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Paisajes del Nuevo Mundo

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Author

Sánchez Mendoza (DA.SáMe), Daniel Alejandro

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Paisajes del Nuevo Mundo

Sones, Chilenas y Danzones

Obra basada en géneros populares y tradicionales
desarrollados en México

DA.SáMe

La presente obra está fundamentada principalmente en ritmos y estilos musicales que se han desarrollado en México y hoy en día se consolidan como la música popular y tradicional en nuestro país.

Mucha de la riqueza musical que México tiene es gracias a la mezcla de culturas europeas, asiáticas y africanas. Comenzando en 1519 con la llegada de los españoles quienes tuvieron asentamientos en distintas partes en nuestro territorio; los cuales llevaban consigo creencias religiosas, tradiciones, actos culturales, festividades, instrumentos musicales etc. Riqueza que a lo largo de los siglos evolucionó a lo que hoy conocemos como Son, el cual es uno de los ritmos con mayor versatilidad, pues depende de la región y los instrumentos con los que se cuente para su interpretación; el Danzón, llegado desde Cuba; el Huapango y la Chilena entre otros.

En base a los ritmos mencionados anteriormente nace "Paisajes del Nuevo Mundo". Principalmente el objetivo es crear la mezcla entre lo prehispánico, la conquista, la tradición y el producto de ambos mundos llevandonos a lo que hoy conocemos como México.

Con respecto a su estructura como composición, la visualizo de forma Ternaria A,B,A' (con una pequeña introducción). Partiendo estructuralmente desde un plano muy general tenemos: A : I- IV (compases 6 al 262) - B: IV - V (262- 386) A': I - V - I (387 al final)

(Esta estructura fue tomada para hacer una alusión a una de las progresiones más comunes en la música popular como lo es la progresión de la Bamba).

Uno de los procedimientos técnicos fue el crear temas musicales originales partiendo del tema que encontramos en compás 6 , siendo este el siguiente:

La, Si, Re, Do, Si, Sol, Fa, Mi, La, Do, Si La

Dicho tema es abordado y explotado a través de la derivación; también utilicé transposición, uso de motivos, gestos, imitaciones y contrapunto, solo por mencionar algunos procedimientos de la composición.

El instrumental adecuado para la ejecución de la obra es de 3 primeros violines, 3 segundos violines, 2 violas, 2 Cellos, 1 Contrabajo, 1 Flauta, 1 Oboe, 1 Clarinete 1 Fagot, 2 trompetas, 2 Cornos, 1 Trombón, 1 Piano, 1 Arpa, Timbales(4) y 2 percusionistas, los instrumentos de percusión para la obra son los siguientes:

Snare Drum, Gran Cassa, Platos suspendidos (variedad de baquetas) 2 Tam-tams, Marimba de 5 octavas, glockenspiel, triangulo, claves, Jam Block, VibraSlap, Tambourine, Castañuelas, Maracas, Jaw bone, Huehuetl (o tom de piso) y bongos.

Todos los instrumentos están escritos en notas reales, excepto el clarinete en Bb, el Corno Francés y las percusiones de altura no determinada ya que estas solo denotan ritmo y duraciones.

