

Luis Alberto Reyes Santiesteban

MÚSICA PARA SOPRANO Y ORQUESTA

Adaptación del poema: *Canin Tiyaz* (A donde irás)
de Alberto Hernández Casimira

INSTRUMENTACIÓN

Flauta

Oboe

Clarinete en Sib

Fagot

Corno en Fa

Trompeta en Sib - Sordina *Straight*

Trombón

Tuba

1 Percusionista - 3 Timbales - 71, 63, y 58 cm

Soprano

Violines I

Violines II

Violas

Violonchelos

Contrabajos

NOTACIÓN TRADICIONAL

La alteración aplica únicamente en la octava en la que aparece y dura durante el compás.
Las notas que cuentan con ligadura de prolongación mantienen la alteración en el compás siguiente, si esa misma nota es repetida, se volverá al accidente.

NOTA DEL PROGRAMA

Adaptación del poema: *Canin Tiyaz (A donde irás)* de Alberto Hernández Casimira. Poema en lengua náhuatl, variante dialectal de Huauchinango, Puebla. A continuación se presenta el poema en su traducción al español y en náhuatl.

A DONDE IRÁS

A donde irás
también yo
allá iré.

En donde estés
también yo
allá estaré.

A donde irás
también siempre
allá iré.

No verás
como siempre
te he de seguir.

No sentirás
cómo a tu lado
siempre andaré.

No sabrás bien
cómo en tu corazón
allá he de vivir.

No podrás escapar,
en mis brazos
no te he de perder.

Una sola vez
te vi muy afanosa.

Una sola vez
te encontré
en aquel día.

Al haber reído
me gustaste,
muy agradable.

Yo por eso
te hablé
en mi corazón.

Luego llegaste
en mí, conmigo.

Por eso
contigo voy
a donde irás.

Cuando mueras
yo también
me he de perder.

Cuando termines
yo también
me he de pudrir.

CANIN TIYAZ

Canin tiyaz
noihqui ne'hua
ompa niyaz.

Canin tiyez
noihqui ne'hua
ompa niyez.

Canin tiyaz
noihqui icce
ompa niyaz.

A'mo tiquitaz
quenin icce
nimitzpantocaz.

A'mo ticmachiliz
quenin monahuac
icce nimemiz.

A'mo ticyecmatiz
quenin ipan in moyolo
mochipa nia'ciz.

A'huel ticholoz
noyecmatitla,
a'huel nimitzpoloz.

Zan cehpa yec
onimitzitac
neli tiye'yel.

Zan cehpa yec
onimitza'cic
tonali nepa.

Ic otihuetzcac,
otinechpacti,
ic neli tepic.

Ica inon te'hua
ipan in noyolo
onimitznotz ce'pa.

Huan zan niman
te'hua otihuala
notech, nohuan.

Ica inon ne'hua
mohuan niyauh
canin tiyaz te'hua

Queman timiquiz
noihqui ne'hua
nipolihuiz.

Queman titlamiz
noihqui ne'hua
nipalaniz.

MÚSICA PARA SOPRANO Y ORQUESTRA

Adaptación del poema: *Canin Tiyaz* (A donde irás) de Alberto Hernández Casimira

Partitura Transpuesta

Luis Alberto Reyes Santiesteban

Andante espressivo e deciso ♩ = 80

Flauta

Oboe

Clarinete en Sib

Fagot

Corno en Fa

Trompeta en Sib

Trombón

Tuba

3 Timbales

Soprano

Andante espressivo e deciso ♩ = 80

Violines I

Violines II

Violas

Violonchelos

Contrabajos

2

rit. accel.

5

Fl. *mp* *mp* *mp* *p*

Ob. *p*

Cl.Sib *p*

Fgt. *pp*

Corn.Fa

Tpta.Sib *mp* *mp*

Trbn. *mp*

Tba. *mp*

Timb. *mp* *p*

S. *mp* *pp*

yaz noih - qui

rit. accel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* tremolo

Vc. *mp* *pp*

C.b. *mp*

9

Fl. *ft.* *mp*

Ob. *p*

Cl. Sib. *p*

Fgt. *p*

Corn. Fa.

