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Nahual

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Nahual

para orquesta y doble coro femenino

Poema sinfónico basado en las personificaciones animales y energía simbólica de seis dioses prehispánicos: Huitzilopochtli, Quetzalcóatl, Tezcatlipoca, Xochiquétzal, Tláloc, Coatlicue.

Leonardo Coral

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México 2016 - 2017

I. Hutzilipochtli

II. Quetzalcóatl

III. Tezcatlipoca

IV. Xochiquétzal

V. Tláloc

VI. Coatlicue

Piccolo	(Picc.)
2 Flautas	(Fl.)
2 Oboes	(Ob.)
1 Corno Inglés	(Cor. Ing.)*
2 Clarinetes en Sib	(Clar.)*
1 Clarinete Bajo en Sib	(Clar.Bajo)*
2 Fagotes	(Fgt.)
4 Cornos en Fa	(Cor.)*
3 Trompetas en Sib	(Trpt.)*
3 Trombones	(Trb.)
1 Tuba	

Timpani

Percusionista I (Perc.I):Triángulo, Gran cassa, Tambor Militar,
Platillos de choque, Tam tam,
Platillos suspendidos.

Percusionista II (Perc.II):Campanas tubulares

Arpa

Celesta

Doble coro femenino (en el Mov. VI. Coatlicue)

Violín I	(VI. I)
Violín II	(VI. II)
Viola	(Vla.)
Violonchelo	(Vc.)
Contrabajo	(Cb.)

* Corno inglés, Clarinetes, Trompetas y Cornos
están anotados en la partitura en notas reales.

Duración de la obra: 22 minutos.

NAHUAL

1. Hutizilopochtli

Leonardo Coral

$\text{♩} = 70$

Piccolo

Flauta I-II

Oboe I-II
p *mf*

Corno inglés
p *mf*

Clarinete I-II
p *mf*

Clarinete bajo
p *mf*

Fagot I-II
p *mf*

Corno I-II
p *mf*

Corno III-IV

Trompeta I-II-III
I Con sord.
p *mf*

Trombón I-II-III

Tuba

Timpani
p *p*

Percusionista I

Arpa

Violin I
p *mf*

Violin II
p *mf*

Viola
p *mf*

Violonchelo
p *mf*

Contrabajo

$\text{♩} = 70$

Picc. *mf* *a 2*

Fl. I-II *p*

Ob. I-II *p* *mf* *p*

Cor. Ing. *p* *mf*

Clar. I-II *p*

Clar. bajo

Fgt. I-II

Cor. I-II *p* *mf* *a 2*

Cor. III-IV *p* *mf*

Trpt. I-II-III

Trb. I-II-III *p* *mf* I-II

Tuba *p* *mf*

Timp. *mf*

Perc. I Triángulo *mf*

Arpa

VI. I *mf* *Div.* *Unis.* *p*

VI. II *p* *mf* *Unis.* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p, *mf*, *f*, *ff*, *a 2*, *I*, *II*, *Div.*, *Unis.*, *Tambor militar*

Picc. *a 2*
 Fl. I-II *mf* *f* *f* *ff* *ff*
 Ob. I-II *a 2* *f* *f* *ff*
 Cor. Ing.
 Clar. I-II *f* *ff* *mf* *ff* *p* *f*
 Clar. bajo *mf* *ff*
 Fgt. I-II *mf* *f* *f* *ff* *p* *f*
 Cor. I-II *ff*
 Cor. III-IV *a 2* *ff*
 Trpt. I-II-III *f* *ff* *ff*
 Trb. I-II-III *f* *ff*
 Tuba *f* *ff*
 Timp. *ff*
 Perc. I *Platillos de choque* *ff*
 Arpa
 Vl. I *f* *ff* *p* *f*
 Vl. II *f* *ff* *p* *f*
 Vla. *f* *ff* *p* *f*
 Vc. *f* *ff* *p* *f*
 Cb. *f* *ff*

Musical score for page 49, featuring various instruments including Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoon, Basses, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Arpa, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *p*, *f*, *mp*, *ff*, and *ff*, and performance instructions like *a2*, *Div.*, and *Tambor militar*. The score is divided into two systems, with the first system ending at measure 24 and the second system starting at measure 25. The time signature changes from 2/4 to 3/4 at measure 25.

This musical score page, numbered 58, is for the seventh measure of a piece. It features a variety of instruments and their parts:

- Picc.**: Piccolo, rests.
- Fl. I-II**: Flutes I and II, rests.
- Ob. I-II**: Oboes I and II, rests.
- Cor. Ing.**: Cor Anglais, rests.
- Clar. I-II**: Clarinets I and II, playing a rhythmic pattern with dynamics *f* and *p*.
- Clar. bajo**: Bassoon, playing a rhythmic pattern with dynamics *f* and *p*.
- Fgt. I-II**: Basses I and II, playing a rhythmic pattern with dynamics *p* and *f*.
- Cor. I-II**: Horns I and II, playing a rhythmic pattern with dynamics *ff* and *a 2*.
- Cor. III-IV**: Horns III and IV, playing a rhythmic pattern with dynamics *ff* and *a 2*.
- Trpt. I-II-III**: Trumpets I, II, and III, playing a rhythmic pattern with dynamics *ff*.
- Trb. I-II-III**: Trombones I, II, and III, playing a rhythmic pattern with dynamics *ff*.
- Tuba**: Tuba, playing a rhythmic pattern with dynamics *ff*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *mf* and *f*.
- Perc. I**: Percussion I, rests.
- Arpa**: Arpa, rests.
- VI. I**: Violin I, playing a rhythmic pattern with dynamics *p*, *mf*, and *f*, marked *Div.* and *Unis.*
- VI. II**: Violin II, playing a rhythmic pattern with dynamics *p*, *mf*, and *f*, marked *Div.* and *Unis.*
- Vla.**: Viola, playing a rhythmic pattern with dynamics *p*, *mf*, and *f*, marked *Unis.*
- Vc.**: Violoncello, playing a rhythmic pattern with dynamics *p*, *mf*, and *f*, marked *Div.*
- Cb.**: Contrabajo, playing a rhythmic pattern with dynamics *p*, *mf*, and *f*.

