

José Luis Turina

José Luis Turina

Música Fugitiva

(Dos estudios sinfónicos)

Partitura

www.joseluiturina.com

José Luis Turina

Música Fugitiva

Plantilla orquestal

2 Flautas
1 Flautín
2 Oboes
1 Corno Inglés (escrito en Do)
2 Clarinetes en Si b (escritos en Do)
2 Fagotes

4 Trompas en Fa (escritas en Do)
3 Trompetas
3 Trombones
1 Tuba

5 Timbales
Percusión I: Marimba / Bombo grave / Tam-tam grave / Plato suspendido / Caja / 2 Tom-toms / Triángulo
Percusión II: Xilófono / Glockenspiel / Plato suspendido / 5 Temple-blocks / Látigo

1 Arpas

Violines I (mínimo 14)
Violines II (mínimo 12)
Violas (mínimo 10)
Violoncellos (mínimo 8)
Contrabajos (mínimo 6)

Duración aproximada: 20 minutos

Obra compuesta por encargo de la Fundación Caja Madrid

Música fugitiva

(Dos estudios sinfónicos)

I. BÁRBARA ARMONÍA

José Luis Turina

Mosso ($\text{♩} = 80$)

Flautas I-II
Flautín
Oboes I-II
Corno Inglés
Clarinetes en Sib I-II
Fagotes I-II
Trompa en Fa I
Trompa en Fa II
Trompa en Fa III
Trompa en Fa IV
Trompeta I
Trompeta II
Trompeta III
Trombón I
Trombón II
Trombón III
Tuba
Timbales
Percusión I
Percusión II
Arpa
Violines I
Violines II
Violas
Violoncellos
Contrabajos

energico sempre
Mosso ($\text{♩} = 80$)
Re# muta en Do#
Do# muta en Re

www.joseluisTurina.com

Jose Luis Turina

Musical score for Jose Luis Turina's "Música fugitiva - 2". The score is written for a large orchestra and includes the following instruments and parts:

- Fl. I & II
- Picc.
- Ob. I & II
- Cor. Ing.
- Cl. I & II
- Fg. I & II
- Cor. I & II
- Cor. III
- Cor. IV
- Tpta. I & II
- Tpta. III
- Tbn. I & II
- Tbn. III
- Tuba
- Timb.
- Perc. I & II
- Arpa
- VI. I & II
- Vcl. I & II
- Cb.

The score is in 3/4 time and features a variety of dynamic markings such as *mf*, *sfz*, *mp*, *f*, and *ff*. It includes performance instructions like *lunga* and *Re muta en Re#*. A large watermark "MUSICA" is visible across the page.

José Luis Turina

(A) **Lentamente** (♩ = 48)

Fl. I
Ob. I
Cl. I
Fg. I
Fg. II

(A) **Lentamente** (♩ = 48)

Cor. I
Tpta. I
Tbn. I
Tuba

Timb.
Perc. I
Perc. II

Muta en

(A) **Lentamente** (♩ = 48)

Nº 1 solo
(senza sord.)
Nº 2 solo
(senza sord.)
Nº 3 solo
(senza sord.)
Nº 4 solo
(senza sord.)
Nº 5 solo
(senza sord.)
gli altri
sord. *pp* <> *pp* <> *pp* <> *p*

Nº 1 solo
(senza sord.)
Nº 2 solo
(senza sord.)
Nº 3 solo
(senza sord.)
Nº 4 solo
(senza sord.)
gli altri (senza sord.)
sord. *pp* <> *pp* <> *pp* <> *p*

Nº 1 sola
(senza sord.)
Nº 2 sola
(senza sord.)
Nº 3 sola
(senza sord.)
le altre
sord. *pp* <> *pp* <> *pp* <> *p*

Nº 1 solo
(senza sord.)
Nº 2 solo
(senza sord.)
gli altri
sord. *pp* <> *pp* <> *pp* <> *p*

Nº 1 solo
(senza sord.)
Nº 2 solo
(senza sord.)
gli altri
sord. *pp* <> *pp* <> *pp* <> *p*

