

Sinfonía N^o 2

I

Pedro Vilarroig (1975)

Adagio

Piccolo

Flauta I II

Oboe I II

Clarinete en Sib I II

Clarinete Bajo en Sib

Fagot I II

Contrafagot

I, III

Trompa en Fa

II, IV

I, II

Trompeta en Sib

III

Trombón I II

Trombón Bajo

Tuba

Timbales

Bombo

Platillos

Caja

Tam-tam

Violin I

Violin II

Viola

Violonchelo

Contrabajo

p

mf

solo I

p

div.

14

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Vln. I, II
Vla.
Vc.
Cb.

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

29 *più mosso*

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Vln. I, II
Vla.
Vc.
Cb.

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

41

Ob. I, II
Cl. I, II
Vln. I, II
Vla.
Vc.
Cb.

mf *mp* *pp* *pp* *pp* *pp* *mf* *p*

50

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Vln. I, II
Vla.
Vc.
Cb.

mf > *mf*

fp *f* *mf*

mp *mf*

mp *mf*

mp *mf*

Detailed description: This block contains the musical score for measures 50 through 62. It features staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various dynamics such as *mf*, *fp*, *f*, and *mp*. There are also accents and slurs throughout the piece.

63

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II

mf

p subito — *ff*

ff

Detailed description: This block contains the musical score for measures 63 through 75. It features staves for Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes dynamics such as *mf*, *p subito*, and *ff*. There are also accents and slurs throughout the piece.

I, II
Tpt.
III
Tbn. I, II
Tbn. B.
Tim.

f *ff* *ff*

p subito — *ff*

ff

Detailed description: This block contains the musical score for measures 76 through 88. It features staves for Trumpet I and II, Trumpet III, Trombone I and II, Trombone Bass, and Timpani. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes dynamics such as *f*, *ff*, and *p subito*. There are also accents and slurs throughout the piece.

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

f

p subito — *ff*

p subito — *ff*

p subito — *ff*

p subito — *ff*

Detailed description: This block contains the musical score for measures 89 through 101. It features staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes dynamics such as *f*, *p subito*, and *ff*. There are also accents and slurs throughout the piece.

78 *a tempo*

This musical score page, numbered 78, is marked *a tempo*. It features a full orchestral arrangement with the following instruments and parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl. I, II**: Flute I and II, playing a melodic line with *ff* dynamics.
- Ob. I, II**: Oboe I and II, playing a melodic line with *ff* dynamics.
- Cl. I, II**: Clarinet I and II, playing a melodic line with *ff* dynamics.
- Cl. B.**: Bass Clarinet, rests throughout.
- Fag. I, II**: Bassoon I and II, rests throughout.
- Cfag.**: Contrabassoon, playing a rhythmic accompaniment.
- I, III**: Trumpet I and III, playing a melodic line with *ff* dynamics.
- Tpa.**: Trombone I and III, playing a melodic line with *ff* dynamics.
- II, IV**: Trumpet II and IV, playing a melodic line with *ff* dynamics.
- I, II**: Trombone I and II, playing a melodic line with *ff* dynamics.
- III**: Trombone III, playing a melodic line with *ff* dynamics.
- Tbn. I, II**: Trombone I and II, playing a melodic line with *ff* dynamics.
- Tbn. B.**: Trombone Bass, playing a melodic line with *ff* dynamics.
- Tba.**: Trombone Bass, playing a melodic line with *ff* dynamics.
- Tim.**: Timpani, playing a melodic line with *ff* dynamics.
- T.-t.**: Tom-toms, playing a melodic line with *ff* dynamics.
- Vln. I, II**: Violin I and II, playing a melodic line with *ff* dynamics.
- Vla.**: Viola, playing a melodic line with *ff* dynamics.
- Vc.**: Violoncello, playing a melodic line with *ff* dynamics.
- Cb.**: Contrabasso, playing a melodic line with *ff* dynamics.

