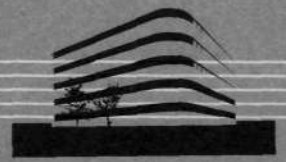

Fundación Juan March

Tribuna de Jóvenes Compositores

ENRIQUE MACIAS ALONSO

MORGENGESANG II

TRIBUNA DE JÓVENES COMPOSITORES / 36

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Tribuna de Jóvenes Compositores / 36

ENRIQUE MACIAS ALONSO

MORGENGESANG II

Fundación Juan March
Castelló, 77. 28006-Madrid

La *Tribuna de Jóvenes Compositores* es una actividad de la Fundación Juan March que se concreta en la organización de conciertos con obras no estrenadas ni editadas de compositores españoles menores de treinta años, en su grabación y en la edición de la partitura en facsímil.

El primero de estos conciertos se celebró en el Salón de Actos de la Fundación el 26 de mayo de 1982, el segundo el 18 de mayo de 1983, el tercero el 30 de mayo de 1984, el cuarto el 8 de mayo de 1985 y el quinto el 14 de mayo de 1986.

Esta partitura fue presentada a la convocatoria de la Sexta Tribuna de Jóvenes Compositores, hecha pública en septiembre de 1986, y fue seleccionada junto con otras siete obras por un Comité de Lectura formado por D. Manuel Castillo, D. Cristóbal Halffter y D. Antón Larrauri. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 27 de mayo de 1987 interpretado por el Grupo Círculo dirigido por José Luis Temes.

Edición de 400 ejemplares que se reparten gratuitamente a compositores, críticos, investigadores. Bibliotecas y Centros especializados.

- Flauta (también piccolo)
- Oboe
- Clarinete en si b (también clarinete bajo en si b)
- Fagot (también contrafagot)
- 1 percusionista (vibráfono, 3 gongs mamelons graves, 3 cencerros, gran cassa)
- Celesta-piano (tres pedales) (un solo intérprete)
- Violín I
- Violín II
- Viola
- Violoncello
- Banda magnética

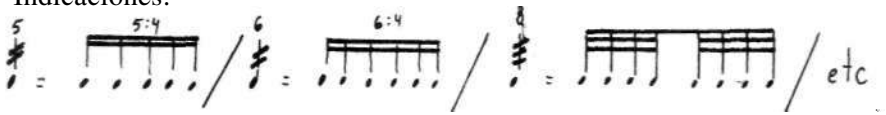
La banda magnética ha sido realizada en el Groupe de Recherche Musicale de París (GRM). Esta sólo aparecerá en el tercer movimiento (C) de la obra:

- 1º fragmento: compases 1 a 25

- 2º fragmento: compases 30 a 59 - 60

- 3º fragmento: compases 81 a fin

Indicaciones:



Senza tempo; tiempo suspendido

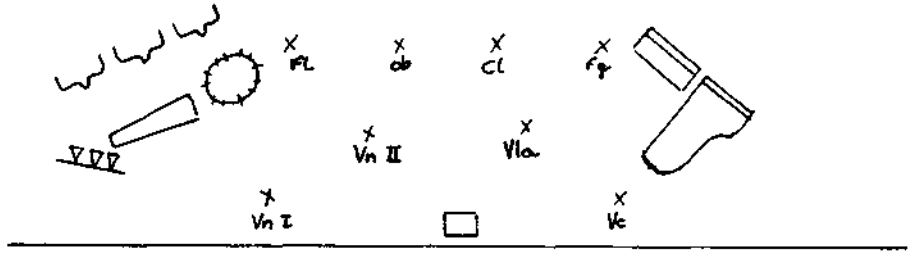
Gran suspensión

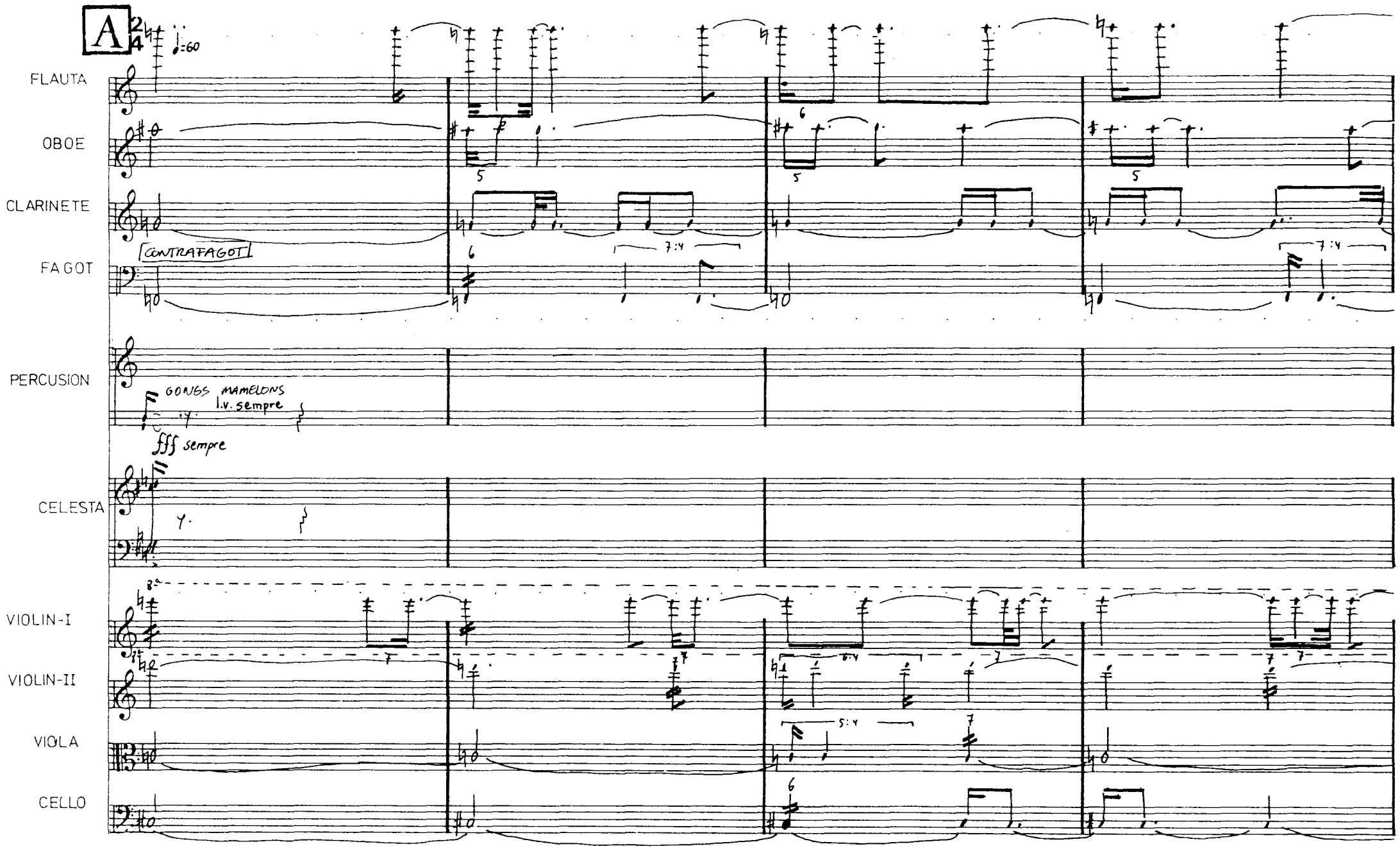
Los instrumentos afectados por este signo interpretarán independientes del director dentro del valor métrico que abarque dicho signo.

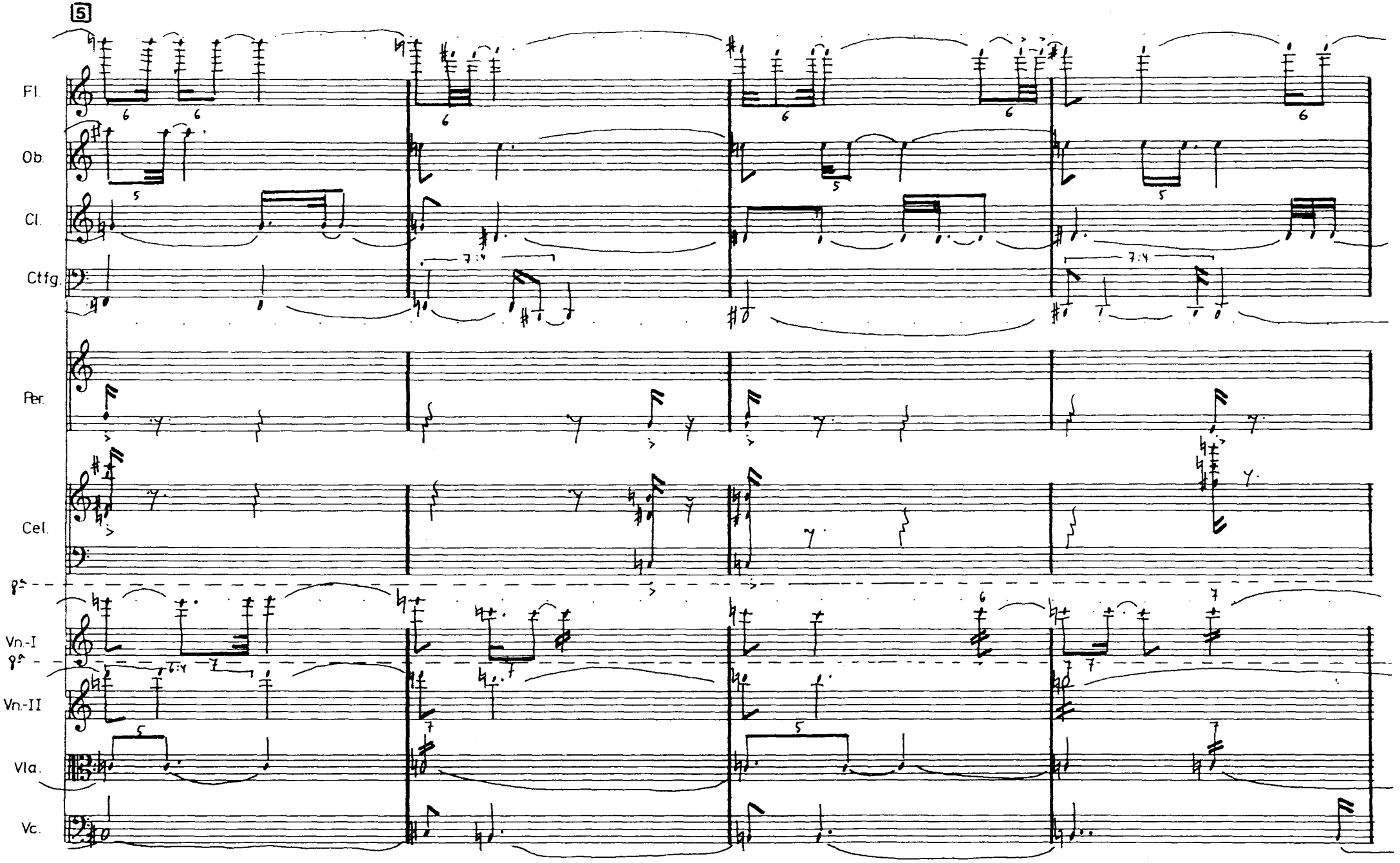
Señal del director con la mano izquierda.

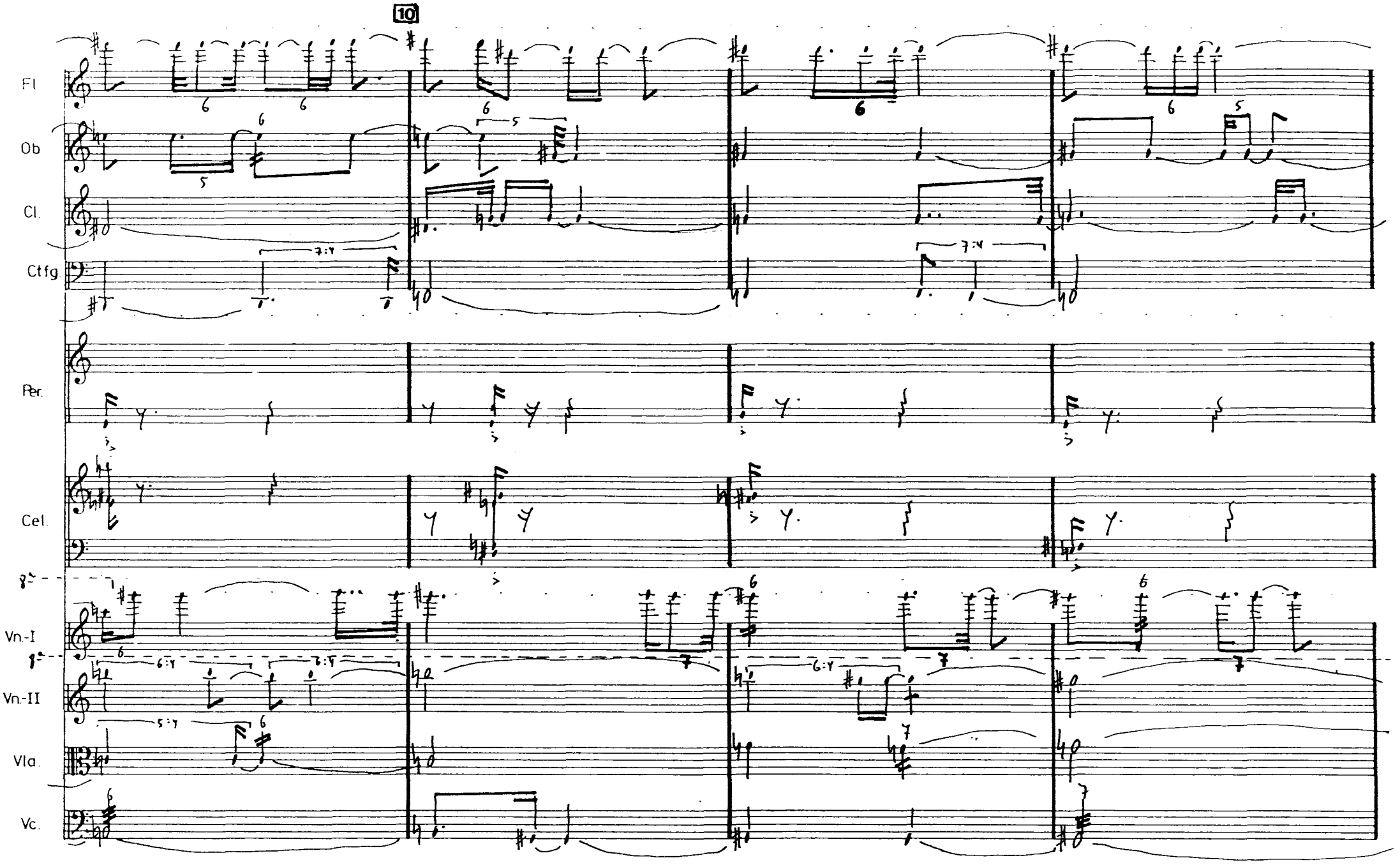
El director marcará los números romanos con la mano izquierda y los números arábigos con la mano derecha.

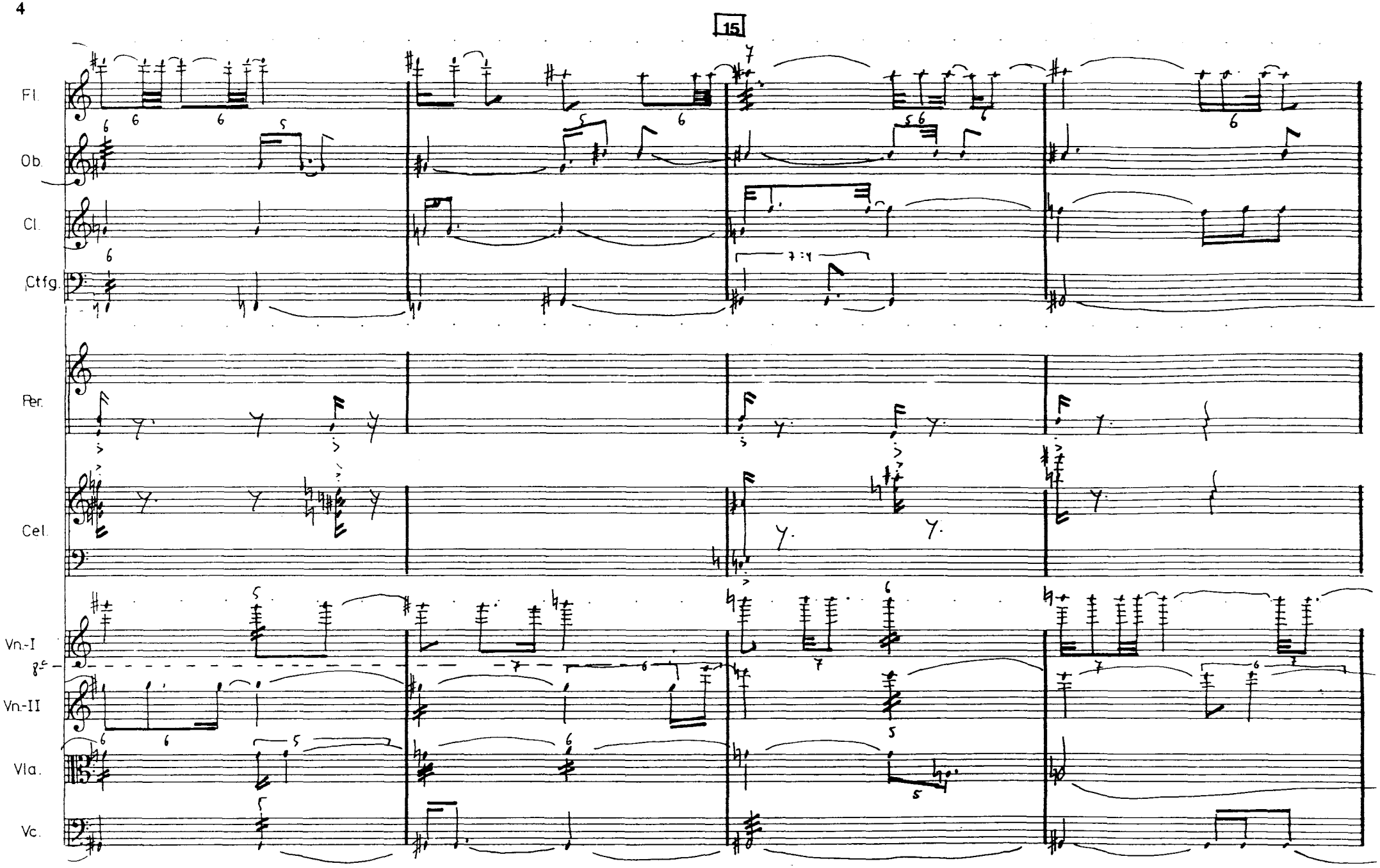
Disposición instrumental:

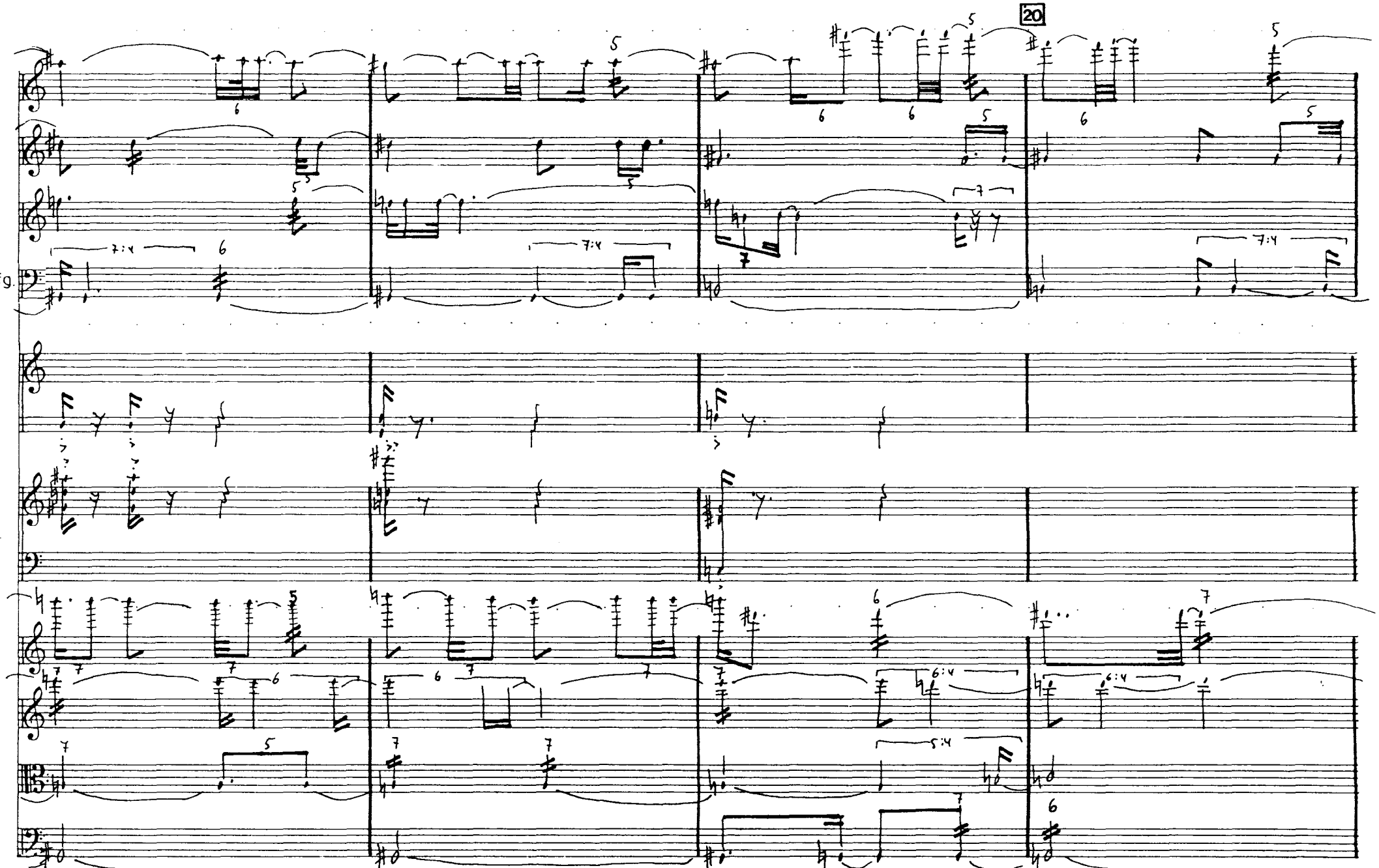


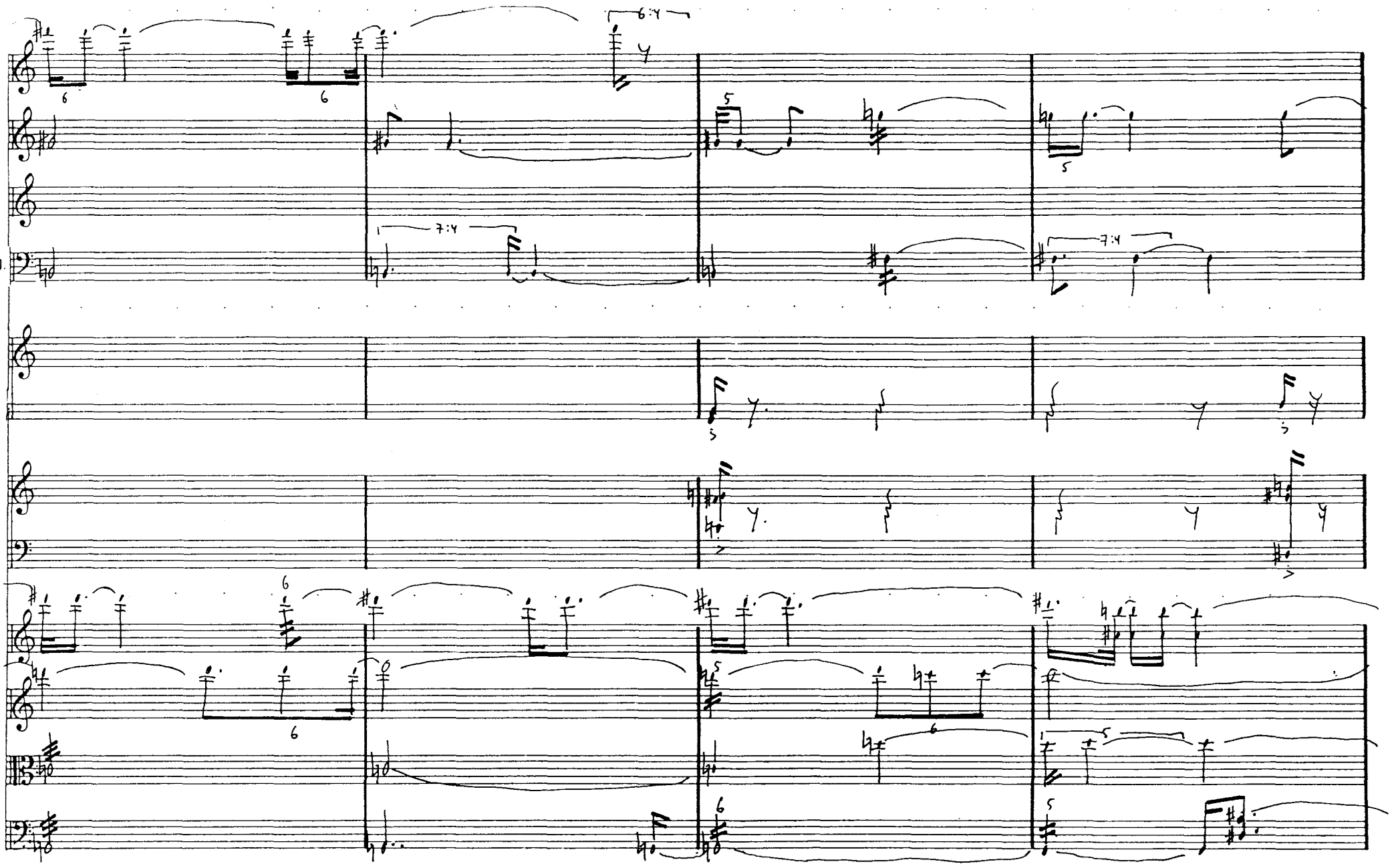

A
2/4
♩=60
FLAUTA
OBOE
CLARINETE
FAGOT
CONTRAFAGOT
PERCUSION
GONGS MAMELONS
l.v. sempre
fff sempre
CELESTA
VIOLIN-I
VIOLIN-II
VIOLA
CELLO

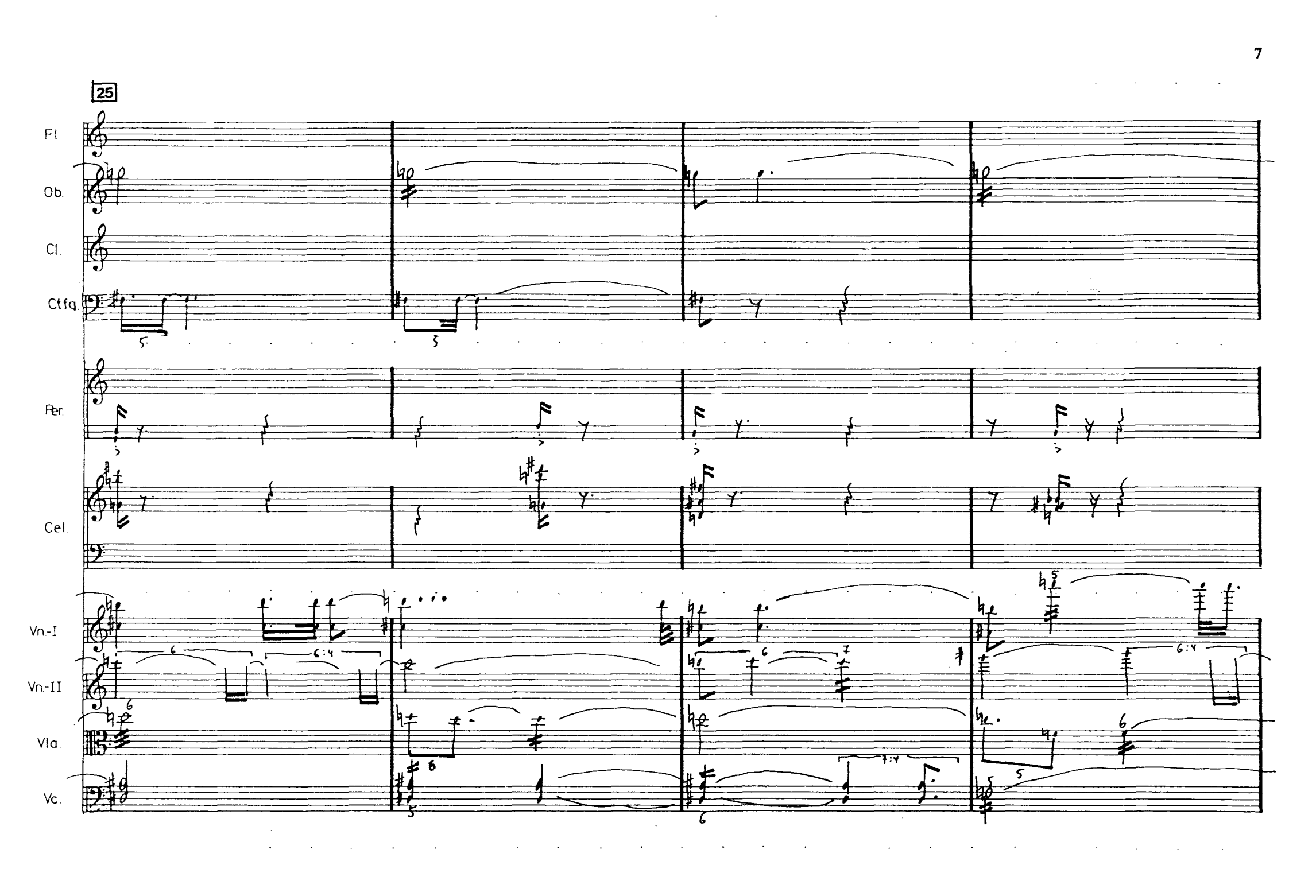

5
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

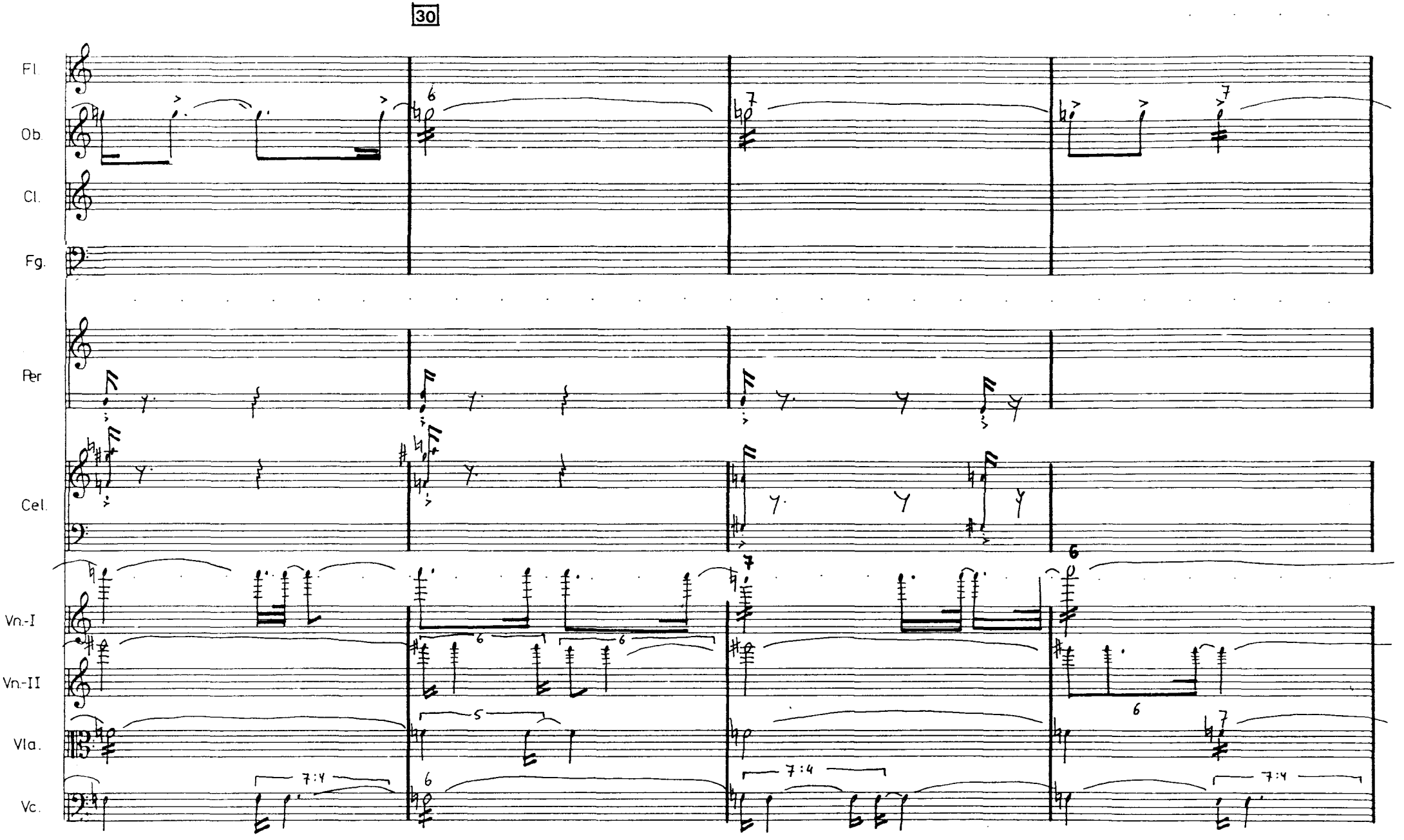

10
Fl.
Ob.
Cl.
Ctfg.
Perc.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

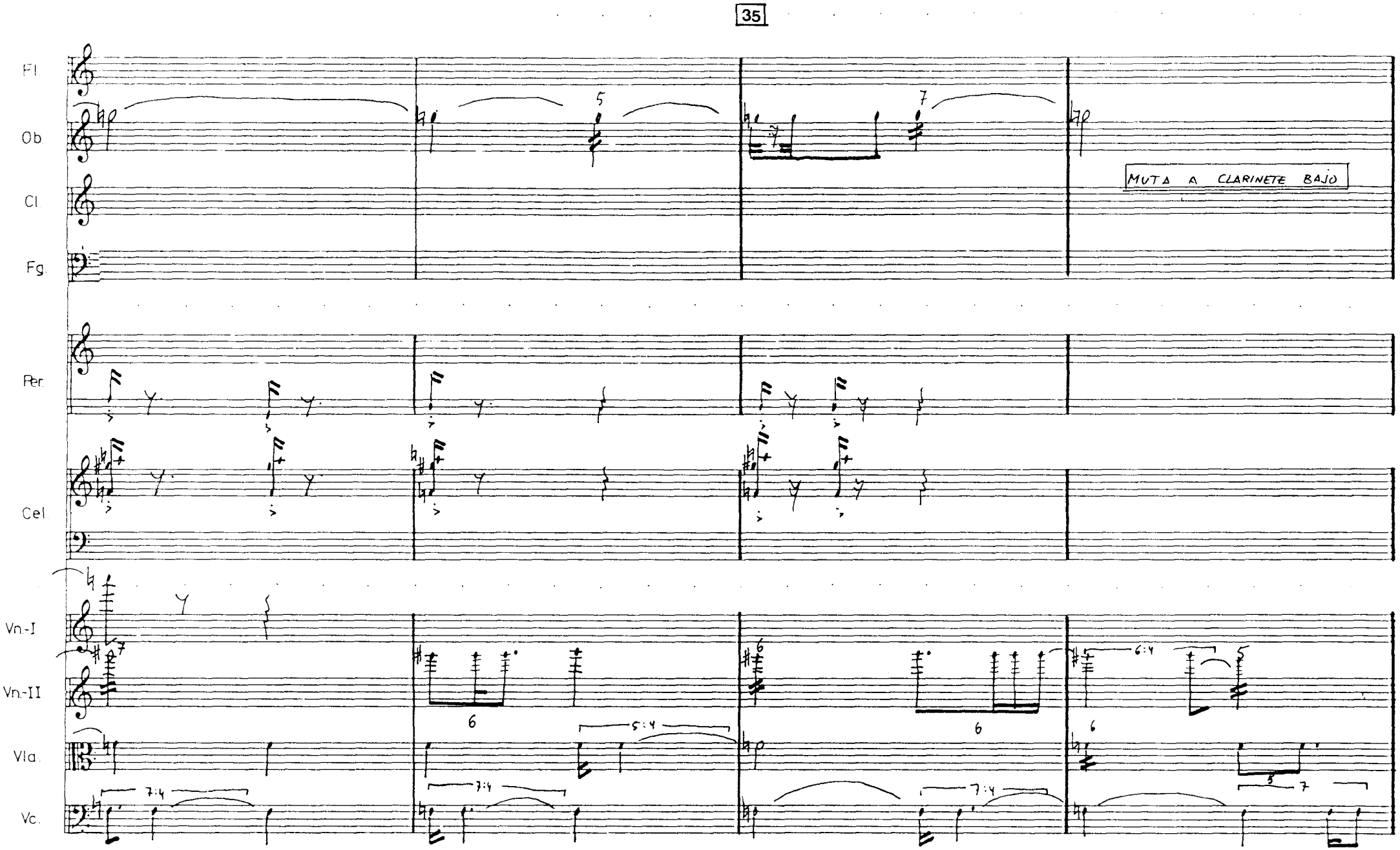

15
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
8va
Vn.-II
Vla.
Vc.