Tpta. Sib. *mp*

Trbn.

Tba. *mp*

Timb.

S. *ne' - hua om - pa*

Vln. I *pp* *p* *mp*

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

Vla. *nat.* *p* *mp* *tremolo*

Vc. *nat.* *p* *p* *mp* *tremolo*

C. b.

10 11 12

A tempo

rit.

3

4

Fl.

13 nat.

mp

mp

accel.

p

A tempo

mp

Ob.

p

mp

Cl.Sib

p

mp

Fgt.

pp

mp

Corn.Fa

ft.

Tpta.Sib

Trbn.

Tba.

Timb.

p

S.

ni - yaz.

Ca -

mp

accel.

A tempo

Vln. I

p

Vln. II

tremolo

mp

Vla.

Vc.

pp

C.b.

pp

17 nat. *mf* flt. nat. *mf*

Ob.

Cl.Sib

Fgt. *mf*

Corn.Fa *mp* *mf*

Tpta.Sib *mp* *mf* flt.

Trbn. *mp* *mp*

Tba. *mp*

Timb. *pp* *mf* *f*

S. *nin* *ti* *mf*

Vln. I *mf* tremolo

Vln. II *mf*

Vla. *mp* *mf* nat.

Vc. *mp* *mf*

C.b. *mp*

21

Fl. *mf* *p* *p* *p* *flt.* *nat.*

Ob. *mf*

Fgt. *p* *p* *p*

Corn.Fa

Tpta.Sib *p* *p* *flt.*

Trbn. *mf* *p* *p* *p*

Tba. *mf*

Timb. *mf* *p*

S. *mf* *-yez*

Vln. I *mf* *p*

Vln. II *nat.* *p* *p*

Vla. *p* *p*

Vc. *nat.* *p* *p* *p*

C.b. *mf* *p* *p* *p*

25

Fl. *flt.* *nat.* *mp* *mp* *rit.* *meno mosso* *mf* 7

Ob. *mp* *mp* *mf*

Cl. Sib *mp* *mf*

Fgt. *mp* *mp* *mf*

Corn. Fa *mp* *mf*

Tpta. Sib *mp*

Trbn. *mp* *mf*

Tba. *mf*

Timb. *mp* *mf*

Vln. I *mp* *rit.* *meno mosso* *più mp* tremolo

Vln. II *mp* *mp* *più mp* tremolo

Vla. *mp* *mp* *mf* tremolo

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

C. b. *mp* *mp* *mp* *mf*

[illegible]

33 **A tempo**

Fl. *mp* *nat.*

Cl.Sib *mp*

Fgt. *mp*

Corn.Fa *mp*

Tpta.Sib *mp*

Trbn. *mp*

Timb. *mp*

Vln. I *mp* *nat.*

Vln. II *mp* *nat.*

Vla. *mp*

Vc. *mp*

C.b. *mp*

Detailed description of the musical score: The score is for measures 33 through 36. Measure 33 is in 4/4 time with a key signature of one sharp (F#). It features a flute with a natural breath mark and a mezzo-piano (mp) dynamic, followed by a clarinet in B-flat and a bassoon, both also marked mp. The woodwinds are supported by a bassoon, horn in F, trumpet in B-flat, and trombone, all marked mp. Timpani and strings (violin I, violin II, viola, violoncello, and contrabass) provide a rhythmic foundation, with the strings marked mp. Measure 34 is in 5/4 time. The flute continues with a natural breath mark and mp dynamic. The clarinet in B-flat and bassoon are also marked mp. The woodwinds and strings continue their respective parts. Measure 35 is in 4/4 time. The flute has a natural breath mark and mp dynamic. The clarinet in B-flat and bassoon are also marked mp. The woodwinds and strings continue their respective parts. Measure 36 is in 5/4 time. The flute has a natural breath mark and mp dynamic. The clarinet in B-flat and bassoon are also marked mp. The woodwinds and strings continue their respective parts.

[illegible]

45

Fl. *p* *mp* *nat.*

Ob. *p* *mp*

Cl. Sib *mp*

Trbn. *mp*

Tba. *mp*

Timb. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

C.b. *mp*

[illegible]

57

Fl.