97

Fl. I, II
Ob. I, II
Cl. I, II
I, III
Tpa.
II, IV
Tpt. I, II
Tbn. I, II
Tbn. B.
Tba.
Tim.
Vln. I, II
Vla.
Vc.
Cb.

ff, *f*, *mf*, *mp*, *dim.*

107

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
I, III
Tpa.
II, IV
I, II
Tpt. III
Vln. I, II
Vla.
Vc.
Cb.

mp, *mf*

Moderato

145

This page of a musical score, page 9, contains measures 145 through 152. The tempo is marked "Moderato". The score is for a full orchestra. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. I, II**: Flutes. Flute II has a rest for measures 145-149, then plays a half note G in measure 150, followed by a half note G in measure 151, and a half note G in measure 152. Dynamics: *ff* in measures 150 and 152.
- Ob. I, II**: Oboes. Oboe I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *mf* in measures 145-148, *ff* in measures 149-152.
- Cl. I, II**: Clarinets. Clarinet I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *mf* in measures 145-148, *ff* in measures 149-152.
- Cl. B.**: Clarinet Bass, rests throughout.
- Fag. I, II**: Bassoons. Bassoon I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *mf* in measures 145-148, *ff* in measures 149-152.
- Cfag.**: Contrabassoon, rests throughout.
- I, III**: Trumpets I, III. Trumpet I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *f* in measures 145-148, *ff* in measures 149-152.
- Tpa.**: Trompani, rests throughout.
- II, IV**: Trumpets II, IV. Trumpet II plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *f* in measures 145-148, *ff* in measures 149-152.
- I, II**: Trumpets I, II. Trumpet I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *ff* in measures 145-152.
- Tpt. III**: Trumpet III, rests throughout.
- Tbn. I, II**: Trombones I, II. Trombone I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *fp* in measures 145-148, *ff* in measures 149-152.
- Tbn. B.**: Trombone Bass, rests throughout.
- Tba.**: Tuba, rests throughout.
- Tim.**: Timpani. Timpani I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *fp* in measures 145-148, *ff* in measures 149-152.
- Pl.**: Percussion, rests throughout.
- Vln. I**: Violin I. Violin I plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *ff* in measures 145-152.
- Vln. II**: Violin II. Violin II plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *fp* in measures 145-148, *ff* in measures 149-152.
- Vla.**: Viola. Viola plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *fp* in measures 145-148, *ff* in measures 149-152.
- Vc.**: Violoncello. Violoncello plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *mf* in measures 145-148, *fp* in measures 149-152.
- Cb.**: Contrabass. Contrabass plays a half note G in measure 145, then a half note G in measure 146, then a half note G in measure 147, then a half note G in measure 148, then a half note G in measure 149, then a half note G in measure 150, then a half note G in measure 151, and a half note G in measure 152. Dynamics: *mf* in measures 145-148, *fp* in measures 149-152.

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 Cl. B.
 Fag. I
 Fag. II
 C.fag.
 I, III
 Tpa.
 II, IV
 I, II
 Tpt.
 III
 I
 Tbn. II
 Tbn. B.
 Tba.
 Tim.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 10, measures 157-164. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Bassoon I & II, Contrabassoon, Trumpets I, II, III, IV, Trombones I, II, Bass, Tuba, Timpani, Violins I & II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mf*, *fp*, and accents.

165

Fl. I, II
Ob. I, II
Cl. I, II
Cl. B.
Fag. I, II
Cfag.
I, III
Tpa.
II, IV
I, II
Tpt.
III
Tbn. I, II
Tbn. B.
Tba.
Tim.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
f
ff
ff
ff
mf subito
mf subito
mf subito
f
f
ff
ff
ff
mf subito
f
ff

II

Allegro con fuoco

Flauta I II *f*

Oboe I II *f*

Trompeta en Sib I II

Trombón I II *f*

Trombón Bajo *f*

Tuba *f*

Timbales *f*

Violin I *f*

Violin II *f*

Viola *f*

Violonchelo *f*

Contrabajo *f*

10

Fl. I II

Ob. I II

Tpt. I II *ff* *f* *mf*

Tbn. I II *mf*

Tbn. B.

Tba.

Tim. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

20

Musical score for measures 20-26. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I & II, Timpani, Violin I, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from *mf* to *p*. A first ending bracket labeled (I) is present in the Trumpet I & II part.

27

Musical score for measures 27-34. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Trumpet I, II, III, Trombone I, II, Bass, and Tuba, Violin I & II, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from *f* to *ff*.

35 *molto ten.* *a tempo* *molto ten.* *a tempo* [1.]

Picc. Fl. I II Ob. I II Cl. I II Cl. B. Fag. I II C. fag.