Viol. I
Viol. II
Vcl. I
Vcl. II

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

pp <> *pp* <> *pp* <> *p*

José Luis Turina

This musical score is for a piece by José Luis Turina. It features a woodwind and string ensemble. The woodwind section includes Flute I & II (Fl. I, II), Oboe I (Ob. I), Clarinet I (Cl. I), Bassoon I (Fg. I), Bassoon II (Fg. II), Cor Anglais I (Cor. I), Trumpet I (Tpta. I), Trombone I (Tbn. I), Tuba, and Timpani (Timb.). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains various musical notations including dynamics such as *pp*, *mp*, *mf*, *f*, *ppp*, *pp*, *p*, *mf*, *molto*, and *sfp*. Performance directions include *cresc.* (crescendo), *sfz* (sforzando), and *gettato* (thrown). There are also slurs and articulation marks throughout the score.

José Luis Turina

Fl. I
Ob. I
Cl. I
Fg. I
Fg. II
Cor. I
Tpta. I
Tbn. I
Tuba
Timb.

VI. I
VI. II
Vlas.
Vlc.

B Doppio movimento (♩ = 96)

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II

B Doppio movimento (♩ = 96)

Vi. I, Vi. II, Vcl., Vlc.

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II, Arpa

Do, Re, Mi, Fa#, Sol#, Lab, Sib

Jose Luis Turina

intenso e rubatissimo *a tempo*

Fl. I
Fl. II
Picc.
Ob. I
Ob. II
Cor. Ing.
Cl. I
Cl. II
Fg. I
Fg. II

intenso e rubatissimo *a tempo*

Cor. I
Tpta. I
Tbn. I
Tuba
Timb.
Perc. I
Perc. II
Arpa

intenso e rubatissimo *a tempo*

VI. I
VI. II
Vlas.
Vlc.

pp cresc. *pp cresc.* *pp cresc.* *pp cresc.* *pp cresc.*

simile *simile* *simile* *simile* *simile*

(loco) *(loco)*

Mosso (♩ = 80)

Fl. I
Picc.
Ob. I
Cor. Ing.
Cl. I
Fg. I
Fg. II

ff *energico sempre*

Mosso (♩ = 80)

Cor. I
Cor. III
Tpta. I
Tpta. II
Tpta. III
Tbn. I
Tbn. II
Tbn. III
Tuba

ff *energico sempre*

Trmb.
Perc. I
Perc. II
Arpa

Marimba
(baqueta dura)
Xilófono
(baqueta dura)

ff *energico sempre*

Fa muta en Mi

Mosso (♩ = 80)

Vi. I
Vi. II
Vias.
Vcl.
Cb.

mf *molto*
ff *energico sempre*
unis.

Full orchestral score for "Música fugitiva - 9". The score includes parts for Flute I, Piccolo, Oboe I and II, Cor Anglais, Clarinet I and II, Bassoon I and II, Horn I-IV, Trumpet I-III, Trombone I-III, Tuba, Timpani (with mutes), Percussion I and II, Arpa, Violin I and II, Viola, Violoncello, and Contrabajo. The score is marked with various dynamics such as *sfz*, *ff*, *f*, *mf*, *mp*, and *p*. It features complex rhythmic patterns, including triplets and sixteenth notes. A large watermark "José Luis Turina" is visible across the page. The page number "9" is located at the bottom center.

José Luis Turina

(D) Lentamente (♩ = 48)

Fl. I
Picc.
Ob. I
Cor. Ing.
Cl. I
Fg. I
Fg. II

(D) Lentamente (♩ = 48)

Cor. I
Cor. III
Tpta. I
Tbn. I
Tuba
Timb.
Perc. I
Perc. II
Arpa

(D) Lentamente (♩ = 48)

Nº 1 solo
(senza sord.) Nº 2 solo
(senza sord.) Nº 3 solo
(senza sord.) Nº 4 solo
(senza sord.) Nº 5 solo

VI I
lunga gli altri (senza sord.)
sord. pp <> Nº 1 solo
(senza sord.) Nº 2 solo
(senza sord.) Nº 3 solo
(senza sord.) Nº 4 solo

VI II
lunga gli altri (senza sord.)
sord. pp <> Nº 1 solo
(senza sord.) Nº 2 solo
(senza sord.) Nº 3 solo

Vias.
lunga le altre (senza sord.)
sord. pp <> Nº 1 solo
(senza sord.) Nº 2 solo

Vlo.
lunga gli altri (senza sord.)
sord. pp <> Nº 1 solo
(senza sord.) Nº 2 solo

Cb.
lunga gli altri (senza sord.)
sord. pp <> Nº 1 solo
(senza sord.) Nº 2 solo

José Luis Turina

Musical score for José Luis Turina's "Música fugitiva - 11". The score is arranged for a full orchestra and includes the following parts:

- Fl. I
- Ob. I
- Cl. I
- Fg. I
- Fg. II
- Cor. I
- Tpta. I
- Tbn. I
- Tuba
- Timb.
- VI. I
- VI. II
- Vlas.
- Vlc.

The score features various dynamics such as *pp*, *mp*, *mf*, *f*, *p*, *mf*, *molto*, *sfp*, and *sfz*. It includes articulation marks like *s* (staccato) and *cresc.* (crescendo). The piece is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note passages.

José Luis Turina

This musical score is for the piece "Música fugitiva - 12" by José Luis Turina. It is a large-scale orchestral work featuring a full woodwind section and a string ensemble. The score is written in 2/4 time and includes dynamic markings such as *mf*, *p*, *mp*, *sfz*, *pp*, *f*, *dim.*, and *s*. The woodwind section includes Flute I, Oboe I, Clarinet I, Flute II, Flute III, Clarinet II, Bassoon I, Bassoon II, and Bassoon III. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is marked with a large watermark "www.joseluisTurina.com" and a page number "12" at the bottom.

E Doppio movimento (♩ = 96)

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II

E Doppio movimento (♩ = 96)

VI. I, VI. II, Vlas., Vlc.

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II, Arpa

José Luis Turina

intenso e rubatissimo **F** a tempo

Fl. I
Fl. II
Picc.
Ob. I
Ob. II
Cor. Ing.
Cl. I
Cl. II
Fg. I
Fg. II

intenso e rubatissimo **F** a tempo

Cor. I
Tpta. I
Tbn. I
Tuba
Timb.
Perc. I
Perc. II
Arpa

intenso e rubatissimo **F** a tempo

VI. I
VI. II
Vlas.
Vlc.

pp cresc. *pp cresc.* *pp cresc.* *pp cresc.*

simile *simile* *simile* *simile*

(loco) *(loco)*

José Luis Turina

Musical score for José Luis Turina's "Música fugitiva - 15". The score is arranged for a large orchestra and includes the following instruments and parts:

- Fl. I
- Fl. II
- Picc.
- Ob. I
- Ob. II
- Cor. Ing.
- Cl. I
- Cl. II
- Fg. I
- Fg. II
- Cor. I
- Tpta. I
- Tbn. I
- Tuba
- Timb.
- Perc. I (Marimba (baqueta dura), (Marimba))
- Perc. II (Xilofono (baqueta dura))
- Arpa
- Vi. I
- Vi. II
- Vcl. I
- Vcl. II
- Cb.

The score features various musical notations and dynamics, including *legato*, *pp*, *cresc.*, *poco f*, *f*, *ppp*, and *Tutti*. A large watermark "Musica Fugitiva" is overlaid diagonally across the page.

The image displays a comprehensive musical score for the piece "Música fugitiva" by José Luis Turina. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Flute I and II, Piccolo, Oboe I and II, Cor Anglais, Clarinet I and II, Bassoon I and II, Cor Anglais I, II, and III, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I, II, and III, Tuba, Tambourine, Percussion I and II, and Arpa (Harp). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It features a variety of musical notations, including dynamics such as *pp*, *p*, *mp*, *f*, *sfz*, and *fff*, as well as articulation and phrasing markings like *legato*, *cresc.*, *non cresc.*, and *molto*. The score is divided into measures, with bar lines and repeat signs indicating the structure of the music. A large, semi-transparent watermark "MUSICA TURINA" is overlaid diagonally across the page.