Ob.

Cl. Sib

Fgt.

Tpta. Sib

Vln. I

Vln. II

Vla.

C. b.

p

pp

p

61

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

C.b.

65 rit. A tempo 17

Fl.

Cl. Sib

Fgt.

Corn. Fa

Tpta. Sib

Trbn.

S.

noih

Vln. I

Vln. II

Vla.

Vc.

C.b.

tremolo

div.

nat.

pp

pp

p

p

mp

rit.

A tempo

[illegible]

73

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tba.

Timb.

S.

mf

mp

mp

mp

mp

mp

mf

om - - - pa ni - -

Vln. I

Vln. II

Vla.

Vc.

C.b.

p

p

nat.

mp

mp

mp

mp

[illegible]

This musical score page contains measures 81 through 21. The instruments are arranged as follows:

- Fl.**: Flute
- Ob.**: Oboe
- Cl.Sib.**: Clarinet in B-flat
- Fgt.**: Bassoon
- Corn.Fa.**: Cornet in F
- Tpta.Sib.**: Trumpet in B-flat
- Trbn.**: Trombone
- Tba.**: Tuba
- Timb.**: Timpani
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- C.b.**: Contrabass

The score includes dynamic markings such as *p*, *mf*, and *mp*, along with crescendo and decrescendo hairpins. Measure numbers 81 and 21 are indicated at the top right of their respective staves.

[illegible]

89

Fl. *mf* *f* *mp*

Ob. *mf* *mp*

Cl. Sib. *mf* *mp*

Fgt. *mf* *mp*

Corn. Fa. *mf* *mp*

Tpta. Sib. *mf* *mp*

Trbn. *mf* *mp*

Tba. *mf*

Timb. *mf* *p* *mp*

S. *più mf* *Ca - - - - - nin - - - - - ti - yaz*

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

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

Vla. *mf* *mp*

Vc. *mf* *mp*

C. b. *mf* *mp*

93

Fl.

Cl.Sib

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

nat.

mp

noih - qui

97

Fl.

Ob.

Cl. Sib

Fgt.

Corn. Fa

Tpta. Sib

Trbn.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C. b.

mp

mf

f

ic - - - ce

om - pa

101

Fl.

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

mf

mp

p

tremolo

più mf

ni - yaz. A' - mo ti - qui

[illegible]

113

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tpta.Sib

S.

A' - mo tic - ma - - - chi - liz

Vln. I

mp

pizz.

Vln. II

tremolo

mp

Vla.

p

p

mp

Vc.

p

C.b.

p

117

Fl.

Ob.

Cl. Sib.

Fgt.

Corn. Fa.

Tpta. Sib.

S.

que - nin mo - na - huac ic - ce ni - me - miz.

Vln. I

nat.

sim.

Vln. II

nat.

Vla.

Vc.

C. b.

mp

mf

p

più p

125

Fl. *sim.*
mp

Cl. Sib

Fgt.

Corn. Fa

Tpta. Sib

Timb.

S.
- - - - - *mf* *mf*
ma - tiz que - nin i - pan in

Vln. I *pizz.*
mp

Vln. II
tremolo nat.
mp
trem. nat.
mp

Vla.

Vc.

C. b.

[illegible]

[illegible]

141

Fl.

Ob.

Cl. Sib

Fgt.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C. b.

noih - qui ne' - hua

om - pa ni - yaz

più mf

p

145

$\text{♩} = 75$

Fl.

ft.

p

sim.

mp

mf

$\text{♩} = 150$

37

nat.

$\text{più } mf$

Ob.

p

mp

mf

$\text{più } mf$

Cl.Sib

ft.

p

sim.

mp

mf

$\text{più } mf$

Fgt.

$\text{più } mf$

Corn.Fa

$\text{più } mf$

Tpta.Sib

p

mp

mf

Timb.

p

mp

mf

$\text{più } mf$

S.

$\text{più } mf$

Ca-

$\text{♩} = 75$

Vln. I

tremolo

p

sim.

mp

mf

$\text{♩} = 150$

nat.