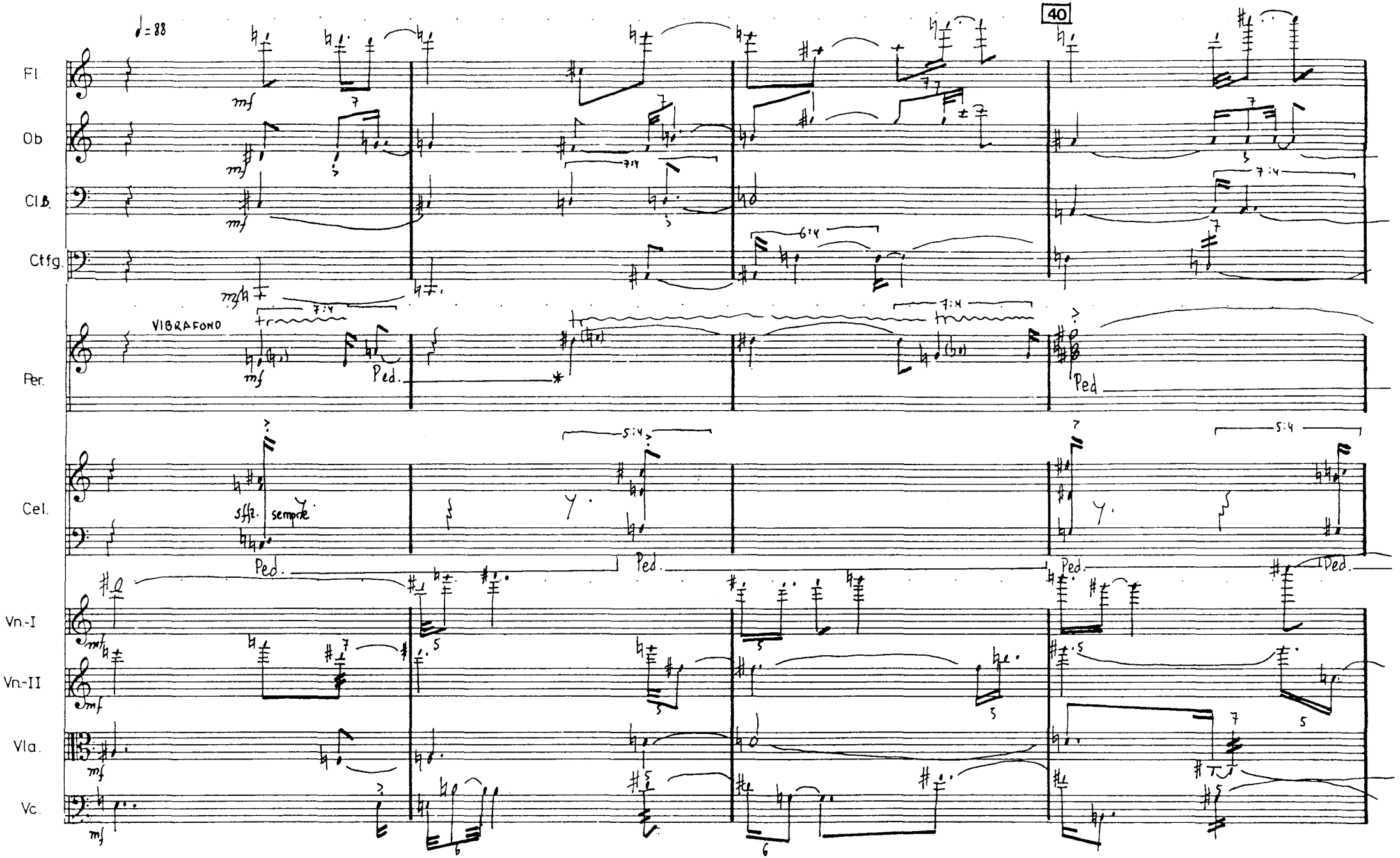

20
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

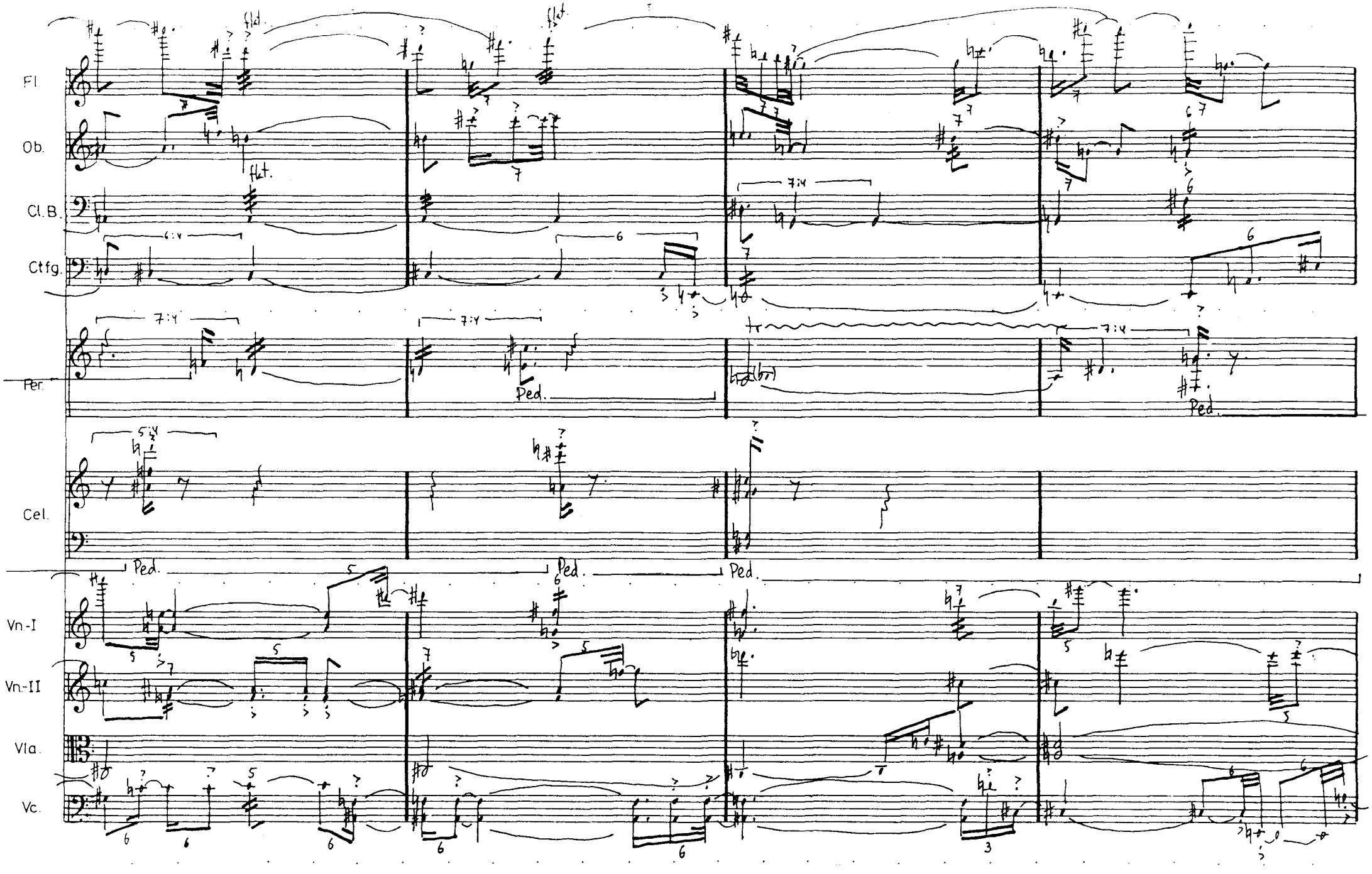

Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

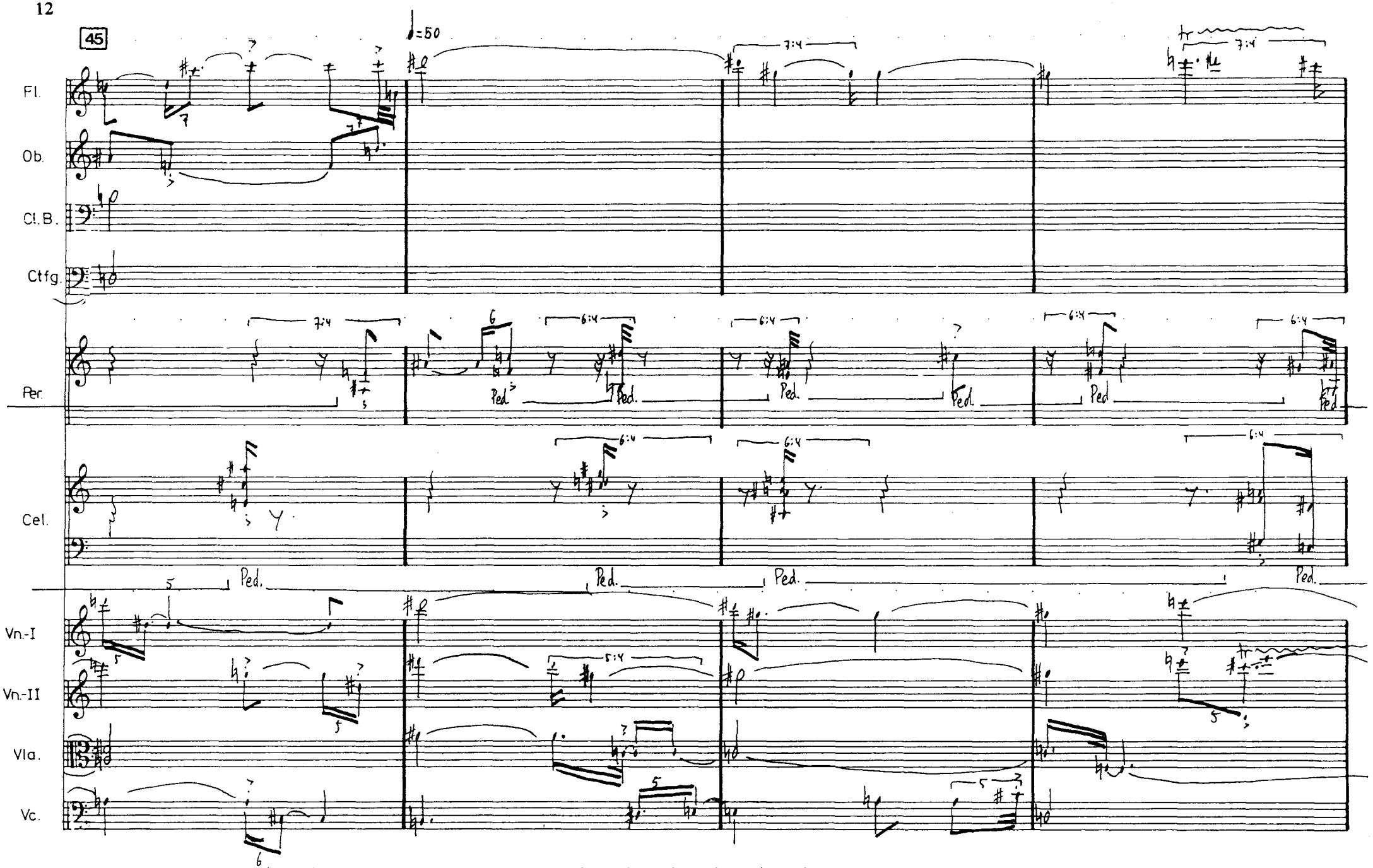

25
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

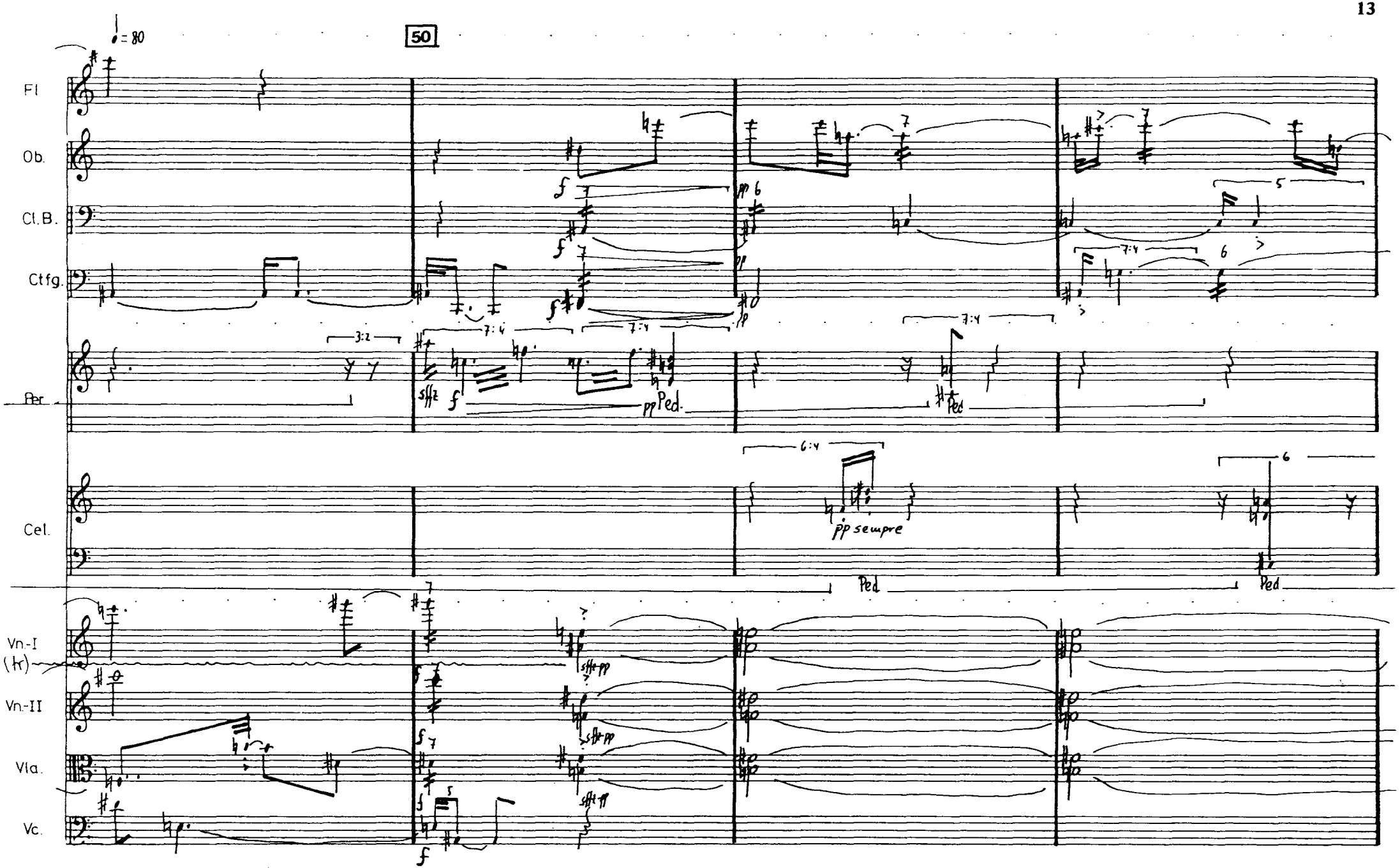

30
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
7:4
7:4
7:4

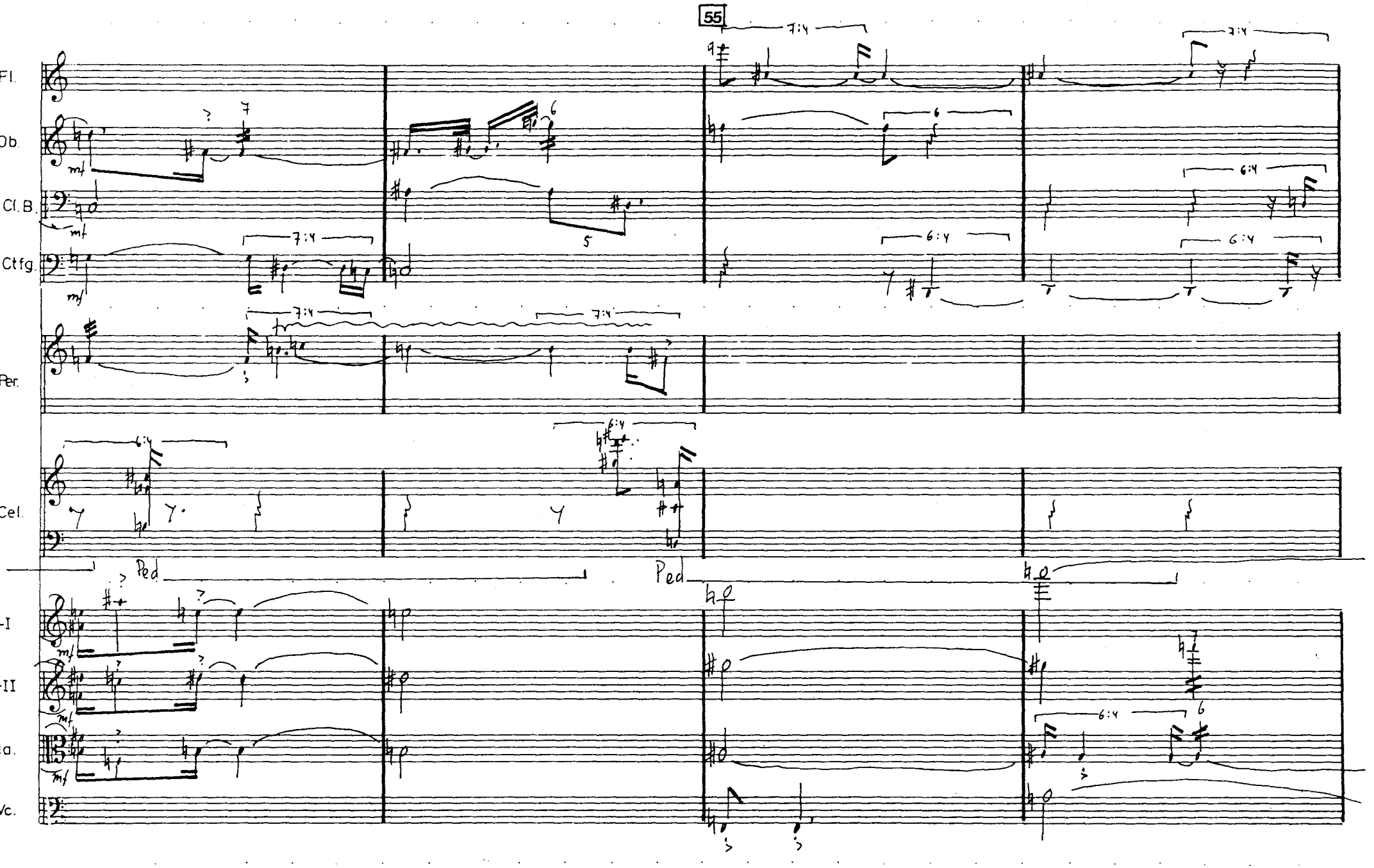

35
Fl.
Ob.
Cl.
Fg.
MUTA A CLARINETE BAJO
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

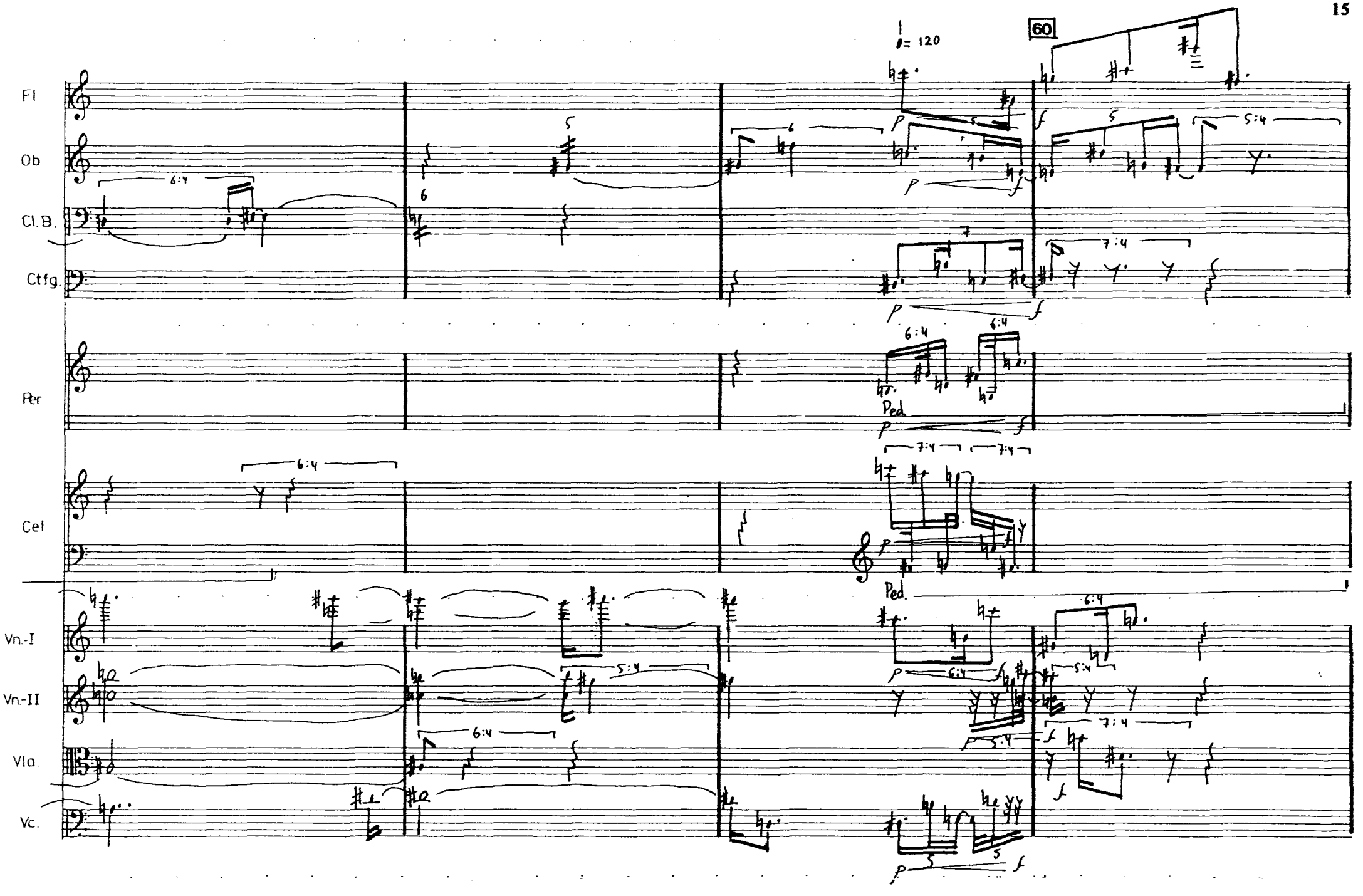

♩= 88
40
Fl.
Ob.
Cl.B.
Ctfg.
VIBRAFONO
Per.
Cel.
sffz. sempre
Ped.
Vn.-I
Vn.-II
Vla.
Vc.

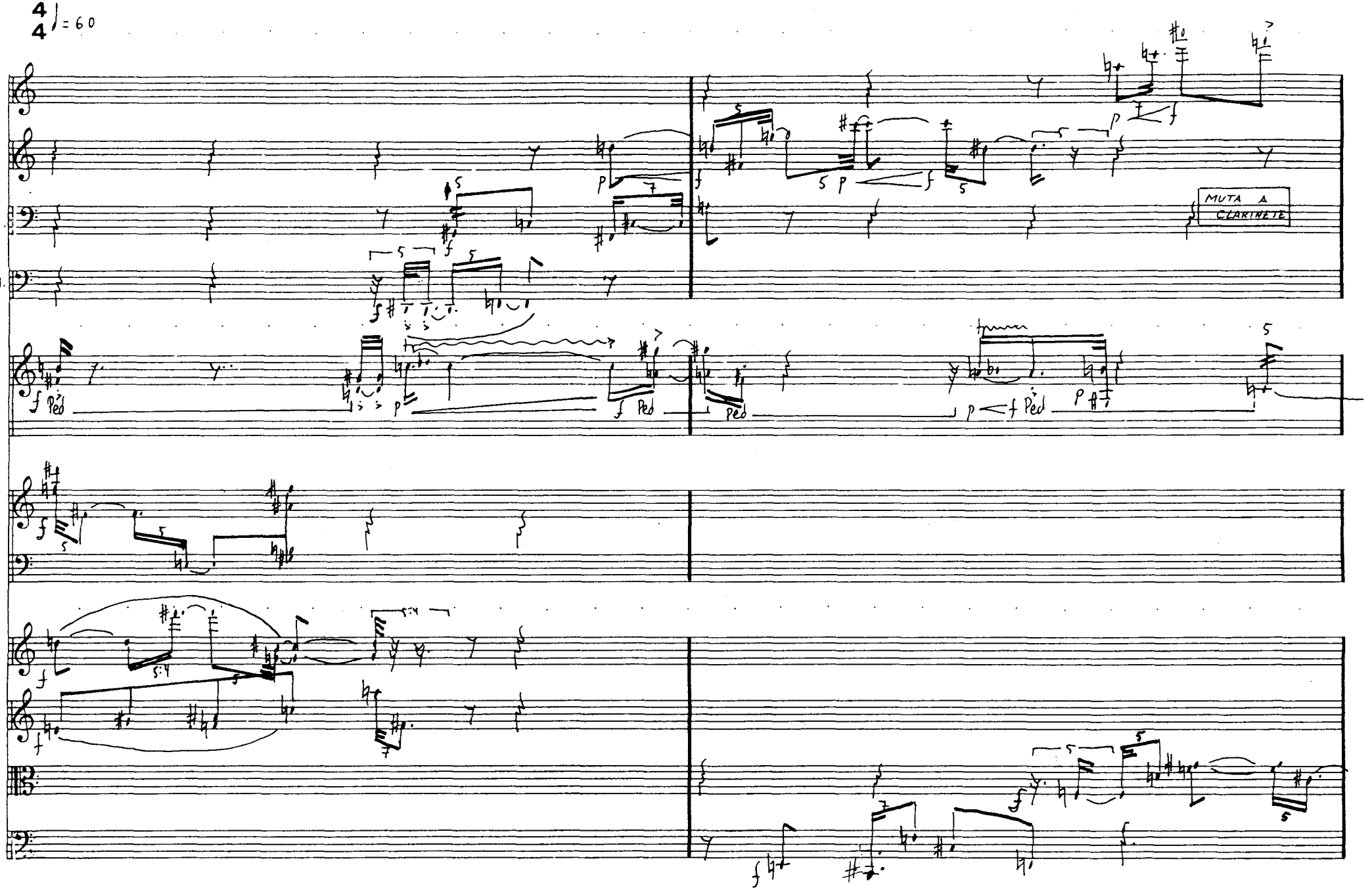

Fl.
Ob.
Cl.B.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
flut.
Ped.

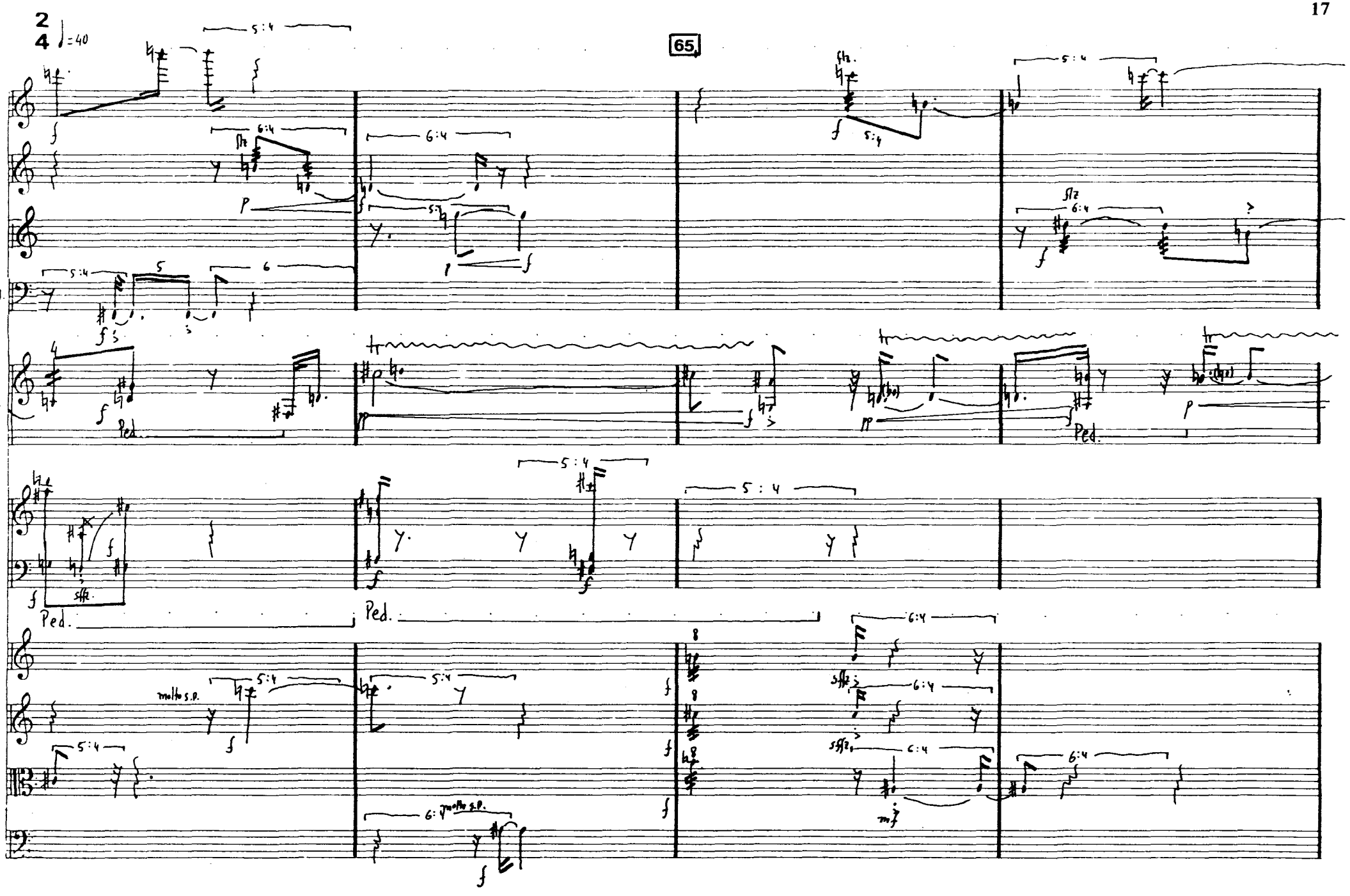

45
♩=50
Fl.
Ob.
Cl.B.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
Ped.

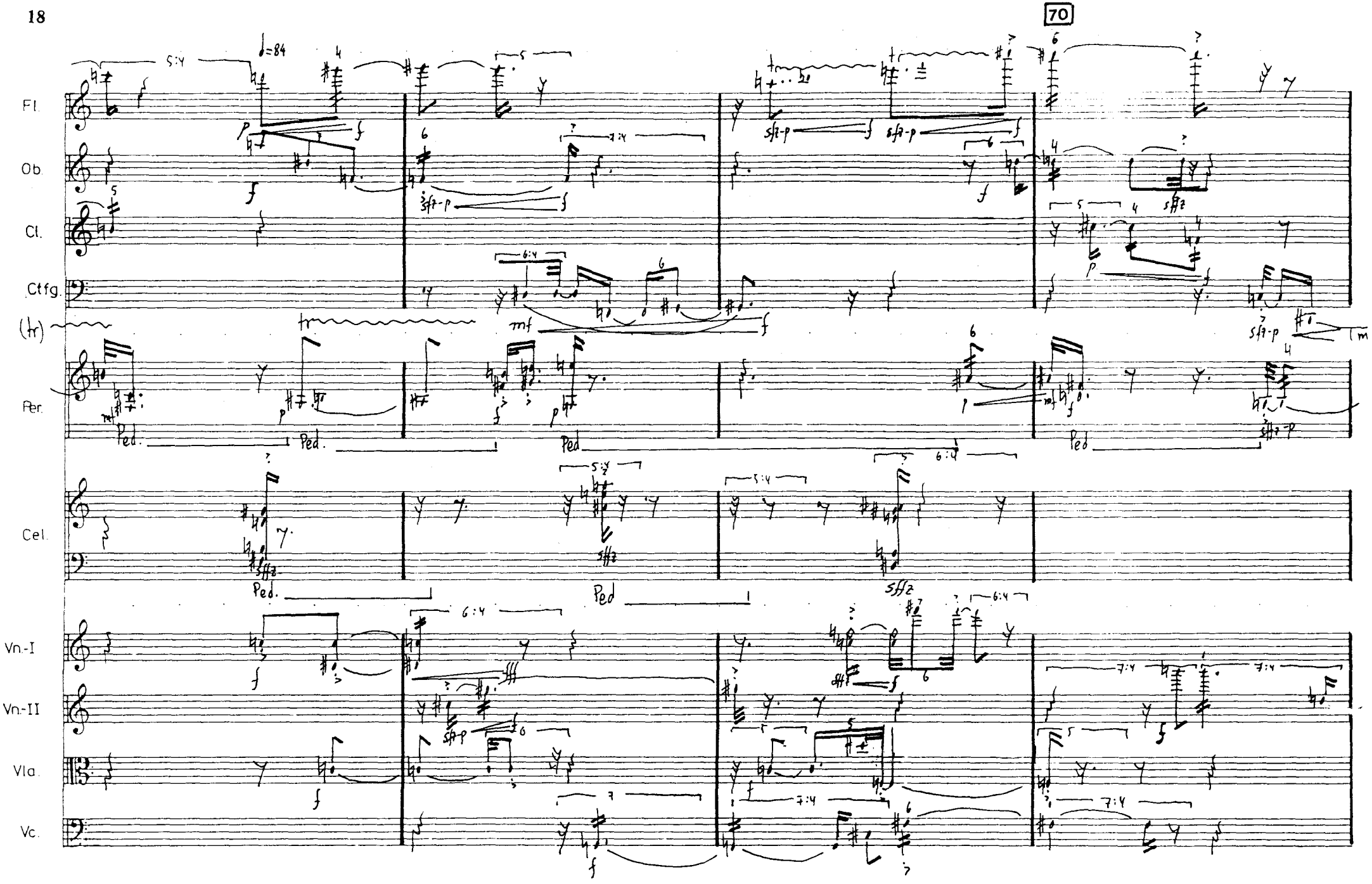

♩= 80
50
Fl
Ob.
Cl.B.
Ctfg.
Per.
Cel.
Vn.-I
(tr)
Vn.-II
Vla.
Vc.
pp Ped.
pp sempre
Ped
Ped

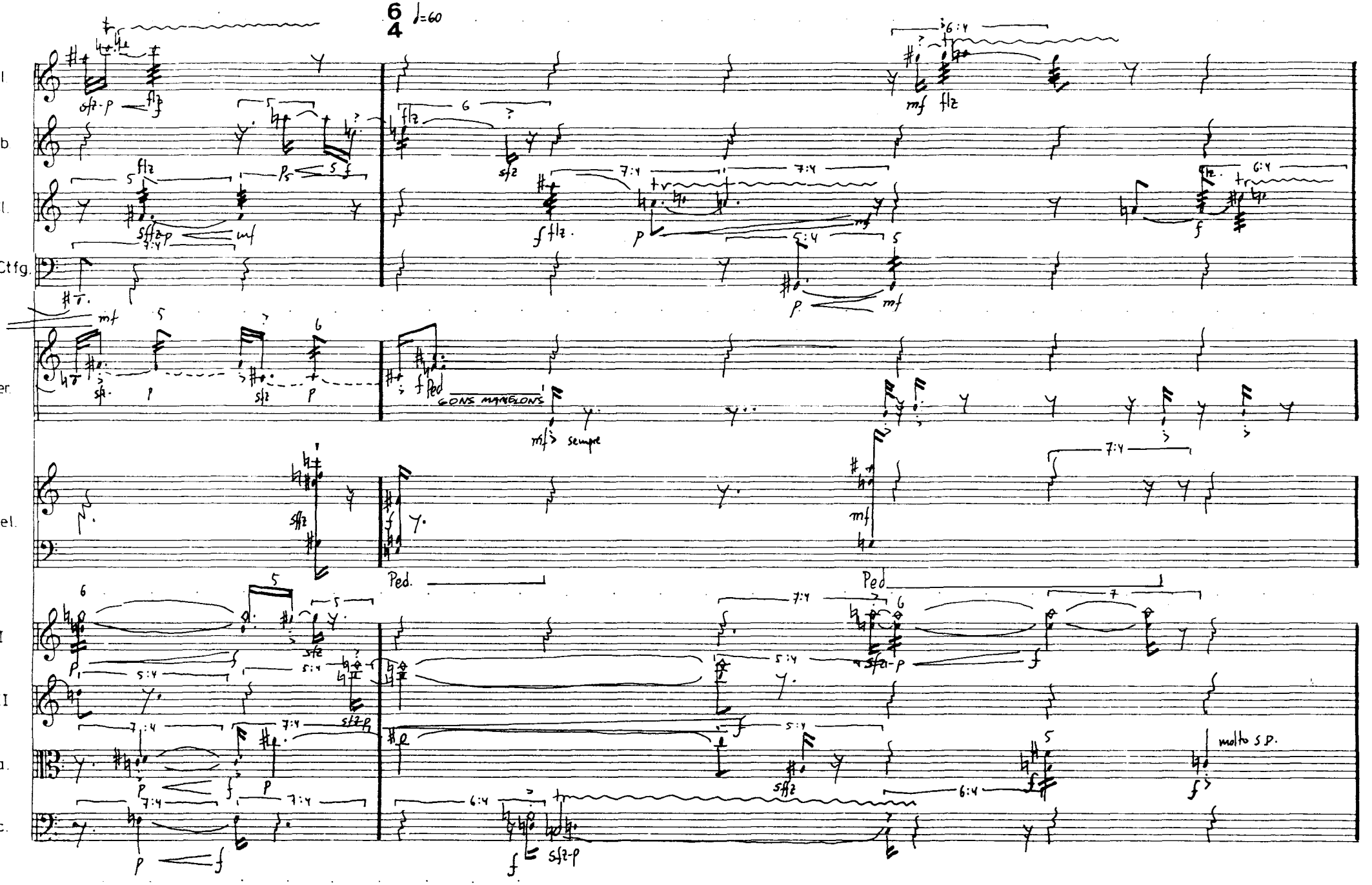

55
Fl.
Ob.
Cl.B.
Ctfg.
Per.
Cel.
Ped
Ped
Vn.-I
Vn.-II
Vla.
Vc.

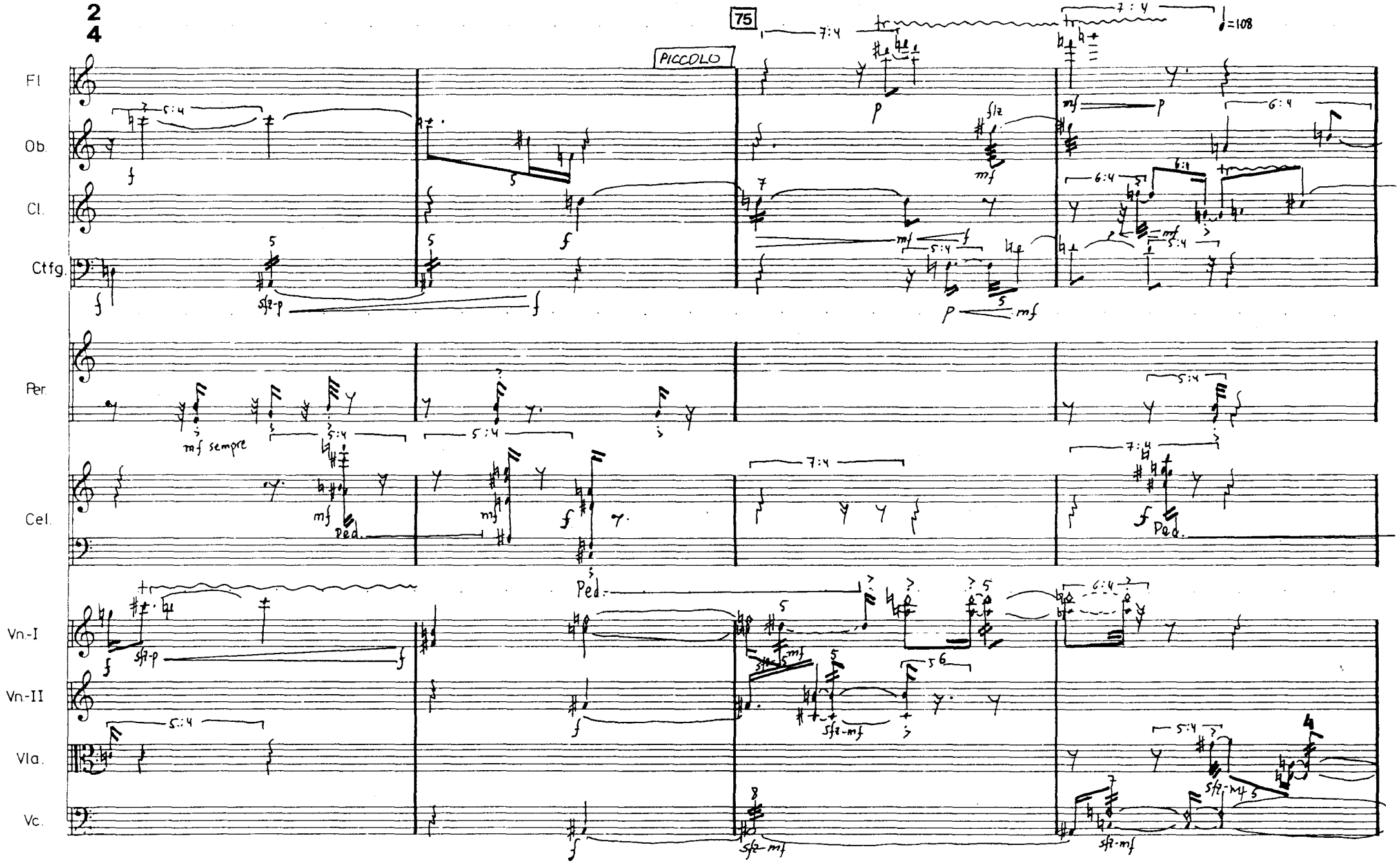

60
♩= 120
Fl
Ob
Cl.B.
Ctfg.
Per.
Cel
Vn.-I
Vn.-II
Vla.
Vc.
Ped.
Ped.

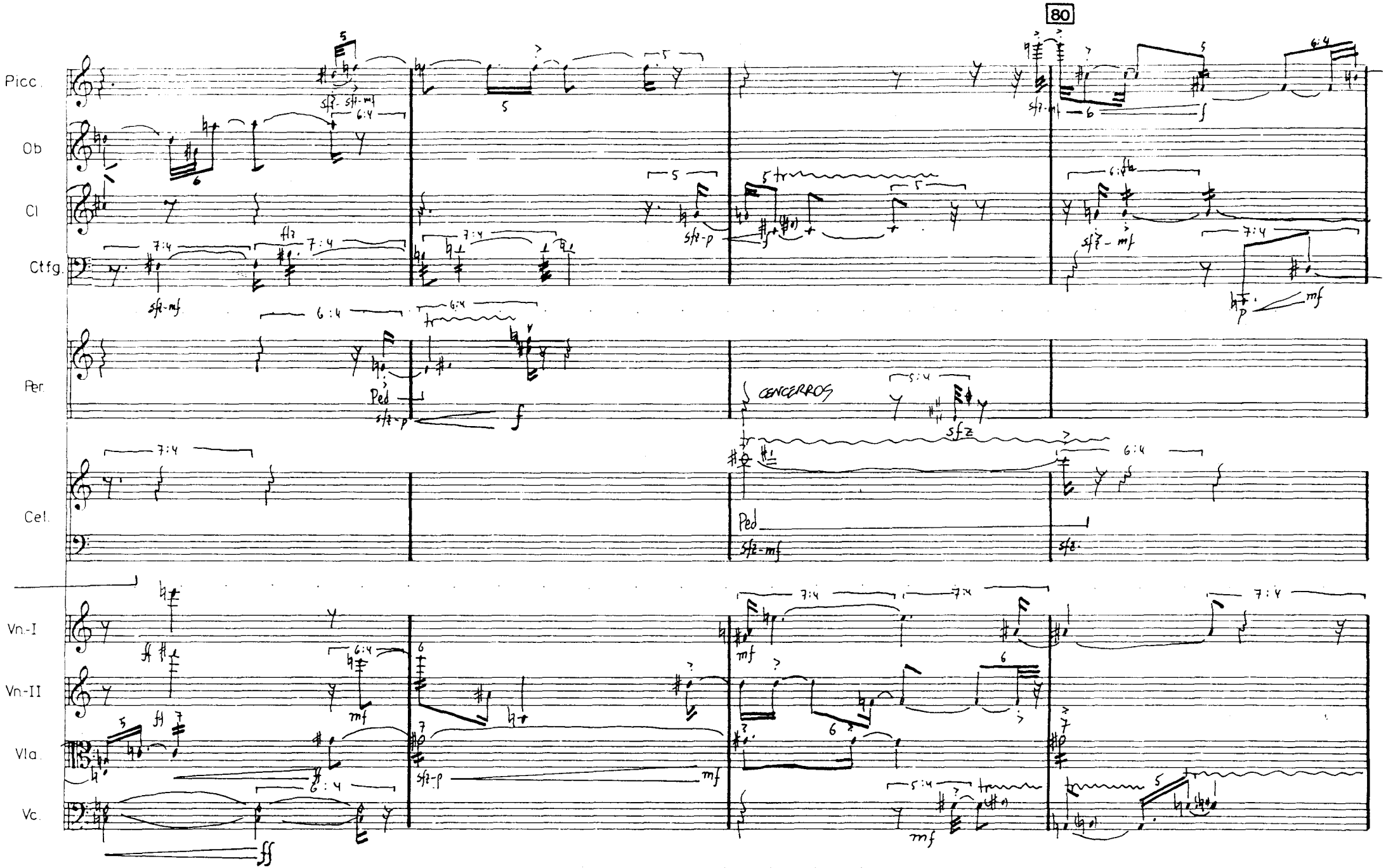

4/4 ♩= 60
Fl.
Ob.
Cl.B.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
MUTA A CLARINETE

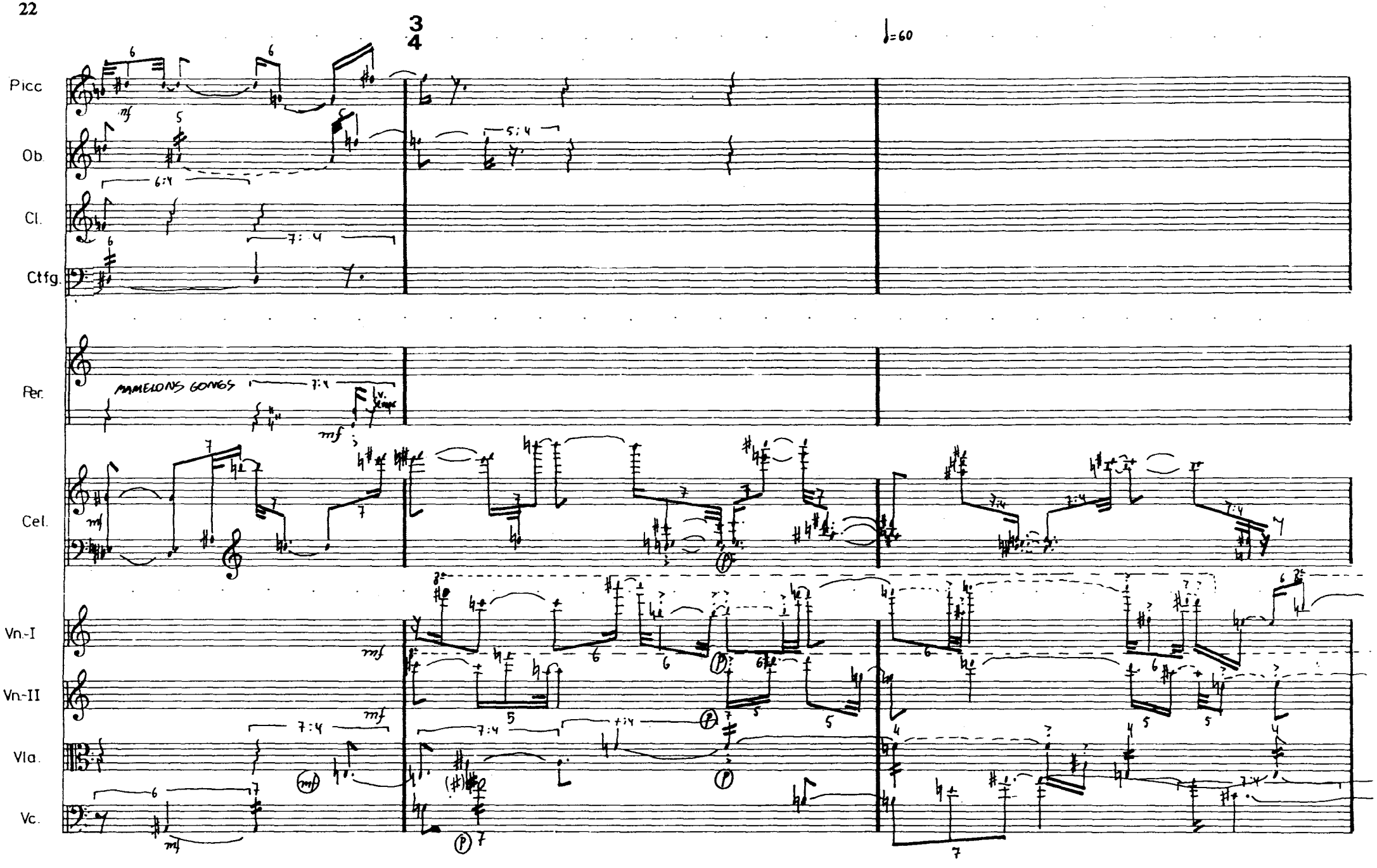

2/4 ♩=40
65
Fl
Ob
Cl.
Ctfg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.
molto s.p.
molto s.p.
Ped.
Ped.
Ped.

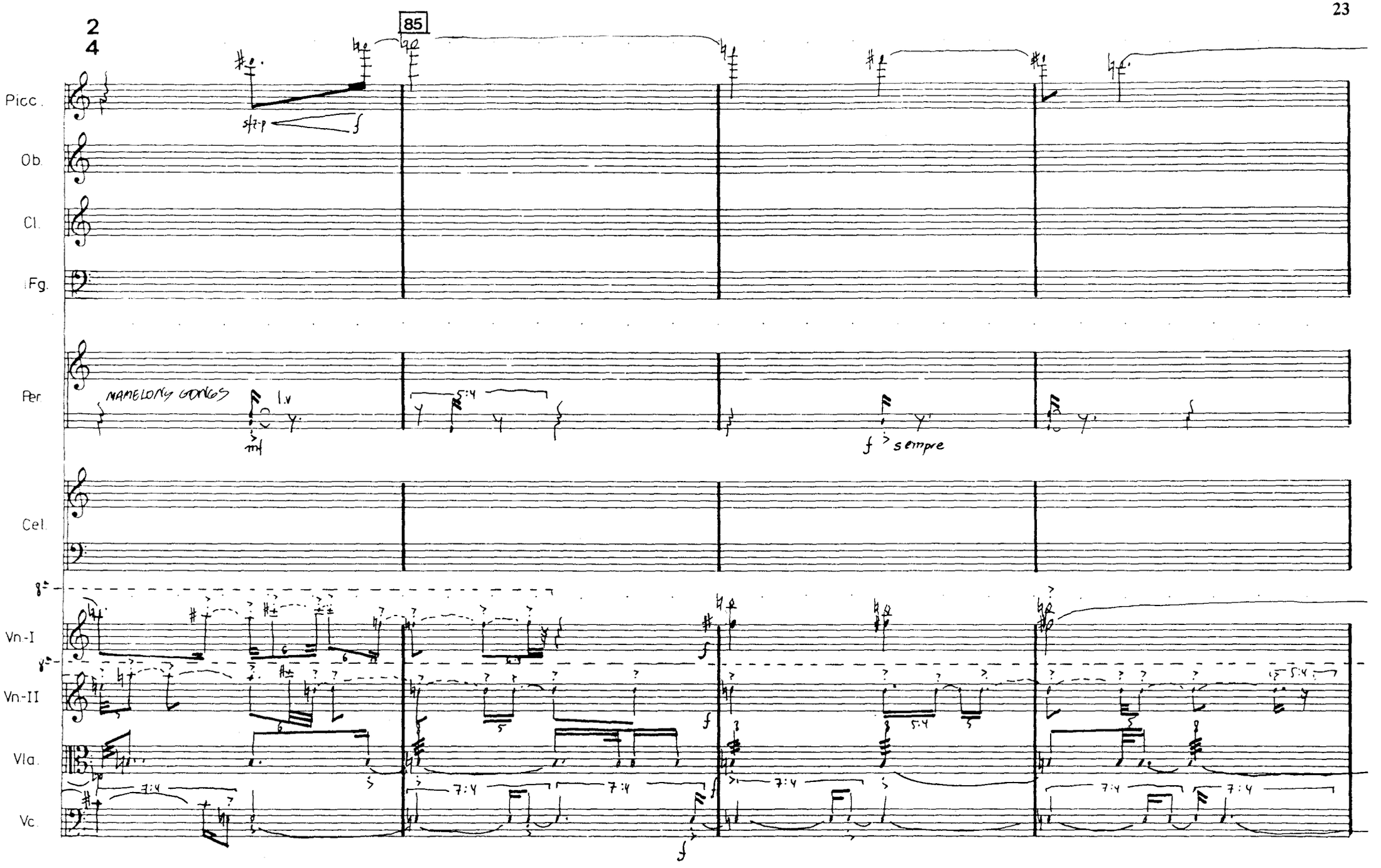

70
♩=84
Fl.
Ob.
Cl.
Ctfg.
(hr)
Perc.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
Ped.
sfz-p
sffz

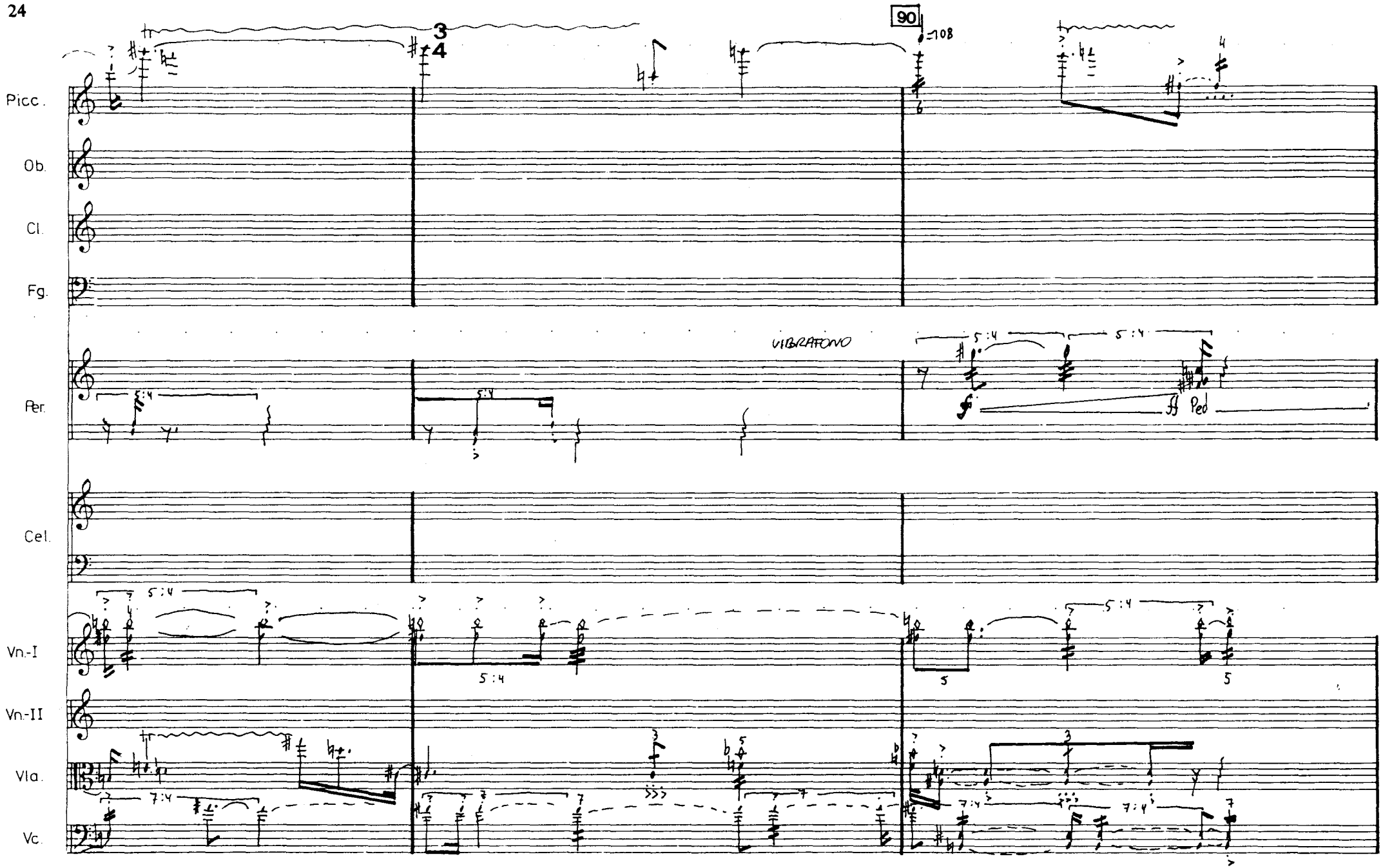

6/4 ♩=60
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
GONS MAMELONS
sempre
Ped.
molto S.P.


2/4
75
PICCOLO
7:4
=108
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
mf sempre
Ped.
sfz-p
sfz-mf


80
Picc.
Ob
Cl
Ctfg.
Per.
CENCERROS
Ped
Cel.
Vn.-I
Vn.-II
Vla.
Vc.


3
4
♩=60
Picc
Ob
Cl.
Ctfg.
Per.
MARIMBA GONGS
Cel.
Vn.-I
Vn.-II
Vla.
Vc.


2
4
85
Picc.
Ob.
Cl.
Fg.
Per
NAMELONG GONGS
l.v
5:4
f > sempre
Cel.
Vn-I
Vn-II
Vla.
Vc.
7:4
5:4
f


