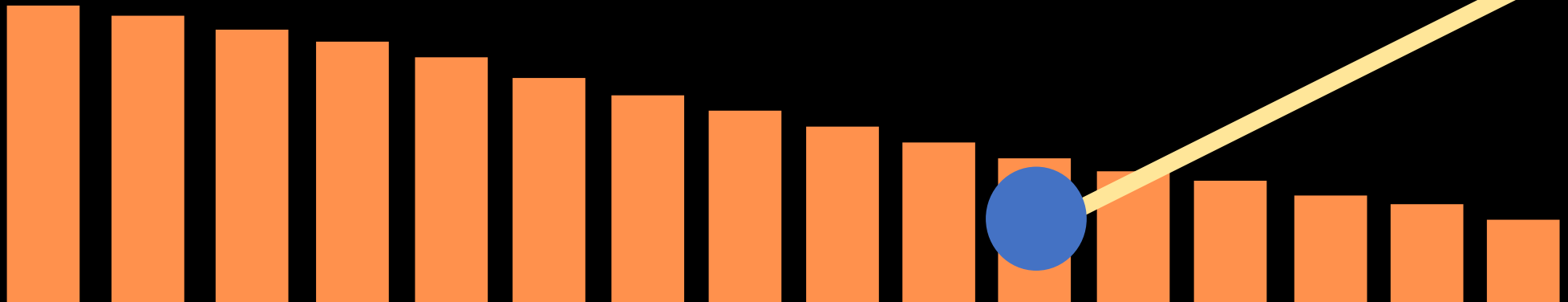


# CANTOS MORENOS

PARA CUARTETO DE CUERDAS Y PERCUSIONES

LUIS ALBERTO GÓMEZ ÚSUGA



LUIS ALBERTO GÓMEZ ÚSUGA

# CANTOS MORENOS

PARA CUARTETO DE CUERDAS Y PERCUSIONES

(2020-2021)

Compuesta en cuatro movimientos

- I. Canto de cuna
- II. Canto de Boga
- III. Canto de despedida
- IV. Canto festivo

“Cantos Morenos” es el resultado del proyecto de investigación-creación llevado a cabo como parte del proyecto de grado de maestría del compositor. Esta obra toma como punto de partida temas y ritmos de las músicas del pacífico sur colombiano tales como la canción de cuna, el canto de boga, el alabao, el bunde, el currulao y la juga para desarrollarlas dentro de una sonoridad mucho más contemporánea, explorando las posibilidades tímbricas que este ensamble ofrece.

Duración: 15 minutos aprox.

## INSTRUMENTACIÓN

2 violines

1 viola

1 violonchelo

4 percussionistas

1 director

Dependiendo de la acústica, sobre todo en aquellas en donde no haya una gran resonancia, se sugiere que el cuarteto sea amplificado.

## ABREVIATURAS

- Marimba (Mba)
- Vibráfono (Vibe)
- Xilófono (Xyl)
- Glockenspiel (Glock)
- Campanas Tubulares (T. Ch.)
- Platillos suspendidos (Sus. Cym)
- Triángulo (Trgl)
- Crótalos (Cro)
- Tom- Tom (T-Tom)
- Guasá
- Bongos
- Congas

*Nota:* Si no se cuenta con guasá, puede ser reemplazado por una maraca o cabaza.

## SET DE PERCUSIÓN

### PERCUSIÓN 1

- Marimba
- 3 triángulos (pequeño, mediano, grande)
- 3 platillos suspendidos (pequeño, mediano, grande)
- Campanas tubulares (compartidas con percusión 2)

### PERCUSIÓN 2

- Vibráfono
- Glockenspiel
- 3 triángulos (pequeño, mediano, grande)
- Guasá
- Campanas tubulares (compartidas con la percusión 1)
- Bongos

### PERCUSIÓN 3

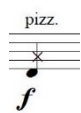
- Vibráfono
- Guasá (compartidas con percusión 4)
- 2 congas (con afinación más baja que los bongos, compartidas con percusión 4)
- 3 platillos suspendidos (pequeño, mediano, grande)

### PERCUSIÓN 4

- Xilófono
- Crótalos
- 3 platillos suspendidos (compartidos con percusión 3)
- Guasá (compartidos con percusión 3)
- 2 congas (compartidos con percusión 3)
- 2 tom-tom (Mediano y grande)

## INDICACIONES GENERALES

### INDICACIONES PARA LOS INSTRUMENTOS DE CUERDA



Dead pizzicato: Pizzicato en donde los dedos de la mano izquierda no presionan totalmente la cuerda contra el diapasón (como si se tocara un armónico). El resultado es un sonido articulado sin mucha resonancia y con un tono que no es claramente definible.



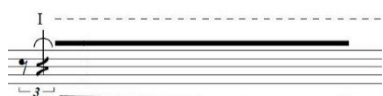
Golpear las cuerdas contra el diapasón.



Golpear el cuerpo del instrumento con los dedos o la mano. Nota alta: al borde de la tapa; Nota baja: cerca al puente o las efes.



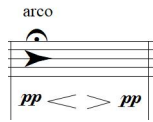
Scratch tone: Sobrepresionar la cuerda con el arco para obtener como resultado un sonido apretado donde se pierde la claridad del tono de la nota escrita.



Sub ponticello: tocar entre el puente y los microafinadores. El número romano sobre la nota indica la cuerda en la que debe tocarse.



Tocar desde la primera hasta la cuarta cuerda en sub ponticello rápidamente.



Tocar el arco sobre el cordal del instrumento.



Variar la intensidad y amplitud del vibrato.



Tocar la nota más aguda posible.



Tocar la nota  $\frac{1}{4}$  de tono por debajo.

- **s. pont.** Sul ponticello
- **s. tasto** Sul tasto
- **On the bridge** Tocar sobre el puente
- **Tip** Tocar en la punta del arco
- **l.p. o light pressure** Tocar la cuerda sin presionar la cuerda
- **n.p. o normal pressure** Tocar con la presión usada convencionalmente
- **ord.** Tocar de la manera ordinaria
- **Vib.** Vibrato. Se acompaña de la palabra Fast si se desea un vibrato rápido o slow si es un vibrato lento.
- **No vib.** Sin vibrato
- **Port.** Portamento
- **c. l. batt.** Col legno battuto
- **c. l. tratto** Col legno tratto
- **con sordina** Colocar la sordina

## INDICACIONES PARA LOS INSTRUMENTOS DE PERCUSIÓN



dead stroke



Rim Click, usado en el Tom-tom

Bongo



slap stroke, usado en bongos y congas

moose call



moose call, usado en la conga. Se realiza frotando el tercer dedo, sostenido por el pulgar, a lo largo de la cabeza de la conga. El dedo a veces humedecido con saliva o agua para ayudar a producir el sonido.

Conga  
with hands



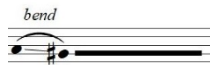
Presionar poco a poco el cuero para cambiar la afinación en las congas.

**M-On** Motor del vibrato encendido en el vibráfono, especificando la velocidad así: Fast, medium y slow.

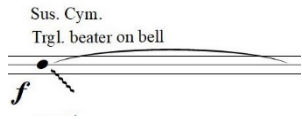
**M-Off** Motor del vibrato apagado en el vibráfono.



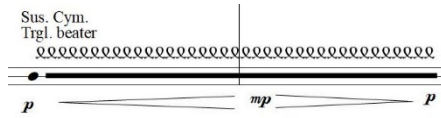
Glissando en los resonadores de la marimba.



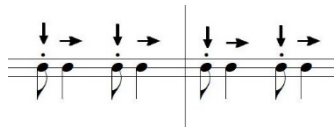
Mallet bending: se logra al tocar una de las placas con la baqueta o con el arco, mientras con otra baqueta de goma se presiona la barra desde el borde hasta el punto nodal (mitad de la barra).



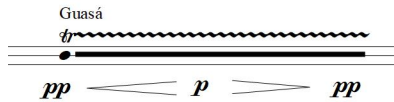
Deslizar un golpeador de triángulo sobre la superficie del platillo desde la campana hacia el borde.



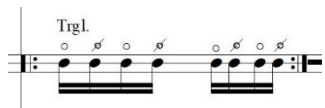
Rozar la superficie del platillo realizando movimientos circulares con un golpeador de triángulo.



Movimientos del guasá. Golpe hacia abajo: golpe corto y largo hacia los lados: golpe largo.



Agitar el guasá.



Sonido abierto y cerrado en el triángulo.

## OTRAS INDICACIONES



Trémolo irregular.

# I. Canto de cuna

Andante, etéreo y sutil (♩=70)

The score is for a chamber ensemble and includes the following parts:

- Percussion 1:** Two staves (treble and bass clef). Part 1: *Sus. Cym. arco*, *pp* < > *pp*. Part 2: *Trgl. Trgl. beater*, *mf*. Part 3: *Sus. Cym. arco*, *pp* < > *pp*. Part 4: *Trgl. Trgl. beater*, *mf*.
- Percussion 2:** Two staves. Part 1: *Glock. Soft mallet*, *p* l.v. Part 2: *Trgl. l.v.*, *mf* then *p*.
- Percussion 3:** Two staves. Part 1: *Vibe l.v.*, *mf*. Part 2: *l.v.*, *mf*.
- Percussion 4:** Two staves. Part 1: *Crot. Soft mallet*, *mf* l.v. Part 2: *l.v.*, *mf*.
- Violin I:** *pizz. l.v.*, *pp* < > *pp*, *mf*, *arco*, *pp* < > *pp*, *mf*, *arco*, *pp*, triplets.
- Violin II:** *pizz. l.v.*, *pp* < > *pp*, *mf*, *arco*, *pp* < > *pp*, *mf*, *pp*, *pp*.
- Viola:** *pizz. l.v.*, *pp* < > *pp*, *mf*, *arco*, *pp* < > *pp*, *mf*, triplets, *pp*, triplets, *p*.
- Cello:** *pizz. l.v.*, *pp* < > *pp*, *mf*, *arco*, *pp* < > *pp*, *mf*, *pizz. l.v.*, triplets, *pp*, quintuplets, *5*.