I, III Tpa. II, IV I, II Tpt. III Tbn. I II Tbn. B. Tba. Tim.

molto ten. *a tempo* *molto ten.* *a tempo* [1.]

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

66

Fl. I II
Ob. I II
Cl. I II
Fag. I II
Tpt. I II
Vln. I II
Vla.
Vc.
Cb.

f
mf
mf
mf
mf
f

Detailed description: This block contains the musical score for measures 66 through 76. It features a full orchestral ensemble including Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Trumpets I & II, Violins I & II, Viola, Violoncello, and Contrabass. The score is in a key with one sharp (F#) and a 2/4 time signature. Measure 66 starts with a dynamic of *f* for the flutes. The woodwinds and strings generally play at a *mf* dynamic. The contrabass has a *f* dynamic starting in measure 75. The score includes various musical notations such as slurs, ties, and dynamic markings.

77

Fl. I II
Ob. I II
Cl. I II
Fag. I II
Vln. I II
Vla.
Vc.
Cb.

mf
mp
mp
mp
f
mf
mp
f
mp

Detailed description: This block contains the musical score for measures 77 through 86. The instrumentation remains the same as in the previous block. Measure 77 begins with a dynamic of *mf* for the oboes. The woodwinds and strings are marked *mp*. The violoncello and contrabass have a *f* dynamic starting in measure 80. The score includes various musical notations such as slurs, ties, and dynamic markings.

89

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Tpa. I, II, III
Vln. I, II
Vla.
Vc.
Cb.

mf, *mp*, *f*, *p*

Detailed description: This system covers measures 89 to 100. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes with some melodic movement. The strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support with various textures, including sixteenth-note patterns in the cellos and double basses. Dynamics range from *mf* to *p*.

101

più lento

Fl. I, II
Ob. I, II
Fag. I, II
Vln. I, II
Vla.
Vc.
Cb.

mp, *mf*, *pizz.*, *arco*

Detailed description: This system covers measures 101 to 110. The tempo is marked *più lento*. The woodwinds play sustained notes. The strings feature a prominent pizzicato pattern in the upper parts, with some arco passages in the lower parts. Dynamics include *mp*, *mf*, and *pizz.*.

111

poco rit.

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
Tpa. I, II, III
Vln. I, II
Vla.
Vc.
Cb.

mf, *div.*, *arco*, *f*

Detailed description: This system covers measures 111 to 120. The tempo is marked *poco rit.*. The woodwinds play sustained notes. The strings play a rhythmic pattern with some melodic lines. Dynamics include *mf*, *div.*, *arco*, and *f*.

122

Musical score for measures 122-133. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet I, II, and III, Trombone I, II, and Bass, Violin I and II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#). Dynamics include *p*, *f*, and *mf*. There are various articulations and slurs throughout the passage.

134

rit. a tempo

Primo tempo

Musical score for measures 134-143. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet I, II, and III, Timpani, Violin I and II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#). Dynamics include *p*, *mf*, and *f*. The tempo markings are *rit.*, *a tempo*, and *Primo tempo*. There are various articulations and slurs throughout the passage.

146

Cl. I, II

Fag. I, II

I, II Tpt.

III Tpt.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

ff

mf

ff

ff

mf

ff

ff

157 *molto rall.* *Andante* *rit.* *meno mosso*

Fag. I, II

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pizz. *p* *arco*

pizz. *p* *arco*

pizz. *p* *arco*

mp *arco* *mp*

mp *arco* *mp*

170

Fl. I, II

Ob. I, II

Cl. I, II

I, III Cl. II

Tpa.

II, IV Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f *mp*

f *mp*

f *mp*

f *mp*

mp

183

Ob. I, II: *mp*, *p* < *mf*, *p* < *mf*, *f*

Cl. I, II: *mf*, *p* < *mf*, *f*

Tpa. I, II, III, IV: *mp*

Tpt. I, II: *f*

Vln. I, II: *f*, *mp*, *p* < *mf*, *p* < *mf*, *f*

Vla.: *mp*, *p* < *mf*, *p* < *mf*, *f*

Vc.: *mp*, *p* < *mf*, *p* < *mf*, *f*

Cb.: *mp*, *p* < *mf*, *f*

198

Fl. I, II: *f*, *ff*

Ob. I, II: *f*, *ff*

Cl. I, II: *f*, *ff*

Tpa. I, II, III, IV: *mf*, *ff*, *ff*

Tpt. I, II, III, IV: *f*, *ff*, *ff*

Tbn. I, II, B.: *f*, *ff*, *ff*

Tim.: *f*, *ff*

Vln. I, II: *f*, *f*, *ff*, *ff*

Vla.: *f*, *ff*

Vc.: *f*, *ff*

Cb.: *f*, *ff*

Primo tempo

214

Fl. I, II
Ob. I, II
Cl. I, II
Tpt. I, II, III
Tbn. I, II, B.
Tba.
Tim.
Pl.
Vln. I, II
Vla.
Vc.
Cb.