$\text{più } mf$

Vln. II

p

mp

mf

$\text{più } mf$

Vla.

p

mp

mf

$\text{più } mf$

Vc.

p

mp

mp

mf

mf

$\text{più } mf$

C.b.

p

mp

mp

mf

mf

$\text{più } mf$

149

Fl.

Ob.

Cl. Sib.

Fgt.

Timb.

S.

nin ti - yez noih - qui ne' - hua om -

Vln. I

Vln. II

Vla.

Vc.

C.b.

[illegible]

157  =150

Fl.



mp

Ob.



Fgt.



mp

Corn.Fa



mp

Tpta. Sib



mp

Timb.



mp

Vln. I



mp

pizz.

Vln. II



mp

pizz.

Vla.



mp

pizz.

Vc.



mp

pizz.

161

Fl.

Cl. Sib

Fgt.

Tpta. Sib

Trbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

ft.

$\text{♩} = 75$

p

mp

mf

pp

p

p

p

p

mp

mp

mp

mp

arco

42

165

C ♩ = 150

♩ = 75

Fl.

Ob.

Cl.Sib

Fgt.

Tpta.Sib

Trbn.

Tba.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

mf

mp

tremolo

A' - - huel

[illegible]

173

$\text{♩} = 75$

Fl.

p

Cl.Sib

p

Fgt.

$\underline{p}$

Corn.Fa

p

tapada

p

Tpta.Sib

p

Timb.

p subito

S.

mp

mp

mp

no - vec - - - ma - - - - - ti - tla,

$\text{♩} = 75$

Vln. I

pizz.

p

Vln. II

p

p

$\underline{p}$

Vla.

p

p

Vc.

p

$\underline{p}$

C.b.

$\underline{p}$

p

Musical score for measures 177-180. The score includes parts for Corn.Fa, Tpta.Sib, S., Vln. I, Vln. II, Vla., Vc., and C.b. The vocal part (S.) has lyrics: "a' huel ni - mitz". Dynamics include *p*, *ṗ*, and *sim.*

181

$\text{♩} = 150$

Cl. Sib

Fgt.

Corn. Fa

Tpta. Sib

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C. b.

mp

mp

mf

po - loz. Zan ceh - pa yec o - ni -

nat. arco

p mp mp mp mp mp

mp

mp

[illegible]

189

Fl.

mf

Ob.

mf

mf

Fgt.

mf

mf

Tpta. Sib

mf

Timb.

più mf

S.

Zan
ceh

- -

pa
yec

più mf

o - ni - mit

za' - cic

Vln. I

div.
mf

Vln. II

mp

tremolo

mf

nat.

mp

tremolo

mf

Vla.

Vc.

mf

mf

C.b.

mf

mf

193

$\text{♩} = 75$

Fl.

Ob.

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

mf

f

f

f

mf

f

f

f

più mf

f

p

p

nat.

mp

f

f

f

f

tremolo

to - na - li

ne - - - - - pa.

197

Fgt.

Musical staff for Fgt. (Flute) in bass clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a half note G2 tied to a half note F2 in the fourth measure. Slurs and hairpins are present.

Corn.Fa

Musical staff for Corn.Fa (Cornet in F) in treble clef. It begins with a whole rest, followed by a half note A3 tied to a half note G3 in the second measure. In the third measure, it plays a half note F3 tied to a half note E3 in the fourth measure. Slurs and hairpins are present.

Tpta.Sib

Musical staff for Tpta.Sib (Trumpet in B-flat) in treble clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a whole rest. In the fourth measure, it plays a whole rest. Slurs and hairpins are present.

Trbn.

Musical staff for Trbn. (Trombone) in bass clef. It begins with a half note G2 tied to a half note F#2 in the second measure. In the third measure, it plays a half note E2 tied to a half note D2 in the fourth measure. Slurs and hairpins are present.

Tba.

Musical staff for Tba. (Tuba) in bass clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a whole rest. In the fourth measure, it plays a half note G2 tied to a half note F2. Slurs and hairpins are present.

Timb.

Musical staff for Timb. (Timpani) in bass clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a half note G#2 tied to a half note F#2 in the fourth measure. The dynamic *mf* is marked. Slurs and hairpins are present.

S.