José Luis Turina

Fl. I
Picc.
Ob. I
Ob. II
Cor. Ing.
Cl. I
Fg. I

Adagio (♩ = 48) e rubato

Cor. I
Cor. III
Tpta. I
Tbn. I
Tbn. III
Tuba
Timb.
Perc. I
Perc. II
Arpa

Adagio (♩ = 48) e rubato

VI. I
VI. II
Vlas.
Vcl.
Cb.

Adagio (♩ = 48) e rubato

José Luis Turina

Ob. I *rall.* *pp* *mp* *ppp* *string. poco* *rall. molto* *a tempo* *pppp* *p* *ppp* *mp pp*

Ob. II *pppp* *pp* *ppp* *p* *pp* *mp pp*

Cl. I *pppp* *pp ppp* *p pp* *mp pp*

Cl. II *pppp* *p* *ppp* *mp pp*

Cor. I *rall.* *string. poco* *rall. molto* *a tempo*

Cor. II *sfz* *p*

Cor. III *sfz* *p*

Cor. IV *sfz* *p*

Perc. I Triángulo

Perc. II Glockenspiel *mf* *mp*

Arpa *f* *mp*

Vi. I *rall.* *(8va)* *pp* *pppp* *string. poco* *rall. molto* *a tempo* *Tutti* *loco* *ten.* *ord. mf* *p moltiss. f*

Vi. II *pp* *pppp* *Tutti* *ord. mp* *sfz* *p*

Vlas. *pp* *pp* *ord. mp* *sfz* *pp*

Vlc. *pp* *mp* *sfz* *p*

Cb. *ord. sfz* *p*

Ob. I *mf* *sfz ppp sub.* *p* *cresc.*

Ob. II *mf* *sfz secco*

Cl. I *mf* *sfz secco*

Cl. II *mf* *sfz secco*

(presto, ma rubato) *pochiss. ten.* *pochiss. ten.*

José Luis Turina

(H) (1 + 4)

poco string.

(2 + 3) a tempo

rall.

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II

(H) (1 + 4)

poco string.

(2 + 3) a tempo

rall.

Cor. I, Cor. III, Tpta. I, Tpta. II, Tpta. III, Tbn. I, Tbn. II, Tbn. III, Tuba

Timb., Perc. I, Perc. II, Arpa

Triángulo
Glockenspiel

(H) (1 + 4)

pizz. poco string.

a tempo (2 + 3)

rall.

Vl. I, Vl. II, Vias., Vlc., Cb.

(1) Alternar libremente las notas comprendidas en el recuadro.

Jose Luis Turina

a tempo

Fl. I *pp* *p*

Fl. II *pp* *p*

Picc. *pp* *p*

Ob. I *ppp*

Ob. II *pppp*

Cor. Ing. *ppp*

Cl. I *mp* *p* *mp* *pp* *p*

Cl. II *pp* *p* *pp* *p*

Fg. I *p* *mp*

Fg. II

a tempo

Cor. I sord. *p*

Cor. II sord. *p*

Cor. III sord. *p*

Cor. IV sord. *p*

Timb.

Perc. I

Perc. II (Glock.) *p* *pp* *p* *pp* *p* *mp*

Arpa *pp* *p* *p* *mp*

a tempo

arco pont. *ppp*

6 soli arco pont. *p* *ppp* *p* *pp* *ppp* *mf*

arco pont. *ppp* *p* *ppp* *p* *pp* *ppp* *mf*

pizz. ord. *ppp* *p* *ppp* *p* *pp* *ppp* *mf*

gli altri arco pont. *p* *pp* *mp* *pp* *mp*

4 soli arco pont. *ppp* *p* *ppp* *p* *pp* *ppp* *mf*

pizz. ord. *ppp* *p* *ppp* *p* *pp* *ppp* *mf*

gli altri pizz. ord. *pp* *mp* *pp* *mp*

Vlas. arco pizz. arco *ppp* *mp*

Vlc. pizz. ord. *p* *pp* *mp* *pp* *mp*

Cb. pizz. ord. *p* *pp* *mp* *pp* *mp*

Jose Luis Turina

rall. **I** Molto allegro ($\text{♩} = 132$)

Fl. I, Fl. II, Picc., Ob. I, Ob. II, Cor. Ing., Cl. I, Cl. II, Fg. I, Fg. II

rall. **I** Molto allegro ($\text{♩} = 132$)