90
♩=108
3
4
Picc.
Ob.
Cl.
Fg.
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Ped
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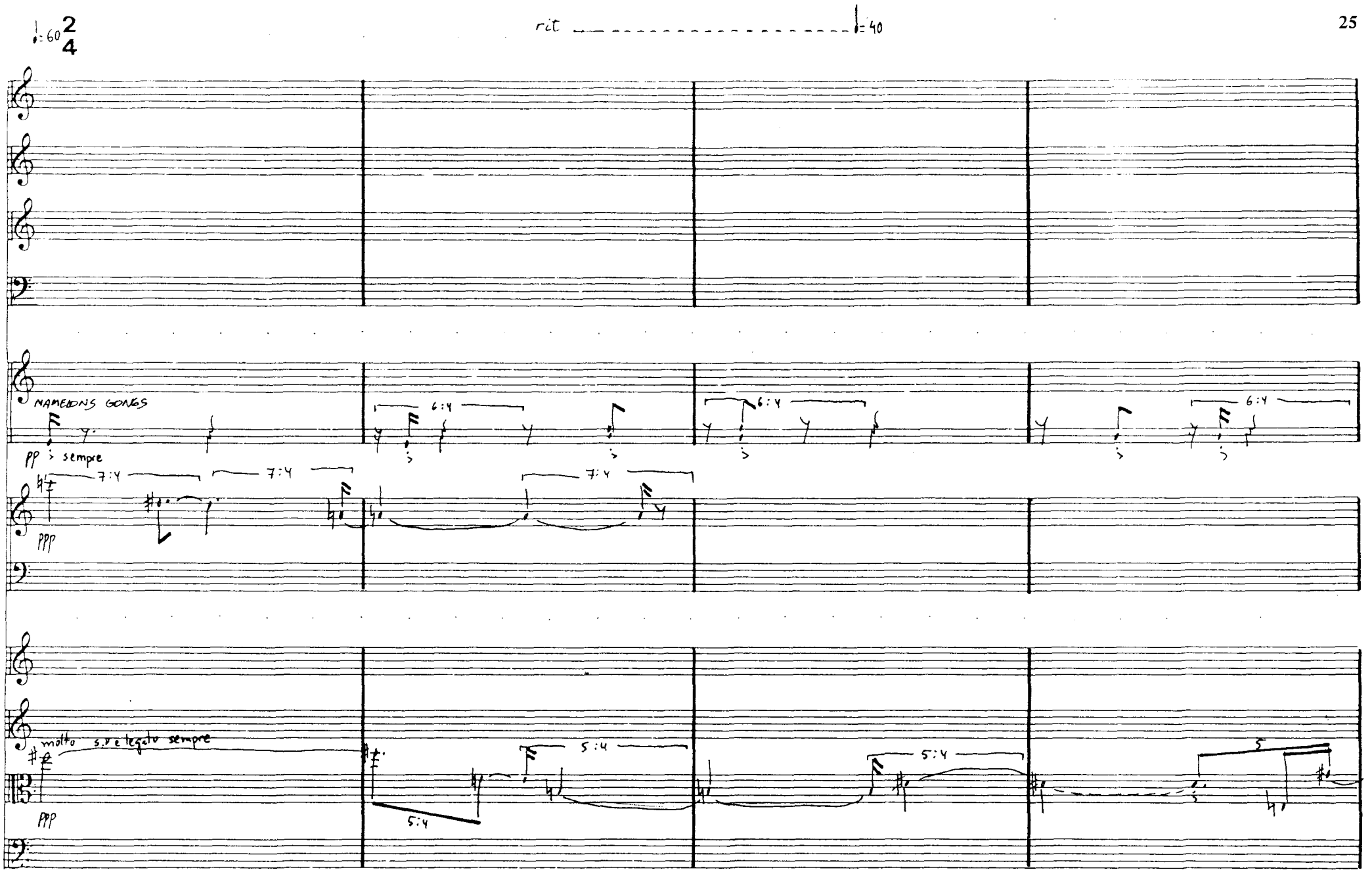
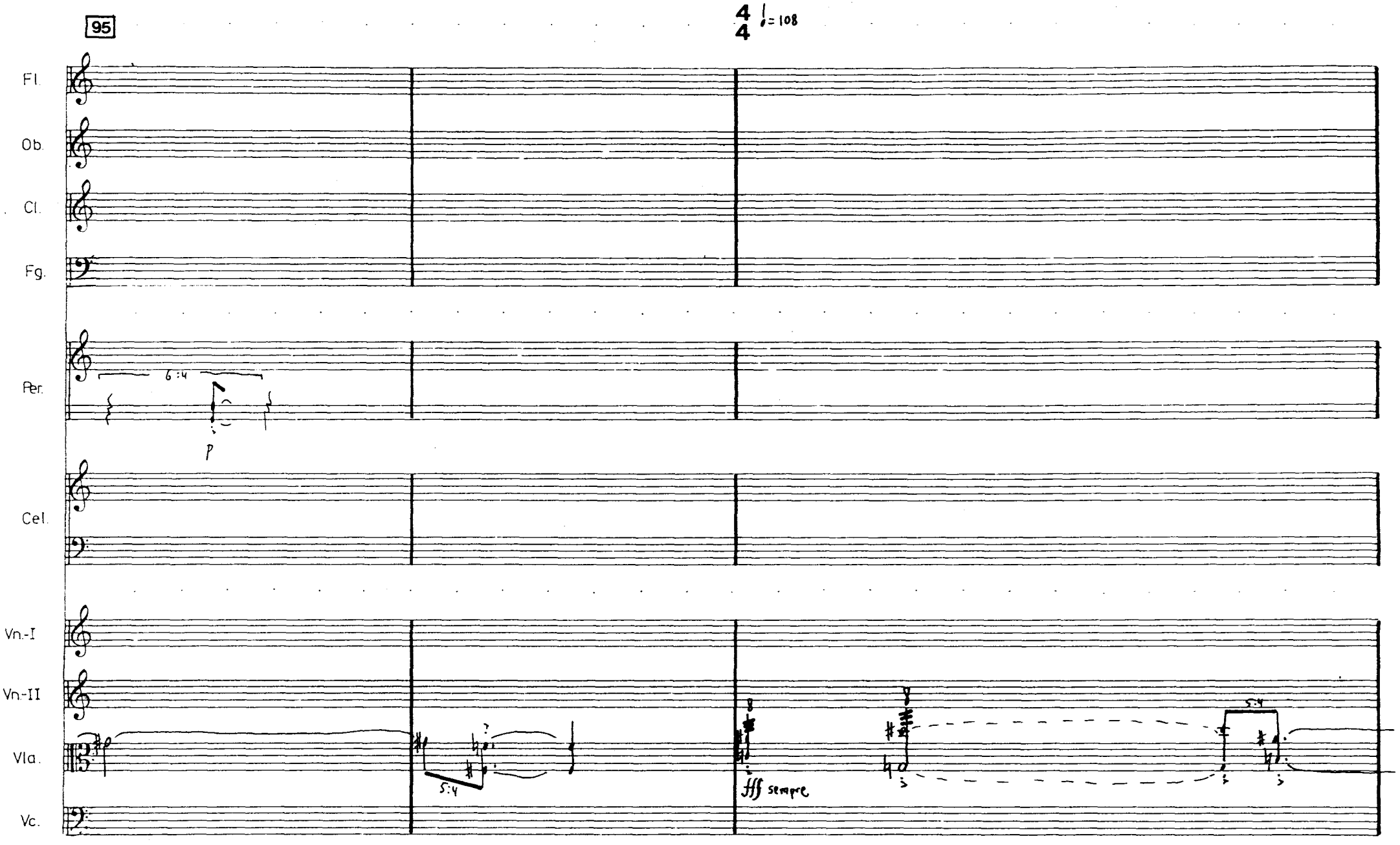
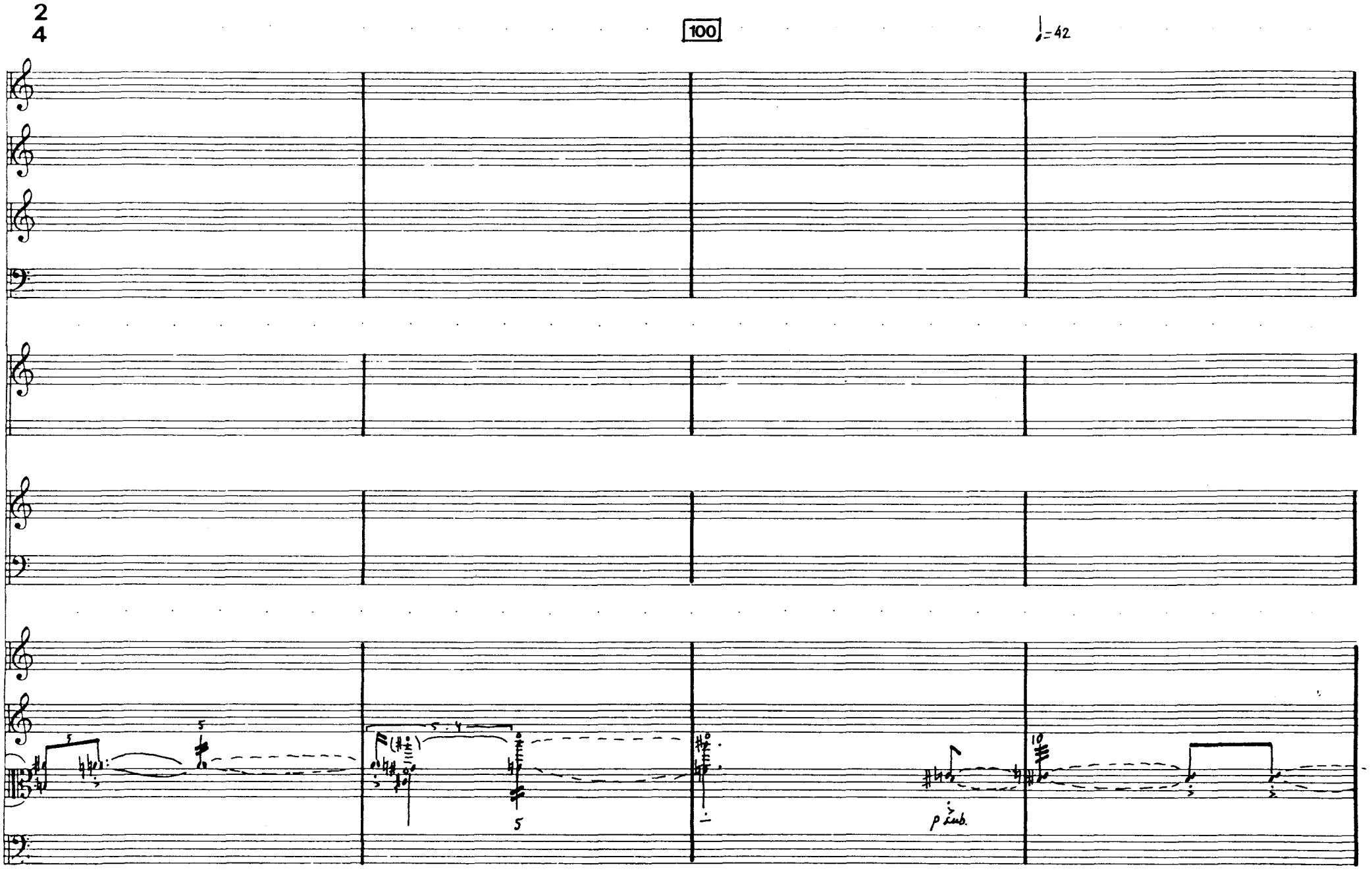
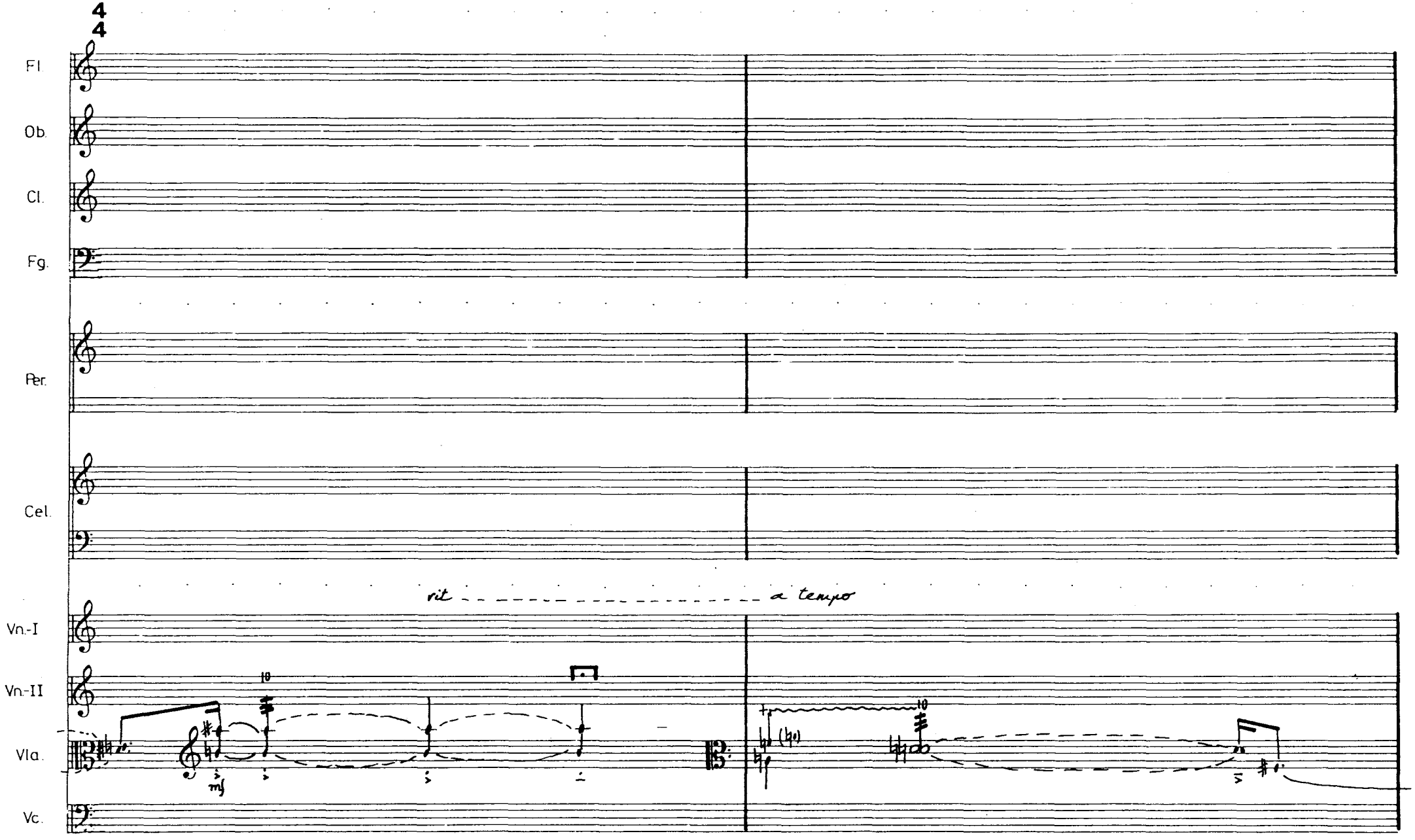
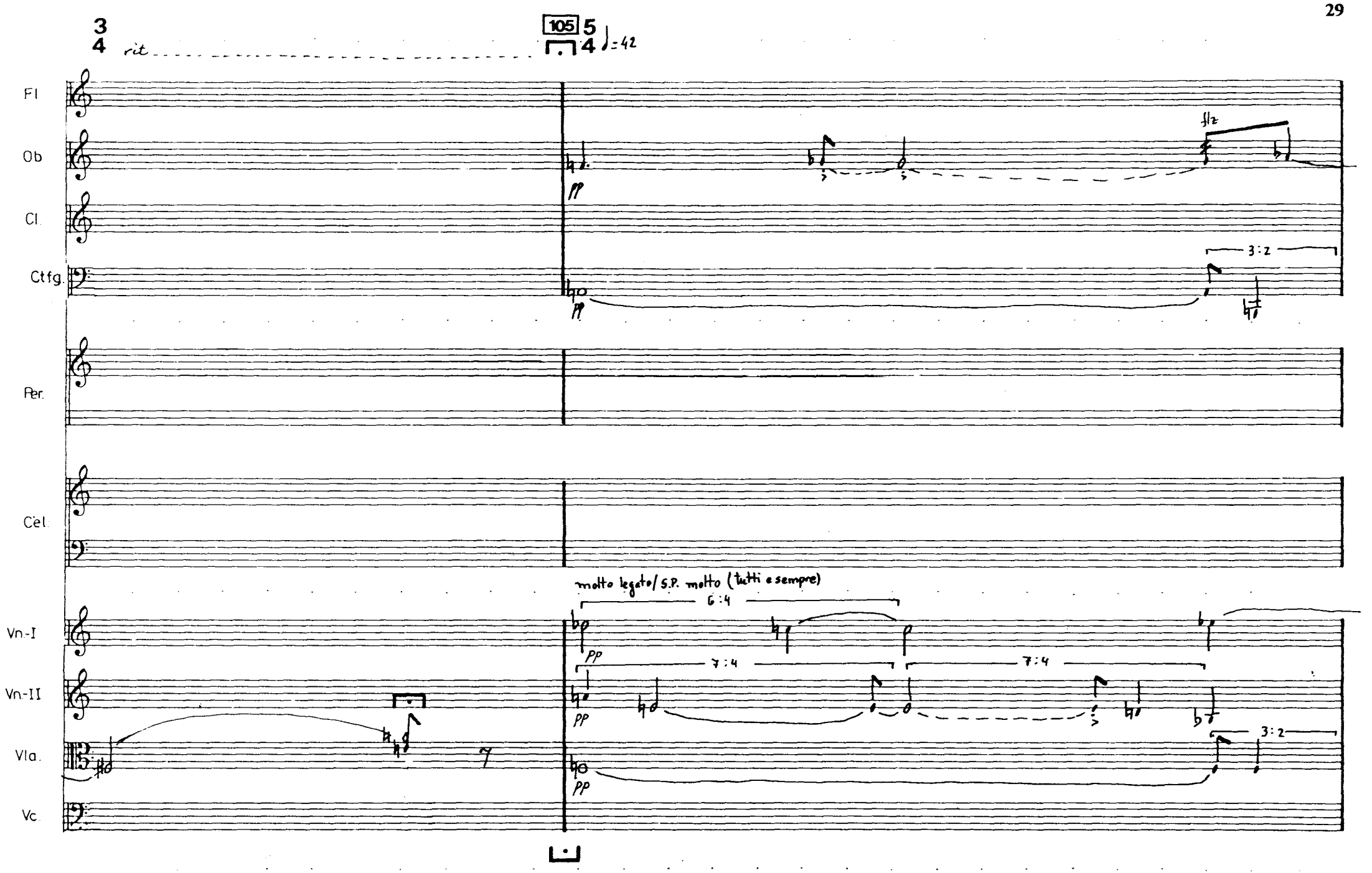
Vn.-II
Vla.
Vc.

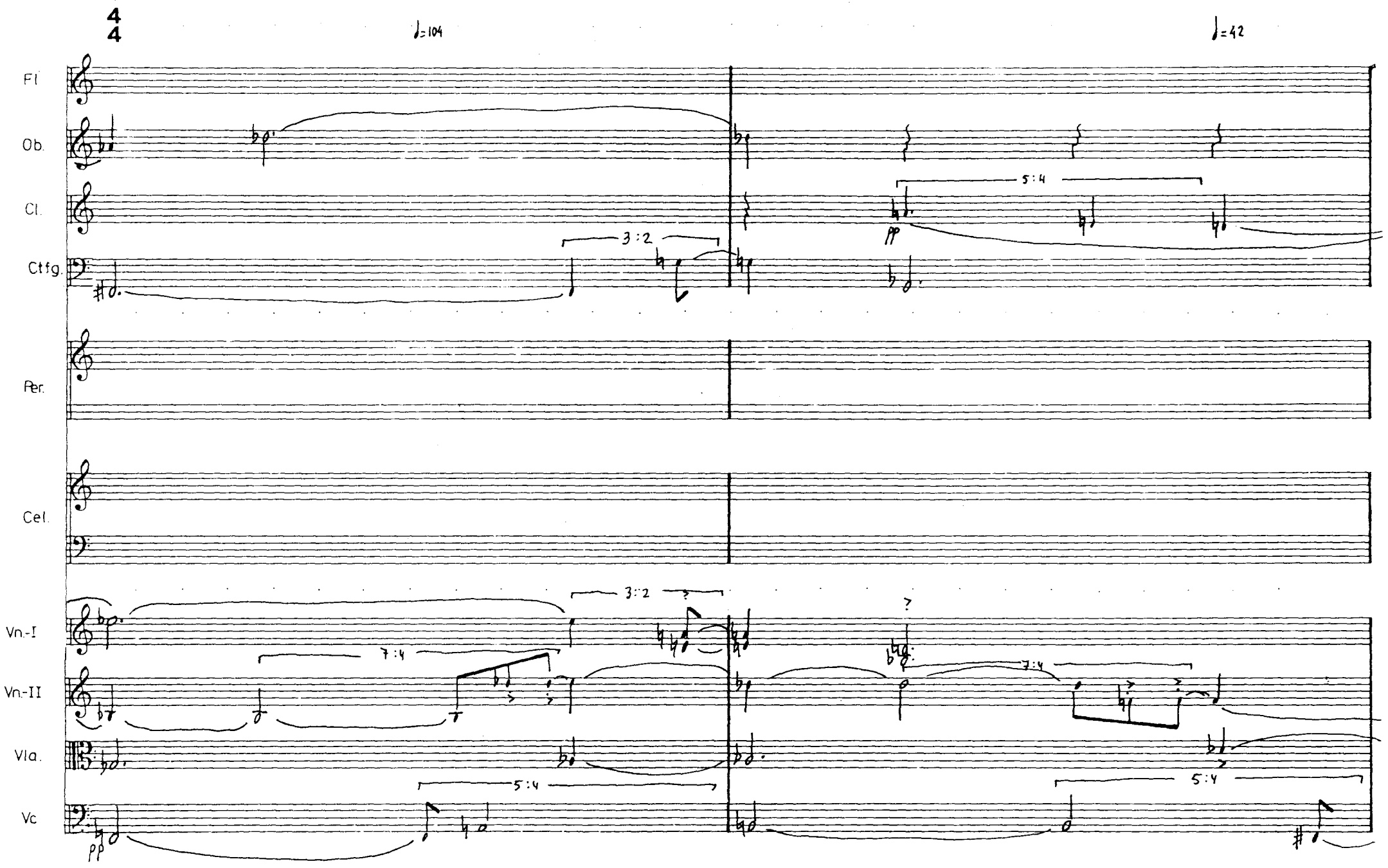

♩=60 2/4
rit
♩=40
Fl.
Ob.
Cl.
Fg.
Per.
MAMELONS GONGS
pp sempre
6:4
7:4
Cel.
ppp
Vn-I
Vn-II
molto s.v e legato sempre
Vla.
5:4
Vc.

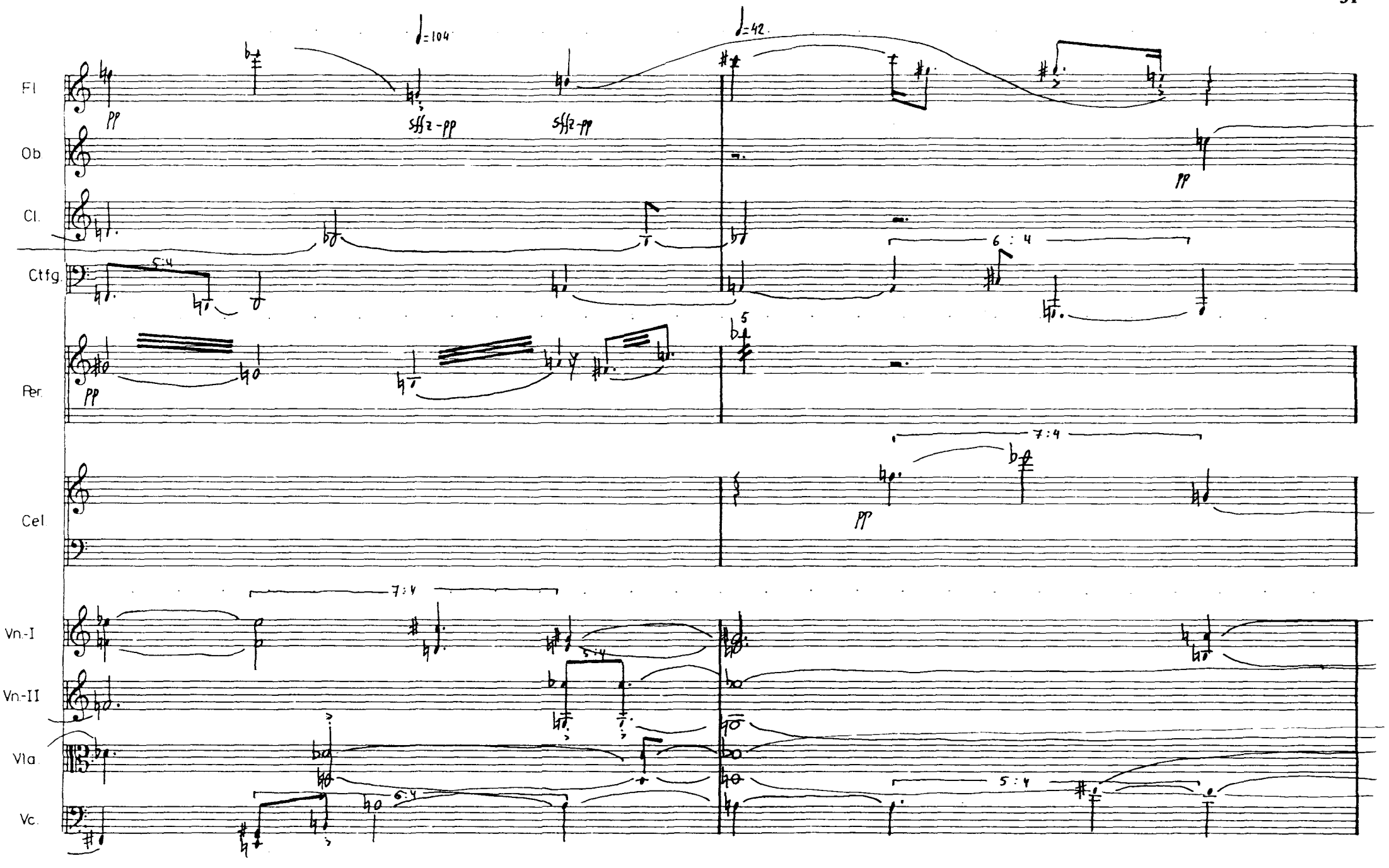

95
4/4 ♩= 108
Fl.
Ob.
Cl.
Fg.
Per.
6:4
p
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
5:4
fff sempre
5:4

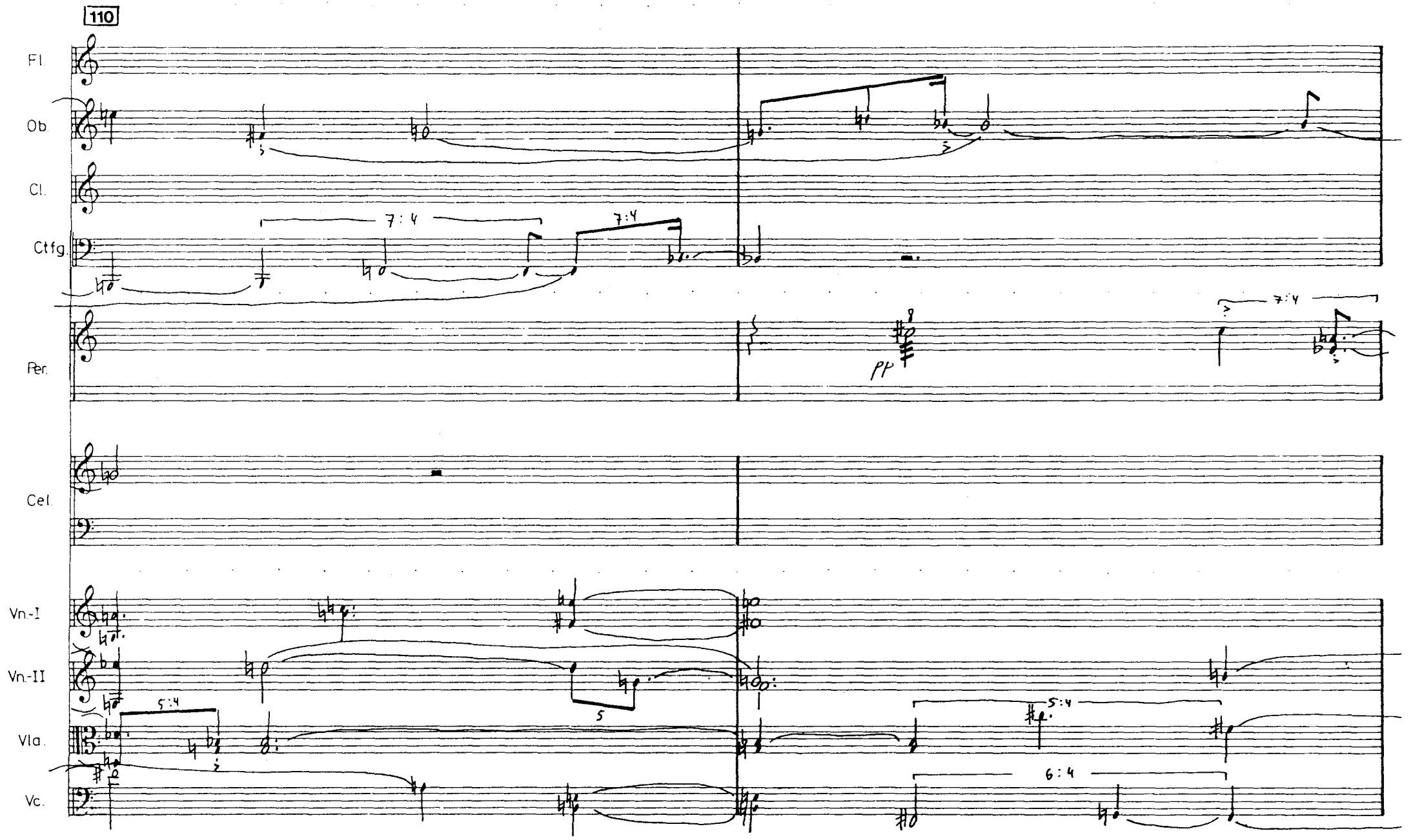

2
4
100
♩=42
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
5
5
5
5
10
p sub.

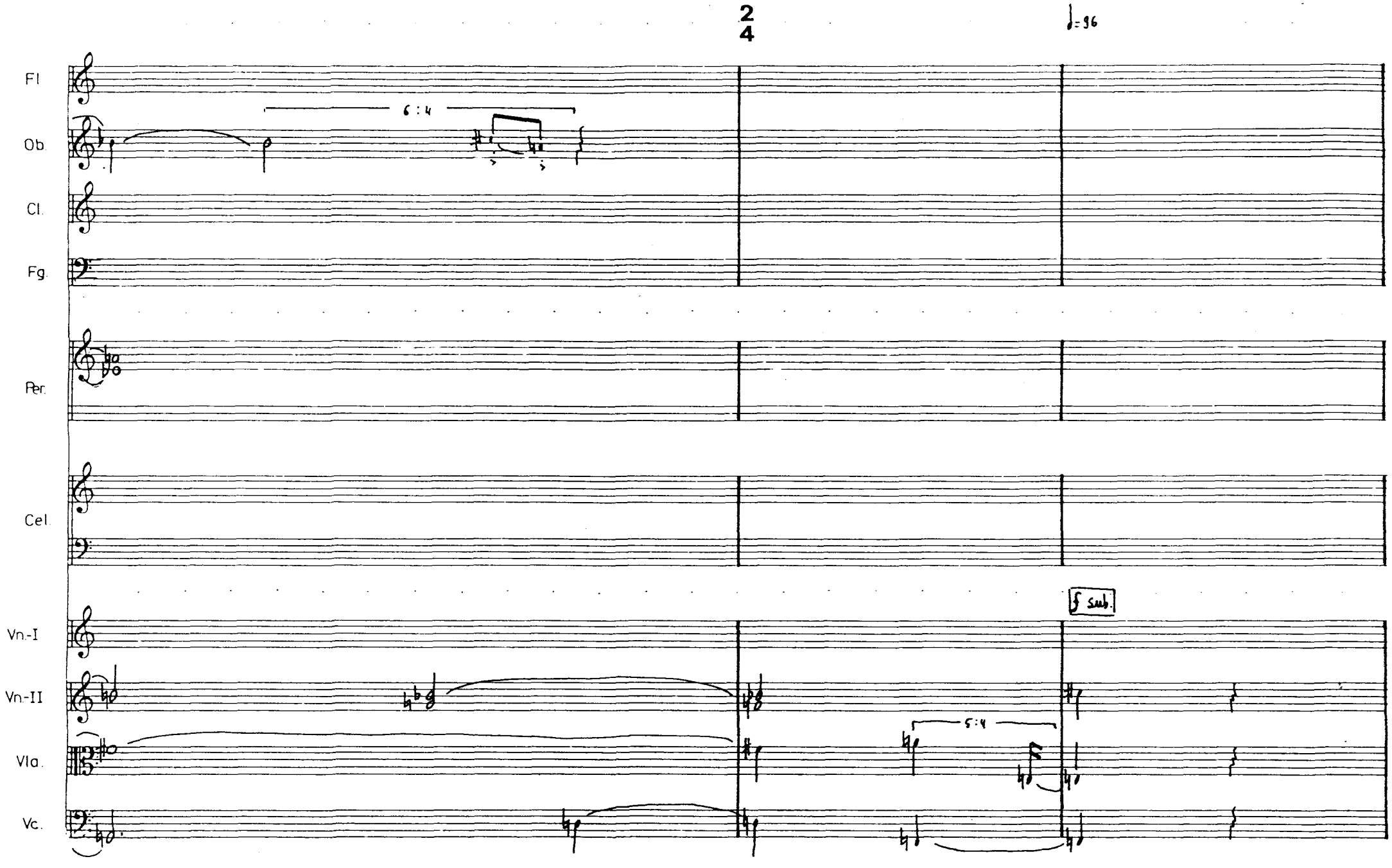

4
4
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
rit
a tempo
Vn.-I
Vn.-II
Vla.
Vc.
mf

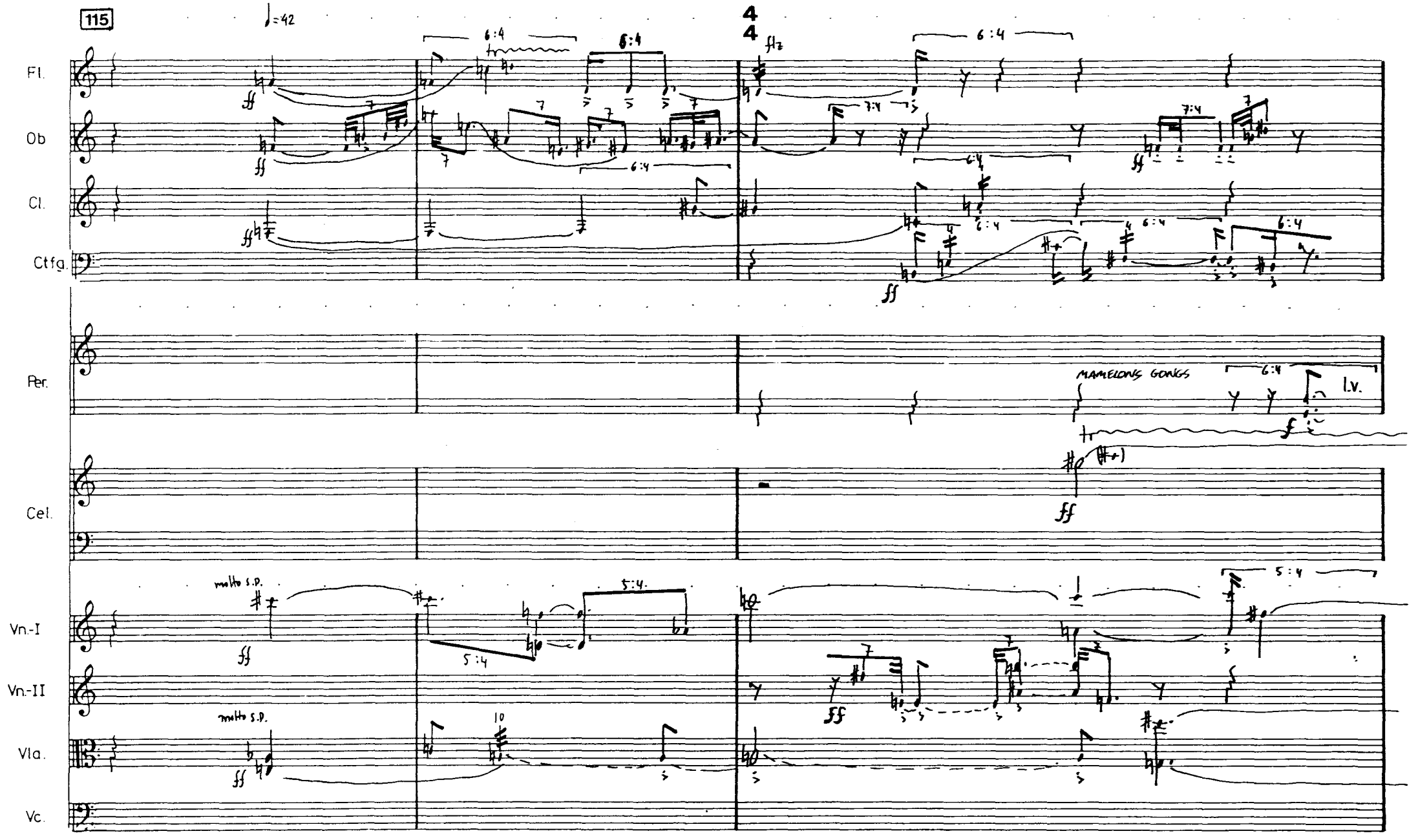

3/4
rit
105
5/4
♩=42
Fl
Ob
Cl
Ctfg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.
molto legato/S.P. molto (tutti e sempre)
6:4
7:4
7:4
3:2
3:2
pp
pp
pp

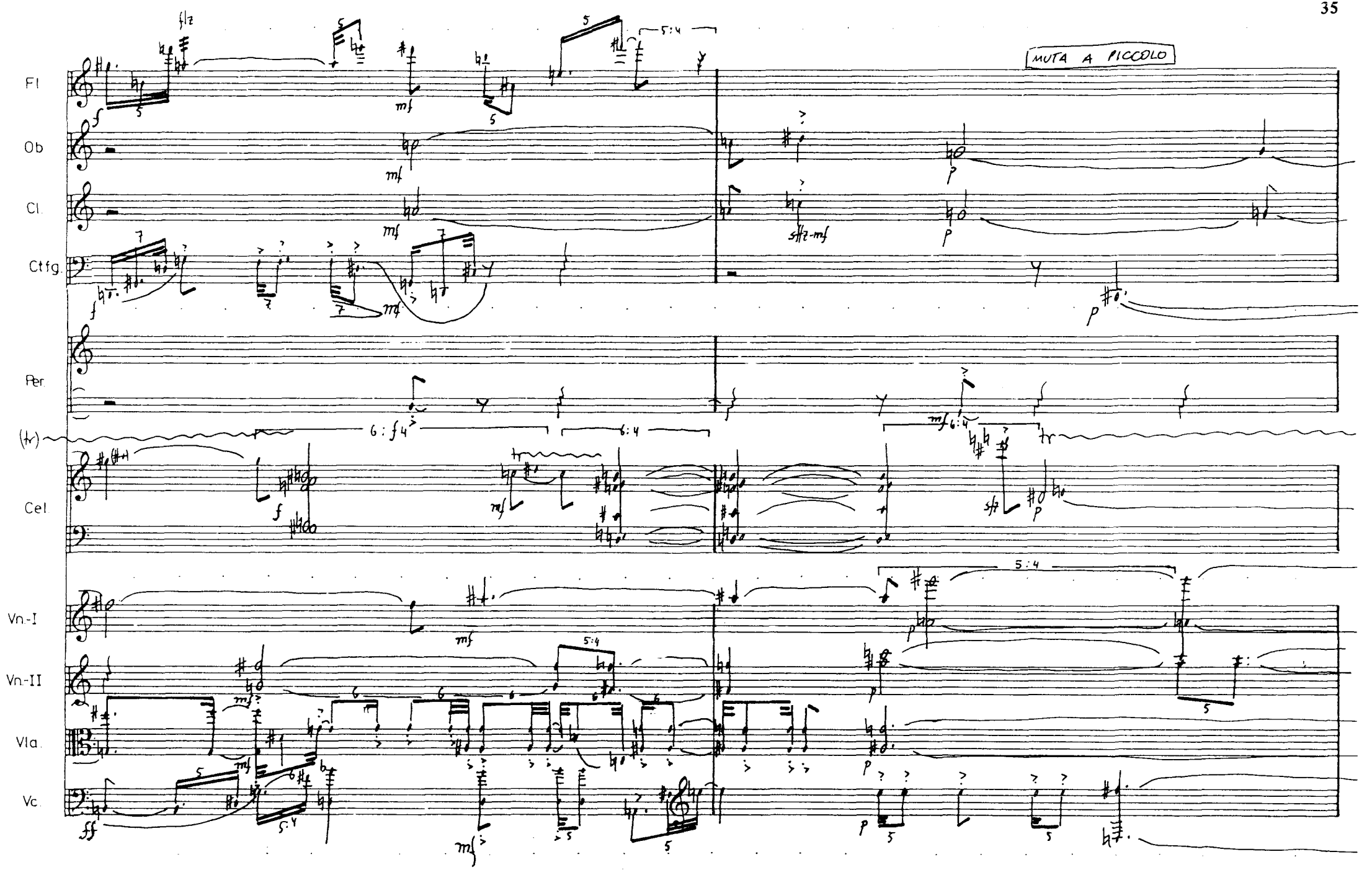

4
4
♩=104
♩=42
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc
3:2
5:4
7:4
pp

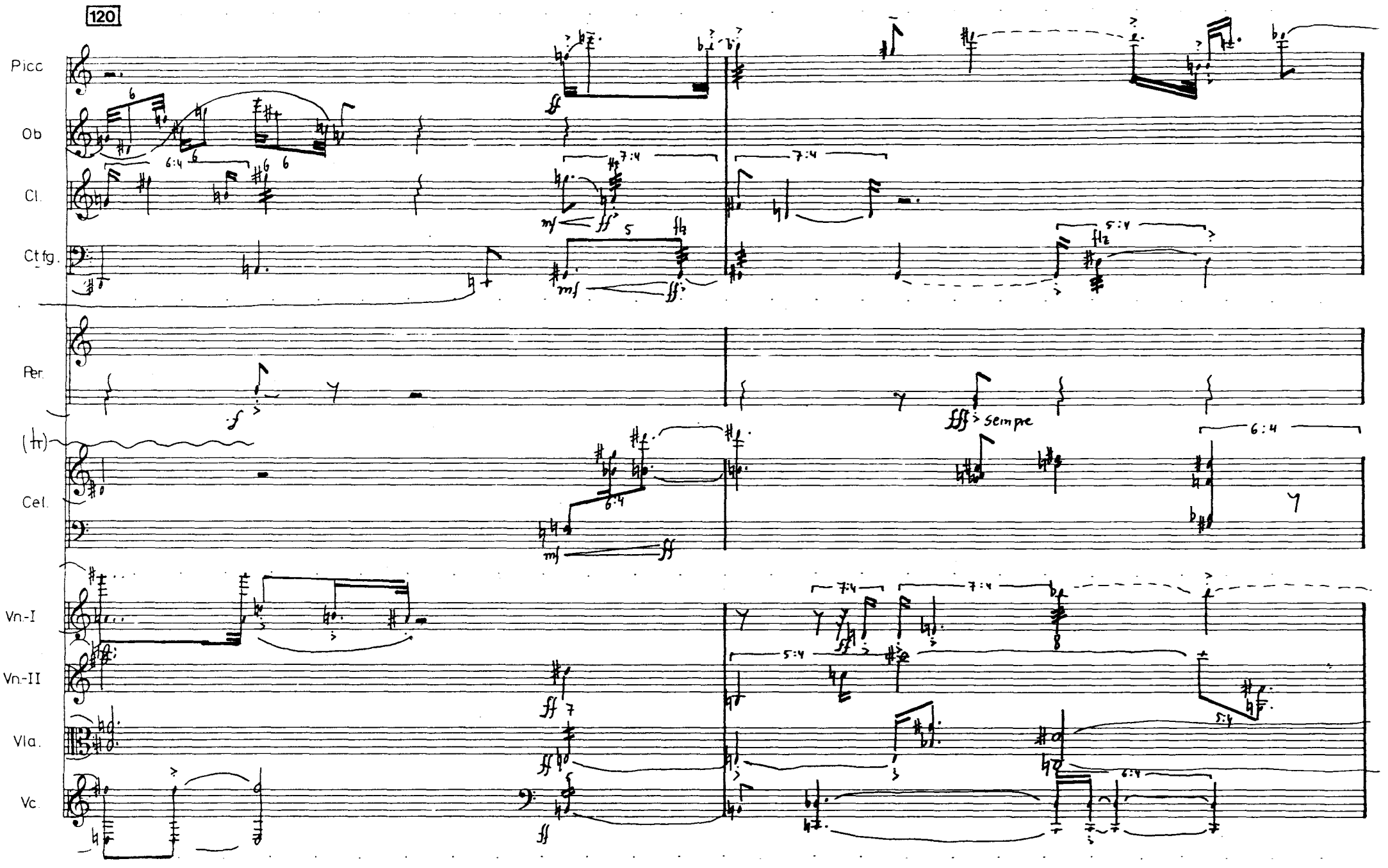

♩=104
♩=42
Fl
Ob
Cl
Ctfg
Per
Cel
Vn-I
Vn-II
Vla
Vc
pp
sffz-pp
sffz-pp
pp
5:4
6:4
7:4
pp
7:4
5:4
6:4
5:4

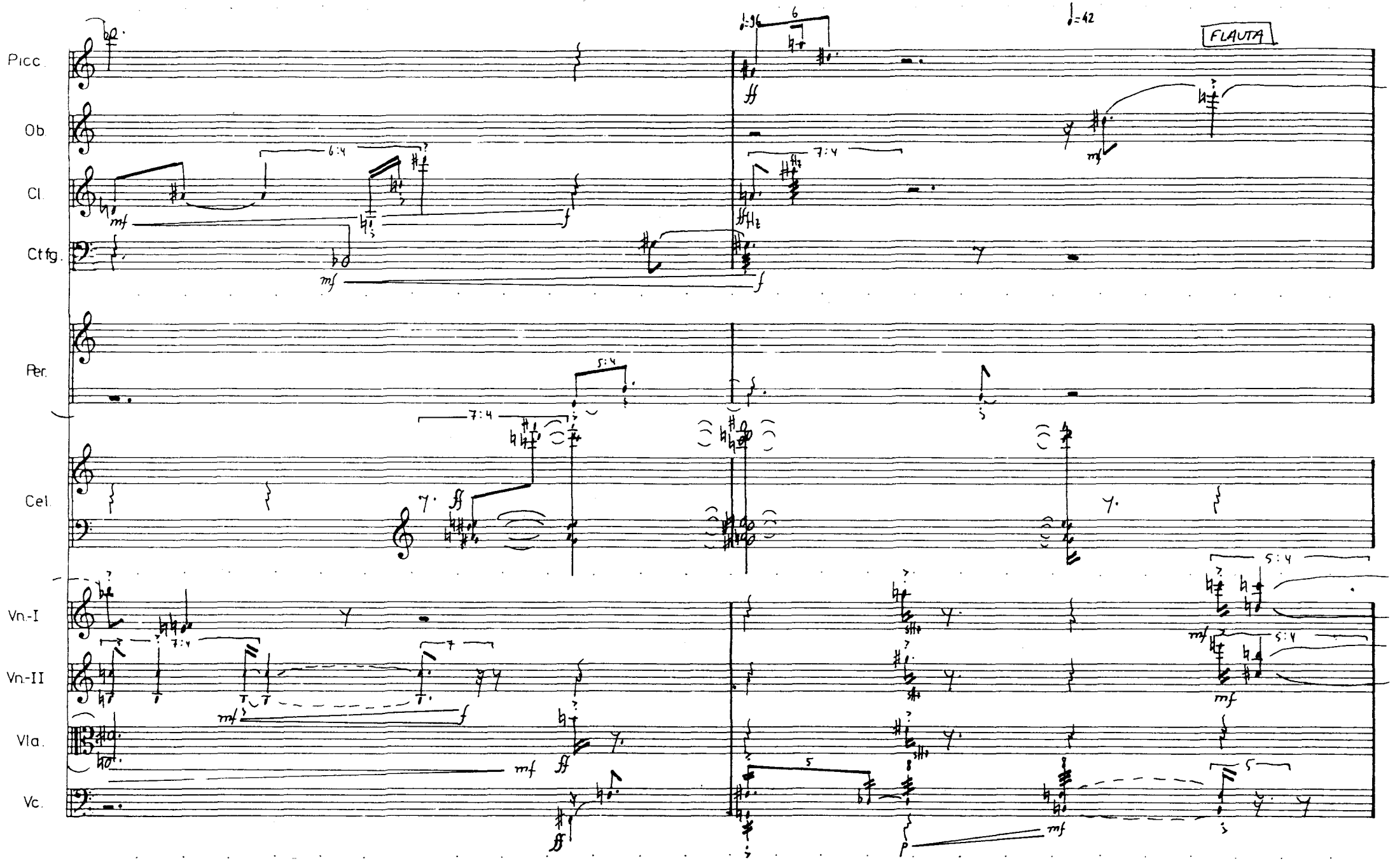

110
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
7:4
7:4
pp
7:4
5
5:4
5:4
6:4

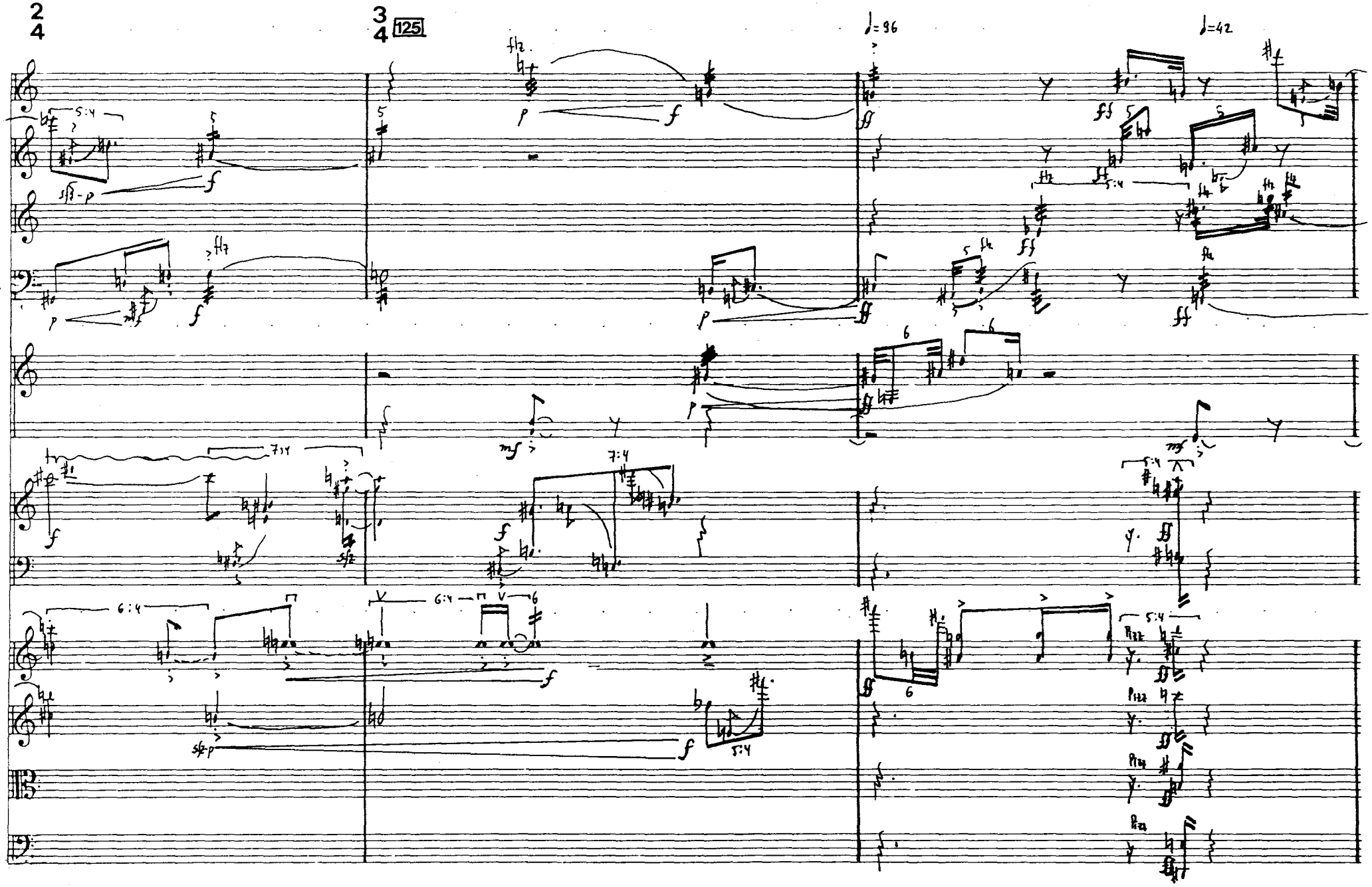

2
4
♩= 96
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
6 : 4
5 : 4
f sub.

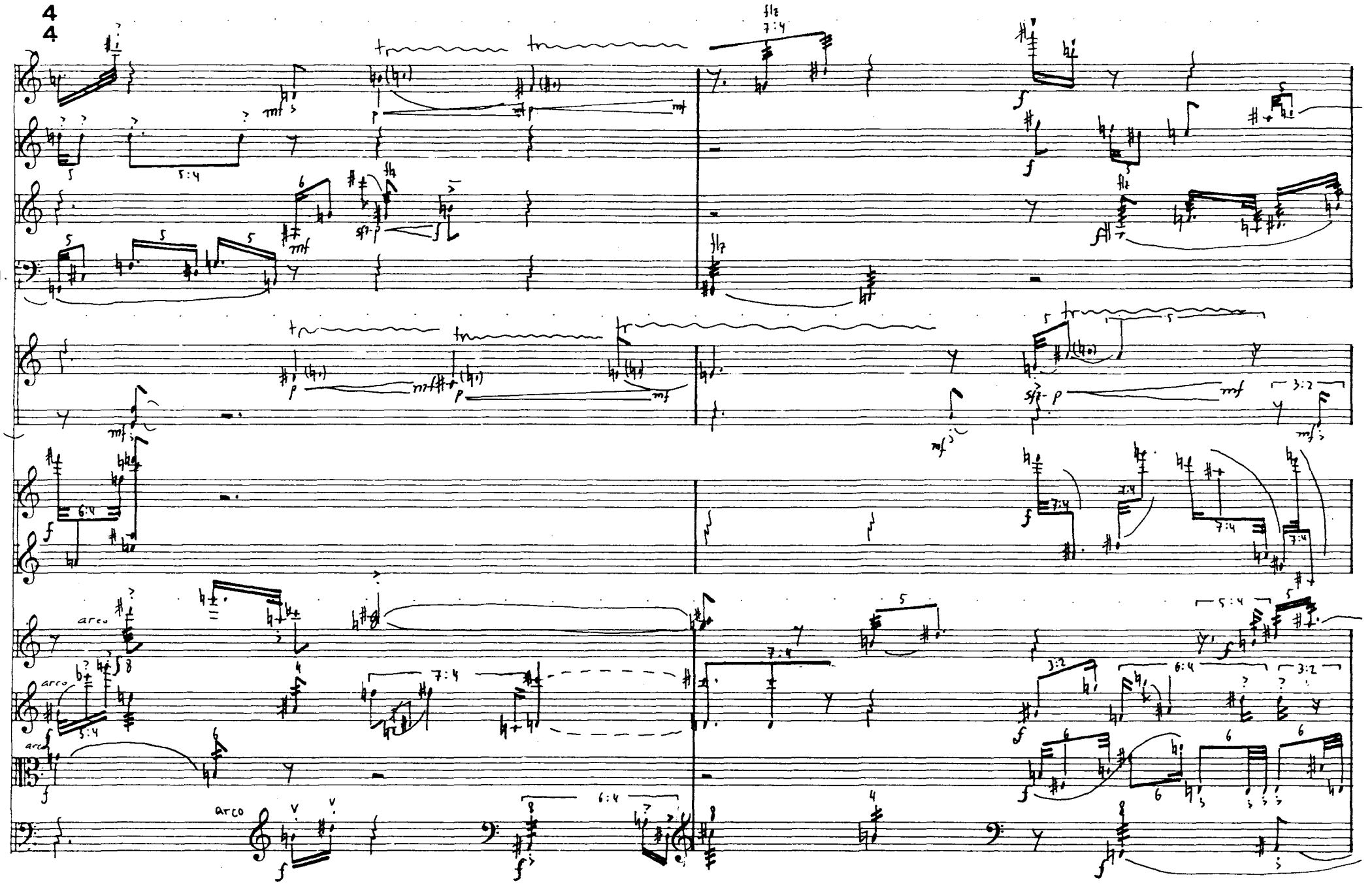

115
♩=42
Fl.
Ob
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
6:4
7:4
5:4
MAMELONG GONGS
l.v.
molto s.p.