ff, *f*, *mf*, *Primo tempo*

227

Fl. I, II
Ob. I, II
Cl. I, II
Tpt. I, II, III
Tbn. I, II, B.
Vln. I, II
Vla.
Vc.
Cb.

ff, *f*

237

Fl. I, II
Ob. I, II
I, II
Tpt.
III
Tbn. I, II
Tbn. B.
Tba.
Tim.
Vln. I, II
Vla.
Vc.
Cb.

f (I, II)

Detailed description: This block contains the musical score for measures 237 through 243. The score is for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Timpani) play a rhythmic pattern of eighth notes. The brass (Trumpets, Trombones, and Tuba) plays a similar pattern, with the Trombones and Tuba marked *f*. The strings (Violins, Viola, Violoncello, and Contrabass) play a steady accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score ends with a double bar line.

244

Fl. I, II
Ob. I, II
Cfag.
Tpt. I, II
Tbn. I, II
Tbn. B.
Tba.
Tim.
Vln. I, II
Vla.
Vc.
Cb.

ff

Detailed description: This block contains the musical score for measures 244 through 249. The score is for a full orchestra. The woodwinds (Flutes, Oboes, Clarinet, Bassoon, and Timpani) play a rhythmic pattern of eighth notes. The brass (Trumpets, Trombones, and Tuba) plays a similar pattern, with the Trombones and Tuba marked *ff*. The strings (Violins, Viola, Violoncello, and Contrabass) play a steady accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score ends with a double bar line.

III

Largo

This section of the score covers measures 1 through 12. It features three trombone parts (Trombón I, Trombón Bajo, and Tuba) and five string parts (Violin I, Violin II, Viola, Violonchelo, and Contrabajo). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'Largo'. Dynamics range from piano (*p*) to forte (*f*). The strings play a sustained harmonic accompaniment, while the trombones have more active parts with some melodic lines.

13

This section covers measures 13 through 23. It includes parts for Timpani (Tim.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violonchelo (Vc.), and Contrabajo (Cb.). The music continues with dynamic markings such as *mf*, *f*, and *ff*. The timpani part features a rhythmic pattern of eighth notes. The strings provide a rich harmonic texture, with the violins playing more active melodic lines.

24

This section covers measures 24 through 34. It includes parts for Trumpets (Tpt. I, II), Trombone Bass (Tbn. B.), Timpani (Tim.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violonchelo (Vc.), and Contrabajo (Cb.). The music features dynamic markings like *p*, *ff*, *mf*, and *p*. The trumpets and trombones have melodic lines, while the strings continue their accompaniment. The timpani part has a steady rhythmic accompaniment.

35

Fl. I
Fl. II

Tbn. I
Tbn. B.
Tba.

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

mf

p — *f*

f — *p subito*

f — *p subito*

f — *p subito*

f — *p subito*

(8)

48

Fl. I
Fl. II

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

mf

ff — *p subito*

mf — *p subito*

mf — *p*

mf — *p subito*

mf — *p subito*

mf — *p subito*

mf

più mosso *poco accel.*

61

Fl. I
Fl. II

Ob. I
Ob. II

Tbn. I
Tbn. B.

Tim.

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

cresc.

ff

f — *ff*

f — *ff*

ff

cresc.

ff — *mf* — *ff*

ff — *mf* — *ff*

ff — *mf* — *ff*

ff — *mf* — *ff*

ff — *mf* — *ff*

ff — *mf* — *ff*

69

Fl. I, II
Ob. I, II
I, III Tpa.
II, IV Tpa.
Tpt. I, II
Tbn. I, II
Tbn. B.
Tim.
Vln. I, II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *ff*, *fff*

Measures 69-76. This section features a complex orchestral texture. The woodwinds (Flutes, Oboes, Trumpets, Trombones, Timpani) play sustained notes and rhythmic patterns, with dynamic markings ranging from *f* to *fff*. The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic and harmonic foundation, with the Violins playing a prominent melodic line. The percussion (Tuba, Snare Drum) adds to the rhythmic intensity.

