja

Perc. 3 (Bongó) *mf*

Arp. *mf* *f*

Cel. *mf*

Pno. *f* *mf* *f* *p* *p* *mf* *p*

Vln. I *fp* *p*

Vln. II (en la cuerda Sol) *fp* *pp*

Vla. *fp* *pp* *ppp* *p* *ppp*

Vc. (arco) *fp* *pp* *pizz.* *f*

Cb. *f* *p* *p*

molto rit.

3 Allegro con fuego (♩=120)

Fl. 1-2
Ob. 1-2
Cl. 1-2
Fg. 1-2

Tra. 1-2
Tpt. 1-2
Tbn. 1-2
Tu.

Timb.
Perc. 2
Arp.

Pno.

3 Allegro con fuego (♩=120)

Vln. I
Vln. II
Vla.
Vc.
Cb.

28 4

Fl. 1-2 *f mf f mf f p*

Ob. 1-2 *f mf*

Cl. 1-2 *mf p*

Fig. 1-2 *mf mf*

Tra. 1-2 *mf p fp f*

Tra. 3-4 *mf p fp f*

Tpt. 1-2 *mf*

Tpt. 3 *mf*

Tbn. 1-2 *f sf mf mp p*

Tbn-b. *f sf mf*

Tu. *mf mf* sin sord.

Timb. *(mf) f mf*

Perc. 1 *p* al Plato

Perc. 2 *mf* a las Claves Claves *f*

Perc. 3 *f p f p f* Tom-toms

Arp. *f ff*

Pno. *f ff mf f mf f ff mp f sub. ff p sub. <f>*

Vln. I *mf f sub. pizz. (mf) (mf) f mf*

Vln. II *mf f sub. pizz. (mf) (mf) f mf*

Vla. *mf f sub. pizz. (mf) f mf*

Vc. *mf f sub. pizz. (mf) f mf*

Cb. *mf f sub. pizz. (mf) f mf*

34

Fl. 1-2 (f) p

Ob. 1-2 f p

Cl. 1-2 f p f p

Fg. 1-2 mf f

Tra. 1-2 mf p

Tra. 3-4 mf p

Tpt. 1-2 mf

Tpt. 3 mf

Tbn. 1-2 mf p f mf f

Tbn-b. mf f

Tu. mf f

Timb. mf f

Perc. 2 (Claves) p f

Perc. 3 (T-t) f

Pno. f ff p sub. f mp f mp p

Vln. I 34 (pizz.) mf p arco mf p

Vln. II (pizz.) (mf) p arco mf

Vla. (pizz.) (mf) p f f *f* *espressivo* f

Vc. (pizz.) (mf) p f f *f* *espressivo* f

Cb. (pizz.) f mp f mf f

5

38

Fl. 1-2 *f*

Ob. 1-2 *f* *mf* *f* *p*

Cl. 2 *mf* *f* *mf* *f*

Fg. 1-2 *f* *p* *mf* *f* *mf* *f*

Tra. 1-2 *f*

Tpt. 1-2 poner sord. *mf* con sord. quitar sord.

Tpt. 3

Tbn. 1-2 (sin sord.) *mf* *f* *f*

Tbn-b. solo *p* *f* *p* *f*

Tu. *f*

Perc. 2 al Látigo *mf* Látigo a las Claves

Perc. 3 (T-t) *f* al Bombo

Pno. *f* *mf* *mf* *p* *ff*

Vln. I (arco) *mf* *mf* *f* *p*

Vln. II (arco) *mf* *mf* *f* *p*

Vla. (arco) *f* *p* *mf* *f* *mf* *f* *f* *p*

Vc. (arco) *f* *p* *mf* *f* *mf* *f* *f* *mf*

Cb. (pizz.) *mf* *f* arco *f* *mf*

This page contains the musical score for measures 43 through 46. The score is arranged in systems for various instruments. The woodwinds include Flutes 1 and 2, Oboe 1-2, Clarinet 1-2, and Bassoon 1-2. The brass section includes Trumpets 1-2 and 3-4, Trombones 1-2 and Bass, and Tuba. The percussion section includes Timpani, Percussion 1 (Claves), and Percussion 2 (Plato). The strings include Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* to *ff*. Performance markings include accents, slurs, and breath marks. A rehearsal mark '6' is present at the beginning of measure 45. The page number '9' is in the top right corner.

Fl. 1
f *f sub.*

Fl. 2
f *f sub.*

Ob. 1-2
f *mf* *f* *fp*

Cl. 1-2
f *p* *f*

Fig. 1-2
f *fp* *f* *fp* *f*

Tra. 1-2
fp *p* *fp* *f* *fp* *fp*

Tra. 3-4
fp *f* *fp* *fp*

Tbn. 1-2
ff *p* *mf*

Tbn-b.
ff *p* *mf*

Tu.
ff

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

Perc. 1
Claves
p *f* *p* *f* *p* *f* *p*

Perc. 2
Plato
p *f* *p*

Pno.
mf *p* *f* *p* *f* *mf*

Vln. I
f *p* *f* *mf*

Vln. II
f *p* *f*

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

Vc.
p *f sub.* *p* *f*

Cb.
f *p* (arco)

53

Fl. 1-2 *(f)* *ff* *mf* *ff* *mf* *ff*

Ob. 1-2 *(f)* *ff* *mf* *ff* *mf* *ff*

Cl. 1-2 *(f)* *ff* *mf* *ff* *mf* *ff*

Fg. 1-2 *(f)* *ff* *mf* *ff* *mf* *ff*

Tra. 1-2 *f* *p* *f* *p* *f* *p*

Tra. 3-4 *f* *p* *f* *p* *f* *p*

Tpt. 1-2 *fp* *f* *p* *f* *p* *f* poner sord.

Tpt. 3 *fp* *f* *p* *f* *p* *f* poner sord.

Tbn. 1-2 *fp* *f* *p* *f* *p* *f* poner sord.

Tbn-b. *fp* *f* *p* *f* *p* *f* *p*

Tu. *fp* *f* *p* *f* *p* *f* *p*

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

Perc. 1 (pt) *f* *f* *f* al Triángulo

Perc. 2 (Caja) *f* *p* *ff* *f* *p* *ff* *mf* *ff* al Güiro

Perc. 3 (Bombo) *f* *mf* *f* *ff* al Tom-tom

Vln. I 53 *fp* *f* *f* *mf* *ff*

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

Vla. *fp* *f* *f* *mf* *ff*

Vc. *fp* *f* *f* *mf* *ff*

Cb. *fp* *f* *f* *mf* *ff* *p*

69

Fl. 1-2 *mp* *fp*

Ob. 1-2 *mp* *fp*

Cl. 1-2 *mp* *fp*

Fg. 1-2 *p* *fp*

Tra. 1-2 *fp*

Tra. 3-4 *fp*

Tpt. 1-2 *mp* con sord. *fp*

Tpt. 3 *mp* *fp*

Tbn. 1-2 *p* con sord. *fp*

Tbn-b. *p* con sord. *fp*

Tu. *fp*

Timb. *fp*

Perc. 1 a las Maracas *p* *(mf)* *f* Maracas *pp*

Perc. 2 (Güiro) *p* *ff* *pp* *ff* *pp*

Perc. 3 (T-t) *p* *f* *p*

Arp. *f* *ff*

Cel. *f*

Pno. *ff* *mf* *f* *mf* *p*

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

Vln. II (arco) *p* *f* *mp* *fp* en el puente

Vla. *p* *f* *mp* *f* *p súb.*

Vc. *p* *f* *mp* *fp*

Cb. *mp* *fp*

8

74

Fl. 1 *mp* *p* *f* *p* *tr* (b)

Fl. 2 *mp* *sf* *tr* (b)

Ob. 1-2 *p* *mf* *p* *f* *p* *a2*

Cl. 1-2 *mp* *f* *p* *1.*

Fg. 1-2 *p* *mf* *p* *f* *1.*

Tra. 1-2 *mp* *fp* *p* *1.* *tr* (b)

Tpt. 1 *mp* *mp* *fp* *p* *(con sord.)* *tr* (b)

Tpt. 2 *mp* *fp* *(con sord.)* *tr* (b)

Tpt. 3 *mp* *mp* *mf* *p* *(con sord.)*

Tbn. 1 *p* *con sord.*

Tbn. 2 *p* *(con sord.)*

Perc. 1 (Maracas) *pp* *pp*

Perc. 2 (Güiro) *pp* *ff* *pp* *ff* *pp* *ff* *pp* *a la Campana*

Pno. *(mf)* *p* *(8)*

Vln. I 74 (en el puente) *(p)* *ord.* *p* *f* *p*

Vln. II *p* *f* *p* *ord.*

Vla. (en el puente) *(p)* *mf* *p* *ord.* *p* *f* *p*

Vc.

Cb.

9

80

Fl. 1-2 *f* *ff* *sub.* *fp* *fp* *ff* *mf* *f*

Ob. 1 *f* *fp* *ff* *p* *f* *p* *f*

Ob. 2 *f* *fp* *ff* *fp* *f* *p* *f*

Cl. 1 *f* *fp* *ff* *fp* *f* *fp* *f*

Cl. 2 *f* *fp* *ff* *fp* *ff* *fp* *f*

Fg. 1-2 *p* *f* *fp* *fp* *ff* *fp* *f*

Tra. 1-2 1. *p* *f* *p* *f* *fp* *f*

Tra. 3-4 4. *p* *f* *p* *f* *p* *f*

Tpt. 1 (con sord.) *mf* *p* *p* *mf* *p* *mf* *p* *mf*

Tpt. 2 (con sord.) *mf* *p* *p* *mf* *p* *mf*

Tpt. 3 (con sord.) *mf* *p* *mf* *p* *p* *mf*

Tbn. 1-2 (con sord.) 2. *p* *mf* *p* *mf* *p* *mf*

Tbn-b. (con sord.) *p* *mf* *p* *mf* *p* *mf*

Tu. (con sord.) *p* *f* *p* *mf* *p* *mf*

Timb. *pp* *(p)* *(mf)*

Perc. 1 a la Campana aguda

Perc. 2 a la Caja *pp*

Pno. *f* *p* *f* *p* *fp* *fp* *fp*

Vln. I 80 *f* *p* *f* *p* *f* *p* *f* *p* *div.*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *f* *p* *f* *p* *mf* *p*

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

85

Fl. 1-2 *p* *f*

Ob. 1-2 *p* *f*

Cl. 1-2 *f* *p* *f*

Fg. 1-2 *f* *p* *f*

Tra. 1-2 *p* *fp* *f*

Tra. 3-4 *p* *fp* (con sord.) *f*

Tpt. 1-2 *p* *(mp)* *f*

Tpt. 3 (con sord.) *p* *f*

Tbn. 1-2 *f* *p* *f* quitar sord.

Tbn-b. (con sord.) *f* *p* *f* quitar sord.

Tu. (con sord.) *p* *f* quitar sord.