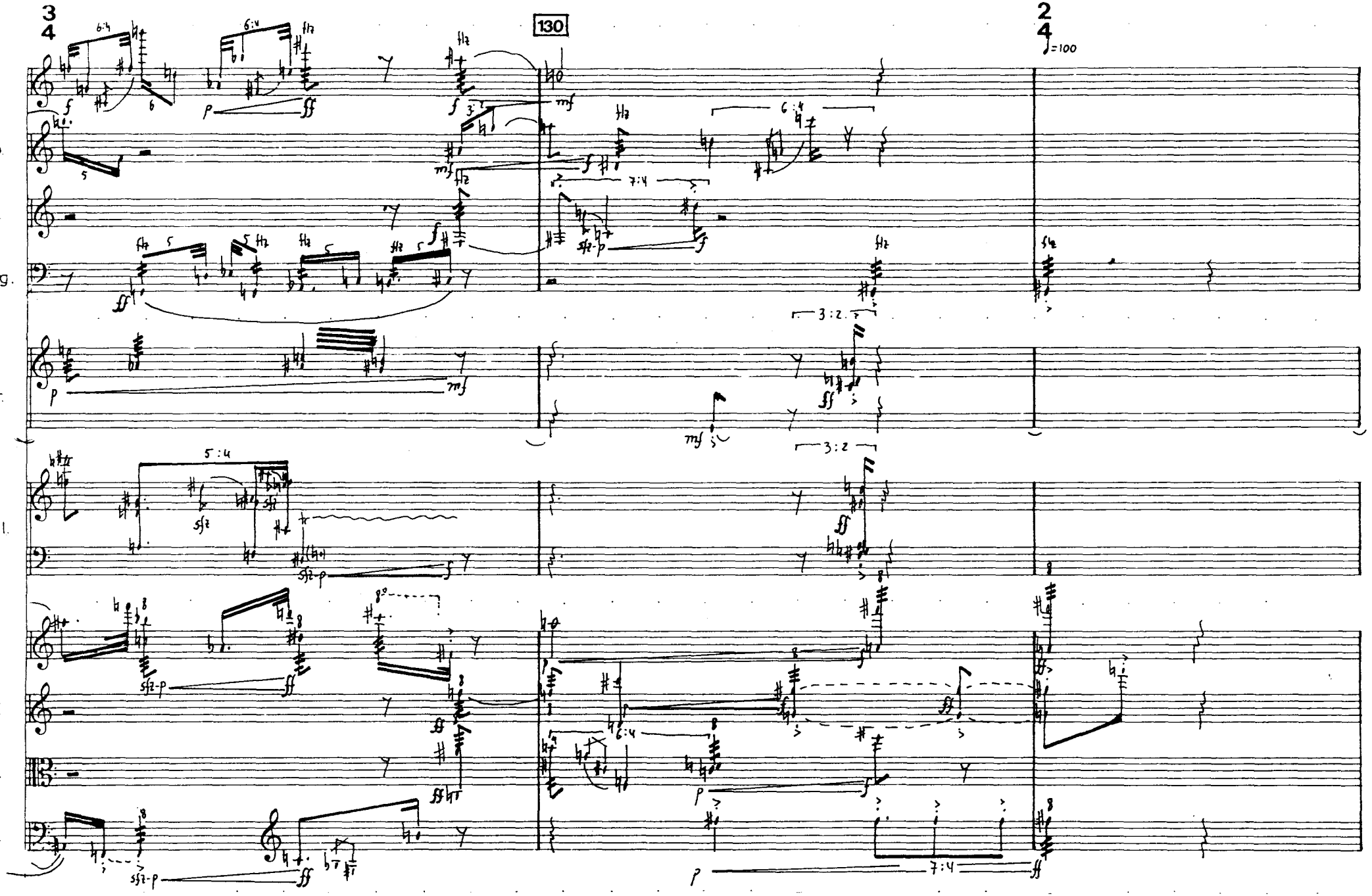

Fl
Ob
Cl
Ctfg.
Per.
(tr)
Cel.
Vn-I
Vn-II
Vla.
Vc.
MUTA A PICCOLO

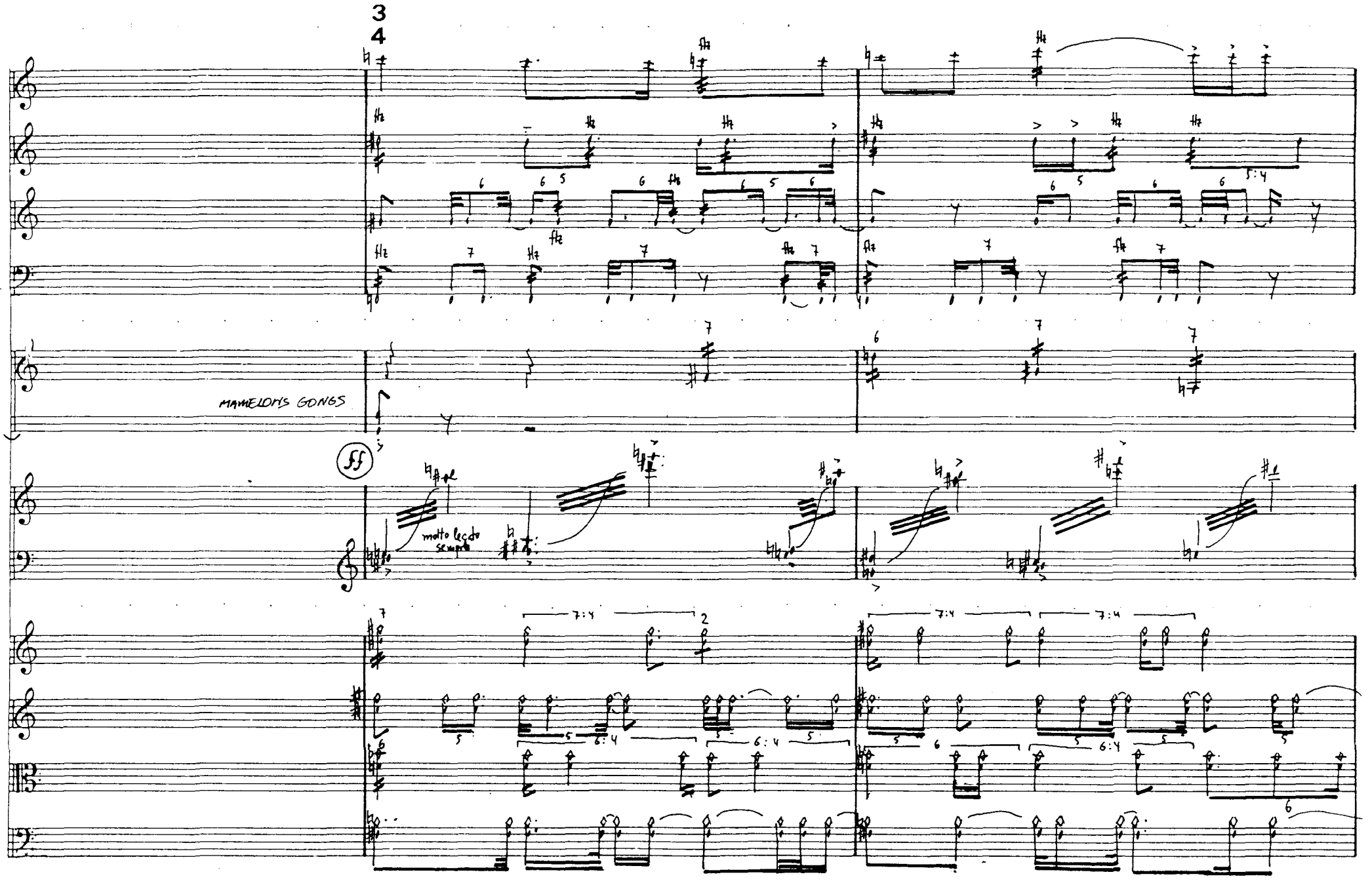

120
Picc
Ob
Cl.
Ctfg.
Per.
(Tr)
Cel.
Vn-I
Vn-II
Vla.
Vc.
sempre

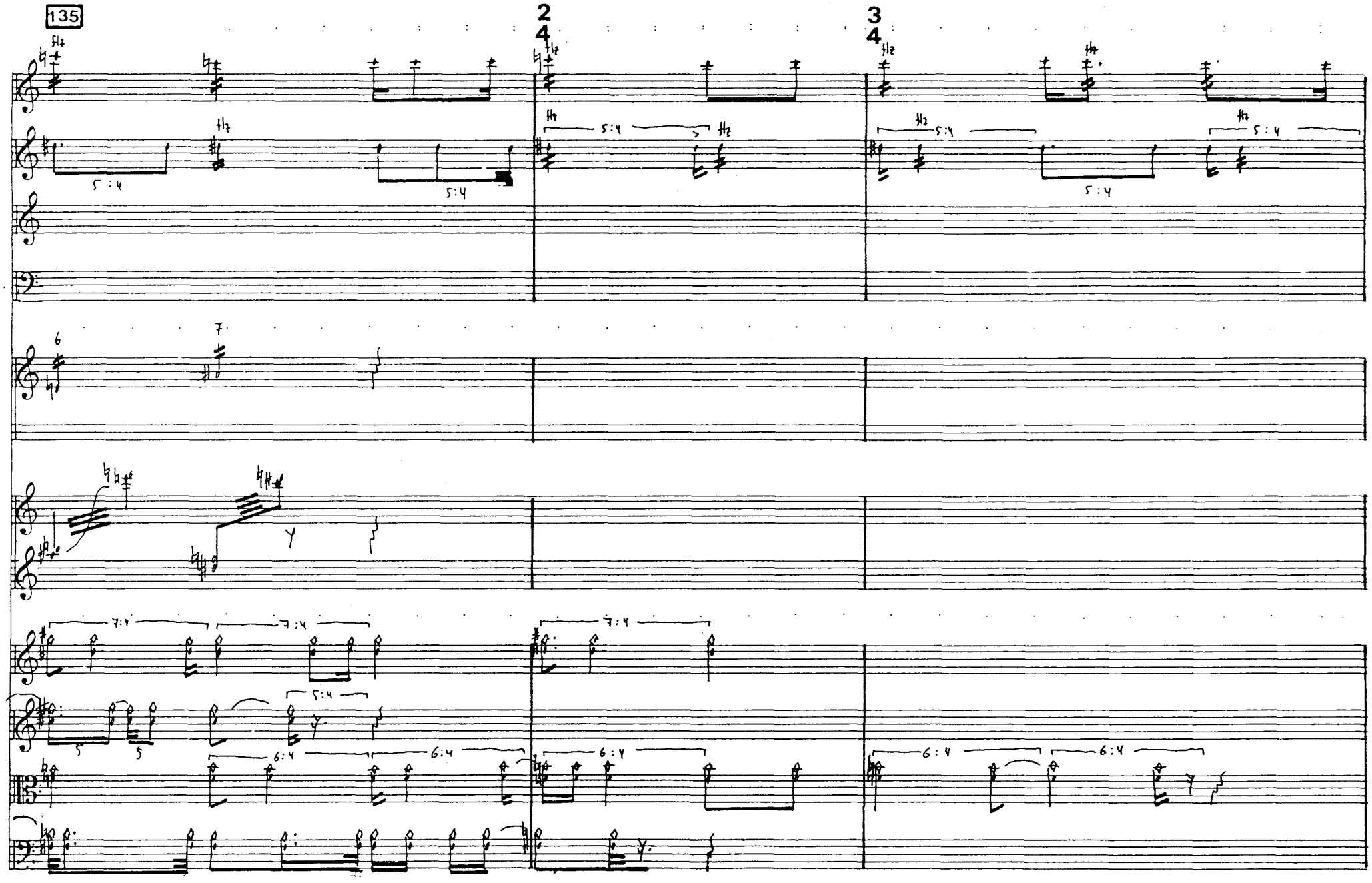

Picc.
Ob.
Cl.
Ctfg.
Perc.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
FLAUTA

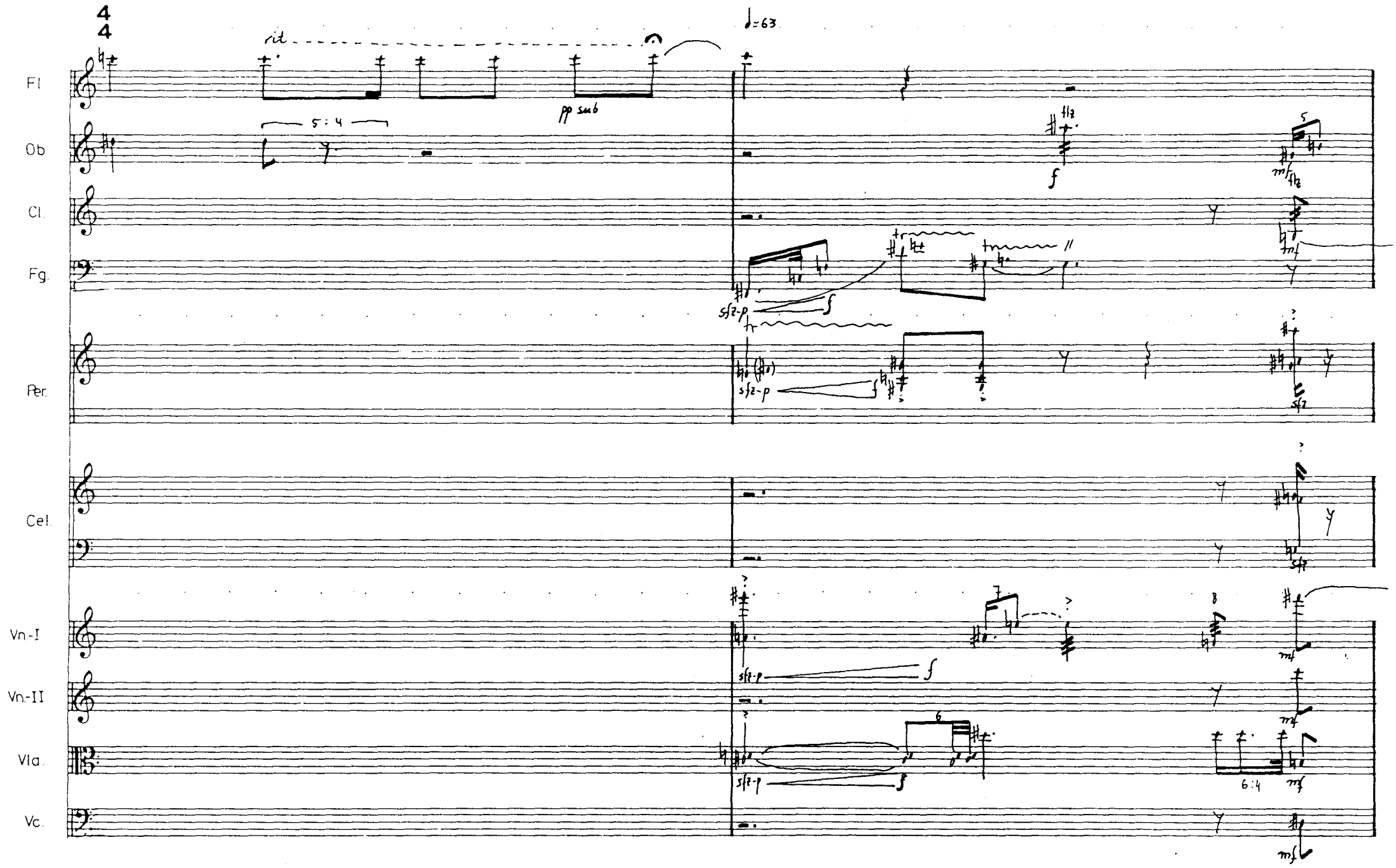

2/4
3/4
125
♩=96
♩=42
Fl.
Ob.
Cl.
Ct.fg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.

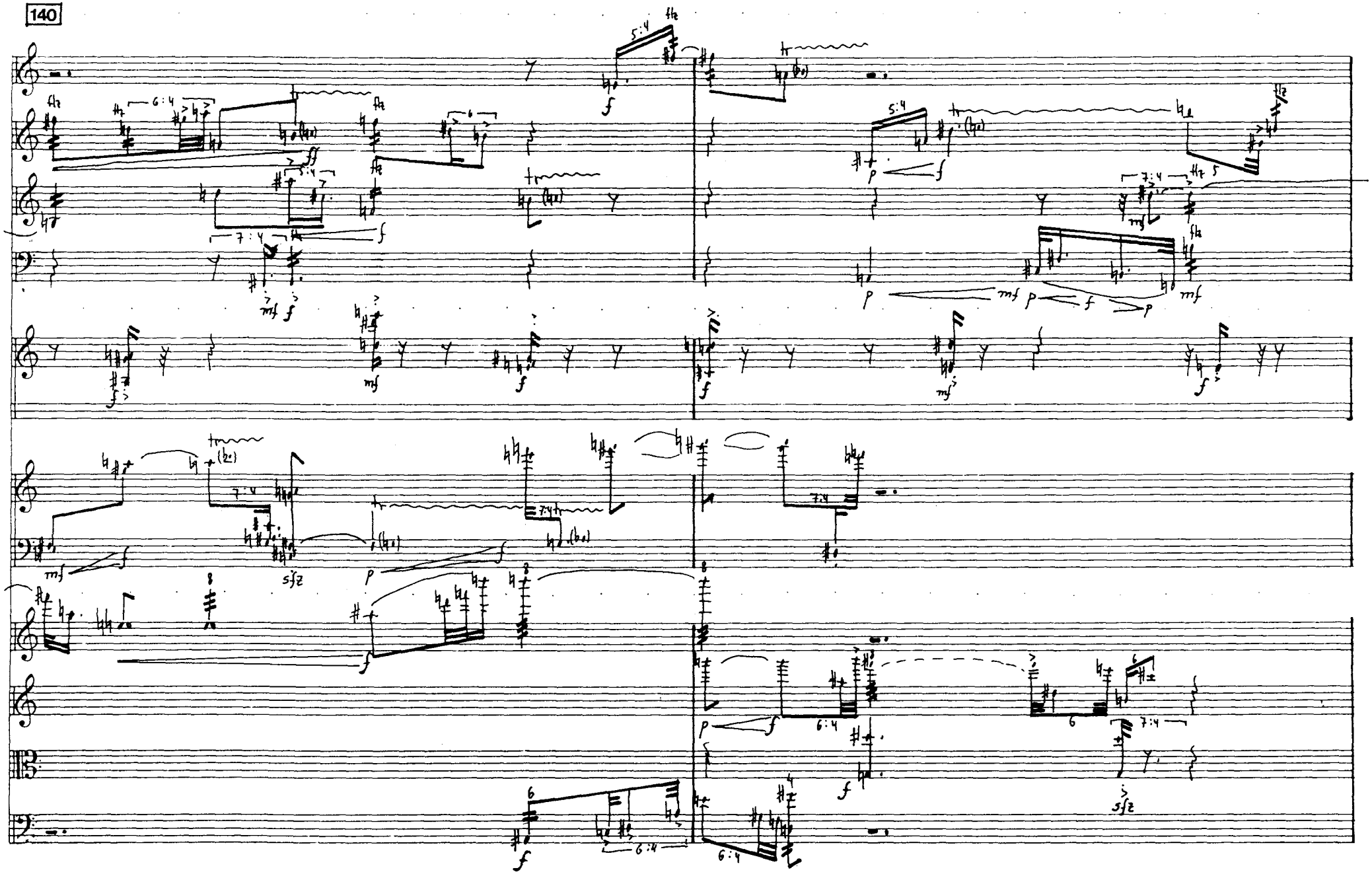

4
4
Fl
Ob
Cl.
Ctfg.
Per
Cel.
Vn-I
Vn-II
Vla.
Vc.
arco

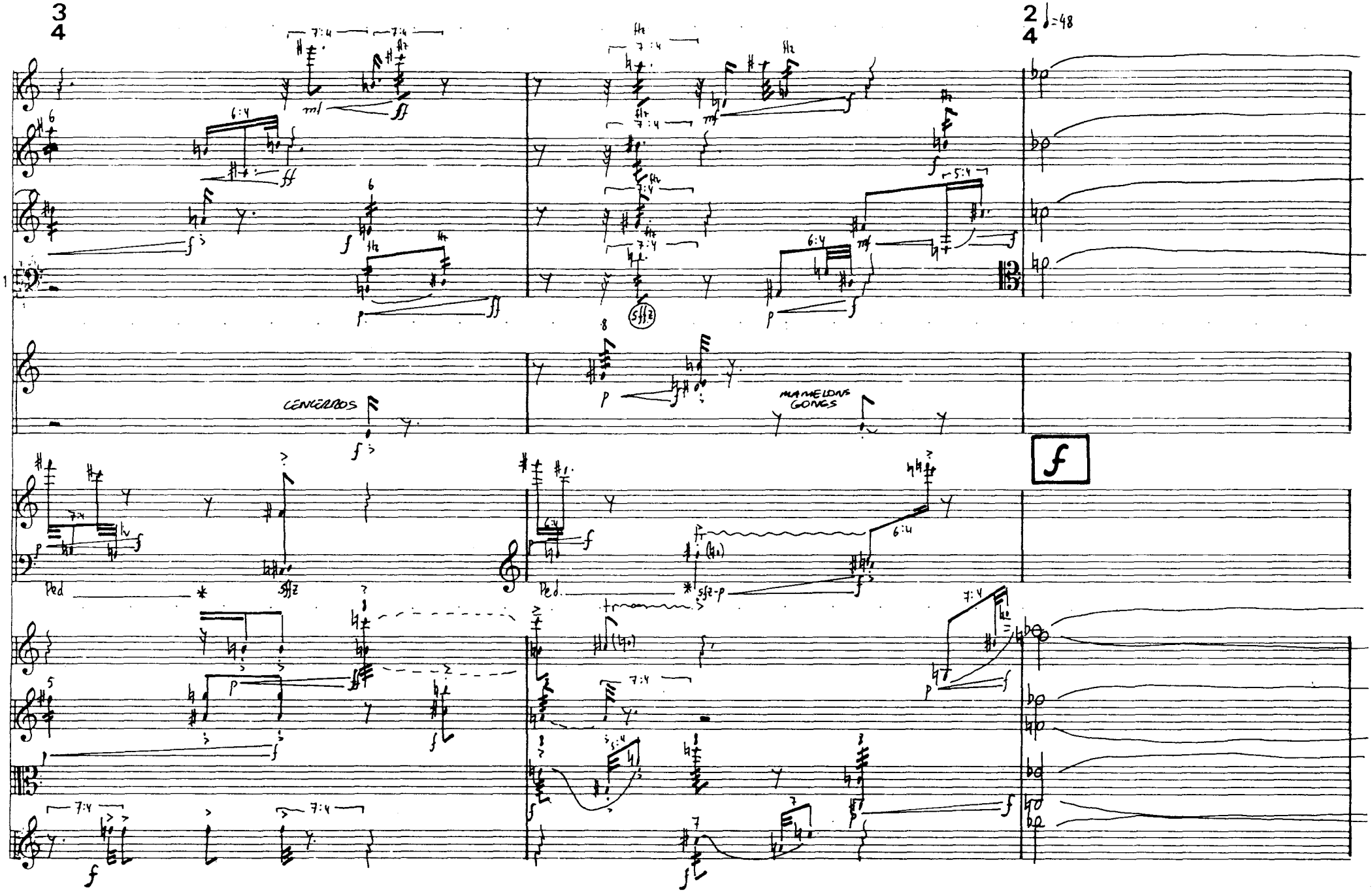

3/4
130
2/4 ♩=100
Fl.
Ob.
Cl.
Ctfg.
Perc.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

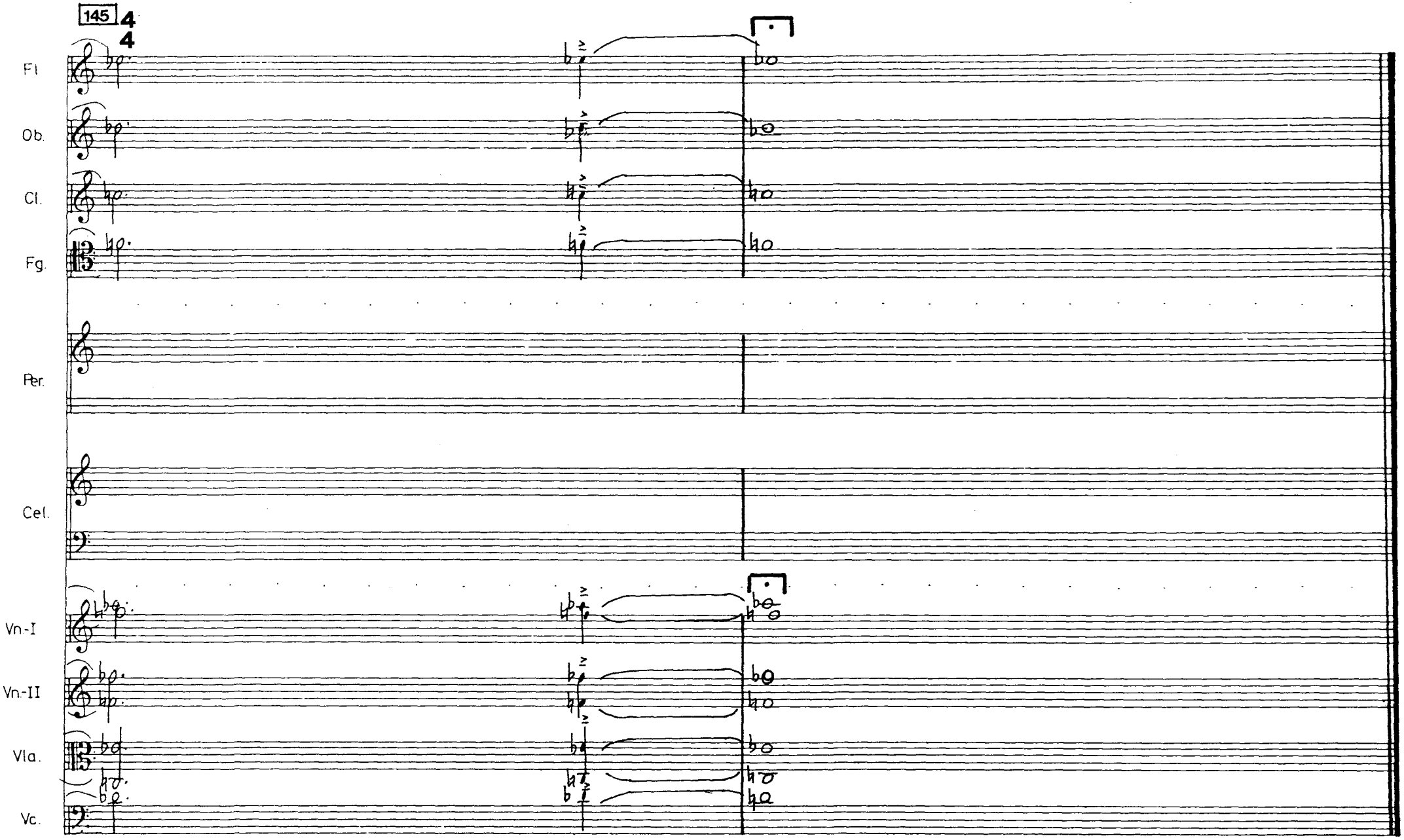

3
4
Fl.
Ob.
Cl
Ctfg.
Per.
MAMELONS GONGS
Cel.
ff
molto legato
sempre
Vn.-I
Vn.-II
Vla.
Vc.

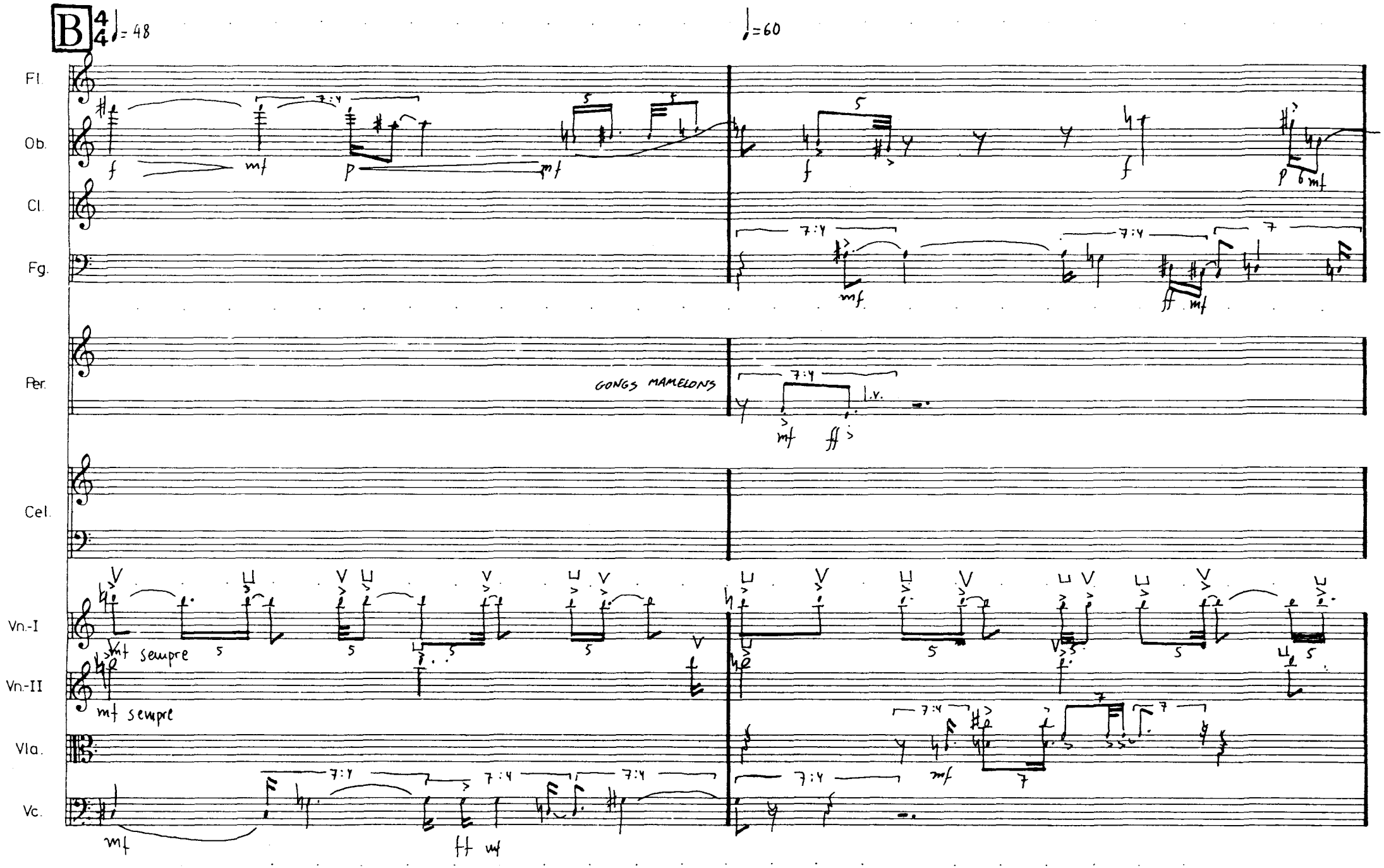

135
2/4
3/4
Fl.
Ob.
Cl.
Ctfg.
Perc.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

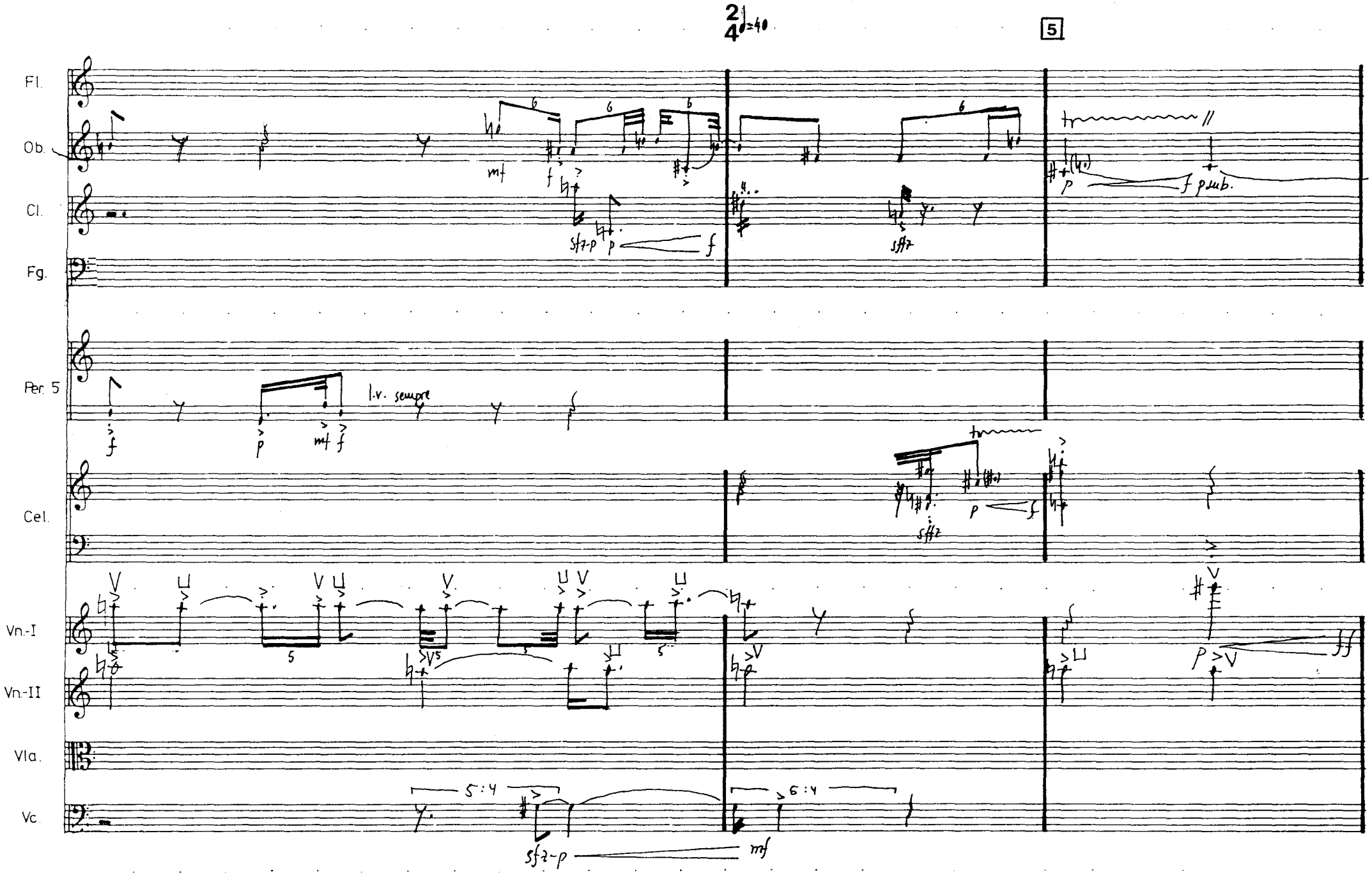

4
4
rit
pp sub
5 : 4
♩=63
Fl
Ob
Cl
Fg
Per
Cel
Vn-I
Vn-II
Vla
Vc
f
mf
sfz-p
6 : 4

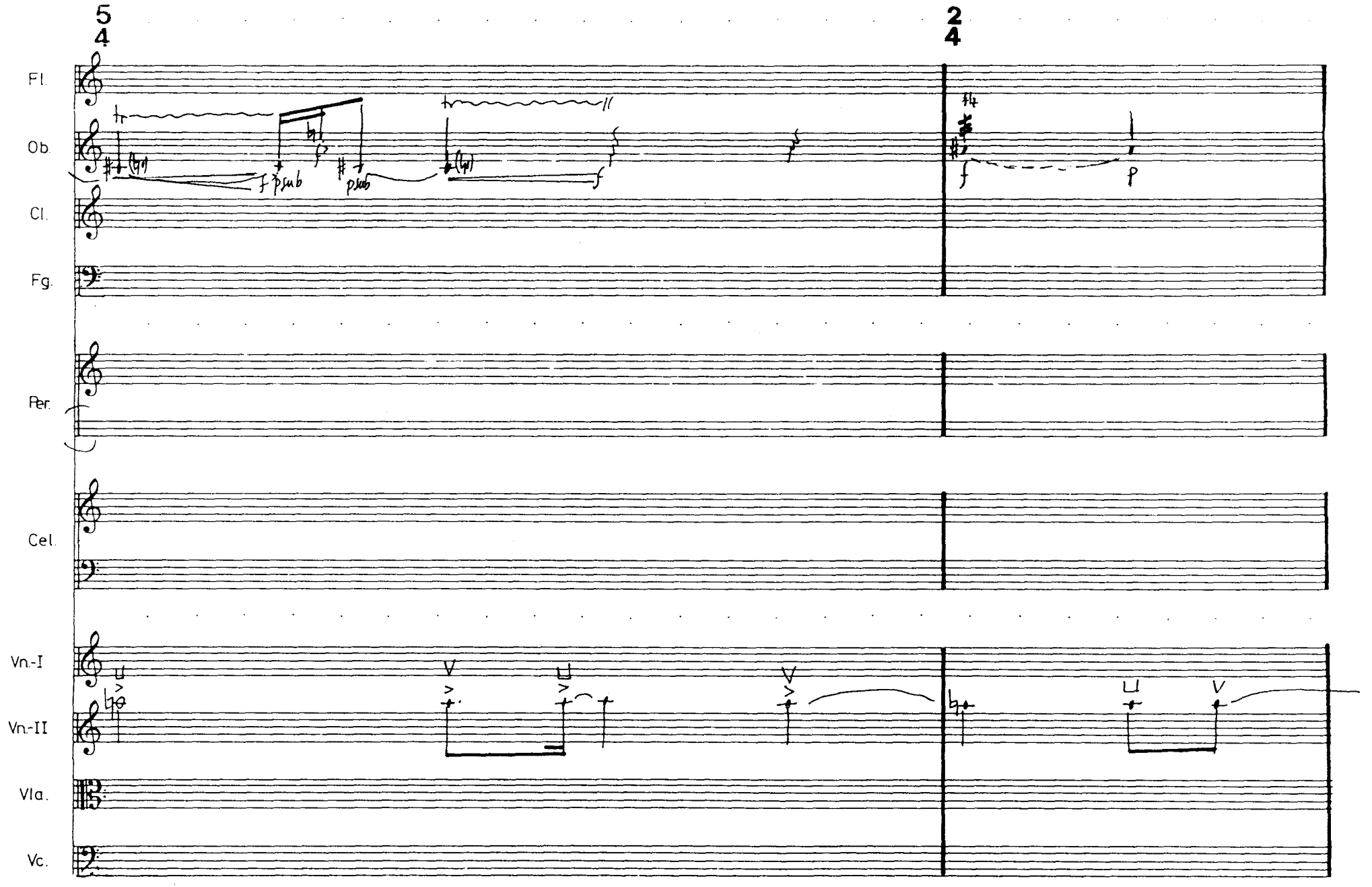

140
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc

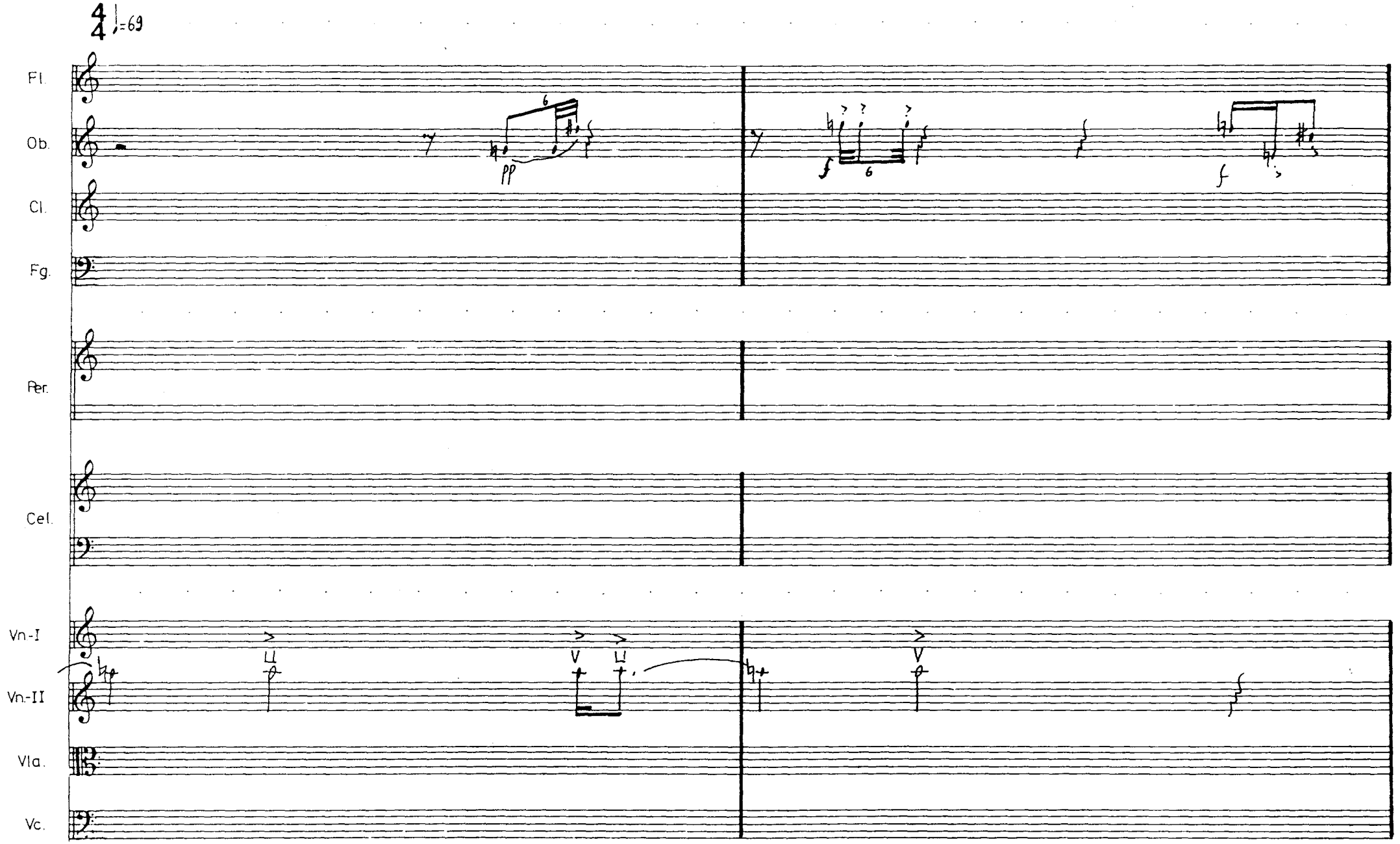

Fl.
Ob.
Cl.
Fg. 1
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
CENCERROS
MARIMBA
GONGS
Ped.
f

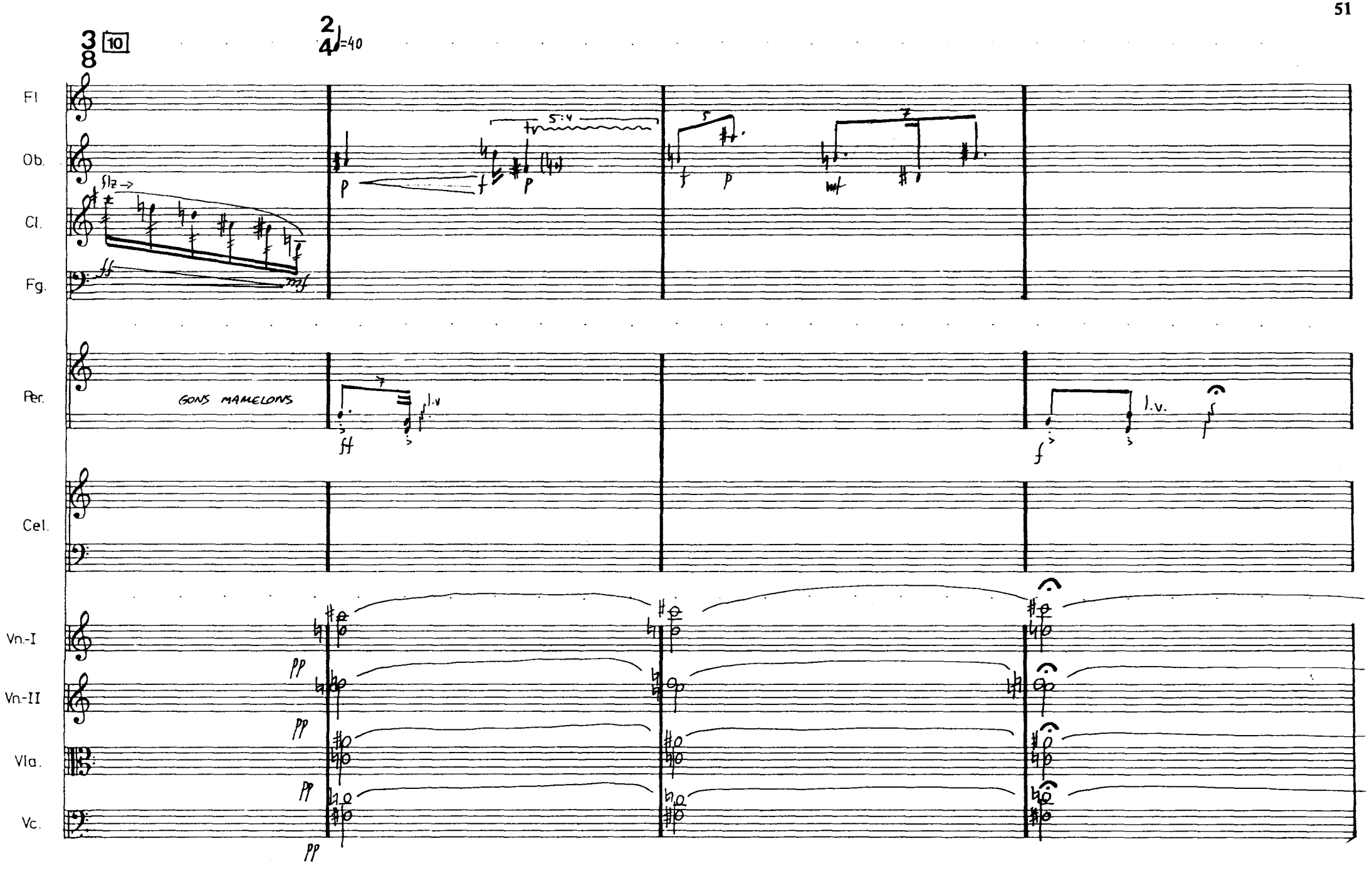

145
4
4
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.

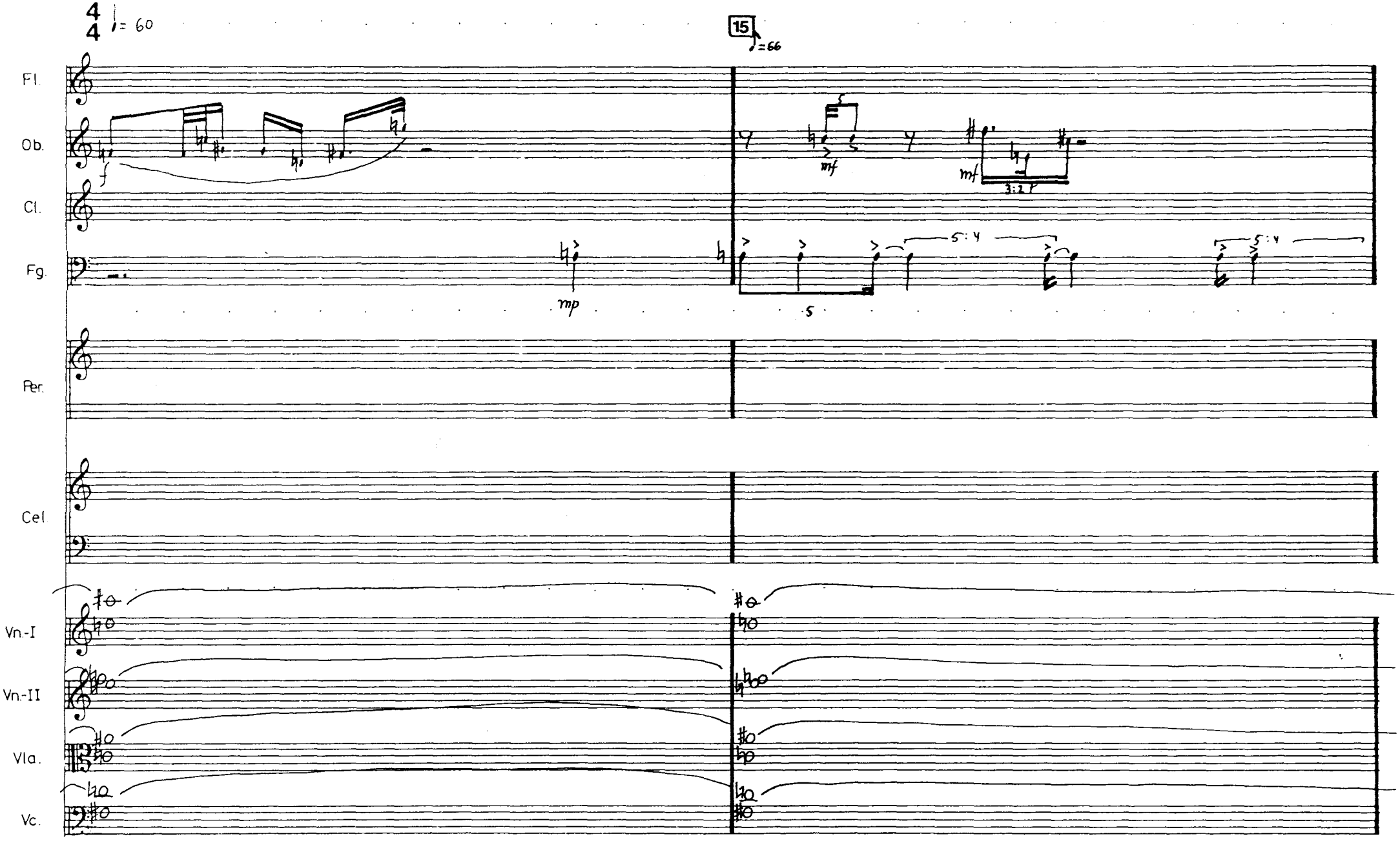

B
4/4
♩= 48
♩=60
Fl.
Ob.
Cl.
Fg.
Per.
GONGS MAMELONS
Cel.
Vn.-I
mf sempre
Vn.-II
mf sempre
Vla.
Vc.
mf
ff mf

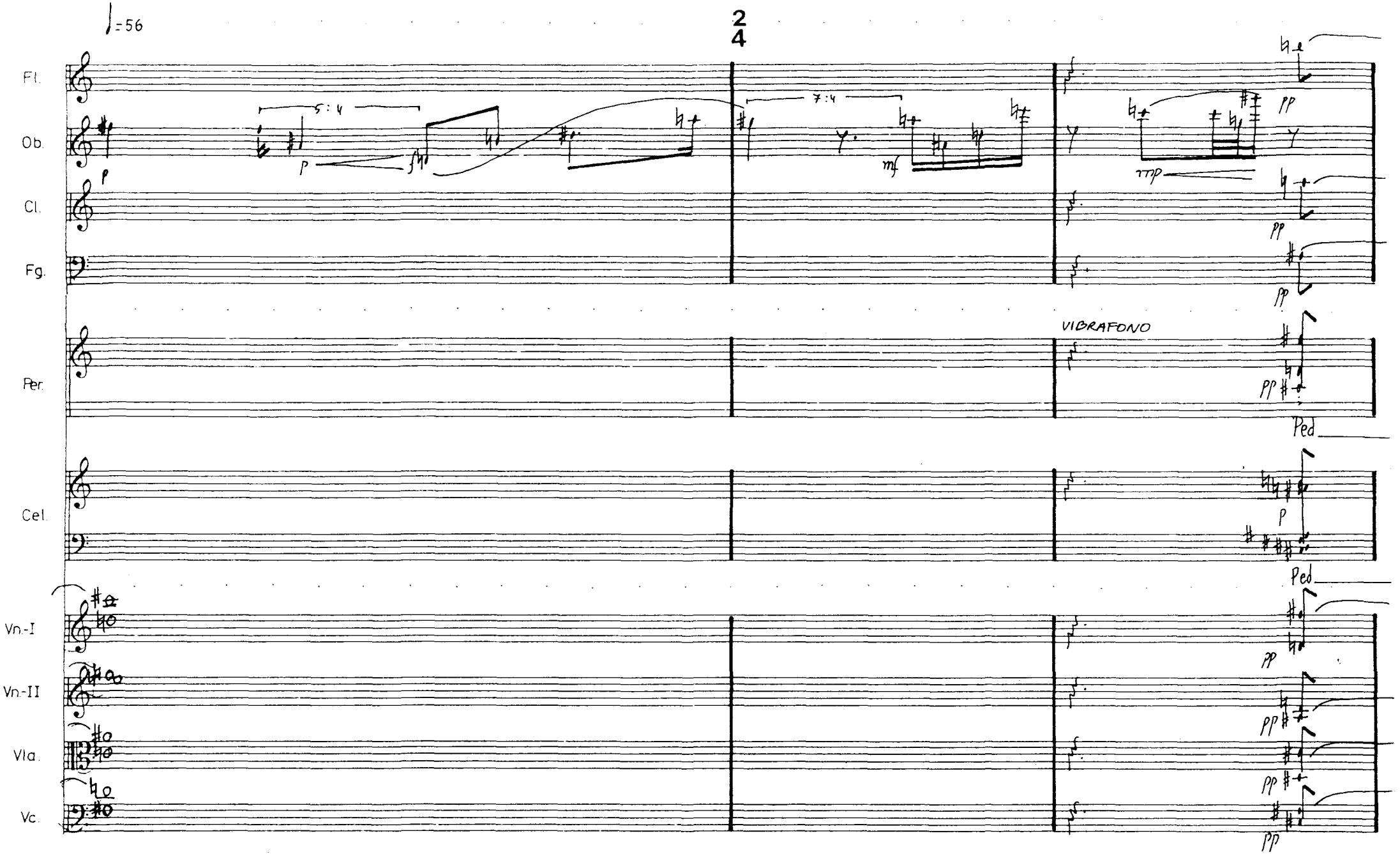

2/4 ♩=40
5
Fl.
Ob.
Cl.
Fg.
Per. 5
l.v. sempre
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
mf
sfz-p
p
f
sffz
P
f subito
5:4
6:4
sfz-p
mf