Cor. I, Cor. III, Tpta. I, Tbn. I, Tbn. III, Timb., Perc. I, Perc. II, Arpa

Triáng., (baqueta dura), Marimba (baq. medias), Xilofono (baq. duras)

Tbn. III y Tuba

rall. **I** Molto allegro ($\text{♩} = 132$)

VI. I, VI. II, Vlas., Vlc., Cb.

ord. mp, mf, qf

Tutti

This musical score is for the piece "Musica fugitiva" by Jose Luis Turina. It is a full orchestral score, likely for a concert band or symphony orchestra. The score is written in 3/4 time and consists of 22 measures. The instrumentation includes:

- Flutes I and II (Fl. I, Fl. II)
- Piccobello (Picc.)
- Oboes I and II (Ob. I, Ob. II)
- Cor Anglais (Cor. Ing.)
- Clarinets I and II (Cl. I, Cl. II)
- Fagots I and II (Fg. I, Fg. II)
- Cor Anglais I and II (Cor. I, Cor. II)
- Trumpets I and II (Tpta. I, Tpta. II)
- Trombones I and II (Tbn. I, Tbn. II)
- Timpani (Timb.)
- Percussion I and II (Perc. I, Perc. II)
- Arpa (Arpa)
- Violins I and II (Vl. I, Vl. II)
- Violas (Vlas.)
- Violoncello (Vlc.)
- Contrabasso (Cb.)

The score features a variety of dynamics, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *af* (ad fortissimo), and *sfz* (sforzando). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The percussion section includes a variety of instruments, with the timpani playing a prominent role. The overall texture is dense and dynamic, characteristic of Turina's style.

José Luis Turina

This is a page of a musical score for José Luis Turina's work "Música fugitiva - 23". The score is arranged for a large orchestra and includes the following instruments and parts:

- Fl. I, Fl. II
- Picc.
- Ob. I, Ob. II
- Cor. Ing.
- Cl. I, Cl. II
- Fg. I, Fg. II
- Cor. I, Cor. II, Cor. III, Cor. IV
- Tpta. I, Tpta. II, Tpta. III
- Tbn. I, Tbn. II, Tbn. III
- Tuba
- Timb.
- Perc. I, Perc. II
- Arpa
- Vi. I, Vi. II
- Vias.
- Vic.
- Cb.

The score is written in 4/4 time and features various dynamics such as *ff*, *f*, *mf*, *mfsub*, *cresc.*, *molto*, *mp*, and *molliss.*. It includes performance instructions like "Sol muta en Fa" and "Do muta en Si" for the timpani, and "Plato suspendido" for the percussion. A large watermark "www.joseluisTurina.com" is visible across the page.

senza misura: ca. 4"

senza misura: ca. 3"

José Luis Turina

FL. I *f* *p sub* *f* *p sub*

FL. II *f* *p sub* *f* *p sub*

Picc. *f* *p sub* *f* *p sub*

Ob. I *f* *p sub* *f* *p sub*

Ob. II *f* *p sub* *f* *p sub*

Cor. Ing. *f* *p sub* *f* *p sub*

Cl. I *f* *p sub* *f* *p sub*

Cl. II *f* *p sub* *f* *p sub*

Fg. I *f* *p sub* *f* *p sub*

Fg. II *f* *p sub* *f* *p sub*

sf senza misura: ca. 4"

senza misura: ca. 3"

Cor. I *mf* *sf* *f* *sf* *f*

Cor. II *mf* *sf* *f* *sf* *f*

Cor. III *mf* *sf* *f* *sf* *f*

Cor. IV *mf* *sf* *f* *sf* *f*

Tpta. I *mf* - - -

Tpta. II *mf* - - -

Tpta. III *mf* - - -

Tbn. I *mf* *sf* *f* *sf* *f*

Tbn. II *mf* *sf* *f* *sf* *f*

Tbn. III *mf* *sf* *f* *sf* *f*

Tubo *mf* *sf* *f* *sf* *f*

Timb. *mf* *sf* *f* *sf* *f*

Perc. I Tam-tam grave *p* *mf* *sf* *f* *sf* *f*
Plato suspendido *p* *mf* *sf* *f* *sf* *f*

