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Humo azulado

Partitura con transposición

Duración aproximada: 12'

Obra para orquesta sinfónica formada por:

Flauta / flautín 1
Flauta / flautín 2
Oboe 1
Oboe 2
Clarinete en Bb 1
Clarinete en Bb 2
Fagot 1
Fagot 2
Trompeta en Do 1 (con su sordina straight)
Trompeta en Do 2 (con su sordina straight)
Trompa en Fa 1
Trompa en Fa 2
Trombón de varas tenor 1 (con su sordina straight)
Trombón de varas tenor 2 (con su sordina straight)
Trombón de varas bajo
Percusionista 1 (glockenspiel, juego de 5 temple blocks, vibráfono, tam tam y plato suspendido)
Percusionista 2 (tam tam, juego de 4 tom toms y timbales (mínimo 4))
Violines 1
Violines 2
Violas
Violonchelos
Contrabajos

Indicaciones:

- El símbolo de trémolo indica redoble en la percusión, frullato en los vientos y trémolo de arco en las cuerdas.
- Los símbolos O y + indican respectivamente campana sin y con mano tapándola en la trompa. El símbolo \leftrightarrow indica que hay que meter y sacar la mano rápidamente en la trompa, indicándose en los extremos de éste símbolo el estado inicial y final de la campana.
- La notación índice de las notas del timbal toma como do4 al do central.
- En la Elegía, la gran ligadura de expresión de las cuerdas indica que ha de tocarse todo sin apenas separación, legato; mientras que las ligaduras de expresión más pequeñas indican el fraseo.
- Los glissandos entre bicordios en las cuerdas (en divisi) de la última sección, anotados entre ambas notas de cada par, afectan por igual a ambas notas (siendo por lo tanto glissandos de bicordios).

Humo azulado

Envolvente
♩=60

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauta / flautín 1
- Flauta / flautín 2
- Oboe 1
- Oboe 2
- Clarinete en Sib 1
- Clarinete en Sib 2
- Fagot 1
- Fagot 2
- Trompa en Fa 1
- Trompa en Fa 2
- Trompeta en Do 1
- Trompeta en Do 2
- Trombón 1
- Trombón 2
- Trombón bajo
- Percusionista 1
- Percusionista 2
- Violín I
- Violín II
- Viola
- Violoncello
- Contrabajo

The score includes various musical notations such as dynamics (pp, p, mp), articulation (gliss.), and performance instructions (3-2, 3-5). The tempo is marked as ♩=60.

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

gliss.

3:2

3:4

3:5

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

con sord.

gliss.

3:2

3:4

17

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Tr. 1
Tr. 2
Tpt. en Do 1
Tpt. en Do 2
Tbn. 1
Tbn. 2
Tbn. B.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *p* *gliss.* 3.5 3.2

Detailed description: This page of a musical score covers measures 17 through 20. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), two bassoons (Fag. 1, 2), and two trumpets (Tr. 1, 2). The brass section includes two trombones (Tbn. 1, 2) and a tuba (Tbn. B.). The percussion section has two parts (Perc. 1, 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and brass. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. The string section is characterized by glissandi and specific fingering techniques (e.g., 3.5, 3.2). The woodwinds and brass play melodic lines with various articulations and slurs. The percussion parts are mostly rests, indicating a quiet or non-rhythmic role in these measures.

Musical score for orchestra, page 7, measures 21-24. The score is divided into two systems. The first system includes Flautín (Fl. 1, Fl. 2), Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fag. 1, Fag. 2, Tr. 1, Tr. 2, Tpt. en Do 1, Tpt. en Do 2, Tbn. 1, Tbn. 2, Tbn. B., Perc. 1 (Glockenspiel), Perc. 2, Vln. I, Vln. II, Vla., Vcl., and Cb. The second system includes Vln. I, Vln. II, Vla., Vcl., and Cb. The score features various dynamics (mf, mp, pp), articulation (gliss.), and complex rhythmic patterns. The tempo is marked as *mf* and the meter is 5/4.