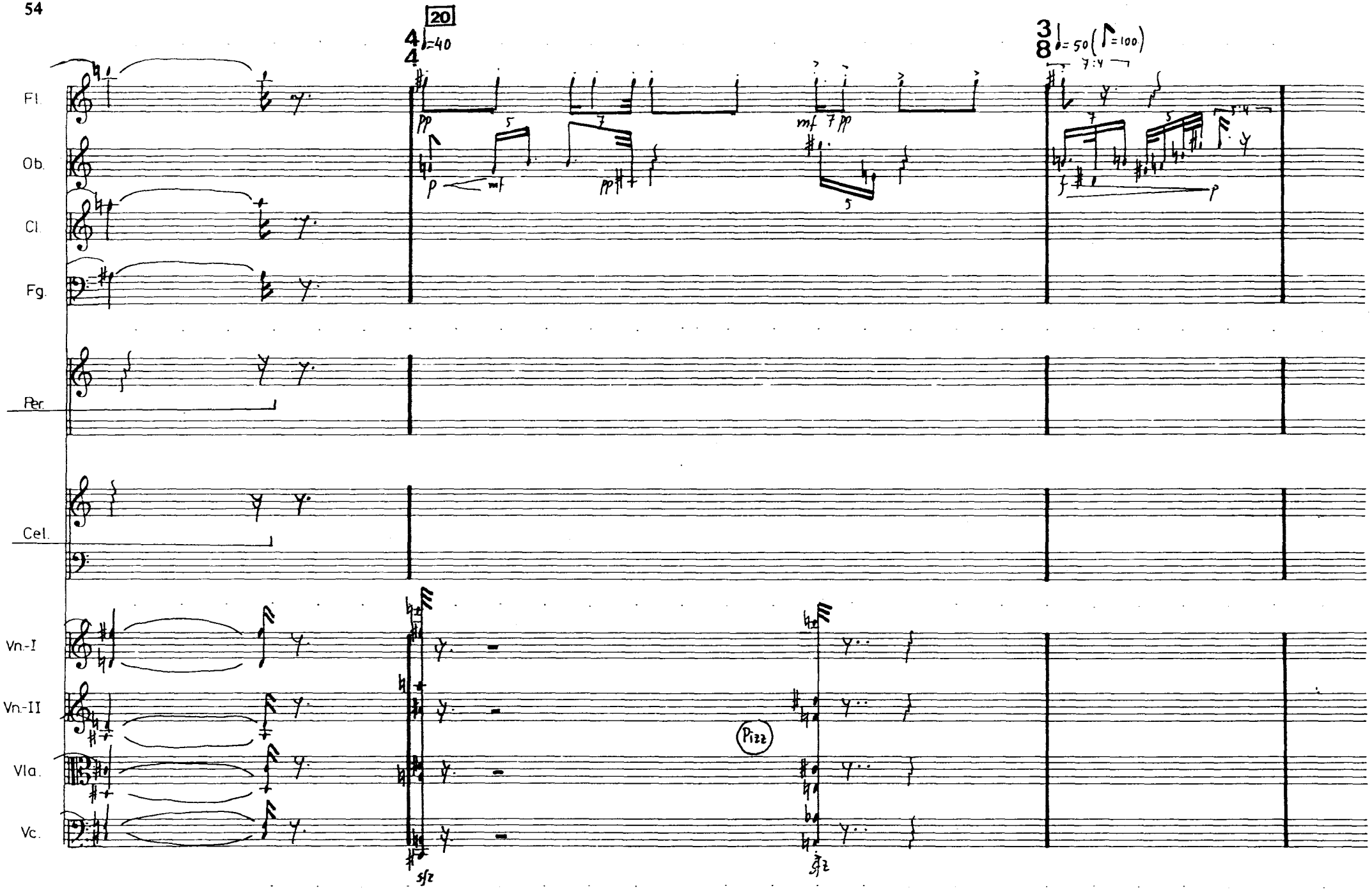

5
4
2
4
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
f
p sub
p sub
f
p

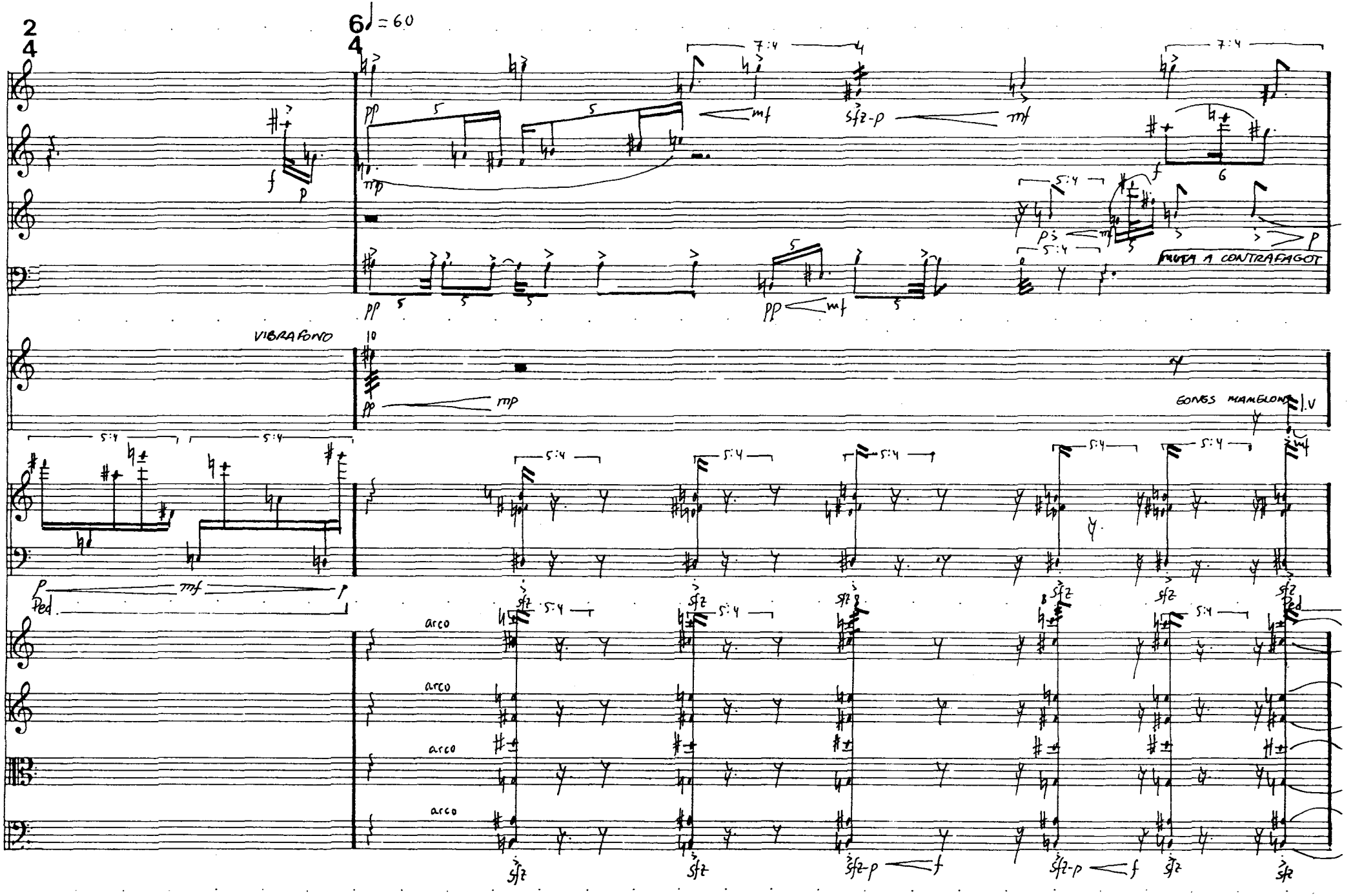

♩=69
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.
pp
f
f

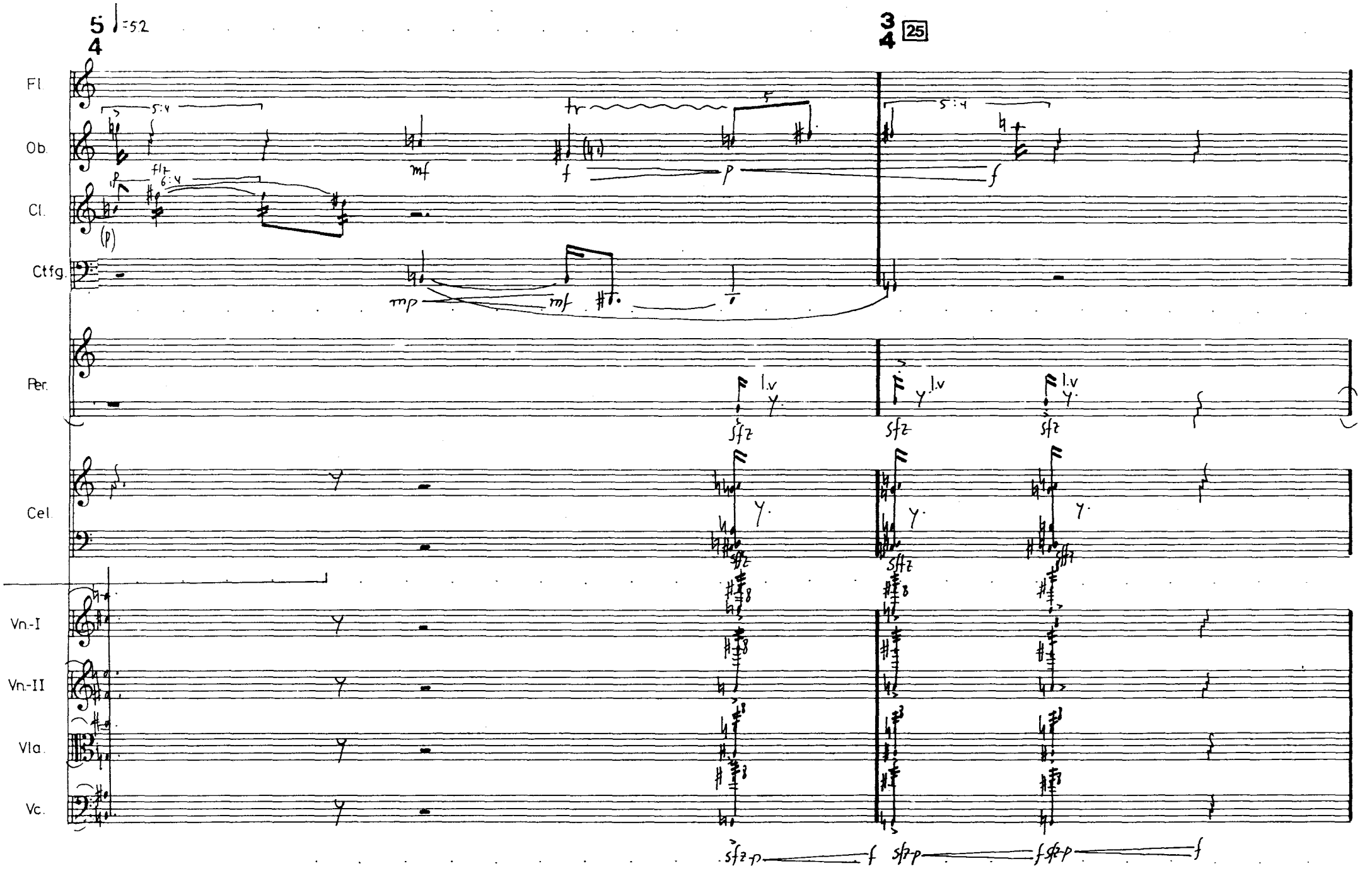

10
♩=40
Fl
Ob.
Cl.
Fg.
Per.
GONS MAMELONS
l.v.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

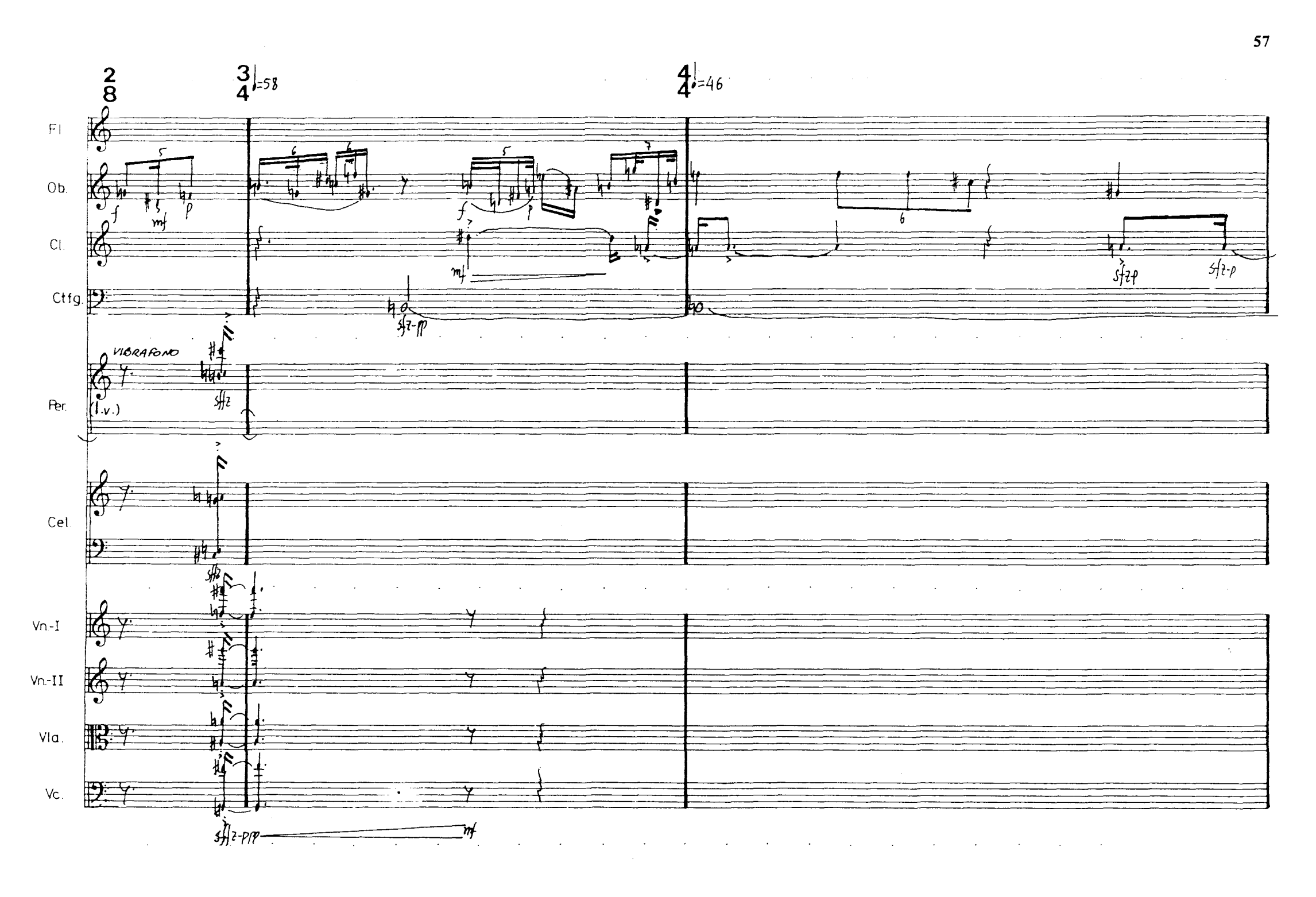

4/4 ♩= 60
15
♩=66
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
f
mp
mf
mf
5:4
5:4
5
3:2

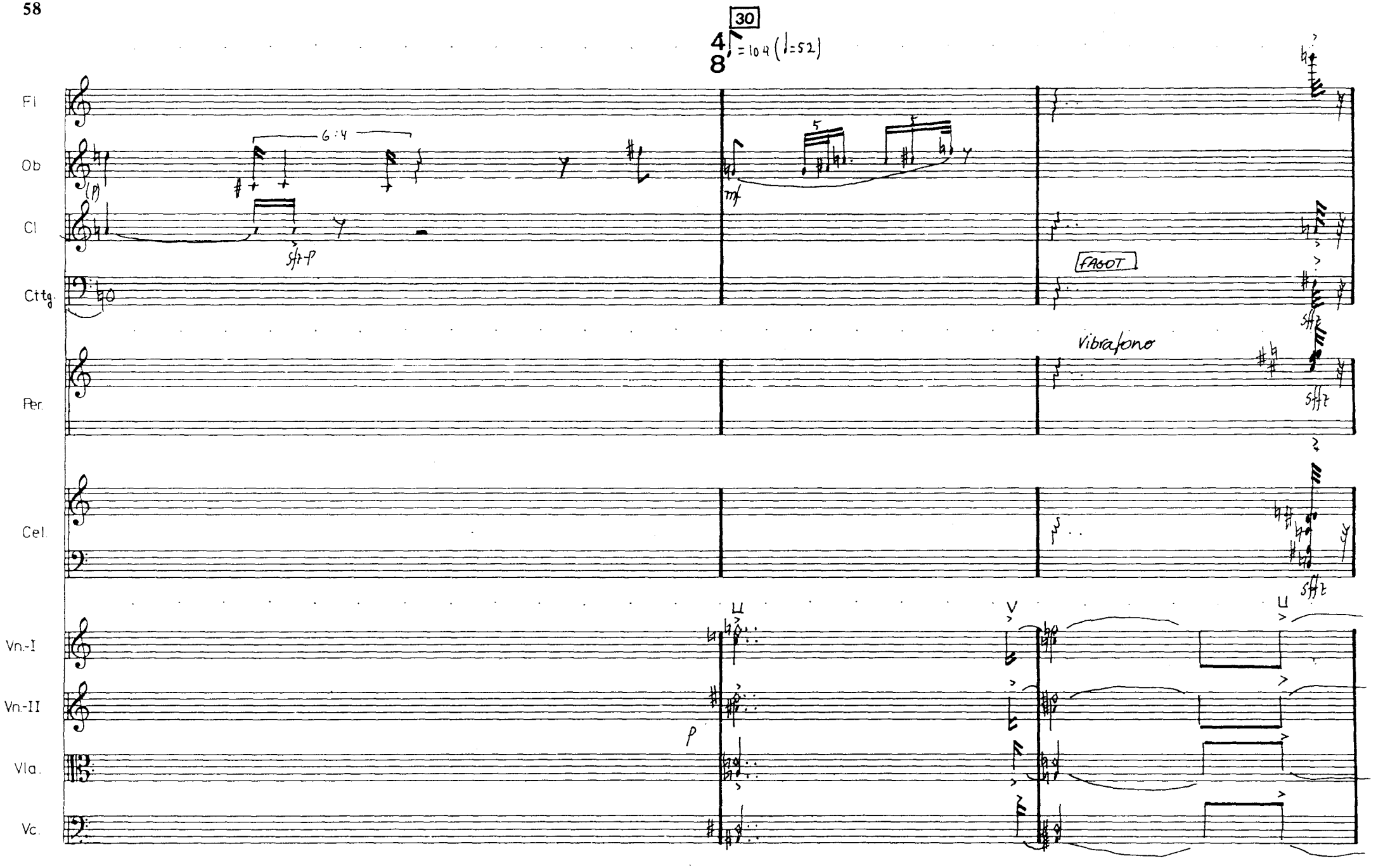

♩=56
2/4
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
5:4
7:4
VIBRAFONO
Ped
Ped

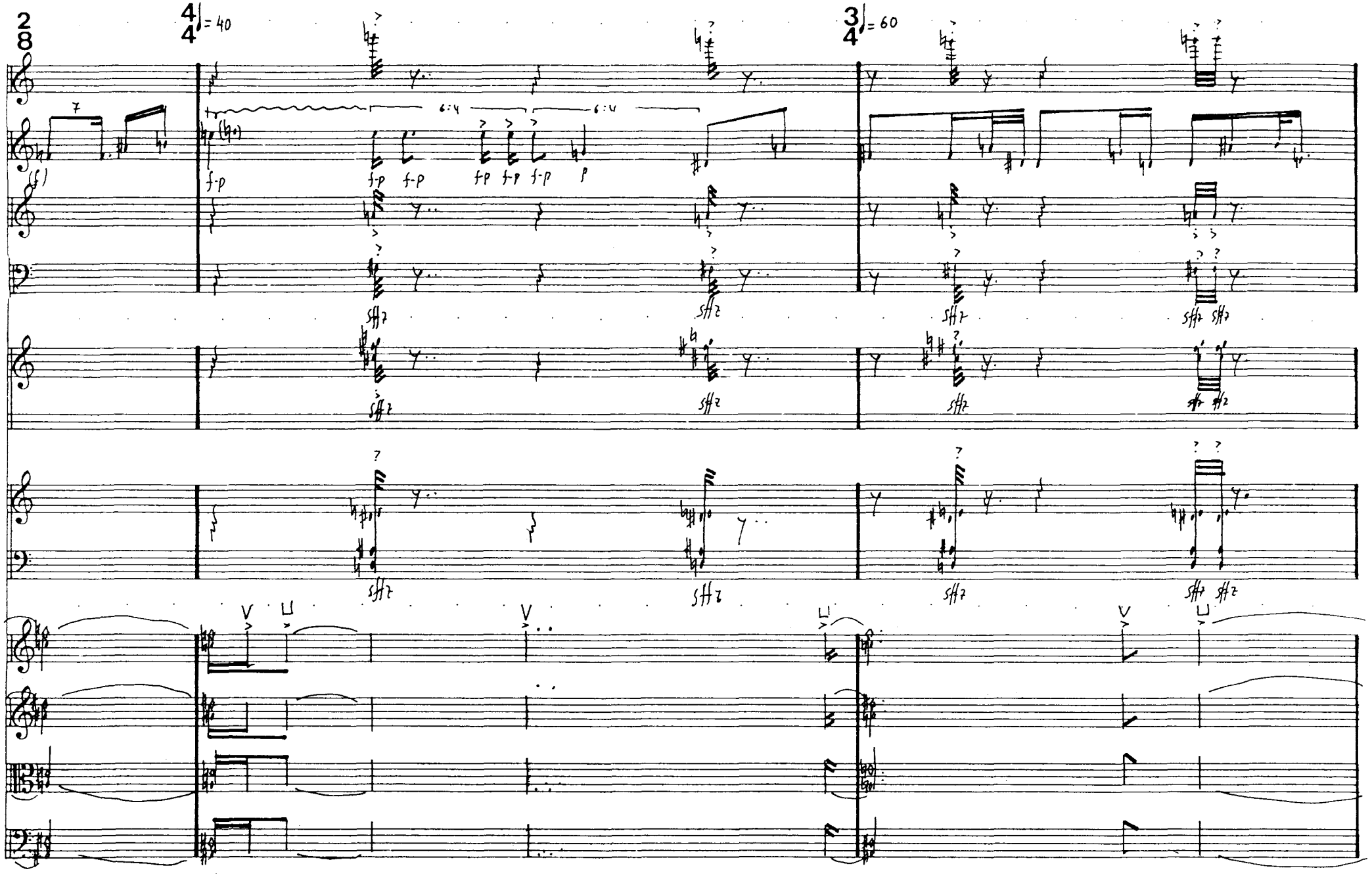

20
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
Pizz
sfz

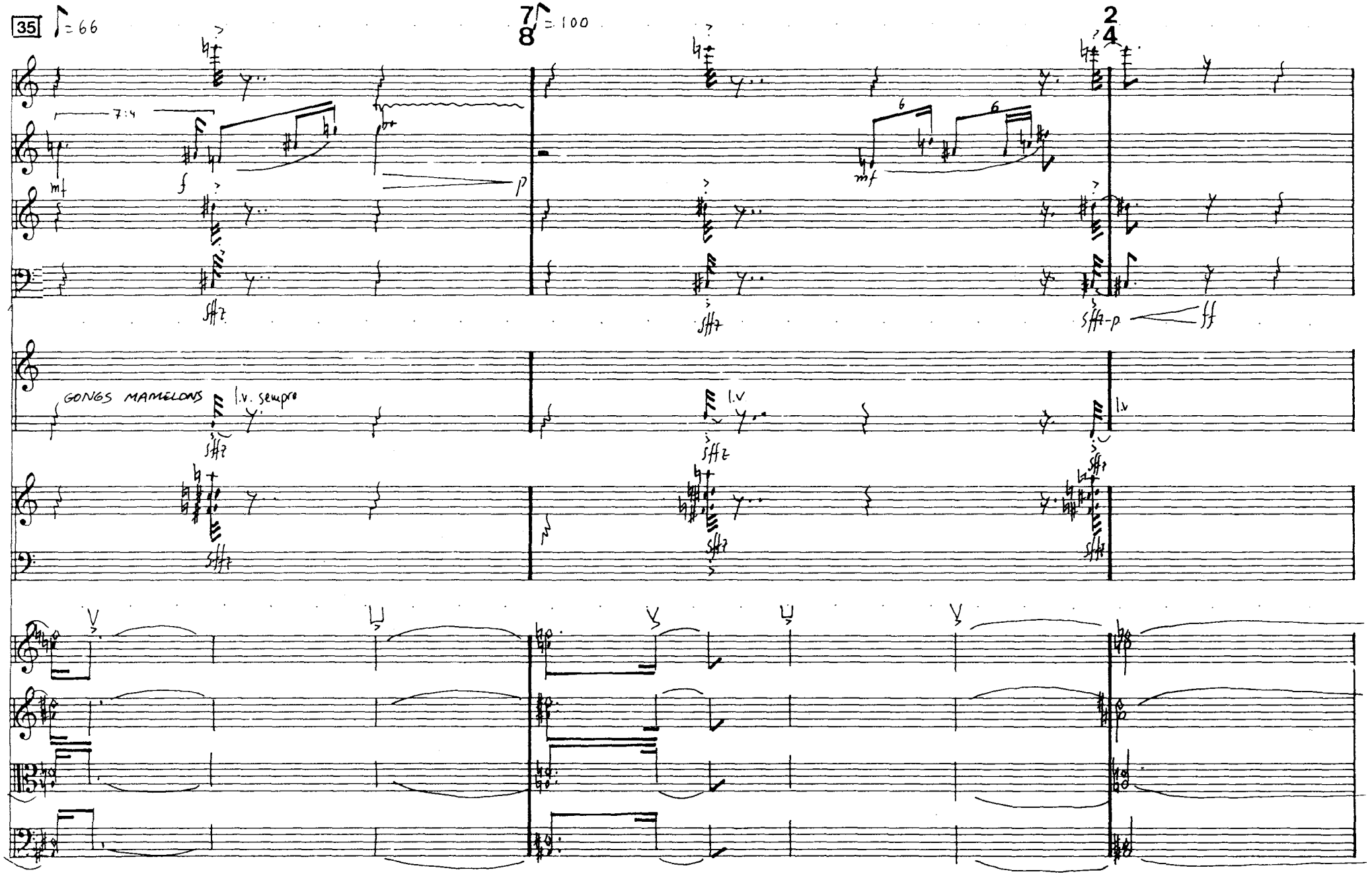

Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
VIBRAFONO
FLAUTA A CONTRAFAGOT
GONGS MAMBLONS
arco

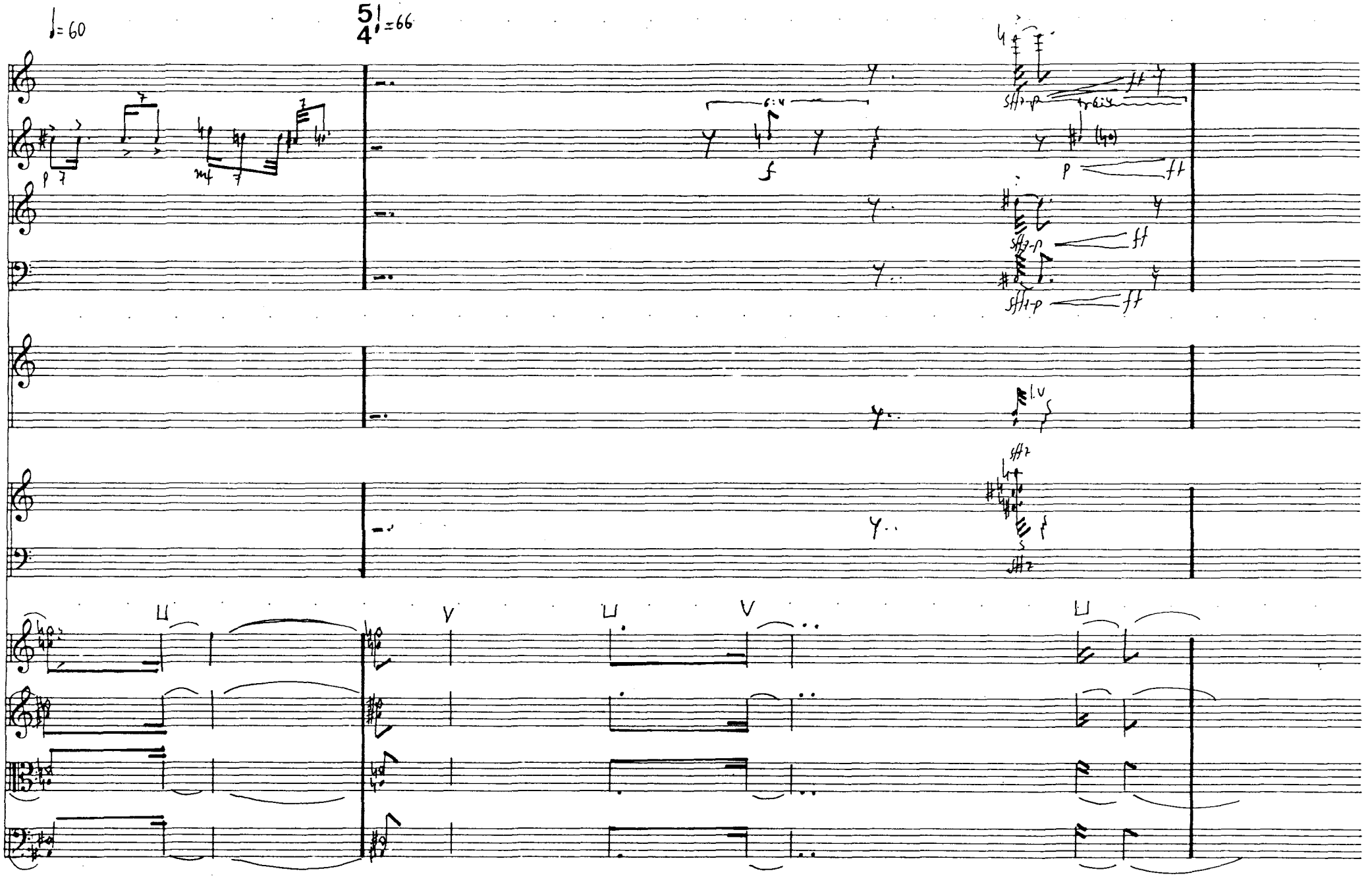

5
4
♩=52
3
4
25
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
5:4
6:4
mf
f
p
mp
l.v
sfz
sfz-p

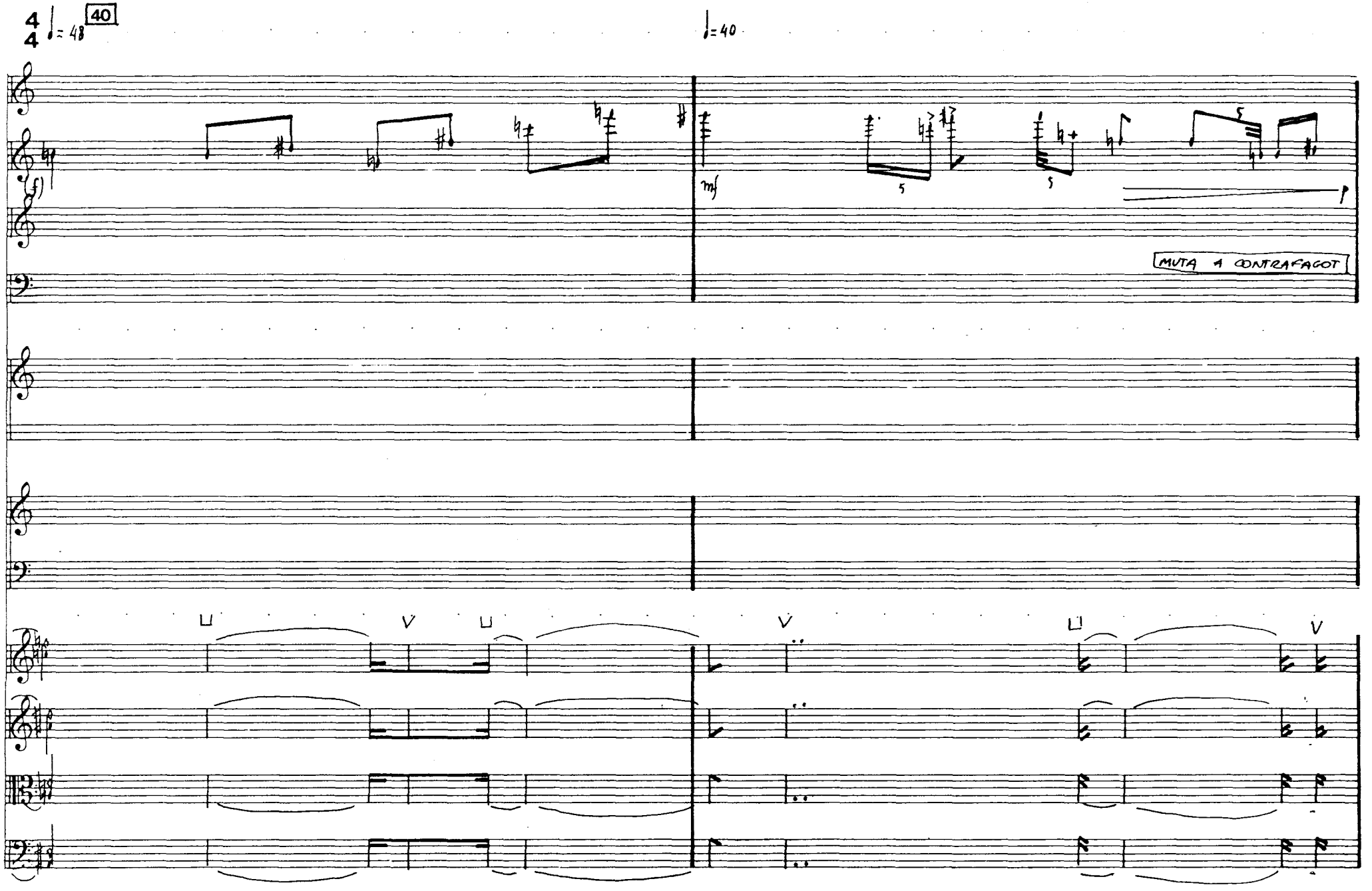

2/8
3/4 ♩=58
4/4 ♩=46
Fl.
Ob.
Cl.
Ctfg.
VIBRAFONO
(l.v.)
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.

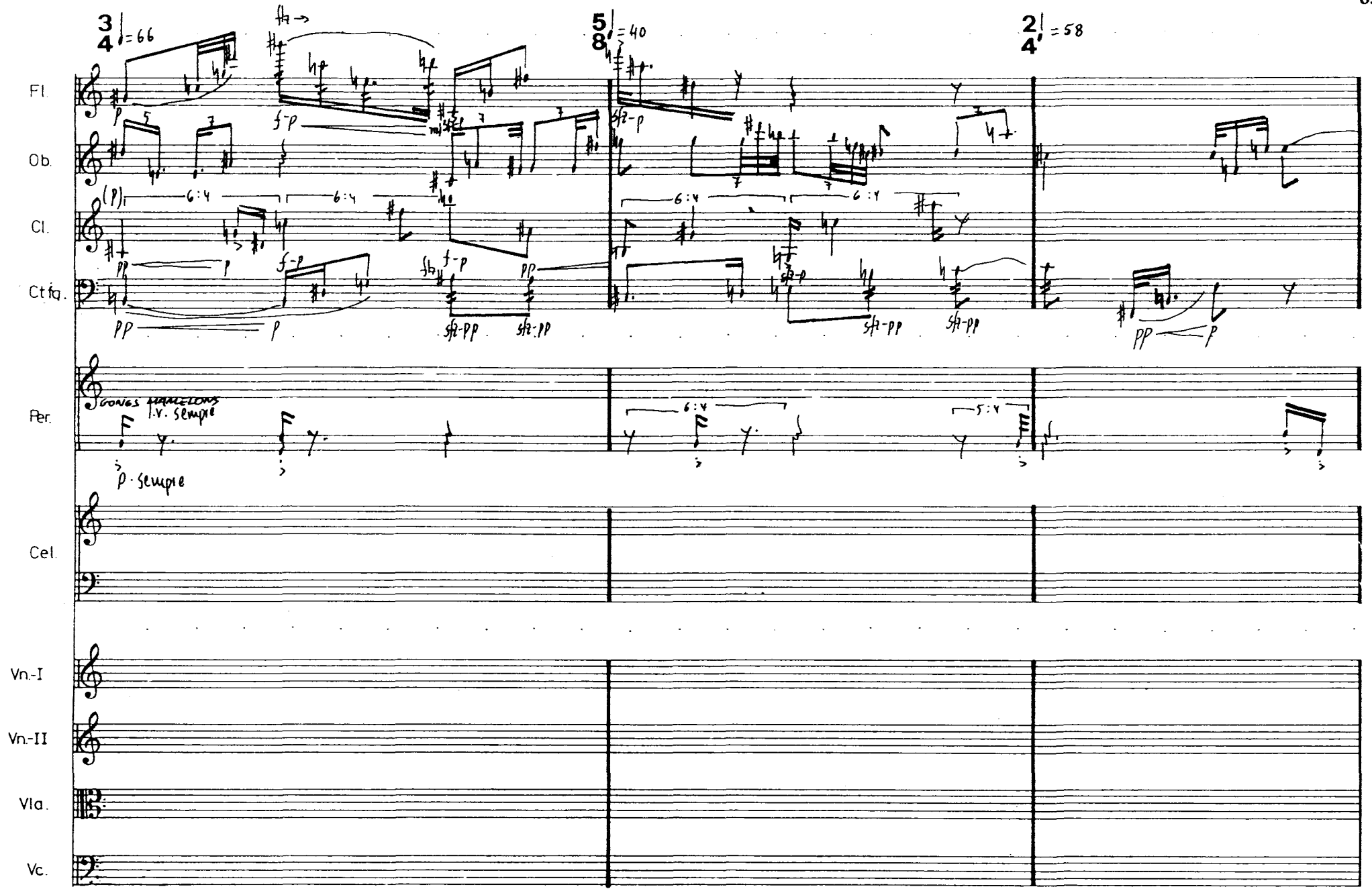

30
4/8
♩=104 (♩=52)
Fl
Ob
Cl
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
6:4
(p)
sfz-p
mf
FAGOT
Vibrafono
sfz
p

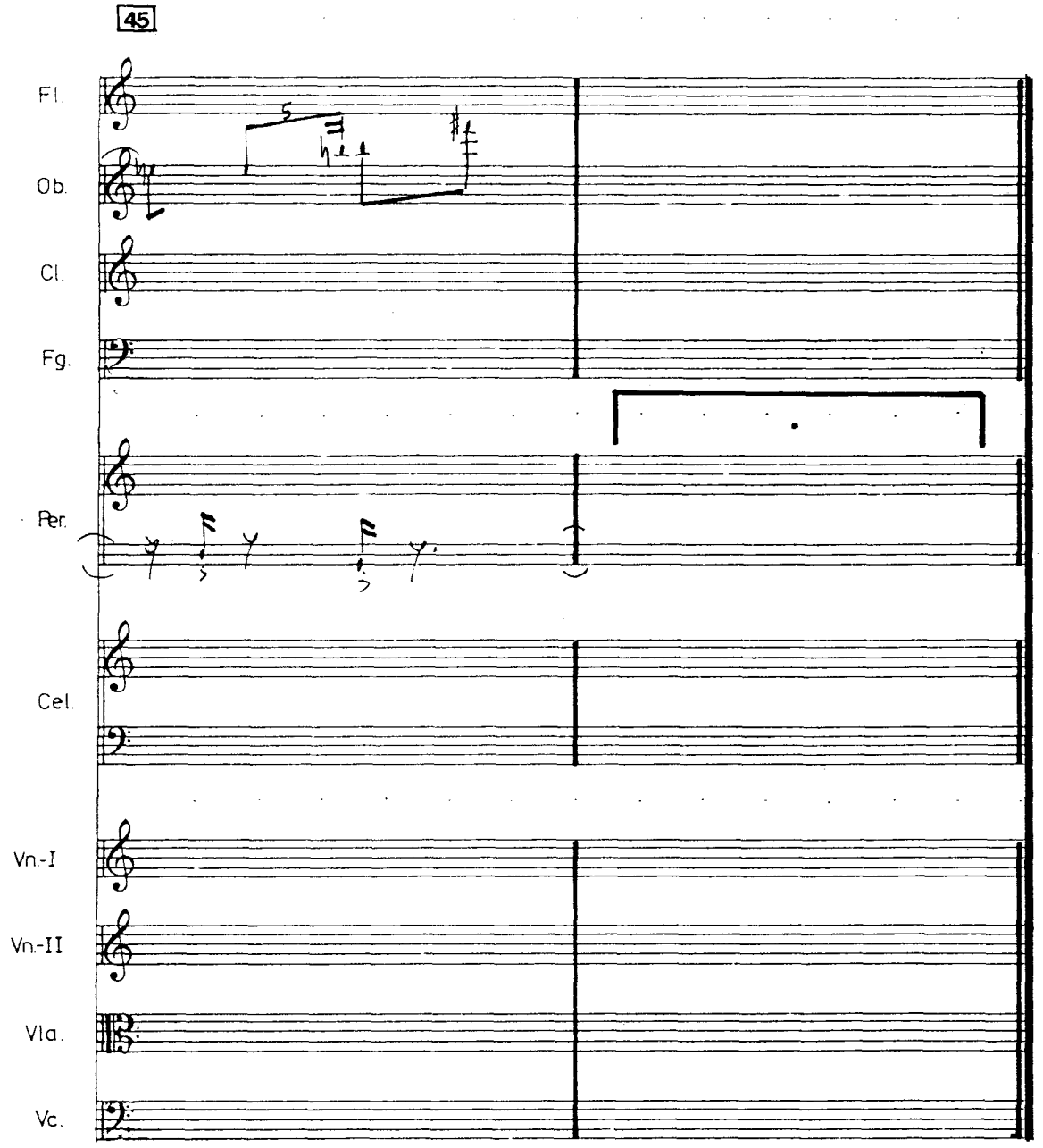

Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
f-p
sffz
6:4

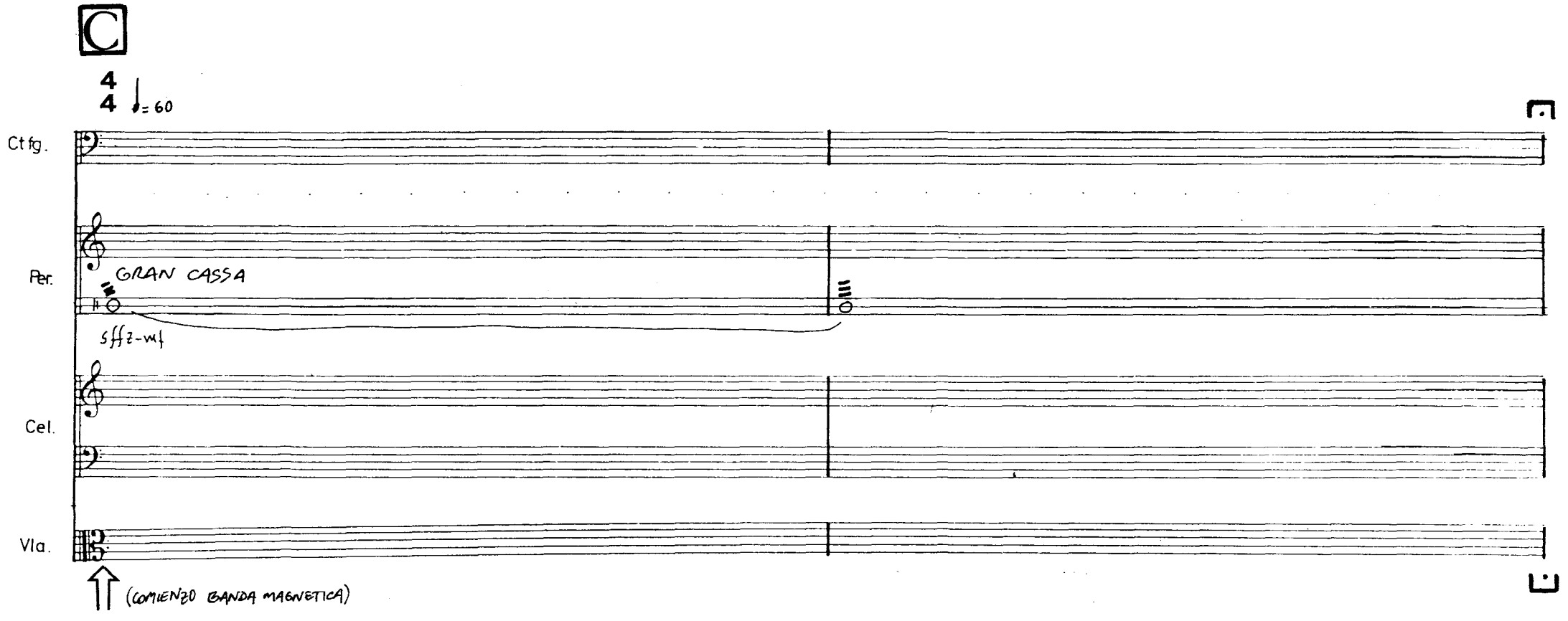

35
♩= 66
7/8
♩= 100
2/4
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
7:4
mf
f
p
mf
sffz
sffz-p
ff
GONGS MARIELONS
l.v. sempre
l.v

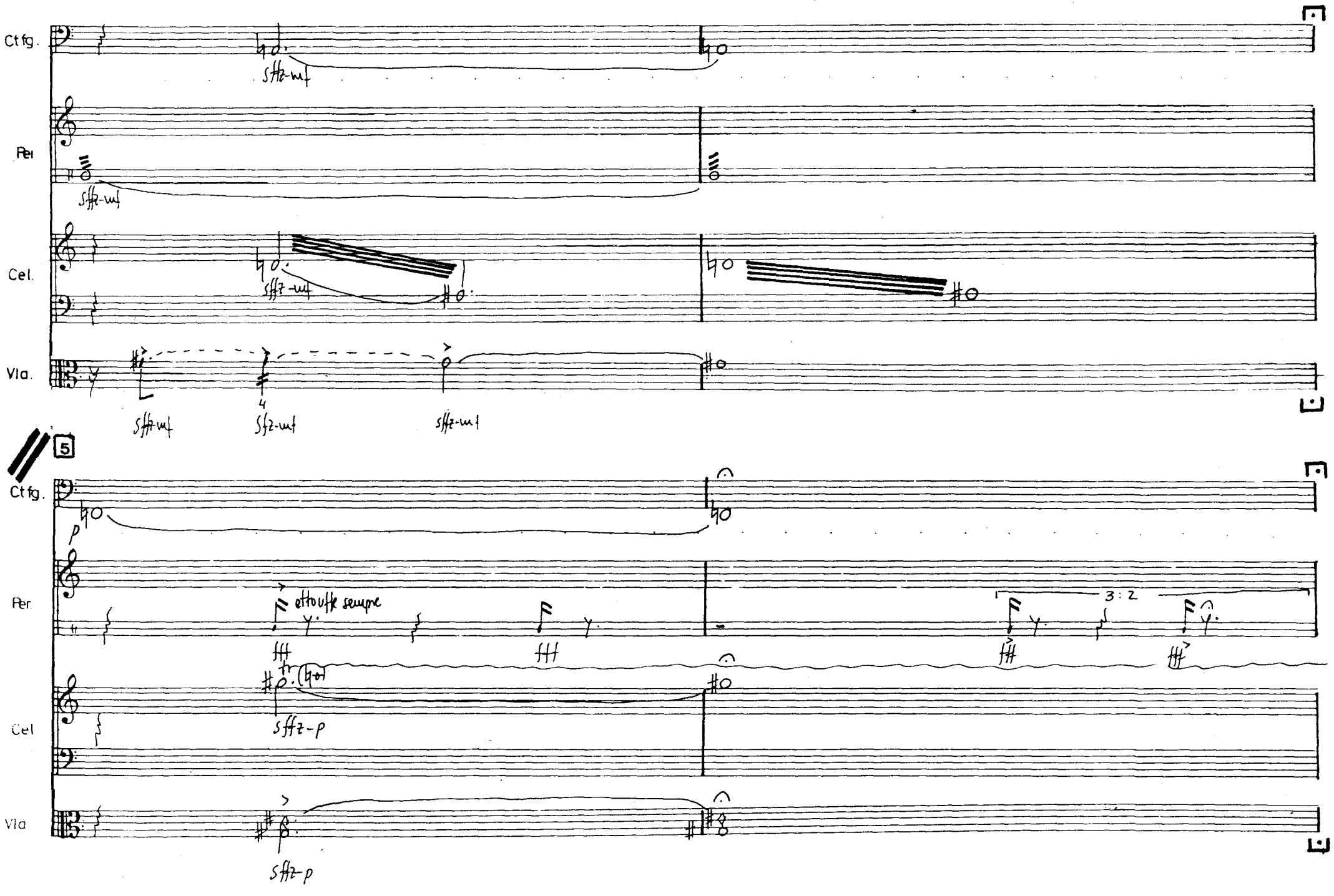

♩= 60
5/4 ♩=66
Fl.
Ob
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

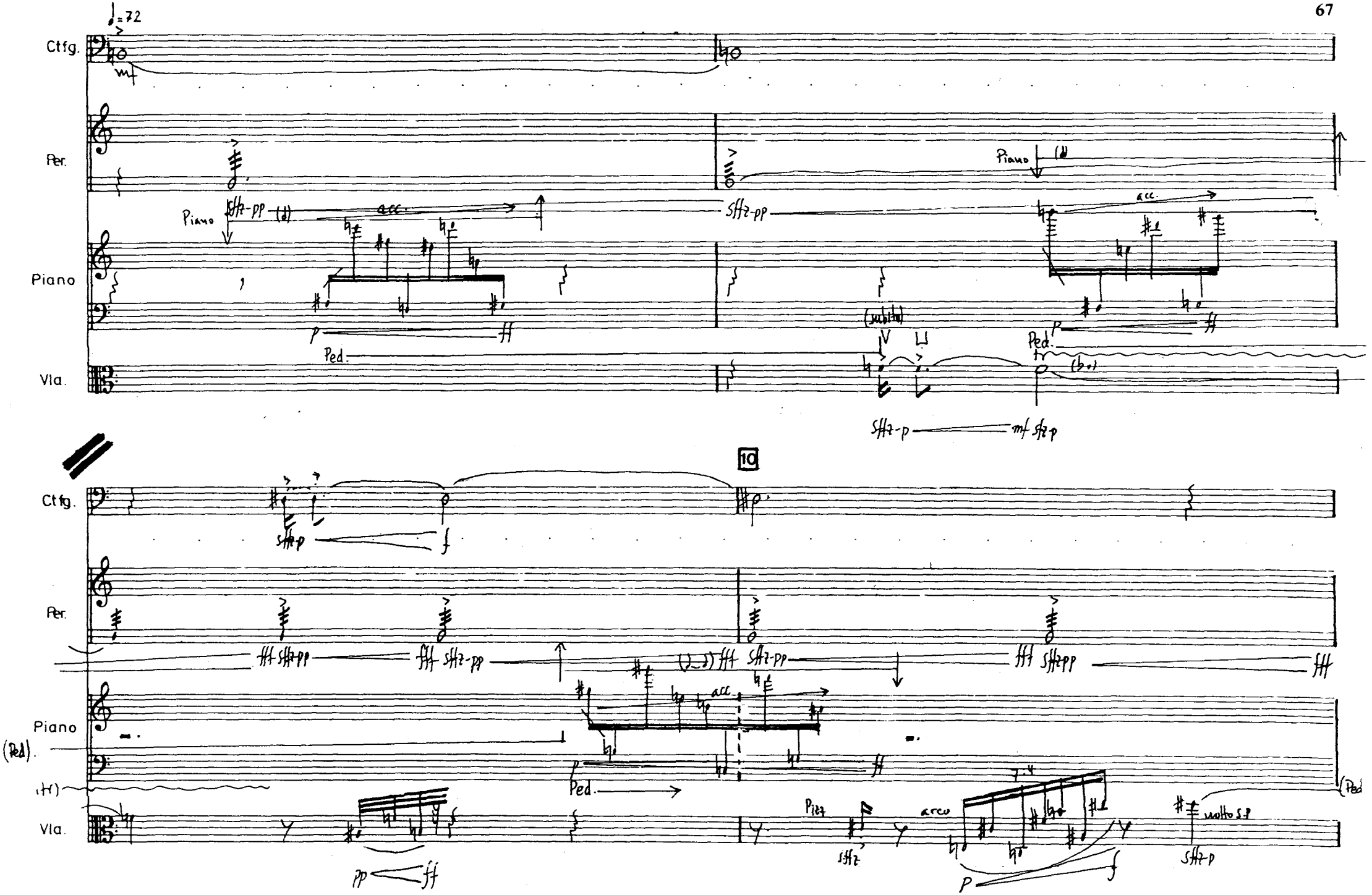

40
♩= 48
♩= 40
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
(f)
mf
MUTA 1 CONTRAFAGOT