I. Canto de cuna

Mba. *p* < >

Glock. *mp* 5 5

Vibe *p sim.* Ped. ad. lib.

Xyl. *mp* 3 3

Sus. Cym. with rute

Crot. *mp*

Vln. I *mf* s.pont. *p* *sfz* 3 ord. *mf* *p* *mf* s.pont. ord. *p* *mf*

Vln. II 3 3 3 *mf* *sfz* 3 3 3 3 3 3

Vla. *mf* *p* 3 *fp* 5

Vc. *sfz* *mf* *p* 3

Detailed description: This page of a musical score, titled 'I. Canto de cuna', covers measures 14 to 17. It features a percussion section with four staves (Perc. 1-4) and a string section with four staves (Vln. I, Vln. II, Vla., and Vc.). Percussion 1 (Mba.) plays a melodic line with a dynamic of *p*. Percussion 2 (Glock.) plays a rhythmic pattern of eighth notes with a dynamic of *mp*. Percussion 3 (Vibe) plays sustained chords with a dynamic of *p sim.* and a *Ped. ad. lib.* instruction. Percussion 4 (Xyl. and Crot.) plays a rhythmic pattern with a dynamic of *mp*. The string section includes Vln. I with dynamics *mf*, *p*, *sfz*, and *mf*; Vln. II with dynamics *mf* and *sfz*; Vla. with dynamics *mf* and *fp*; and Vc. with dynamics *sfz*, *mf*, and *p*. Various performance instructions such as *s.pont.*, *ord.*, and *Trgl.* are present throughout the score.







I. Canto de cuna

Mba. *fp* *cresc. poco a poco*

Perc. 1

Glock. *mf*

Bongos with hands *p* *cresc. poco a poco*

Vibe *p* *cresc. poco a poco*

Perc. 2

Perc. 3

Perc. 4

Guasá *cresc.* *fp* *cresc. poco a poco*

Vln. I *cresc.* *fp* *cresc. poco a poco*

Vln. II *cresc.* *fp* *cresc. poco a poco*

Vla. *cresc.* *fp* *cresc. poco a poco*

Vc. *cresc.* *fp* *cresc. poco a poco*

Detailed description: This page of a musical score, numbered 7, is titled 'I. Canto de cuna'. It features a percussion section with four parts (Perc. 1-4) and a string section (Vln. I, Vln. II, Vla., Vc.). Percussion 1 (Mba.) plays a rhythmic pattern of eighth notes in the right hand, starting at measure 34 with a forte-piano (*fp*) dynamic and gradually increasing (*cresc. poco a poco*). Percussion 2 (Glockenspiel) plays a triplet of eighth notes in the right hand, starting at measure 34 with a mezzo-forte (*mf*) dynamic. Percussion 3 (Vibraphone) plays a triplet of chords in the right hand, starting at measure 34 with a piano (*p*) dynamic and gradually increasing (*cresc. poco a poco*). Percussion 4 (Guasá) plays a steady eighth-note pattern in the right hand, starting at measure 34 with a crescendo (*cresc.*) and reaching a forte-piano (*fp*) dynamic, then gradually increasing (*cresc. poco a poco*). The string section (Violins I and II, Viola, and Cello) plays a rhythmic pattern of eighth notes in the right hand, starting at measure 34 with a crescendo (*cresc.*) and reaching a forte-piano (*fp*) dynamic, then gradually increasing (*cresc. poco a poco*). The score includes various musical notations such as dynamics, crescendos, and triplets.

8 Un poco más rápido (♩=90)

I. Canto de cuna

39 T. Ch. Perc. 1 *f* *p* Mba. *mp* 5

39 Perc. 2 Bongos *f* *mp* 3 3 3 3

39 Vibe Perc. 3 *f* *mf*

39 Perc. 4 Guasá *f* Xyl. *p* 5

39 Vln. I *f* *f*

39 Vln. II *f* *mp*

39 Vla. *f* *mp*

39 Vc. *f* *mp* 3 3 3 3 3 3 3 3 3 3 3 3

I. Canto de cuna

This musical score page, numbered 9, is for the piece 'I. Canto de cuna'. It features a percussion section with four parts (Perc. 1-4) and a string section (Vln. I, Vln. II, Vla., Vc.).

**Percussion Section:**

- Perc. 1:** T. Ch. (Tom Chime) starting at measure 43 with a forte (*f*) dynamic. Mba. (Mbira) enters at measure 45 with a mezzo-piano (*mp*) dynamic, playing a triplet.
- Perc. 2:** Glock. (Glockenspiel) enters at measure 45 with a mezzo-forte (*mf*) dynamic, playing a triplet.
- Perc. 3:** Trgl. (Triangle) and Vibe (Vibraphone) with Soft mallet. Trgl. starts at measure 43 with a forte (*f*) dynamic. Vibe starts at measure 45 with a mezzo-forte (*mf*) dynamic.
- Perc. 4:** Sus. Cym. (Suspension Cymbal) starts at measure 43 with a forte (*f*) dynamic.

**String Section:**

- Vln. I & II:** Violins I and II play a rhythmic pattern of sixteenth notes with accents, starting at measure 43 with a forte (*f*) dynamic. They transition to a piano (*p*) dynamic at measure 45. Vln. II includes a *pizz.* (pizzicato) instruction at measure 45.
- Vla.:** Viola plays the same rhythmic pattern, starting at measure 43 with a forte (*f*) dynamic and transitioning to piano (*p*) at measure 45. It includes a *pizz.* instruction at measure 45.
- Vc.:** Violoncello plays the same rhythmic pattern, starting at measure 43 with a forte (*f*) dynamic and transitioning to piano (*p*) at measure 45. It includes a *pizz.* instruction at measure 45.





I. Canto de cuna

12

62

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Vibe  
M-On  
arco

*pp* *mp* *pp* *pp* *mp* *pp*

Detailed description: This page of a musical score, numbered 12, is titled "I. Canto de cuna". It features a multi-staff arrangement for Percussion 1 through 4, Violin I and II, Viola, and Cello. The percussion parts (Perc. 2, 3, and 4) are marked with "Vibe M-On arco" and include dynamic markings of *pp* and *mp*. The string parts (Vln. I, Vln. II, Vla., and Vc.) also feature *pp* and *mp* dynamics. The score is written in a common time signature and includes various musical notations such as rests, beams, and slurs. The page number "12" is located at the top left, and the section title "I. Canto de cuna" is centered at the top. The measure number "62" is indicated at the beginning of each staff.

The score is divided into two systems. The first system includes Percussion 1, Percussion 2, Percussion 3, and Percussion 4. Percussion 1 has a single note at the end of the system. Percussion 2 and 3 play sustained chords with dynamic markings of *pp*, *mp*, and *pp*. Percussion 4 plays a rhythmic pattern starting at measure 70, marked *p* l.v. The second system includes Violin I, Violin II, Viola, and Violoncello. Violin I and II play sustained chords with dynamic markings of *pp*, *mp*, and *pp*. Violin II has a triplet of eighth notes marked *p* and *arco*. Viola has a quintuplet of eighth notes marked *p*. Violoncello plays sustained chords with dynamic markings of *pp*, *mp*, and *pp*. The page number 70 is written above the first measure of each staff.

# II. Canto de Boga

Score

Misterioso (♩=60)

Timeline 1

7"

7"

4"

The score is divided into three measures of 7", 7", and 4" duration. The instruments and their parts are:

- Mba.**: Treble clef, starts in the second measure with a *p* dynamic, then *mf* and *p* in the third measure.
- Percussion 1**: Bass clef, no notation.
- Percussion 2**: Treble clef, plays *Guasá* with a wavy line. Dynamics: *pp* (first measure), *p* (second measure), *pp* (third measure).
- Percussion 3**: Treble clef, plays *Vibe arco* and *M-On* with a wavy line. Dynamics: *p* (second measure), *fast* (third measure).
- Percussion 4**: Treble clef, plays *Xyl.* in the third measure with a *p* dynamic.
- Violin I**: Treble clef, *senza sordina*. Starts in the third measure with *II* and *p* dynamics.
- Violin II**: Treble clef, *senza sordina*. Starts in the first measure with *tip l.p. s.pont.* and *pp* dynamics. Dynamics: *pp* (first measure), *p* (second measure), *pp* (third measure).
- Viola**: Bass clef, *senza sordina*. Starts in the first measure with *ord.* and *pp* dynamics. Dynamics: *pp* (first measure), *p* (second measure), *pp* (third measure). Includes *s.pont.* in the third measure.
- Cello**: Bass clef, *senza sordina*. Starts in the first measure with *pp* dynamics. Dynamics: *pp* (first measure), *p* (second measure), *pp* (third measure).