Timb. *fp* *f*

Perc. 2 (Caja) *p* *f* a las Claves

Perc. 3 (T-t) *p* *mf* al Bongó

Pno. *f* *ff* *f sub.* *mf*

Vln. I (div.) *p* *f*

Vln. II (div.) *p* *f* unis. *ppp*

Vla. *f* *p* *f* *ppp*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

10

88

Fl. 1 solo *mf* *f* *f* *fp* *tr* (h)

Fl. 2 solo *mf* *f* *fp* *tr* (h)

Ob. 1-2 *f* *tr* (h)

Cl. 1-2 *f* *fp* *tr* (h)

Pno. (*mf*) *f* *tr* (h)

Vln. I unis. *pp* *mf* *f* *p*

Vln. II (*ppp*) *f* *p*

Vla. (*ppp*) *mf* *mf*

Vc. *ppp* *mf* *mf*



92

Fl. 1 *mf* *f* *tr* (h) *p* **11**

Ob. 1 *mf* *f* *tr* (h) *p*

Cl. 1 *p* *mf* *f* *tr* (h) *p*

Fig. 1-2 *p* *mf* *f* *p* *f* *a2*

Perc. 2 Bongó *f* *p* *f* Claves *p* *f* *p*

Perc. 3 *f* *p* *f*

Pno. (*f*) *fp* *pp* *tr* (h) *tr* (h)

Vln. I *f* *tr* (h) *mf* **11**

Vln. II *mf* *fp* *pp* *mf*

Vla. *mf* *fp* *pp* *mf*

Vc. (*mf*) *fp* *pp* *mf* *pizz.*

Cb. *p* *fp* *pp* *mf*

98

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2
 a^2 b^2
mf ————— *p*

Tra. 1-2

Tpt. 1-2

Tbn. 1-2
 sin sord.
ff sf

Timb.

Perc. 1
 Campana
mp

Perc. 2
 (Claves)
f p f

Perc. 3
 (Bongó)
mf
 R L L R R L R L R L

Pno.
 articulado *p* *f* *mf* siempre articulado *f*

Vln. I
(mf) p *pizz.* *mf*

Vln. II
(mf) p *pizz.* *mf*

Vla.
(mf) p *pizz.* *mf*

Vc.
(mf) *pizz.*

Cb.
(mf) *pizz.*

Técnica de martillo: La mano izquierda tocando como los segundos de un reloj, interactuando con la mano derecha.
 La nota con una x arriba es un sonido cerca del aro. La nota con una cruz en el centro es semi-abierta. La nota con un círculo es un sonido abierto.

103 *mp* 12

Fl. 1-2 *p* *f* *p* *tr* (b)

Ob. 1-2 *f*

Cl. 1-2 *mp* *f* *f* *tr* (b) *p*

Fg. 1-2

Tra. 1-2

Tpt. 1-2

Tbn. 1-2

Tbn-b.

Tu. *sin sord.* *p* *mf*

Timb.

Perc. 1 (Camp.) *mp*

Perc. 2

Perc. 3 (Bongó) *mf*
R L R L R L R L

Pno. *(siempre articulado)* *mf súb.* *f* *p* *m.d. m.i.*

Vln. I 103 12 *(pizz.)* *mf*

Vln. II *(pizz.)* *(mf)* *f* *mf*

Vla. *(pizz.)* *(mf)* *f* *mf*

Vc. *(pizz.)* *(mf)* *f* *f* *mf súb.*

Cb. *(pizz.)* *mf* *f* *mf súb.*

106

Fl. 1-2 *mf* *f* *mf* *fp*

Ob. 1-2 *f* *mf* *fp* *p*

Cl. 1-2 *p*

Fg. 1-2 *mf* *p*

Tpt. 1-2 (con sord.) *mf* *f*

Tpt. 3 (con sord.) *mf* *f*

Tbn. 1-2 *ff* *p* *mf* *f* *mf* *f*

Tu. *f* *p*

Timb. *f* *pp*

Perc. 1 (Camp.) *mp* *f*

Perc. 2 (Claves) *f* *p*

Perc. 3 (Bongó) *mf* *ff*

Arp. *f*

Pno. *(mf)* *fff* *dim.* *ff* *mf* *f* *mf*

Vln. I 106 (pizz.) *(mf)* *f* *ff*

Vln. II (pizz.) *(mf)* *f* *ff*

Vla. (pizz.) *(mf)* *f* *ff* *mf sub.*

Vc. (pizz.) *(mf)* *f* *ff*

Cb. (pizz.) *mf* *f* *ff*

13

111

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Timb.

Perc. 2 (Claves)

Perc. 3 (Bongó)

Arp.

Pno.

Vla.

Vc.

Cb.

14

14

Detailed description of the musical score: The score is for a full orchestra and piano. It begins at measure 111. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with dynamics ranging from *p* to *mf*. The brass (Trumpet, Trombone) provides harmonic support, with some parts marked *f* or *fp*. The percussion section includes Claves and Bongó, with the Bongó part featuring a complex rhythmic pattern labeled 'i d i d i d i d similar' and a dynamic of *f*. The piano part is highly rhythmic and melodic, marked *p* and *mf*, with articulation instructions. The strings (Viola, Violoncello, Contrabasso) play pizzicato lines, marked *mf*. A rehearsal mark '14' is located in the top right and bottom right corners of the page.

116

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tpt. 1

Tpt. 2

Tbn. 1-2

Tu.

Timb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

(con sord.)

Güiro

(Bongó)

R L R L R L R L similar

ff

arco

f

(pizz.)

arco

f

119

Fl. 1-2 *mf* *f* *p*

Ob. 1-2 *mf* *f* *p*

Cl. 1-2 *mf* *f* *p*

Fig. 1-2 *mf* *f* *p*

Tpt. 1-2 (con sord.) *p*

Tpt. 3 (con sord.) *p*

Timb.

Perc. 1 (Camp.) *mf* *f* *p*

Perc. 2 (Güiro) *mf* *f* *p*

Perc. 3 (Bongó) *mf* *f* *p*

Arp.

Pno. *f* *f* *mf sub.*

Vln. I (arco) *p* *f* *p*

Vln. II (arco) *p* *f* *p*

Vla. (arco) *p* *f* *p*

Vc. (arco) *p* *f* *p*

Cb. (arco) *p* *f* *p*

15 Lento apasionado (♩=75)

121

Fl. 1-2 *f* *mf* *p*

Ob. 1-2 *f* *mf* *p*

Cl. 1-2 *f* *p* solo 1. *f* solo 2.

Fg. 1-2 *f* *p*

Tra. 1-2 abierto *sfz* *p* cerrado (metálico) 1. *f* *mf* *p* *ff* *f*

Tra. 3-4 abierto *sfz* *p* *ff* *f*

Tpt. 1-2 (con sord.) *f* *fp* *f* *p* 2. *p* *mf* *p* *mf* *fp*

Tpt. 3 *fp*

Tu. *pp* *p* *mf* *p*

Timb. *ff* *fp*

Perc. 1 (Camp.) *f* a los Huevos *pp* Huevos acelerar poco a poco *p* detener poco a poco *pp*

Perc. 2 (Güiro) *f* al triángulo

Perc. 3 (Bongó) *f*

Arp. *f* *f*

Cel. *f*

Pno. *ff* *p* *ff*

8^{va}
2do

15 Lento apasionado (♩=75)

121

Vln. I *ff* *mf* *pp*

Vln. II *ff* *mf* *pp*

Vla. *ff* *mf* *pp*

Vc. *ff* *mf* *pp*

Cb. *ff* *mf* *pp*

129

Fl. 1-2 (p) f p

Ob. 1-2 (p) f p

Cl. 1-2 solo f p

Fg. 1-2 p

Tra. 1-2 cerrado (metálico) + f fp f

Tra. 3-4 cerrado (metálico) + f fp f

Tpt. 1 (con sord.) p f fp f

Tpt. 2 (con sord.) p f fp f

Tpt. 3 (con sord.) p f fp f

Tbn. 1-2 (sin sord.) p f sf p f fp f

Tbn-b. (sin sord.) mf sf p p f

Tu. p f

Timb. (p) ff (ff) (ff) fp Plato suspendido

Perc. 1 al Plato suspendido p (Bongó)

Perc. 3 fp

Arp. f

Cel. f

Pno. f 3 5 8va

Vln. I (pp) f pp

Vln. II (pp) f pp

Vla. (pp) f sf pp

Vc. (pp) f sf pp

Cb. (pp) f sf pp

16 Ad libitum accel. Meno mosso

137 ^{a2}

Fl. 1-2 *f*

Ob. 1-2 *f*

Tu. *f* ————— *p*

Timb. *f*

Perc. 1 *ff* (pt. susp.) a la Campana

Perc. 3 (Bongós) *ff* a las Congas

Pno. *ff* 8th

16 Ad libitum accel. Meno mosso

137

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

140

Cl. 1 solo *mf*

Tra. 1-2 1. abierto *f* *fp* ————— *p*

Tu. *f* ————— *p*

Perc. 1 (Camp.) *pp*

Perc. 3 Congas *p* *ff*

Pno. *ff*

Vla. 140 solos *pp*

Vc. solos *pp* *espressivo*

17

147

Ob. 1

Cl. 1-2

Perc. 1

Perc. 2

Perc. 3

Pno.

a las Claves

Claves

Triángulo

(Congas)

(p)

mf

espressivo

f

p

mf

p

3

3

17

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

pp

mp

p

pp

mp

p

pp

mp

p

pizz.

p

18 Meno mosso accel.

153

Ob. 1-2

Tbn. 1-2

Timb.

Perc. 1

Pno.

mf

p

poner sord.

ppp

ff

(Claves)

pppp

mf

8va

8vb

18 Meno mosso accel.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

pizz.

mf

p

pizz.

mf

p

pizz.

mf

p

pizz.

mf

p

157

Fl. 1-2 *f* *mf*

Tra. 1-2 poner sord. 1. con sord. *f* *p*

Tra. 3-4 poner sord. con sord. solo *p* *mf* *p*

Tpt. 1-2 (con sord.) *p*

Tbn. 1-2 solo con sord. *mf* quitar sord. *p*

Timb. *ppp* *f* *ppp* *ppp*

Perc. 1 (Claves) *p*

Perc. 2 (Triáng.) *p*

Perc. 3 (Congas) *mf*

Arp. *f* *mf* *f* *mf* *f*

Cel. *mf* *f*

Pno. *(mf)* *(8)* *

157

Vln. I arco *p* *f* *p* *pp*

Vln. II arco *pp* *f* *p* *pp*

Vla. arco *pp* *p* *f* *p* *pp*

Vc. arco *fp* *f* *p* *pp*

Cb. arco *fp* *f* *p* *pp*

19

167

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1

Tra. 2

Tra. 3

Tra. 4

Tpt. 1-2

Tbn. 1-2

Tu.

Timb.

Arp.

Pno.

19

167

Vln. I

Vln. II

Vla.

Vc.

Cb.