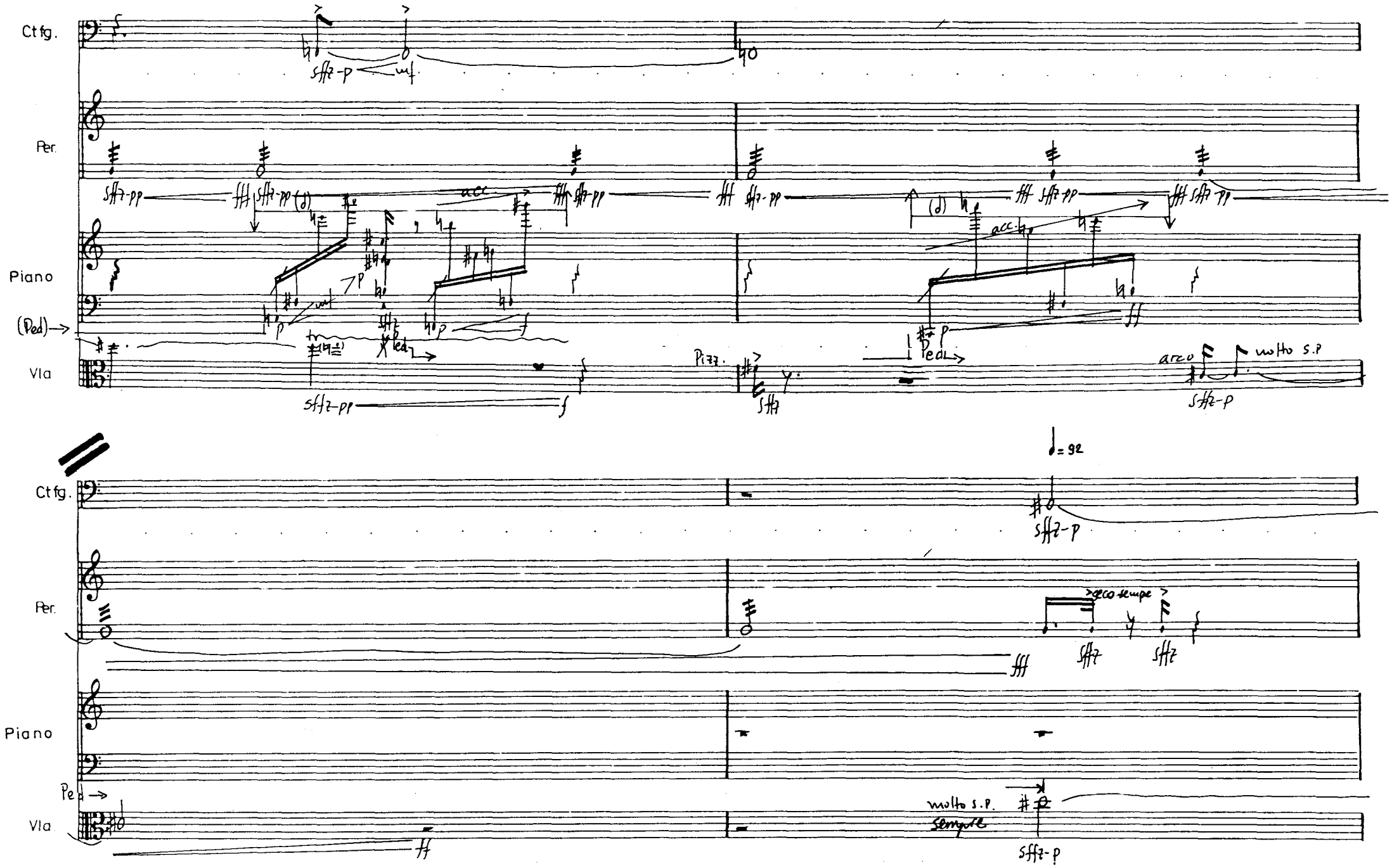

3/4 ♩=66
5/8 ♩=40
2/4 ♩=58
Fl.
Ob.
Cl.
Ctfg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
GONGS MAMELONS
l.v. sempre
p. sempre
6:4
5:4

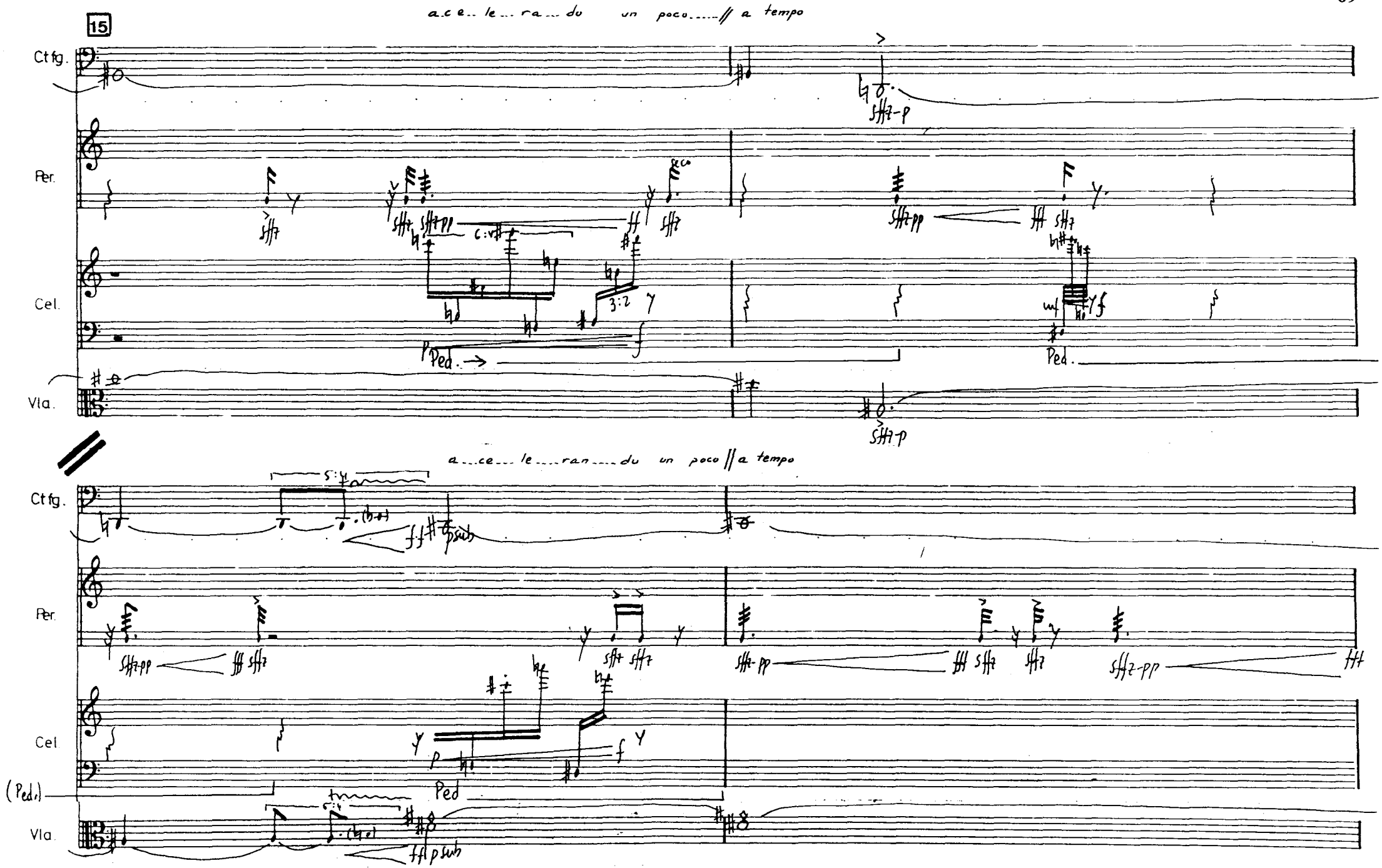

45
Fl.
Ob.
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.

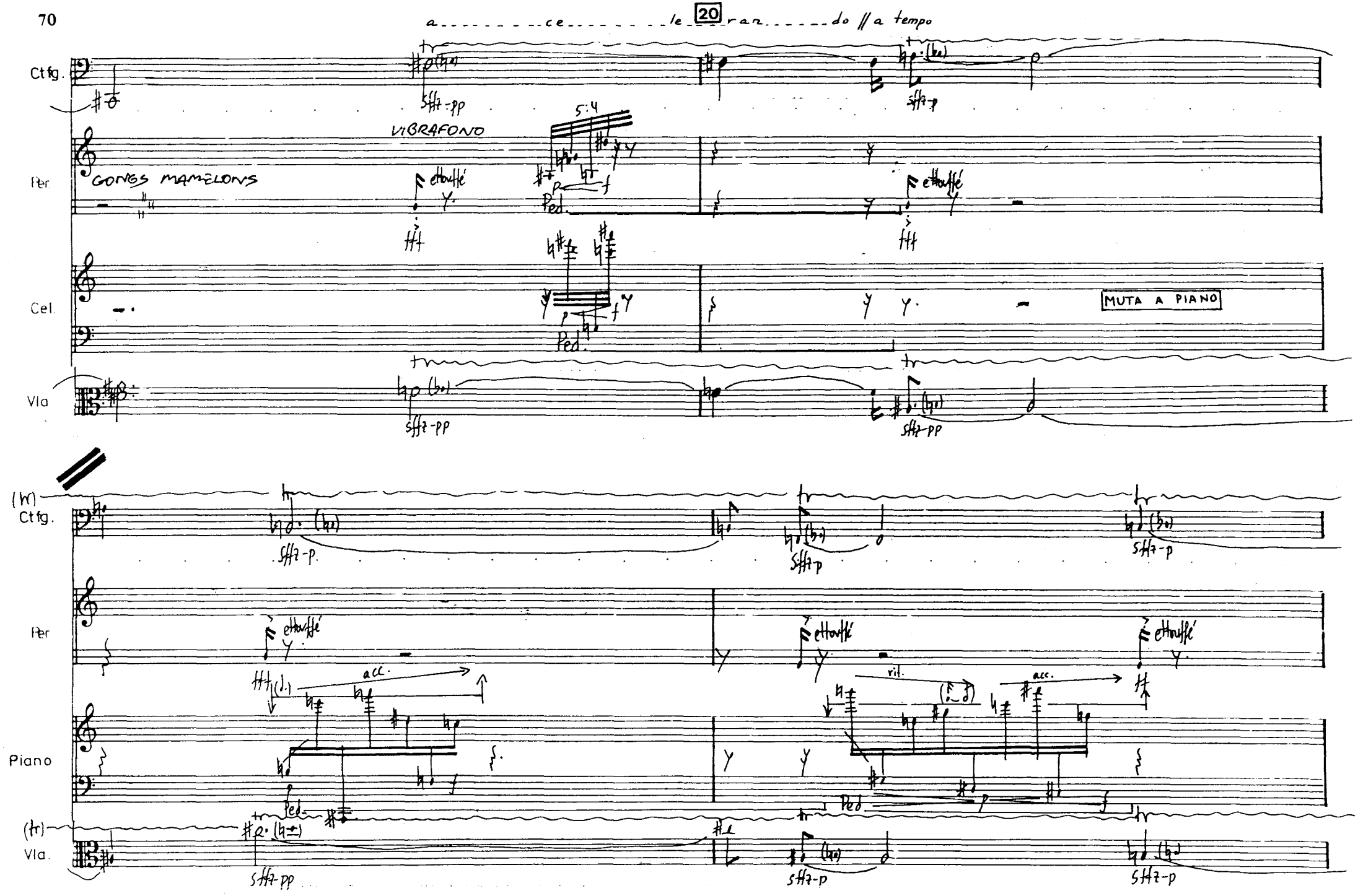

C
4
4
♩= 60
Ctfg.
Per.
GRAN CASSA
sfffz-mf
Cel.
Vla.
(COMIENZO BANDA MAGNETICA)

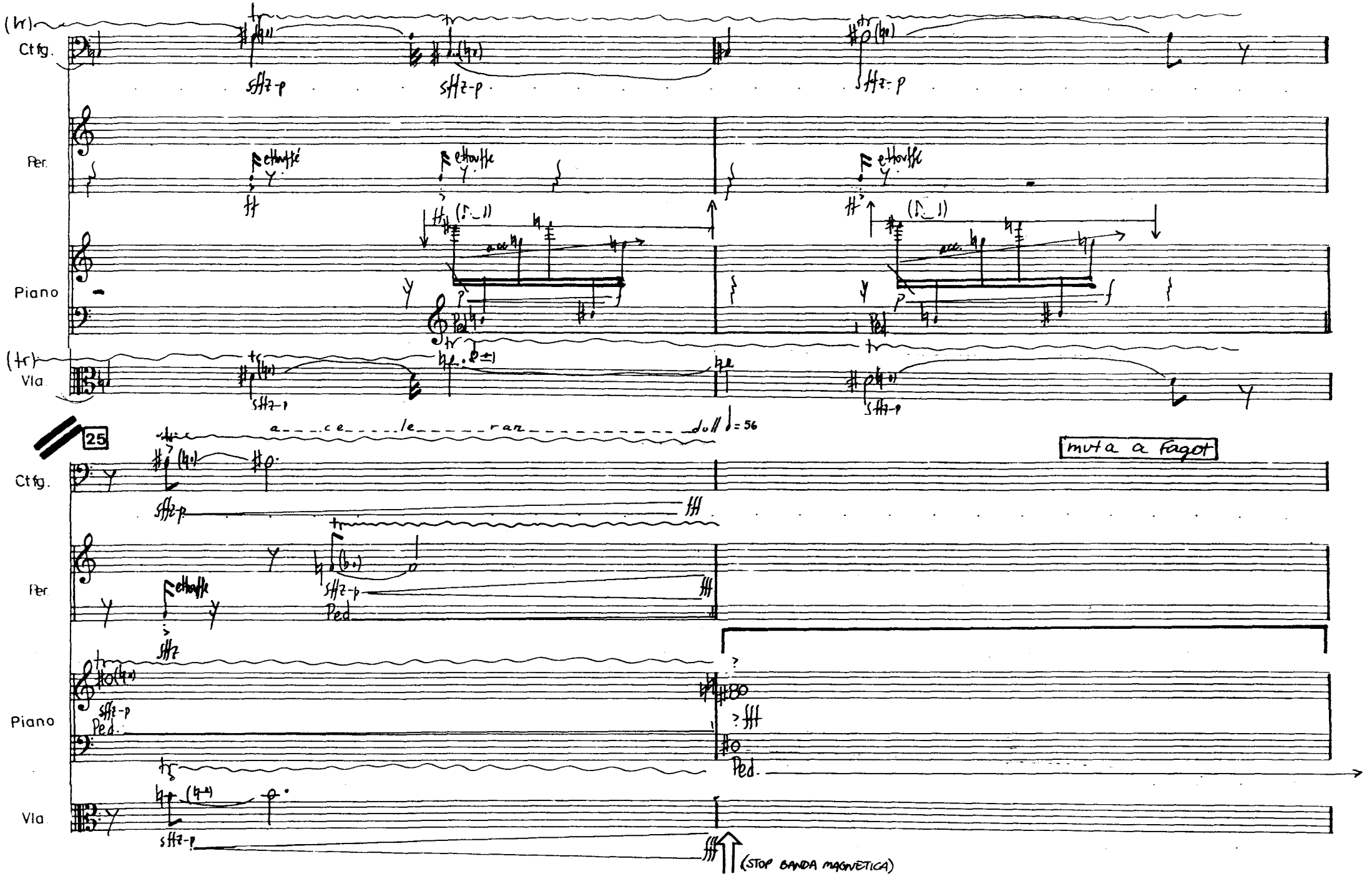

Ctfg.
sffz-mf
Per
sffz-mf
Cel.
sffz-mf
Vla.
sffz-mf
sfz-mf
sffz-mf
5
Ctfg.
p
Per.
ettouffe sempre
fff
fff
3 : 2
fff
fff
Cel
sffz-p
Vla
sffz-p

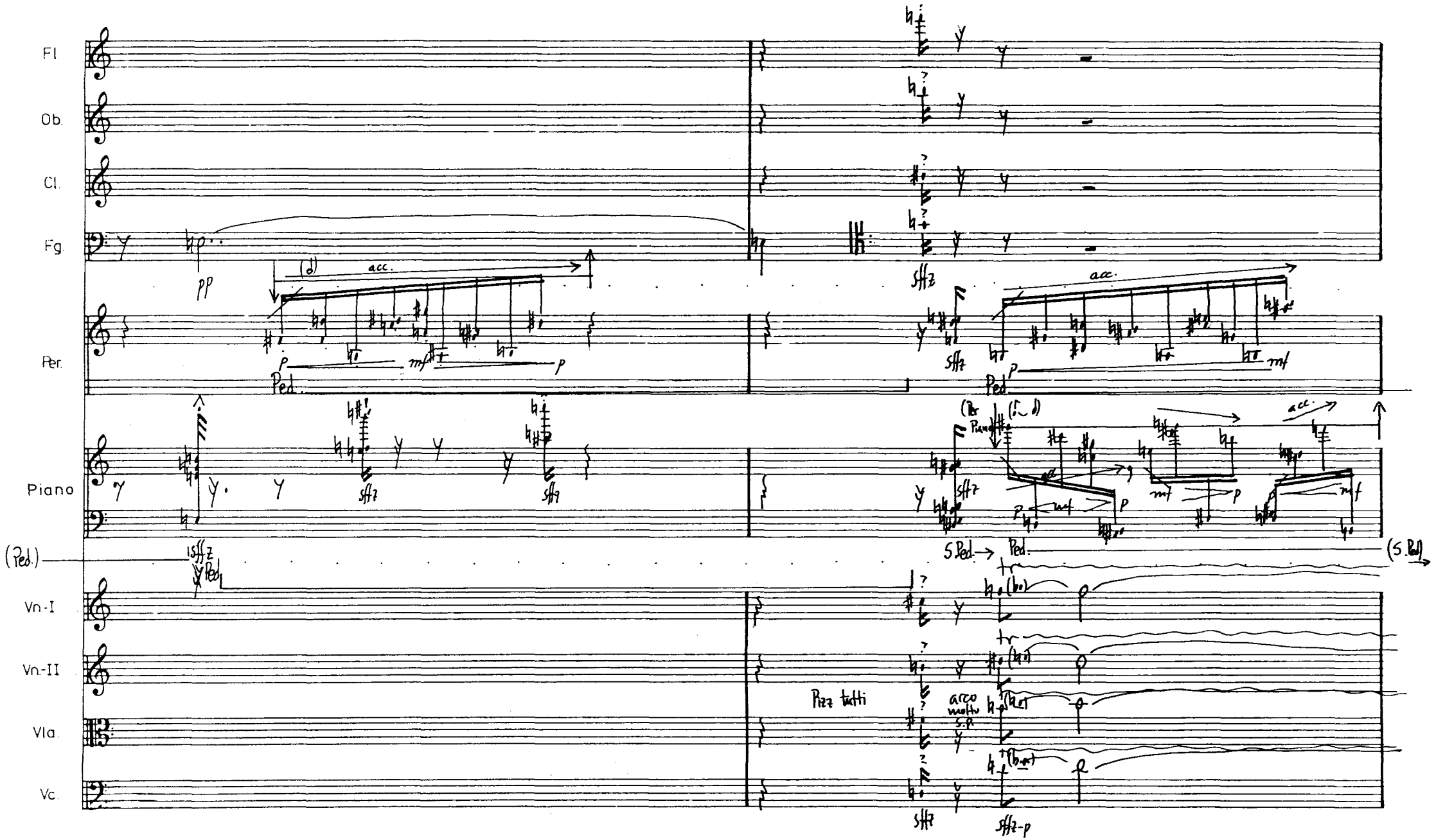

Ctfg.
Per.
Piano
Vla.
10
Piano
acc.
Ped.
(subito)
Pizz
arco
molto S.P

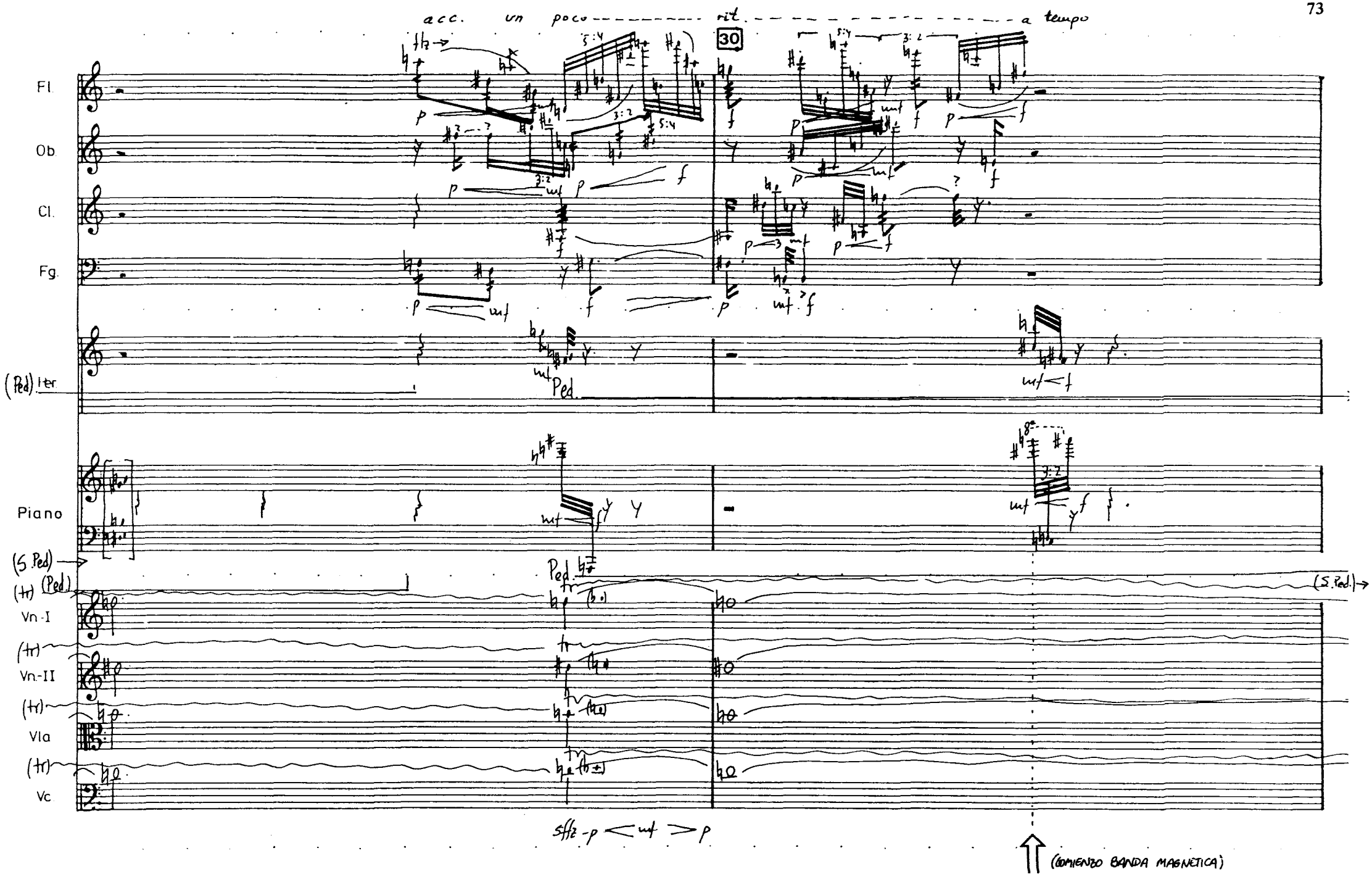

Ctfg.
Per.
Piano
(Ped)
Vla
sffz-p
mf
sffz-pp
fff
acc.
Pizz.
sffz
arco
molto s.p.
♩= 92
seco sempre
molto s.p.
sempre

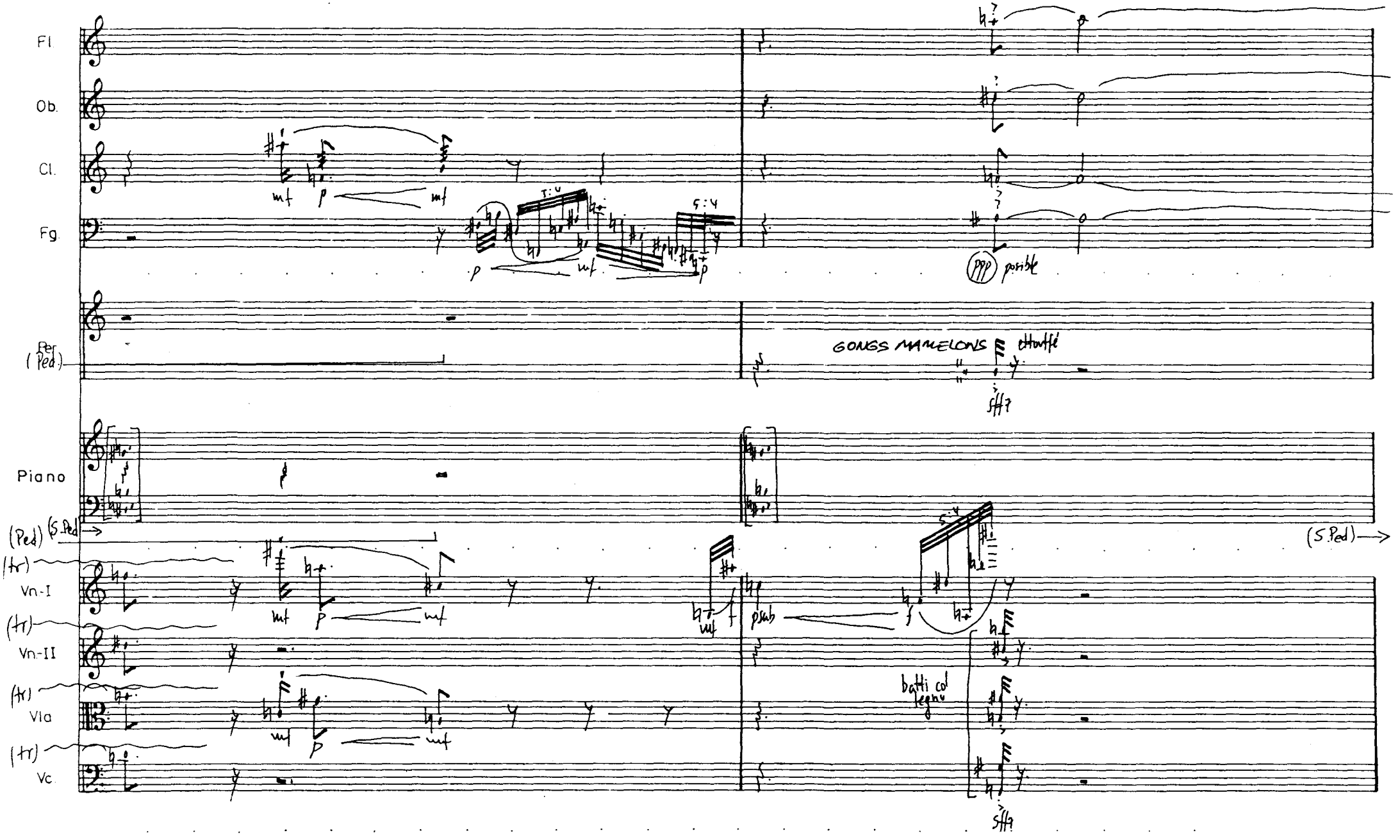

15
a.c e.. le... ra... do un poco..... // a tempo
Ctfg.
Per.
Cel.
Vla.
Ped.
a...ce... le....ran....do un poco // a tempo
(Ped.)

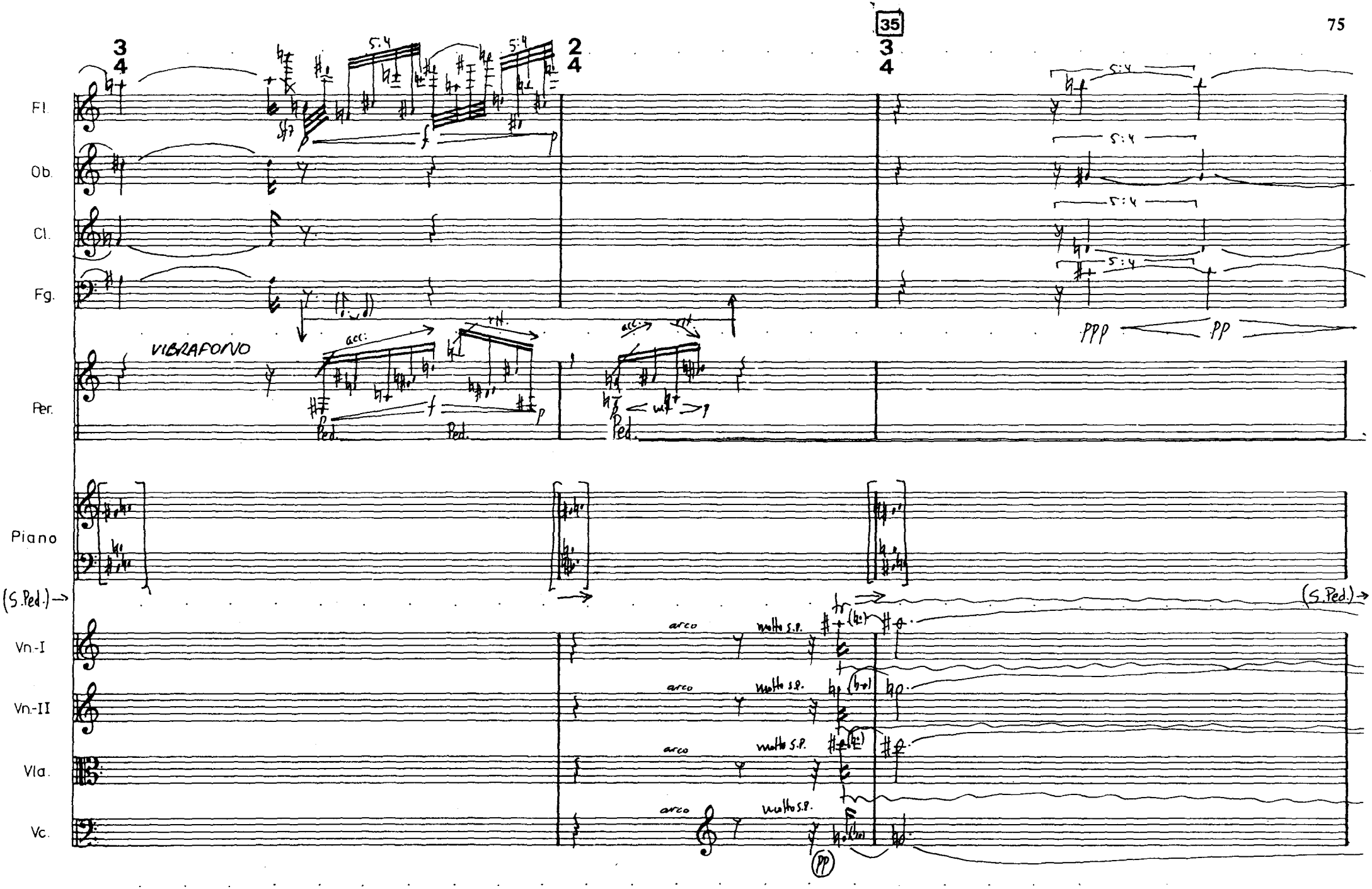

a ce le 20 raz do // a tempo
Ctfg.
Per.
Cel.
Vla
VIBRAFONO
GONGS MAMELONS
5:4
ettouffé
Ped.
MUTA A PIANO
sffz-pp
sffz-p
(tr)
Piano
acc.
rit.
Ped.

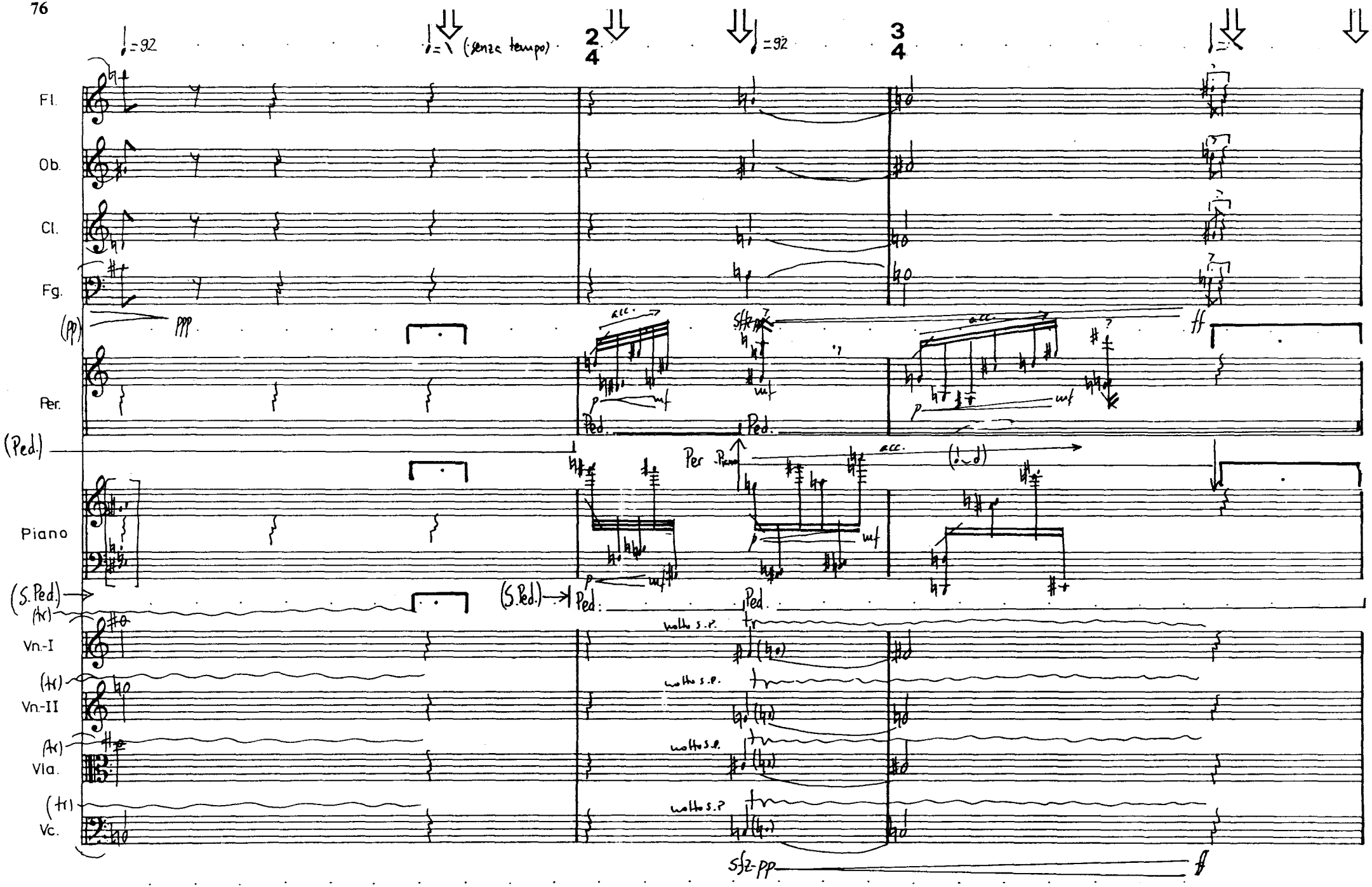

Ctfg.
Per.
Piano
Vla.
25
a - - ce - - - le - - - ran - - - - - - - - - - - - - - dull ♩= 56
muta a fagot
(STOP BANDA MAGNETICA)

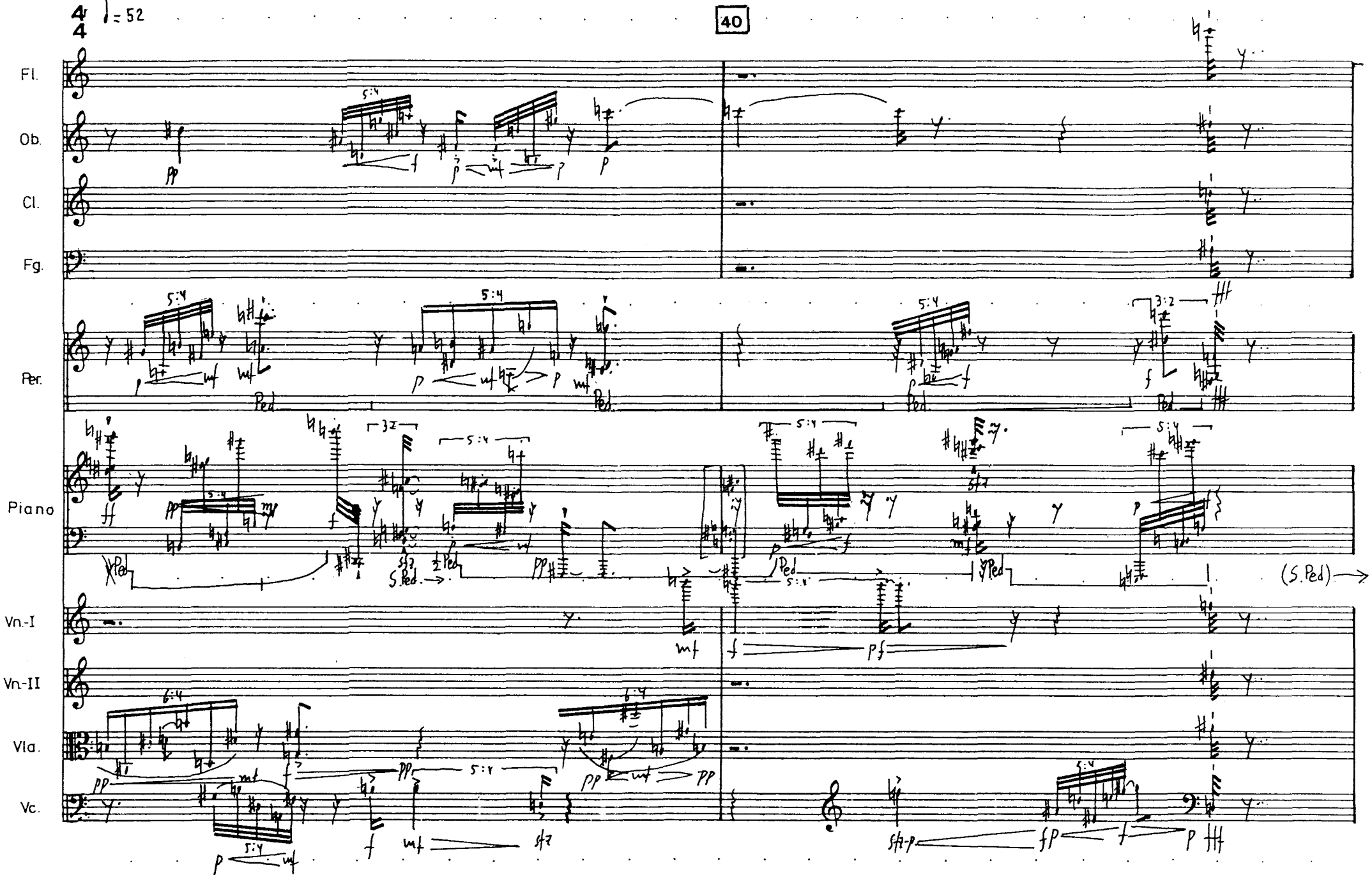

Fl.
Ob.
Cl.
Fg.
Per.
Piano
(Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
pp
acc.
p
mf
Ped.
sffz
(Per Piano)
S.Ped.
(S.Ped.)
Pizz tutti
arco molto s.p.
sffz-p

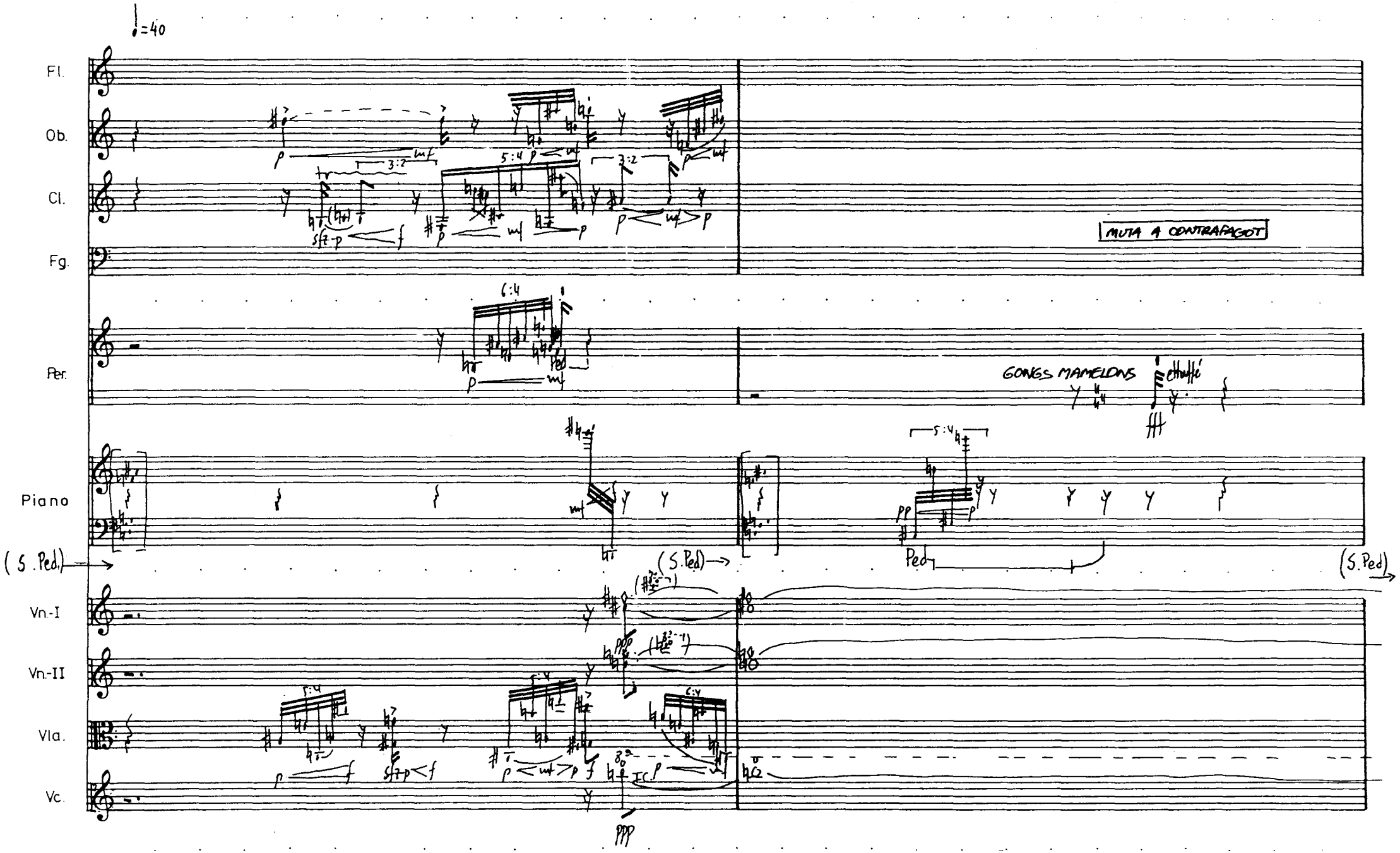

acc. un poco rit. a tempo
30
Fl.
Ob.
Cl.
Fg.
(Ped) Iter.
Piano
(S.Ped)
(tr) (Ped)
Vn-I
(tr)
Vn-II
(tr)
Vla
(tr)
Vc
Ped.
(S.Ped.)
sffz - p < mf > p
(COMIENZO BANDA MAGNETICA)

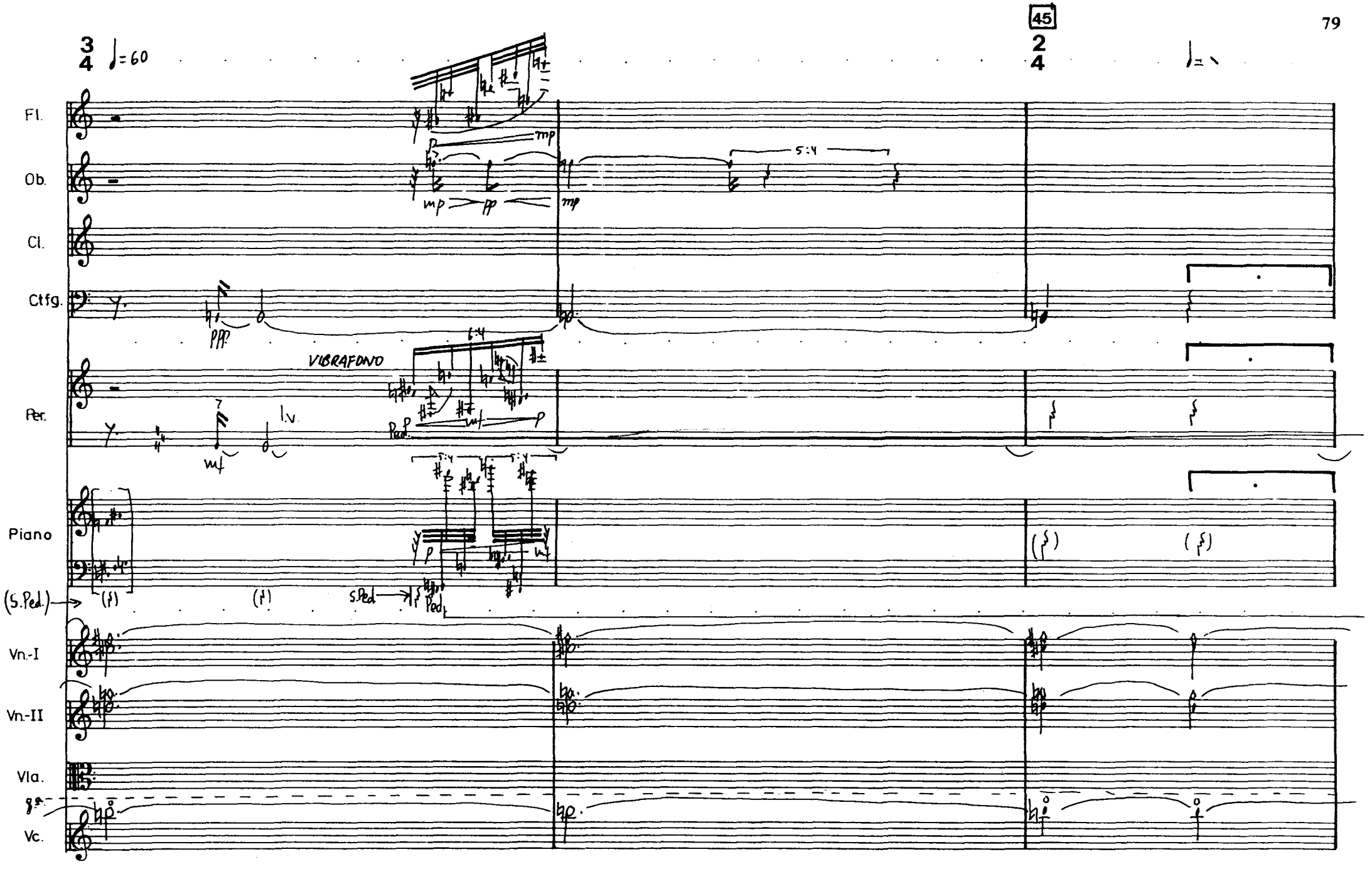

Fl.
Ob.
Cl.
Fg.
Per.
(Ped.)
Piano
(Ped) (S.Ped)
(tr)
Vn-I
(tr)
Vn-II
(tr)
Vla
(tr)
Vc.
mf
p
mf
5:4
5:4
ppp possible
GONGS MAMELONS
ettouffé
sff7
(S.Ped)
psub
batti col legno
sff7

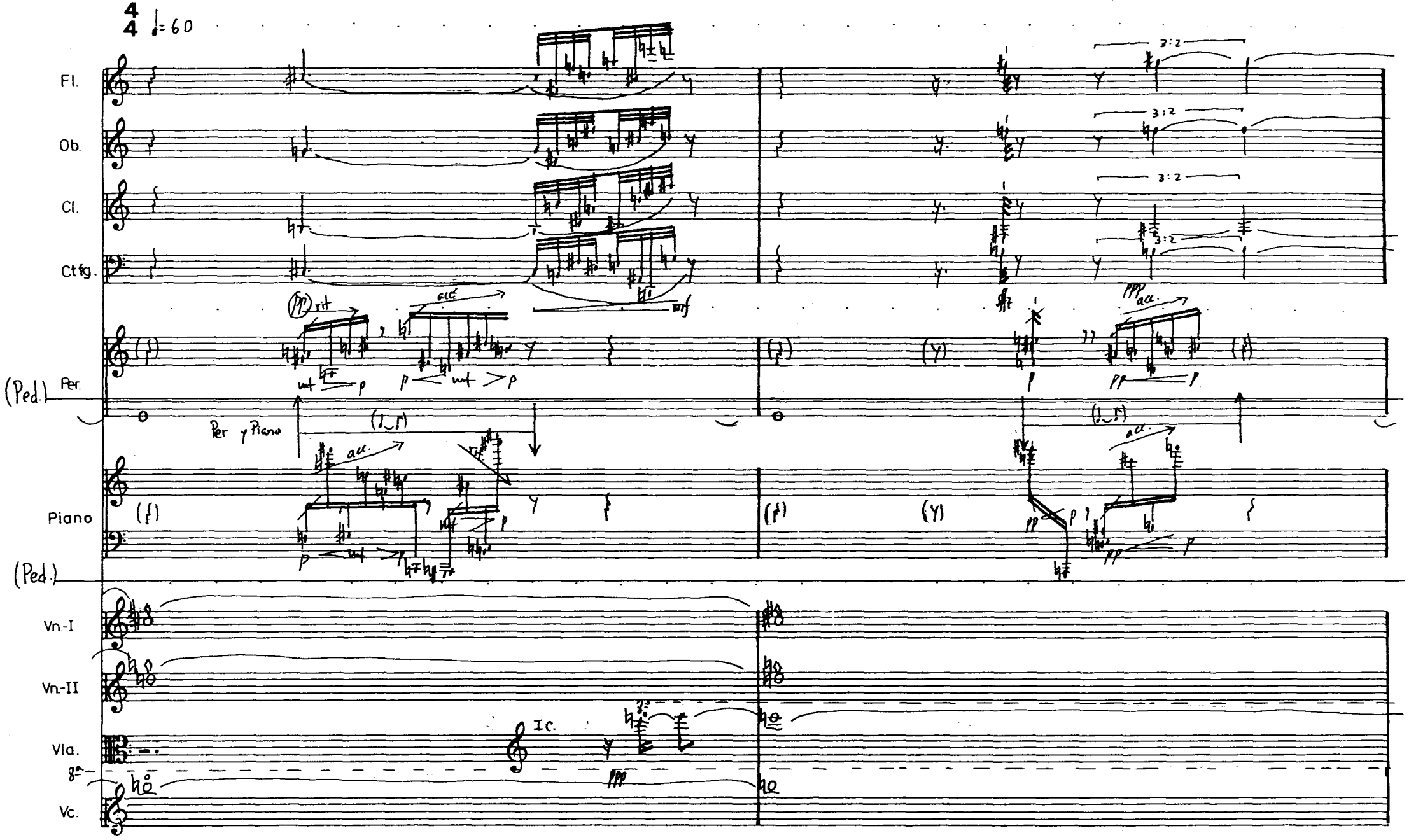

35
Fl.
Ob.
Cl.
Fg.
Per.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
VIBRAFONO
acc:
rit.
Ped.
5:4
PPP
PP
(S.Ped.)
arco
molto s.p.
(pp)

