

Pere J. Puértolas

**CONCERT
PER A PERCUSSIÓ
I BANDA SIMFÒNICA**

**Versió del Concert
per a Percussió i Orquestra Simfònica**

- I. Allegro brillante**
- II. Adagio**
- III. Allegro con fuoco**



E526



Amb la col·laboració

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L'OBRA

Vaig escriure el **Concert per a Percussió i Orquestra** per encàrrec específic del meu amic i percussionista Xavier Joaquin (1947-1996), per a poder ser estrenat amb l'OBC. En Xavier volia un concert gran on s'hi poguessin exhibir al màxim totes les possibilitats de la percussió clàssica, de manera que hauria de comptar amb la majoria dels instruments. La part solista seria d'una complexitat extrema, tant pel que fa a les dificultats tècniques com per les dificultats merament logístiques de distància entre els instruments i de capacitat de l'interpret per arribar-hi.

Un cop escrit el concert ens varem tancar una setmana en una masia simulant la col·locació de cada un dels elements, tal com haurien d'estar a dalt de l'escenari. Varem haver de modificar moltes coses per aconseguir que els instruments de làmines com els gongs o el joc de campanes que ocupen un espai notable estiguessin a l'abast del solista. Conjuntar-ho tot va ser un gran repte, i interpretar-ho quasi una odissea però va quedar a gust de tots dos. Varem dibuixar el plànol de la col·locació dels instruments i varem dissenyar les partitures per als tres faristols situats estratègicament.

És un concert de tall clàssic, en tres moviments, *Allegro*, *Andante moderato* i *Allegro con fuoco*, i el lluirament del solista i fins i tot de l'orquestra és palès des dels primers compassos.

També, per encàrrec de Joaquin, vaig transcriure el **Concert per a Percussió i Banda Simfònica**, però la seva prematura mort va fer que aquesta versió quedés en un calaix, recuperada, amb altra orquestració uns anys després. Arribat el moment, aquesta nova orquestració d'aquell concert va sorgir de l'encàrrec que va fer la Banda Municipal de Barcelona, i en aquesta ocasió amb la col·laboració del solista Gatiniano Murcia.

Es tracta d'una versió totalment diferent de la primera que romanía inèdita, i està escrita per a la formació específica de la Banda Simfònica de Barcelona.

Es va reduir el nombre d'instruments, la seva disposició, l'evolució de les cadences i, fins i tot, algunes parts de l'obra original, mantenint la mateixa estructura de concert clàssic; malgrat les reduccions continua essent un concert molt complex que necessita un domini absolut de la percussió en tots els aspectes.

Pere J. Puértolas

Octubre de 2011

L'AUTOR

Pere J. Puértolas neix el 1949 i realitza la carrera musical al Conservatori Superior de Música del Liceu, on estudia violí amb F. Guerin, música de cambra amb Maria Canela i perfeccionament en diversos cursos amb el violinista Antoni Brossa i la pianista Rosa Sabater.

L'any 1969 guanya la plaça de violinista a l'Orquestra Simfònica del Gran Teatre del Liceu, i obté al mateix temps la llicenciatura en Filologia Romànica Hispànica i en Història de l'Art per la Universitat Central de Barcelona. La Universitat de Granada li atorga el 1983 el grau d'Excel·lent als cursos de postgrau de l'especialitat d'Art Contemporani. El 1978 entra a formar part de l'Orquestra Ciutat de Barcelona. Més tard obté la plaça de Professor de Violí i més endavant exerceix com a cap de premsa i relacions públiques de l'esmentada entitat. Des del 1990 es dedica exclusivament a la composició i a la direcció musicals.

Les seves primeres composicions estan adreçades al món escènic, i especialment al públic infantil i juvenil. S'hi compten les comèdies musicals *Supertot* i *Helena a l'illa del baró Zodiàc*, amb textos de Josep M. Benet i Jornet; *El gran Claus i el Petit Claus*, basat en un conte d'Andersen; *Contes a la vora del foc*, amb narracions de rondalles populars catalanes; *L'auca del marrec tossut* de Carme Barberà, i altres obres per al teatre, el cinema i la dansa.