Perc. II Xilofono *mf* *sf* *f* *sf* *f*
apagar! *mf* *sf* *f* *sf* *f*

Arpa *f* *p sub* *f* *p sub*

senza misura: ca. 4"

senza misura: ca. 3"

VI. I *f* *p sub* *f* *p sub*

VI. II *f* *p sub* *f* *p sub*

Vlas. *f* *p sub* *f* *p sub*

Vlc. *f* *p sub* *f* *p sub*

Cb. *f* *p sub* *f* *p sub*

José Luis Turina

sempre senza misura: ca. 3"

Fl. I *mf sub cresc.* *f* *ff* *non troppo lunga* *dim.*

Fl. II *mf sub cresc.* *f* *ff* *dim.*

Picc. *mf sub cresc.* *f* *ff* *dim.*

Ob. I *mf sub cresc.* *f* *ff* *dim.*

Ob. II *mf sub cresc.* *f* *ff* *dim.*

Cor. Ing. *mf sub cresc.* *f* *ff* *dim.*

Cl. I *mf sub cresc.* *f* *ff* *dim.*

Cl. II *mf sub cresc.* *f* *ff* *dim.*

Fg. I *mf sub cresc.* *f* *ff* *dim.*

Fg. II *mf sub cresc.* *f* *ff* *dim.*

Cor. I *mf* *f* *ff* *non troppo lunga* *secco*

Cor. II *mf* *f* *ff* *secco*

Cor. III *mf* *f* *ff* *secco*

Cor. IV *mf* *f* *ff* *secco*

Tpta. I *f* *ff* *secco*

Tpta. II *f* *ff* *secco*

Tpta. III *f* *ff* *secco*

Tbn. I *mf* *f* *ff* *secco*

Tbn. II *mf* *f* *ff* *secco*

Tbn. III *mf* *f* *ff* *secco*

Tuba *mf* *f* *ff* *secco*

Timb. *Muta Mi en Fa#* *secco* *mf* *f* *ff* *non troppo lunga* *secco*

Perc. I *capagari!* *mf* *f* *ff* *secco*

Perc. II *Plato suspendido* *mf* *f* *ff* *secco*

Arpa *mf sub cresc.* *f* *ff* *non troppo lunga* *secco*

VI. I *mf sub cresc.* *f* *ff* *non troppo lunga* *secco*

VI. II *mf sub cresc.* *f* *ff* *secco* *dejar el arco*

Vlas. *mf sub cresc.* *f* *ff* *secco* *dejar el arco*

Vlc. *mf sub cresc.* *f* *ff* *secco* *dejar el arco*

Cb. *mf sub cresc.* *f* *ff* *secco* *dejar el arco*

L

Molto meno mosso (♩ = 68)

José Luis Turina

Fl. I *pp*

Fl. II *pp*

Picc. *pp*

Ob. I *p*

Ob. II *p*

Cor. Ing. *p*

Cl. I *ppp*

Cl. II *pp*

Fg. I *mp*

Fg. II *mp*

L

Molto meno mosso (♩ = 68)

Cor. I

Tpta. I

Tbn. I

Tuba

Timb.

Arpa

L

Molto meno mosso (♩ = 68)

Vi. I *dim.* *molto* *p* *div.* *niente* *p* *mf* *pp* *mp* *ppp* *mf* *pp*

Vi. II *ord.* *pp* *p* *mf* *pp* *mp* *ppp* *mf* *pp*

Vla. *(senza arco)* *ff furioso* *p ma sonoro* *pp*

Vlc. *(senza arco)* *ff furioso* *p ma sonoro* *pp* *ord.* *mp* *sfz* *mp* *mf*

Cb. *(senza arco)* *ff furioso* *p ma sonoro* *pp* *ord.* *mp* *sfz* *mp* *mf*

Ancora meno mosso e rubato (♩ = 60)

(3 + 2)

Fl. I, Ob. I, Cl. I, Fg. I

Cor. I, Tpta. I, Tbn. I, Tuba

Timb., Arpa

string.