This page of a musical score, numbered 8, covers measures 26 through 31. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major, and the time signature is 3/4. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Fag. 1, Fag. 2), Trumpets (Tr. 1, Tr. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. B), Percussion (Perc. 1, Perc. 2), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 26-27 feature a complex rhythmic pattern with 5/4 and 3/2 time signatures. The woodwinds and strings play intricate passages, with some instruments marked with *gliss.* (glissando). The percussion part includes a prominent 5/4 rhythm. Measures 28-31 continue the rhythmic complexity, with various time signatures (3/2, 5/4, 3/4) and dynamic markings such as *p*, *mp*, and *mf*. The string section plays sustained notes with glissandos, while the woodwinds and brass provide melodic and harmonic support.

This page of a musical score contains measures 29 through 32 for a full orchestra. The instruments and their parts are as follows:

- Flutes (Fl. 1 & 2):** Play a melodic line with slurs and accents. Measure 29 starts with a 5/4 time signature. Measures 30 and 31 have 5/4 time signatures. Measure 32 has a 5/4 time signature.
- Oboes (Ob. 1 & 2):** Play a melodic line with slurs and accents.
- Clarinets (Cl. 1 & 2):** Play a melodic line with slurs and accents.
- Fagots (Fag. 1 & 2):** Play a melodic line with slurs and accents.
- Trumpets (Tr. 1 & 2):** Play a melodic line with slurs and accents. Measure 32 includes a *mf* dynamic marking.
- Trumpets in D (Tpt. en Do 1 & 2):** Play a melodic line with slurs and accents.
- Trombones (Tbn. 1 & 2):** Play a melodic line with slurs and accents. Measure 32 includes a *gliss.* marking.
- Tuba (Tbn. B.):** Play a melodic line with slurs and accents. Measure 32 includes a *gliss.* marking.
- Percussion (Perc. 1 & 2):** Perc. 1 plays a rhythmic pattern with slurs and accents. Perc. 2 is marked *Tam tam*.
- String Section (Vln. I, Vln. II, Vla., Vc., Cb.):** All string parts play a melodic line with slurs and accents. Measure 32 includes a *gliss.* marking and a *mf* dynamic marking.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The page is numbered 9 in the top right corner.

The musical score is arranged in a standard orchestral layout. It begins at measure 31. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob. 1 and Ob. 2), two Clarinets (Cl. 1 and Cl. 2), two Bassoons (Fag. 1 and Fag. 2), and a Contrabassoon (Tr. 2). The brass section includes two Trumpets (Tr. 1 and Tr. 2), two Trumpets in D (Tpt. en Do 1 and Tpt. en Do 2), two Trombones (Tbn. 1 and Tbn. 2), and a Trombone in B (Tbn. B). The percussion section consists of two parts: Perc. 1 (Temple blocks) and Perc. 2. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into two main sections by a double bar line. The first section contains complex rhythmic patterns with many 5/4 time signatures. The second section is marked 'rit.' and features a 'Movido' section with a tempo of 130. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Various performance instructions like 'gliss.' and 'Dejar resonando.' are present.

34

Flauta *f mf* *f mf* *f mf*

Flauta *f mf* *f mf* *f mf*

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

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

Cl. 1 *f mf* *f mf* *f mf* *f mf* *f mf* *f mf* *f mf*

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

Fag. 1 *f mf* *f mf* *f mf* *f mf*

Fag. 2 *f mf* *f mf* *f mf* *f mf*

Tr. 1 *mp* *mf*

Tr. 2 *mp* *mf*

Tpt. en Do 1 senza sord.