La seva producció inclou fins ara obres de cambra com solos, duets, trios i quartets, etc., d'entre els quals destaquen *Pinewood Waltz*, per a bateria, els *Quartet de Corda núm. 1 i núm. 2*, *Sonatina* i *Drums & Woods* per a quartet de percussió, i *Sextet Opus 49*, per a flauta, clarinet, fagot, violí, viola i violoncel. També ha escrit diverses obres per a orquestra, com ara la *Suite Renard* per a orquestra de corda, el **Concert per a Percussió i Orquestra Simfònica**, transcrit també per a banda simfònica, i l'obra *Fanfara per a una Ciutat (Barcelona 2001)* per a orquestra de metalls i percussió.

La seva obra s'ha interpretat dins i fora d'Espanya amb un gran èxit de crítica i de públic.

Instrumentació

Flautí
2 Flautes
2 Oboès
2 Clarinets en Si b
Clarinet baix
2 Fagots
3 Saxòfons alts
2 Saxòfons tenors
2 Saxòfons barítons

Percussió solista

4 Trompes
4 Trompetes en Si b
3 Trombons
Trombó baix
2 Bombardins
2 Tubes
Contra baixos
Timbales

Organico

Piccolo
2 Flauti
2 Oboi
2 Clarinetti in Si b
Clarinetto basso
2 Fagotti
3 Sassofoni alti
2 Sassofoni tenore
2 Sassofoni baritone

Percussione solista

Marimba
Tom-tom
Piatti
Cassa
Cassa chiara
Tamburo
Vibrafono
Campanelli
Templeblock
Woodblock
Triangolo
Tam-tam
Xilofono
Bongos
Glockenspiel

4 Corni
4 Trombe in Si b
3 Tromboni
Trombone basso
2 Bombardini
2 Tube
Contrabbassi
Timpani

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B b
Bass Clarinet
2 Bassoons
3 Alto Sax
2 Tenor Sax
2 Baritone Sax

Percussion Soloist

4 Horns
4 Trumpets in B b
3 Trombons
Bass Trombon
2 Euphoniums
2 Tubas
Double Basses
Timpani

7

Picc. *mf* *ff* *mp* *tr*

2 Fl. *mf* *ff* *mp*

2 Ob. *mf* *ff* *mp*

B♭ Cl. I *mf* *ff* *mp*

B♭ Cl. II *mf* *ff* *mp*

B. Cl. *mf* *ff* *mp* *mf*

2 Bsn. *mf* *mp* *mf*

3 A. Sx. *mf* *ff* *mp* *mf*

2 T. Sx. *mf* *ff* *mp* *mf*

2 B. Sx. *mf* *mp* *mf*

Soloist *ff* *f*

Hn. I/III *mf* *ff* *mp*

Hn. II/IV *mf* *ff* *mp*

2 B♭ Tpt. I *mf* *ff* *mp* *sord. clara* *mf*

2 B♭ Tpt. II *mf* *ff* *mp* *a 1* *sord. clara* *mf*

2 Tbn. *mf* *ff* *mp*

Tbn. III & Bass Tbn. *mf* *ff* *mp*

2 Euph. *mf* *ff* *mp*

2 Tubas *mf* *ff* *mp*

D. B. *mf* *ff* *mp* *pizz.* *mf*

Timp. *mf* *f* *ff* *mp* *tr*

The musical score is arranged in 18 staves. The first 10 staves are for woodwinds and strings, and the last 8 staves are for percussion. The score is in 3/8 time and features various dynamics such as *mf* and *f*. The percussion part includes a section marked *arco*.