77

Fl. I, II
I, III Tpa.
II, IV Tpa.
I, II Tpt.
III Tpt.
I, II Tbn.
Tbn. B.
Tba.
Tim.
B.
Vln. I, II
Vla.
Vc.
Cb.

Dynamic markings: *mf*, *ff*

Measures 77-84. This section continues the orchestral development. The woodwinds and strings maintain their roles, with dynamic markings of *mf* and *ff*. The percussion (Tuba, Snare Drum) remains active. The overall texture is dense and powerful, with a strong sense of rhythmic drive.

Musical score for measures 116-123. The score includes parts for Fag. I, Cfag., I, III, Tpa., II, IV, Tbn. I, II, Tbn. B., Tim., T.-t., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two flats (B-flat major or D-flat minor). The score features various dynamics including *mf* and *f*. A double bar line is present at the end of measure 123.

Musical score for measures 124-131. The score includes parts for Fag. I, Cfag., I, III, Tpa., II, IV, Tpt. I, II, III, Tbn. I, II, Tbn. B., Tba., Tim., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to three flats (E-flat major or C minor). The score features various dynamics including *ff*, *f*, and *fff*. A double bar line is present at the end of measure 131.

132

Fl. I
Fl. II
Fag. I
Fag. II
C. fag.
I, III
Tpa.
II, IV
I, II
Tpt.
III
Tbn. I
Tbn. II
Tbn. B.
Tba.
Tim.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
p
p div.
p

138

perdendosi

Cl. I
Cl. II
Fag. I
Fag. II
C. fag.
B.
Cj.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
mp
p
p
pp
pp
pp
pp
pp

IV

$\text{♩} = 140$
Allegro

Piccolo

Flauta I
II

Oboe I
II

Clarinete en Sib I
II

Clarinete Bajo en Sib

Fagot I
II

Contrafagot

I, III
Trompa en Fa

II, IV

I, II
Trompeta en Sib

III

I
II
Trombón

Trombón Bajo

Tuba

Timbales

$\text{♩} = 140$
Allegro

Caja

Violin I

Violin II

Viola

Violonchelo

Contrabajo

6

Picc. *ff* *f*

Fl. I *ff* *f*

Fl. II *ff* *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Cl. B.

Fag. I

Fag. II

Cfag.

I, III *ff* *gliss.*

Tpa. *ff*

II, IV *ff*

I, II

Tpt. III

Tbn. I

Tbn. II

Tim. *f³*

Cj. *f³*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

Cb.

20 $\text{♩} = \text{♩}$

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Cl. B.

Fag. I
II

Cfag.

I, III
Tpa.

II, IV

I, II
Tpt.

III

Tbn. I
II

Tbn. B.

Tba.

Tim.

Cj.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(II)
ff

f

sf *sf*

ff

mf

f

26

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Cl. B.

Fag. I
II

Cfag.

I, III
Tpa.

II, IV

I, II
Tpt.

III

Tbn. I
II

Tbn. B.

Tba.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

(1)

30

Picc.

Fl. I II

mf

f

mf

Ob. I II

mf

f

Cl. I II

mf

f

mf

Cl. B.

Fag. I II

mf

f

Cfag.

I, III

Tpa.

II, IV

mf

f

I, II

Tpt.

III

f

I, II

Tbn. I II

mf

f

f

f

f

Tbn. B.

Tba.

mf

f

f

Tim.

Vln. I

mf

f

mf

Vln. II

mf

f

mf

Vla.

mf

f

mf

Vc.

mf

f

mf

Cb.

mf

f

mf

33

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Cl. B.

Fag. I
II

Cfag.

I, III
Tpa.

II, IV

I, II
Tpt.

III

Tbn. I
II

Tbn. B.

Tba.

Tim.

Pl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

sf

37

Picc. 

Fl. I, II 

Ob. I, II 

Cl. I, II 

Cl. B. 

Fag. I, II 

Cfag. 

I, III Tpa. 

II, IV Tpa. 