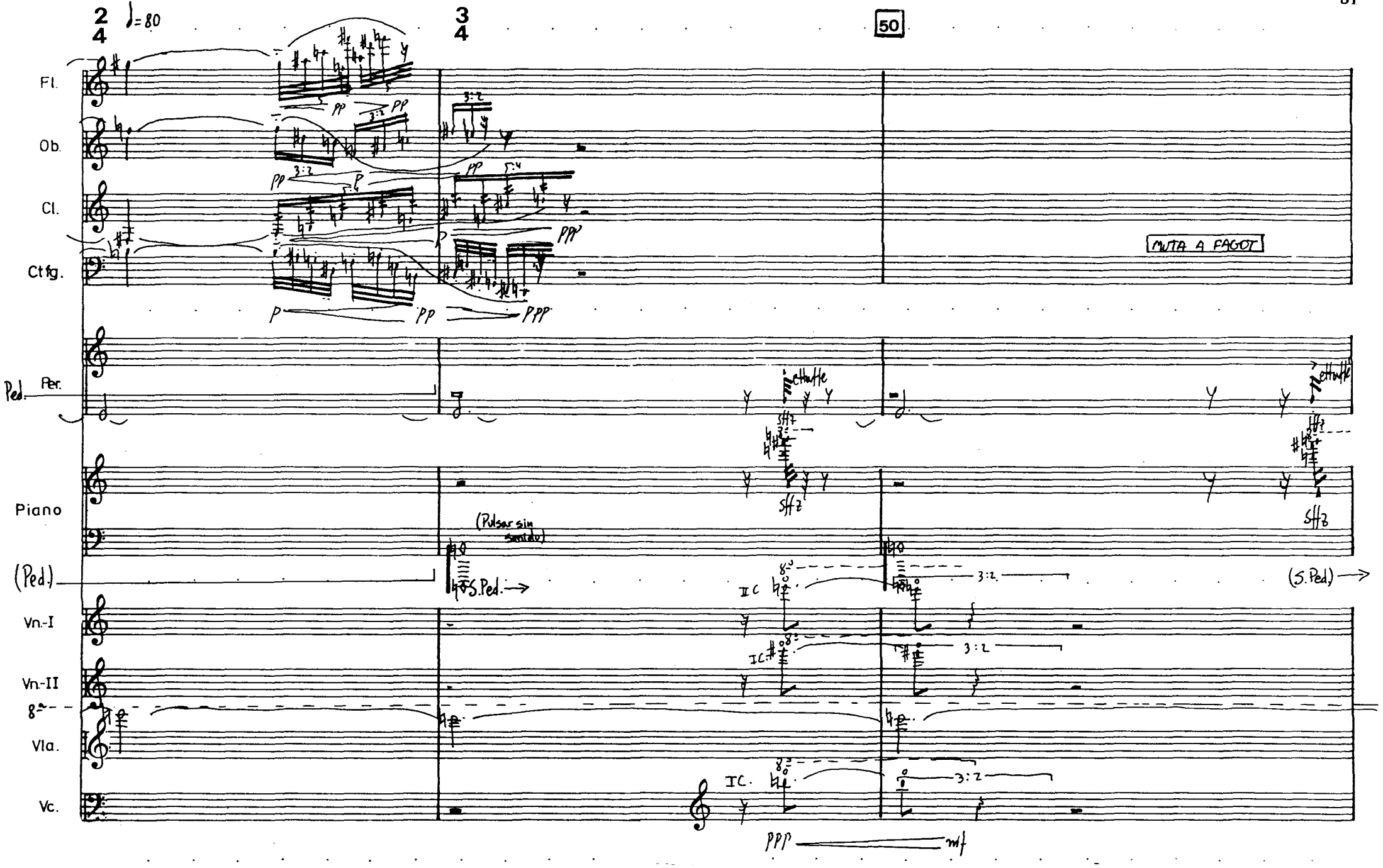

♩=92
♩=♪ (senza tempo)
2/4
♩=92
3/4
Fl.
Ob.
Cl.
Fg.
(pp)
ppp
acc.
sfz
mf
p
ff
Per.
Ped.
(Ped.)
Per.-Piano
Piano
(S.Ped.)
(tr)
Vn.-I
molto s.p.
Vn.-II
Vla.
Vc.
sfz-pp

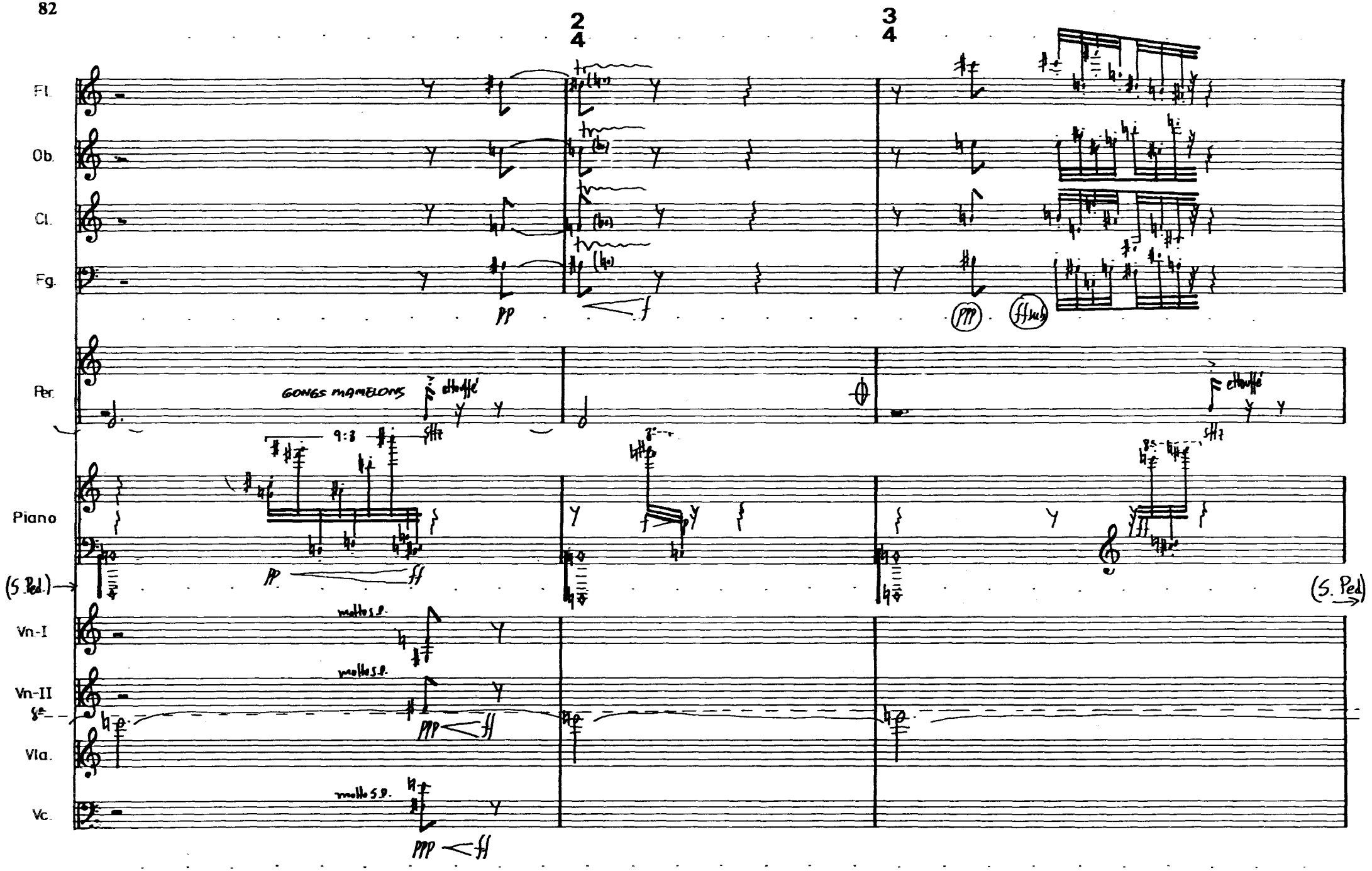

♩= 52
40
Fl.
Ob.
Cl.
Fg.
Per.
Piano
Vn.-I
Vn-II
Vla.
Vc.
Ped
S.Ped
(S.Ped)

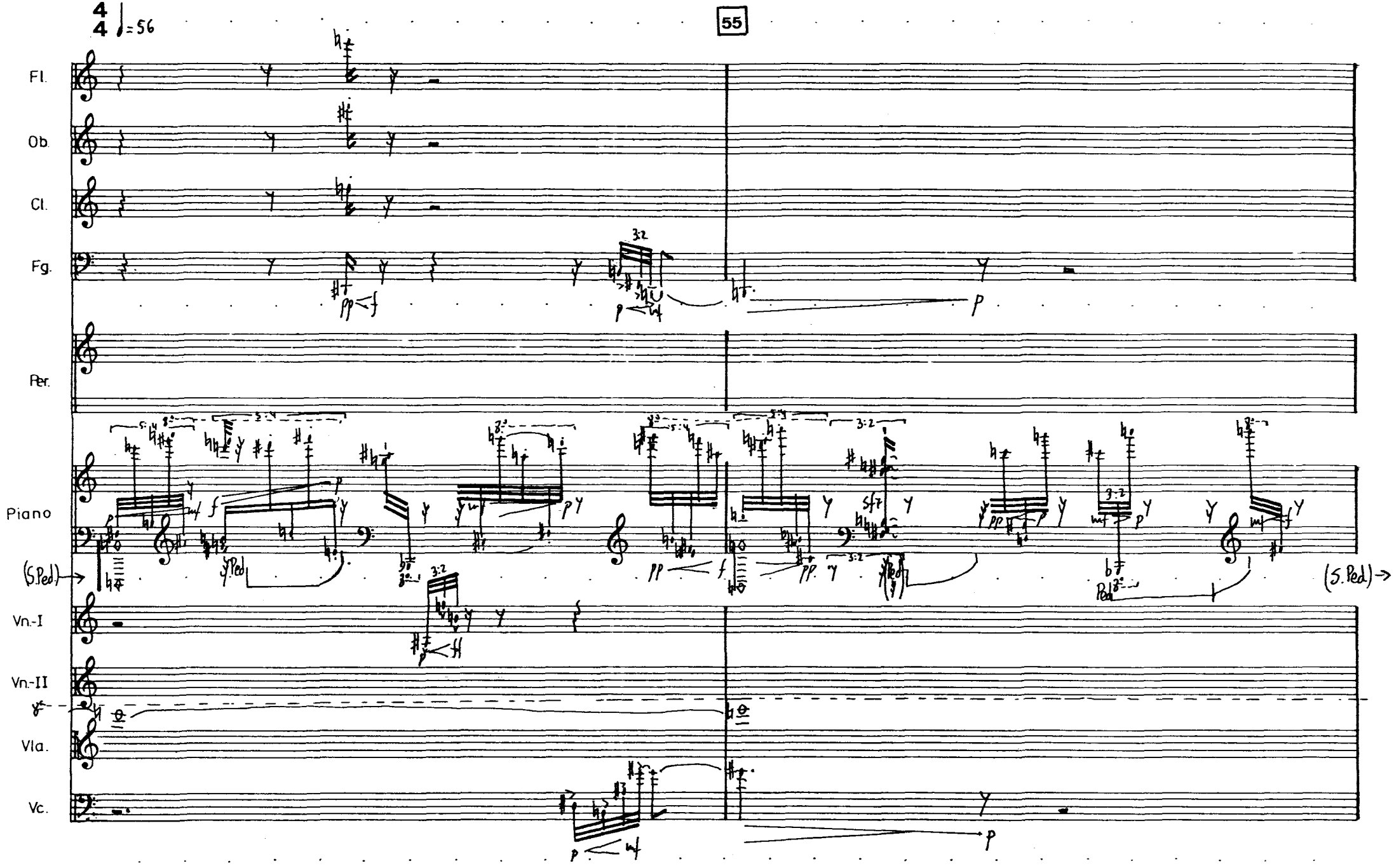

♩=40
Fl.
Ob.
Cl.
Fg.
Per.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
MUTA A CONTRAFAGOT
GONGS MAMELONS
ettuffé
(S. Ped.)
(S. Ped)
(S. Ped)
3:2
5:4
6:4
Ped
ppp

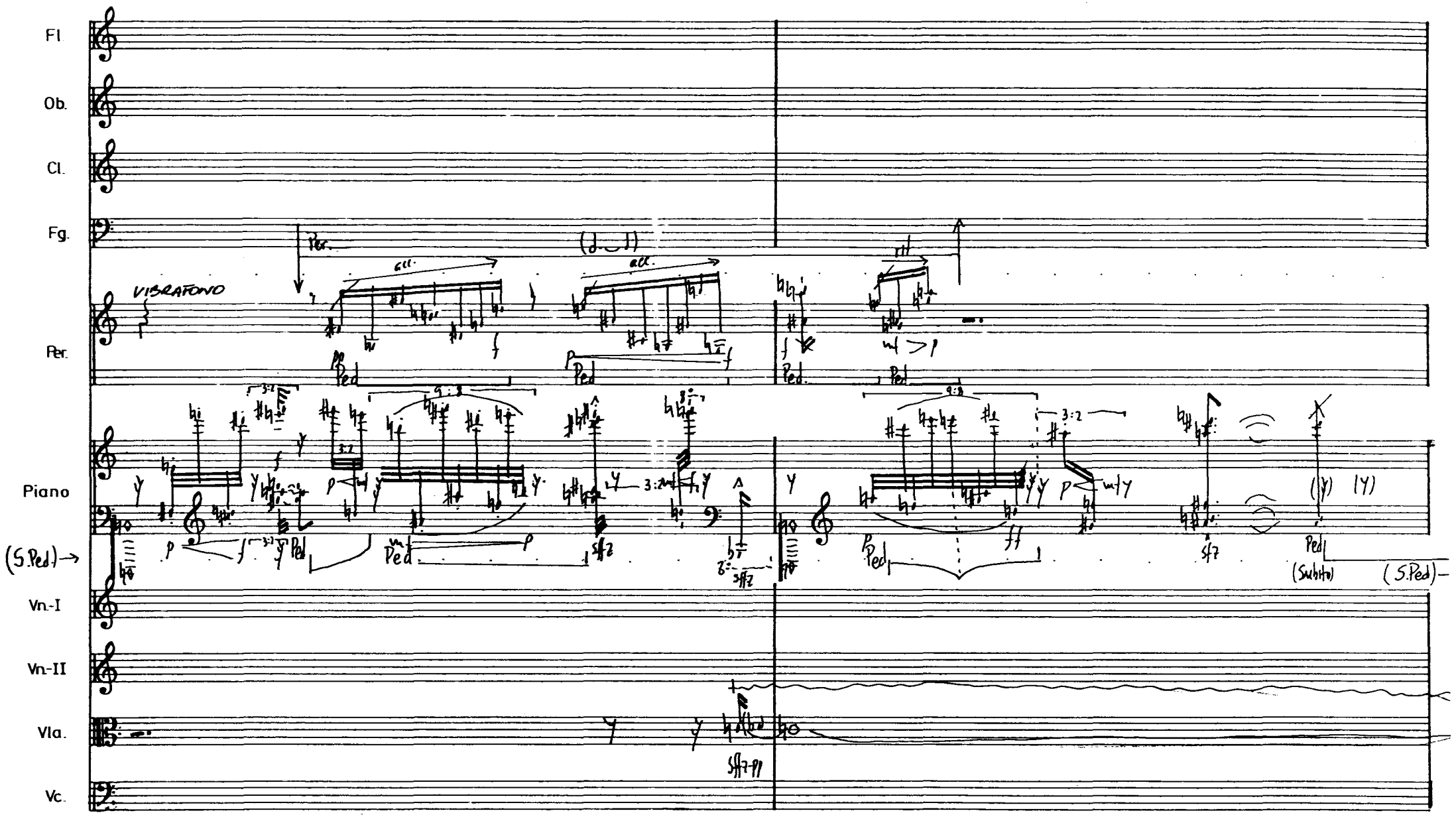

45
Fl.
Ob.
Cl.
Ctfg.
Per.
Piano
(S.Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
VIBRAFONO
l.v.
S.Ped.
Ped.
5:4
6:4

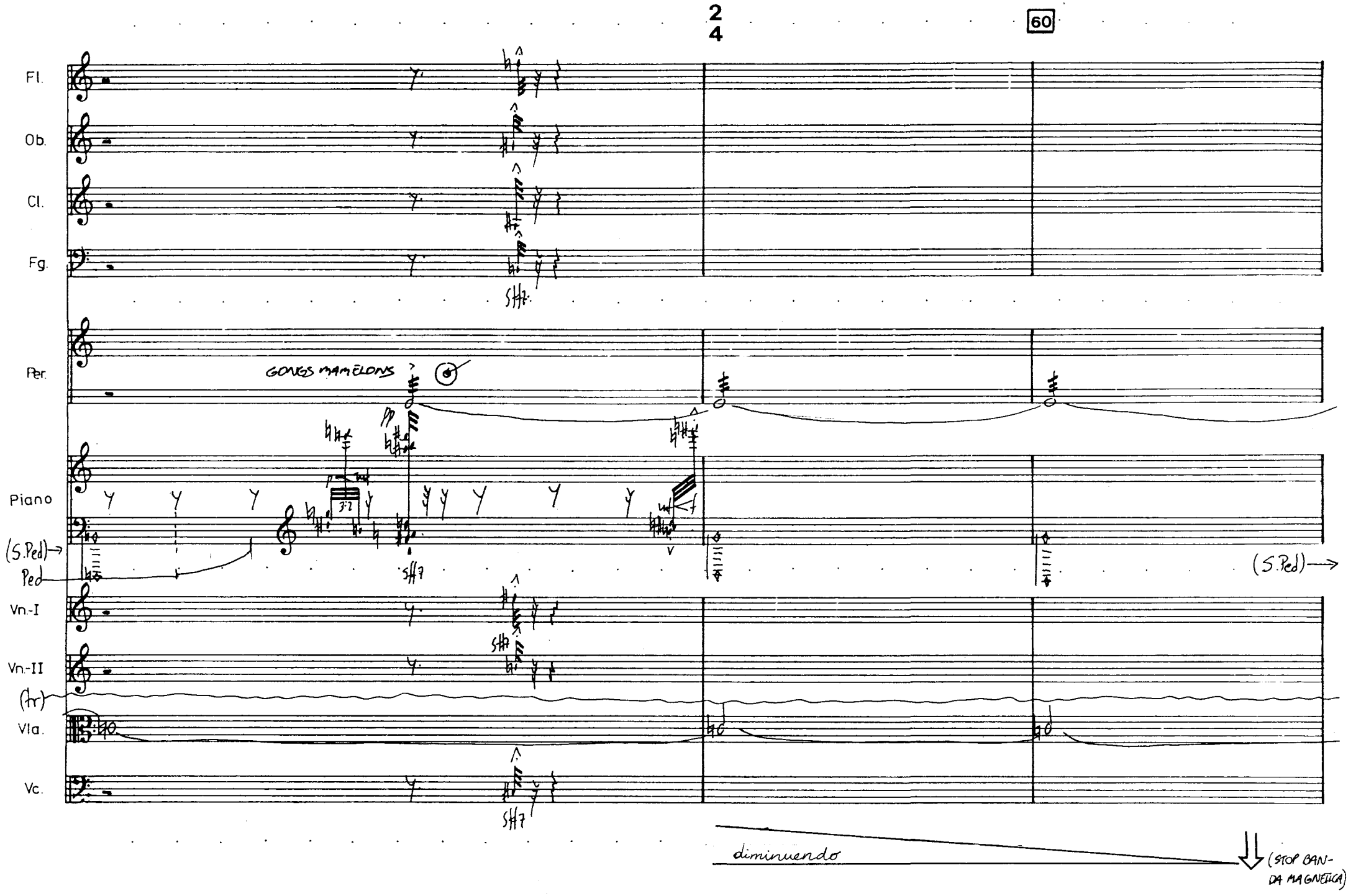

4/4 ♩= 60
Fl.
Ob.
Cl.
Ctfg.
Per.
(Ped.)
Per y Piano
Piano
(Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
I.C.
3:2
rit
acc.
mf
p
pp
ppp

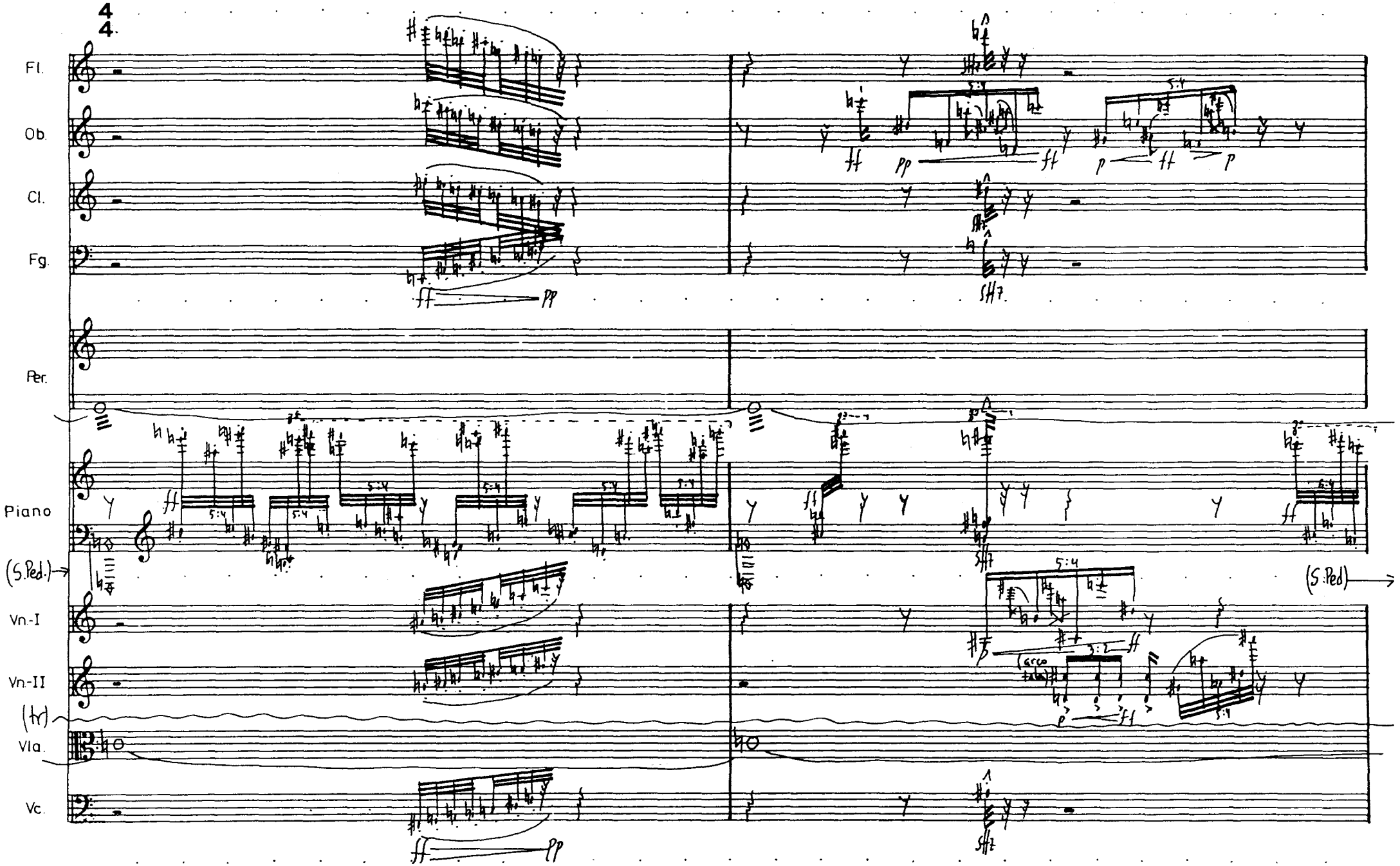

2/4 ♩=80
3/4
50
Fl.
Ob.
Cl.
Ctfg.
MUTA A FAGOT
Ped. Per.
Piano
(Pulsar sin sonido)
S.Ped.
(Ped)
(S.Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
mf

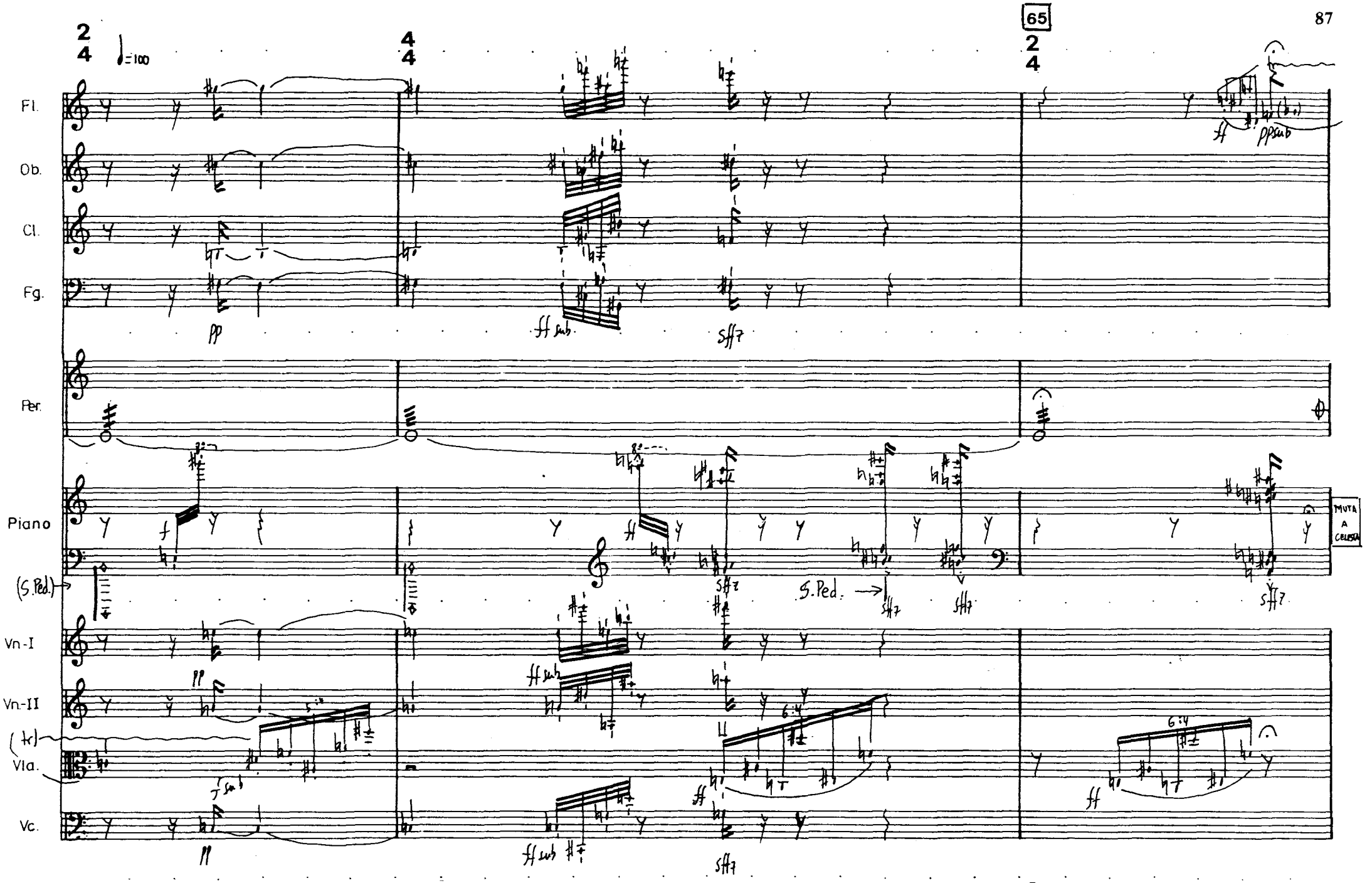

2
4
3
4
Fl.
Ob.
Cl.
Fg.
Per.
GONGS MAMELONS
ettouffé
Piano
(S. Ped.)
Vn-I
Vn-II
Vla.
Vc.
molto S.P.
(S. Ped)

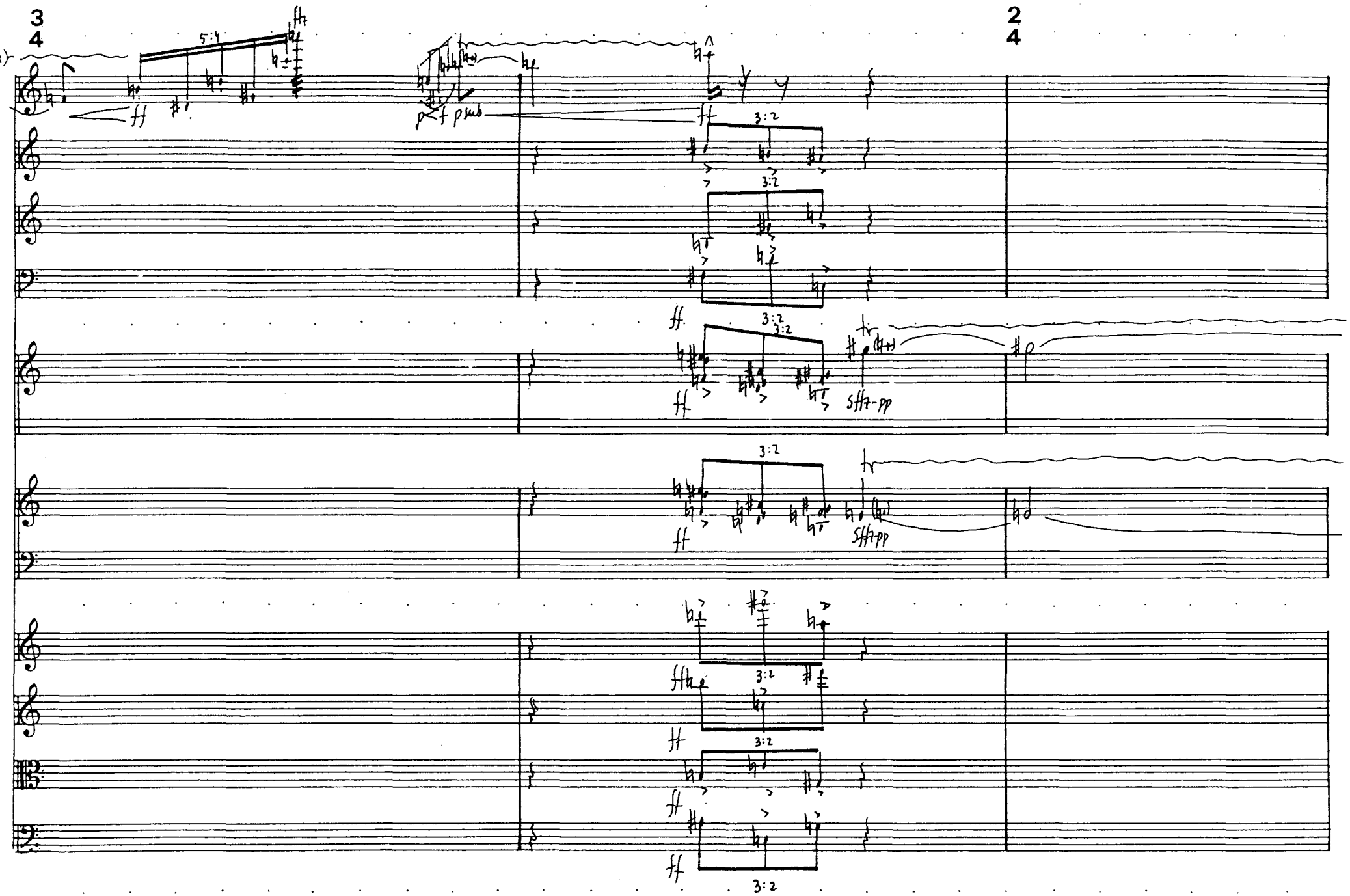

4/4 ♩=56
55
Fl.
Ob.
Cl.
Fg.
Per.
Piano
(S.Ped)
(S.Ped)
Vn.-I
Vn.-II
Vla.
Vc.

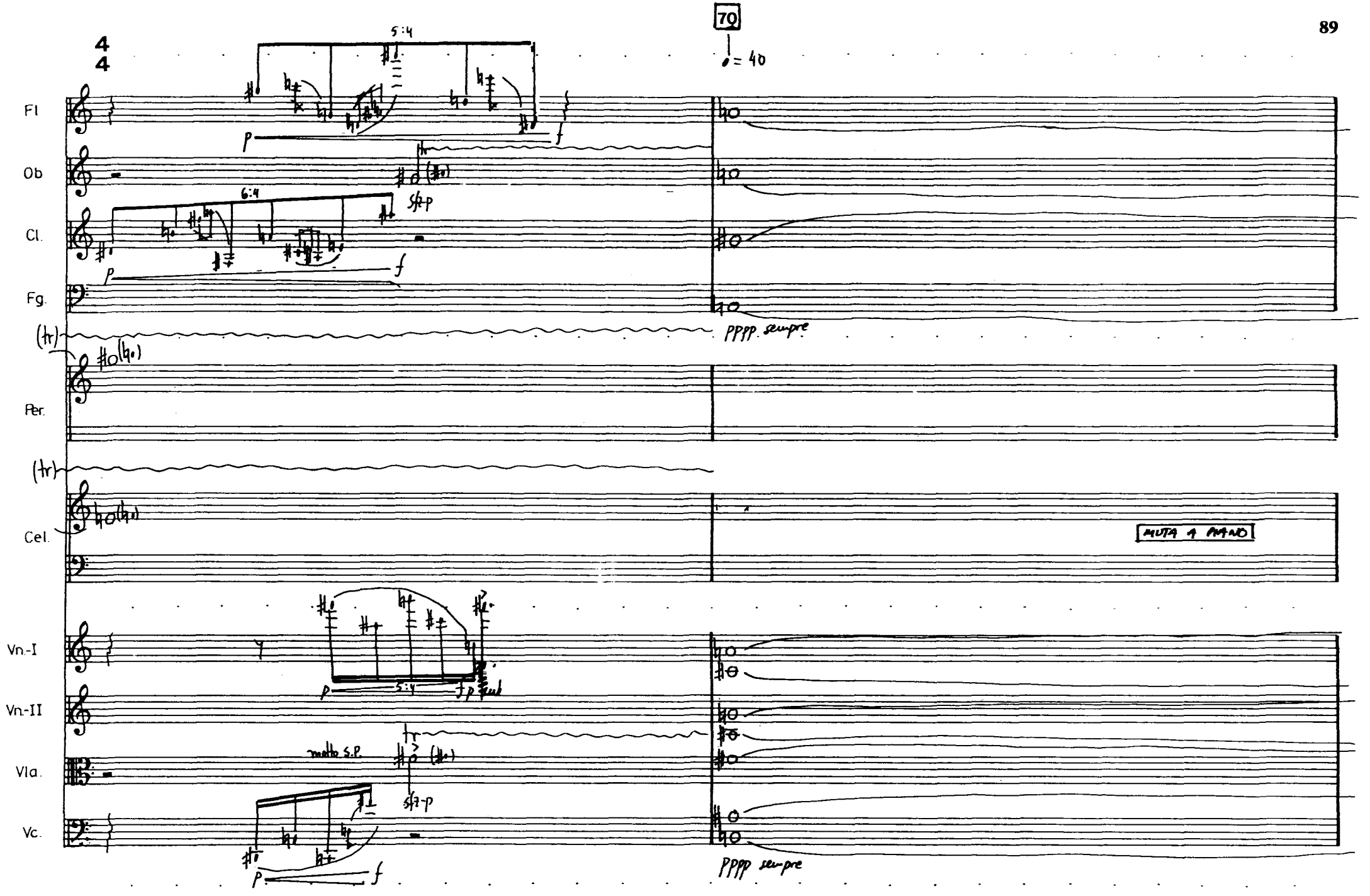

Fl.
Ob.
Cl.
Fg.
Per.
VIBRAFONO
Piano
(S.Ped)→
Vn.-I
Vn.-II
Vla.
Vc.
Ped
(Subito)
(S.Ped)

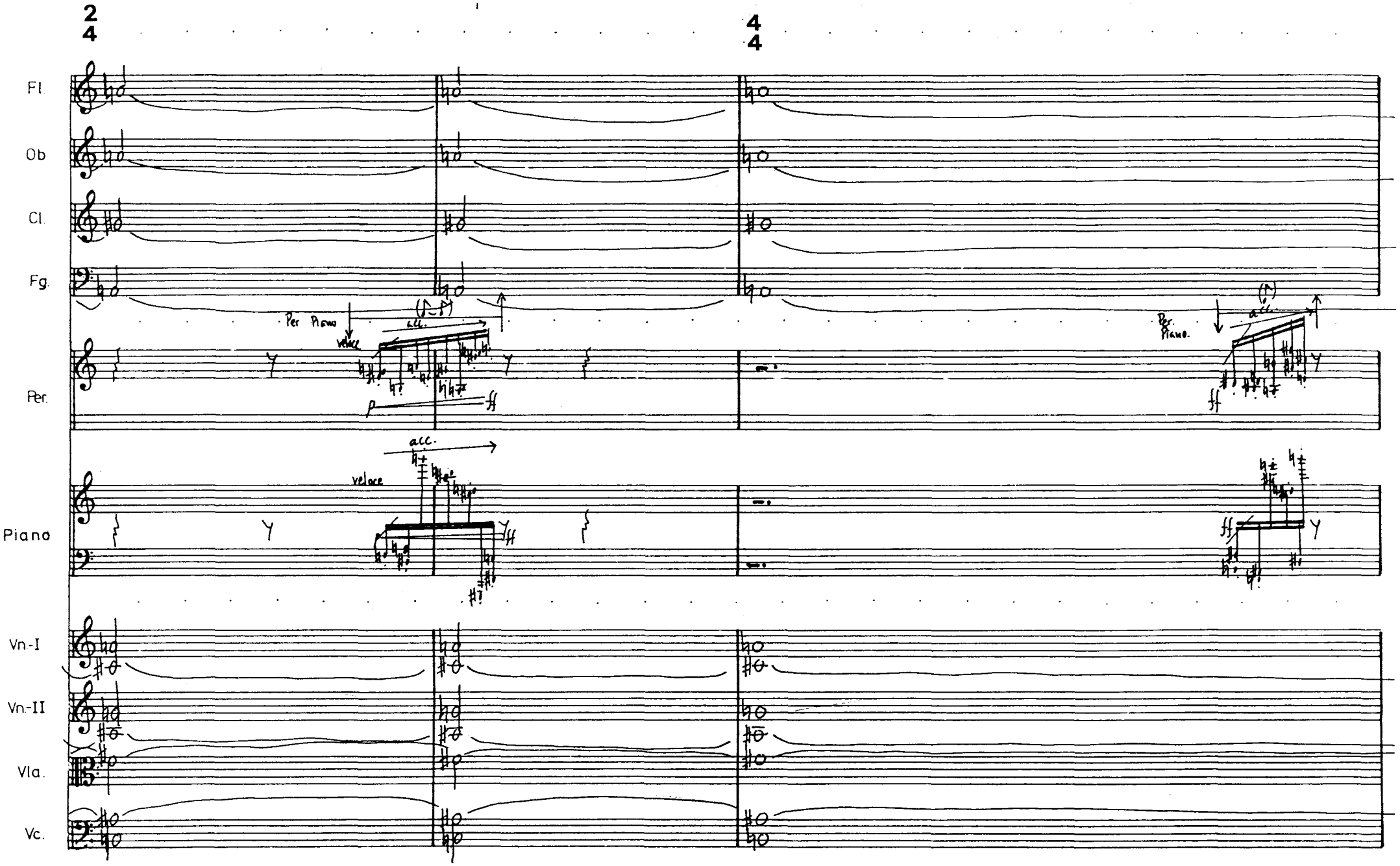

2/4
60
Fl.
Ob.
Cl.
Fg.
Per.
GONGS MAMELONS
Piano
(S.Ped)→
Ped
(S.Ped)→
Vn.-I
Vn.-II
(tr)
Vla.
Vc.
diminuendo
(STOP BAN-DA MAGNETICA)

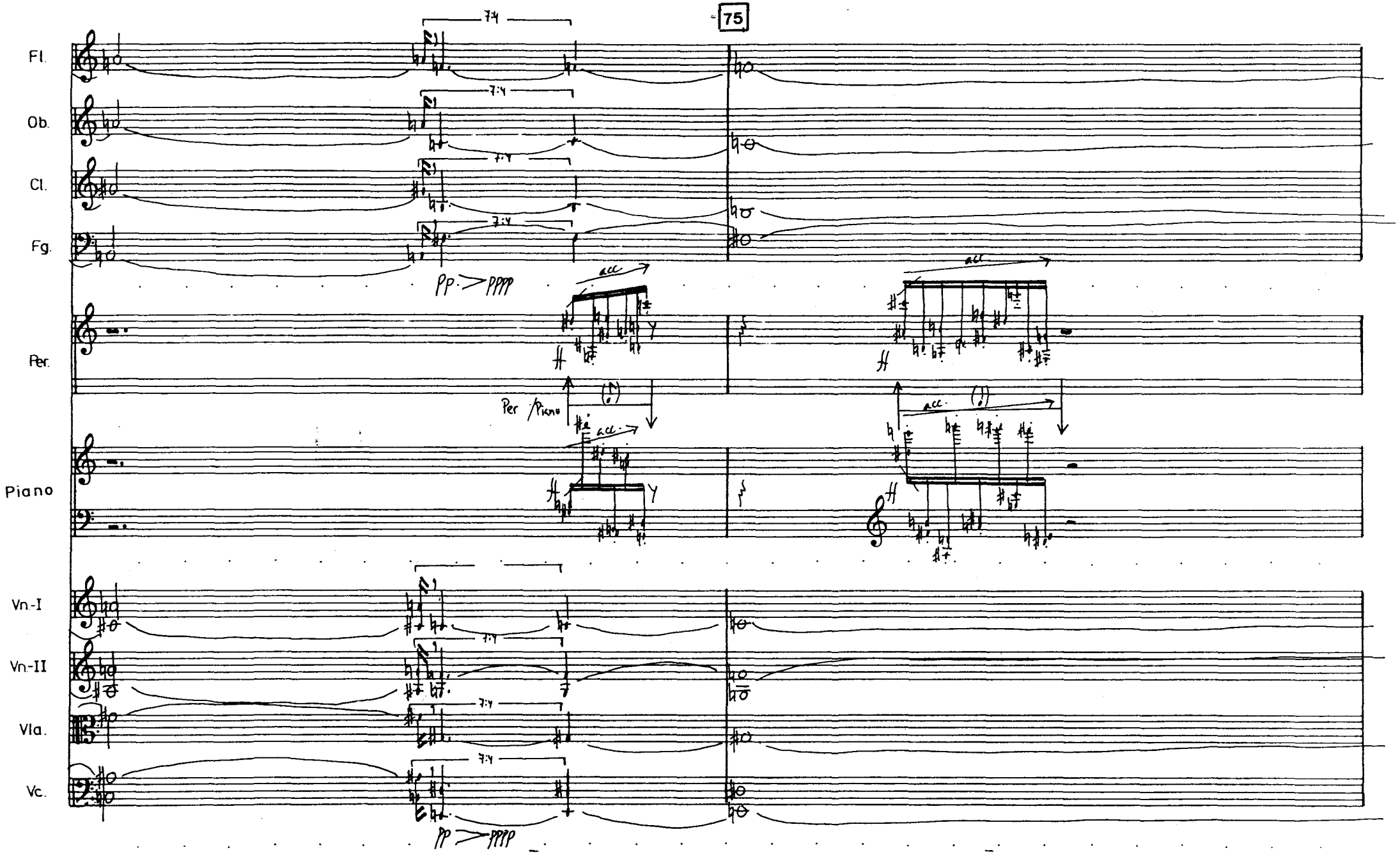

4
4
Fl.
Ob.
Cl.
Fg.
Per.
Piano
(S.Ped.)
Vn-I
Vn-II
(tr)
Vla.
Vc.
ff
pp
5:4
(S.Ped)

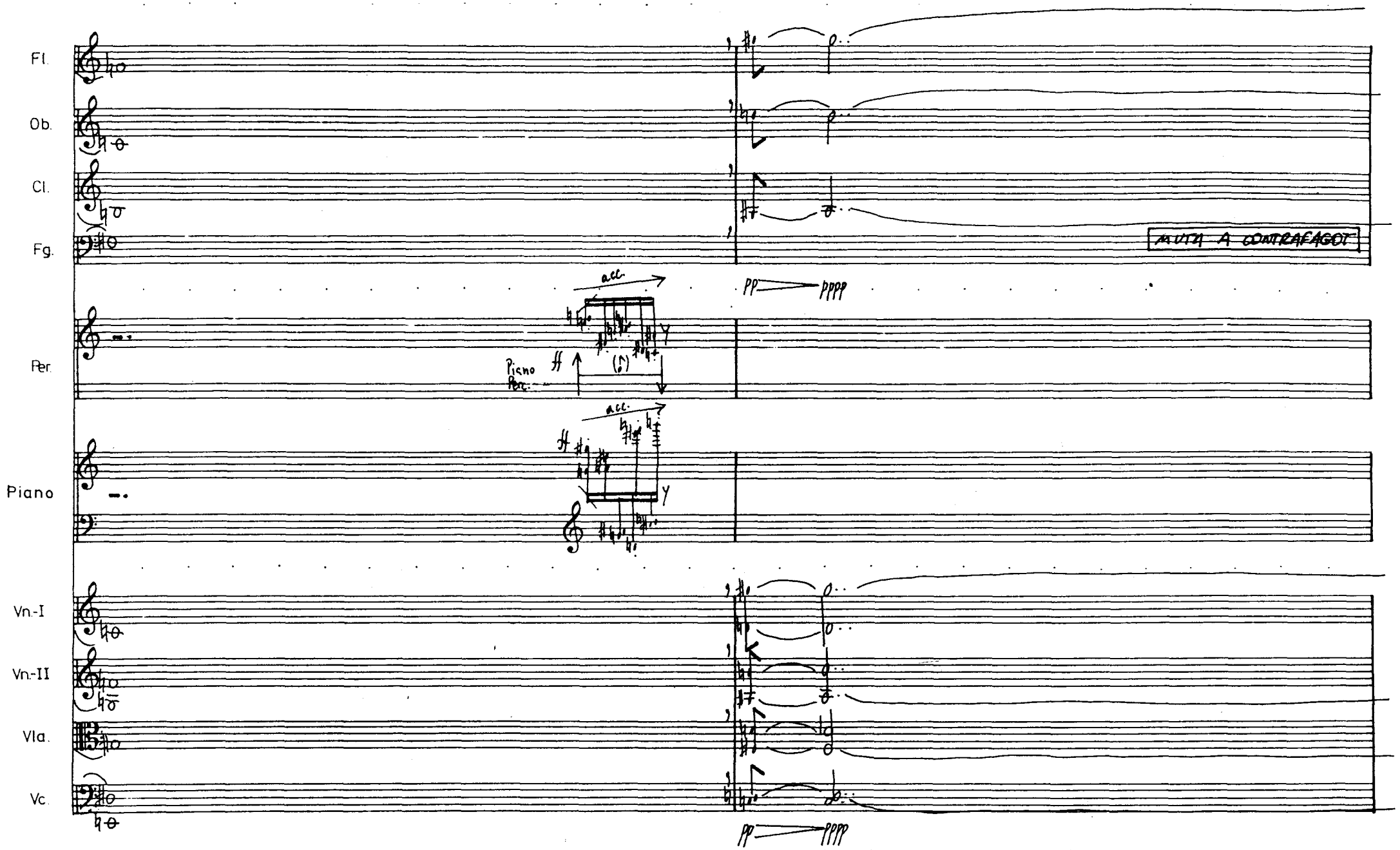

65
Fl.
Ob.
Cl.
Fg.
Per.
Piano
(S.Ped.)
Vn-I
Vn-II
(tr)
Vla.
Vc.
MUTA A CELESTA
S.Ped.

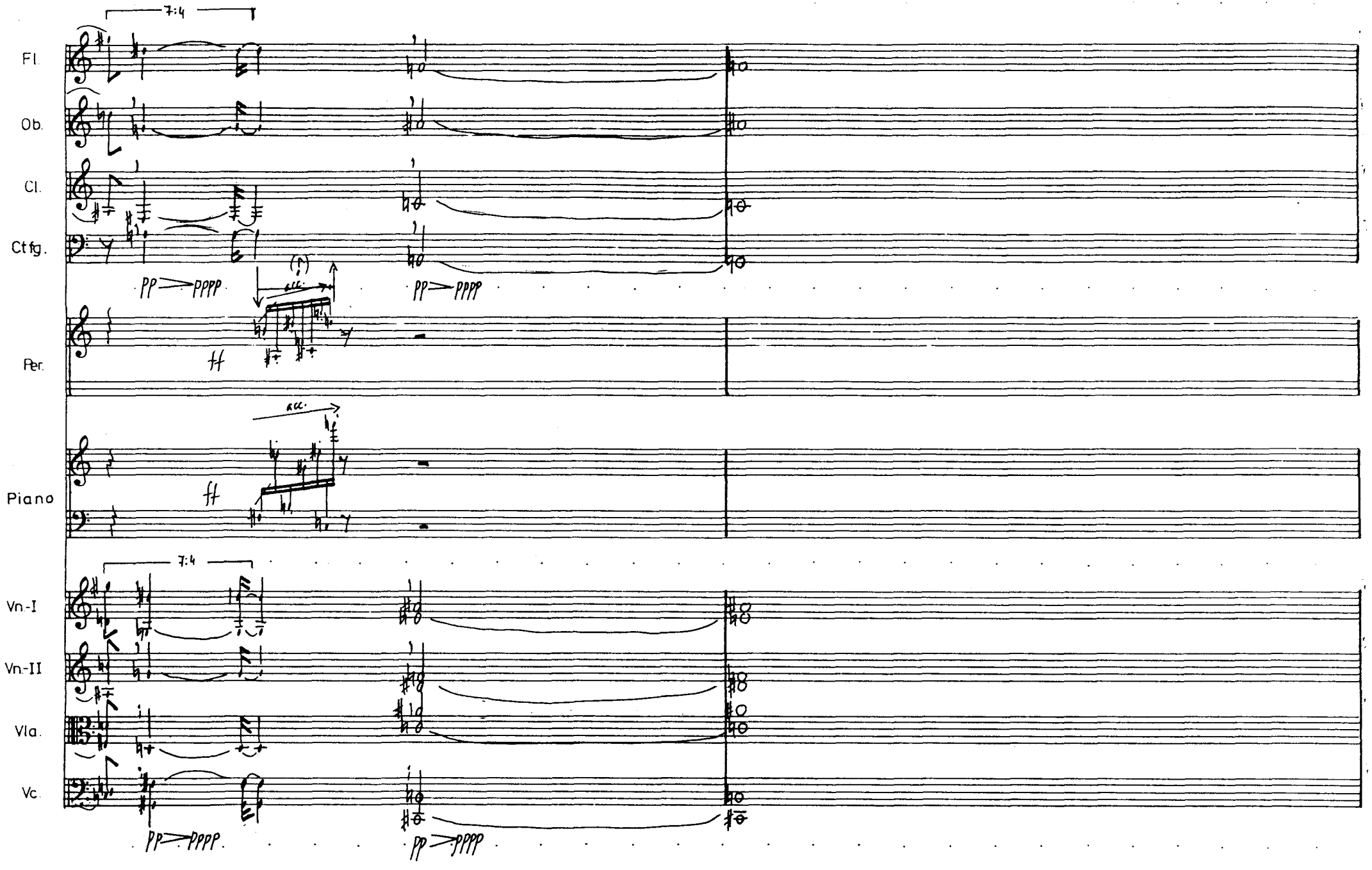

3
4
2
4
Fl.
Ob
Cl.
Fg.
Per.
Cel.
Vn-I
Vn-II
Vla.
Vc.
5:4
3:2
sffz-pp

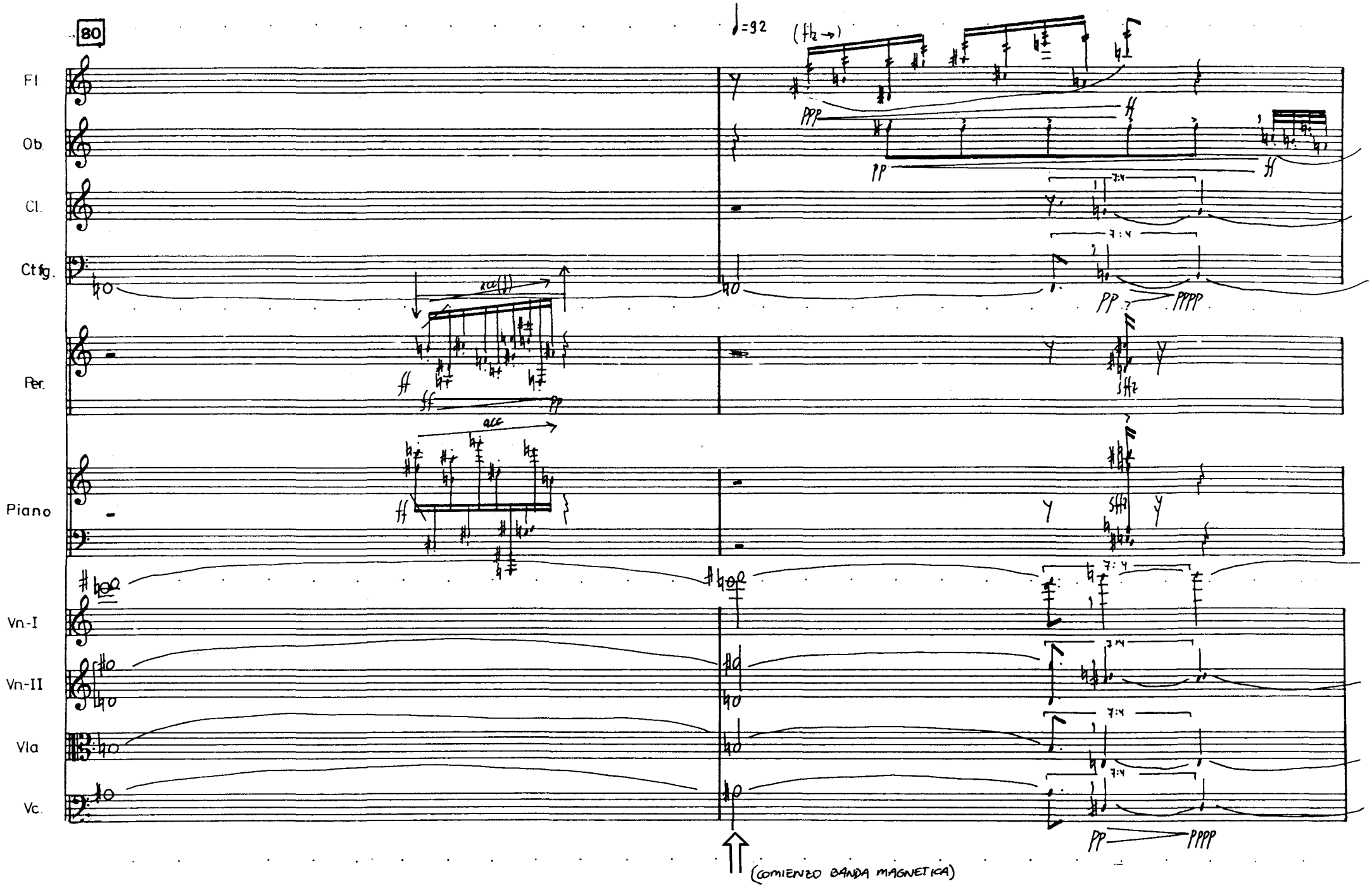

70
♩= 40
Fl
Ob
Cl.
Fg.
Per.
Cel.
Vn.-I
Vn.-II
Vla.
Vc.
5:4
6:4
p
f
sfz-p
(tr)
pppp sempre
MUTA A PIANO
molto S.P.