VI. I, VI. II, Vlas., Vlc., Cb.

Ancora meno mosso e rubato (♩ = 60)

(3 + 2)

José Luis Turina

(3 + 2 + 2) Poco più (♩ = 68) sempre rubato
(2 + 2 + 3) (3 + 2 + 2)

The score is divided into three measures. The first measure is marked with a tempo of Poco più ($\text{♩} = 68$) and a 3/4 time signature. The second measure is marked with a tempo of sempre rubato and a 3/4 time signature. The third measure is marked with a tempo of sempre rubato and a 3/4 time signature. The score includes dynamic markings such as mf , p , pp , mp , and ppp . Performance instructions include Tutti , (pizz.) , and Tutte . The instruments are Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.).

José Luis Turina

rall. a tempo (2 + 3 + 2)

(rubato sempre)

Fl. I
Ob. I
Cl. I
Fg. I

rall. a tempo (2 + 3 + 2)

(rubato sempre)

Cor. I
Tpta. I
Tbn. I
Tuba

Timb.
Perc. I
Perc. II

Arpa

rall. a tempo (2 + 3 + 2)

(rubato sempre)

VI. I
VI. II
Vlas.
Vlc.
Cb.

José Luis Turina

(3 + 2 + 3 + 3)

rall.

lunga

(N)

Lo stesso tempo (♩ = 46)

Fl. I
Fl. II
Picc.
Ob. I
Ob. II
Cor. Ing.
Cl. I
Cl. II
Fg. I
Fg. II

(3 + 2 + 3 + 3)

rall.

lunga

(N)

Lo stesso tempo (♩ = 46)

Cor. I
Tpta. I
Tpta. II
Tpta. III
Tbn. I
Tuba
Timb.

(3 + 2 + 3 + 3)

rall.

(V)

lunga

Lo stesso tempo (♩ = 46)

VI. I
VI. II
Vlas.
Vlc.
Cb.

Meno (♩ = 40)

Fl. I *pp* *mp* *ppp* *mf* *sfz* *p* *poco f* *mp* *cresc.* *f* *ppp*

Fl. II *mf* *cresc.* *f* *ppp*

Picc. *mf* *f* *ppp*

Ob. I *pp* *mp* *ppp* *mf* *sfz* *p* *poco f* *p* *cresc.* *f* *ppp*

Ob. II *mp* *cresc.* *f* *ppp*

Cor. Ing. *mp* *cresc.* *f* *ppp*

Cl. I *pp* *mp* *ppp* *mf* *sfz* *p* *poco f* *p* *cresc.* *f* *ppp*

Cl. II *mp* *cresc.* *f* *ppp*

Fg. I *sfz* *p* *poco f* *p* *cresc.* *f* *ppp*

Fg. II *mf* *cresc.* *f* *ppp*

Meno (♩ = 40)

Cor. I *sfpp* *<mf* *mp* *cresc.* *f* *ppp*

Cor. II *sfpp* *<mf* *mf* *cresc.* *f* *ppp*

Cor. III *sfpp* *<mf* *mf* *cresc.* *f* *ppp*

Cor. IV *sfpp* *<mf* *mp* *cresc.* *f* *ppp*

Tpta. I *mp* *via sord.* *mf* *cresc.* *f* *ppp*

Tpta. II *mp* *via sord.* *mf* *cresc.* *f* *ppp*

Tpta. III *mp* *via sord.* *mf* *cresc.* *f* *ppp*

Tbn. I *sord.* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

Tbn. II *sord.* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

Tbn. III *sord.* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

Tuba *sord.* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

Timb. *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

Perc. I *Marimba* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

(baqueta dura) *ppp* *Tam-tam* *ppp*

Perc. II *Xilofono* *sfz* *via sord.* *mf* *cresc.* *f* *ppp*

(baqueta dura) *ppp* *Plato suspendido* *ppp*

Arpa *pp* *mf* *pp*

Meno (♩ = 40)

VI I *unis.* *p* *cresc.* *mf* *f* *pp*

VI II *arco* *p* *cresc.* *mf* *f* *pp*

Vlas *arco* *p* *cresc.* *mf* *f* *pp*

Vlc. *arco* *p* *cresc.* *mf* *f* *pp*

Cb. *arco* *p* *cresc.* *mf* *f* *pp*