Paisajes del Nuevo Mundo

DA.SáMe

Lento $\text{♩} = 45$

Flauta *p mp*

Oboe *p mp*

Clarinete en Sib *mp mp*

Fagot *p mp*

Trompeta en Do *mp*

Horn in F *p mp* *divisi*

Trombón *p mp*

Piano

Arpa

Violín I *mp* *divisi* *f* *ff*

Violín II *p* *div. sul pont.* *f* *ff*

Viola *mp* *f* *ff*

Violonchelo *f* *ff*

Contrabajo *p* *f* *ff*

Timbales *mp* *f* *l.v.*

Percusión 1 *triangle* *l.v.* *mp* *f* *l.v.*

Percusión 2 *Cymbal with soft mallets* *l.v.*

Bass Drum *mp* *mp*

6 10

Fl. *p*

Ob. *p*

Cl. *pp*

Fag. *pp*

Hn. *pp*

Tbn. *pp*

Arpa *gliss.* *mf*

Vln. I *pizz.* *pp* *arco*

Vln. II *pizz.* *pp* *arco*

Vla. *p* *arco* *p*

Vc. *pizz.* *p* *arco*

Cb. *p* *arco*

Tri. *p* *pp* *mf* *Glockenspiel* *p*

Perc. *mf* *mp*

Tam-tam to Triangle

15 20

Hn. *mf*

Tbn. *f*

Vln. I *mf* *sf* *f* *unis.*

Vln. II *mf* *sf* *f* *unis.*

Vla. *mf* *divisi* *mf* *sf* *f* *unis.*

Vc. *mf* *sf* *f* *unis.*

Cb. *mf* *sf* *f*

21 *cadenza tromp. I Solo* *espress.* *liberamente senza misura* *accel.* *molto rit.*

Tpt. Do
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Timb.

CADENZA

fp

22 $\text{♩} = 80$ 25

Fl.
Ob.
Cl.
Fag.

mf *mp* *p* *mf*

Tpt. Do
Hn.
Tbn.
Vc.
Cb.
Timb.

f *mf* *mf*

22 $\text{♩} = 80$

S. D. Snare Drum
Perc.

mf *cymbal susp with sticks* *f* *B.D.*

This page of a musical score contains measures 27 through 30. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 27-29 feature a rapid sixteenth-note scale starting on G4, marked *mf*. Measure 30 has a whole rest.
- Oboe (Ob.):** Measures 27-29 are silent. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Clarinet (Cl.):** Measures 27-29 feature a rapid sixteenth-note scale starting on G4, marked *mf*. Measure 30 has a whole rest.
- Bassoon (Fag.):** Measures 27-29 are silent. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Trumpet in D (Tpt. Do):** Measures 27-29 have a rhythmic pattern of quarter notes: D4, E4, F#4, G4. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Horn in F (Hn.):** Measures 27-29 have a rhythmic pattern of quarter notes: F3, G3, A3, B3. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Violin I (Vln. I):** Measures 27-29 have a melodic line starting on G4, marked *f*. Measure 30 has a rapid sixteenth-note scale starting on G4, marked *mf*.
- Violin II (Vln. II):** Measures 27-29 have a melodic line starting on G4, marked *f*. Measure 30 has a rapid sixteenth-note scale starting on G4.
- Viola (Vla.):** Measures 27-29 have a melodic line starting on G4, marked *mf*. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Violoncello (Vc.):** Measures 27-29 have a melodic line starting on G4, marked *mf*. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Contrabass (Cb.):** Measures 27-29 have a melodic line starting on G4, marked *mf*. Measure 30 has a whole note chord: G4, B4, D5, F#5.
- Snare Drum (S. D.):** Measures 27-29 are silent. Measure 30 has a rhythmic pattern of eighth notes: G4, A4, B4, C5.
- Percussion (Perc.):** Measures 27-29 are silent. Measure 30 has a rhythmic pattern of eighth notes: G4, A4, B4, C5.

The score includes dynamic markings (*mf*, *f*) and a measure number '30' at the top right. The key signature has one sharp (F#) and the time signature is 6/8.

poco rit.

31

35

40

Fl. *ff* *mp* *mf* *dim.*

Ob. *ff* *mp* *mf* *dim.*

Cl. *mp* *mf* *dim.*

Fag. *ff* *pizz.*

Vln. I *sf* *p* *mf pizz.* *p*

Vln. II *sf* *p* *mf* *p*

Vla. *sf* *mf* *p* *mf pizz.* *p*

Vc. *sf* *f* *mf > p*

Cb. *sf* *f* *mf > p*

S. D. 31 *with sticks* *jam block* Triangle *p*

Perc. *vibra slap!* Tambourine *p*

poco rit.



molto accel.

♩. = 128

45

47

50

Hn. *f* *molto* *cresc.*

Tbn. *f* *molto* *cresc.*

Vln. I *f* *marcatissimo* *arco*

Vln. II *f* *marcatissimo* *arco*

Vla. *f* *marcatissimo* *arco*

Vc. *f* *marcatissimo* *arco*

Cb. *f* *molto* *cresc.* *pizz.* *ff*

Tri. 47 *Maracas* *f*

Perc. *Huehuetl* *f*

molto accel.