Musical score for the first system, measures 1-4. The score consists of ten staves. The first staff is a grand staff (treble and bass clefs). The second staff is a grand staff with a treble clef. The third staff is a grand staff with a treble clef. The fourth staff is a grand staff with a treble clef and a dynamic marking *f*. The fifth staff is a grand staff with a treble clef. The sixth staff is a grand staff with a bass clef. The seventh staff is a grand staff with a treble clef. The eighth staff is a grand staff with a treble clef. The ninth staff is a grand staff with a treble clef. The tenth staff is a grand staff with a treble clef. The time signature changes from 4/4 to 3/8 in measure 2 and back to 4/4 in measure 3.

Tom-tom Piatti Cassa Cassa chiara Cassa Cassa chiara

Percussion notation for the first system, measures 1-4. The notation includes rhythmic patterns for Tom-tom, Piatti, Cassa, and Cassa chiara. The time signature is 4/4.

Musical score for the second system, measures 5-8. The score consists of ten staves. The first staff is a grand staff with a treble clef. The second staff is a grand staff with a bass clef. The third staff is a grand staff with a treble clef. The fourth staff is a grand staff with a treble clef. The fifth staff is a grand staff with a bass clef. The sixth staff is a grand staff with a bass clef. The seventh staff is a grand staff with a bass clef. The eighth staff is a grand staff with a bass clef. The ninth staff is a grand staff with a bass clef. The tenth staff is a grand staff with a bass clef. The time signature changes from 4/4 to 3/8 in measure 5 and back to 4/4 in measure 6.

Picc.

2 Fl.

2 Ob.

B \flat Cl. I

B \flat Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Hn. I/III

Hn. II/IV

2 B \flat Tpt. I

2 B \flat Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

34

The musical score on page 34 consists of the following parts and dynamics:

- Woodwinds (Flute, Clarinet, Saxophone, Bassoon): *mf*
- Brass (Trumpet, Trombone, Euphonium, Tuba): *mf*
- Marimba: *ff*
- Drum Set (Sord.): *mf*
- Other Percussion: *mf*

The score is divided into measures by vertical bar lines, with time signatures of 3/8 and 6/8. The Marimba part begins with a *ff* dynamic marking and features a complex rhythmic pattern. The woodwinds and brass parts play melodic lines with various articulations. The drum set and other percussion parts provide a steady rhythmic accompaniment.

The musical score is divided into two systems. The first system (staves 1-7) features woodwinds, brass, and percussion. The second system (staves 8-15) features strings and additional percussion. Dynamics include *f*, *mf*, *mp*, and *ff*. A *Piatti* section is indicated in the percussion staff of the second system.

53

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

poco cresc.

f

mp

ff

pizz.

Marimba

The musical score for page 59 is divided into two systems. The first system contains staves for Flute 1, Flute 2, Clarinet in Bb, Clarinet in A, Bassoon, Trombone 1, Trombone 2, Trombone 3, Trumpet 1, Trumpet 2, and Trombone 4. The second system contains staves for Trombone 3, Trumpet 1, Trumpet 2, Trombone 4, Percussion, Bassoon, Trombone 2, Trombone 1, Trumpet 3, and Bass. The Percussion part includes parts for Cassa chiara (senza corde), Tambur, Piatti, and Marimba. Dynamic markings include *mf*, *poco cresc.*, and *f*. Performance instructions include *senza corde* and *Tom-tom*. The score concludes with a *mf* dynamic marking and a fermata.

71

The musical score for page 71 consists of multiple staves. The top section includes woodwind and string parts. The percussion part is specifically labeled with the following instruments and patterns:

- Cassa**: A rhythmic pattern of eighth notes.
- Cassa chiara**: A rhythmic pattern of eighth notes.
- Tom-tom**: A rhythmic pattern of eighth notes.
- Piatti**: A rhythmic pattern of eighth notes.

The percussion part includes a sequence of labels: Cassa, Cassa chiara, Tom-tom, Piatti, Cassa chiara, Cassa, Tom-tom, Tom-tom, Tom-tom, Cassa chiara, Piatti, Cassa.