Picc. *f*

Fl. I-II *f* *mf*

Ob. I-II *mf*

Cor. Ing. *f*

Clar. I-II *f* *mf*

Clar. bajo *f* *p*

Fgt. I-II *f* *p*

Cor. I-II *p* *mf*

Cor. III-IV *p* *mf*

Trpt. I-II-III *mf*

Trb. I-II-III *mf*

Tuba *mf*

Timp. *p*

Perc. I *p*

Arpa *p*

VI. I *f* *p* *mf*

VI. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

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

This page of a musical score, numbered 73, contains 20 staves for various instruments. The score is written in 3/4 time and features a variety of dynamics and articulations. The instruments and their parts are as follows:

- Picc.**: Piccolo, mostly silent with some notes in the final measures.
- Fl. I-II**: Flutes I and II, playing melodic lines with dynamics ranging from *f* to *mf*.
- Ob. I-II**: Oboes I and II, playing melodic lines with dynamics ranging from *p* to *mf*.
- Cor. Ing.**: Cor Anglais, playing a melodic line with dynamics ranging from *p* to *mf*.
- Clar. I-II**: Clarinets I and II, playing melodic lines with dynamics ranging from *p* to *f*.
- Clar. bajo**: Bassoon, playing a melodic line with dynamics ranging from *p* to *ff*.
- Fgt. I-II**: Basses I and II, playing a melodic line with dynamics ranging from *p* to *ff*.
- Cor. I-II**: Horns I and II, playing a melodic line with dynamics ranging from *p* to *mf*.
- Cor. III-IV**: Horns III and IV, playing a melodic line with dynamics ranging from *p* to *mf*.
- Trpt. I-II-III**: Trumpets I, II, and III, playing a melodic line with dynamics ranging from *ff* to *mf*.
- Trb. I-II-III**: Trombones I, II, and III, playing a melodic line with dynamics ranging from *ff* to *mf*.
- Tuba**: Tuba, playing a melodic line with dynamics ranging from *ff* to *mf*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics ranging from *p* to *mf*.
- Perc. I**: Percussion I, playing a rhythmic pattern.
- Arpa**: Arpa (Harp), playing a rhythmic pattern.
- VI. I**: Violin I, playing a melodic line with dynamics ranging from *p* to *ff*.
- VI. II**: Violin II, playing a melodic line with dynamics ranging from *p* to *ff*.
- Vla.**: Viola, playing a melodic line with dynamics ranging from *p* to *ff*.
- Vc.**: Violoncello, playing a melodic line with dynamics ranging from *p* to *ff*.
- Cb.**: Contrabass, playing a melodic line with dynamics ranging from *ff* to *mf*.

The score includes various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mf* (mezzo-forte). It also features articulation marks like accents and slurs, and performance instructions such as *Div.* (divisi) and *Unis.* (unison).

Picc. *4/4* *3/4* *4/4* *3/4*

Fl. I-II *4/4* *3/4* *4/4* *3/4* *p* *I*

Ob. I-II *4/4* *3/4* *4/4* *3/4* *ff* *I*

Cor. Ing. *4/4* *3/4* *4/4* *3/4* *ff*

Clar. I-II *4/4* *3/4* *4/4* *3/4* *p* *I*

Clar. bajo *4/4* *3/4* *4/4* *3/4*

Fgt. I-II *4/4* *3/4* *4/4* *3/4* *ff*

Cor. I-II *4/4* *3/4* *4/4* *3/4* *a 2* *mf*

Cor. III-IV *4/4* *3/4* *4/4* *3/4* *a 2* *mf*

Trpt. I-II-III *4/4* *3/4* *4/4* *3/4*

Trb. I-II-III *4/4* *3/4* *4/4* *3/4*

Tuba *4/4* *3/4* *4/4* *3/4*

Timp. *4/4* *3/4* *4/4* *3/4* *ff* *ff*

Perc. I *4/4* *3/4* *4/4* *3/4*

Arpa *4/4* *3/4* *4/4* *3/4* *p* *p*

VI. I *4/4* *3/4* *4/4* *3/4* *mf* *f* *ff* *Div.*

VI. II *4/4* *3/4* *4/4* *3/4* *p* *mf* *f* *ff* *Div.*

Vla. *4/4* *3/4* *4/4* *3/4* *p* *mf* *f* *ff* *Div.* *Unis.*

Vc. *4/4* *3/4* *4/4* *3/4* *mf* *f* *ff*

Cb. *4/4* *3/4* *4/4* *3/4* *arco* *mf* *f* *ff*

Picc.
 Fl. I-II
 Ob. I-II
 Cor. Ing.
 Clar. I-II
 Clar. bajo
 Fgt. I-II
 Cor. I-II
 Cor. III-IV
 Trpt. I-II-III
 Trb. I-II-III
 Tuba
 Timp.
 Perc. I
 Arpa
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

Musical score for page 91, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoon, Trumpets, Trombones, Tuba, Timpani, Percussion, Arpa, Violins, Viola, Violoncello, and Contrabasso. The score includes dynamic markings like *p*, *ff*, and articulation like *a2*.

This page of a musical score, numbered 97, features a variety of instruments. The top section includes Piccolo, Flutes I-II, Oboes I-II, Clarinet in G (Ing.), Clarinets I-II, Bassoon, and Trumpets I-II. The middle section includes Cor. I-II, Cor. III-IV, Trumpets I-II-III, Trombones I-II-III, and Tuba. The bottom section includes Timpani, Percussion I, Arpa, Violins I and II, Viola, Violoncello, and Contrabass. The score is divided into two main sections by a double bar line. The first section is in 3/4 time, and the second section is in 4/4 time. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *Div.* (divisi). A trill is marked with 'a 3' in the Trumpet I-II-III part.

103 $\text{♩} = 60$

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

Tam tam

Triángulo

Arpa

$\text{♩} = 60$

VI. I

Unis. cantabile

VI. II

Unis. cantabile

Vla.

Unis.

Vc.

pizz.

Cb.

pizz.

Picc.

Fl. I-II
mf

Ob. I-II

Cor. Ing.

Clar. I-II
mf cresc.

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I
Platillos suspendidos
pp

Arpa
p

VI. I

VI. II

Vla.
pp
arco

Vc.
pp

Cb.

112

$\text{♩} = 80$
molto accel.

$\text{♩} = 70$

Musical score for page 15, measures 112-115. The score includes parts for Piccolo, Flutes (I-II), Oboes (I-II), Cor Anglais, Clarinets (I-II), Bass Clarinet (Clar. bajo), Bassoon (Fgt. I-II), Horns (I-II, III-IV), Trumpets (I-II-III), Trombones (I-II-III), Tuba, Timpani (Timp.), Percussion (Perc. I), Arpa, Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Tempo changes: $\text{♩} = 80$ (*molto accel.*) and $\text{♩} = 70$.

Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score also includes *Div.* (divisi) markings for the strings.

Instrument parts shown include Picc., Fl. I-II, Ob. I-II, Cor. Ing., Clar. I-II, Clar. bajo, Fgt. I-II, Cor. I-II, Cor. III-IV, Trpt. I-II-III, Trb. I-II-III, Tuba, Timp., Perc. I (with Tam tam), Arpa, VI. I, VI. II, Vla., Vc., and Cb.

Picc.

Fl. I-II

Ob. I-II *a 2*

Cor. Ing. *mf*

Clar. I-II *f*

Clar. bajo

Fgt. I-II *mf* *f*

Cor. I-II *a 2* *p* *f* *mf* *f*

Cor. III-IV *a 2* *p* *f* *mf* *f*

Trpt. I-II-III *I* *mf* *f*

Trb. I-II-III *I-II* *p* *f* *mf* *f*

Tuba *mf* *f*

Timp. *mf* *p*

Perc. I *Tambor militar* *mf* *f*

Arpa

Vi. I *Unis.* *p* *ff*

Vi. II *Unis.* *p* *ff*

Vla. *Unis.* *p* *ff*

Vc. *Div.* *p* *ff*

Cb. *arco* *p*

Picc.
 Fl. I-II
 Ob. I-II
 Cor. Ing.
 Clar. I-II
 Clar. bajo
 Fgt. I-II
 Cor. I-II
 Cor. III-IV
 Trpt. I-II-III
 Trb. I-II-III
 Tuba
 Timp.
 Perc. I
 Arpa
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

p
mf
ff
p
f
 I
 a 2
 Div.
 Unis.
 Div.
 Unis.
 pizz.