Cl. *mp*

Fag. *mp*

Hn. *p*

Tbn. *p*

Vln. I *mf* *cresc. poco a poco* *una corda*

Cb. *f*

Timb. *p*

Mrcs.

Perc.



Hn. *p* *mp*

Tbn. *p*

Vln. I *f* *un.* *cresc. poco a poco* *f*

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

Vla. *p*

Vc. *p*

Cb. *arco*

Timb. *cresc.* *mp* *cresc.*

75 75 80 85

Cl. *mp*

Fag.

Hn. *p*
pizz.

Tbn. *mf*
cresc. *mp*

Vln. I *mp*
cresc. *f* *mp*

Vln. II pizz. divisi *mf*
cresc. arco saltato *mf*

Vla. pizz. *mf*
cresc.

Vc. pizz. *mf*
cresc. arco *f* *mp*

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

Timb. *mf*



90 95

Cl. *p* cresc.

Fag. *p* cresc.

Hn. divisi *p* cresc.

Vln. I *dim.*

Vln. II *cresc.* *una corda* *subito mf* *cresc.*

Cb. *cresc.*

Fl. *mf*

Ob. *mf*

Cl. *f* *p*

Fag. *f* *p*

Hn. *f* *p* *f*

Arpa *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*
pizz.
divisi

Vc. *mp*

Cb. *mp*

Mrcs. *mf* Triángulo *mp*



Fl. *f*

Ob. *f*

Arpa *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tri. *f* l.v.

pizz.

arco

arco

Fl. *mf*

Ob. *f*

Cl. *f*

Fag. *mp*

Tpt. Do *mp*

Hn. *mp*

Tbn. *mf*

Pno. *mf*

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f* arco

Perc. *huehuet* *f*

Cl. *mf*

Fag. *mf*

Hn. *mf*

Tbn. *mf*

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Perc. *mf*

Mrcs. *f*

Fl.

Ob.

Cl.

Fag.

Tpt. Do

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timb.

Perc.

Mrcs.

f

mp

p

f

mp

p

mp

cresc.

f

punta d'arco

f

mf

mf

f

mp

139

Tpt. Do

Tbn.

Pno. *mf*

Vln. I *pp*

Vc.

Cb.



Fl. ¹⁵⁰ 155 ₁₅₅

Fag. *mp*

Tpt. Do

Tbn.

Pno.

Vln. I

Vc. *mf* saltato *cresc.*

Cb.

160 *mf* *mp* 165

Fl.

Fag.

Vc.



167 170

Fag.

Pno.

Vln. I *divisi*

Vln. II *divisi*

Vla. *divisi*

Vc.

167

Tamb. *mf* *mp*

Perc. *mp*



175 *f* 180 *p subito*

Pno.

Vln. II *pizz.* *mf pizz.*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp subito*

Tamb. *mf*

183 *marcato* 185 190

Fag. *ff*

Tpt. Do

Hn.

Tbn. *marcato*
sf ff *f*

Pno. *marcato*
ff *f* *f* *f*

Vln. I *marcato*

Vln. II *arco*
marcato

Vla. *arco*
marcato *divisi*

Vc. *pizz.*
f marcato *f marcato*

Cb. *pizz.*
f marcato *f marcato*

Timb. *f staccato* *staccato*

Perc. 183 *Tambourine*

Perc. *77*

Detailed description of the musical score: The score is for measures 183 to 190. It features a variety of instruments. The Fagot (Fag.) part starts at measure 183 with a *marcato* tempo and *ff* dynamics. The Trombone (Tbn.) part also begins at measure 183 with *marcato* and *sf ff* dynamics, transitioning to *f* by measure 190. The Piano (Pno.) part has a *marcato* tempo and *ff* dynamics, with *f* dynamics appearing in measures 184, 185, 186, and 187. The Violin I (Vln. I) part is *marcato*. The Violin II (Vln. II) part is *arco* and *marcato*. The Viola (Vla.) part is *arco* and *marcato*, with *divisi* markings in measures 185 and 186. The Violoncello (Vc.) and Contrabasso (Cb.) parts are *pizz.* and *f marcato*. The Timpani (Timb.) part is *f staccato* and *staccato*. The Percussion (Perc.) part includes a *Tambourine* starting at measure 183 and a section marked *77* in measure 187.