I, II Tpt. 

III Tpt. 

I, II Tbn. 

Tbn. B. 

Tba. 

Tim. 

Cj. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

43

Fl. I, II

Ob. I, II

Cl. I, II

Fag. I, II

Cfag.

I, III

Tpa.

II, IV

I, II

Tpt. III

Tbn. I, II

Tbn. B.

Tim.

Cj.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

53

Fl. I, II

Ob. I, II

Cl. I, II

Tpa. I, III

Tpt. I, II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mf

mf

f

f

mf

mf

mp

mf

(II)

65

Picc.

Fl. I, II, III

Tpa.

I, II

Tpt.

III

Tbn. I, II

Cj.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *f*

71

Maestoso e pesante

Picc.

Fl. I, II

Cfag.

I, III

Tpa.

II, IV

I, II

Tpt.

III

Tbn. I, II

Tbn. B.

Tba.

Tim.

Cj.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *ff* *f* *f* *ff* *f*

risoluto *ff*

risoluto *ff*

ff *ff* *f*

Maestoso e pesante

79

Cfag.

I, III
Tpa.

II, IV
I, II
Tpt.

III
Tbn. I
II

Tbn. B.

Tba.

Tim.

Cj.

92

Fl. I
II

Ob. I
II

Cfag.

I, III
Tpa.

II, IV
I, II
Tpt.

III
Tbn. I
II

Tbn. B.

Tba.

Tim.

Cj.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto pesante

(1, II)

This page of a musical score, numbered 41, is marked *molto pesante* (very heavy) and includes the instruction *(1, II)*. The score is divided into two systems. The first system includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Trumpets I, II, and III, Trombones I, II, and Bass, Tuba, and Timpani. The second system includes parts for Trombone I, Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamics range from *f* (forte) to *ff* (fortissimo). The key signature has one sharp (F#), and the time signature is 4/4. The score is written for a full orchestra.

115

molto rit. **Andante maestoso**

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

I, III
Tpa.

II, IV

I, II
Tpt.

III

I, II
Tbn.

Tbn. B.

Tba.

Tim.

molto rit. **Andante maestoso**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 115. The tempo is marked 'molto rit.' and changes to 'Andante maestoso' at measure 115. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Trumpets I, II, III, IV, Trombones I, II, Bass Trombone, and Tuba. The second system includes Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The Piccolo part is mostly rests. The Flutes I and II play a melodic line with triplets and a dynamic change from *f* to *mf*. The Oboes I and II play a similar melodic line with triplets and a dynamic change from *f* to *mf*. The Clarinets I and II play a similar melodic line with triplets and a dynamic change from *f* to *mf*. The Bassoons I and II play a similar melodic line with triplets and a dynamic change from *f* to *mf*. The Trumpets I, II, III, IV play a similar melodic line with triplets and a dynamic change from *f* to *mf*. The Trombones I, II, Bass Trombone, and Tuba play a similar melodic line with triplets and a dynamic change from *f* to *mf*. The Timpani play a rhythmic pattern. The Violins I and II play a melodic line with a dynamic change from *f* to *mf*. The Viola, Violoncello, and Contrabass play a similar melodic line with a dynamic change from *f* to *mf*.

133 *più mosso*

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
I, III
Tpa.
II, IV
I, II
Tpt.
III
Tbn. I
Tbn. II
Tbn. B.
Tba.
Tim.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *fp*
p
p
p

141 (I, II)

Fl. I
Fl. II
I, II
Tpt.
III
Tbn. B.
Tba.
Tim.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

166

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
I, III
Tpa.
II, IV
Tbn. I
Tbn. II
Tbn. B.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

175

Fl. I
Fl. II
Cl. I
Cl. II
Fag. I
Fag. II
I, III
Tpa.
II, IV
Tbn. I
Tbn. II
Tbn. B.
Tba.
Tim.
Pl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

più lento

184 *cresc. . .*

I, III
Tpa.
II, IV
Tpt. I
Vln. I
Vln. II
Vla.
Vc.
Cb.

192 *molto rit.*

Fl. I, II
Ob. I, II
Cl. I, II
Fag. I, II
I, III
Tpa.
II, IV
Tpt. I, II, III
Tbn. I, II
Tbn. B.
Tba.
Tim.
Pl.
Vln. I
Vln. II
Vla.
Vc.
Cb.