II. Canto de Boga

2  
4

Timeline 1

12" 5"

Perc. 1  
Mba. *f* *mp* with rattam *f* *p*

Perc. 2  
Sus. Cym. *f* Vibe with mallet M-On medium *f* *p* arco *mf*

Perc. 3  
Trgl. *f* Vibe with mallet *f* *p* Vibe with rattam *fp*

Perc. 4  
Xyl. *f* *p* *mp* *mf* Congas *f* T-Tom Rim click *f*

Vln. I *ff* ord. *p* III s.pont. *fp* s.pont.

Vln. II *ff* ord. *p* *f* *fp* arco ricochet c.l.batt.

Vla. *ff* ord. *p* pizz. *mp* *mf* *f* *f* *p* arco ricochet c.l.batt.

Vc. *ff* *p* *f* *f* *p* arco ricochet c.l.batt.

II. Canto de Boga

Timeline 1

6 5" 5" 5"

Mba. d.s. with mallet *mp* d.s. *f* with rattam *f* *p* d.s. *f* with mallet *mp*

Perc. 1

Perc. 2 Vibe l.v. *f* Guasá *p* Vibe with mallet *mp* Vibe with rattam *fp* Vibe *f* with mallet *mp*

Perc. 3 Congas

Perc. 4 Sus. Cym. Trgl. beater on bell *f* T-Tom Rim click *f* Sus. Cym. Trgl. beater on bell *f*

Vln. I ord. *p* vib. *f* s.pont. *fp*

Vln. II *p* III *fp* ord. vit

Vla. s.pont. ord. on the bridge *f* pizz. arco ricochet ord. *f* *p* s.pont. *f* *p* s.pont.

Vc. *p* *f* *f* *p* s.pont.

II. Canto de Boga

4

Timeline 1

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

5"

10"

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

Sus. Cym.

I.v.

Vibe with mallet

Guasá

Trgl.

I.v.

Vibe

Xyl.

T-Tom

Rim click

gliss.

ord.

s.pont.

on the bridge

3 3

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

Timeline 1

12"

Mba.

*f* \_\_\_\_\_ *p*

Perc. 1

Sus. Cym.

*p*

Vibe

*f* \_\_\_\_\_ *p*

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

*p* \_\_\_\_\_ *mf* \_\_\_\_\_ *p*

s.pont. \_\_\_\_\_ ord. \_\_\_\_\_

Vln. I

*p* <sup>10</sup>

Vln. II

*p* <sup>6</sup> <sup>6</sup>

Vla.

*p* s.pont.

Vc.

Timeline 1

6" 6"

Perc. 1: T. Ch. *f*; Mba. *mf*; Guasá *p* *f* *p*

Perc. 2: Glock. *f*

Perc. 3: Vibe arco *f*; M-On medium

Perc. 4: Xyl. *f* *mf*; Sus. Cym. *mp* *f*; Trgl. beater on bell

Vln. I: s.pont. *mf* *p* ord. s.pont. *mf* ord.

Vln. II: s.pont. *mf* *p* ord. s.pont. *mf* ord.

Vla.: *mf* *p*

Vc.: *f* *f*

II. Canto de Boga

Timeline 1

6" 6"

T. Ch.  
l.v.

Perc. 1

Mba.

mf

Trgl.

f

Glock.

f

Guasá

p f p

Vibe

f

Perc. 2

Perc. 3

Xyl.

mf f

Sus. Cym.  
Trgl. beater on bell

mp f

Vln. I

s.pont.

mf

ord.

p

Vln. II

s.pont.

mf

s.pont.

s.pont.

Vla.

mf

Vc.

f

Timeline 1

16 10" 4"

Mba. *mf* *f* *mf* *f*

Glock. *f* Vibe *f* Glock. *f*

Vibe Lv. *f* *f*

Xyl. *f* *mf* *f* *mf* Crot. Lv. *f*

Sus. Cym. Lv. *f*

Vln. I s.pont. 10 *mf* ord. *p* s.pont. *f*

Vln. II ord. *p* 6 6 s.pont. *f*

Vla. ord. *p* 3 s.pont. *f*

Vc. *f* *mp* *f*

T. Ch. *mf* gliss. *f*

Timeline 1

18 6" 4"

Perc. 1

T. Ch. *f* Mba. *mf*

Perc. 2

Glock. *f* *p*

Perc. 3

Vibe *p*

Perc. 4

Xyl. *f* *mf* *p*

Vln. I

ord. *p* 10

Vln. II

ord. *p* 6 6

Vla.

*f* ord. *p*

Vc.

*f* *sfz*

II. Canto de Boga

10

Timeline 1

4" 6" 4"

Perc. 1

Mba.  
*mf*

Perc. 2

Glock.  
*f* *p*

Perc. 3

Vibe  
*f*

Perc. 4

Xyl.  
*f* *p*

Vln. I

s.pont. *mf* ord. *p*

Vln. II

s.pont. *f* ord. *p* s.pont. *mf*

Vla.

s.pont. *mf* ord.

Vc.

*f*

II. Canto de Boga

Timeline 1

4" 6" 4"

Mba. *mf*

Perc. 1

Glock. *f*

Vibe *f*

Xyl. *f* *mf* *f*

Trgl. *f*

Vln. I *mf* 10 *f* 6 6

Vln. II *mf* 6 6

Vla. *mf* *f* 5 5

Vc. *f*



Rítmico y movido (♩=120)

The score is for a percussion ensemble and a string quartet. The percussion section includes:

- Perc. 1: Empty staff.
- Perc. 2: Sus. Cym. with rute (measured *f*), Glock. (measured *f*), Bongos (measured *f*).
- Perc. 3: Vibe (measured *f*), Guasá (measured *f*).
- Perc. 4: Xyl. (measured *f*), T-Tom (measured *f*).

The string section includes:

- Vln. I: *f*, *fp*, *f*, *mp*, *f*. Includes first and second endings (ord. I II sim. and I II).
- Vln. II: *f*, *fp*, *f*, *mp*, *f*. Includes pizzicato and arco markings.
- Vla.: *f*, *fp*, *f*, *mp*, *f*. Includes c.l.batt. and arco markings.
- Vc.: *f*, *fp*, *f*, *mp*, *f*. Includes pizzicato and arco markings.

The score is in 8/8 time with a tempo of 120 beats per minute. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The percussion parts feature complex rhythmic patterns, while the strings play a steady accompaniment with dynamic swells and articulation changes.

This musical score page, numbered 14, is for the section 'II. Canto de Boga' and includes a 'Mba.' (Mbira) part. The percussion section consists of four staves: Perc. 1 (top), Perc. 2 (Vibe), Perc. 3 (Guasá), and Perc. 4 (T-Tom). Perc. 1 has a melodic line starting at measure 38 with a forte (*f*) dynamic. Perc. 2 features complex rhythmic patterns with dynamics ranging from *mp* to *f*. Perc. 3 and 4 play steady rhythmic accompaniments. The string section includes Vln. I, Vln. II, Vla., and Vc. Vln. I and II are marked with *mp* and *f* dynamics, with 's.pont.' (sordina) and 'ord.' (ordinario) markings. Vla. and Vc. also have *mp* and *f* dynamics, with 'arco' and 's.pont.' markings. The Vc. part includes a 'cross stick' technique in the final measures. The score is written in 3/4 time with a key signature of one sharp (F#).

II. Canto de Boga

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

*p* *fp* *f* *p* *ff* *mp*

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

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

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

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

*p* *fp* *f* *subito p* *ff*

Guasá

Vibe

Vibe M-Off

Xyl.

T-Tom

Detailed description of the musical score: The score is for a piece titled 'II. Canto de Boga' on page 15. It features a variety of instruments: Mba (melodic line), Percussion 1 (bass line), Percussion 2 (chordal accompaniment), Percussion 3 (Guasá, a type of shaver), Percussion 4 (Xyl., xylophone), T-Tom (tom-tom), Violin I, Violin II, Viola, and Violoncello. The music is written in a key with one sharp (F#) and a common time signature. The score is divided into measures, with dynamic markings and performance instructions such as 'subito p' and 'Guasá' (with arrows indicating the direction of the shaver). The dynamics range from piano (p) to fortissimo (ff), with some passages marked 'subito p' (suddenly piano).









Mba. *fp* *f* *f* *p* with rattam

Perc. 1

Perc. 2 Vibe l.v. *fp* *f* Glock. *f*

Perc. 3 Vibe *f*

Perc. 4 Xyl. *f* with rattam *p*

T-Tom *f*

Vln. I *fp* *f* pizz. c.l.batt. *p*

Vln. II *fp* arco *f* pizz. c.l.batt. *p*

Vla. *f* pizz. c.l.batt.

Vc. *f* pizz. c.l.batt.

II. Canto de Boga

Mba. with mallet

*p* *cresc.* *rit.*

T. Ch.

Perc. 1

Perc. 2

Glock. with rattam

*p* *f*

Vibe with mallet M-On medium

Perc. 3

Vibe with rattam

*p*

Trgl. Congas with hands

*f* *p*

Crot. Lv.

*f* *p*

Perc. 4

Vln. I

Vln. II

Vla.

arco

*p* *cresc.* *f* *p*

Vc.