Musical staff for S. (Soprano) in treble clef. It begins with a whole rest. In the third measure, it plays a half note G2 tied to a half note F2 in the fourth measure. The lyrics "Ic - - - o - - -" are written below the staff. Slurs and hairpins are present.

Vln. I

Musical staff for Vln. I (Violin I) in treble clef. It begins with a whole rest. In the third measure, it plays a half note G2 tied to a half note F2 in the fourth measure. Slurs and hairpins are present.

Vln. II

Musical staff for Vln. II (Violin II) in treble clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a whole rest. In the fourth measure, it plays a whole note F2. The dynamic *nat.* is marked. Slurs and hairpins are present.

Vla.

Musical staff for Vla. (Viola) in alto clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a half note G2 tied to a half note F2 in the fourth measure. Slurs and hairpins are present.

Vc.

Musical staff for Vc. (Violoncello) in bass clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a whole rest. In the fourth measure, it plays a half note G2 tied to a half note F2. Slurs and hairpins are present.

C.b.

Musical staff for C.b. (Contrabass) in bass clef. It begins with a whole note G2, followed by a whole rest. In the third measure, it plays a whole rest. In the fourth measure, it plays a half note G2 tied to a half note F2. Slurs and hairpins are present.

201

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

S.

- - - - ti - - - - huetz - - - - cac,

Vln. I

Vln. II

Vla.

Vc.

C.b.

205

Fgt.

Musical staff for Fgt. (Flute) in bass clef. It contains a melodic line with a half note, a quarter note, a half note, and a half note, all tied across measures.

Corn.Fa

Musical staff for Corn.Fa (Cornet F) in treble clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

Tpta.Sib

Musical staff for Tpta.Sib (Trumpet Bb) in treble clef. It contains a half note, a quarter note, a half note, and a half note, all tied across measures.

Trbn.

Musical staff for Trbn. (Trombone) in bass clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

Tba.

Musical staff for Tba. (Tuba) in bass clef. It contains a half note, a quarter note, a half note, and a half note, all tied across measures.

Timb.

Musical staff for Timb. (Timpani) in bass clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

S.

Musical staff for S. (Soprano) in treble clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

Vln. I

Musical staff for Vln. I (Violin I) in treble clef. It contains a half note, a quarter note, a half note, and a half note, all tied across measures.

Vln. II

Musical staff for Vln. II (Violin II) in treble clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

Vla.

Musical staff for Vla. (Viola) in alto clef. It contains a half note, a quarter rest, a half note, and a half note, all tied across measures.

Vc.

Musical staff for Vc. (Violoncello) in bass clef. It contains a half note, a quarter note, a half note, and a half note, all tied across measures.

C.b.

Musical staff for C.b. (Contrabasso) in bass clef. It contains a half note, a quarter note, a half note, and a half note, all tied across measures.

209

Fgt.



Corn.Fa



Tpta.Sib



Trbn.



Tba.



Timb.



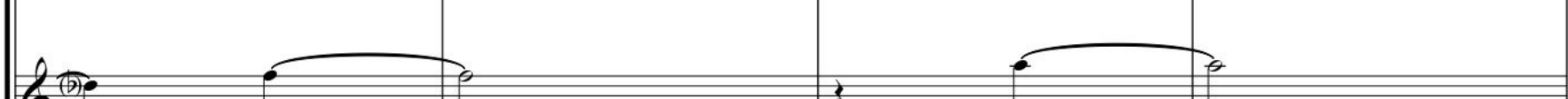
S.



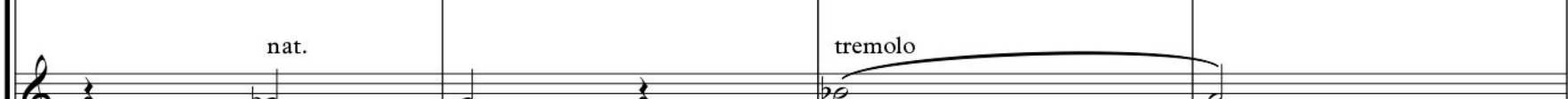
Vln. I



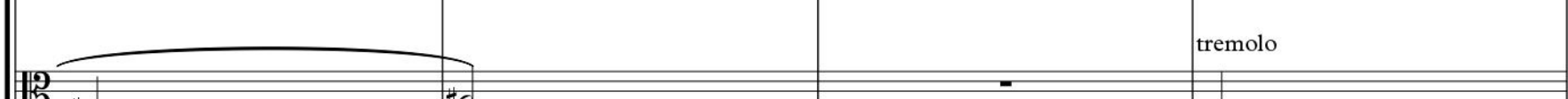
Vln. II



Vla.



