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Las Puertas de Cuerno y Marfil

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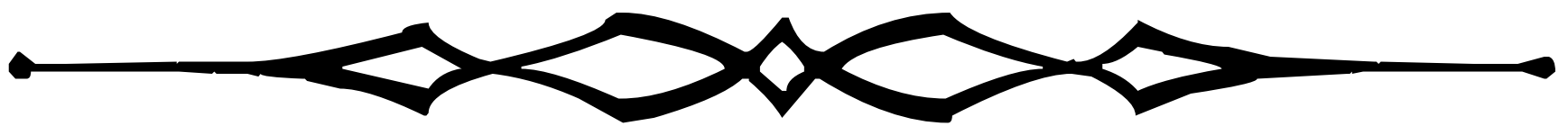
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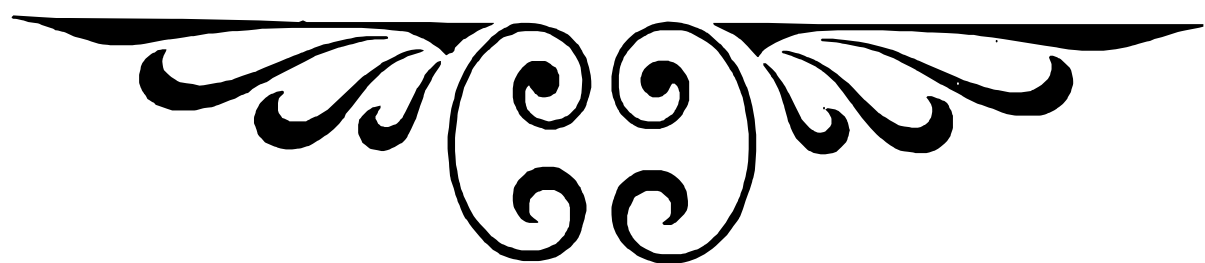
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LAS PUERTAS
DE
CUERNO Y MARFIL



*Dos son las puertas del Sueño, de las cuales una se dice de cuerno,
por donde fácil salida se da a las sombras verdaderas; la otra
resplandece del brillante marfil que la forma, pero envían los Manes
al cielo los falsos ensueños.*

*(Two are the doors of the Dream, of which one is said to be of horn, through
which easy exit is given to the true shadows; the other shines from the
brilliant ivory that forms it, but the Manes send false dreams to heaven.)*

—Virgilio, Eneida, VI, 893
(—Virgil, Aeneid, VI, 893)

Durata ca. 12min

Instrumentation

2 Flutes (2nd doubles Piccolo)
2 Oboes
2 Clarinets in B \flat (2nd doubles E \flat Clarinet)
2 Bassoons (2nd doubles Contrabassoon)

4 French Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani

Percussion 1

Tubular Bells
Snare Drum
Xylophone (shared with Perc. 2)
Glockenspiel
Almglocken (or Marimba)
Concert Toms
Mahler Hammer (Optional)

Percussion 2

Gran Cassa
Tambourine
Sleigh Bells
Vibraphone
Crash Cymbals (shared with Perc. 3)
Xylophone (shared with Perc. 1)

Percussion 3

Crash Cymbals (shared with Perc. 2)
Suspended Cymbals
Triangle
Bongó Drums
Tamtam
Crotales

Harp

Violin I
Violin II
Viola
Cello
Contrabass

Español | Spanish

Las Puertas de Cuerno y Marfil es un poema sinfónico basado en la homónima imagen poética utilizada por Homero en decimonoveno libro de la Odisea para diferenciar los sueños engañosos de los reales. Los sueños reales son aquellos que entran por la puerta de cuerno y los sueños engañosos son aquellos que entran por la puerta de marfil.

Dada la cualidad mística y profética que poseen los sueños en la narrativa de Homero (luego utilizada por múltiples autores), este poema sinfónico pretende construir varios mundos sonoros contrastantes que interactúan entre sí en el reino de los sueños con propósito de moldear, engañar o augurar al destino. A pesar de las cualidades particulares de cada uno de los mundos sonoros y motivos musicales de la obra, el desarrollo e interacción de los mismos hace la interpretación de su origen progresivamente más oscura.

Las Puertas de Cuerno y Marfil es una obra que, sumiendo al oyente en el reino de los sueños, reta su interpretación personal de la realidad contra el engaño y como estos elementos determinan el destino. Desafía al oyente a discernir qué sueños entran por la puerta de Marfil y qué sueños entran por la puerta de Cuerno y como estos delinear el presente.

Inglés | English

Las Puertas de Cuerno y Marfil (The Gates of Horn and Ivory) is a symphonic poem based on the eponymous poetic image used by Homer in the nineteenth book of the Odyssey to differentiate the deceitful dreams from the real dreams. Real dreams are those who enter through the gate made of horn and deceitful dreams are those who enter through the gate made of ivory.

Given the mystical and prophetic quality of dreams in Homer's narrative (later used by multiple authors), this symphonic poem intends to build several contrasting sound worlds interacting with each other in the realm of dreams for the purpose of shaping, deceiving or auguring Fate. Despite the particular qualities of each sound worlds and musical motifs of the piece, the development and interaction of these, makes the interpretation of its origin progressively more obscure.

The Gates of Horn and Ivory is a work that, immersing the listener into the realm of dreams, challenges his personal interpretation of reality against deception and how these elements determine Fate. Dares the listener to discern which dreams come through the Ivory door and which dreams come through the Horn door, and how these contours the present.

Las Puertas de Cuerno y Marfil

Iván Enrique Rodríguez

Lacerante $\text{♩} = 72$

Flute 1 & 2
Oboe 1 & 2
Clarinet in B \flat 1 & 2
Bassoon 1 & 2
Horn in F 1 & 2
Horn in F 3 & 4
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Tubular Bells
Percussion 2
Gran Cassa
Percussion 3
Crash Cymbals
Harp
Violin I
Violin II
Viola
Cello
Contrabass

1 2 3 4 5 6

This page of the musical score covers measures 22 through 25. The instrumentation includes Flute 1, Piccolo, Oboe 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3 & 4, Trumpets 1 and 2, Trombones 1 and 2, Baritone/Tuba, Timpani, Percussion 1 (Xylophone), Percussion 2 (Tambourine), Percussion 3 (Cymbal), Violin I and II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including dynamics such as *mp*, *f*, *p*, *mf*, *sfz*, and *pp*. It also includes articulation like accents and slurs, and specific performance instructions such as "Senza sord." for the trombones and "pizz." for the strings. Measure numbers 22, 23, 24, and 25 are clearly marked at the bottom of the page.

D

36

Fl. 1 *mp*

Fl. 2 *f* Muta Picc.

Ob. 1 *mp*

Ob. 2 flz.

B♭ Cl. 1 *mp* Solo

B♭ Cl. 2 *f* Muta Eb Cl.

Bsn. 1 *p*

Bsn. 2 flz. *p*

Hn. 1 & 2 *p* Hand glissando (Slowly during the whole value of the note)

Hn. 3 & 4 *mf* *p* Hand glissando (Slowly during the whole value of the note)

C Tpt. 1 & 2 *p* *p* Con sord.

Tbn. 1 *p*

Tbn. 2 *p* Con sord.

Tuba *mp*

36

36

36

Perc. 1 S.Dr. *mp* Xylophone *f*

Perc. 2 Slgh. Bls. *mp*

Perc. 3 Bgo. Dr. *mp*

36

Hp.

36

Vln. I *mp* *mp* *p* *D*

Vln. II *mp* *p*

Vla. *arco* *Div.* *sfp* *p*

Vc. *mp* *arco* *p* *p*

Cb. *mp* *arco* *p*

36 37 38 39

E

FL. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. Tuba

Timp.

Perc. 1 T.B.

Perc. 2 Tamb.

Perc. 3 Trgl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ffz

p

mp

n

f

mf

pizz.

arco

Div. arco

Senza sord.

Solo

Muta B♭ Cl.

1. flz.

B. Tbn. flz.

(Slow gliss. during the whole value of the note)

29" 26"

46

47

48

49

50

G Moderato ♩ = 116

flz. ----- 1

Muta Fl. flz. ----- 1

Fl. 1 *f* *p* *mf* *p* *mp*

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

Ob. 1 *mp* *p* *mf*

Ob. 2 *p* *sfp*

B♭ Cl. 1 *f* *ffz* *f* *p* *mf*

B♭ Cl. 2 *f* *ffz* *mp* *sfp*

Bsn. 1 *f* *ffz* *f* *p* *mf*

Bsn. 2 Muta Cbn. *f*

Hn. 1 & 2 *f* *fp* *p*

Hn. 3 & 4 *f* *fp*

C Tpt. 1 & 2 *p* *flz.*

Tbn. 1 & 2 *f* *Senza sord.*

B. Tbn. Tuba *f* *Senza sord.*

64 Timp. *f*

64 Perc. 1 Glk. *f* Snare Drum

Gran Cassa

Perc. 2 G.C. *f*

Perc. 3 Cym. *f* Crash Cymbals

64 Hp. *p*

Hand glissando (Slowly during the whole value of the note)

Harmon Mute w/Stem

G Moderato ♩ = 116

Vln. I *ff*

Vln. II *ff*

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

Vc. *f* *ffz* *f*

Cb. *f* *ffz* *f*

64 65 66 67 68

69

Fl. 1 *mp*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *p*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *p*

Bsn. 1 *mp*

C. Bn. *mp*

Hn. 1 & 2

Hn. 3 & 4 *p*
Hand glissando
(Slowly during the whole value of the note)

C Tpt. 1 & 2 *mp*
1. Senza sord.

Tbn. 1 & 2 *p*
1. Senza sord.

B. Tbn. Tuba *mp*
B. Tbn.

69

Timp.

69

Perc. 1 S.Dr.

Perc. 2 G.C.

Perc. 3 Cym. *mp*
Triangle

69

Hp. *mp*

Vln. I *mp*
veloce, ad lib.
(cover with left hand placed lightly over strings, like playing harmonics)

Vln. II *mp*
veloce, ad lib.
(cover with left hand placed lightly over strings, like playing harmonics)

Vla. *mp*

Vc. *mp*
veloce, ad lib.
(cover with left hand placed lightly over strings, like playing harmonics)

Cb. *mp*

69 70 71 72

H

Fl. 1 *p* *n* *mf*

Fl. 2 *p* *n* *mf*

Ob. 1 *p* *n* *mf*

Ob. 2 *p* *n* *mf*

B♭ Cl. 1 *p* *n* *mf*

B♭ Cl. 2 *p* *n* *mf*

Bsn. 1 *p* *n* *mf*

C. Bn. *n* *mf* *n* *p* *n* *mf*

Hn. 1 & 2 *n* *mf* *p* *n* *mf* *n* *mf*

Hn. 3 & 4 *n* *mf* *p* *n* *mf* *n* *mf*

C Tpt. 1 & 2 *n* *mf* *n* *mp* *n* *mf*

Tbn. 1 & 2 *n* *mf* *n* *p* *n* *mf*

B. Tbn. Tuba *n* *mf* *n* *p* *n* *mf*

73

Timp. *p* *p*

Perc. 1 S.Dr.

Perc. 2 G.C.

Perc. 3 Trgl. *mf* Tamtam w/bow

73

Hp.

H

Vln. I *p* *Unis.*

Vln. II *p* *Unis.*

Vla. *p*

Vc. *p* *Unis.*

Cb. *p* *n* *mf*

73 74 75 76

I Adagio ♩ = 48

Key slaps, breath noise, as fast as possible. (Low register) -----

Fl. 1 *ppp* *mp* *n*

Fl. 2 *ppp* *mp*

Ob. 1 *ppp* *mp* *n*

Ob. 2

B♭ Cl. 1 *ppp* *mp* *n*

B♭ Cl. 2 *ppp* *mp*

Bsn. 1 *ppp* *mp* *n*

C. Bn.

80

Timp. *ff*

Perc. 1 S.Dr. *p* Almglocken

Perc. 2 G.C. *ff*

Perc. 3 T.T. *ff*

Hp. *p*

I Adagio ♩ = 48

Vln. I *pp* *n < mp* *n < mp* *n < mp* *pp*

Vln. II *pp* *p* *n* *n < mp* *n < mp* *pp*

Vla. *pp* *pp*

Vc. *n* *p* *n*

2 Cellos (First stand)

2 Cellos (Last stand)

Cb. *n* *p* *n*

2 Cb. (Last stand)

80 81 82 83 84

Las Puertas de Cuerno y Marfil

K Arcano $\text{♩} = 40$

Fl. 1 *mf*

Picc.

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2 *mf*

Bsn. 1

C. Bn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 1 Alm.

Perc. 2 Vib.

Perc. 3 Bgo. Dr.

Hp.

94

Vibraphone

Continue in a similar manner on notated pitches.

ppp

Crotales

Continue in a similar manner on notated pitches.

n

94

Continue in a similar manner on notated pitches.

ppp

Harmon Mute
No Stem
Lontano, barely audible

pppp

Gradually uncover mute opening

Lontano, barely audible

pppp

Gradually cover mute opening with hand

Harmon Mute
No Stem
Lontano, barely audible

pppp

Gradually uncover mute opening

Lontano, barely audible

pppp

Gradually cover mute opening with hand

Harmon Mute
No Stem
Lontano, barely audible

pppp

Gradually uncover mute opening

Lontano, barely audible

pppp

Gradually cover mute opening with hand

K Arcano $\text{♩} = 40$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

94

95

96

97

98

99

100

101

n

n

n

n

n

L Allegro vivace $\text{♩} = 72$

molto rit.

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 1 Alm.

Perc. 2 Vib.

Perc. 3 Crt.

Hp.

102

Improvise ad lib. using only the pitches notated

Gradually uncover mute opening

pp, *p*, *ppp*, *n*

L Allegro vivace $\text{♩} = 72$

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp, *p*, *n*

N Allegro vivace $\text{♩} = 72$

FL. 1 *p* *mp*

FL. 2 *p* *mp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p*

Bsn. 1 *p* *mp*

C. Bn. *p* *pp* *mp*

Hn. 1 & 2 *sfp* *mp*

Hn. 3 & 4 *mp*

C Tpt. 1 Gradually cover mute opening with hand *n*

C Tpt. 2 Gradually cover mute opening with hand *n*

Tbn. 1 Gradually cover mute opening with hand *n*

Tbn. 2 Gradually cover mute opening with hand *n*

B. Tbn. Gradually cover mute opening with hand *n*

Tuba *p*

Perc. 1 Alm.

Perc. 2 Vib. *n*

Perc. 3 Crt. *p* *ppp* *mf* Suspended Cymbal w/bow

Hp. *118*

N Allegro vivace $\text{♩} = 72$

Vln. I *mp* *p* *mp* *Solo*

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

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

Vc. *mp* *pp* *p* *pp* *p* *mf* *mp* (Slow gliss. during the whole value of the note)

Cb. *mp* *pp* *p* *pp* *p* *mf* *mp* (Slow gliss. during the whole value of the note)

118 119 120 121 122 123

Las Puertas de Cuerno y Marfil

26

0

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

124

Timp.

Perc. 1 Xyl.

Perc. 2 Vib.

Perc. 3 Cym.

Hp.

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

n

Senza sord.
(Slow gliss. during the whole value of the note)

p

mp

n

124

125

126

127

R *a 2*

Fl. 1 & 2 *più ff*

Ob. 1 & 2 *più ff*

B♭ Cl. 1 & 2 *più ff*

Bsn. 1 *più ff*

C. Bn. *più ff*

Hn. 1 & 2 *più ff*

Hn. 3 & 4 *più ff*

C Tpt. 1 & 2 *più ff* *a 2*

Tbn. 1 & 2 *più ff*

B. Tbn. Tuba *più ff*

143 --- 29%

Timp. *più ff*

Perc. 1 S.Dr. *ff*

Perc. 2 G.C. *ff*

Perc. 3 Cym. *ff*

Hp. *ff*

R

Vln. I *più ff*

Vln. II *più ff* Unis.

Vla. *più ff*

Vc. *più ff* Unis.

Cb. *più ff*

143 144 145 146 147 148 149 150

This page of the musical score covers measures 151 through 157. The instrumentation includes:

- Fl. 1 & 2: Flutes 1 and 2, playing a melodic line with triplets.
- Ob. 1 & 2: Oboes 1 and 2, playing a sustained chord with triplets.
- B♭ Cl. 1 & 2: Clarinets in B-flat 1 and 2, playing a sustained chord with triplets.
- Bsn. 1: Bassoon 1, playing a sustained chord with triplets.
- C. Bn.: Contrabassoon, playing a sustained chord with triplets.
- Hn. 1 & 2: Horns 1 and 2, playing a sustained chord with triplets.
- Hn. 3 & 4: Horns 3 and 4, playing a sustained chord with triplets.
- C Tpt. 1 & 2: Trumpets in C 1 and 2, playing a sustained chord with triplets.
- Tbn. 1 & 2: Trombones 1 and 2, playing a sustained chord with triplets.
- B. Tbn. Tuba: Bass Trombone/Tuba, playing a sustained chord with triplets.
- Timp.: Timpani, playing a triplet of eighth notes starting at measure 156.
- Perc. 1 S.Dr.: Snare Drum, playing a triplet of eighth notes starting at measure 156.
- Perc. 2 G.C.: Gong/Cymbal, playing a sustained chord starting at measure 156.
- Perc. 3 Cym.: Cymbal, playing a sustained chord starting at measure 156.
- Hp.: Harp, playing a sustained chord starting at measure 156.
- Vln. I: Violin I, playing a melodic line with triplets.
- Vln. II: Violin II, playing a melodic line with triplets.
- Vla.: Viola, playing a melodic line with triplets.
- Vc.: Violoncello, playing a melodic line with triplets.
- Cb.: Contrabass, playing a sustained chord with triplets.

Measure numbers 151, 152, 153, 154, 155, 156, and 157 are indicated at the bottom of the page.

This page of a musical score, numbered 32, is titled "Las Puertas de Cuerno y Marfil". It contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with a dynamic marking of *a2* and a section marked with a box containing the letter 'S'.
- Ob. 1 & 2:** Oboe parts with triplet markings.
- B♭ Cl. 1 & 2:** Bass Clarinet parts with triplet markings.
- Bsn. 1:** Bassoon part with a triplet marking.
- C. Bn.:** Contrabassoon part with a triplet marking.
- Hn. 1 & 2:** Horn parts with triplet markings and dynamic markings of *ff*.
- Hn. 3 & 4:** Horn parts with triplet markings.
- C Tpt. 1 & 2:** Trumpet parts with a dynamic marking of *a2* and triplet markings.
- Tbn. 1 & 2:** Trombone parts with long notes.
- B. Tbn. Tuba:** Bass Trombone and Tuba part with long notes.
- Timp.:** Timpani part with a dynamic marking of *158 ff*.
- Perc. 1 S.Dr.:** Snare Drum part with a dynamic marking of *ff*.
- Perc. 2 Cr. Cym.:** Crash Cymbals part with a dynamic marking of *ff*.
- Perc. 3 Cym.:** Cymbal part with a dynamic marking of *ff*.
- Hp.:** Piano part with a dynamic marking of *158*.
- Vln. I:** Violin I part with a section marked with a box containing the letter 'S'.
- Vln. II:** Violin II part with triplet markings.
- Vla.:** Viola part with triplet markings.
- Vc.:** Violoncello part with triplet markings.
- Cb.:** Contrabass part with a triplet marking.

Measure numbers 158, 159, 160, 161, 162, and 163 are indicated at the bottom of the page.

164 *molto rit.*

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.
Tuba

164

Timp.

164

Perc. 1
S.Dr.

Perc. 2
Cr. Cym.

Perc. 3
Cym.

164

Hp.

164 *molto rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

164 165 166 167 168 169 170

marcato

Las Puertas de Cuerno y Marfil



Místico ♩ = 69

Improvise as fast as possible, using only the pitches notated

Improvise as fast as possible, while gradually descending chromatically

Fl. 1 *pppp* Improvise as fast as possible, using only the pitches notated

Fl. 2 *pppp* Improvise as fast as possible, using only the pitches notated

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1

C. Bn.

171

Hn. 1 *p* Lontano, very softly

Hn. 2 *p* Lontano, very softly

Hn. 3 *p* Lontano, very softly

Hn. 4 *p* Lontano, very softly

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. Tuba

171

Perc. 1 Glk. *pp* Glockenspiel

Perc. 2 Vib. *p* *sc.* Vibraphone

Perc. 3 Cym.

171

Hp. *pp*



Místico ♩ = 69

(Slow gliss. during the whole value of the 2 measures)

Vln. I *n* *pp*

Vln. II *n* *pp*

Vla. *n* *pp*

Vc. *n* *pp*

Cb.

U Allegro ♩ = 126

Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. Tuba
Timp.
Perc. 1 Glk.
Perc. 2 Vib.
Perc. 3 Cym.
Hp.

U Allegro ♩ = 126

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

179

180

181

182

183

194

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

Fl. 2 *mp* *f* *f* *f* *f* *f* Muta Picc.

Ob. 1 *mp* *mf* *f* *f* *f* *f*

Ob. 2 *mp* *f* *f* *f* *f* *f*

B♭ Cl. 1 *mp* *mf* *f* *f* *f* *f*

B♭ Cl. 2 *mp* *mf* *f* *f* *f* *f* Muta Eb Cl.

Bsn. 1 *mp* *mf* *f* *f* *f* *f*

Bsn. 2 *mp* *mf* *f* *f* *f* *f*

Hn. 1 & 2 *mp* *mf* *mp* *mf* *mf* *mf*

Hand glissando (Slow gliss. during the whole value of the note)

Hn. 3 & 4 *mp* *mf* *mp* *mf* *mf* *mf*

C Tpt. 1 & 2 *p* *mp* *mp* *f* *f* *f*

Tbn. 1 & 2 *p* *mp* *mp* *f* *f* *f*

B. Tbn. Tuba *n* *p* *mp* *mp* *f* *f*

194

Timp.

194

Perc. 1 Glk. *mf* Snare Drum

Perc. 2 Cr. Cym.

Perc. 3 Cym. *pp* *mf* w/bow

194

Hp. *mf*

194

Vln. I *mf* *sfz* *ffz* *ffz* *f* sul A, ad lib. gliss. while tremolo

Vln. II *sfz* *ffz* *ffz* *f*

Vla. *mf* *sfz* *ffz* *ffz* *f*

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

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

194 195 196 197 198 199 200

This page of the musical score, numbered 39, contains measures 201 through 204. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), English Clarinet (Es Cl.), Bassoon 1 (Bsn. 1), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets 1 & 2 (C Tpt. 1 & 2), Trombones 1 & 2 (Tbn. 1 & 2), and Tuba (B. Tbn. Tuba).
- Percussion:** Timpani (Timp.), Snare Drum (Perc. 1 S.Dr.), Crotales (Perc. 2 Cr. Cym.), and Cymbals (Perc. 3 Cym.).
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *n* (piano) to *f* (forte). Performance instructions include *Muta Cbn.* for the contrabassoon and *Crash Cymbals* for the percussion section. Measure numbers 201, 202, 203, and 204 are clearly marked at the bottom of the page.

201

202

203

204

Las Puertas de Cuerno y Marfil

40

X

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

Bsn. 1

C. Bn.

205

Hn. 1

Hn. 2

Hn.

Hn. 4

C Tpt. 1 & 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

205

Timp.

Perc. 1 S.Dr.

Perc. 2 Xyl.

Perc. 3 Cym.

205

Hp.

X

Vln. I

Vln. II

Vla.

Vc.

Cb.

Y Allegro vivace $\text{♩} = 72$

Fl. 1 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Picc. *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Ob. 1 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Ob. 2 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

B♭ Cl. 1 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

E♭ Cl. *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Bsn. 1 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

C. Bn. *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Hn. 1 & 2 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Hn. 3 & 4 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

C Tpt. 1 & 2 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Tbn. 1 & 2 *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

B. Tbn. Tuba *pp* \rightarrow *ff* (Breath accent) Ord. *ff*

Timp. 211 Solo *pp* \rightarrow *ff*

Perc. 1 S.Dr. *pp* \rightarrow *ff*

Perc. 2 G.C. *pp* \rightarrow *ff*

Perc. 3 T.T. *pp* \rightarrow *ff* Crash Cymbals

Hp. 211

Y Allegro vivace $\text{♩} = 72$

Vln. I *pp* \rightarrow *ff*

Vln. II *pp* \rightarrow *ff*

Vla. *pp* \rightarrow *ff*

Vc. *pp* \rightarrow *ff*

Cb. *pp* \rightarrow *ff*

AA

225

Fl. 1 *mf*

Picc.

Ob. 1 *mp*

Ob. 2 *mp*

B \flat Cl. 1 *mp*

Es. Cl. *mf*

Bsn. 1 *mp*

C. Bn. *mp*

Hn. 1 & 2 *n*

Hn. 3 & 4 *mp*

C Tpt. 1 & 2 *mf*

Tbn. 1 & 2 *mp* Senza sord.

B. Tbn. Tuba *p*

Timp. *mp*

Perc. 1 S.Dr. *mp* Glockenspiel

Perc. 2 Slgh. Bls. *mf*

Perc. 3 Cym.

Hp.

AA

225

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mp* pizz.

Cb.

225

226

227

228



poco allarg.

240

Fl. 1 *mp* *ff* *pp*

Picc. *mf* *ff* *pp*

Ob. 1 & 2 *mp* *ff* *pp*

B♭ Cl. 1 *mp* *ff* *pp*

B♭ Cl. 2 *mp* *ff* *pp*
Muta Bb Cl.

Bsn. 1 *mf* *ff marcato*

C. Bn. *mf* *ff marcato*

Hn. 1 & 2 *mp* *ff* *pp*

Hn. 3 & 4 *mp* *ff* *pp*

C Tpt. 1 & 2 *ff* *pp*

Tbn. 1 & 2 *mp* *ff marcato* *ff marcato*

B. Tbn. Tuba *ff marcato* *ff marcato* *ffz*

Timp. 240 *ff* *Solo*

Perc. 1 Xyl. 240 *mp* *ffz*

Perc. 2 Vib.

Perc. 3 Cym.

Hp. 240 *f* *ffz*

Vln. I 240 *f* *ff* *pp* *Tutti*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *mf* *ff marcato*

Cb. *mf* *ff marcato*

240 241 242 243 244

a tempo

Fl. 1
Picc.
Ob. 1 & 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. Bn.

Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. Tuba

Timp.
Perc. 1 Xyl.
Perc. 2 Vib.
Perc. 3 Cym.
Hp.

a tempo

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

245

246

247

248

249

250

257

Fl. 1 & 2

Ob. 1 & 2

B \flat Cl. 1 & 2

Bsn. 1

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.
Tuba

257

Timp.

257

Perc. 1
C. Toms

Perc. 2
Tamb.

Perc. 3
Bgo. Dr.

257

Hp.

257

Vln. I

Vln. II

Vla.

Vc.

Cb.

257

258

259

260

261

This page of the musical score covers measures 268 to 272. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwinds (Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) and strings (Violins I & II, Viola, Violoncello, and Contrabass) play complex rhythmic patterns, often with triplets and slurs. The brass section provides harmonic support with sustained notes and some melodic lines. The percussion section includes Toms, Tambourine, and Crash Cymbals, contributing to the rhythmic texture. Dynamics range from *f* (forte) to *mf* (mezzo-forte) and *pp* (pianissimo). A fortissimo (**FF**) marking is present at the beginning of measure 269. The score is divided into systems, with some instruments like the Horns and Trombones having multiple staves. Measure numbers 268, 269, 270, 271, and 272 are clearly marked at the bottom of the page.

280

Fl. 1 & 2

Ob. 1 & 2

B \flat Cl. 1 & 2

Bsn. 1

C. Bn.

p *mp* *n*

1. *mp* *n*

3

HH

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. Tuba

280

Timp.

280

Perc. 1 T.B.

Perc. 2 G.C.

Perc. 3 Cym.

280

Hp.

pizz. *più f*

3

280

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *sf*

p *mp* *sf*

pizz. *mp* *sf*

pizz. *mp* *sf*

pizz. *mp*

HH

280 281 282 283 284 285 286

molto rit.

287

Fl. 1 & 2 *p* *ff*

Ob. 1 & 2 *p* *ff*

B♭ Cl. 1 & 2 *p* *ff*

Bsn. 1 *mf* *ff*

C. Bn. *f* *ff*

Hn. 1 & 2 *mp* *ff*

Hn. 3 & 4 *mf* *ff*

C Tpt. 1 & 2

Tbn. 1 & 2 *mp* *ff*

B. Tbn. Tuba *f* *ff*

287

Timp. *fp*

287

Perc. 1 T.B.

Perc. 2 G.C. *f*

Perc. 3 Cym.

287

Hp. *ff*

287

Vln. I *ff*

Vln. II *ff*

Vla. *mp* *ff*

Vc. *f* *ff*

Cb. *ff*

molto rit.

287 288 289 290 291 292

306

Fl. 1 & 2 *p* *cresc.*

Ob. 1 & 2 *p* *cresc.*

B♭ Cl. 1 & 2 *p* *cresc.*

Bsn. 1 *subito p* *cresc.*

C. Bn. *subito p* *cresc.*

Hn. 1 & 2 *subito p* *cresc.*

Hn. 3 & 4 *subito p* *cresc.*

C Tpt. 1 & 2 *sempre ff* *a 2* *3*

Tbn. 1 & 2 *subito p* *cresc.*

B. Tbn. Tuba *subito p* *cresc.*

Timp. *subito p* *cresc.*

Perc. 1 T.B.

Perc. 2 G.C.

Perc. 3 Cym. *f*

Hp.

Vln. I *p* *cresc.*

Vln. II *subito p* *cresc.*

Vla. *subito p* *cresc.*

Vc. *subito p* *cresc.*

Cb. *subito p* *cresc.*

306 307 308 309

KK Adagio ♩ = 48

molto ritardando al fine.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. Tuba

Roll on cymbal placed upside down on top of timpani drum tuned on notated pitch.

Timp.

Perc. 1 T.B.

Perc. 2 G.C.

Perc. 3 T.T.

Hp.

KK Adagio ♩ = 48

molto ritardando al fine.

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

314

315

316

317

318