*p* *cresc.* *f* *p*

Detailed description of the musical score: The score is for a piece titled 'II. Canto de Boga' on page 21. It features a percussion ensemble and string sections. The percussion parts include Mba. with mallet (Perc. 1), Glock. with rattam (Perc. 2), Vibe with rattam (Perc. 3), and Vibe with mallet M-On medium (Perc. 4). The string parts include Violin I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures, with dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *rit.* (ritardando) indicated. Performance instructions like 'arco' and 'with hands' are also present. The percussion parts have a '95' marking at the beginning of the first measure. The string parts have a '95' marking at the beginning of the first measure. The score is written in 6/8 time and includes various musical notations such as notes, rests, and articulation marks.

Mba. *f*

Perc. 1 *f*

Perc. 2 Glock. *f*

Perc. 3 Vibe M-Off *f*

Congas *f*

Perc. 4

Vln. I *f* pizz. arco

Vln. II *f* pizz. arco

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score, numbered 22, is titled 'II. Canto de Boga'. It features a percussion section with four parts (Perc. 1-4) and a string section with Violin I, Violin II, Viola, and Violoncello. Percussion 1 (Mba.) and Percussion 2 (Glockenspiel) play melodic lines in treble clef, while Percussion 3 (Vibraphone M-Off) and Percussion 4 play in bass clef. The string section includes dynamic markings for piano (*f*) and articulation such as pizzicato (pizz.) and arco. The score is written in a key with two flats and a 4/4 time signature.

II. Canto de Boga

This musical score page, numbered 23, is titled "II. Canto de Boga". It features a 4/4 time signature and a key signature of one flat. The score is divided into several parts:

- Perc. 1:** Features a melodic line in the treble clef starting at measure 109. Dynamics include *mp*, *cresc.*, and *ff*. The line is marked with accents and includes four-measure rests.
- Perc. 2:** Labeled "Glock.", it has a melodic line in the treble clef. Dynamics include *fp*, *cresc.*, and *f*.
- Perc. 3:** Labeled "Vibe", it has a melodic line in the treble clef. Dynamics include *fp*, *cresc.*, and *ff*.
- Perc. 4:** Labeled "Xyl.", it has a melodic line in the treble clef. Dynamics include *p*, *cresc.*, and *f*. It also includes a "Sus. Cym." (Suspended Cymbal) part in the bass clef starting at measure 109.
- Vln. I:** Features a melodic line in the treble clef. Dynamics include *fp*, *cresc.*, and *ff*.
- Vln. II:** Features a melodic line in the treble clef. Dynamics include *p*, *cresc.*, and *ff*.
- Vla.:** Features a melodic line in the bass clef. Dynamics include *cresc.* and *ff*.
- Vc.:** Features a melodic line in the bass clef. Dynamics include *p*, *cresc.*, and *ff*.

Measures 109 and 110 are marked at the beginning of the first two staves. The score concludes with a double bar line at the end of the page.







Musical score for Percussion 1-4, Violins I & II, Viola, and Violoncello. The score is divided into measures, with dynamics and performance markings.

**Perc. 1:** Mba. (Melodica). Dynamics: *cresc.*, *f*.

**Perc. 2:** Bongos. Dynamics: *cresc.*, *mf*.

**Perc. 3:** Vibe. Dynamics: *cresc.*, *f*.

**Perc. 4:** Congas. Dynamics: *cresc.*, *mf*.

**Vln. I:** Dynamics: *cresc.*, *f*.

**Vln. II:** Dynamics: *cresc.*, *f*.

**Vla.:** Dynamics: *cresc.*, *f*.

**Vc.:** Dynamics: *cresc.*, *f*.

Musical score for Percussion 1-4 and Strings (Vln. I, Vln. II, Vla., Vc.) for the piece "II. Canto de Boga". The score is divided into measures 138 through 142. Percussion parts include Mba. (Mezcle Bata), Bongos, Vibe, and Congas. The string parts include Violin I, Violin II, Viola, and Violoncello. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf* and *sf*.

**Perc. 1** (Mba.): Treble clef, measures 138-142. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5.

**Perc. 2** (Bongos): Treble clef, measures 138-142. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5.

**Perc. 3** (Vibe): Treble clef, measures 138-142. Measure 138: eighth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 139: eighth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 140: eighth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 141: eighth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Measure 142: eighth notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

**Perc. 4** (Congas): Treble clef, measures 138-142. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5.

**Vln. I**: Treble clef, measures 138-142. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5.

**Vln. II**: Treble clef, measures 138-142. Measure 138: quarter notes G4, A4, B4, C5. Measure 139: quarter notes G4, A4, B4, C5. Measure 140: quarter notes G4, A4, B4, C5. Measure 141: quarter notes G4, A4, B4, C5. Measure 142: quarter notes G4, A4, B4, C5.

**Vla.**: Bass clef, measures 138-142. Measure 138: quarter notes G3, A3, B3, C4. Measure 139: quarter notes G3, A3, B3, C4. Measure 140: quarter notes G3, A3, B3, C4. Measure 141: quarter notes G3, A3, B3, C4. Measure 142: quarter notes G3, A3, B3, C4.

**Vc.**: Bass clef, measures 138-142. Measure 138: quarter notes G3, A3, B3, C4. Measure 139: quarter notes G3, A3, B3, C4. Measure 140: quarter notes G3, A3, B3, C4. Measure 141: quarter notes G3, A3, B3, C4. Measure 142: quarter notes G3, A3, B3, C4.

II. Canto de Boga

Mba.

143

*dim.*

*p*

Perc. 1

145

Perc. 2

*dim.*

*p*

Perc. 3

143

*dim.*

3 3 3 3

*p*

Perc. 4

143

*dim.*

*p*

Vln. I

*dim.*

*p*

Vln. II

*dim.*

*p*

Vla.

*dim.*

*p*

Vc.

*dim.*

*p*

Detailed description: This page of a musical score, titled 'II. Canto de Boga', contains parts for Percussion 1-4, Violin I, Violin II, Viola, and Violoncello. The percussion parts (Perc. 1-4) are marked with '143' and '145' and feature 'dim.' (diminuendo) and 'p' (piano) dynamics. Perc. 3 includes triplet markings. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with '143' and '145' and feature 'dim.' and 'p' dynamics. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

II. Canto de Boga

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

*fp* *cresc.* *f*

*p* *cresc.* *mf*

*fp* *cresc.* *f*

*f* *p* *cresc.* *f*

*f* *p* *cresc.* *f*

*fp* *cresc.*

T. Ch.

Crot.

Congas

T-Tom

*mf* *mp* *f*

*f* *pizz.* *cresc.* *f* *arco*

*f* *p* *cresc.* *f* *arco*

*f* *p* *cresc.* *f* *arco*

*fp* *cresc.*

Detailed description: This page of a musical score covers measures 150 to 159. It features a percussion section with four parts (Perc. 1-4) and a string section (Vln. I, Vln. II, Vla., Vc.). Percussion 1 (Mba.) starts with a forte-pianissimo (*fp*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. Percussion 2 (Bongos) begins at a piano (*p*) dynamic, increases through a crescendo (*cresc.*) to mezzo-forte (*mf*), and then has a forte (*f*) dynamic for a T. Ch. (Tom Chime) in measure 155. Percussion 3 (Vibe M-On medium) starts at *fp*, goes through a *cresc.* to *f*. Percussion 4 (Congas) has a *mf* dynamic for T-Tom in measure 155, followed by *mp* and *f*. The string section (Vln. I, Vln. II, Vla., Vc.) starts with *f* dynamics, moves to *p* with *pizz.* (pizzicato) in measure 151, then through a *cresc.* to *f* in measure 155, where they play *arco* (arco). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked as 'Rítmico y movido' with a quarter note equal to 120 beats per minute.





II. Canto de Boga

Mba.

Perc. 1

*fp* *p* *cresc.* *f*

Perc. 2

Glock.

*fp* *cresc.* *mp* *mf* *f*

Perc. 3

Vibe  
M-On fast  
l.v.

*p* *cresc.* *f*

Congas  
with hands  
*mp*

Perc. 4

T-Tom

*f* *p* *cresc.* *mp* *mf* *f*

Vln. I

*fp* *cresc.* *f*

Vln. II

*fp* *p* *cresc.* *f*

Vla.

*fp* *p* *cresc.* *f*

Vc.

*fp* *p* *cresc.* *f*

Detailed description: This page of a musical score, titled 'II. Canto de Boga', page 33, features seven staves of music. Percussion 1 (Mba.) uses a 7/8 time signature and includes dynamics *fp*, *p*, *cresc.*, and *f*. Percussion 2 (Glock.) uses a 7/8 time signature and includes dynamics *fp*, *cresc.*, *mp*, *mf*, and *f*. Percussion 3 (Vibe M-On fast l.v.) uses a 7/8 time signature and includes dynamics *p*, *cresc.*, and *f*. Percussion 4 (T-Tom) uses a 7/8 time signature and includes dynamics *f*, *p*, *cresc.*, *mp*, *mf*, and *f*. Violin I and Violin II use a 7/8 time signature and include dynamics *fp*, *cresc.*, and *f*. Viola uses a 7/8 time signature and includes dynamics *fp*, *p*, *cresc.*, and *f*. Cello uses a 7/8 time signature and includes dynamics *fp*, *p*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

II. Canto de Boga

Mba. *f*

Perc. 1

Perc. 2

Bongos with hands *f*

Glock. *f* l.v.