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1 *mp* en las notas acentuadas y *pp* en el resto. *3:2* *3:2* *mp-pp* en las notas acentuadas y *pp* en el resto. *3:2* *3:2*

Perc. 2 Tom toms sin bordones *3:2* *mp-pp* en las notas acentuadas y *pp* en el resto. *3:2*

Vln. I pizz. *f*

Vln. II pizz. *f*

Vla. pizz. *f*

Vc. pizz. *f*

Cb. pizz. *f*

51

FL. 1 *f mf*

FL. 2 *f mf*

Ob. 1 *f mf*

Ob. 2 *f mf*

Cl. 1 *f mf*

Cl. 2 *f mf*

Fag. 1 *f mf*

Fag. 2 *f mf*

Tr. 1 *p mf mp p mf*

Tr. 2 *mf mp mf*

Tpt. en Do 1 *mp < mf p*

Tpt. en Do 2 *mp p*

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score (page 51) features a variety of instruments. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) plays a rhythmic pattern of eighth notes with a dynamic range from *f* to *mf*. The trumpet section (Trumpets 1 & 2, Trumpets in D) has melodic lines with dynamics including *p*, *mf*, and *mp*. The percussion section (Percussion 1 & 2) features complex rhythmic patterns with triplets and sixteenth notes. The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides harmonic support with sustained notes and some rhythmic movement.

60

Fl. 1 *f mf*

Fl. 2 *f mf*

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

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

Cl. 1 *f mf f mf f mf f mf*

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

Fag. 1 *f mf f mf f mf*

Fag. 2 *f mf f mf f mf*

Tr. 1 *mfp f*

Tr. 2 *mf mfp f*

Tpt. en Do 1 *p*

Tpt. en Do 2 *mf mp mf*

Tbn. 1 *mf gliss.*

Tbn. 2

Tbn. B.

Perc. 1 *Vibráfono*

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

Tocar sucio, con mucha resonancia.

Redo

arco

pp

mp

p

5-4

6-4

7-4

8-4

3-2

5-4

6-4

7-4

8-4

♩=60

This page contains the musical score for measures 74 through 77 of a piece titled "Movido" with a tempo of 130 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with triplets in measures 74-75, then a more active line in measures 76-77.
- Oboes (Ob. 1, Ob. 2):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with triplets in measures 74-75, then a more active line in measures 76-77.
- Bassoons (Fag. 1, Fag. 2):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Trumpets (Tpt. en Do 1, Tpt. en Do 2):** Silent throughout.
- Trombones (Tbn. 1, Tbn. 2, Tbn. B.):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Timpani (Tr. 1, Tr. 2):** Silent throughout.
- Drum (Perc. 2):** Silent throughout.
- Percussion 1 (Perc. 1):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Violins (Vln. I, Vln. II):** Play a melodic line with triplets in measures 74-75, then a more active line in measures 76-77.
- Viola (Vla.):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Violoncello (Vc.):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.
- Double Bass (Cb.):** Play a rhythmic accompaniment of sixteenth notes in measures 74-75, then a melodic line in measures 76-77.

The score is written in 4/4 time and features a variety of dynamics including *p*, *pp*, *ff*, *mf*, and *f*. It also includes performance instructions such as *divisi*, *non divisi*, and *pizz.* (pizzicato).

79

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

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

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

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

Cl. 1 *f mf f mf f mf f mf f mf mf mp mf mp mf mp mf mp mf mp*

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

Fag. 1 *f mf f mf f mf f mf f mf mf mp mf mp mp p mp p*

Fag. 2 *f mf f mf f mf f mf f mf mf mp mf mp mp p mp p*

Tr. 1 *pp*

Tr. 2 *pp*

Tpt. en Do 1 *pp*

Tpt. en Do 2 *pp*

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1 Temple blocks
mf en las notas acentuadas
y *p* en el resto

Perc. 2 Timbales (fa3, sib3, mib3 y lab3)
mp

Vln. I *f mf mp*

Vln. II *f mf mp*

Vla. *f mf mp*

Vc. *f mf mp*

Cb. *f mf*

This page of a musical score, numbered 18, covers measures 86 through 91. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Trumpet 1 and 2, Trombone 1, 2, and Bass, Percussion 1 and 2, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score begins at measure 86, marked with a dynamic of *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion features a complex 3:2 polyrhythm. The dynamics vary throughout the measures, with woodwinds and strings generally playing *ff* or *f*, and brass instruments playing *mf* or *mp*. The score concludes at measure 91 with a final dynamic of *mp*.