195 197 200

Fl. *mf*

Ob. *f*

Cl. *f*

Fag. *mf*

Tpt. Do *mf*

Hn. *mf*

Tbn. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf* arco

Tamb. *f* 197

Perc. *mf* *huehuetl*

205 210 17

Hn. *mf* *fp* *cresc.*

Tbn. *mf* *fp*

Pno. *f*

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

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

Vla. *mf*

Vc. *mf* *fp* *cresc.*

Cb. *mf*

Timb. *fp* *cresc.*

215 220 221

Fl. *f*

Fag. *ff* *f*

Tpt. Do *ff* *f*

Hn. *ff* *f*

Tbn. *ff*

Vln. I *ff* *marcato* *mf* *f*

Vln. II *ff* *marcato* *mf*

Vla. *ff* *marcato* *mf* *f*

Vc. *ff* *marcato* *mf* *f*

Cb. *ff* *pizz. marcato* *mf* *f*

Timb. *ff*

Perc. *ff* *f*

Perc. Mar. *f*

Fag.

Tpt. Do

Hn.

Tbn.

Vln. I

Vln. II

Vc.

Cb.

arco

ff

Tpt. Do

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vc.

Cb.

Timb.

Perc.

Perc.

235

237

f

ff

sf

subito mf

237 Marimba

hard mallets

Tpt. Do

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timb.

Mar.

ff

ff

ff

pizz.

f

f

241

Detailed description of the musical score: The score is for measures 240 and 241. Measure 240 (labeled '240' at the top) shows the Tpt. Do and Tbn. parts. The Tpt. Do part has a whole rest. The Tbn. part has a half note G2, a quarter note A2, and a quarter note B2. The Pno. part has a complex rhythmic pattern in the right hand and a bass line in the left hand. Measure 241 (labeled '241' in a box) shows the Vln. I and Vln. II parts starting with a forte (*ff*) dynamic. The Vln. I part has a half note G4, a quarter note A4, and a quarter note B4. The Vln. II part has a half note G3, a quarter note A3, and a quarter note B3. The Vla. part has a half note G3, a quarter note A3, and a quarter note B3. The Vc. part has a half note G2, a quarter note A2, and a quarter note B2. The Cb. part has a half note G1, a quarter note A1, and a quarter note B1, with a pizzicato (*pizz.*) marking. The Timb. part has a half note G2, a quarter note A2, and a quarter note B2, with a forte (*f*) dynamic. The Mar. part has a half note G2, a quarter note A2, and a quarter note B2, with a forte (*f*) dynamic. The score ends with a measure 241 label in a box.

245

249

250

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Tpt. Do

Hn. *f*

Tbn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

marcato

Timb.

Mar. *249*

257

molto rit. . . . 260

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Tpt. Do *fp* *staccato* 3 3 3 3

Hn. *f*

Tbn. *ff*

Pno. *ff* *poco rubato* *marcato* *fff*

Vc. *arco*

Cb. *arco*

Timb. Timp. Clv. *ff*

Mar. *ff* *senza misura & liberamente quasi cadenza*

Perc. *f* B.D.

257

♩ = 95

262

265

Pno.

mf *dim.* *mp*

Vc.

pp

Cb.

pp

Timb. Claves

♩ = 95

262

roll all notes

Mar.



270

274

Fl.

p

Ob.

solo
mp

Pno.

mp

Clv.

274

Mar.

275

Fl. *mp*

Ob. *p*

Pno.

Civ. Timp.

275

Mar. Bongos *free rhythm*

Mar.



Fag. *solo* *mf*

285

Tpt. Do *con sord.* *f*

Pno. *f* *mf*

Bongos

Mar. *no roll*

24

288 290

Ob. *mf*

Cl. *mf*

Fag. *mf*

Tpt. Do

Hn. *mf*

Pno. *f*

Bongos



292

solo
fl. primera

Fl. *f*

Ob. *mp*

Cl. *mp*

Hn.