Vc.



C.b.



213

Cl.Sib

f

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

f

Timb.

f

S.

-pac - - - - - ti,

Vln. I

Vln. II

f

nat.

Vla.

nat.

Vc.

f

C.b.

f

217

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tpta. Sib

Trbn.

Tba.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

mf

mf

mf

mf

f

mp

mp

mf

mf

mf

mf

ic - - - - ne - - - - -

221

Ob.

Cl.Sib

Fgt.

Corn.Fa

Trbn.

S.

Vln. II

Vla.

Vc.

C.b.

mf

f

mf

rit.

li

te

The musical score for measures 221-224 is presented in a standard orchestral layout. The vocal part (S.) features a solo line with lyrics "li" and "te" under a slur. The orchestral accompaniment includes woodwinds (Ob., Cl.Sib, Fgt., Corn.Fa, Trbn.), strings (Vln. II, Vla., Vc., C.b.), and percussion. Dynamics range from *mf* to *f*, and the piece concludes with a *rit.* (ritardando) marking.

[illegible]

D Adagio con anima ♩ = 60

229

Fl.

Cl.Sib

Corn.Fa

Trbn.

S.

mf

pp

mp

pic.

I - - -

D Adagio con anima ♩ = 60

tremolo

Vln. I

pp

Vln. II

tremolo

pp

Vla.

C.b.

pp

233

Fl.

Cl.Sib

Corn.Fa

S.

Vln. I

Vla.

C.b.

tapada

pp

pp

nat.

ppp

pp

ca

i - - - non

pp



237

Fl.

Fgt.

S.

Vla.

C.b.

pp

te'

hua

241

Fl.

Cl.Sib

S.

Vla.

C.b.

i - - -



245

Fl.

Cl.Sib

Corn.Fa

S.

Vln. I

Vla.

C.b.

pan *in* *no* - - -

249

Fl.

Cl.Sib

Fgt.

S.

Vla.

C.b.

yo - - - - lo



253

Fl.

S.

Vln. I

Vla.

C.b.

o - - - -



261

Fl.

Ob.

Corn.Fa

S.

Vla.

C.b.

accel.

pp

ce'

pa.

265 - - - - - **Andante espressivo e deciso** ♩ = 80

Fgt.

Corn.Fa.

Trbn.

Timb.

S.

Huan zan ni - man te' - hua

Andante espressivo e deciso ♩ = 80

Vln. I

Vln. II

tremolo

Vla.

Vc.

C.b.

269

Cl.Sib

p

mp

Fgt.

p

Corn.Fa

p

Trbn.

p

Timb.

p

mp

S.

mp

mf

o - - ti - - hua - la no - tech, no

Vln. I

p

p

mp

Vln. II

sim.

p

p

mp

mp

Vla.

mp

mp

Vc.

p

mp

C.b.

p

273

Fl.

Musical staff for Flute (Fl.). It begins with a treble clef and a key signature of one sharp (F#). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note F#4, marked *mf*. This is followed by a series of eighth notes: G#4, A4, Bb4, and A4, all marked with accents. The staff continues with a whole rest in the fourth measure.

Cl.Sib

Musical staff for Clarinet in B-flat (Cl.Sib). It begins with a treble clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb3, marked *mp*. This is followed by a series of eighth notes: A3, G3, F3, and E3, all marked with accents. The staff continues with a whole rest in the fourth measure.

Fgt.

Musical staff for Bassoon (Fgt.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb2, marked *mp*. This is followed by a series of eighth notes: A2, G2, F2, and E2, all marked with accents. The staff continues with a whole rest in the fourth measure.