This page of a musical score covers measures 92 to 97. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpets (1 & 2), Trombones (1, 2, and Bass), Percussion 1 & 2, Violin 1 & 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. Dynamic markings such as *f*, *mf*, *ff*, and *mp* are used throughout. The woodwinds and strings play active melodic and harmonic lines, while the percussion provides a rhythmic foundation with patterns of eighth and sixteenth notes. The brass instruments are mostly silent in this section.

This page of a musical score, numbered 20, covers measures 99 through 104. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), two clarinets (Cl. 1 and 2), and two bassoons (Fag. 1 and 2). The brass section consists of two trumpets (Tr. 1 and 2), two tenor trombones (Tbn. 1 and 2), and one bass trombone (Tbn. B.). The percussion section has two parts (Perc. 1 and Perc. 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 99-104 show a complex orchestral texture. The woodwinds and strings play rhythmic patterns, often with triplets. The brass instruments (trumpets, trombones) have a prominent role, playing sustained notes with dynamic markings ranging from *ppp* to *f*. The percussion section provides a steady rhythmic accompaniment. The string section plays a melodic line, with the first violins and cellos marked *mp* and the other strings marked *arco*. The score includes various dynamic markings such as *mp*, *mf*, *pp*, *ppp*, and *f*, as well as articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 3/4.

114

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Tr. 1
Tr. 2
Tpt. en Do 1
Tpt. en Do 2
Tbn. 1
Tbn. 2
Tbn. B.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mfmp, *mf*, *f*, *ff*, *gliss.*, *3:2*

137

Fl. 1 3:2 3:2 3:2 3:2 *f* 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Fl. 2 *f*

Ob. 1 3:2 3:2 3:2 3:2 *f* 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Fag. 1 *f*

Fag. 2 3:2 3:2 3:2 3:2 *f* 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Tr. 1 *mp* *mf* *f*

Tr. 2 *mp* *mf* *f*

Tpt. en Do 1 *mp* *mf* *f*

Tpt. en Do 2 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Tbn. B. *mp* *mf* *f*

Perc. 1

Perc. 2 5:4 *f* 5:4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Elegía

Dramático y apasionado
(mismo tempo)

Largo
♩ = 50

The musical score is arranged in a standard orchestral layout with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line with triplets and slurs. Fl. 2 has a sustained chord.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line with triplets and slurs. Ob. 2 has a sustained chord.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a sustained chord. Cl. 2 has a melodic line with triplets and slurs.
- Fagots:** Fag. 1 and Fag. 2. Both have melodic lines with triplets and slurs.
- Trumpets:** Tr. 1 and Tr. 2. Both have sustained chords.
- Trumpets in D:** Tpt. en Do 1 and Tpt. en Do 2. Both have sustained chords.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. B. All have sustained chords.
- Percussion:** Perc. 1 (Tam tam) and Perc. 2. Perc. 1 has a sustained chord. Perc. 2 has a rhythmic pattern with triplets and slurs.
- Violins:** Vln. I and Vln. II. Both have melodic lines with triplets and slurs.
- Viola:** Vla. Has a melodic line with triplets and slurs.
- Violoncello:** Vc. Has a melodic line with triplets and slurs.
- Double Bass:** Cb. Has a melodic line with triplets and slurs.

Dynamic markings include *ff*, *fff*, *pp*, and *p cresc.*. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

155

This page of a musical score contains measures 155 through 164. The score is organized into two systems. The first system includes staves for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2), trumpets (Tr. 1 & 2), trombones (Tbn. 1, 2, and Bass), and percussion (Perc. 1 & 2). The second system features the string section, with staves for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

The woodwind and brass parts are mostly silent, indicated by horizontal lines. The string section plays a melodic line with dynamic markings: *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) in the middle, and *f dim.* (forte decrescendo) towards the end of the section.