Tbn. *mp*

Pno.

Bongos

Mar. *susp. cymbal with soft mallets*

Fl. *mp*

Ob. *mp*

Cl.

Tpt. Do *f* senza sord.

Hn. *mf*

Tbn. *mf*

Pno.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

Cast. *f* Castañuelas

Perc. Mar.

26 Fl.

Ob.

Cl.

Fag.

Tpt. Do

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cast. Clv. Cast.

312

315

Fl. *f* *pp*

Ob. *f* *pp*

Fag. *mf*

Hn. *f*

Tbn. *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *div.*

Vc. *mf*

Cb. *mf*

Timp. *f* with sticks staccato *muta Ab to A* *muta Bb to B*



318

320

325

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fag. *pp* subito

Cb. *pp*

Clv. *roll all notes*

Mar.

Ob. *poco rit.* 330 335 336

Cl.

Fag. *mf*

Arpa Eb, F, G, Ab, Bb, C, D, *p*

Detailed description: This system contains the woodwind and harp parts. The Oboe part starts with a *poco rit.* marking and includes measures 330, 335, and 336. The Clarinet and Bassoon parts follow a similar melodic line. The Bassoon part begins with a *mf* dynamic. The Harp part is mostly silent, with a few notes in the final measure, including Eb, F, G, Ab, Bb, C, and D, marked with a *p* dynamic.

Arpa *f* *mf* 340 341 *f*

Vln. I *pp* *nat.* *p*

Vln. II *pp* *p*

Vla. *p*

Tri. 341

Detailed description: This system contains the string and harp parts. The Harp part features a melodic line with dynamics *f*, *mf*, and *f*, and measure numbers 340 and 341. Violin I and II parts are marked *pp* and include the instruction *divisi sul pont.* in the first measure. Violin I has a *nat.* marking and a *p* dynamic in the final measure. The Viola part has a *p* dynamic. The Triangle part has measure number 341.

Arpa

Vln. I *p*

Vln. II *p* *pp* *pp*

Vla. *p* *pp* *pp*

Cb. arco

Detailed description: This system contains the string and harp parts. The Harp part continues the melodic line. Violin I and II parts have dynamics *p*, *pp*, and *pp*. The Viola part has dynamics *p*, *pp*, and *pp*. The Cello part is marked *arco*.

345 345 molto rit. $\text{♩} = 126$

Fl. 350 351

Ob. *mf*

Cl. *mf*

Fag. *mf*

Tpt. Do *mf* *sf* *sf*

Hn. *mf* *fp* <

Tbn. *mf* *fp* <

Pno. *f*

Arpa *ff* E, F#, G, A, B, C, D

Vln. I

Vln. II

Vla. *arco*

Vc. *f*

Cb. *mf* *f*

Timp. *fp* <

Tri. 345 molto rit. $\text{♩} = 126$

Glock. *mf* *ff* Gong Perc. Mar. Gong Gong Perc.

351 Maracas

30

Pno.

Arpa

Vc. pizz.

Cb. pizz.

Mrcs. *f*

359 360 365

Pno.

Arpa *f*

Vln. II *mf* spiccato

Vc. pizz.

Cb. pizz.

Mrcs. *f*

To Perc.
Gong
Mrs.
To Mrcs.

367 370

Fag. *f*

Tpt. Do *f*

Hn. *mf*

Tbn. *f*

Vln. I *mf* *divisi*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

367

Perc. *ff*

To Tom-t.

375 375 380 385 31

Fl. *cresc.*

Cl. *cresc.*

Fag. *mf*

Tbn. *sf p subito*

Vln. I *cresc. arco*

Vln. II *cresc.*

Vla. *divisi mf*

Vc. *arco*

Cb. *arco*

Timp. *sf sp*

387 390 395

Fl. *f*

Cl. *f*

Fag. *mf*

Tpt. Do

Hn. *f*

Tbn. *f*

Vln. I

Vln. II

Vla. *arco saltato*

Vc. *saltato*

Cb. *V*

Timp. *f*

Perc. *f* 387 *huehuetl (floor tom)*

400

Fag.

Tpt. Do

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mrcs.

Perc.

f

f

f

Jawbone

403 405 410

Fl.
Ob.
Cl.
Fag.
Arpa
Vln. I C,D,E,F,G,A,B
Vln. II
Vla.
Vc.
Cb.
Jaw.

411 415

Fl.
Ob.
Cl.
Fag.
Tpt. Do
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Timp.
Jaw.
T-t.
gong

419

420

425

426

430

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Tpt. Do

Hn. *ff*

Tbn. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz.

Cb. *ff* pizz.

Timp. *ff* *muta C to B,*

Jaw. *ff*

Perc. *ff*

435

Musical score for measures 435-440. The score includes parts for Fag. (Bassoon), Pno. (Piano), Arpa (Harp), Vln. I (Violin I), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), Tamb. (Tambourine), and Perc. (Percussion). The Fag. part features a melodic line with a *mf* dynamic. The Pno. part provides harmonic accompaniment. The Arpa part is mostly silent, with a *gliss.* marking at the end. The Vln. I part has a *divisi* marking and dynamic markings of *f* and *mf*. The Vla. part has dynamic markings of *f* and *mf*. The Vc. and Cb. parts are marked *arco* and *mf*. The Tamb. part has dynamic markings of *mf* and *mp*. The Perc. part has a *mp* dynamic.



440

Musical score for measures 440-445. The score includes parts for Arpa (Harp), Vln. I (Violin I), Vla. (Viola), Cb. (Contrabasso), Tamb. (Tambourine), and Perc. (Percussion). The Arpa part has a melodic line with a *mf* dynamic. The Vln. I part has a *mf* dynamic. The Vla. part has a *mf* dynamic. The Cb. part has a *mf* dynamic. The Tamb. part has a *mf* dynamic. The Perc. part has a *mp* dynamic.

Fl. *f* *cresc.* *f*

Ob. *cresc.* *mf* *cresc.* *f*

Cl. *f*

Fag. *mf* *cresc.* *f*

Tpt. Do *mf* *cresc.* *f*

Hn. *mf* *cresc.* *f*

Tbn. *cresc.* *cresc.* *cresc.* *mf* *cresc.* *f* *cresc.*

Vln. I *mp* *cresc.* *f* *marcato*

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

Vla. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

Cb. *mp* *cresc.* *f*

Timp. *mp* *cresc.* *f*

Tom-t. *huchuetl*
463 *Gong* *mp* *cresc.*

This page of a musical score contains 19 staves for various instruments and percussion. The score is divided into two measures, 470 and 471. Measure 470 shows a gradual increase in volume, marked with *cresc.* for the Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Violin I, Violin II, Viola, and Cello. Measure 471 is marked with a forte *ff* dynamic. The Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Violin I, Violin II, Viola, and Cello parts feature long, sustained notes with phrasing slurs. The Arpa (Harp) part in measure 471 is marked *ff* and *divisi*. The Timp (Timpani) part in measure 471 is marked *ff*. The Tamb. (Tambourine) part in measure 471 is marked *ff* and includes the instruction *G. Cassa*. The Tom-t. (Tom-toms) part in measure 471 is marked *ff*. The page number 38 is in the top left, and the measure number 471 is in a box at the top center.

475 477 480

Fl.

Ob.

Cl.

Fag.

Tpt. Do

Hn.

Tbn.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Perc.

Tom-t.

gliss.

ff

fff

seco

Detailed description: This page of a musical score covers measures 475 to 480. It features a full orchestral ensemble and a percussion section. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Trumpet, Horn, Trombone, Violin I & II, Viola, Violoncello, Contrabass) play sustained notes with various articulations. The Arpa (Harp) has a glissando in measure 480. The percussion section includes Timpani, Percussion, and Tom-toms, with dynamic markings of *ff* and *fff*. Measure numbers 475, 477, and 480 are indicated at the top. The score is written in a key with one sharp (F#) and a common time signature.