This musical score page, numbered 128, features a variety of instruments. The Piccolo, Flutes (I-II), Oboes (I-II), Cor Anglais, Clarinets (I-II), Bassoon (I-II), Basses (I-II), Trumpets (I-II-III), Trombones (I-II-III), Tuba, Timpani, Percussion (I), Arpa, Violins (I, II), Viola, Violoncello, and Contrabasso are all present. The score includes dynamic markings such as *p*, *f*, *mf*, and *pp*, as well as performance instructions like *pizz.* and *arco*. The music is written in a multi-measure rest format for most instruments, with specific melodic lines for the Oboe, Clarinet, Bassoon, Bass, Trumpet, and Violoncello/Contrabasso parts. The Percussion part includes a Tam tam instrument.

134

Picc.
 Fl. I-II
 Ob. I-II
 Cor. Ing.
 Clar. I-II
 Clar. bajo
 Fgt. I-II
 Cor. I-II
 Cor. III-IV
 Trpt. I-II-III
 Trb. I-II-III
 Tuba
 Timp.
 Perc. I
 Arpa
 Vl. I
 Vl. II
 Vla.
 Vc.
 Cb.

140

ritard.

Picc. *f*

Fl. I-II *f* a 2

Ob. I-II *ff*

Cor. Ing. *ff*

Clar. I-II *f* a 2

Clar. bajo *ff*

Fgt. I-II *ff*

Cor. I-II *ff* *p* *ff*

Cor. III-IV *ff* *p* *ff*

Trpt. I-II-III *ff* *p* *ff*

Trb. I-II-III *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff*

Arpa

VI. I *f* *ff* *Unis.*

VI. II *f* *ff* *Div.*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *ff*

2. Quetzalcóatl

♩ = 70

Piccolo

Flauta I-II

Oboe I-II

Corno inglés

Clarinete I-II

Clarinete bajo

Fagot I-II

Corno I-II

Corno III-IV

Trompeta I-II-III

Arpa

Violin I

Violin II

Viola

Violonchelo

Contrabajo

solo espressivo

p

mf

p

pp

I

I solo

p

mf

pp

pp

pp

pizz.

pp

pp

pp

pp

Picc. *p* *f*

Fl. I-II *p* *f*

Ob. I-II

Cor. Ing.

Clar. I-II *a 2* *p* *f*

Clar. bajo

Fgt. I-II *p* *f* *p*

Cor. I-II *p*

Cor. III-IV

Trpt. I-II-III

Arpa *p*

VI. I *p* *f* *p*

VI. II *p* *f* *p* *f*

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

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

Cb. *p* *p*

16

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

I con sordina
p

Gliss
pp

p
pizz.
p

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

mf

f

arco

I

Picc. *f* *ff*

Fl. I-II *f* *ff* *ff* *mf* *p*

Ob. I-II *ff*

Cor. Ing.

Clar. I-II *f* *ff* *mf* *p*

Clar. bajo

Fgt. I-II *ff* *mf* *p*

Cor. I-II *ff*

Cor. III-IV *senza sordina*

Trpt. I-II-III *f* *ff*

Arpa

Vi. I *ff* *mf* *p*

Vi. II *ff* *mf* *p*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Cb. *ff* *mf* *p*

♩ = 60

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

♩ = 60

VI. I

VI. II

Vla.

Vc.

Cb.

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

I solo

p

mf

f

p

mf

p

con sordina

p

mp

mf

mf

Gliss

p

mp

mf

p

Unis. pizz.

pizz.

p

p

♩ = 70

Picc.

Fl. I-II

Ob. I-II *I solo espressivo*

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

♩ = 70

Vi. I

Vi. II *Div.*

Vla.

Vc.

Cb.

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Egt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

tutti

pp

p

f

p

f

f

arco

f

p

p

f

p

senza sordina

f

I

I-II

p

p

f

p

Picc. *p* *f* *mf*

Fl. I-II *p* *f* *mf*

Ob. I-II *mf* *p* *pp*

Cor. Ing. *p* *f* *mf*

Clar. I-II *f* *mf* *p* *pp*

Clar. bajo

Fgt. I-II *p* *f* *mf*

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Arpa

VI. I *p* *f* *mf* *p* *pp*

VI. II *mf* *p* *pp*

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

Vc. *p* *mf* *p* *pp*

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

Picc. Fl. I-II Ob. I-II Cor. Ing. Clar. I-II Clar. bajo Fgt. I-II
 Cor. I-II Cor. III-IV Trpt. I-II-III
 Arpa
 VI. I VI. II Vla. Vc. Cb.

Musical score for page 31, rehearsal mark 67. The score includes parts for Piccolo, Flutes I-II, Oboes I-II, Cor Anglais, Clarinets I-II, Clarinet Bass, Bassoons I-II, Cor I-II, Cor III-IV, Trumpets I-II-III, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The Clarinet Bass part features dynamic markings of *pp*, *mp*, and *pp*. The Viola part features dynamic markings of *mp* and *pp*. The Violin I and II parts include "Div." markings and dynamic markings of *pp*. The Harp part features dynamic markings of *pp*. The score is in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

3. Tezcatlipoca

♩ = 90

The musical score is arranged in two systems. The first system includes the Piccolo, Flauta I-II, Oboe I-II, Corno inglés, Clarinete I-II, Clarinete bajo, Fagot I-II, Corno I-II, Corno III-IV, Trompeta I-II-III, Trombón I-II-III, Tuba, Timpani, Percusionista I, and Percusionista II. The second system includes Violin I, Violin II, Viola, Violonchelo, and Contrabajo. The score features various dynamic markings such as *p*, *f*, and *ff*, along with performance instructions like *a 2* and *I*. The percussion part includes a *Tambor militar* section. The tempo is marked as ♩ = 90.

6

Picc. *mf* *ff*

Fl. I-II *mf* *ff*

Ob. I-II *mf* *ff*

Cor. Ing. *mf* *ff*

Clar. I-II *mf* *ff*

Clar. bajo *ff* *mf* *ff*

Fgt. I-II *ff* *mf* *ff*

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III *ff*

Tuba *ff*

Timp. *ff* *mf* *ff* *p*

Perc. I *mf* *ff* *p*

Perc. II

Arpa *p*

VI. I *mf* *ff*

VI. II *p* *mf* *ff*

Vla. *p* *mf* *ff* Div.

Vc. *ff* *p* *mf* *ff* arco

Cb. *ff* *p* *mf* *ff* pizz.