169

Fl. 1 Flauta *mp*

Fl. 2 Flauta *mp*

Ob. 1 *mp* 3:2 3:2 3:2

Ob. 2 *mp* 3:2 3:2 3:2

Cl. 1 *mp*

Cl. 2 *mp*

Fag. 1 *mp* 5:4 5:4

Fag. 2 *mp* 5:4 5:4

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1 Plato suspendido *pp*

Perc. 2 *mp* *mf* 3:2

Vln. I *mp* *mf* *mp* *f* *p* *ff*

Vln. II *mp* *mf* *mp* *f* *p* *ff*

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

Vc. *mp* *mf* *mp* *f* *p* *ff*

Cb. *mp* *mf* *mp* *f* *p* *ff*

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Ponerse de pie con la campana en alto hasta el final de la obra.

Cambiar notas a mib2, lab2, reb3 y solb3.

8va

¡APOTEÓSICO!

♩=60

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tpt. en Do 1

Tpt. en Do 2

Tbn. 1

Tbn. 2

Tbn. B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *pp* *p* *mp* *pp* *ff*

ff *pp* *p* *mp* *pp* *ff*

ff *5:4* *p* *pp* *f* *pp* *5:4* *5:4* *5:4* *5:4* *ff* *5:4* *p* *pp* *5:4*

ff *5:4* *p* *pp* *f* *pp* *5:4* *5:4* *5:4* *5:4* *ff* *5:4* *p* *pp* *5:4*

ff *5:4* *5:4* *5:4* *pp* *5:4* *p* *5:4* *f* *pp* *ff* *pp*

ff *5:4* *5:4* *5:4* *pp* *5:4* *p* *5:4* *f* *pp* *ff* *pp*

ff *pp* *pp* *f* *3:2* *3:2* *pp* *5:4* *5:4* *5:4* *5:4* *p* *5:4*

ff *pp* *pp* *f* *3:2* *3:2* *pp* *5:4* *5:4* *5:4* *5:4* *p* *5:4*

f *mf* *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *fff* *mf*

f *mf* *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *fff* *mf*

f *mf* *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *fff* *mp*

f *mf* *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *fff* *mf*

f *mf* *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *fff* *mf*

f *mf* *f* *ff* *f* *ff* *f* *f* *mf* *f* *ff* *fff* *mf*

ff *ppp* *fff* *ppp*

ff *mp* *ff* *6:4* *mf* *p* *f* *pp* *ff* *p* *mf* *fff* *p*

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

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

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

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

f *mf* *f* *ff* *mf* *f* *ff* *f* *f* *ff* *f* *ff* *fff* *mf*

187

This page of a musical score, numbered 187, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *mf*, *ppp*, and *pp*. A *5:4* ratio is indicated above the notes.
- Oboes (Ob. 1, Ob. 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *pp*. A *5:4* ratio is indicated above the notes.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *p*, *ff*, *mp*, *pp*, and *mf*. A *5:4* ratio is indicated above the notes.
- Fagots (Fag. 1, Fag. 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *p*, *ff*, *mp*, and *pp*. A *5:4* ratio is indicated above the notes.
- Trumpets (Tr. 1, Tr. 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *ff*, *f*, and *mf*.
- Trumpets in D (Tpt. en Do 1, Tpt. en Do 2):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *ff*, *f*, and *mf*.
- Trombones (Tbn. 1, Tbn. 2, Tbn. B.):** All three parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *ff*, *f*, and *mf*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 plays a complex rhythmic pattern of sixteenth notes. Dynamics include *fff* and *ppp*. Perc. 2 plays a complex rhythmic pattern of sixteenth notes. Dynamics include *f*, *mf*, and *ff*. Ratios *8:5*, *4:6*, and *3:2* are indicated above the notes.
- Violins (Vln. I, Vln. II):** Both parts play a complex rhythmic pattern of sixteenth notes. Dynamics include *ff* and *f*. A *gliss.* marking is present above the notes.
- Viola (Vla.):** Plays a complex rhythmic pattern of sixteenth notes. Dynamics include *ff* and *f*. A *gliss.* marking is present above the notes.
- Violoncello (Vc.):** Plays a complex rhythmic pattern of sixteenth notes. Dynamics include *ff* and *f*. A *gliss.* marking is present above the notes.
- Double Bass (Cb.):** Plays a complex rhythmic pattern of sixteenth notes. Dynamics include *ff*, *f*, and *mf*.