173 poco rit.

Perc. 1 (Claves) *pp*

Perc. 2 (Triáng.) *p*

Pno. *mf sub.* *f* *fp* *mf*

p

173 poco rit.

Vln. I *(p)* *mf*

Vln. II *(p)* *mf*

Vla. *(p)* *mf*

Vc. *(p)* *mf*

Cb. *(p)* *pizz.* *p*

178 rit.

Ob. 1 *p* *f*

Ob. 2 solo *p* *mf* *p* *f*

Tra. 1-2 (con sord.) *pp* *f*

Tra. 3-4 (con sord.) *pp* *f*

Tbn-b. poner sord. *pp* *f*

Timb. *pppp* *fff*

Perc. 1 (Claves) *pppp*

Perc. 2 (Triáng.) *pppp*

Arp. *mf* *f* *mf* *p*

Pno. *p* *pp* *ppp*

178 rit.

Vln. I *p* *ppp* *f*

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

Vla. *p* *ppp* *f*

Vc. *p* *ppp* *f*

Cb. *p* (pizz.) *pp* arco *f*

20 185 *grw* *f* *ff*

189 *f* *dim.* *accel.*

193 *mf* *f* *ff* *rit.*

196 *fff* *mf sub.* *ff* *fff* *f* *p* *mf* *dim.* *A tempo* *poco accel.*

201 *rit.* *Meno mosso (♩=60)* *f* *mp* *ppp* *pp* *Allegro (♩=120)*

207 *pp*

213 *f* *p* *mf* *f* *ff* *poco rit.*

218 *Meno mosso (♩=110)* *f* *ff* *mf sub.* *f* *mf sub.* *f* *mf sub.* *f* *mf sub.* *f*

226 *mf sub.* *f* *p* *f* *mf* *f* *p* *f* *mf* *f* *p* *f* *mf* *f* *grw*

236 *ff* *mf* *f* *23*

240

Pno. *(f)*

accel. 24 Tempo primo (♩=75)

246

Fl. 1 *p* *ff* *f*

Fl. 2 *p* *ff* *f*

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

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Fg. 1-2 *pp* *(p)* *f* *f*

Tra. 1-2 *quitar sord.* *sin sord.* *ff* *f*

Tra. 3-4 *quitar sord.* *sin sord.* *ff* *f*

Tpt. 1-2

Tbn. 1-2 *poner sord.*

Tu.

Timb. *pp* *(mf)* *f*

Pno. *(f)* *p* *mf* *ff*

accel. 24 Tempo primo (♩=75)

246

Vln. I

Vln. II

Vla.

Vc.

Cb. solo

254

Fl. 1

Fl. 2 (fin)

Ob. 1-2 a2

Cl. 1-2 a2

Fg. 1-2 a2

Tra. 1-2 con sord. *pp* *mf*

Tra. 3-4 con sord. *pp* *f*

Tpt. 1-2 con sord. *pp* *mf*

Tpt. 2 con sord. *f*

Tpt. 3 con sord. *f* *sf*

Tbn. 1-2 con sord. *f*

Tbn-b. poner sord. con sord. *f*

Timb. *p* *mf* *f* *fp*

Perc. 1 (Claves) *f*

Perc. 3 Bongó *f* *fp*

Pno. (*ff*) *mf* *ff*

254

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

Vln. II *ff* *fp* *f*

Vla. *ff* *fp* *f*

Vc. *ff* *f* *f*

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

div.

258

Fl. 1 *(f)* *p* *p* *ff*

Fl. 2 *(fin)* *(f)* *p* *p* *ff*

Ob. 1-2 *(f)* *p* *p* *ff*

Cl. 1-2 *(f)* *p* *p* *ff*

Fg. 1-2 *(f)* *p* *f* *ff*

Tra. 1-2 (con sord.) *(p)* *f* *p* *f*

Tra. 3-4 (con sord.) *(p)* *f* *p* *f* *p*

Tpt. 1-2 (con sord.) *p* *p* *f*

Tpt. 3 (con sord.) *p* *p* *f*

Tbn. 1-2 (con sord.) *f* *fp* *(mf)* *f* *p*

Tbn-b. (con sord.) *f* *f* *p*

Timb. *(p)* *mf* *ff*

Perc. 1 al Plato suspendido *f* *pp* *ff* *p*

Perc. 3 (Bongó) *p* *f*

Pno. *(ff)* *f* *ff* *mf*

Vln. I 258 *p* *f* *f* *ff* unis. *v*

Vln. II *p* *f* *f* *ff*

Vla. *p* *f* *f* *ff*

Vc. *p* *f* *f* *ff*

Cb. *p* *f* *f*

262

Fl. 1 *mf* *pp* Flz. *pp* *p*

Fl. 2 *mf* *pp* a la flauta *pp* *p* Flauta Flz. *pp* *p*

Ob. 1-2 *mf* *pp* *p*

Cl. 1-2 *mf* *pp* *p* *f* 2. *a2* *f* 5

Fg. 1 *pp* solo *f* *f*

Fg. 2 *pp* solo *p* *f*

Tpt. 1-2 (con sord.) *p*

Tpt. 2 (con sord.) *p*

Tpt. 3 (con sord.) *p*

Tbn. 1-2 *p* *mf* *mf* *pp* (con sord.)

Tbn-b. (con sord.) *fp* *p*

Tu. (con sord.) *mf* *p*

Timb. *p*

Perc. 1 (pt. susp.) *p* *f*

Perc. 2 (Triáng.) *p*

Arp. *p* *f*

Cel. *f* *8va*

Pno. *ff* *p* *L.H.* *mf* *f* *m.d.* *m.i.* *p* *p* *f*

Vln. I *(mf)* *p* *pp* *pp*

Vln. II *(mf)* *p* *pp* *pp*

Vla. *(mf)* *p* *pp* *pp* pizz.

Vc. *(mf)* *p* *pp* *f* *p*

Cb. *p* *f* *p* *p* pizz.

25

267 ord.

Fl. 1-2 *f* *súb.* *p* *mf* *pp*

Ob. 1-2 *sf* *p* *f* 2. cañoso *mf* *p*

Cl. 1-2 *sf* *p*

Fg. 1-2 *f* *p* *fp* *mf*

Tra. 1-2 (con sord.) *mp* *sf* *pp*

Tra. 3-4 (con sord.) *mp* *sf* *pp*

Tpt. 1-2 con sord. *mp* *mf* *pp*

Perc. 1 (pt. sus) *pp* *f*

Perc. 2 (Triáng.) *p*
a la Caja

Arp. *f*

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

Vln. I 267 *pp* *fp* *p*

Vln. II en la cuerda Sol *mp* *fp* *pp*

Vla. *pp* *mp* *fp* *pp*

Vc. (pizz.) *p* arco *mp* *fp* *pp*

Cb. (pizz.) *p* *mf* *f* *p*

26 Allegro con fuego (♩=120)

272

Fl. 1-2 *p*

Ob. 1 *cañoso*
mf f p

Ob. 2 *(p) mf f p*

Cl. 1-2 *mf f p*

Fg. 1-2 *p f p*
a2
(b)

Perc. 1

Perc. 2 *Caja*
f p cresc.

Perc. 3 *al Tom-tom*

Arp. *mf*

Pno. *mf p f p f p (mf)*
m.i. m.i.
*Red **
8^{bb}

26 Allegro con fuego (♩=120)

272

Vln. I *f p mf espressivo f p f p mf*

Vln. II *f p espressivo mf f p mf f p mf*

Vla. *p f p espress. mf*

Vc. *arco f p mf f p mf*

Cb. *arco f p mf*

276 1. 27

Fl. 1-2 *mf* *mf* *f* *mf* *f* *f*

Ob. 1-2 *mp* *f* *f*

Cl. 1-2 *mp* *mf* *f* *p*

Fg. 1-2 *mf* *mf* *f*

Tra. 1-2 (con sord.) *f*

Tra. 3-4 (con sord.) *f*

Tpt. 1 (con sord.) *f* *f* *mf*

Tpt. 2 (con sord.) *f* *f* *mf* *f*

Tpt. 3 (con sord.) *f* *f* *mf*

Tbn. 1-2 *f* *f* *f*

Tbn-b. *f* *f* *ff*

Tu. *mf* *f* *mf*

Timb. *fp* *(mf)* *f* *p sub.*

Perc. 1 (Caja) *fp* *f* *ff*

Perc. 2 *mp* *cresc.* *mf* *f* *f* Tom-toms

Perc. 3 *mf* *f*

Arp. *f* *gliss.* *ff*

Pno. *(f)* *ff* *mf sub.* *f* *ff*

Vln. I *f* *mf* *f sub.* *mf* *p*

Vln. II *f* *mf* *f sub.* *mf*

Vla. *f* *mf* *f sub.* *f* *expressivo*

Vc. *f* *mf* *f sub.* *f* *arco* *expressivo*

Cb. *f* *mf* *f sub.* *f*

279

Fl. 1-2 *f*

Ob. 1-2 *f* *mf* *f* *f*

Cl. 2 *mf* *f* *mf* *f*

Fg. 1-2 *f* *p* *mf* *f* *mf* *f*

Tra. 1-2 1. (con sord.) *f*

Tpt. 1 (con sord.) *f* *p* *mf*

Tpt. 2 *p* *mf*

Tbn. 1-2 (con sord.) *mf* *f* *mf* *f*

Tbn-b. (con sord.) *f* *p*

Perc. 1 al Plato

Perc. 2

Perc. 3 (T-t) *f* al Látigo

Pno. *f* *p* *mf* *p*

Vln. I 279 (arco) *mf* *mf* *f*

Vln. II (arco) *mf* *mf* *f*

Vla. (arco) *f* *p* *mf* *f* *mf* *f*

Vc. (arco) *f* *p* *mf* *f* *mf* *f* *mf*

Cb. *mf* *f* *mf*

29 Più mosso (♩=130)

295

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tu.

Perc. 1 (pt) a la Campana **Campana**

Perc. 2 (Caja) a las Claves **Claves**

Perc. 3 (Bombo) al Bongó **Bongó**

Pno.

29 Più mosso (♩=130)

295

Vln. I

Vln. II

Vla.

Vc.

Cb.

299

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tu.

poner sord.

(mf)

Timb.

Perc. 1 (Camp.)

Perc. 2 (Clave)

Perc. 3 (Bongó)

fp

mf

mf

R L R L R L R L similar

Pno.

ff

ff

299

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

pp

f

fp

pp

f

fp

pp

f

fp

pp

rit.