Picc. *p*

Fl. I-II *p*
pp *mp* *pp*

Ob. I-II *p*
I espressivo
p *mp*

Cor. Ing. *p*

Clar. I-II *p*
pp *I espressivo*
mp

Clar. bajo *p*
pp

Fgt. I-II *mf*

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I Triángulo *p*

Perc. II

Arpa *pp*

VI. I *p*
pp

VI. II *p*
espressivo
p *mp*

Vla. *Unis.* *mf*
pp
Div. *pp* *mp*

Vc. *p*
pp *pizz.* *mp*

Cb. *p*
pp *mp*

Picc. *espressivo*

Fl. I-II *mf* *p*

Ob. I-II

Cor. Ing. *espressivo* *mf* *p*

Clar. I-II *mf* *p*

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV *p* *pp* III

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

Perc. II Campanas tubulares *mp* *mf* *mp*

VI. I *p* *pp* Div.

VI. II *p* *pp* Div.

Vla. *p* *pp* Unis.

Vc. *p* *pp* Div.

Cb. *p*

Picc. *mf*
Fl. I-II *p* *mf*
Ob. I-II *mf*
Cor. Ing. *p* *f*
Clar. I-II *p* *mf*
Clar. bajo *p* *mf* *f*
Fgt. I-II
Cor. I-II
Cor. III-IV
Trpt. I-II-III
Trb. I-II-III
Tuba
Timp.
Perc. I
Perc. II
Arpa *p* *Gliss.* *p*
Vi. I *p* *Unis.* *p* *p < mf* *p < f*
Vi. II *p* *Unis.* *p* *p* *p < mf* *p < f*
Vla. *p* *p* *p* *p < mf* *p < f*
Vc. *Unis.* *p* *Div.* *Unis.* *p* *p < mf* *p < f*
Cb. *pizz.* *p* *arco* *pizz.* *arco* *p* *p < f*

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II
I
f *ff* *p*

Clar. bajo
f *ff* *p*

Fgt. I-II
a 2
f *ff* *p*

Cor. I-II
a 2
f *ff* *p*

Cor. III-IV

Trpt. I-II-III
f *ff* *p*

Trb. I-II-III
I-II
ff *p*

Tuba

Timp.

Perc. I
Tambor militar
f *ff*

Perc. II

Arpa
pp

Celesta
pp

Vi. I
f *ff* *p* *pp*

Vi. II
f *ff* *p* *pp*

Vla.
f *ff* *p* *pp*
Div. Unis.

Vc.

Cb.
f *ff* *p*

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

Perc. II

Arpa

Celesta

VI. I

VI. II

Vla.

Vc.

Cb.

a 2

mf

f

p

ff

Platillos de choque

Div.

Unis.

Musical score for page 54, featuring various instruments. The score is divided into two systems. The first system includes Picc., Fl. I-II, Ob. I-II, Cor. Ing., Clar. I-II, Clar. bajo, Fgt. I-II, Cor. I-II, Cor. III-IV, Trpt. I-II-III, Trb. I-II-III, Tuba, Timp., Perc. I, Perc. II, Arpa, VI. I, VI. II, Vla., Vc., and Cb. The second system includes Cor. I-II, Cor. III-IV, Trpt. I-II-III, Trb. I-II-III, Tuba, Timp., Perc. I, Perc. II, Arpa, VI. I, VI. II, Vla., Vc., and Cb. The score includes dynamic markings such as *p*, *pp*, *ppp*, and articulation markings like *ppizz.* and *ppizz.*. Performance instructions include *Platillos suspendidos* and *ppp*. The string parts (VI. I, VI. II, Vla., Vc., Cb.) show various articulations and dynamics.

Picc. *ff*

Fl. I-II *ff* *a 2*

Ob. I-II *ff* *a 2* *I* *mf*

Cor. Ing. *ff* *mf*

Clar. I-II *ff* *a 2* *mf* *ff*

Clar. bajo *mf* *ff*

Fgt. I-II *ff* *ff*

Cor. I-II *ff* *ff*

Cor. III-IV *ff* *ff*

Trpt. I-II-III *ff*

Trb. I-II-III

Tuba

Timp. *ff*

Perc. I Tambor militar *ff*

Perc. II

VI. I *ff* *Unis.* *Div.* *mf* *ff* *Unis.*

VI. II *ff* *Unis.* *mf* *ff*

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

Vc. *p* *f* *ff* *Div.* *Unis.* *mf* *ff* *arco*

Cb. *ff* *ff*

Picc. ff

Fl. I-II ff

Ob. I-II ff

Cor. Ing. ff

Clar. I-II II mf ff

Clar. bajo p mf ff

Fgt. I-II p mf ff

Cor. I-II mf ff a2

Cor. III-IV mf ff a2

Trpt. I-II-III ff a2

Trb. I-II-III mf ff

Tuba ff

Timp. mf ff

Perc. I Gran cassa ff Tam tam ff

Perc. II Campanas tubulares ff mf

Vi. I Div. ff

Vi. II Div. ff

Vla. ff

Vc. ff pizz. p

Cb. ff pizz. p

This musical score page includes the following instruments and parts:

- Fl. I-II:** Flute parts in treble clef, marked with *p* and fingering *I*.
- Clar. I-II:** Clarinet parts in treble clef, marked with *p* and fingering *I*.
- Clar. bajo:** Bassoon part in bass clef, marked with *p*.
- Arpa:** Harp part in grand staff (treble and bass clefs), marked with *p*, *Gliss.*, and *mp*. It includes a sixteenth-note glissando.
- VI. I:** Violin I part in treble clef, marked with *p*. It includes markings for *Unis.* and *Div.*.
- VI. II:** Violin II part in treble clef, marked with *p*.
- Vla.:** Viola part in alto clef, marked with *p*.
- Vc.:** Violoncello part in bass clef, marked with *p* and *arco*.
- Cb.:** Contrabasso part in bass clef, marked with *p*.

♩ = 120

Picc. *ff*

Fl. I-II *f* *pp* *ff* *8va*

Ob. I-II *f* *pp* *ff*

Cor. Ing. *pp* *f* *pp* *ff*

Clar. I-II *pp* *f* *pp* *ff*

Clar. bajo *pp* *f* *ff*

Fgt. I-II *pp* *f* *ff*

Cor. I-II *pp* *ff*

Cor. III-IV *pp* *ff* a 2

Trpt. I-II-III *ff*

Trb. I-II-III *ff*

Tuba *ff*

♩ = 120

Vi. I *f* *pp* *ff* *Unis.* *Div.*

Vi. II *pp* *f* *pp* *ff* *Unis.* *Div.*

Vla. *pp* *f* *pp* *ff* *Div.*

Vc. *pp* *f* *pp* *ff* *Div.*

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

Picc.

Fl. I-II
f *ff* *ff*

Ob. I-II
f *ff* *ff*

Cor. Ing.
f *ff* *mf* \longleftarrow *f* *ff*

Clar. I-II
f *ff* *ff*

Clar. bajo
ff

Fgt. I-II
ff
a 2

Cor. I-II
pp *a 2* *mf* \longleftarrow *f* *ff*

Cor. III-IV
pp *mf* \longleftarrow *f* *ff*

Trpt. I-II-III
I-II
pp *mf* \longleftarrow *f* *ff*

Trb. I-II-III
ff

Tuba
ff

Timp.

Perc. I
Tambor militar
ff
Unis.