The score is marked with *mp* (mezzo piano) in several places, indicating the dynamic level for the woodwind and string parts.

Cassa chiara
Piatti

Cassa
Piatti

Tom-tom
Piatti

Cassa chiara
Tom-tom

Tom-tom

Tom-tom

Cassa

Tom-tom

Cassa chiara
(senza corde)

Piatti

Piatti

85

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

mp

mf

a 1

92

f *mp* *Solo* *mf* *Solo*
mf cantato
f *p* *mf* *Solo* *mf*
f *p*
f *p*
f *p* *a 1* *mf*
f *p*
f *p*
f *p*
f *mp* *(legato) dolce*
f *mf* *a 1*
f *mp* *(sord.)*
mp *(sord.)* *a 1* *mp*
f *mp*
f *mp* *pizz.* *p*
f *mp*

ES26

97

Picc.

2 Fl.

2 Ob.

B \flat Cl. I

B \flat Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B \flat Tpt. I

2 B \flat Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

102

The musical score for page 102 includes the following elements:

- Staff 1 (Flute):** Features a melodic line with a dynamic marking of *mp* and an articulation of *a 1* (accents).
- Staff 2 (Clarinet):** Features a melodic line with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 3 (Trumpets):** Features a melodic line with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 4 (Trombones):** Features a melodic line with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 5 (Snare Drum):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 6 (Bass Drum):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 7 (Cymbals):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 8 (Tom-toms):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 9 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 10 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 11 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 12 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 13 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 14 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.
- Staff 15 (Percussion):** Features a rhythmic pattern with a dynamic marking of *p* and an articulation of *a 1*.

E526

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

p

p

Soloist

Piatti

p

Tom-tom

p

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

p

p

senza sord.

p

a 2 senza sord.

p

p

p

p

p

p

arco

The musical score on page 114 is for a concert for Percussion and Band by P. J. Puértolas. It features a complex arrangement of staves. The top section includes staves for woodwinds and strings, with dynamic markings such as *f*, *p*, *sf*, *mf*, and *mp*. The percussion part is detailed with specific instrument instructions: Tom-tom, Cassa chiara, and Piatti. The Piatti part includes rhythmic notation with 'rs' (right stick) and 'ls' (left stick) markings. The score concludes with a first ending ('a 1') for the strings, marked *p*.

121

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

mp

p

mp

p

mf

p

p

a 1

p

a 1

pizz.

p

The first system of the score consists of five measures. It features a grand staff with two treble clefs and two bass clefs. The top two staves (treble clefs) contain a melodic line with eighth and sixteenth notes, including accidentals like flats and naturals. The bottom two staves (bass clefs) contain a bass line with eighth and sixteenth notes, also including various accidentals. The key signature is one sharp (F#), and the time signature is 4/4.

A single line of musical notation, likely a solo or bridge section, featuring a complex melodic line with many sixteenth and thirty-second notes, including various accidentals and a key signature of one sharp.

The second system of the score consists of five measures. It features a grand staff with two treble clefs and two bass clefs. The top two staves (treble clefs) contain a melodic line with eighth and sixteenth notes, including accidentals like flats and naturals. The bottom two staves (bass clefs) contain a bass line with eighth and sixteenth notes, also including various accidentals. The key signature is one sharp (F#), and the time signature is 4/4. A dynamic marking of *p* (piano) is present in the first measure of the bass line.

131

Picc.

2 Fl.

2 Ob.

B \flat Cl. I

B \flat Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B \flat Tpt. I

2 B \flat Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

The musical score is arranged in 15 staves. The first two staves are vocal parts, featuring melodic lines with slurs and some accidentals. The next seven staves are for woodwinds and strings, with dynamic markings 'p' (piano) and 'mf' (mezzo-forte). The final six staves are for percussion, showing rhythmic patterns and rests. The score is in a key with two sharps (D major) and a common time signature.

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

mf

f

arco

pizz.

148

pochissimo rall.