306

Fl. 1-2 *f* *ff* *mf* *ff*

Ob. 1-2 *f* *ff* *mf* *ff*

Cl. 1-2 *f* *ff* *mf* *ff*

Fg. 1-2 *f* *ff* *mf* *ff*

Tra. 1-2 (con sord.) *f* *p* *mf* *ff*

Tra. 3-4 (con sord.) *f* *p* *mf* *ff*

Tpt. 1-2 (con sord.) *fp* *p* *mf* *ff*

Tpt. 3 (con sord.) *f* *p* *mf* *ff*

Tbn. 1-2 (con sord.) *fp* *p* *mf* *ff*

Tbn-b. (con sord.) *fp* *p* *mf* *ff* *p*

Tu. (con sord.) *fp* *p* *mf* *ff*

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

Perc. 1 (Pl.) *f* *ff* *ff* *ff* *ff*

Perc. 2 (Caja) *f* *p* *ff* *f* *p* *ff* *mf* *ff* *ff* *ff*

Perc. 3 Bombo *ff* *ff* *ff* *ff*

al Plato suspendido

Pno. *ff*

306

Vln. I *fp* *f* *mf* *f*

Vln. II *fp* *f* *mf* *f*

Vla. *fp* *f* *mf* *f*

Vc. *fp* *f* *mf* *f*

Cb. *fp* *f* *mf* *f* *p*

rit.

rit.

310

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2 (con sord.) *mf* *p* *pppp*

Tra. 3-4 (con sord.) *mf* *p* *pppp*

Tbn-b.

Tu. (con sord.) *f* *ppp*

Timb. *f* *fff*

Perc. 1

Perc. 2

Perc. 3 Bongó *f* *ppp*

Pno. (*fff*) *f* *mf* *mp* *p*

310

Vln. I

Vln. II

Vla. solo

Vc. solo

Cb. *ppp*

II

30 Adagio melancólico (♩=50)

La luz

Fl. 1-2 *p < mp (p) pp*

Ob. 1 *solo p < mf dolce p < mf*

Ob. 2 *dolce p < mf dolce*

Arp. *p f pp sempre ppp*

Vln. I *con sord. ppp p > pp ppp p expresivo*

Vln. II *(b) con sord. ppp p > pp ppp pp expresivo mp*

Vla. *con sord. ppp p > pp ppp pp mp*

Vc. *con sord. solos L A ppp < mf expresivo p p > pp ppp p < mp expresivo mf*

Cb. *con sord. ppp < p > pp ppp p pizz.*

30

rit. 31 Lento (♩=60)

Fl. 1-2 *pp p pp ppp*

Ob. 1-2 *(mf) pp*

Arp. *f*

Pno. *p como guitarra p p p p expresivo*

Vln. I *mf pp ppp quitar sord.*

Vln. II *p pp ppp quitar sord.*

Vla. *p pp ppp quitar sord.*

Vc. *mp p ppp quitar sord.*

Cb. *p pp ppp sin sord. pizz. p*

11

19

Pno. *(p)* *mp* *p* *mf* *p*

Vln. II *sin sord.* *pp*

Vc. *sin sord.* *pp*

Cb. *(pizz.)* *p*

23

Ob. 1 *solo* *mf*

Pno. *(mf)* *p* *mp* *m.d.* *p* *m.i.* *mf*

Vln. I *sin sord.* *pp*

Vln. II *pp*

Vc. *pp* *p*

Cb. *(pizz.)*

32 **Meno mosso** (♩=55)

Fl. 1 *solo* *f* *dulce*

Ob. 1 *mf* *p* *solo* *mp* *dulce*

Vln. I *mp espressivo* *p* *mp* *f* *mp*

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

Vla. *sin sord.* *p* *mp* *mp*

Vc. *mf espress.* *p* *f* *f*

Cb. *(pizz.)* *p espress.* *mf* *mf*

33 Lento (♩=65)

Fl. 1 (f) (f) a2 tr (b) tr (b) pp

Ob. 1 (f) fp pp

Pno. mf

33 Lento (♩=65)

Vln. I (mp) pp

Vln. II (mp) fp

Vla. (mp) fp

Vc. mf fp

Cb. (mf) p



rit. A tempo

Ob. 1-2 p mf p

Fg. 1 mf f p

Fg. 2 mf f p

Pno. mp p mp mf mp

Cb. rit. A tempo pizz. mf

41

Fl. 1-2

Ob. 1

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Timb.

Perc. 1

Perc. 2

Perc. 3

Arp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *p* *mf* *p*

pp *pp*

f dolce *p* *p* *mf* *p*

p *mp* *p* *p*

f *f*

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

p *mf* *p*

pizz. *pizz.* *mf*

(pizz.) *mp* *mf*

47

cerrado (metálico)

mp *f* *f cerrado (metálico)*

rit.

a2

ff

mf *f*

con sord.

mf *f*

con sord.

mf *f*

con sord.

mf

pp *f*

(pt. susp.)

p *f*

mf *gliss.*

f *ff*

rit.

47

ord. *mf* *espressivo* *f*

ord. *p* *espressivo* *f*

arco ord. *p* *mf* *f*

arco *p* *espressivo* *mf* *f*

arco *p* *espress.* *mf* *f* *f*

34 Allegretto (♩ = 100)

50 (cerrado met.) *pp* poner sord.

Tra. 1-2 *fp* *pp*

Tra. 3-4 (cerrado met.) *pp* *fp*

Tbn. 1-2 (con sord.) *f*

Tbn-b. (con sord.) *f* *pp*

Tu. (con sord.) *p*

Timb. *p subito* *f > mf* *mf*

Perc. 1 (pt) a las Claves *f*

Perc. 2 Claves *pp*

Arp. *f*

Pno. *f* *p* *f*

34 Allegretto (♩ = 100)

50 *tr* (b) *p* *pp*

Vln. I *tr* (b) *p* *pp*

Vln. II *tr* (b) *p* *pp*

Vla. *tr* (b) *p* *pp*

Vc. *tr* (b) *p* *pp*

Cb. *p* pizz.

65

Fl. 1-2

Ob. 1-2

1. solo *f* *f* *p* *f*

2. *p* *f*

Fig. 1 *p*

Fig. 2 *p*

Tpt. 1 (con sord.) *p* *f*

Tpt. 2 (con sord.) *p*

Tpt. 3 (con sord.) *p*

Timb. *f* *f* *f*

Perc. 1

Perc. 2

Perc. 3 (Bongós) *p* *f* *p*

Pno. *f* *mf* *f*

m.i.

65

Vln. I *mf* pizz. *p* *f* súb. *p* *f* súb.

Vln. II *mf* pizz. *p* *f* súb. *p* *f* súb.

Vla. (pizz.) *mf* *p* *f* súb. *p* *f* súb.

Vc. (pizz.) *mf* *p* *f* súb. *p* *f* súb.

Cb. (pizz.) *mf* *f* súb. *f*

71 37

Fl. 2 *Flautín solo*
p \rightarrow *mf*

Ob. 1-2 *p* *f*

Fig. 1-2 *(p)* *f* *a2* *2. solo*

Tra. 1-2 *con sord.* *f* *mp con sord.* *ff* *quitar sord.*

Tpt. 1 *(con sord.)* *p* *f*

Tpt. 2 *(con sord.)* *mp* *p* *f*

Tpt. 3 *(con sord.)* *p* *f*

Tbn. 1-2 *(con sord.)* *p* *mf* *f*

Timb. *f* *p*

Perc. 2 *(Caja)* *p* *f*

Perc. 3 *(Bongó)* *p* *pp*

Pno. *mf* *f* *ff* *ppp*

Vln. I 71 *(pizz.)* *p* *mf* 37

Vln. II *(pizz.)* *p* *mf*

Vla. *(pizz.)* *p* *mf*

Vc. *(pizz.)* *p* *mf*

Cb. *(pizz.)* *p* *arco* *fp*

86 1. (solo) *f* *p* *tr* (h)

Fl. 1-2

Ob. 1-2 1. (solo) *f* *p*

Cl. 1-2 *mf* *f* a2 6 3

Fg. 1-2 *f*

Tra. 1-2 1. sin sord. *mf* *p*

Tra. 3-4 3. sin sord. (*mf*) *p*

Tpt. 1-2 (con sord.) *mf* 6

Tbn. 1-2 (con sord.) *mf* *f*

Timb. *f*

Perc. 1 Plato *f* 3

Perc. 2 (Caja) *mf* *f* 3

Pno. *f* *mf* *ff* 5 6 3 3 3

Vln. I 86 arco 6 *mf* *f* 3

Vln. II arco 6 *mf* *f* 3

Vla. pizz. *mf* arco 3 *mf* 3

Vc. pizz. *mf* arco 3 *mf* 3

Cb. pizz. *mf* arco *mf*

93

Fl. 1

Fl. 2

Ob. 1-2

Fg. 1-2

rit.

p *f* *p*

p *f* *p*

p *f* *f* *fp*

p

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn-b.

(sin sord.) *mf* *f*

(sin sord.) *mf* *f*

sin sord. *p*

sin sord. *p*

sin sord. *mf* *f* *p*

sin sord. *mf* *f* *p*

Timb.

Perc. 1

Perc. 2

Perc. 3

f *f*

(Caja) *p*

(Bombo) *p*

(pt) *f*

al Plato suspendido

Pno.

gr

(f) *ff* *f* *p*

93

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

ff *f* *p* *pp*

ff *f* *p* *pp*

ff *f* *p* *pp*

111 rit. 41 A tempo

Pno. *(p)* *pp* *mp espressivo* *mf* *p* *mf* *f*

111 rit. 41 A tempo

Vln. I *(p)* *p* *ppp* arco

Vln. II *(ppp)* *p* *ppp* arco

Vla. *(ppp)* *p* *ppp* arco

Vc. *(ppp)* *p*

Cb. (arco) *(ppp)* *p*



115 42

Fl. 1-2 *p* *f*

Ob. 1-2 *mf*

Cl. 1-2 *f*

Fg. 1-2 *p* *(p)*

Pno. *(mf)* *p*

115 (arco) 42

Vln. I *p* *pp*

Vln. II (arco) *p* *pp*

Vla. (arco) *p* *pp*

Vc. (pizz.) *p*

Cb. (pizz.) *p*

120

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*³

Cl. 1-2

Fg. 1-2 *mf* *p*

Tra. 1-2 1. *p* *mf* solo *p* *mf* *pp*

Tra. 3-4 3. *p* *mf* *pp* *pp* *mp* *pp* *p*

Tbn. 1-2 1. *p* *fp*

Tu.

Perc. 1

Perc. 2

Perc. 3

Pno. *(p)* *p* *mf* *mf* *f* *p* *mf*

3 *3* *3* *3* *3*

8th

120

Vln. I *pp* *f*³ *ppp*

Vln. II *pp* *f*³ *ppp*

Vla. *p* *f*³ *p*

Vc. arco *p* *f*³ *p*

Cb. (pizz.) *mf*

43

126

mf *f* *molto rit.*

Fl. 1-2

Ob. 1-2
1. solo
p *f*

Fg. 1-2
p *mf* *f* *p*

Tra. 1
p *mf* *pp*

Tra. 2
p *mf* *f*

Tra. 3-4
pp *p* *mf* *pp*

Tpt. 1-2
p *mf* *p* poner sord.

Tpt. 3
mf *p*

Tbn. 1-2
p *mf* *f* *p*

Timb.

Perc. 1
Plato suspendido
p *f*

Perc. 2

Perc. 3

Arp.
f *mf* *p* *p* *f* *gliss.*

Pno.
p *f* *ff* *fff*

126

p *mf* *f* *p* *molto rit.*

Vln. I
p *mf* *f* *p*

Vln. II
p *mf* *f* *p*

Vla.
p *mf* *f* *p*

Vc.
(arco) *p* *mf* *f* *p*

Cb.
arco *p* *mf* *f* *p*

44 Allegretto molto rit.

131

Fl. 1-2

Fg. 1-2 *mf*

Tra. 1-2 *p*
con sord. solo

Tpt. 1-2 *p* *mp* 1. 3.

Tpt. 3 *p*

Tbn. 1-2 *p*

Tbn-b. *p*

Timb. *p* *p*

Perc. 1

Perc. 2

Perc. 3

Pno. *f* 3.

44 Allegretto molto rit.

131

Vla. *f* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz. *mf*

45 Grave (♩=45)

137

Fl. 1 *p* *pp* solo *p* *mf* *mf*

Fl. 2 *p* *pp* flz. *p* *mf* *p*

Cl. 2 al Clarinete Bajo *mf* *p* *mf* *mp*
Clarinete Bajo en Sib solo *p* *mf* *mp*
p *mp* *mp*
p *mp* *mp*
quitar sord.

Tpt. 1-2 *pp*

Timb. *pp* *ppp*

Perc. 2 Claves *pp* *ppp*

Arp. *f*

Pno. *p* *pp* *sempre pp*

140 *molto rit.*

Fl. 1 *(mf)* *pp*

Fl. 2 flz. *(p)* *ppp*

Ob. 1-2

Cl. 1-2

Cl. 2 (Cl. Bajo) *(mp)* *ppp*

Timb.

Perc. 1 al Plato

Perc. 2 (Claves) *(pp)*

Perc. 3 a la Quijada

Arp. *mp* *ppp*

Pno. *pp* *ppp* *

140 *molto rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

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

Fl. 2 *mf* *f* *f*

Ob. 1-2 *mf* *mf*

Cl. 1-2 *mf* *f* *f*

Fg. 1-2 *mf* *mf*

Tra. 1-2 poner sord. 1. con sord. *p*

Tra. 3-4 4. *mf* poner sord. 3. con sord. *p*

Tpt. 3 poner sord. con sord. *p*

Tbn. 1-2 poner sord. con sord. *p*

Tbn-b. poner sord. con sord. *p*

Tu. *p* poner sord.

Timb. *mf*

Perc. 2

Pno. *mf sub.* *f* *mf sub.* *f* *mf sub.* *f* *mf sub.* *f* *f*

Vln. I 17 *mp* *cresc.* *f* *mf*

Vln. II *mp* *cresc.* *f* *mf*

Vla. *mp* *cresc.* *mf*

Vc. *mp* *cresc.* *mf*

Cb. pizz. arco *mp* *cresc.* *mf*

24

Fl. 1 *(f)* *ff*

Fl. 2 (Fin.) *(f)* *ff*

Ob. 1-2 *f*

Fig. 1-2 *f*

Tra. 1-2 1. (con sord.) *f* *p* *f*

Tra. 3-4 3. (con sord.) *f* *p* *f*

Tpt. 1 con sord. *p* *f* *p* *cresc.*

Tpt. 2 con sord. *p* *f* *p* *cresc.*

Tpt. 3 (con sord.) *f* *p* *cresc.*

Tbn. 1-2 (con sord.) *f* *p* *cresc.*

Tbn-b. (con sord.) *f*

Tu. (con sord.) *f*

Timb. *f* *p* *f*

Perc. 2 (Caja) *fp* *f*

Perc. 3

Pno. articulado *f* 8^{va}

Vln. I 24 *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

30

Fl. 1 *f* *p* *ff*

Fl. 2 *f* *p*

Ob. 1-2 *f* *ff*

Cl. 1-2 *f* *p* *ff*

Fg. 1-2 *mf* *cresc.* *ff* *ff*

Tra. 1-2 (con sord.) *p*

Tra. 3-4 (con sord.) *p*

Tpt. 1-2 (con sord.) *mf* *p*

Tpt. 3 (con sord.) *mf* *p*

Tbn. 1-2 (con sord.) *mf* *p* quitar sord. sin sord. *f* poner sord.

Tbn-b. sin sord. *f* poner sord.

Tu. sin sord. *mf* *cresc.* *f* poner sord.

Timb. *p* *f* *p*

Perc. 1 (pt) *f* *mf* *p* *f*

Perc. 2 (Caja) *f* *p* *mf* *f* a las Claves

Perc. 3 (Bombo) *f* *mf* *p* *f* a la Quijada

Pno. siempre articulado *p* *ff*

30

Vln. I *f* *p* *ff* *mf* *staccato* *sub.*

Vln. II *f* *p* *ff* *mf* *staccato* *sub.*

Vla. *f* *p* *ff* *mf* *staccato* *sub.*

Vc. *f* *p* *ff* *mf* *staccato* *sub.*

Cb. *f* *p* *p* *cresc.* *ff* *mf* *pizz.* *p*

47

38

Fl. 1-2 *f* (*f*) (*f*)

Ob. 1-2 *f* (*f*) (*f*)

Cl. 1-2 *a2* *mf < f* *mf < f* *mf < f*

Fg. 1-2 *mf*

Tra. 1-2 1. (con sord.) *mf* *p* *fp* *f* *fp* *f* *fp* *f* *f* *p* *f*

Tra. 3-4 3. (con sord.) *mf* *p* *p* *f* *fp* *f* *fp* *f* *f* *p* *f*

Tpt. 1-2 (con sord.) *mf* *p* *mf* *fp* *quitar sord.* *sin sord.* *mf < f*

Tpt. 3 (con sord.) *mf* *p* *mf* *quitar sord.* *sin sord.* *mf < f*

Tbn. 1-2 (con sord.) *mf* *p* *mf* *quitar sord.* *sin sord.* *mf < f*

Tbn-b. (con sord.) *mf* *p*

Tu. (con sord.) *mf*

Timb. *f* *p* *f* (pt)

Perc. 1 Claves *mf* *p sub.* *p* *f*

Perc. 2 Vibraslap *f* *f*

Perc. 3 *f* *f*

Pno. *mf sub.* *f* *mf sub.* *f* *mf sub.* *f*

Vln. I 38 (*mf*) *p* *p* *mf < f*

Vln. II (*mf*) *p* *p* *mf < f*

Vla. (*mf*) *p* *p* *mf < f*

Vc. (*mf*) *p* *p* *mf < f*

Cb. (pizz.) *mf* *p* *mf < f* arco

47

Fl. 1-2 *mf < f* *a2* *mf*

Ob. 1-2 *mf < f* *a2* *mf*

Cl. 1 *mf < f* *f* *pp*

Cl. 2 *mf < f* *f* *pp*

Tpt. 1-2 *mf > p*

Tpt. 3 *mf > p*

Tbn. 1-2 *mf > p* 1. mute

Timb. *p < f*

Perc. 1 al Plato suspendido

Perc. 2

Perc. 3

Pno. *mf sub.* *f* *mf sub.* *f* *ff* *mf* *p* *mf* *staccato* *gr.*

Vln. I *p* *(mp)* *mf* *p* *pp*

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

Vla. *p* *(mp)* *mf* *p* *pp* *pp*

Vc. *p* *(mp)* *mf* *p*

Cb. *p* *mp* *mf*

56

Fl. 1-2 *solo*
mf *espresivo* *a2* *p* *mf* *f* *p*

Cl. 1-2 *p* *mf*

Fig. 1-2 *p* *mf* *mf* *p* *mf* *mf*

Tu. *p* *mf*

Timb. *pp* *p* *mf* *p*

Perc. 1

Perc. 2 (Claves) *pp*

Perc. 3

Arp. *p* *f* *stacc.*

Pno. *pp* *mf*

Vln. I *p* *ff* *espresivo* *mf* *f* *p* *mf* *f* *p* *mf*

Vln. II *pp*

Vla. *p* *ff* *espresivo* *mf* *f* *p* *mf* *f* *p* *mf*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

65

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tbn. 1-2

Tbn-b.

Tu.

Timb.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

fp

con sord.

4. con sord.

poner sord.

1. con sord.

pp

con sord.

mf

f

con sord.

f

f p sub.

p *mf* *f*

Caja

pp

articulado

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

p *mf* *p* *mf* *p* *fp*

p *mf* *p* *mf* *p* *fp*

arco

p *f* *p*

(pizz.)

mf *f* *p*

arco

74

Fl. 1-2 (p)

Ob. 1-2 (p)

Cl. 1-2 *f*

Fg. 1-2 *f*

Tra. 1-2 (con sord.) (p)

Tra. 3-4 4. (con sord.) (p)

Tpt. 1-2 1. (con sord.) *p*

Tbn. 1-2 1. (con sord.) (p) *p* *a2* *f*

Tbn-b. (con sord.) *p* *f*

Timb.

Perc. 1 Plato suspendido *p*

Perc. 2 (Caja) *pp*

Pno. siempre articulado *f* *8va*

Vln. I 74 (p)

Vln. II (p)

Vla. (p)

Vc. (p)

Cb. (arco) *cresc.* *mp* *cresc.*

poco accel.

Fl. 1-2
 Ob. 1-2
 Cl. 1-2
 Fg. 1-2

Tra. 1-2
 Tra. 3-4
 Tpt. 1-2
 Tpt. 3
 Timb.

Perc. 1
 Perc. 2
 Perc. 3
 Pno.

poco accel.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

48 A tempo

Fl. 1-2 *f* ^{a2} 85

Ob. 1-2

Cl. 1-2 *p* 1.

Tra. 1-2 *ff* con sord. quitar sord. 1. solo sin sord. *pp* *p* *pp* *mf* *p* *mp*

Tra. 3-4 *ff* con sord. quitar sord. 3. sin sord. solo *pp* *p* *pp* *mf* *p* *mp*

Tpt. 1-2 *f* quitar sord.

Tpt. 3 *f* quitar sord.

Tbn. 1-2 *f* quitar sord.

Tbn-b. *f* mute quitar sord.

Tu. *ff* mute quitar sord.

Timb. *ff*

Perc. 1 *ff* (pt sus) Tam-tam a la Campana *p* Campana *ppp*

Perc. 2 *f* Caja *pp* Caja

Perc. 3 *f*

48 A tempo

Vln. I *f* 85

Vln. II *f* *(p)* *ppp*

Vla.

Vc.

Cb. *p* pizz.

98

Fl. 1 *solo*
fp *mf* *p* *mf* *p* *p* *mf*

Fl. 2
f *fp* *mf* *p* *mf* *p* *mf*

Ob. 1 *solo*
p *mf*

Ob. 2 *solo*
f

Cl. 1-2 *solo* *f 2. solo*
mf *p* *mf* *fp* *p* *mf* *mf*

Fig. 1-2 1.
mf *pp*

Tra. 1-2 *p* *ppp* *ppp*

Tra. 3-4 *open* *p* *ppp* *pppp*

Tpt. 1-2

Tbn. 1-2

Tbn-b.

Timb.

Perc. 1 (Campana) *(ppp)* *ppp*

Perc. 2 (Caja) *(pp)* *mf* *pp* *p*

Perc. 3 (Bongó) *pp* *mp* *p* *pp* *mp* *pp*

98

Vln. I *ppp*

Vln. II *(ppp)* *ppp*

Vla. *ppp*

Vc.

Cb. solo

109

Fl. 1-2 (mf)

Ob. 1 (mf) *mf* *p* *mf*

Ob. 2 *fp* *mf* *p* *mf*

Cl. 1-2 *p* *mf* *p* *mf* *mf*

Fg. 1 solo *f* *mf* *p*

Fg. 2 solo *f* *fp* *mf* *p*

Tra. 1-2 1. *ppp* *f* *ppp*

Tra. 3-4 3. *p* *f* *ppp*

Tbn. 1-2

Tbn-b.

Perc. 1 (Campana) *ppp*

Perc. 2 (Caja) *p*

Perc. 3 (Bongó) *mp* *pp* *p* *mp* *pp*

Pno. *mf*

109

Vln. I *ppp* *f* *ppp*

Vln. II *ppp* *f* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *ppp* *f* *ppp*

Cb. arco *f* *ppp*

49

117

Fl. 1-2 *mp*

Fg. 1 *mf* *mf* *fp*

Fg. 2 *mf* *(mf)* *fp*

Tbn. 2 *f*

Tbn-b. *f*

Tu. *f* *p*

Timb. *mf*

Perc. 1 (Campana) *f*

Perc. 2 Bloques de templo *f*

Perc. 3 Congas *f* similar

Pno. *f* *ff* *fff*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

126

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

Fl. 2 *Flautín* *mf* *ff* *p* a la Flauta

Ob. 1-2 *f* *f* *p*

Cl. 1-2 *f* *ff* *f* *a2* *p*

Fg. 1-2 *p* *fp* *f* *a2*

Tpt. 1-2 *f* *p* *f*

Tpt. 3 *f* *p* *f*

Tbn. 1-2 *a2* *f* *p* *f*

Tbn-b. *f* *p* *f*

Tu. *(p)* *f* *p*

Timb. *(mf)* *f* *p* *f* *p*

Perc. 1 (Campana) *f* *ff* *f* *p súb.* *mf* *p* *mf*

Perc. 2 (Bloques de templo) *ff* *f* *f* *f* *p* *f* *Látigo* *f*

Perc. 3 (Congas) *(f)* *ff* *f* *f* *f* *p* *Quijada* *f*

Pno. *f* *8^{va}*

126

Vln. I *arco* *f* *ff* *p* *f*

Vln. II *arco* *f* *ff* *p* *f*

Vla. *arco* *mf* *ff* *p* *f* *pizz.*

Vc. *arco* *mf* *ff* *p* *f* *pizz.*

Cb. *arco* *mf* *ff* *p* *f* *pizz.*

134 Flauta

Fl. 1-2 *f dulce*

Ob. 1-2 *f dulce*

Cl. 1-2 *mf f*

Fg. 1-2 *mf f*

Tpt. 1-2 *mf f mp mf*

Tpt. 3 *mf f mf*

Tbn. 1-2 *mf f f*

Tbn-b. *mf f*

Tu. *mf f mf f*

Timb. *f*

Perc. 1 *a las Castañuelas mp*

Perc. 2 *a la Caja*

Perc. 3 *al Bongó*

Pno. *(f) p*

134

Vln. I *mf f*

Vln. II *mf f*

Vla. *(pizz.) f dim. p arco mf f*

Vc. *(pizz.) f dim. p p arco mf f*

Cb. *(pizz.) f p arco mf f*

146

51

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn-b.

Tu.

Timb.

Perc. 1

Perc. 2

Perc. 3

Arp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

con sord.

sin sord.

senza sord.

a la Quijada

siempre articulado

a2

1.

2.

3.

mf

f

ff

mf sub.

152 1.

Fl. 1-2 *p* *mf* *p*

Cl. 1-2 *p* *f*

Pno. *f* *mp*

articolado

152

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *pizz.* *p* *mf* *p*

156 2.

Fl. 1-2 *p* *p* *mf*

Ob. 1-2 *p* *mf*

Cl. 1-2 *(f)* *p* *mf*

Fig. 1 *p* *mf*

Fig. 2 *f* *p* *mf*

Pno. *mf sub.* *f*

156

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *pizz.* *mp* *cresc.* *mf*

Vc. *pizz.* *mp* *cresc.* *mf* *p*

Cb. *pizz.* *mp* *cresc.* *mf*

Fig. 1-2

160 *f*

Tra. 1-2 *mf*

Tra. 3-4 *mf*

Tpt. 1-2 *mf*

Tpt. 3 *mf*

Tbn. 1-2 *mf*

Tbn-b. *mf*

Tu. *mf* mute

Timb. *ff*

Perc. 1 *f* Plato al Plato suspendido

Perc. 2 *p* (Caja) *f* Quijada

Perc. 3 *ff*

Arp. *f*

Pno. *f* *ff* *mf*

Vln. I 160 *ff* *pizz.* *arco* *p*

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

Vla. *ff* *(pizz.)* *arco* *p*

Vc. *ff* *(pizz.)* *mp sub.*

Cb. *ff* *(pizz.)* *mp sub.*

52

168

Fl. 1-2
Ob. 1-2
Fg. 1-2

Tra. 1-2
Tra. 3-4
Tpt. 1-2
Tu.

Timb.
Perc. 1
Arp.

Pno.

168

Vln. I
Vln. II
Vla.
Vc.
Cb.

181

Fl. 1 *f*

Fl. 2 *f*

Ob. 1-2 *mf*

Cl. 1-2 *mf* *f* *p*

Fg. 1-2 *mf* *f* *p*

Tra. 1-2 *p* *f* *p*

Tra. 3-4 *p* *f* *p*

Tpt. 1-2 (con sord.) *p* *mf* *p*

Tu. *mf* *p*

Timb. *p* *ff*

Pno. *ff* *f*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Cb. *f* *ff* *p*

185

Fl. 1 *mf* *p* *ff* *ff* (*ff*)

Fl. 2 Flautín *mf* *p* *ff* *ff* (*ff*)

Ob. 1-2 *mf* *p* *f* *p* *f*

Cl. 1-2 *mf* *p* *ff* *p* *f*

Fg. 1-2 *mf* *p* *f*

Tra. 1-2 *mf* *f* 1. con sord. *p* *f* metálico *ff*

Tra. 3-4 poner sord. 3. con sord. *p* *f* metálico *ff*

Tpt. 1 (con sord.) *mf* *f* *p* *f*

Tpt. 2 (con sord.) *mf* *f* *p* *f*

Tpt. 3 poner sord. (con sord.) *p* *f* *p* *f*

Tbn. 1-2 poner sord. con sord. *p* *f*

Tbn. b. poner sord. con sord. *p* *f*

Tu. poner sord. con sord. *f*

Timb. *mf* *fp* *ff*

Perc. 1 Plato *f*

Perc. 2 (Caja) *fp* *ff*

Perc. 3 Bombo *f*

Pno. *mf* *f*

Vln. I 185 *ff* *mf* *f*

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

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

54 **Meno mosso**

190 al Clarinete Bajo

Clarinete Bajo

Cl. 2

Tra. 1-2
1. (con sord.)
p *pp* *pppp*

Tra. 3-4
3. (con sord.)
p *pp* *pppp*

Perc. 1
al Plato suspendido
pppp *p* *pppp*

Perc. 3
al Gong

Arp.

Cel.
mf *cresc.* *f*

54 **Meno mosso**

190

Vln. II solo

Vla. solo
pp



199 (Cl. Bajo)

Cl. 2
(mf) *fp* *f* *p* *mf* *p* *pp*

Arp.
f *p*

Cel.
f *f* *f*

Vln. II solo
199
(pp)

Vla. solo

207 al Clarinete en Si^b

Cl. 2 *(pp)*

Tbn. 1-2 (con sord.) *ppp* *mp* *ppp*

Tbn. 2 (con sord.) *ppp* *mp* *ppp*

Tbn-b. (con sord.) *ppp* *mp* *ppp*

Tu. *ppp* *mp* *ppp*

Timb. *pppp* *f* *ppp*

Perc. 3 Gong *pppp* *pp* *pppp*

Arp. *(f)* *p*

Cel. *(f)* *f* *p* *mf*

Pno. *mf*

207

Vln. II solo *(pp)*

Vla. solo *(pp)*

Vc. solo *pp* *ppp*

Cb. solo *pp* *ppp*

222

Pno. *(mf)* *f* *p* *f* *mf* *pppp* *mf*

Vln. I *div.* *ppp* *pp*

Vln. II *pppp* *ppp* *pp*

Vla. *pppp* *ppp* *pp*

252

Fl. 1

Fl. 2 (Fin.)

Ob. 1-2

Ob. 2

Cl. 1-2 solo

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tbn. 1-2

Tbn-b.

Timb.

Pno.

Musical score for measures 252-258, orchestral instruments. The score includes parts for Flute 1, Flute 2 (Fin.), Oboe 1-2, Oboe 2, Clarinet 1-2 (solo), Trumpet 1-2, Trombone 1-2, Trombone-bass, Timpani, and Piano. Dynamics range from *p* to *f*. The piano part features a complex rhythmic pattern with *f* and *f sub.* dynamics.

252

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 252-258, string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *f*. The Violin I part includes the instruction "unis." and the Violoncello part includes "arco".

263 *1.* *(f)* *(Fin.)* *(f)* *(f)* *(f)* *poco accel.*

Fl. 1

Fl. 2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2 *(mf)* *quitar sord.*

Tra. 3-4 *quitar sord.*

Tpt. 1-2 *quitar sord.*

Tbn. 1-2 *1. (con sord.)* *(p)* *mf* *p* *mf* *p* *quitar sord.*

Tbn-b. *(con sord.)* *(p)* *mf* *p* *mf* *p* *quitar sord.*

Timb.

Perc. 2 *(Caja)* *p*

Pno. *(f)* *f sub.* *f sub.*

263 *f* *(p)* *(f)* *(p)* *(p)* *(p)* *(p)* *poco accel.*

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

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

Vla. *(p)* *f* *ff*

Vc. *(f)* *f* *mf* *ff*

Cb. *(p)* *mf sub.* *f* *mf* *ff*

59 *Meno mosso* (♩.=87)

269

Fl. 1 *ff* *p*

(Fin.) *a la Flauta*

Fl. 2 *ff* *p*

Ob. 1-2 *ff* *p* a2

Cl. 1-2 *ff* a2

Fg. 1-2 *ff*

Timb. *f*

Perc. 1 *f* *p* Plato

Perc. 2 *f* *mf* (Caja)

Pno. *ff* *mf* *p* *mf* *f* *p* *f* *p*

59 *Meno mosso* (♩.=87)

269

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



276

Pno. *f* *p* *f* *mf*



poco accel.

282

Pno. *f* *fp* *f*

60 Presto con fuego (♩.=100)

286

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *mf* *ff* *mf* *f* *mf*

Cl. 1-2 *mf* *f* *mf* *mf* *f* *mf*

Fg. 1-2 *mf* *fp* *f* *mf* *p*

Tra. 1-2 *p* *f* *p*

Tra. 3-4 *p* *f* *p*

Tpt. 1-2 *mp* *p* *mf* *p* *poner sord.*

Tpt. 3 *mp* *poner sord.* *poner sord.*

Tbn-b. *mf* *p* *poner sord.*

Tu. *mf* *p* *poner sord.* *mf*

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

Perc. 1 *f*

Arp. *f*

Pno. *mf* *f* *mf sub.* *f* *mf sub.* *f* *ff* *f*

60 Presto con fuego (♩.=100)

286

Vln. I *mf* *f* *ff* *p*

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

Vla. *mf* *f* *ff* *f* *p* *fp*

Vc. *mf* *f* *ff* *f* *p* *mf*

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

arco marcato

pizz.

arco

293

Fl. 1 *mf*

Fl. 2 *mf* al Flautín

Ob. 1-2 *mf*

Cl. 1-2 *mf*

Fg. 1-2 *mf*

f

Flautín *f*

Tra. 1-2 *mf* 2. con sord. *p* *mf* *p* *mf*

Tra. 3-4 *mf* 4. con sord. *p* *mf* *p* *mf*

Tpt. 1 con sord. *p* *mf* *p*

Tpt. 2 con sord. *p* *mf*

Tbn. 1-2 con sord. *p* *mf* *p* *mf*

Tbn-b. con sord. *p* *mf* *p* *mf*

Tu. con sord. *p* *mf* *p* *mf*

Timb. *p*

Pno. *f* *ff* *siempre articulado*

293

Vln. I

Vln. II

Vla. solo

Vc. solo

Cb. *(mf)* *mf* *p*

62 Poco piu mosso (♩.=102-104)

304

Fl. 1-2 *(ff)* *p*

Ob. 1-2 *mf* *mf* *a2*

Cl. 1-2

Fg. 1-2 *f*

Tpt. 1-2 *quitar sord.*

Tpt. 3 *quitar sord.*

Tbn. 1-2

Tbn-b.

Timb. *pp*

Perc. 1 *a la Campana*

Perc. 2

Perc. 3 *Bongó* *mf p* *f* *mp* *fp*

Pno. *p* *mf*

62 Poco piu mosso (♩.=102-104)

304

Vln. I *(ff)* *p* *mf* *pizz.*

Vln. II *(ff)* *p* *mf* *pizz.*

Vla. *(ff)* *p* *mf* *pizz.*

Vc. *(ff)* *p* *mf* *pizz.*

Cb. *(ff)* *p* *mf* *pizz.*

315

Fl. 1-2 *ff*

Fl. 2 *ff* *(ff)* *a la Flauta*

Ob. 1-2 *f* *f* *f* *a2*

Cl. 1-2 *ff* *f* *1.* *a2*

Fg. 1-2 *fp* *f*

Fg. 2 *fp* *f*

Tpt. 1-2 *sin sord.* *f* *p* *ff* *mf* *p*

Tpt. 3 *sin sord.* *f* *p* *ff* *mf* *p*

Tbn. 1-2 *a2* *f* *p* *ff* *p* *a2* *f*

Tbn-b. *f* *p* *ff* *p* *f*

Tu. *f* *p* *ff* *p*

Timb. *p* *f* *p*

Perc. 1 *(Camp.)* *f* *p súb.* *al Plato suspendido*

Perc. 2 *(Bl. de Templo)* *f* *a la Caja* *f* *p*

Perc. 3 *(Congas)* *f* *f* *p*

Pno. *f* *p*

Vln. I 315 *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p*

64 Più mosso (♩.=106)

320

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Flauta

p *mf*

mf *p* *mf*

p

p

64 Più mosso (♩.=106)

320

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf*

p *mf* *p sub.* *mf* *pp* *mf*

p *mf* *p sub.* *mf* *pp*

p *mf* *p sub.* *mf* *mp* *p*

p *mf* *p sub.* *mf* *mf* *(mp)* *p*



331

Fl. 1

Fl. 2

Ob. 1-2

Cl. 1

Cl. 2

Fg. 1-2

Tbn. 1-2

Tbn-b.

Tu.

Pno.

f *p* *mf*

f *p* *mf*

a2 *p* *mf*

(p) *p* *mf* *p* *mf*

(p) *p* *mf* *p* *mf*

p *mf* *p* *f* *espressivo*

p *f* *p*

mf *mf* *p*

mf *f*

p *f*

331

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mf* *p* *p* *mf*

mf *p* *mf* *p* *p* *mf* *p*

p *mf* *p* *p* *mf* *p*

p *mf* *p* *p* *mf*

p *p* *mf*

339

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tpt. 1-2

Tbn. 1-2

Tbn-b.

Tu.

Timb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

poner sord.

con sord.

p

f con sord.

con sord.

f

con sord.

f

ppp

ff

p

mf

mf

f

ff

Plato suspendido

al Plato

Plato

mf

(Caja)

mf

(Bombo)

mf

f

pp

f

ff

8vb

339

f

pp

f

mf

f

mf

f

mf

p

f

p

f

mf

mf

f

mf

p

f

p

f

mf

mf

f

mf

p

f

p

f

mf

mf

f

mf

p

65

354

Fl. 1 *(f)* *p*

Fl. 2 *f* *p*

Ob. 1-2 *(pp)* *mf* *p*

Cl. 1 *mf* *p* *f* *p*

Cl. 2 *mf* *p* *mf* *mf*

Fig. 1-2 *pp* *p* *mf* *p* *p*

Tra. 1 (con sord.) *(f)* *pp* *p* *mf*

Tra. 2 (con sord.) *(f)* *pp* *p*

Tra. 3-4 (con sord.) *pp* *p* *mf*

Tpt. 1

Tbn-b. (con sord.) *p* *mf*

Tu. (con sord.) *p*

Timb.

Perc. 1

Perc. 2 (Claves) *pppp*

65

354

Vln. I *mf* *(p)* *ppp* *p*

Vln. II *mf* *(p)* *pp* *p*

Vla. *mf* *p* *p* *f* *p*

Vc. *mf* *p* *p* *f* *p*

Cb. *mf* *p*

365

Fl. 1-2 *f* *p*

Ob. 1-2 *mf* *f* *mf* *mf* *p*

Cl. 1 *mf* *mf* *f*

Cl. 2 *f* *mf* *f*

Fg. 1-2 *mf* *f*

Tra. 1 (con sord.) *mf* *p* *mf* *ff* *p* *f*

Tra. 2 (con sord.) *mf* *p* *f* *ff* *mp*

Tra. 3 (con sord.) *mf* *p* *mf* *f* *p* *ff* *mf*

Tra. 4 (con sord.) *f* *ff*

Tpt. 1 (con sord.) *mp*

Tpt. 2 (con sord.) *p* *mp*

Tpt. 3 (con sord.) *p* *mf*

Tbn. 1 (con sord.) *f* *p* *mp* *mf* *f*

Tbn. 2 (con sord.) *f* *p* *mf*

Tbn-b. (con sord.) *sf* *f* *p* *mf*

Tu. (con sord.) *(p)* *f* *p* *f*

Timb. *mf* *fp* *f* *p*

Perc. 1 (Claves) *pppp*

Perc. 2 a la Caja *p* *mp* *f*

Perc. 3 (Bombo) a las Congas *p*

365

Vln. I *mf* *p* *mf* *ff* *p* *mf* *f*

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

Vla. *mf* *f* *ff* *p* *mf* *f*

Vc. *mf* *p* *ff* *p* *mf* *f*

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

rit.

374 2.

Fig. 1-2 *f* *p*

Tra. 2 (con sord.) *f*

Tra. 3 (con sord.)

Tpt. 1-2 (con sord.) 1. *f* *p*

Tpt. 3 (con sord.) *f* *p*

Tbn. 1 (con sord.) *ff* *p* *f* solo *f* *p* *sf* *p*

Tbn. 2 (con sord.) *ff* *p*

Tbn-b. (con sord.) *ff* *p* *fp*

Tu. (con sord.) *ff* *p* *fp* *pp*

Timb. *f* *mp* *dim.* *pppp*

Perc. 1 (Pt) *ff* al Plato suspendido

Perc. 2 (Caja) *f*

Arp. *f* *mf* *pp*

Vln. I 374 (b) *ff* (*mf*) *p* *pp* rit.

Vln. II (b) *ff* (*mf*) *p* *pp*

Vla. (b) *ff* (*mf*) *p* *pp*

Vc. *ff* (*mf*) *p* *pp*

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

67 Meno mosso (♩.=102)

384

Fl. 1-2
Ob. 1-2
Cl. 1-2
Fg. 1-2
Tra. 1-2
Tra. 3-4
Tpt. 1-2
Tbn. 1-2
Tbn-b.
Tu.
Timb.
Perc. 2
Perc. 3
Arp.
Pno.

fp
fp
fp *f*
fp *f*
fp
fp
p *f*
1. (con sord.)
pp
(con sord.)
mf *f*
(con sord.)
f
p *mf* *f* (Caja)
pp
mf
p *f* *mf* *cresc.* *f*

67 Meno mosso (♩.=102)

384

Vln. I
Vln. II
Vla.
Vc.
Cb.

pppp *mf* *pizz.* *arco* *fp*
pppp *mf* *pizz.* *arco* *fp*
pppp *mf* *pizz.* *arco* *fp*
pppp *p* *mf* *p*
pppp *mf* *pizz.* *arco* *p* *cresc.*

393

Fl. 1-2 (p)

Ob. 1-2 (p) a2

Cl. 1-2 (f)

Fg. 1-2 (f)

Tra. 1-2 (con sord.) (p)

Tra. 3-4 (con sord.) (p)

Tpt. 1-2 (con sord.) 1. (con sord.) p fp

Tpt. 3 (con sord.) fp

Tbn. 1-2 (con sord.) 1. (p) a2 p f

Tbn-b. (con sord.) p f

Timb. p f

Perc. 1 (Caja) p f

Perc. 2 (pp) f a la Campana p

Perc. 3 (Bombo) ff

Pno. (f) ff

Vln. I (arco) (p)

Vln. II (arco) (mp)

Vla. (arco) (p)

Vc. (arco) (p)

Cb. (arco) mp cresc. mf f

8va

15ma

8va

poco accel.

Fl. 1-2
Ob. 1-2
Ob. 2
Cl. 1
Cl. 2
Fg. 1-2

Tra. 1-2
Tra. 3-4
Tpt. 1-2
Tpt. 3

Timb.
Perc. 1
Perc. 3

Pno.

poco accel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

68 A tempo

403

Fl. 1 *f* *f* *p* *pp*

Fl. 2 *f* *f* *p* *pp*

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

Cl. 1-2 *f* *f* *p* *pp* *mf*

Fg. 1-2 *f* *mf* *f*

Tra. 1-2 (con sord.) *mf* *p* quitar sord.

Tra. 3-4 *mf* quitar sord.

Tpt. 1-2 (con sord.) *mf* quitar sord.

Tpt. 3 (con sord.) *mf* quitar sord.

Tbn. 1-2 *f* *p* quitar sord.

Tbn-b. (con sord.) *f* *p* quitar sord.

Tu. (con sord.) *ff* *p* quitar sord.

Timb. *ff*

Perc. 1 (pt sus) *f* al Plato

Perc. 2 Cowbell *f*

Perc. 3 (Bongó) *f*

Pno. *mf*

68 A tempo

403

Vln. I *f* *p* *mf* *f* *f* *p* *f*

Vln. II *f* *p* *p* *f* *f* *p* *f*

Vla. *f* *p* *mf* *p* *mf* *p* *f* *p* *f* *mp* *cresc.*

Vc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mp* *cresc.*

Cb. *(f)* *p* *p* *mf* *mf* *p* *mf* *p* *f* *mp* *cresc.*

410

Fl. 1-2 *p p mf*

Ob. 1-2 *mf*

Cl. 1-2 *p mf*

Fg. 1-2 *p mf f p*

Tra. 1-2 *sin sord. 1. f p mf*

Tra. 3-4 *mf*

Tpt. 1-2 *mf*

Tpt. 3 *mf*

Tbn. 1-2 *sin sord. 2. mf 1. mf mf*

Tbn-b. *mf*

Tu. *sin sord. mf mf*

Timb. *ff*

Perc. 1 *Plato f*

Perc. 2 *a la Caja p f Campana*

Perc. 3 *ff*

Pno. *f f ff*

Vln. I *410 p mf f*

Vln. II *p mf f*

Vla. *(cresc.) mf f*

Vc. *(cresc.) mf p f*

Cb. *(cresc.) mf f*

418

Fl. 1-2 *f p f p*

Fl. 2 *p f p f*

Ob. 1-2 *p*

Cl. 1-2 *p f*

Cl. 2 *p f* Al Clarinete Bajo

Fig. 1-2 *mp súbito f*

Fig. 2 *mp súbito f*

Tra. 1-2 (sin sord.) *p*

Tra. 3-4 (sin sord.) *p*

Timb.

Perc. 1 al Plato suspendido

Perc. 3 al Bloque de Templo

Arp. *f*

Pno. *f ff articulado f ff*

418

Vln. I *f ff mf*

Vln. II *f ff mf*

Vla. *f ff mf*

Vc. *f p ff mf*

Cb. *f p ff mf*

424

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1-2 *f* *mf*

Cl. 1-2 *f* *mf* Clarinete bajo solo *mf* *f* *pp* al Clarinete en Si^b

Fig. 1-2 *ff* *f* *mf*

Fig. 2 *f*

Tra. 1-2 *f*

Tra. 3-4 *f*

Tpt. 1 *f* (sin sord.) *mf* *f*

Tpt. 1-2 (sin sord.) *p* *mf* *f* *p*

Tpt. 2 (sin sord.) *mf* *p* *mf* *f* *p*

Tpt. 3 (sin sord.) *p* *mf* *f*

Tu. (sin sord.) *mf* *p* *mf* *p*

Timb. *p* *f* *pf* *p* *f* *p* *pf* *p* *f* *p*

Perc. 1 Plato suspendido *p* *f* *pp cresc.* *p* Huevos *p* Bloques de Templo *f* *dim.* *mf* a la Campana

Perc. 2 *f* *dim.* *mf*

Perc. 3

Arp. *f*

Cel. *p*

Pno. *f* *p* *mp* *p* *mf*

424

Vln. I *ff* *mf* *p* *mf* *p* *f* pizz.

Vln. II *ff* *mf* *p* *mf* *p* *f* pizz.

Vla. *ff* *mf* *p* *mp cresc.* *mf* *p* *f* pizz.

Vc. *ff* *mf p sub.* *cresc.* *mp* *mf* *f* pizz.

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

442

Fl. 1 (p) *mf* ord.

Fl. 2 (p) *mf* ord.

Ob. 1-2 *mf*

Tpt. 1-2 1. *mf* *p*

Tbn. 1-2 2. *p* *f* sin sord. *p* *mf* cresc.

Tbn-b. *p* *f* sin sord. *p* *mf* cresc.

Timb. *p* *f*

Perc. 1 (Camp.) al Plato suspendido *f*

Perc. 2 (Bl. de temp.) (*mf*) *mf*

Perc. 3 (Bongó) R L R L R L R L *p* *f* *p*

Pno. *mf* *f* *mf* *8va*

Vln. I 442 (pizz.) *p* *f* *f* *p* *f* *mf* arco *mp* *cresc.*

Vln. II (pizz.) *f* *p* *f* *p* *fp* arco *mp* *cresc.*

Vla. (pizz.) *f* *p* *f* *p* *f* arco *mp* *cresc.*

Vc. (pizz.) *f* *p* *f* *p* *f* arco *mp* *cresc.*

Cb. (pizz.) *p* *f* *p* *f* *p* arco *mp* *cresc.*

451

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

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

Ob. 1-2 *ff* *f* *f* *f* *ff* *mf*

Cl. 1 *ff* *ff* *ff* *mf* *mf* *mf*

Cl. 2 *ff* *ff* *ff* *mf* *mf* *mf*

Fg. 1-2 *mf*

Tra. 1-2 *fp* *ff* *mf*

Tra. 3-4 *fp* *ff* *mf*

Tpt. 1-2 *p* *f* *ff* *p*

Tpt. 3 *p* *f* *ff* *p*

Tbn. 1-2 *f* *f* *p*

Tbn-b. *f* *f* *p*

Tu. *f* *p* *f*

Timb. *p* *(mf)* (pt sus)

Perc. 1 *p* *ff* *p*

Perc. 2 *p*

Perc. 3 *p* (Caja) (Bombo)

Pno. *f* *ff* *f* *mf*

Vln. I *fp* *f* *mf*

Vln. II *fp* *f* *mf*

Vla. *fp* *f* *mf*

Vc. *fp* *f* *mf*

Cb. *fp* *f* *mf*

sin sord.

sin sord.

a2

articulado

(s)

8va

8va

8va

8va

8va

8va

8va

457

Fl. 1-2 *ff* *ff* *mf*

Ob. 1-2 *ff* *ff* *mf*

Cl. 1 *ff* *ff* *mf*

Cl. 2 *ff* *ff* *mf*

Fg. 1-2 *p* *f*

Tra. 1-2 *(f)* *ff* *ff* *mf* *f*

Tra. 3-4 *(f)* *ff* *ff* *mf* *f*

Tpt. 1-2 *mf* *ff* *p* *p* *f*

Tpt. 3 *mf* *ff* *p* *p*

Tbn. 1-2 *(f)* *fff* *p*

Tbn. 2 *p*

Tbn-b. *(f)* *fff* *p*

Tu. *p* *f*

Timb. *f* *ff* *f*

Perc. 1 (pt sus) *f* *p* *f* al Plato

Perc. 2 (Caja) *(f)* *ff*

Perc. 3 (Bombo) *f* *f*

Pno. *(ff)* *sm7*

457

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

molto rit.

464

Fl. 1

Fl. 2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn-b.

Tu.

Timb.

Perc. 1

Perc. 2

Perc. 3

Pno.

(mf) *f* *ff* *p* *f* *mf < f* *f* *< f* *sf* *ff*

(mf) *f* *ff* *p* *f* *mf < f* *f* *< f* *sf* *ff*

(f) *fp* *f* *mf < f* *f* *< f* *sf* *ff*

f *fp* *f* *mf < f* *f* *< f* *sf* *ff*

ff *f* *f* *mf < f* *f* *< f* *sf* *ff*

ff *f* *f* *mf < f* *f* *< f* *sf* *ff*

f *mf < f* *f* *< f* *sf* *ff*

(f) *p* *f* *ff* *f* *< f* *p* *(f)*

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

(ff) *f* *ff* *f* *ff*

metálico

metálico

metálico

metálico

metálico

metálico

Plato

(Caja)

(Bombo)

al Plato suspendido

Plato suspendido

molto rit.

464

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

72 Andante

472

Fl. 1-2 *ff* *p*

Ob. 1-2 *ff* *p*

Cl. 1-2 *ff*

Fg. 1-2 *ff*

Tra. 1-2 *ff* *mf* *p*

Tra. 3-4 *ff* *mf* *p*

Tpt. 1-2 *ff* *f* *p* *f*

Tpt. 3 *fff* *f* *p* *f*

Tbn. 1-2 *fff* *f* *p* *p* *mf*

Tbn-b. *fff* *f* *p*

Tu. *(ff)*

Timb. *ff* *fp* *ppp*

Perc. 1 *(pt)* *ff*

Perc. 2

Perc. 3 *(Bongó)* *fp* *f* *p* *al Bombo*

Pno. *ff* *f*

72 Andante

472

Vln. I *fff* *mf*

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

Cb. *fff* *mf*

molto rit. **Presto**

478 ^{a2}

Fl. 1-2

Ob. 1-2

Cl. 1-2

Fg. 1-2

Tra. 1-2

Tra. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn-b.

Tu.

Timb.

Perc. 1

Perc. 2

Perc. 3

Pno.

ff *mf* *ppp* *p*

molto rit. **Presto**

478

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pppp* *p* *pppp* *p* *pppp* *p*

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Fl. 1
p cresc. *f fff*

Fl. 2
p cresc. *f fff*

Ob. 1-2
p cresc. *f fff*

Cl. 1
p cresc. *f fff*

Cl. 2
p cresc. *f fff*

Fig. 1-2
p cresc. *f fff*

Tra. 1-2
a2 p cresc. *ff fp*

Tra. 3-4
a2 p cresc. *ff fp*

Tpt. 1
p *f*

Tpt. 2
p cresc. *f*

Tpt. 3
p cresc. *mf f*

Tbn. 1-2
mf *f ff p*

Tbn-b.
mf *f fff p*

Tu.
f ff

Timb.
p *ff ffff*

Perc. 1
p (Pl. susp.) *ff fff*

Perc. 2
p (Caja) *ff fff*

Perc. 3
p Bombo *f ff*

Pno.
mf *ff fff*

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Vln. I
p cresc. *f fff*

Vln. II
p cresc. *f fff*

Vla.
p cresc. *f fff*

Vc.
p cresc. *f fff*

Cb.
p cresc. *f fff*