Vi. I
f *ff* *ff*

Vi. II
f *ff* *mf* \longleftarrow *f* *ff*
Unis.

Vla.
f *ff* *mf* \longleftarrow *f* *ff*
Unis.

Vc.
f *ff* *ff*

Cb.
f *ff* *ff*

Instrument List:
 Picc., Fl. I-II, Ob. I-II, Cor. Ing., Clar. I-II, Clar. bajo, Fgt. I-II, Cor. I-II, Cor. III-IV, Trpt. I-II-III, Trb. I-II-III, Tuba, VI. I, VI. II, Vla., Vc., Cb.

Rehearsal Mark 100:
 The score begins with a rehearsal mark 100 in a box. The key signature has one flat (B-flat). The first staff (Picc.) is silent. The Flute I-II staff is silent. The Oboe I-II staff is silent. The Cor Anglais staff has a single note in the fourth measure with a dynamic of *p*. The Clarinet I-II staff has a melodic line starting in the second measure with a dynamic of *p* and a first fingering (I) indicated. The Clarinet bajo staff has a similar melodic line with a dynamic of *p*. The Bassoon I-II staff has a melodic line starting in the second measure with dynamics of *pp* and *ff* indicated. The Horn I-II staff has a melodic line starting in the fourth measure with dynamics of *pp* and *ff*. The Horn III-IV staff has a melodic line starting in the second measure with a dynamic of *p* and a second fingering (a 2) indicated. The Trumpet I-II-III staff is silent. The Trombone I-II-III staff has a melodic line starting in the second measure with dynamics of *pp* and *ff*. The Tuba staff has a melodic line starting in the second measure with dynamics of *pp* and *ff*. The Violin I staff has a melodic line starting in the first measure with dynamics of *p* and *mf*, marked 'Div.'. The Violin II staff has a similar melodic line with dynamics of *p* and *mf*, marked 'Div.'. The Viola staff has a melodic line starting in the first measure with dynamics of *p* and *mf*. The Violoncello staff has a melodic line starting in the first measure with dynamics of *p* and *mf*, and a second melodic line starting in the second measure with dynamics of *pp* and *ff*. The Contrabass staff has a melodic line starting in the first measure with dynamics of *p* and *mf*, and a second melodic line starting in the second measure with dynamics of *pp* and *ff*. The strings play in unison ('Unis.').

This musical score page, numbered 105, features a variety of instruments. The Piccolo part is mostly silent. The Flute I-II and Oboe I-II parts play a melodic line starting in the second measure, with dynamics ranging from *p* to *f*. The Cor Anglais, Clarinet I-II, and Bassoon parts play a similar melodic line, with the Bassoon and Clarinet I-II parts including sixteenth-note runs. The Bassoon and Clarinet I-II parts also feature sixteenth-note runs in the second and third measures, marked with *pp* and *ff*. The Basses, Trumpets, Trombones, and Tuba parts play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The Violin I and Violin II parts play a melodic line, with the Violin II part marked *Unis.* The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *f*.

Picc. *ff*

Fl. I-II *ff*

Ob. I-II *ff*

Cor. Ing. *ff*

Clar. I-II *ff*

Clar. bajo *ff*

Fgt. I-II *ff*

Cor. I-II *ff*

Cor. III-IV *ff*

Trpt. I-II-III *ff*

Trb. I-II-III *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff*

Vi. I *ff*

Vi. II *ff* Div.

Vla. *ff* Div.

Vc. *ff*

Cb. *ff*

4. Xochiquétzal

$\text{♩} = 60$

Flauta I-II

Oboe I-II

Corno inglés

Clarinete I-II

Clarinete bajo

Fagot I-II

Corno I-II

Corno III-IV

Trompeta I-II

Percusionista I

Arpa

$\text{♩} = 60$

Violin I

Violin II

Viola

Violonchelo

Contrabajo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I-II, Oboe I-II, English Horn, Clarinet I-II, Bass Clarinet, and Bassoon I-II. The brass section includes Horn I-II, Horn III-IV, and Trumpet I-II. The percussion section features a Tam tam. The keyboard section includes an Arpa (harp). The string section includes Violin I, Violin II, Viola, Violonchelo (cello), and Contrabajo (bass). The score is in 3/2 time with a tempo of quarter note = 60. Dynamics are marked with 'p' (piano). Performance instructions include 'Div.' (divisi) for the strings and 'I', 'III' for the horns. The harp part features triplets. The bassoon part has a 'pizz.' (pizzicato) marking. The bass part has a 'pizz.' marking.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

p

p

p

Unis.

Unis.

p

10

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

I

Unis.

Div.

15

Fl. I-II *p*

Ob. I-II

Cor. Ing.

Clar. I-II *p*

Clar. bajo *p*

Fgt. I-II *p*

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa *p*

VI. I

VI. II *p*

Vla.

Vc.

Cb.

20

Fl. I-II
Ob. I-II
Cor. Ing.
Clar. I-II
Clar. bajo
Fgt. I-II
Cor. I-II
Cor. III-IV
Trpt. I-II
Perc. I
Arpa
VI. I
VI. II
Vla.
Vc.
Cb.

p *mf* *mf* *p* *mf* *p* *con sordina* *p* *solo* *p*

I

Detailed description: This page of a musical score, numbered 20, features a variety of instruments. The top section includes Flute I-II, Oboe I-II, Cor Anglais, Clarinet I-II, Bassoon, and Fagot I-II. The middle section includes Cor I-II, Cor III-IV, and Trompa I-II. The bottom section includes Percussion I, Arpa (harp), Violin I and II, Viola, Violoncello, and Contrabasso. The score is written in a common time signature. The Flute I-II part begins with a dynamic of *p* and a first finger fingering (I), then moves to *mf*. The Oboe I-II part also begins with *p* and a first finger fingering (I), then moves to *mf*. The Cor Anglais part starts with a dynamic of *p*. The Clarinet I-II part begins with *p* and a first finger fingering (I), then moves to *mf*. The Bassoon part is marked with *p*. The Trompa I-II part starts with a dynamic of *p* and the instruction *con sordina*. The Percussion I part is marked with *p*. The Arpa part is marked with *p*. The Violin I part begins with a dynamic of *p* and the instruction *solo*. The Violin II part has a few notes in the second measure. The Viola part has a long note in the first measure. The Violoncello part has a long note in the first measure. The Contrabasso part has a few notes in the second measure.

Fl. I-II *p*

Ob. I-II *p*

Cor. Ing. *p* *mf* *p*

Clar. I-II *p*

Clar. bajo *p* *mf* *p*

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa *p* *mf* *p*

VI. I *solo* *p* *mf* *p* Tutti

VI. II *p* Unis.

Vla.

Vc.

Cb.

29

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

mf

f

mp

mf

f

mp

mf

f

p

mp

mf

f

p

mf

f

p

mf

f

p

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

Vi. I

Vi. II

Vla.

Vc.