The musical score is written for a woodwind and percussion ensemble. It features a variety of instruments including flutes, oboes, clarinets, bassoons, and a percussion section. The score is marked with a tempo of *pochissimo rall.* and includes dynamic markings such as *mp*, *p*, *f*, and *mf*. The notation includes various musical symbols like slurs, accents, and articulation marks. The score is divided into systems, with each system containing multiple staves for different instruments. The first system includes a woodwind section and a percussion section. The second system continues the woodwind and percussion parts. The third system shows the woodwinds playing a melodic line with dynamics from *mp* to *p*, and the percussion section playing a rhythmic pattern with dynamics from *f* to *mp*. The fourth system continues the woodwind and percussion parts. The fifth system shows the woodwinds playing a melodic line with dynamics from *p* to *mp*, and the percussion section playing a rhythmic pattern with dynamics from *f* to *mp*. The sixth system continues the woodwind and percussion parts. The seventh system shows the woodwinds playing a melodic line with dynamics from *p* to *mp*, and the percussion section playing a rhythmic pattern with dynamics from *f* to *mp*. The eighth system continues the woodwind and percussion parts. The ninth system shows the woodwinds playing a melodic line with dynamics from *p* to *mp*, and the percussion section playing a rhythmic pattern with dynamics from *f* to *mp*. The tenth system continues the woodwind and percussion parts. The eleventh system shows the woodwinds playing a melodic line with dynamics from *p* to *mp*, and the percussion section playing a rhythmic pattern with dynamics from *f* to *mp*. The twelfth system continues the woodwind and percussion parts.

Picc.
2 Fl. *mf*
2 Ob. *mf*
B♭ Cl. I *mf* *f*
B♭ Cl. II *mf*
B. Cl. *f*
2 Bsn. *f*
3 A. Sx. *mf*
2 T. Sx. *mf*
2 B. Sx. *mf*
Soloist *f* **Cassa** **Tom-tom** **Piatti**
Hn. I/III *mf*
Hn. II/IV *mf*
2 B♭ Tpt. I
2 B♭ Tpt. II
2 Tbn. *mf*
Tbn. III & Bass Tbn. *mf*
2 Euph. *mf*
2 Tubas *mf*
D. B. *pizz.* *mf*
Timp.

160

The musical score is arranged in 11 staves. The top 10 staves are for the band, and the 11th staff is for the percussion ensemble. The percussion staff includes parts for Cassa chiara, Tom-tom, Piatti, and Cassa. The score is in 6/8 time and features various dynamics such as *mp* and *f*.

526

165

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

Tom-tom Piatti Tamburo Tom-tom Tamburo Cassa chiara Cassa

182

muta in ottavino

Musical score for woodwinds and strings, measures 182-188. The score includes parts for Flute (with *muta in ottavino* instruction), Clarinet, Saxophone, Oboe, Bassoon, and String quartet. Dynamics include *mp* and *mf*. The key signature is two sharps (F# and C#).

Percussion part, measures 182-188. The part includes instructions for Tom-tom, Cassa, Cassa chiara, and Piatti. Dynamics include *mp*. The key signature is two sharps (F# and C#).

Musical score for strings, measures 182-188. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *mp*. The key signature is two sharps (F# and C#).

Musical score for double bass, measures 182-188. The part includes the instruction *arco*. The key signature is two sharps (F# and C#).

189

Picc.

2 Fl.

2 Ob.

B♭ Cl. I

B♭ Cl. II

B. Cl.

2 Bsn.

3 A. Sx.

2 T. Sx.

2 B. Sx.

Soloist

Hn. I/III

Hn. II/IV

2 B♭ Tpt. I

2 B♭ Tpt. II

2 Tbn.

Tbn. III & Bass Tbn.

2 Euph.

2 Tubas

D. B.

Timp.

a 1
mp

a 2
mf

p

mf

a 1
mp

mf

p

mf

Cassa chiara Piatti (centre) Cassa Piatti (centre) Tom-tom *mf* Cassa chiara Tamburo Tom-tom

senza sord.
p

senza sord.
p

p

p

p

p

p

p

The musical score is arranged in a system of staves. The top section features woodwind and string parts. The percussion part is detailed with specific instrument labels: **Piatti**, **Tamburo**, **Cassa (senza corde)**, **Cassa chiara (senze corde)**, and **Tom-tom (centre)**. The score includes dynamic markings such as **a 1** and **a 2**. The bottom section of the score shows the continuation of the woodwind and string parts, with some staves containing rests.

199 *poco* *a* *poco* *cresc.*

Picc. - - - - -

2 Fl. - - - - - *mf*

2 Ob. - - - - - *mf*

B♭ Cl. I *mf*

B♭ Cl. II *mf*

B. Cl. - - - - -

2 Bsn. *a 2 mp*

3 A. Sx. - - - - -

2 T. Sx. *mf*

2 B. Sx. *mp*

Soloist - - - - -

Hn. I/III *poco mp* *a* *poco mf* *cresc.*

Hn. II/IV *mp* *mf*

2 B♭ Tpt. I *mp* *mf*

2 B♭ Tpt. II *mp* *mf*

2 Tbn. *mf*

Tbn. III & Bass Tbn. *mf*

2 Euph. *mp*

2 Tubas *mp* *mf*

D. B. *pizz. mp* *mf*

Timp. *poco* *a* *poco* *cresc.*

205

The musical score for page 205 is arranged in a system of staves. The top section contains ten staves for woodwind and brass instruments, all marked with a forte (*f*) dynamic. The percussion part is located in the middle of the page, featuring a Tom-tom and Cassa. The Tom-tom part includes a 4-measure and a 5-measure rhythmic pattern, both marked with *f*. The Cassa part follows with a 4-measure and a 5-measure rhythmic pattern, also marked with *f*. The bottom section of the page contains ten staves for additional woodwind and brass instruments, all marked with *f*. The score is divided into measures, with some measures containing rests and others containing rhythmic patterns.

211

Soloist

Marimba

217

Soloist

223

Soloist

229

Soloist

235

Soloist

241

Soloist

247

gliss

253

258

264

270

275

rs rs rs rs *fff*

281

Picc. *f* *sf*

2 Fl. *f* *sf*

2 Ob. *f* *sf*

B♭ Cl. I *f* *sf*

B♭ Cl. II *f* *sf*

B. Cl. *f* *sf*

2 Bsn. *f* *sf*

3 A. Sx. *f* *sf*

2 T. Sx. *f* *sf*

2 B. Sx. *f* *sf*

Soloist *ff*

Hn. I/III *f* *sf*

Hn. II/IV *f* *sf*

2 B♭ Tpt. I *f* *sf*

2 B♭ Tpt. II *f* *sf*

2 Tbn. *f* *sf*

Tbn. III & Bass Tbn. *f* *sf*

2 Euph. *f* *sf*

2 Tubas *f* *sf*

D. B. *f* *sf*

Timp. *f* *sf*

II

Adagio $\text{♩} = 56$

The musical score is written for a concert band and percussion ensemble. It is in 3/4 time and marked Adagio with a tempo of 56 beats per minute. The score is divided into 12 systems of staves. The first system includes a flute part with dynamics p and mp, and a bassoon part with dynamics p and mp. The second system includes a clarinet part with dynamics p and mp. The third system includes a saxophone part with dynamics p and mp. The fourth system includes a trombone part with dynamics p and mp. The fifth system includes a tuba part with dynamics p and mp. The sixth system includes a percussion part with dynamics p and mp. The seventh system includes a drum part with dynamics p and mp. The eighth system includes a cymbal part with dynamics p and mp. The ninth system includes a triangle part with dynamics p and mp. The tenth system includes a xylophone part with dynamics p and mp. The eleventh system includes a maracas part with dynamics p and mp. The twelfth system includes a guiro part with dynamics p and mp.