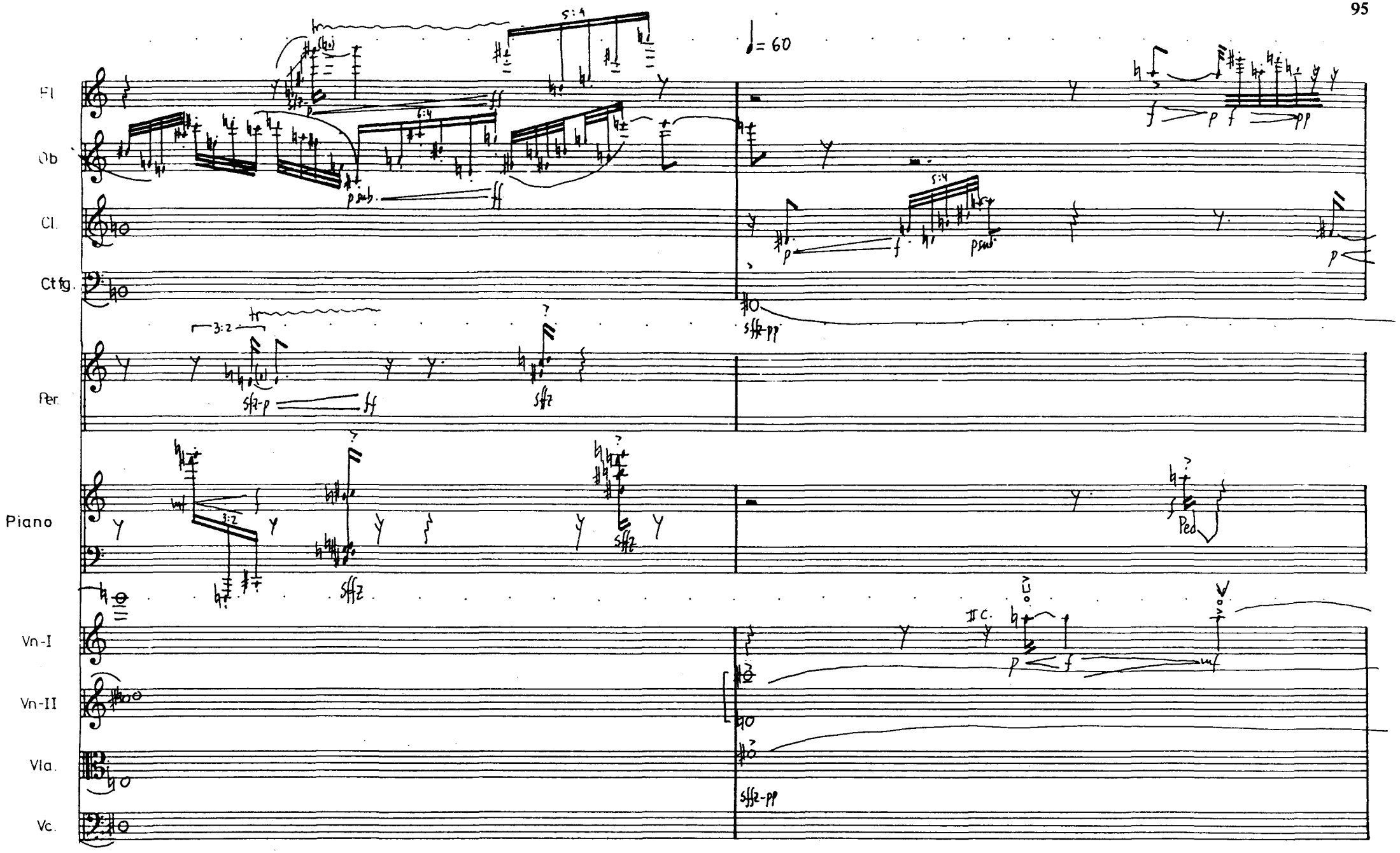

2
4
4
4
Fl.
Ob
Cl.
Fg.
Per.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
Per Piano
veloce
acc.
p
ff
Per. Piano.
acc.
ff
acc.
veloce
ff
ff

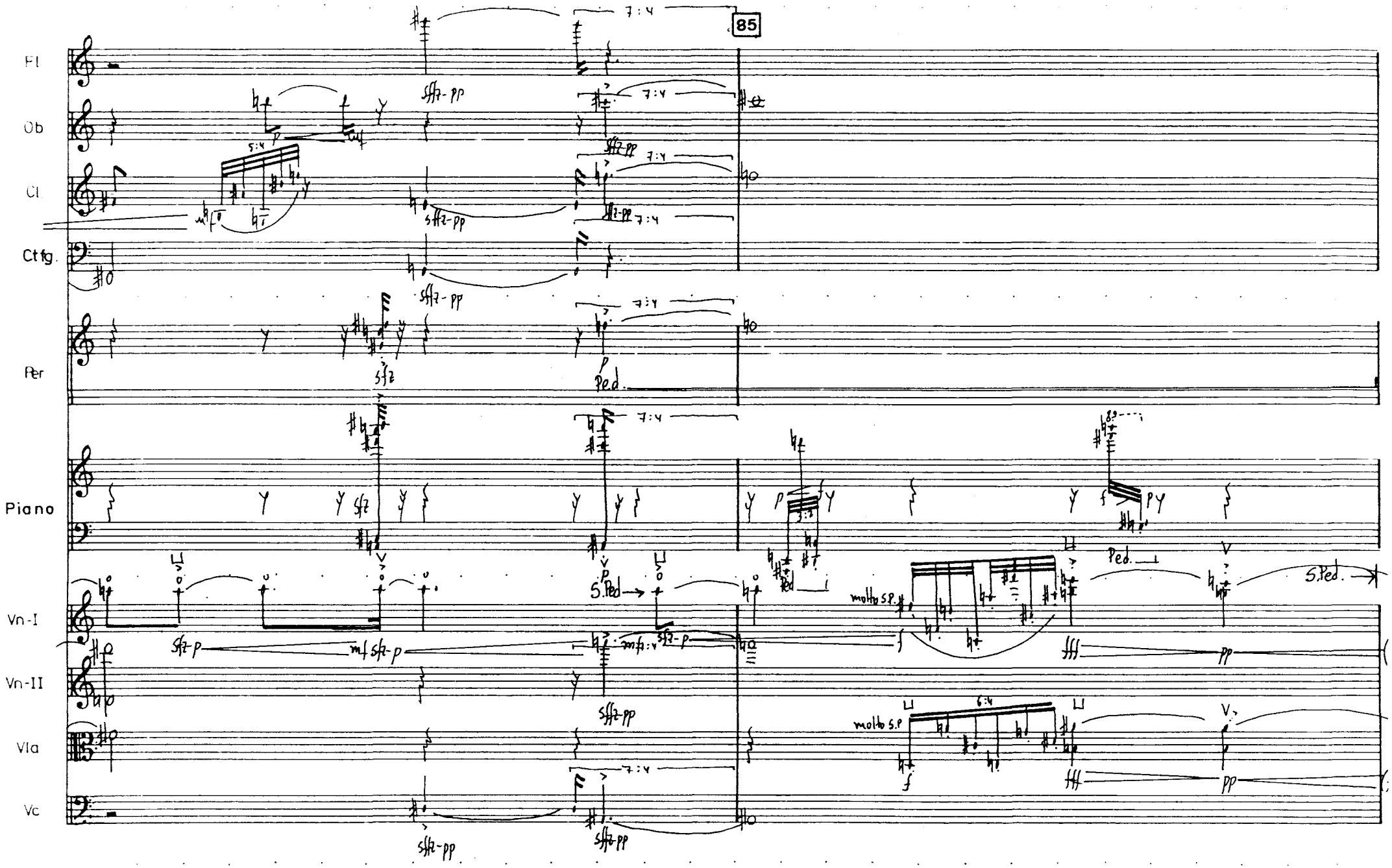

75
Fl.
Ob.
Cl.
Fg.
Per.
Piano
Vn-I
Vn-II
Vla.
Vc.
7:4
pp > pppp
acc.
Per / Piano
pp > pppp

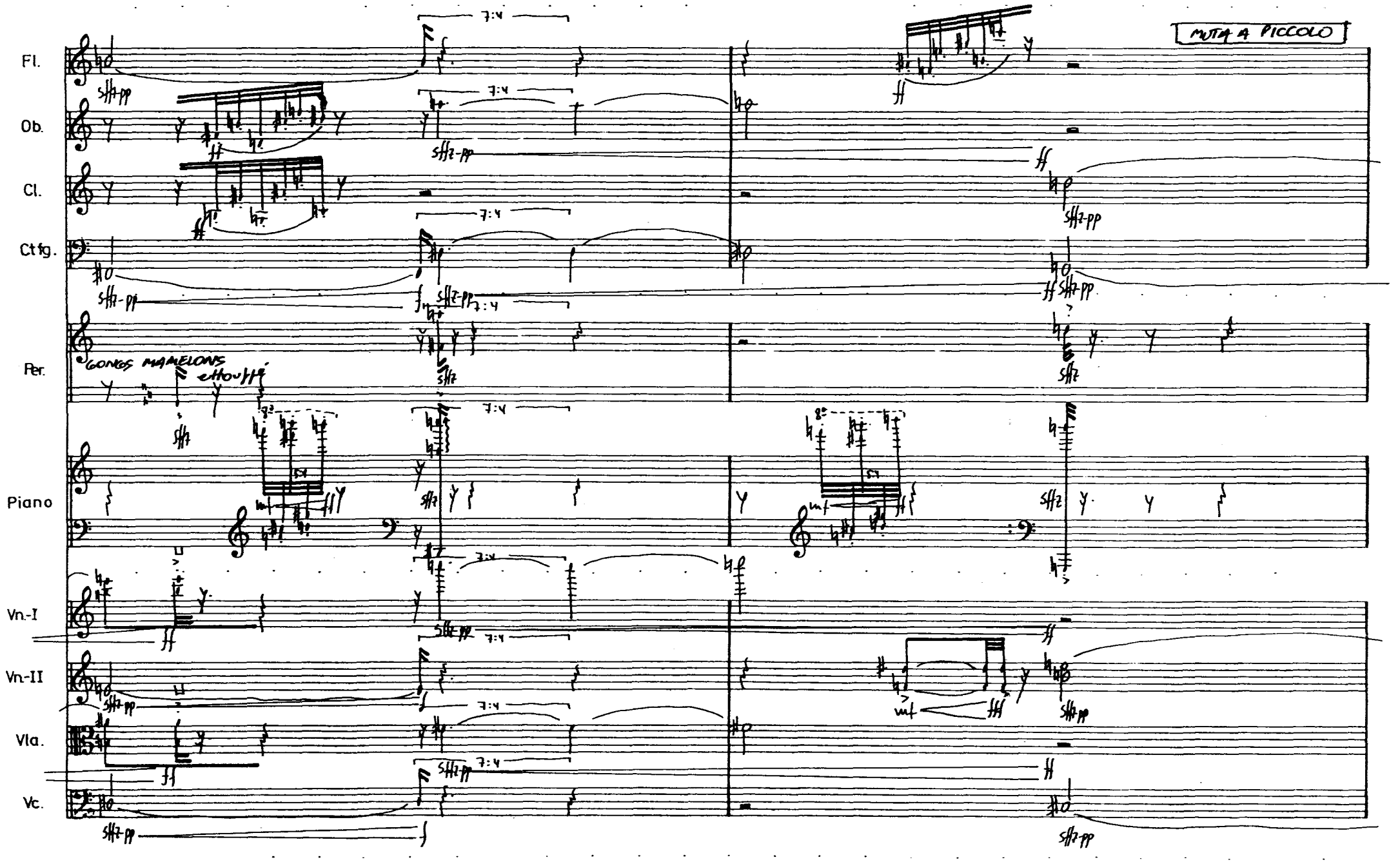

Fl.
Ob.
Cl.
Fg.
MUTA A CONTRAFAGOT
pp
pppp
acc.
Per.
Picno
Perc.
ff
(N)
acc.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
pp
pppp

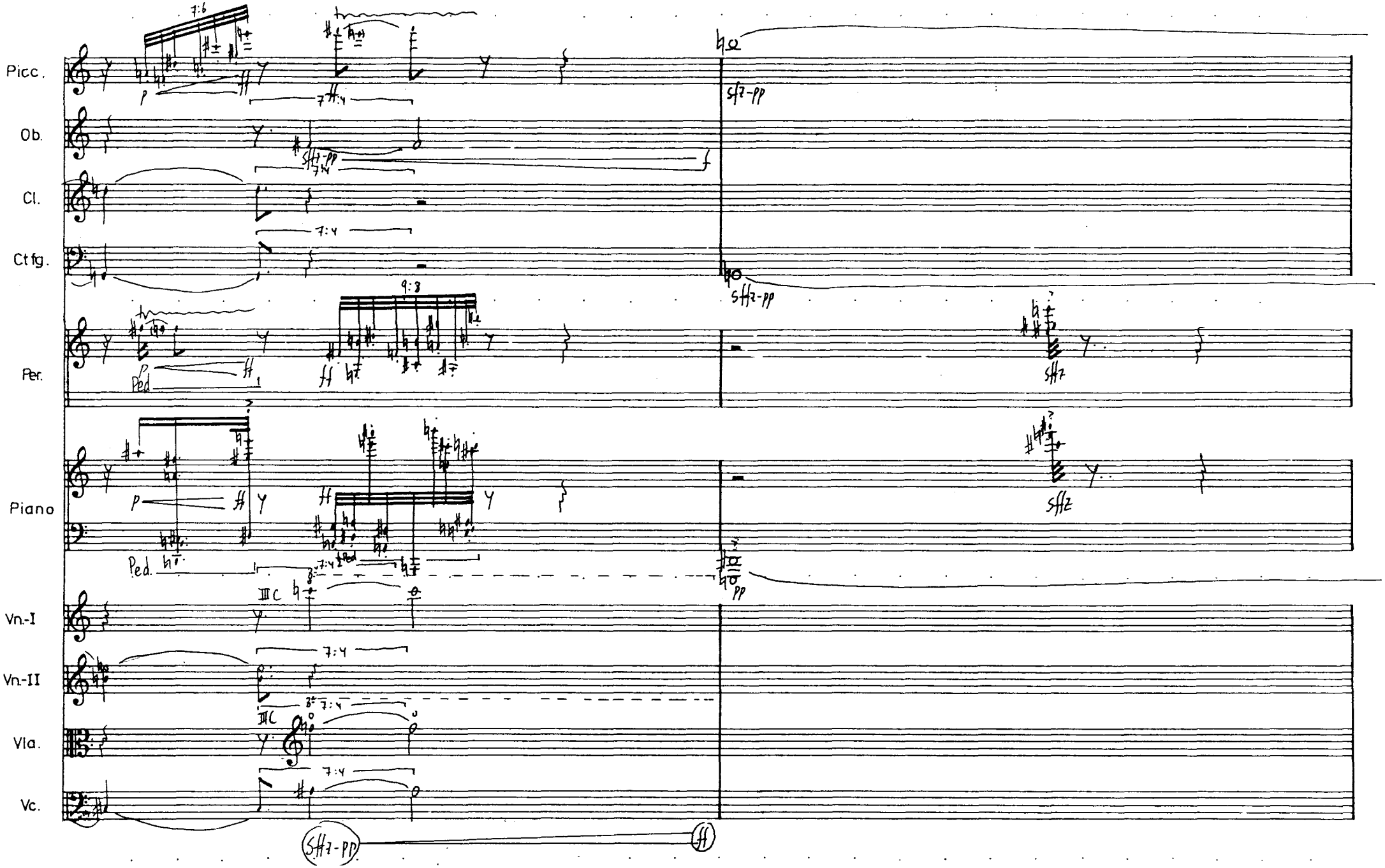

7:4
Fl.
Ob.
Cl.
Ctfg.
pp → pppp
pp → pppp
Per.
ff
acc.
Piano
ff
7:4
Vn-I
Vn-II
Vla.
Vc.
pp → pppp
pp → pppp

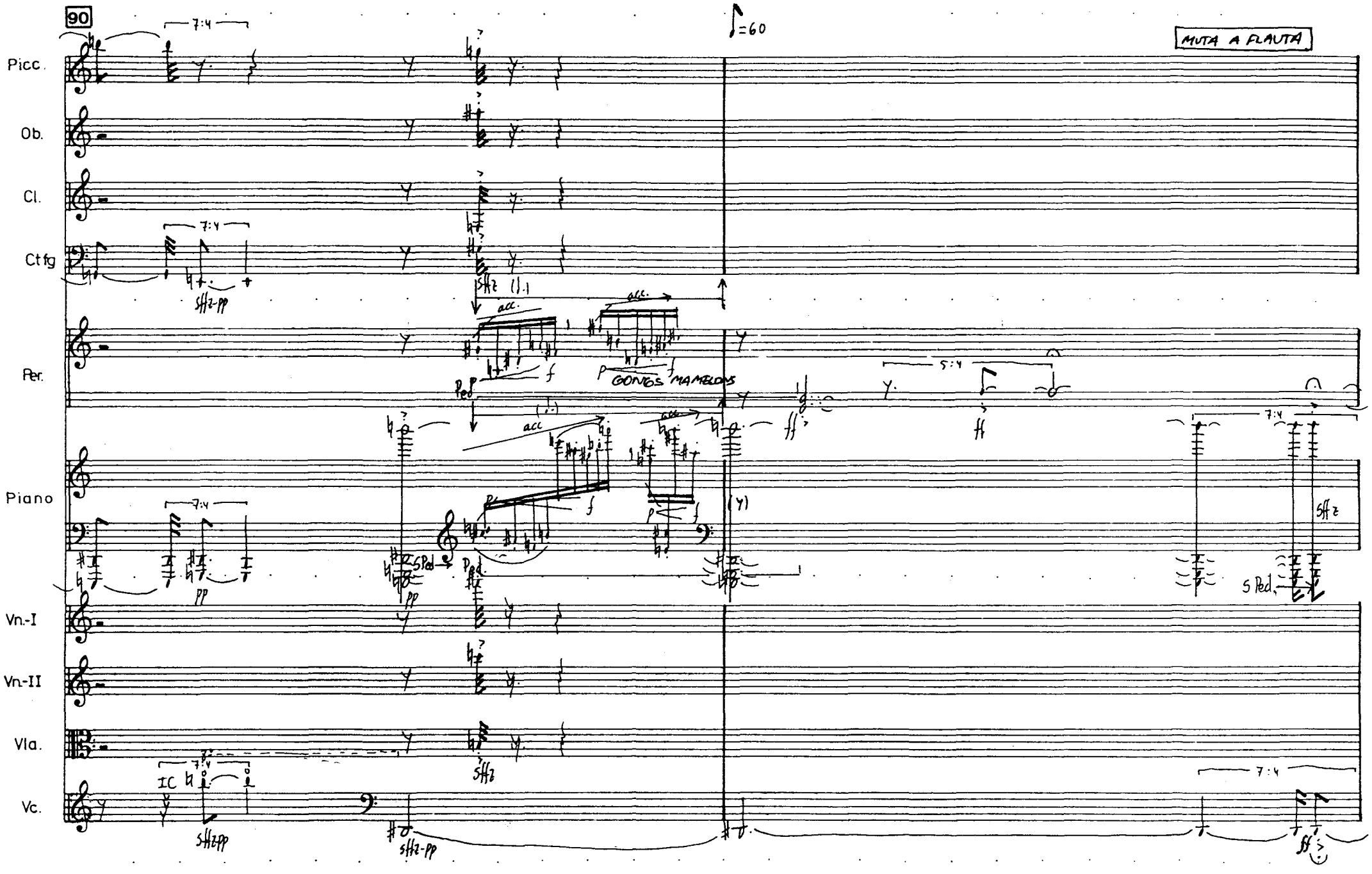

80
♩=92
(fl2 →)
Fl.
Ob.
Cl.
Ctfg.
Per.
Piano
Vn.-I
Vn.-II
Vla
Vc.
acc
ff
pp
ppp
7:4
PP
PPPP
sffz
(COMIENZO BANDA MAGNETICA)


Fl
Ob
Cl.
Ctfg.
Per.
Piano
Vn-I
Vn-II
Vla.
Vc.
♩= 60
5:4
6:4
3:2
p sub.
sffz-pp
sffz
Ped
II C.


85
Fl
Ob
Cl
Ctfg.
Per
Piano
Vn-I
Vn-II
Vla
Vc
7:4
sffz-pp
sfz
Ped.
S.Ped.
molto S.P.
fff
pp

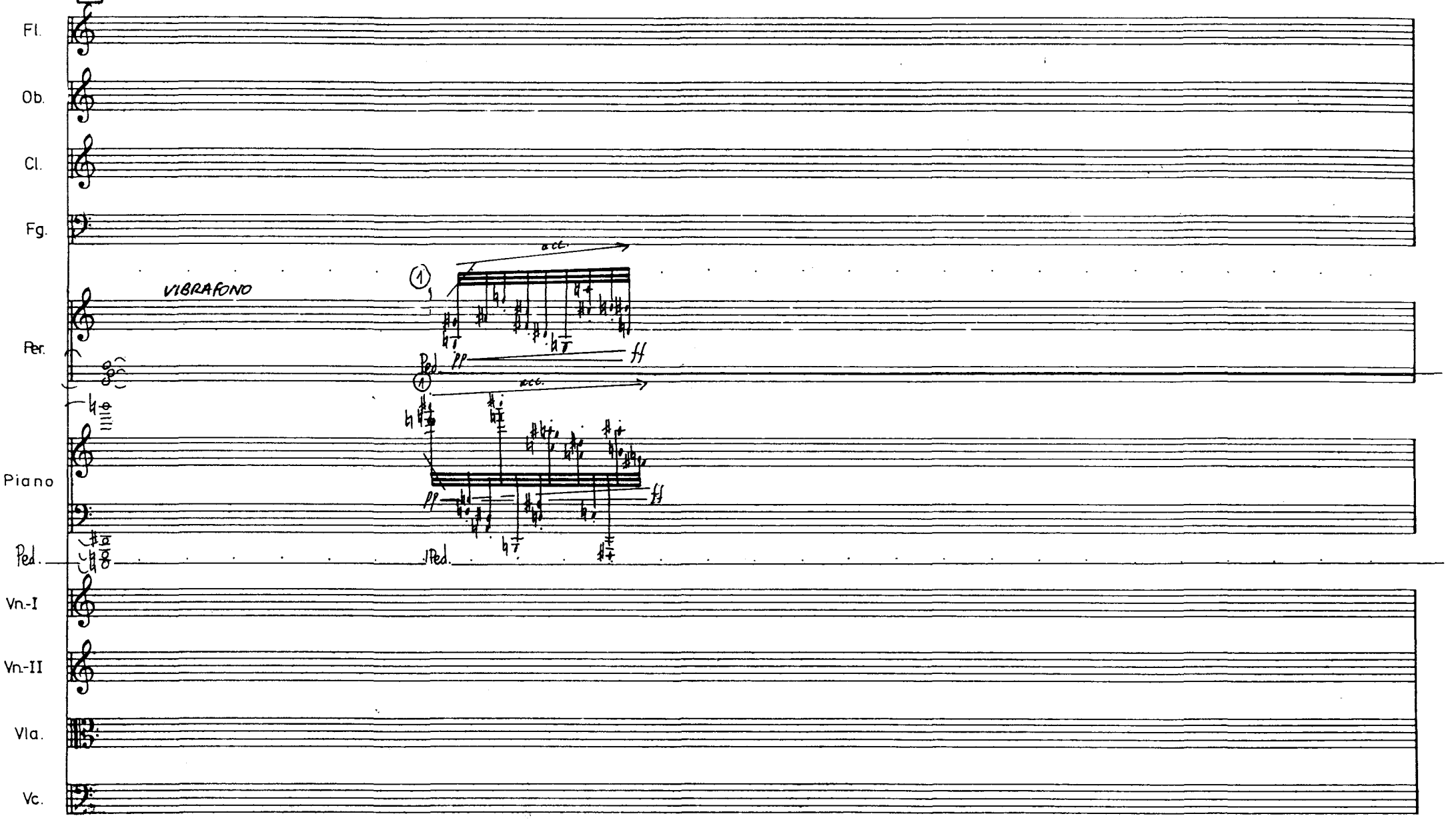

MUTA A PICCOLO
Fl.
Ob.
Cl.
Ctfg.
Per.
GONGS MAMELONS
ettouffé
Piano
Vn.-I
Vn.-II
Vla.
Vc.
7:4
sffz-pp
sffz
ff
mf
fff

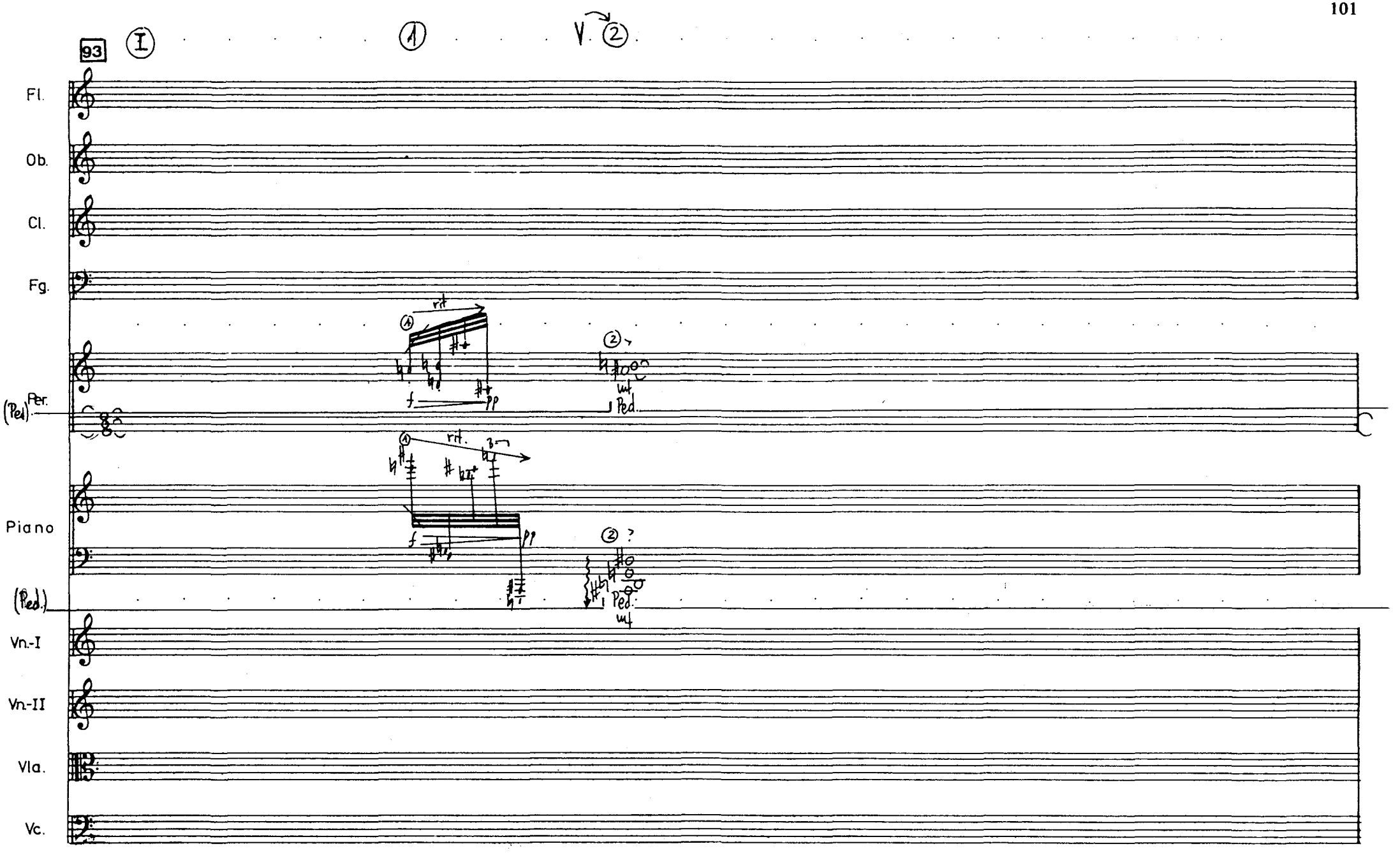

Picc.
Ob.
Cl.
Ctfg.
Per.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
7:6
7:4
9:8
sfz-pp
sffz-pp
sffz
Ped.
III C
pp
ff

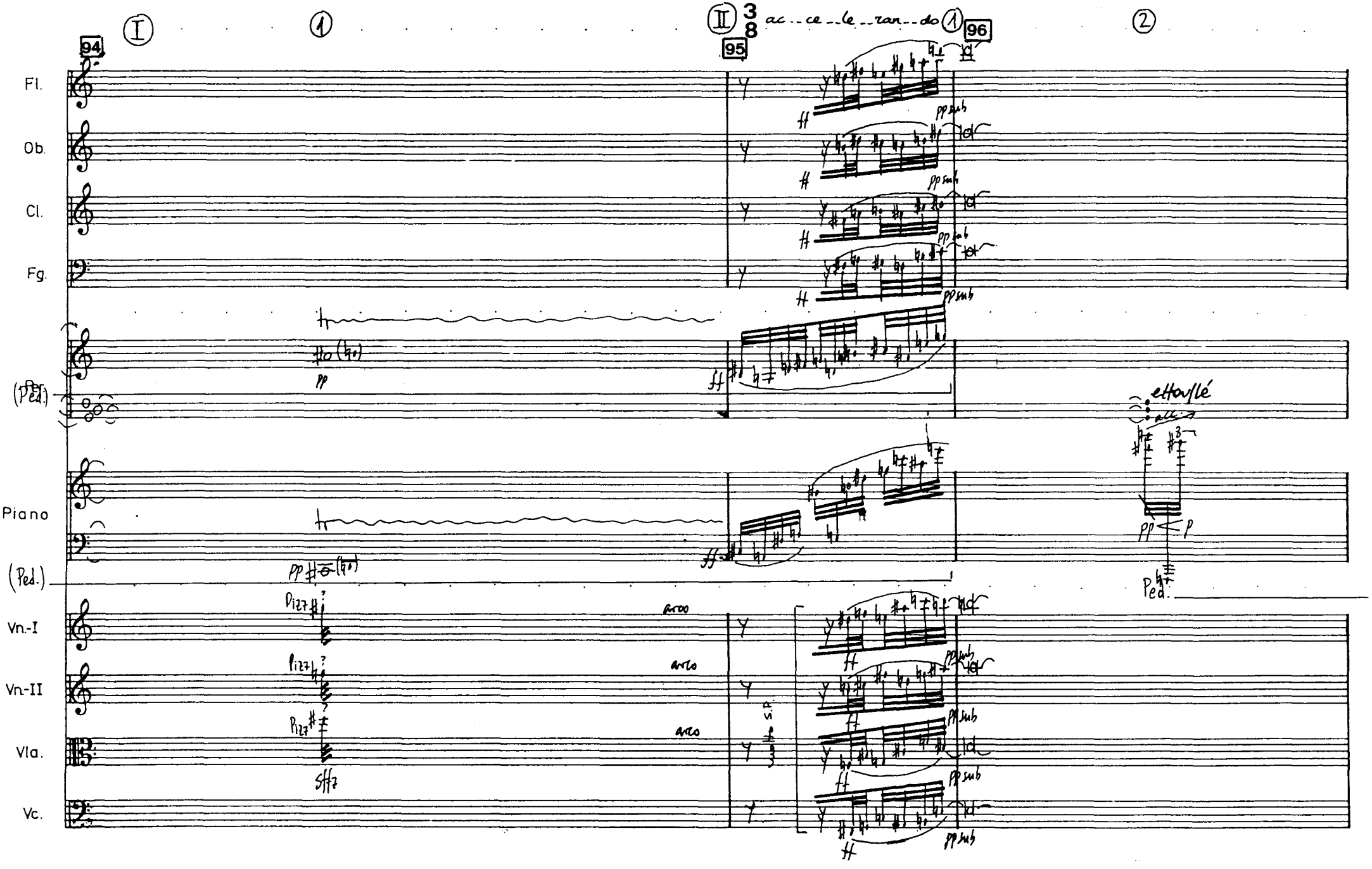

90
Picc.
Ob.
Cl.
Ctfg
Per.
Piano
Vn.-I
Vn.-II
Vla.
Vc.
MUTA A FLAUTA
GONGS MARIMBAS
acc.
5 Ped.

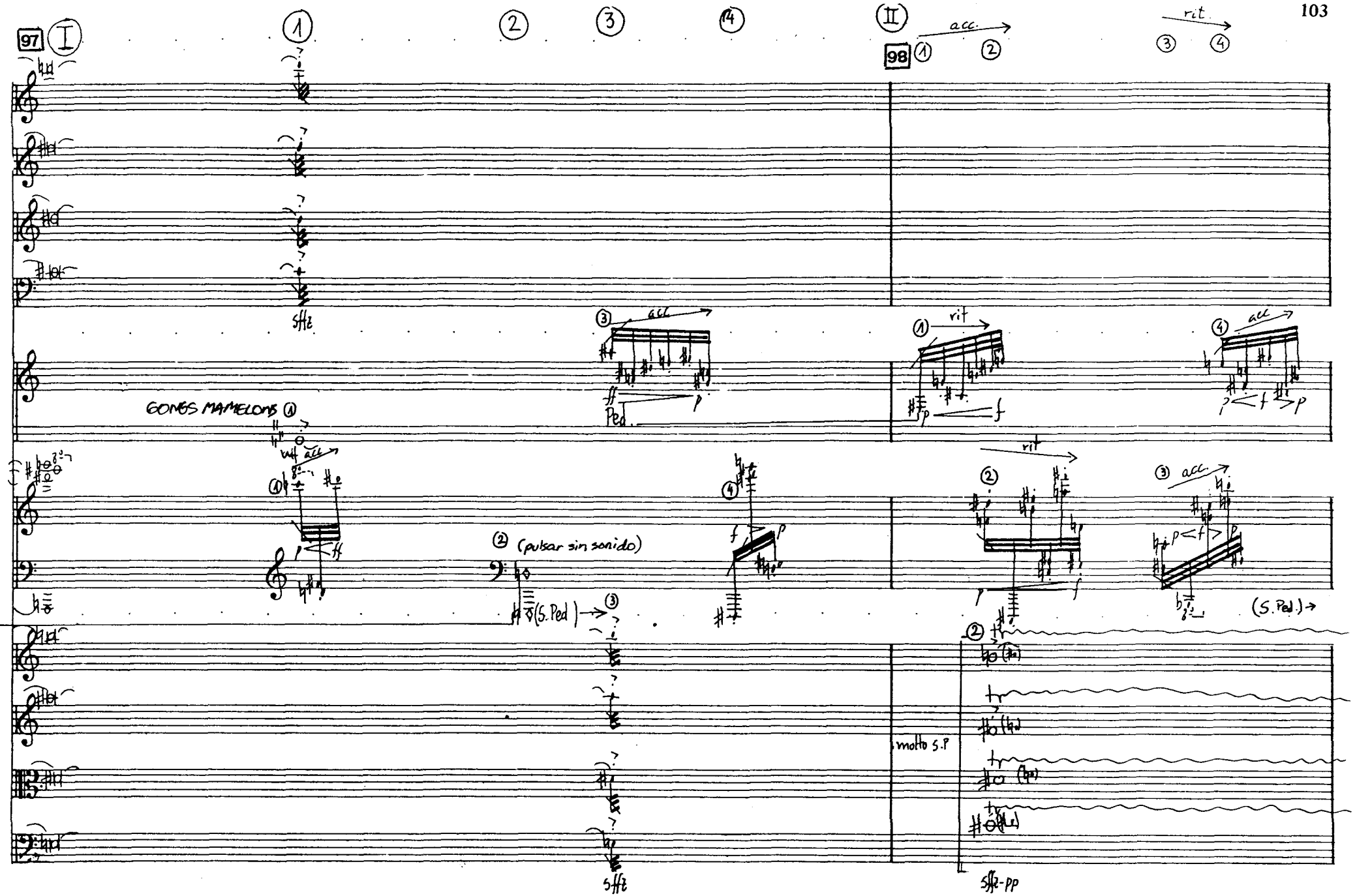
C (I) LENTO Y SUSPENDIDO (1)

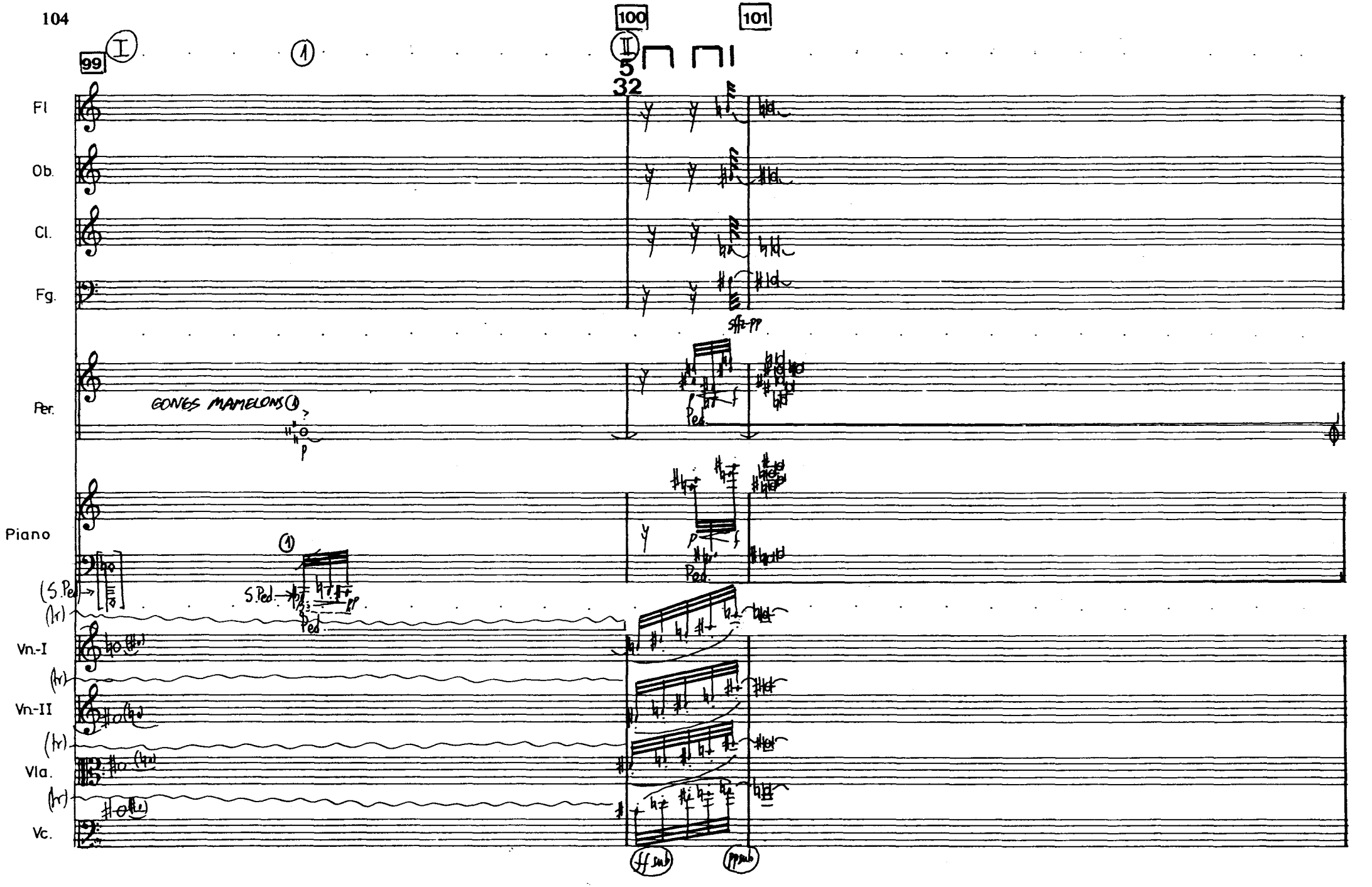
92




93
Fl.
Ob.
Cl.
Fg.
(Ped.) Per.
Piano
(Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
rit.
rit.
Ped.
Ped.


I
1
II
3
8
ac..ce..le..ran..do
1
2
94
95
96
Fl.
Ob.
Cl.
Fg.
Per.
(Ped.)
Piano
(Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
pp
ff
pp sub
Pizz
arco
sffz
ettouffé
acc.
p
Ped.


97
I
II
98
acc.
rit
Fl.
Ob.
Cl.
Fg.
Per.
GONGS MARACAS
Piano
(Ped.)
Vn.-I
Vn.-II
Vla.
Vc.
(pulsar sin sonido)
(S. Ped.)
molto s.p
sffz-pp


99
100
101
I
II
5
32
Fl
Ob.
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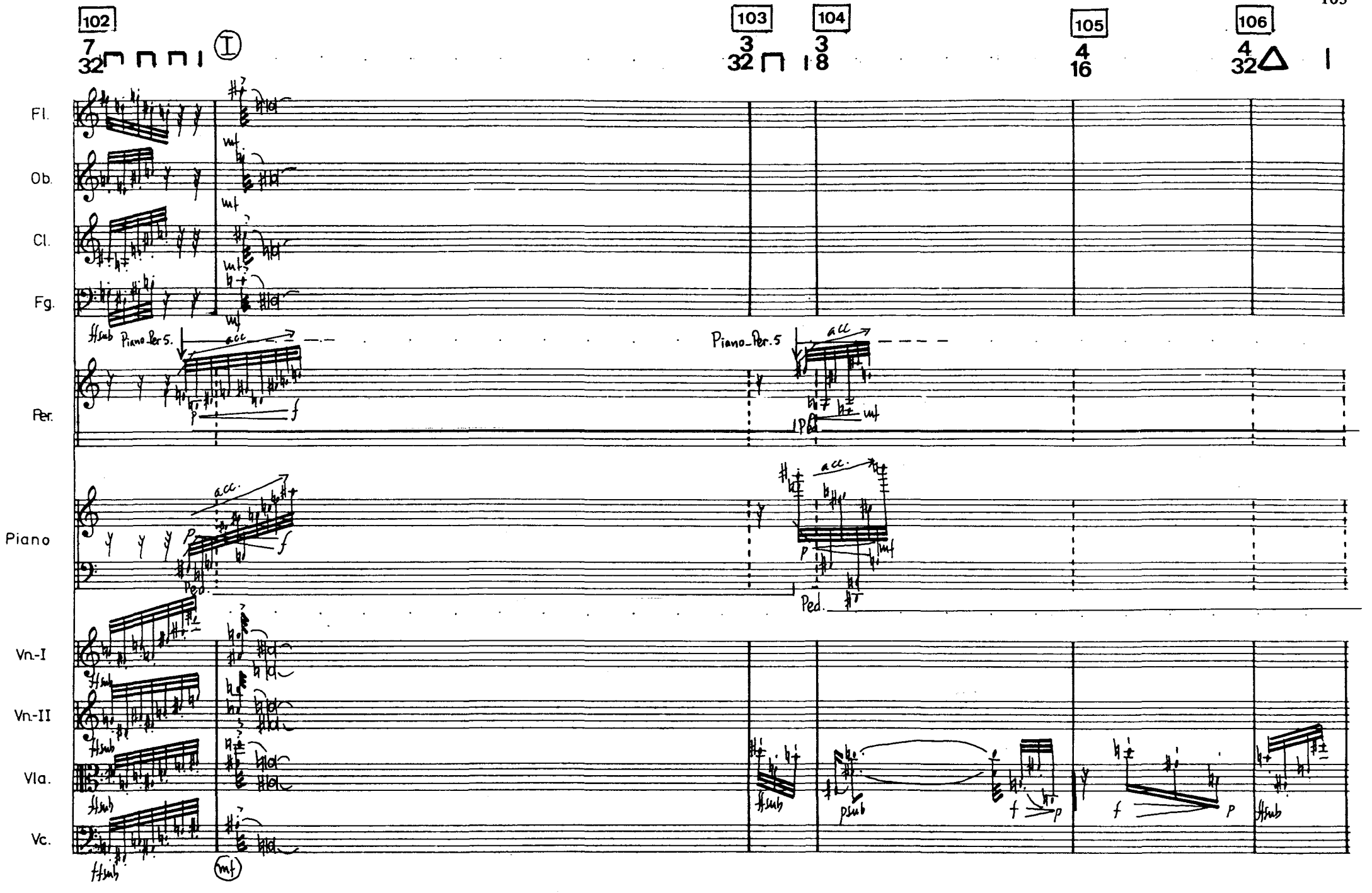
GONGS MARELONS
Piano
S.Ped
Vn.-I
Vn.-II
Vla.
Vc.
sffz-pp
ff sub
pp sub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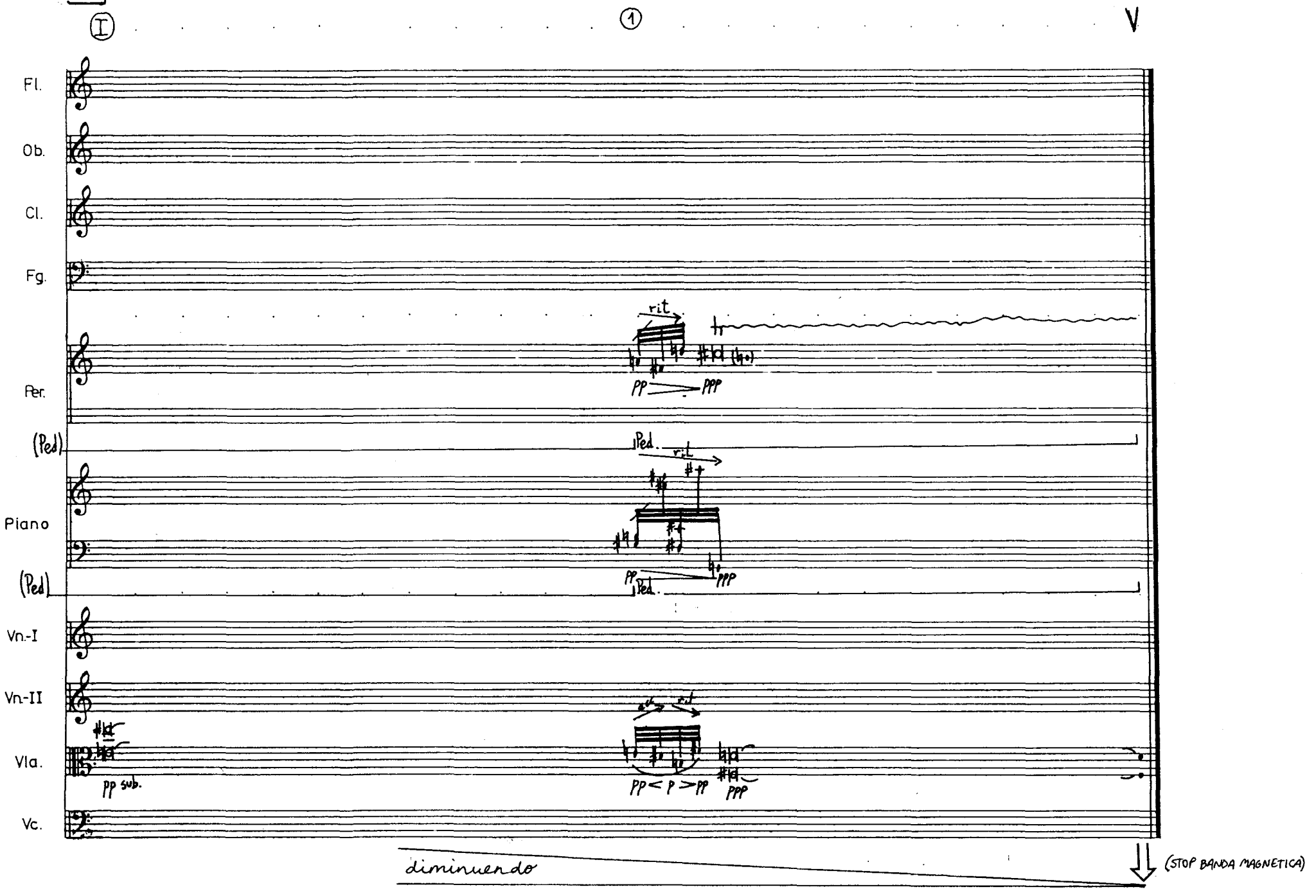
I
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rit
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ppp
Ped.
pp sub.
pp < p > pp
ppp
diminuendo
(STOP BANDA MAGNETICA)

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