Cb.

p \leftarrow *mf* \rightarrow *p*

p \leftarrow *mp* \rightarrow *p*

p \leftarrow *mp* \rightarrow *p*

p \leftarrow *mp* \rightarrow *p*

p

p \leftarrow *mp* \rightarrow *p*

p

arco

p

p

p

p

p

I

I con sordina

40

Fl. I-II
Ob. I-II
Cor. Ing.
Clar. I-II
Clar. bajo
Fgt. I-II
Cor. I-II
Cor. III-IV
Trpt. I-II
Perc. I
Arpa
Vi. I
Vi. II
Vla.
Vc.
Cb.

p
mf
p
p
p
p
p
p
p
pizz.
p

I
III

Div.

Div.

Div.

Div.

Div.

Div.

Div.

Div.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

Vi. I

Vi. II

Vla.

Vc.

Cb.

p

mf

p

p

p

p

p

Unis.

Unis.

Unis.

Unis.

arco

52

Fl. I-II: *mf*

Ob. I-II: I *mf* *p*

Cor. Ing.

Clar. I-II: II *mf* *p*

Clar. bajo: *mf* *p*

Fgt. I-II: *mf*

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa: *mf* *p*

Vi. I

Vi. II

Vla.

Vc.

Cb.

58

Fl. I-II *p* *f*

Ob. I-II *mf* *f*

Cor. Ing. *mf* *f*

Clar. I-II *p* *mf* *f*

Clar. bajo

Fgt. I-II *p* *f*

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa *p*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

62

This musical score page, numbered 62, features a variety of instruments. The woodwind section includes Flutes I-II, Oboes I-II, Cor Anglais, Clarinets I-II, Clarinet Bass, and Bassoons I-II. The brass section consists of Cor I-II, Cor III-IV, and Trumpets I-II. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. Percussion I and Arpa are also present. The score is divided into three measures. The first measure shows the Clarinet I-II and Clarinet Bass playing a rhythmic pattern. The second measure continues this pattern. The third measure features a dynamic shift to *f* and includes a first ending marked 'a 2' with an 8va octave shift. The string section includes 'Div.' (divisi) markings for Violin I, Violin II, Viola, and Violoncello, indicating divided parts. The Contrabasso part includes a 'pizz.' (pizzicato) marking. The woodwinds Flutes I-II, Oboes I-II, Cor Anglais, and Bassoons I-II are mostly silent in this section, with some activity in the third measure.

65

(8va)-----

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

mf

p

p

Unis.

Unis. 8va

Gliss. Sul III

Unis.

Unis.

Div.

70

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

III

p

I

p

8^{va}

Div.

Unis. 8^{va}

Gliss. Sul IV

Unis. 8^{va}

Gliss. Sul I

arco

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II

Perc. I

Arpa

VI. I

VI. II

Vla.

Vc.

Cb.

p

II

8va

Div.

78

Fl. I-II
Ob. I-II
Cor. Ing.
Clar. I-II
Clar. bajo
Fgt. I-II
Cor. I-II
Cor. III-IV
Trpt. I-II
Perc. I
Arpa
VI. I
VI. II
Vla.
Vc.
Cb. pizz.

83

Fl. I-II
Ob. I-II
Cor. Ing.
Clar. I-II
Clar. bajo
Fgt. I-II
Cor. I-II
Cor. III-IV
Trpt. I-II
Perc. I
Arpa
Vl. I
Vl. II
Vla.
Vc.
Cb.

*I-II
con sordina
p*

Unis.

Div.

arco

p

Detailed description: This page of a musical score, numbered 83, features a variety of instruments. The woodwind section includes Flutes I-II, Oboes I-II, Cor Anglais, Clarinets I-II, Bass Clarinet, and Bassoons I-II. The brass section consists of Cor Anglais, Horns I-II, Horns III-IV, and Trumpets I-II. Percussion includes a single instrument (Perc. I). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. A Harp is also present. The score shows five measures. The woodwinds and brass are mostly silent, indicated by rests. The Trp. I-II part has a melodic line starting in the first measure with a dynamic marking of *p* and the instruction *I-II con sordina*. The Perc. I part has a single note in the fourth measure with a dynamic marking of *p*. The string section (Vl. I, Vl. II, Vla., Vc., Cb.) plays a sustained harmonic line, with *Unis.* (unison) markings above the first two violin staves and *arco* (arco) markings above the Cb. staff in the second measure. The *Div.* (divisi) marking appears above the Vl. I staff in the fourth measure.

5. Tláloc

♩ = 120

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Flauta I-II, Oboe I-II, Corno inglés, Clarinete I-II, Clarinete bajo, Fagot I-II, Corno I-II, Corno III-IV, Trompeta I-II-III, Trombón I-II-III, and Tuba. The score is in 4/4 time and includes a tempo marking of ♩ = 120. The Clarinete I-II part has a melodic line starting in the fifth measure with a first finger fingering (I) and a piano (p) dynamic.

♩ = 120

Musical score for string instruments. The instruments listed are Violin I, Violin II, Viola, Violonchelo, and Contrabajo. The score is in 4/4 time and includes a tempo marking of ♩ = 120. The Violonchelo and Contrabajo parts play a rhythmic accompaniment of chords. The Viola part has a melodic line starting in the third measure with a piano (p) dynamic.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

VI. I

VI. II

Vla.

Vc.

Cb.

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

Musical score for page 69, rehearsal mark 11. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Picc. (Piccolo)
- Fl. I-II (Flute I and II)
- Ob. I-II (Oboe I and II)
- Cor. Ing. (Cornet in G)
- Clar. I-II (Clarinet in B-flat I and II)
- Clar. bajo (Bass Clarinet)
- Fgt. I-II (Fagot I and II)
- Cor. I-II (Cornet I and II)
- Cor. III-IV (Cornet III and IV)
- Trpt. I-II-III (Trumpet I, II, and III)
- Trb. I-II-III (Trumpet in B-flat I, II, and III)
- Tuba
- Perc. I (Percussion I, featuring Gran cassa)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabajo)

The score shows the progression of music across four measures. Dynamics include ff (fortissimo) and f (forte). Performance markings include $8va$ (octave up) for Piccolo, $a 2$ (second octave) for Clarinet and Fagot, and f for strings. The Percussion part includes a Gran cassa strike in the third measure. The strings play a rhythmic accompaniment, with the Violoncello and Contrabajo parts starting in the second measure.

8^m-----

Fl. I-II *ff*

Ob. I-II *f*

Cor. Ing.

Clar. I-II *p* *ff* *f*

Clar. bajo *p* *ff* *f*

Fgt. I-II *p* *ff*

Cor. III-IV

Trpt. I-II-III

Timp.

VI. I

VI. II

Vla. *p* *ff* *p* *mf*

Vc. *p* *ff* *p* *mf*

Cb. *p* *ff* *p* *mf*

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II
p < *mf*

Clar. bajo
p < *mf*

Fgt. I-II

Cor. I-II

Cor. III-IV
f

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.
f

Perc. I

Vi. I

Vi. II
f

Vla.
p < *f*

Vc.
p < *f*

Cb.
p < *f*

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

VI. I

VI. II

Vla.

Vc.

Cb.

Tambor militar

This musical score page (72, system 26) features multiple staves for various orchestral instruments. The Piccolo part is mostly silent, with a few notes in the third measure. Flutes (Fl. I-II) and Oboes (Ob. I-II) play a melodic line starting in the third measure. The Cor Anglais (Cor. Ing.) and Clarinet I-II (Clar. I-II) provide harmonic support. The Bassoon (Clar. bajo) has a dynamic marking of *f* in the second measure. The Double Basses (Fgt. I-II) play a rhythmic accompaniment, with dynamics *ff* and *mf*. The Horns (Cor. I-II and Cor. III-IV) are mostly silent, with a *ff* marking in the third measure. The Trumpets (Trpt. I-II-III) and Trombones (Trb. I-II-III) play a chordal figure in the fourth measure with a *mf* dynamic. The Tuba is silent. The Timpani (Timp.) and Percussion (Perc. I) parts are active, with the Tambor militar (military drum) marked *ff* in the third measure. The Violins (VI. I and VI. II), Viola (Vla.), Violoncello (Vc.), and Double Basses (Cb.) play a complex, rhythmic accompaniment with various dynamics including *f*, *ff*, and *mf*.

Picc. *ff* a 2
 Fl. I-II *ff* *8va-*
 Ob. I-II *ff* a 2
 Cor. Ing. *ff*
 Clar. I-II *ff* a 2
 Clar. bajo *ff*
 Fgt. I-II *mf* *ff* a 2
 Cor. I-II *mf* *ff*
 Cor. III-IV *mf* *ff* a 2
 Trpt. I-II-III *mf* *f* *ff*
 Trb. I-II-III *ff*
 Tuba *ff*
 Perc. I Gran cassa *ff*
 Vl. I *ff* *mf* *ff* *p* *f* *ff*
 Vl. II *ff* *mf* *ff* *p* *f* *ff*
 Vla. *mf* *ff* *mf* *ff* *p* *f* *ff*
 Vc. *mf* *ff* *ff* *p* *f* *ff*
 Cb. *mf* *ff* *ff* *ff*

This musical score page, numbered 46, features a variety of instruments. The woodwind section includes Flute I-II, Oboe I-II, Cor Anglais, Clarinet I-II, Bass Clarinet, and Bassoon I-II. The brass section consists of Cor I-II, Trumpet I-II-III, and Trombone I-II-III. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The percussion section includes Timpani and Percussion I. The score is divided into two systems. The first system covers measures 1 through 6, with dynamics ranging from *f* to *p*. The second system covers measures 7 through 12, with dynamics including *f*, *ff*, *mf*, and *f subito*. A *8va* marking is present above the first system. The percussion part shows a sequence of notes in measures 7-12, with dynamics *f*, *ff*, and *mf*. The string parts feature complex rhythmic patterns and dynamic shifts, particularly in the Viola and Violoncello parts.

Fl. I-II
Ob. I-II
Cor. Ing.
Clar. I-II
Clar. bajo
Trpt. I-II-III
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

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

I
p
I
mf *ff* *p*
I
p
arco

Detailed description: This page of a musical score covers measures 76 through 82. The woodwind section (Flutes, Oboes, Cor Anglais, Clarinets) is mostly silent, with a clarinet and bassoon playing a melodic line in measure 82. The trumpet section (Trpt. I-II-III) has a melodic line starting in measure 77, marked with dynamics *mf*, *ff*, and *p*. The string section (Violins I & II, Viola, Violoncello, Contrabasso) plays a rhythmic accompaniment of eighth notes, with dynamics *f*, *p*, *mf*, *ff*, and *p* indicated across the measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. I-II

Ob. I-II I
ff \rightarrow *p* *f* \rightarrow *p*

Cor. Ing.

Clar. I-II *ff* \rightarrow *p*

Clar. bajo *ff* \rightarrow *p* *p* \rightarrow *f* \rightarrow *p*

Fgt. I-II *p* \rightarrow *mf* \rightarrow *p* a 2

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba *f* \rightarrow

Perc. I

VI. I *p* \rightarrow *f* \rightarrow *p*

VI. II *p* \rightarrow *mf* \rightarrow *p* *p* \rightarrow *f* \rightarrow *p*

Vla. *p* \rightarrow *mf* \rightarrow *p* *p* \rightarrow *f* \rightarrow *p*

Vc. *p* \rightarrow *f* \rightarrow *p*

Cb. *p* \rightarrow *f* \rightarrow *p*

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

Vi. I

Vi. II

Vla.

Vc.

Cb.

mf

f

ff

p

mf

f

ff

p

mf

f

ff

74

8^{va}

Fl. I-II *ff*

Ob. I-II *ff* *p* *ff*

Cor. Ing. *ff* *p* *ff*

Clar. I-II *ff* *p* *a 2* *a 2* *ff*

Clar. bajo *ff* *p* *ff*

Fgt. I-II *ff* *p* *ff*

Cor. I-II

Cor. III-IV

Trb. I-II-III

Timp.

Perc. I

Div

VI. I *ff*

VI. II *p* *ff* *mf* *p*

Vla. *p* *ff*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

Fl. I-II: *p* *f* (a2)

Ob. I-II: -

Cor. Ing.: -

Clar. I-II: *p* *f* (a2)

Clar. bajo: -

Fgt. I-II: *f* *ff*

Cor. I-II: -

Cor. III-IV: -

Trpt. I-II-III: *ff*

Trb. I-II-III: -

Tuba: -

Timp.: -

Perc. I: -

VI. I: *f* *ff* (Unis.)

VI. II: *f* *ff*

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

Vc.: *f* *ff*

Cb.: *f* *ff*

Picc. *ff* *a 2*

Fl. I-II *ff* *a 2* *p* *f*

Ob. I-II *ff* *p* *f*

Cor. Ing. *ff* *p* *f*

Clar. I-II *ff* *a 2* *p* *f*

Clar. bajo *ff*

Fgt. I-II *ff* *p* *f*

Cor. I-II *ff* *a 2*

Cor. III-IV *ff* *a 2*

Trpt. I-II-III *ff*

Trb. I-II-III *ff*

Tuba *ff*

Timp.

Perc. I Tambor militar *ff*

VI. I *p* *f*

VI. II *p* *f* Div.

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Score for page 94, featuring various instruments including Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoon, Basses, Trumpets, Trombones, Tuba, Timpani, Violins, Viola, Violoncello, and Contrabass.

Key markings and dynamics include:

- Picc.**: *ff*, *a 2*
- Fl. I-II**: *ff*, *a 2*
- Ob. I-II**: *ff*, *a 2*
- Cor. Ing.**: *ff*
- Clar. I-II**: *ff*, *a 2*
- Clar. bajo**: *ff*
- Fgt. I-II**: *ff*, *a 2*
- Cor. I-II**: *ff*, *a 2*
- Cor. III-IV**: *ff*, *a 2*
- Trpt. I-II-III**: *ff*
- Trb. I-II-III**: *ff*
- Tuba**: *ff*
- Timp.**: *mf*, *ff*, *mf*
- Vi. I**: *ff*, *f*, *ff*, *ff*
- Vi. II**: *ff*, *f*, *ff*, *ff*
- Vla.**: *ff*, *mf*, *ff*, *mf*, *f*, *ff*
- Vc.**: *ff*, *mf*, *ff*, *mf*, *f*, *ff*
- Cb.**: *ff*, *ff*, *ff*

This musical score page, numbered 104, features a variety of instruments. The top section includes Flute I-II, Oboe I-II, Cor Anglais, Clarinet I-II, Clarinet Bass, and Fagot I-II. The middle section includes Cor I-II, Cor III-IV, Trumpet I-II-III, Trombone I-II-III, and Tuba. The bottom section includes Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is divided into measures, with dynamic markings such as *mf*, *f*, *ff*, and *p* indicating volume levels. Performance instructions like *pizz.* and *arco* are also present. The key signature changes from one sharp to two flats, and the time signature is 2/4. The score concludes with a fermata over the final notes of the strings.