Corn.Fa

Musical staff for French Horn (Corn.Fa). It begins with a treble clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb3, marked *mp*. This is followed by a series of eighth notes: A3, G3, F3, and E3, all marked with accents. The staff continues with a whole rest in the fourth measure.

Trbn.

Musical staff for Trombone (Trbn.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb2, marked *mp*. This is followed by a series of eighth notes: A2, G2, F2, and E2, all marked with accents. The staff continues with a whole rest in the fourth measure.

Tba.

Musical staff for Tuba (Tba.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb1, marked *mf*. This is followed by a series of eighth notes: A1, G1, F1, and E1, all marked with accents. The staff continues with a whole rest in the fourth measure.

Timb.

Musical staff for Timpani (Timb.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb2, marked *mf*. This is followed by a series of eighth notes: A2, G2, F2, and E2, all marked with accents. The staff continues with a whole rest in the fourth measure.

S.

Musical staff for Soprano (S.). It begins with a treble clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb3, marked *mp*. This is followed by a series of eighth notes: A3, G3, F3, and E3, all marked with accents. The staff continues with a whole rest in the fourth measure.

Vln. I

Musical staff for Violin I (Vln. I). It begins with a treble clef and a key signature of one sharp (F#). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note F#4, marked *mp*. This is followed by a series of eighth notes: G#4, A4, Bb4, and A4, all marked with accents. The staff continues with a whole rest in the fourth measure.

Vln. II

Musical staff for Violin II (Vln. II). It begins with a treble clef and a key signature of one sharp (F#). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note F#4, marked *mp*. This is followed by a series of eighth notes: G#4, A4, Bb4, and A4, all marked with accents. The staff continues with a whole rest in the fourth measure.

Vla.

Musical staff for Viola (Vla.). It begins with a treble clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb3, marked *mp*. This is followed by a series of eighth notes: A3, G3, F3, and E3, all marked with accents. The staff continues with a whole rest in the fourth measure.

Vc.

Musical staff for Violoncello (Vc.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb2, marked *mp*. This is followed by a series of eighth notes: A2, G2, F2, and E2, all marked with accents. The staff continues with a whole rest in the fourth measure.

C.b.

Musical staff for Contrabass (C.b.). It begins with a bass clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, followed by a half rest in the second measure. In the third measure, the time signature changes to 3/4, and the music begins with a half note Bb1, marked *mf*. This is followed by a series of eighth notes: A1, G1, F1, and E1, all marked with accents. The staff continues with a whole rest in the fourth measure.

277

Fl.

Cl.Sib

Corn.Fa

Trbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

C.b.

nat.

nat.

This page of a musical score contains measures 277 through 280. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinet in Sib, Cor Anglais, Bassoon, and Trombone) and brass (Tuba and Timpani) parts are in the upper half, while the strings (Violins I and II, Viola, Violoncello, and Double Bass) are in the lower half. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#), and the time signature is 2/4. The measures are divided into four measures per system, with measure numbers 277, 278, 279, and 280 indicated at the end of each system. The Flute part has a measure number 277 above the first measure. The Violins I and II parts have a 'nat.' marking above the final measure of the system. The Viola part has a 'nat.' marking above the final measure of the system. The Violoncello and Double Bass parts have a 'nat.' marking above the final measure of the system.

281

Fl.

Ob.

Cl.Sib

Fgt.

Corn.Fa

Trbn.

Timb.

Vln. I

Vln. II

Vla.

Vc.

C.b.

285

rit.

Ob.

mp

Cl.Sib

mp

Fgt.

mp

Corn.Fa

mp

mp

mp

Trbn.

mp

mp

Timb.

mp

mp

Vln. II

mp

Vla.

mp

mp

mp

Vc.

mp

mp

C.b.

mp

mp

289 - - - - - **Adagio con anima** ♩ = 60

Fl. *p*

Ob.

Cl.Sib *p* *pp*

Corn.Fa *mp* *p* *mp*

S. *I*

Vln. II *nat.* *p*

Vla. *mp* *p*

C.b. *pp*



293

Fl. *pp*

Cl.Sib

Corn.Fa *tapada* *pp*

S. *ca* *i* *non*

Vln. I *pp*

Vla. *pp*

C.b. *pp*

297

Cl.Sib

Corn.Fa

Tpta.Sib

S.