Perc. 3

Congas *f*

Guasá *p*

Perc. 4

Xyl. *fp* *f* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for a piece titled 'II. Canto de Boga' on page 34. It features seven staves of instruments: Mba. (Maracas), Perc. 1, Perc. 2 (Bongos with hands), Perc. 3 (Congas), Perc. 4 (Xyl.), Vln. I, Vln. II, Vla., and Vc. The music is in 6/8 time. The Mba. part starts at measure 180 with a forte (*f*) dynamic. Perc. 1 and Perc. 2 also have forte dynamics. Perc. 3 has a forte dynamic, with a 'Guasá' section marked piano (*p*) starting at measure 200. Perc. 4 has a fortissimo (*fp*) dynamic, with a piano (*p*) section starting at measure 200. The strings (Vln. I, Vln. II, Vla., Vc.) have dynamics ranging from fortissimo (*fp*) to piano (*p*). The Vln. I and Vln. II parts include markings for 's.pont.' (sforzando) and 'ord.' (ordinario). The Vla. and Vc. parts have accents and dynamic markings. The score ends at measure 210.

II. Canto de Boga

Mba.

This musical score page, numbered 35, is for the section "II. Canto de Boga". It features a percussion ensemble and a string quartet. The percussion section includes four parts: Perc. 1 (top snare), Perc. 2 (Glockenspiel), Perc. 3 (Congas), and Perc. 4 (Xylophone). The string section consists of Violin I, Violin II, Viola, and Violoncello. The score is written in 6/8 time and includes various dynamics such as *f*, *mp*, *fp*, and *fz*. Percussion parts include specific rhythmic patterns for Mba, Guasá, and Congas. The string parts feature dynamic markings and articulation like *s.pont.* and *ord.*. The page concludes with a double bar line and repeat signs.



II. Canto de Boga

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

T. Ch.

The musical score is arranged in a standard orchestral layout. It features seven staves: Mba (top), Percussion 1, Percussion 2, Percussion 3, Percussion 4, Violin I, Violin II, Viola, and Cello (bottom). The Mba part has a melodic line with some rests. Percussion parts 1-4 have rhythmic patterns, with Perc 4 being the most active. The string parts (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with various rhythmic figures and melodic lines. The score is marked with various dynamics and articulation marks.

II. Canto de Boga

209

Perc. 1

*p* *cresc.* *f* *f*

Perc. 2

Vibe  
M-On fast

*mp* *mp* *No ped.* *f* *f*

Perc. 3

Congas  
with hands

*f*

Perc. 4

Xyl.

*p* *cresc.* *f* *f*

Vln. I

*p* *cresc.* *s.pont.* *f* *ord.* *f*

Vln. II

*p* *cresc.* *s.pont.* *f* *ord.* *f*

Vla.

*p* *cresc.* *s.pont.* *f* *ord.* *f*

Vc.

*p* *cresc.* *pizz.* *arco* *s.pont.* *f* *ord.* *f* *pizz.* *f*

II. Canto de Boga

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*fp*

*cresc.*

*No ped.*

*p sub*

Congas with hands

M-Off





II. Canto de Boga

42

Timeline 1

Mba. *f*

Vibe *mf* \* Variar la velocidad del trino libremente

Xyl. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* *mp* *f*

Detailed description: This musical score page, numbered 42, is titled "II. Canto de Boga". It features a "Timeline 1" at the top with two 5-second intervals. The score is arranged in a vertical stack of staves. Percussion 1 (Perc. 1) plays Mba. in treble clef with a forte (*f*) dynamic. Percussion 2 (Perc. 2) plays Vibe in treble clef with a mezzo-forte (*mf*) dynamic and includes a trill with the instruction "\* Variar la velocidad del trino libremente". Percussion 3 (Perc. 3) has a blank staff. Percussion 4 (Perc. 4) plays Xyl. in treble clef with a forte (*f*) dynamic. Violins I (Vln. I) and Violins II (Vln. II) play in treble clef with a mezzo-forte (*mf*) dynamic. Viola (Vla.) plays in treble clef with a mezzo-forte (*mf*) dynamic. Cello (Vc.) plays in bass clef, starting with a forte (*f*) dynamic and later moving to mezzo-piano (*mp*) and forte (*f*). The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

Timeline 1

239

5" 8"

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

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

*p* *cresc.*

*p*

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

*fp* *cresc.*

*fp* *cresc.*

*fp* *cresc.*

*f* *fp* *cresc.*

Vibe arco  
M-On medium

Xyl.

II. Canto de Boga

44

Timeline 1

Mba. *f*

Perc. 1

Vibe *f* *p* *cresc.*

Vibe arco M-On medium *f*

Xyl. *f*

Vln. I *f* *p* *cresc.*

Vln. II *fp* *f* *p* *cresc.*

Vla. *f* *mf* *p* *cresc.*

Vc. *f* *p* *f*

Detailed description: This is a page of a musical score for the section 'II. Canto de Boga', measure 44. The score is divided into two systems. The first system contains four percussion parts: Mba. (Mezclelo), Perc. 1, Vibe (Vibraphone), and Xyl. (Xylophone). The second system contains five string parts: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The Mba. part begins with a forte (*f*) dynamic and a sharp accent. The Vibe part starts with a forte (*f*) dynamic, then transitions to a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a tremolo effect. The Vibe arco part starts with a forte (*f*) dynamic. The Xyl. part starts with a forte (*f*) dynamic. The Vln. I part starts with a forte (*f*) dynamic, then transitions to a piano (*p*) dynamic with a crescendo (*cresc.*). The Vln. II part starts with a fortissimo-piano (*fp*) dynamic, then transitions to a forte (*f*) dynamic, and finally to a piano (*p*) dynamic with a crescendo (*cresc.*). The Vla. part starts with a forte (*f*) dynamic, then transitions to a mezzo-forte (*mf*) dynamic with a 's.pont.' (sforzando ponticello) marking, and finally to a piano (*p*) dynamic with a crescendo (*cresc.*). The Vc. part starts with a forte (*f*) dynamic, then transitions to a piano (*p*) dynamic, and finally to a forte (*f*) dynamic.

II. Canto de Boga

Timeline 1

6" 4" 6"

T. Ch.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

*mp* *mf* *mf* *fp* *cresc.*

Vibe

Vibe with mallet

ord.

Timeline 1

5" 5" 5"

Mba. *f* *mp* *f* *mp* *f* *f* *p*

Sus. Cym. *f* *f* *f* *f* *f* *f* *p*

Vibe with mallet M-On medium *f* *f* *f* *f* *f* *f* *f*

Trgl. *f* *f* *f* *f* *f* *f* *f*

Guasá *p* *p* *p* *p* *p* *p* *p*

Vibe *f* *f* *f* *f* *f* *f* *fp*

Congas with mallet *f* *f* *f* *f* *f* *f* *f*

Xyl. *f* *f* *f* *f* *f* *f* *f*

Sus. Cym. Trgl. beater on bell *f* *f* *f* *f* *f* *f* *f*

T-Tom Rim click *f* *f* *f* *f* *f* *f* *f*

Vib. ord. *f* *f* *f* *f* *f* *f* *f*

Vln. I *ff* *ff* *ff* *ff* *ff* *ff* *fp*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *p* *f* *f* *f* *f* *f*

Vc. *ff* *p* *f* *f* *f* *f* *f*

s.pont. on the bridge *f* *f* *f* *f* *f* *f* *f*

pizz. arco ricochet ord. *f* *p* *f* *p* *f* *p* *p*

arco ricochet ord. *f* *p* *f* *p* *f* *p* *p*

arco ricochet ord. *f* *p* *f* *p* *f* *p* *p*



Timeline 1

252 12" 7" 7"

Mba. *f* *mp*

Perc. 1

Sus. Cym. *f*

Vibe with mallet M-On medium *f* *p*

Perc. 2

Trgl. *f* *p*

Guasá *pp* *p* *pp*

Vibe with mallet *f* *p*

Perc. 3

Vibe arco M-On medium *p*

Xyl. *f* *p*

Perc. 4

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p* *pizz.* *pp* *p* *pp*

Vc. *ff* *p*

tip l.p. s.pont. tip l.p. s.pont.

ord. s.pont. ord.

*pp* *p* *pp* *pp* *p* *pp*

Score

# III. Canto de despedida

Lento y solemne (♩=50)

Timeline 1 | 5/4 | 6/4 | 7/4 | 4/4

T. Ch.  
*f* l.v.

Percussion 1

Percussion 2  
Trgl.  
*f*  
Vibe  
M-On medium  
*mp*

Percussion 3  
Sus. Cym.  
*f*  
Crot.  
*f* l.v.

Percussion 4  
*f* l.v.

Violin I  
*f*

Violin II  
*f*

Viola  
*f*

Cello  
*f*

Detailed description: This musical score page is for the third movement, 'III. Canto de despedida', in a slow and solemn tempo (♩=50). The score is divided into four measures with time signatures of 5/4, 6/4, 7/4, and 4/4. The vocal line (T. Ch.) is the primary focus, starting with a forte (f) dynamic and a 'l.v.' (lento y vibrato) marking. The percussion section includes four parts: Percussion 1, Percussion 2 (with Trgl. and Vibe M-On medium), Percussion 3 (with Sus. Cym. and Crot.), and Percussion 4. The string section (Violin I, Violin II, Viola, and Cello) provides harmonic support with sustained notes and dynamics ranging from forte (f) to piano (p). The overall mood is somber and reflective.