Score for page 84, rehearsal mark 110. The score includes parts for Piccolo, Flutes I-II, Oboes I-II, Cor Anglais, Clarinets I-II, Clarinet Bass, Bassoons I-II, Cor I-II, Cor III-IV, Trumpets I-II-III, Timpani, Percussion I, Violins I-II, Viola, Violoncello, and Contrabass.

Rehearsal mark 110 begins at measure 5. Dynamics include *f*, *ff*, *p*, and *ff*. Performance markings include *a 2*, *Unis.*, and *Div.*.

115

This page of a musical score, numbered 115, features a variety of instruments. The top section includes Piccolo, Flutes I-II, Oboes I-II, Cor Anglais, Clarinets I-II, Bass Clarinet, Bassoons I-II, Horns I-IV, Trumpets I-III, Trombones I-III, Tuba, and Timpani. The bottom section includes Percussion I (Gran cassa), Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It consists of four measures. The first measure shows the initial entries for several instruments. The second and third measures feature sustained notes and rhythmic patterns. The fourth measure is marked with a forte dynamic (*ff*) and includes performance instructions such as *a 2* (second ending) and *Div.* (divisi). The percussion part features a series of accents on the first and third measures, with a final rhythmic pattern in the fourth measure.

119

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Trpt. I-II-III

Trb. I-II-III

Tuba

Timp.

Perc. I

VI. I

VI. II

Vla.

Vc.

Cb.

Unis.

123

Fl. I-II *p*

Ob. I-II *p*

Cor. Ing.

Clar. I-II *p*

Clar. bajo *p*

Fgt. I-II

Cor. I-II

Cor. III-IV

Timp. *p*

Perc. I

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

8^{va}

127

Fl. I-II *f* *molto ritard.*

Ob. I-II *f* I *pp*

Cor. Ing.

Clar. I-II *f* *pp*

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Timp.

Perc. I Tam tam *pp*

VI. I *f* *molto ritard.* Div. *pp*

VI. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

6. Coatlicue

♩ = 70

The musical score is arranged in systems. The top system includes Piccolo, Flauta I-II, Oboe I-II, Corno inglés, Clarinete I-II, Clarinete bajo, Fagot I-II, Corno I-II, and Corno III-IV. The second system includes Arpa. The third system is for Coro I, with Soprano and Alto parts. The fourth system is for Coro II, also with Soprano and Alto parts. The bottom system includes Violin I, Violin II, Viola, Violonchelo, and Contrabajo. The score includes various musical notations such as dynamics (pp), articulation (accents), and performance instructions like 'El coro femenino vocaliza con a', 'Div.', and 'pizz.'. The tempo is marked as ♩ = 70.

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Arpa

Coro I

Coro II

VI. I

VI. II

Vla.

Vc.

Cb.

pp

mf

p

pp

mf

p

mf

p

pp

mf

p

p

p

p

p

Div.

13

Picc.
 Fl. I-II
 Ob. I-II
 Cor. Ing.
 Clar. I-II
 Clar. bajo
 Fgt. I-II
 Cor. I-II
 Cor. III-IV
 Arpa
 Coro I
 Coro II
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

Musical score for page 13. The score includes various instruments and their parts. Key features include:

- Ob. I-II and Cor. Ing.:** Both parts have a melodic line starting in the second measure, marked *mf*. The Oboe part includes a fingering instruction "I" above the note.
- Arpa:** The harp part has a sustained accompaniment starting in the fourth measure, marked *p*.
- Coro I:** The first choir part has a melodic line starting in the first measure, marked *p*, and a crescendo to *mf* in the second measure. It ends with a *pp* dynamic.
- Coro II:** The second choir part has a melodic line starting in the fourth measure, marked *p*.
- VI. I and VI. II:** Both violin parts have a melodic line starting in the second measure, marked *mf*, featuring triplets and a *Unis.* instruction. They end with a *pp* dynamic.
- Vla., Vc., and Cb.:** The Viola, Violoncello, and Contrabasso parts have sustained accompaniment throughout the piece, marked *pp*.

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Arpa

Coro I

Coro II

VI. I

VI. II

Vla.

Vc.

Cb.

pp

p

mf

pp

p

p

pp

p

pp

p

pp

This musical score page, numbered 25, features a variety of instruments. The Piccolo part begins in the third measure with a forte (*f*) dynamic. The Flute I-II part has a first ending (*a 2*) starting in the second measure, also marked *f*. The Oboe I-II part is marked *f*. The Cor Anglais part features a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic with triplet patterns. The Clarinet I-II part is marked *f*. The Clarinet Bass part has a piano (*p*) dynamic with triplet patterns, followed by a forte (*f*) dynamic. The Bassoon I-II part is marked *f*. The Horn I-II part is marked *f*. The Arpa part is marked *mf*. The Coro I and Coro II parts are marked *mf* and *f* respectively. The Violin I and Violin II parts are marked *mf*. The Viola part is marked *mf*. The Violoncello part is marked *mf*. The Contrabasso part is marked *mf*. The score includes various musical notations such as dynamics, articulation, and phrasing.

Picc.
 Fl. I-II
 Ob. I-II
 Cor. Ing.
 Clar. I-II
 Clar. bajo
 Fgt. I-II
 Cor. I-II
 Cor. III-IV
 Arpa
 Coro I
 Coro II
 VI. I
 VI. II
 Vla.
 Vc.
 Cb.

Musical score for page 94, rehearsal mark 29. The score includes staves for Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoon, Basses, Horns, Arpa, Coro I, Coro II, Violins I, Violins II, Viola, Violoncello, and Contrabass. The score shows a series of notes with dynamic markings (p, mf, f) and articulations (espressivo, Div., Unis., 3).

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II *espressivo*
II *p*

Clar. bajo
I *espressivo*
p

Fgt. I-II *p*

Cor. I-II

Cor. III-IV

Arpa
p

Coro I
f

Coro II
p, *mf*, *f*

VI. I
espressivo Unis. Div. *p*, *f*, Unis.

VI. II
p, *f*

Vla.
p, *f*

Vc.
p, *f*

Cb.
p

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Arpa

Coro I

Coro II

VI. I

VI. II

Vla.

Vc.

Cb.

45

Picc.

Fl. I-II

Ob. I-II

Cor. Ing.

Clar. I-II

Clar. bajo

Fgt. I-II

Cor. I-II

Cor. III-IV

Arpa

Coro I

Coro II

VI. I

VI. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pp

arco

pp