C.b.

301

Cl.Sib

Corn.Fa

Tpta.Sib

S.

C.b.

305

Ob.

Cl.Sib

Trbn.

S.

Vln. I

Vla.

C.b.

huan

ni - - - yauh

pp

pp

pp

309

Ob.

Trbn.

S.

C.b.

ca - - - - nin

pp

313

Fl.

Cl.Sib

Fgt.

Tpta. Sib

S.

C.b.

pp

pp

ti - - - - -

317

Fl.

Cl.Sib

Tpta. Sib

S.

C.b.

pp

ya z

te' - - *hua.*

321

Fl.

Cl.Sib

Corn.Fa

Vc.

C.b.

pp

pp

accel.

accel.

325 - - - - - Andante espressivo e deciso ♩ = 80

Fl.

Ob.

Cl. Sib

Fgt.

Corn. Fa

Tpta. Sib

Trbn.

Timb.

Vln. I

Vln. II

Vla.

Vc.

C. b.

pp

p

al aire

tremolo

[illegible]

[illegible]

[illegible]

345

Fl. *mp*

Cl. Sib

Fgt. *p*

Corn. Fa *p*

Timb.

S. *li* - - *huiz.*

Vln. I

Vln. II

Vla. *nat.*

Vc.

C.b. *nat.*

[illegible]

353

Fl.

Ob.

p

Cl.Sib

p

Fgt.

p

Corn.Fa

v

Tpta.Sib

Trbn.

Timb.

Vln. I

v

v

Vln. II

v

Vla.

v

Vc.

C.b.

v

361

Fl. *p*

Ob. *p*

Cl.Sib *p* 3

Fgt.

Corn.Fa *p*

Trbn.

Timb.

Vln. I *mp*

Vln. II *mp*

Vla. tremolo *p* nat. *mp* tremolo

Vc. *mp* *mp*

C.b. *mp* *mp*

365

Fl. *ft.* *mp* *nat.*

Ob. *mp*

Fgt. *mp*

Corn.Fa *mp* *p*

Tba.

Timb.

Vln. II tremolo

Vla.

Vc.

C.b.

369

Cl. Sib.

mp

Fgt.

Corn. Fa.

Timb.

Vln. I

tremolo

p

nat.

Vln. II

nat.

p

Vla.

nat.

p

tremolo

Vc.

p

C. b.

p

373

Fl.

ft.

nat.

p

Ob.

p

Cl.Sib

p

Fgt.

p

Corn.Fa

p

Tpta.Sib

mp

Tba.

p

Timb.

p

Vln. I

pp

Vln. II

tremolo

Vla.

Vc.

C.b.

[illegible]

381

Fgt.

Corn.Fa

Trbn.

Timb.

S.

Vln. I

Vln. II

Vla.

Vc.

C.b.

[illegible]

389

nat. rit. flt.

Fl. *mp* *mf*

Ob.

Cl.Sib *mp* *mf* *f*

Fgt. *mp* *mf* *f*

Corn.Fa *mp* *mf*

Tpta.Sib *mp* *mf*

Trbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

Timb. *mf* *f*

Vln. I *mp* *mf*

Vln. II nat. tremolo nat. *mp* *mf* *f*

Vla. *mf*

Vc. *mp* *mf* *f*

C.b. *mp* *mf* *f*

393

sim.

Fl.

Ob.

Cl.Sib

Fgt.

Corn.Fa

Tpta.Sib

Trbn.

Tba.

Timb.

S.

ni - - pa - - - - - la - - - - -

tremolo

Vln. I

tremolo

Vln. II

tremolo

Vla.

Vc.

C.b.

nat.

f

mp

397

nat.

$\text{♩} = 70$

Fl.

ff

Cl.Sib

Fgt.

ff

Corn.Fa

Tpta.Sib

ff

Trbn.

ff

Tba.

ff

Timb.

mf

S.

niz

ff

Vln. II

ff

Vla.

Vc.

ff

C.b.

ff

[illegible]