III. Canto de despedida

Timeline 1

The score is for a 4/4 piece in G major. It features the following parts and markings:

- T. Ch. (Trumpet):** Starts with a *p* dynamic, then *pp* in the second measure, and *p* in the third. Includes *mallet bending* and *bend* markings in the final measure.
- Perc. 1:** Remains silent throughout.
- Perc. 2:** Features *Trgl.* (snare) and *Guasá* (maracas). Dynamics range from *p* to *mp* to *p*. Includes *Vibe* (vibraphone) and *M-On slow* markings.
- Perc. 3:** Features *Sus. Cym.* (suspended cymbal) and *Crot.* (crotales). Dynamics range from *p* to *mp*. Includes *Vibe arco* and *M-On slow* markings.
- Perc. 4:** Features *Sus. Cym.* and *Trgl. beater*. Dynamics range from *p* to *mp* to *p*. Includes *mallet bending* and *bend* markings.
- Vln. I & II:** Violins play sustained notes with dynamics *p*, *mp*, and *pp*. Includes *ord.* (order) markings.
- Vla. (Viola):** Plays sustained notes with dynamics *p*, *mp*, and *pp*. Includes *s.tasto non vib.* and *fast vib.* markings.
- Vc. (Violoncello):** Plays sustained notes with dynamics *p*, *mp*, and *pp*. Includes *s.tasto non vib.* and *fast vib.* markings.

Timeline markers: 10" and 5"

III. Canto de despedida

8

Timeline 1

5" 5" 8"

Perc. 1

Mba. with rattam  
*mf*

Perc. 2

Guasá  
*mp* *p*

Vibe  
*bend*

Perc. 3

M-On fast with soft mallet  
*mp* *f* *pp*

Perc. 4

Sus. Cym.  
*mp* *p*

Trgl. beater  
*f* *p*

Congas with hands  
*p*

moose call  
*mf* *p* *mf*

Vln. I

s.pont. *mp* *mf* *p* *mp* *f* *pp*

poco a poco tremolo

Vln. II

s.pont. *mp* *mf* *p* *mp* *f* *pp*

ricochet c.l.batt.

s.pont. *ord.* *fast vib.*

Vla.

s.pont. *mp* *mf* *p* *mp* *f* *pp*

ricochet c.l.batt.

s.pont. *ord.* *fast vib.*

Vc.

s.pont. *mp* *mf* *p* *mp* *f* *pp*

ricochet c.l.batt.

s.pont. *ord.* *poco a poco tremolo*

(♩=60)

III. Canto de despedida

(♩=70)

Timeline 1

10"

Perc. 1

Mba.

with rattam

Medium mallet,

*p*  $\rightarrow$  *ff*

Perc. 2

with soft mallet

Vibe M-On fast

*p*  $\rightarrow$  *ff*

Bongos

Perc. 3

with soft mallet

Vibe M-On fast

*p*  $\rightarrow$  *ff*

Congas

Perc. 4

Sus. Cym. with mallet

*pp*  $\rightarrow$  *ff*

Vln. I

non vib. s.tasto

slow vib.

*ppp*  $\rightarrow$  *mp*

*p*

*f*

ord. V

*pp* *nervioso*

Vln. II

non vib. s.tasto

slow vib.

*ppp*  $\rightarrow$  *p*  $\rightarrow$  *mp*

*ppp*

*p*

*f*

ord. (V)

*pp* *nervioso*

Vla.

non vib. s.tasto

slow vib.

*ppp*  $\rightarrow$  *p*

*mp*

*ppp*

ord. (V)

*fp*  $\rightarrow$  *ff*

*pp* *nervioso*

Vc.

non vib. s.tasto

slow vib.

*ppp*  $\rightarrow$  *p*

*mp*

*ppp*

*fp*  $\rightarrow$  *ff*

ord. (V)

*p* *c.l.batt.*

III. Canto de despedida

Timeline 1

15 (♩=60) 10" 4/4 5/4

Mba.

mp p

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.  
Trgl. beater

mp

Vln. I

mf ppp p mp

non vib. s.tasto

slow vib.

Vln. II

mf ppp p mp ppp

non vib. s.tasto

slow vib.

Vla.

mf ppp p mp ppp

non vib. s.tasto

Vc.

mf p ppp mp p ord.

non vib. s.tasto

III. Canto de despedida

Timeline 1

19  $\frac{5}{4}$  |  $\frac{3}{4}$  ( $\text{♩} = 70$ )

Perc. 1

Mba. with mallet *p*  $\rightarrow$  *ff* with rattam *p*  $\rightarrow$  *mp*  $\rightarrow$  *p*

Perc. 2

with soft mallet Vibe *p*  $\rightarrow$  *ff* Bongos *f*

Perc. 3

with soft mallet Vibe *p*  $\rightarrow$  *ff* Congas *f*

Perc. 4

Sus. Cym. with mallet *pp*  $\rightarrow$  *ff* Sus. Cym. Trgl. beater *mp*

Vln. I

*ppp* (V) *ff* c.l.batt. light pressure *p*  $\rightarrow$  *mf*  $\rightarrow$  *p*

Vln. II

*fp* (V) *ff* light pressure *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

Vla.

(V) *ff* light pressure *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

Vc.

(V) *ff* light pressure *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

III. Canto de despedida

Timeline 1

23 (♩=60)  
6" 3" 6" 3" 4/4

Mba.  
with soft mallet

Perc. 1

Perc. 2

Perc. 3  
Vibe M-On slow  
with soft mallet

Perc. 4  
Sus. Cym.

Vln. I  
ord.  
p s.pont. f ord.

Vln. II  
ord.  
p s.pont. f ord.

Vla.  
ord.  
p f p

Vc.  
ord.  
p f p

Detailed description: This musical score is for the third movement, 'III. Canto de despedida', in 4/4 time with a tempo of quarter note = 60. The score is divided into five measures with durations of 6, 3, 6, 3, and 4/4 seconds. The percussion section includes Mba (played with a soft mallet), Vibe M-On (played slowly with a soft mallet), and Suspended Cymbal. The string section consists of Violin I, Violin II, Viola, and Violoncello. The score features dynamic markings of piano (p), forte (f), and sforzando (s.pont.), along with performance instructions like 'ord.' (order) and 's.pont.' (sforzando). The Mba part has a melodic line with a crescendo and decrescendo. The Vibe M-On part has a similar melodic line with a crescendo and decrescendo. The Perc. 4 part has a single note on the cymbal with a crescendo and decrescendo. The string parts have a melodic line with a crescendo and decrescendo.

III. Canto de despedida

Timeline 1

27

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Vibe M-On fast

Vibe M-On medium

Sus. Cym.

*mp* *mf* *f*

*p* *mf* *f*

vib.

s.pont.

ord.



III. Canto de despedida

33

(♩=60)

Timeline 1

The musical score is for the third movement, "III. Canto de despedida", starting at measure 33. The tempo is marked as quarter note = 60 (♩=60). The score is divided into several systems:

- Timeline 1:** A horizontal line at the top of the page.
- Percussion:**
  - Perc. 1:** T. Ch. (Tom Chime) with dynamics *mp*, *p*, and *pp*.
  - Perc. 2:** Empty staff.
  - Perc. 3:** Vibe (Vibraphone) with dynamics *mp* and *p*. Includes fingerings 5, 6, and 7.
  - Perc. 4:** Crotchet arco (Crotchet arco) with dynamics *p*, *mf*, and *p*.
- Strings:**
  - Vln. I & II:** Violins with dynamics *fp*, *f*, and *p*. Includes performance instructions "fast vib." and "non vib.".
  - Vla.:** Viola with dynamics *f* and *p*.
  - Vc.:** Violoncello with dynamics *f* and *p*.

Measure 33 is marked with a "33" in the top left of each staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

III. Canto de despedida

Timeline 1

5"

39

Mba.  
with rattam  
*mf*

Mba.  
with soft mallet  
*p*

Perc. 1

Sus. Cym.  
Trgl. beater  
*mp*

Perc. 2

Glock.  
*p*

Trgl.  
*p*

Perc. 3

Vibe  
*mp*

Perc. 4

Sus. Cym.  
Trgl. beater  
*mp*

Congas  
with hands  
*p* *mf* *p* *mf*

Crot.  
ord.  
*p*

Vln. I

slow vib. *mf* *p* ord. fast vib. *mp* slow vib. *pp* non vib. *mp*

Vln. II

slow vib. *mf* *p* ord. fast vib. *mp* slow vib. *pp* non vib. *mp*

Vla.

s.pont. *mf* *p* ord. *mf* *mp* *p* arco s.tasto

Vc.

ricochet c.l.batt. *p* ord. *mf* *p* s.tasto *p*

III. Canto de despedida

Timeline 1

Mba.  
*p*  
*pp*

Perc. 1  
Trgl.  
Trgl. beater  
*p*  
*pp*

Perc. 2  
Glock.  
*p*  
Trgl.  
*p*  
Trgl.  
*p*  
*pp*

Perc. 3  
Vibe  
*p*  
*pp*

Perc. 4  
Crot.  
*p*  
*pp*

Vln. I  
s.pont.  
ord.  
*p*

Vln. II  
pizz.  
arco  
ord.  
pizz.  
arco  
s.pont.  
ord.  
pizz.  
arco  
s.pont.  
ord.  
*p*

Vla.  
II  
pizz.  
arco  
3  
II  
V  
*p*  
pizz.

Vc.  
*pp*  
arco  
3  
*mf*

III. Canto de despedida

Timeline 1

50

Perc. 1

Sus. Cym.  
with rute  
on bell

Perc. 2

Glock.  
*mp*

Vibe  
M-On fast  
*mf*

Perc. 3

Vibe  
M-On medium  
*mp*

Perc. 4

Crot.  
*mp*

Vln. I

*mp*

*ff* *mf*

Vln. II

*mp*

*ff* *mf*

Vla.

arco  
*mp*

*ff* *mf*

Vc.

*mp*

*ff* *mf*

### III. Canto de despedida

Timeline 1

57

accl.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Sus. Cym. on bell

Vibe

Crot.

*p*

*sempre cresc.*

*V*

*3*

The score is divided into two systems. The first system (measures 57-64) includes a timeline and five percussion parts: Perc. 1 (bass clef), Perc. 2 (treble clef), Perc. 3 (treble clef), and Perc. 4 (treble clef). Percussion parts include 'Sus. Cym. on bell', 'Vibe', and 'Crot.'. The second system (measures 65-72) includes four string parts: Vln. I, Vln. II, Vla., and Vc. The string parts feature dynamic markings of *p* and *sempre cresc.*, and include trills and triplets. The score is marked with a tempo change to *accl.* at measure 65. The time signature changes from 2/4 to 4/4 at measure 61 and to 7/8 at measure 65.

III. Canto de despedida

65

Timeline 1

65

Perc. 1

65

Perc. 2

65

Perc. 3

65

Perc. 4

65

Vln. I

Vln. II

Vla.

Vc.

The score is for a section titled "III. Canto de despedida". It begins at measure 65. The top part of the score is a "Timeline 1" which shows a 3/4 time signature. Below this are four percussion parts, labeled "Perc. 1" through "Perc. 4". Each percussion part has a treble clef and a 3/4 time signature. The bottom part of the score consists of four string parts: "Vln. I", "Vln. II", "Vla.", and "Vc.". The string parts are in 3/4 time. The Vln. I and Vln. II parts have dynamic markings of "sempre cresc.". The Vla. and Vc. parts feature triplets, indicated by a "3" under the notes. The Vc. part also has a "sempre cresc." marking.



III. Canto de despedida

Timeline 1

77 6"

77 4/4 (♩=60)

T. Ch.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

8<sup>va</sup>

arco

vib.

8<sup>va</sup>

arco

vib.

1 arco

arco

1

*f* *mp* *p*

*mp* *p*

*p* *mf* *p*

*fp* *f* *f* *p* *fp*

*f* *p*

*f* *p*





# IV. Canto festivo

Moderato (♩.=85)

*accel. poco a poco*

The score is arranged in a system with six staves. The top four staves are for Percussion 1, 2, 3, and 4, each with a treble and bass clef. The bottom two staves are for Violin I and Violin II (treble clef), Viola (alto clef), and Cello (bass clef). The music is in 6/8 time. The percussion parts are mostly rests. The string parts begin with a forte (*f*) dynamic. Violin I has a *pizz.* marking. Violin II has *f* and *pizz.* markings. Viola has *f*, *c.l.batt.*, and *pizz.* markings. Cello has *f* and *pizz.* markings. The score concludes with a copyright notice ©2020.

IV. Canto festivo

2

Tranquilo (♩ = 100)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

The score consists of several staves. Percussion staves 1-4 are in bass clef. Perc. 1 and Perc. 2 have rests. Perc. 3 and Perc. 4 have rhythmic patterns starting at measure 13. Perc. 3 includes notes for 'Congas with hands' and 'Congas'. Perc. 4 includes notes for 'R.H. xyl. stick', 'L.H. drum stick and xyl. stick', and 'T-Tom Rim click'. Perc. 2 has notes for 'Bongos with hands' and 'Bongos'. Perc. 1 has a note for 'Sus. Cym. Trgl. beater on bell' at measure 18. String staves (Vln. I, Vln. II, Vla., Vc.) are in treble clef. Vln. I and Vln. II have notes and rests. Vla. and Vc. have notes and rests. Dynamics include *f*, *p*, *mf*, and *f*. Performance instructions include 'c.l.batt.', 'pizz.', and 'mf'. A rehearsal mark '13' is present at the beginning of each staff.



IV. Canto festivo

Musical score for Percussion and Strings, measures 37-45. The score includes parts for Mba. (Mezclemba), Bongos, Congas, Vibe, T-Tom, and String quartet (Vln. I, Vln. II, Vla., Vc.).

**Perc. 1:** Mba. (Mezclemba) part, measures 37-45.

**Perc. 2:** Bongos part, measures 37-45. Includes dynamics *p* and *f*. Includes the instruction "Guasá" with rhythmic arrows above the staff.

**Perc. 3:** Congas part, measures 37-45. Includes dynamics *p* and *f*. Includes the instruction "Vibe M-On medium" with a bracketed section.

**Perc. 4:** T-Tom part, measures 37-45. Includes dynamics *p*, *f*, *mf*, and *p*.

**Vln. I:** Violin I part, measures 37-45. Includes dynamics *p*, *mf*, and *p*.

**Vln. II:** Violin II part, measures 37-45. Includes dynamics *p*, *mf*, and *p*.

**Vla.:** Viola part, measures 37-45. Includes dynamics *p*, *mf*, and *p*.

**Vc.:** Violoncello part, measures 37-45. Includes dynamics *p*, *mf*, and *p*.



IV. Canto festivo

6

Mba.

Perc. 1

Perc. 2

Guasá

Vibe

Perc. 3

Xyl.

T-Tom

Vln. I

Vln. II

Vla. arco

Vc.

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

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

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

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

Detailed description: This is a page of a musical score for measures 57-64. The score is divided into two main sections: Percussion and Strings. The Percussion section includes five staves: Perc. 1 (Mba.), Perc. 2 (Guasá), Perc. 3 (Vibe), Perc. 4 (Xyl. and T-Tom), and Vln. I. The Strings section includes Vln. II, Vla. (arco), and Vc. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *fp* (fortissimo-piano). Percussion parts include rhythmic patterns with accents and dynamic changes. The string parts consist of sustained chords and melodic lines with dynamic swells and accents.

IV. Canto festivo

Rítmico (♩=110)

65 Mba. *f*

Perc. 1

65

65 Sus. Cym. *f*

65 Glock. *f*

Perc. 2

65 Guasá

Perc. 3

65 Vibe

Perc. 4

65 Xyl.

65 T-Tom *f*

Vln. I *f* arco *p* *f*

Vln. II *f* pizz. arco *p* *f*

Vla. *f* pizz. arco *p* *f*

Vc. *f* pizz. arco *f*

IV. Canto festivo

Mba. *f*

Perc. 1

Sus. Cym. *f*

Perc. 2

Glock. *f*

Bongos with mallet *f*

Perc. 3

Vibe *p* *f*

Perc. 4

Xyl. *f* *p* *f*

T-Tom *f* T-Tom *f*

Vln. I *p* *f* *pizz.*

Vln. II *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vc. *pizz.* *f* *pizz.*

Detailed description of the musical score: The score is for measures 76-85 of 'IV. Canto festivo'. It features a complex percussion section and string accompaniment. The percussion parts include Mba (Mezotele), Suspended Cymbal, Glockenspiel, Vibraphone, Xylophone, and Tom-toms. The string parts include Violin I and II, Viola, and Violoncello. Dynamics range from piano (p) to fortissimo (f). Articulations include accents, slurs, and pizzicato. The time signature changes from 6/8 to 3/4 and back to 6/8. The key signature has one flat (B-flat).



IV. Canto festivo

10

Perc. 1

Mba. *f*

Perc. 2  
Sus. Cym.

Sus. Cym. *f*

Perc. 3  
Bongos

Bongos *f* Guasá

Perc. 4

Vibe *f*

Perc. 5

Xyl. *f*

Vln. I

*fp* *f*

Vln. II

*fp* *f*

Vla.

*fp* *f*

Vc.

arco *f*

IV. Canto festivo

106 Mba.

Perc. 1

106

Perc. 2

106 Guasá

Perc. 3

106 Vibe

Perc. 4

106 Xyl.

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*p*

*p*

*p*

*p*

*pizz.*

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score, titled 'IV. Canto festivo', page 11, shows measures 106 through 113. The percussion section includes four parts: Perc. 1 (Mbira), Perc. 2 (Guasá), Perc. 3 (Vibraphone), and Perc. 4 (Xylophone). The string section includes Violin I, Violin II, Viola, and Violoncello. The Mbira part features a melodic line with various articulations and dynamics, including a forte (*f*) section and a piano (*p*) section. The Guasá part consists of rhythmic patterns with accents. The Vibraphone and Xylophone parts play melodic lines with various articulations. The string parts provide harmonic support, with Violins I and II playing melodic lines and the Viola and Cello playing bass lines. Dynamics range from piano (*p*) to forte (*f*), and the strings use pizzicato (*pizz.*) in the later measures.

Musical score for Percussion 1-4, Violins I & II, Viola, and Voice.

**Perc. 1:** Mba. (114) *f* to *p*

**Perc. 2:** Guasá (114) *p* to *f*; Bongos with hands (*mf*); M-On medium (*mp*)

**Perc. 3:** Vibe (114) *mp*; Congas with hands (*mf*)

**Perc. 4:** Xyl. (114) *f* to *p*; Congas with hands (*mf*)

**Vln. I:** *f* to *mf* (pizz.)

**Vln. II:** *f* to *mf* (pizz.)

**Vla.:** *f* to *f* (arco)

**Vc.:** *f* to *p* to *f* (arco)

Musical score for Percussion and Strings, measures 123-132. The score includes parts for Perc. 1, Perc. 2 (Bongos), Perc. 3 (Vibe), Perc. 4 (Congas), Vln. I, Vln. II, Vla., and Vc. The key signature is B-flat major (two flats). The percussion parts feature rhythmic patterns with dynamic markings such as *p* and *mp*. The string parts include *arco* and *pizz.* markings, with dynamics ranging from *mf* to *fp*. The score concludes with a fermata over the final measure.

Tranquilo (♩=100)

IV. Canto festivo

14

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

134  
*mp*

134

134  
Vibe  
Hard mallet  
*p*

134  
Vibe  
*p*  
*sim.*

134  
Xyl.  
*p*

Detailed description: This block contains the first four percussion staves. Perc. 1 and Perc. 2 are mostly silent, with Perc. 2 playing a short melodic phrase on vibraphone starting at measure 134. Perc. 3 plays a sustained chordal texture on vibraphone, marked *p* and *sim.* Perc. 4 plays a rhythmic pattern on xylophone, marked *p*.

134

arco  
*p*  
arco

*pizz.*  
*p*

arco  
*p*

*p*

*mp*

*mp*

Detailed description: This block contains the string staves. Vln. I and Vln. II play a melodic line, with Vln. II marked *pizz.* and *p*. Vla. and Vc. play a sustained chordal texture, with Vln. I marked *arco* and *p*, and Vln. II marked *arco* and *p*. The overall dynamic for the strings is *mp*.

Musical score for Percussion and Strings, measures 144-150. The score is divided into five percussion parts and four string parts.

- Perc. 1:** Mba. (Mezotele) part, measures 144-150.
- Perc. 2:** Vibe (Vibraphone) part, measures 144-150. Includes dynamic markings *p* and *mp*, and the instruction "Medium mallet".
- Perc. 3:** Vibe (Vibraphone) part, measures 144-150. Includes dynamic marking *p* and the instruction *sim.* (sustained).
- Perc. 4:** Xyl. (Xylophone) part, measures 144-150. Includes dynamic marking *p*.
- Vln. I:** Violin I part, measures 144-150. Includes dynamic marking *p*.
- Vln. II:** Violin II part, measures 144-150. Includes dynamic markings *mp* and *f*.
- Vla.:** Viola part, measures 144-150. Includes dynamic marking *p*.
- Vc.:** Violoncello part, measures 144-150.

IV. Canto festivo

16

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Musical score for Percussion and Strings, measures 154-160. The score is divided into four percussion parts (Perc. 1-4) and four string parts (Vln. I, Vln. II, Vla., Vc.).

**Perc. 1:** Mba. (Mezobass). Measures 154-155: eighth-note pattern. Measure 156: *mf*. Measures 157-160: chords.

**Perc. 2:** Vibe (Vibraphone). Measures 154-155: chords. Measure 156: *mp*. Measures 157-160: eighth-note pattern with "Hard mallet" instruction.

**Perc. 3:** Vibe (Vibraphone). Measures 154-155: chords, *p*. Measures 156-160: chords, *mp*.

**Perc. 4:** Xyl. (Xylophone). Measures 154-155: eighth-note pattern, *p*. Measures 156-160: eighth-note pattern, *mp*.

**Vln. I:** Measures 154-155: chords, *fp*. Measures 156-160: chords, *p*, *fp*, *mf*.

**Vln. II:** Measures 154-155: chords. Measures 156-160: eighth-note pattern, *mp*.

**Vla.:** Measures 154-155: chords, *fp*. Measures 156-160: chords, *p*, *fp*, *mp*.

**Vc.:** Measures 154-155: eighth-note pattern. Measures 156-160: eighth-note pattern, *mf*.

IV. Canto festivo

Mba.

cresc.

*f*

Perc. 1

164

Vibe

*mf*

Perc. 2

164

Vibe

cresc.

*mf*

*sim.*

Perc. 3

164

Xyl.

cresc.

*mf*

Perc. 4

164

Vln. I

cresc.

*f*

Vln. II

*mf*

Vla.

cresc.

*mf*

Vc.

cresc.

*f*

Detailed description: This page of a musical score, numbered 17, is titled 'IV. Canto festivo'. It contains staves for Percussion 1 through 4 and Violins I and II, Viola, and Violoncello. The percussion parts include Mba (measured 164-171), Vibe (measured 164-171), and Xyl. (measured 164-171). The string parts (Vln. I, Vln. II, Vla., Vc.) also have measures 164-171. Dynamics include cresc., mf, f, and sim. The score is written in a key with two flats and a common time signature.

IV. Canto festivo

*accel.*

Perc. 1

*mp*

*cresc.*

Perc. 2

*mf*

*cresc.*

Perc. 3

*mp*

Perc. 4

*mp*

*dim.*

Vln. I

Vln. II

*mp*

Vla.

*mp*

Vc.

*mp*

Musical score for Percussion and Strings, measures 173-180. The score is divided into four percussion parts (Perc. 1-4) and three string parts (Vln. I, Vln. II, Vla., Vc.).

- Perc. 1:** Mba. (Mbira). Starts at measure 173 with a melodic line. Dynamics: *mp*, *cresc.*
- Perc. 2:** Vibe. Starts at measure 173 with chords. Dynamics: *mf*, *cresc.*
- Perc. 3:** Vibe. Starts at measure 173 with chords. Dynamics: *mp*
- Perc. 4:** Xyl. (Xylophone). Starts at measure 173 with a melodic line. Dynamics: *mp*, *dim.*
- Vln. I:** Violin I. Starts at measure 173 with a melodic line.
- Vln. II:** Violin II. Starts at measure 173 with a melodic line. Dynamics: *mp*
- Vla.:** Viola. Starts at measure 173 with a melodic line. Dynamics: *mp*
- Vc.:** Violoncello. Starts at measure 173 with a melodic line. Dynamics: *mp*

Intenso (♩=110)

IV. Canto festivo

Mba.

Perc. 1

Perc. 2

Vibe

Perc. 3

Vibe

Xyl.  
(Qua)

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: This page contains measures 182 through 191 of a musical score. The score is divided into two systems. The first system includes Percussion 1 (Mba.), Percussion 2 (Vibe), Percussion 3 (Vibe), and Percussion 4 (Xyl. (Qua)). The second system includes Violin I, Violin II, Viola, and Violoncello. The percussion parts feature complex rhythmic patterns with various dynamics such as *f*, *mf*, *sim. mf*, and *p*. The string parts consist of sustained notes and melodic lines, with dynamics ranging from *ff* to *p*. The score includes dynamic markings, articulation marks, and performance instructions like *sim.* and *Qua*.





The score is divided into two main sections: Percussion (Perc. 1-4) and Strings (Vln. I, Vln. II, Vla., Vc.).

**Percussion Section:**

- Perc. 1:** Mba. with rattam. Measures 211-218 show rhythmic patterns with vertical strokes.
- Perc. 2:** Glock. Measures 211-218 show rhythmic patterns with eighth notes.
- Perc. 3:** Vibe. Measures 211-218 show rhythmic patterns with eighth notes and chords.
- Perc. 4:** Xyl. Measures 211-218 show rhythmic patterns with eighth notes.

**String Section:**

- Vln. I & II:** Play pizzicato (pizz.) chords in measures 211-218. In measures 219-220, they switch to arco (arco) and play sustained notes with dynamics *fp* and *f*.
- Vla.:** Play c.l.batt. (cylindrical battens) in measures 211-218. In measures 219-220, they play arco with dynamics *fp* and *f*.
- Vc.:** Play pizzicato in measures 211-218. In measures 219-220, they play arco with dynamics *fp* and *f*.

**Other Percussion:**

- Sus. Cym.:** Suspended cymbal, measures 219-220, *f*.
- Vibe:** Vibraphone, measures 219-220, *f*.

**Measure 219:** The time signature changes from 4/4 to 3/4.



Perc. 1

Musical notation for Percussion 1, including a mba drum part with a gliss. instruction and a forte (f) dynamic.

Perc. 2

Musical notation for Percussion 2, including a vibraphone part and bongos with hands.

Perc. 3

Musical notation for Percussion 3, including a vibraphone part with a forte (f) dynamic.

Perc. 4

Musical notation for Percussion 4, including xylophone and tom-tom parts with a forte (f) dynamic.

Vln. I

Musical notation for Violin I, including dynamics p, f, and ff, and an arco instruction.

Vln. II

Musical notation for Violin II, including dynamics p, f, and ff, and an arco instruction.

Vla.

Musical notation for Viola, including dynamics p, f, and ff, and an arco instruction.

Vc.

Musical notation for Violoncello, including dynamics f and ff.





IV. Canto festivo

259 Mba.

Perc. 1

Perc. 2

259 Glock.

259 Bongos with mallet

259 Vibe

Perc. 3

259 Crot.

259 Xyl.

259 Crot.

259 Xyl.

259 R.H. xyl. stick  
L.H. drum stick and xyl. stick

Vln. I

Vln. II

Vla.

Vc.

266 Mba.

Perc. 1

Perc. 2

Guasá

Perc. 3

Vibe  
M-On medium

Perc. 4

T-Tom  
Rim click

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco