

HATHOR'S GARDEN

Castellano

Hathor, Diosa del Antiguo Egipto, representaba, entre otras deidades, la fertilidad y la vida, es decir; la alegría, la maternidad, el amor, la danza, la música e incluso la sexualidad y la embriaguez. Ella era la Gran Patrona de las mujeres.

El autor ha escrito, en su composición, una maravillosa oda a la mujer, donde destaca, sobre todo, el papel de madre protectora que proporciona a sus hijos la más absoluta felicidad que todo niño debe de adquirir en su infancia, ofreciéndoles amor, paz y estabilidad mientras ella, orgullosa, disfruta viendo a sus niños jugar, dormir, sonreír... VIVIR.

En definitiva, es una obra dedicada, enteramente, a todas las mujeres; imprescindibles para crear un hogar desbordante de ternura y protección.

“Bien hallado el Jardín de Hathor,
Santuario del respeto,
donde hombres y Mujeres
de corazón puro y blanco
siempre hallan calma y afecto.”

English

Hathor, the goddess of Ancient Egypt represented, among other deities, fertility and life; that is to say motherhood, love, dance, music and even sexuality and drunkenness. She was the great patron saint of women.

The author has created in his composition a marvellous ode to women where he highlights, above all, the role of the protective mother who provides her children with the most absolute happiness that every child should acquire in its childhood, offering them: love, peace and stability while she, proudly, enjoys watching her children play, sleep, smile.... LIVE.

In short, it is a work entirely dedicated to all women, who are essential to create a home overflowing with tenderness and protection.

“Hathor's Garden well found,
sanctuary of respect,
where men and women
of pure and white heart
always find calm and affection”

Euskara

Flathor, Antzinako Egiptoko jainkosak, beste jainko batzuen artean, emankortasuna eta bizitza irudikatzen zituen. Flau da; poza, amatasuna, maitasuna, dantza, musika eta baita sexualitatea eta mozortasuna ere. Emakumeen zaindari handia izan zen.

Egilzak, bere musika-konposizioan, emakumei egindako oda zoragarri bat sortu du; non, batez ere nabarmentzen den jainkosak ama babesle bezala dugun papera bere seme-alabei haur guztiak haurtzaroan lortu beharke lukezen erabatko zoriontasuna, maitasuna, bakza eta egonkortasuna eskainiz. Aldi beretan, jainkosak bere seme – alabak jolastzen, lo egiten, irribarre egiten Bizitzen ikusten dituzten harro sentitzen da eta gozatu egiten du.

Laburbilduz, emakumei guztiz eskainitako lana da; ezinbestekoak samurtasunaz eta babesz gainzka dagoen etxea sortzeko.

“Ongi ezagutua flathorren boratzea,

errespetuarren santutzea,

non bihotz garbi eta zuriko

gizon emakumeak

beti aurkitzen duten lasaitasuna eta maitasuna”

Obra Estrenada el 22 de Enero del 2022

Teatro de la Casa de la Cultura (La Pobla de Vallbona-Valencia)

Banda de la Corporació Musical de la Pobla de Vallbona

Director: Jorge García Romero

Hathor's Garden

(ad libitum) $\text{♩} = 60 \text{ c.a.}$

Flautin

Flautas 1, 2

Oboes 1, 2

Fagot

Requinto Eb

Parl. Clarinete Bb

Clarinete 1 Bb

Clarinete 2 Bb

Clarinet 3 in Bb

Alto Saxofón 1

Alto Saxofón 2

Tenores Saxofón 1, 2

Baritono Saxofón

Horn 1, 2 F

Horn 3 F

Fliscorno 1, 2 Bb

Trompeta 1 Bb

Trompeta 2 Bb

Trompeta 3 Bb

Trombón 1 C

Trombón 2 C

Trombón 3 C

Bombardinos 1, 2 C

Tubas 1, 2 C

Violoncello

Timbal

Lira

Xilófono

Percusión 1
Batería, S.C.
Bongoes

Percusión 2
S.C., Pandereta,
Güiro, B.D., C.C.

Percusión 3
Gong, Triángulo,
Temple Block,
Bongoes

Rit...

Larghetto ♩=60 c.a

This is a page of a musical score for a symphony orchestra. The score is written for a variety of instruments, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, English Horn, Clarinets (1, 2, and 3), Saxophones (Alto 1 and 2, Tenor 1 and 2, Bass), Horns (1, 2, and 3), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Basso Trombone, Tuba, Euphonium, Trombone, Timpani, Lyra, and Xylophone. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The tempo is marked 'Larghetto' with a metronome marking of approximately 60 beats per minute. The score includes dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). There are also performance instructions like 'Rit...' (Ritardando) and '1°' (first ending). A large, stylized red watermark is overlaid diagonally across the entire page, reading 'MusicalScore.com'. The page number '2' is located in the top left corner.

7

Picc.

Fl. 1, 2

Ob. 1, 2

Egt.

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vcl.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

pp

mp

p

12

Picc. *mp* *tocar*

Fl. 1, 2 *mp* *tocar*

Ob. 1, 2 *a2* *mp*

Fgt.

Rq. Eb.

Pri. Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2 *p*

Hn. 3 *p*

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bmb. 1, 2

Tba. 1, 2 *p*

Vel.

Timb.

Li. *p*

Xil.

Perc. 1

Perc. 2

Perc. 3

19

Picc.

Fl. 1, 2

Ob. 1, 2

Egt.

Rq. Eb.

Pri. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

25

Picc. *mf*

Fl. 1, 2 *mf* tocar

Ob. 1, 2

Fgt. *mf*

Rq. Eb. *mf*

Pri. Cl. *mf* 3

Cl. 1 *mf* 3

Cl. 2 *mf* 3

Cl. 3 *mf* 3

A. Sax. 1 *mf* 3

A. Sax. 2

T. Sax. 1, 2

B. Sax. *mf*

Hn. 1, 2 *mf*

Hn. 3 *mf*

Flisc. 1, 2 *mf* 3

Tpt. 1 *mf* 3

Tpt. 2 *mf* 3

Tpt. 3 *mf* 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bmb. 1, 2 *mf*

Tba. 1, 2 *mf*

Vel. *mf*

Timb.

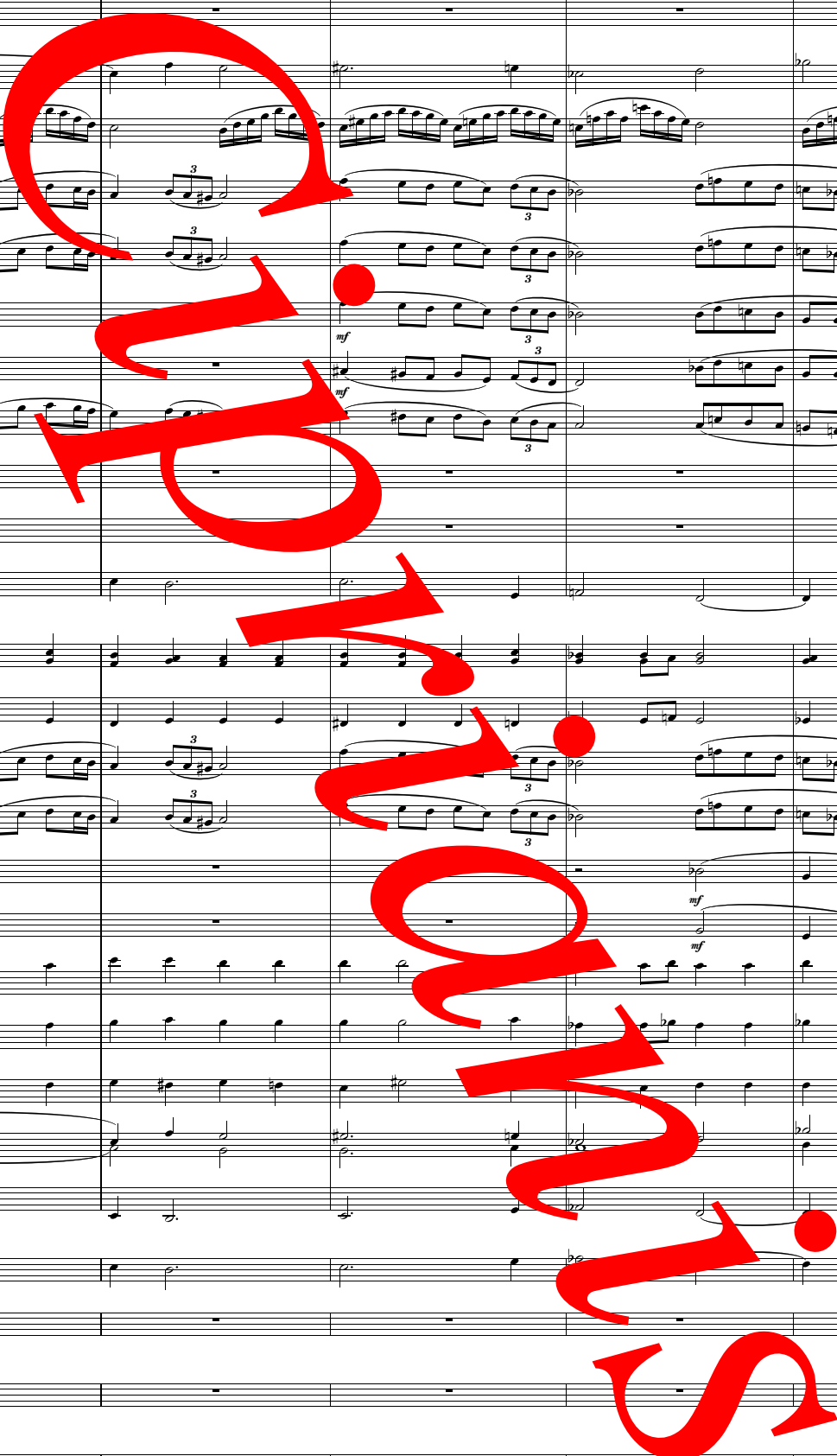
Li.

Xil.

Perc. 1

Perc. 2

Perc. 3



30

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pri. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vcl.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

38 **Rall.** **Tmp. de Rock** ♩=142 c.a

Picc. *mf cresc.*

Fl. 1, 2 *mf cresc.*

Ob. 1, 2 *mf cresc.*

Fgt.

Rq. Eb. *f*

Pri. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1, 2 *f*

B. Sax. *f*

Hn. 1, 2 *f*

Hn. 3 *f*

Flisc. 1, 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bmb. 1, 2 *f*

Tba. 1, 2 *f*

Vel. *f*

Timb. *f*

Li.

Xil. **Rall.**

Perc. 1 *S.C.* *p* *f*

Perc. 2 *Gong*

Perc. 3 *f*

47

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vcl.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

This page contains a musical score for rehearsal mark 56. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, Fgt. (with 'df. vlch' marking), Rq. Eb., Pri. Cl., Cl. 1, Cl. 2, Cl. 3, A. Sax. 1, A. Sax. 2, T. Sax. 1, 2, B. Sax., Hn. 1, 2, Hn. 3, Flisc. 1, 2, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Bmb. 1, 2, Tba. 1, 2, Vel., Timb., Li., Xil., Perc. 1, 2, 3. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings are marked with a mezzo-forte (*mf*) dynamic. The percussion parts include a complex rhythmic pattern in the first part of the page. A large red watermark is overlaid diagonally across the page.

64

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt. *tocar*

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1 *Sordina*

Tpt. 2 *Sordina*

Tpt. 3 *Sordina*

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

72

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Fgt.

Rq. Eb. *f*

Pr. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1, 2

B. Sax. *f*

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel. *f*

Timb. *f*

Li.

Xil. *f*

Perc. 1 *f*

Perc. 2 *f*
Pandereta

Perc. 3 *f*

78

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

p

mf

p

sf

p

mf

p

mf

p

mf

mf

p

p

p

p

mf

ride

senza sordina

1°

This image shows a page of a musical score for orchestra, page 14 (numbered 88 in the top left). The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. A large, stylized red watermark with the word "Musis" is overlaid diagonally across the entire page, from the top left towards the bottom right. The watermark is semi-transparent, allowing the musical notation to be seen through it. The instruments listed on the left side of the score are: Picc., Fl. 1, 2, Ob. 1, 2, Fgt., Rq. Eb., Prt. Cl., Cl. 1, Cl. 2, Cl. 3, A. Sax. 1, A. Sax. 2, T. Sax. 1, 2, B. Sax., Hn. 1, 2, Hn. 3, Flisc. 1, 2, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bmb. 1, 2, Tba. 1, 2, Vel., Timb., Li., Xil., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, and *p*. The key signature is B-flat major (two flats).

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

mf

p

tocar

Musica

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

The image displays a page of a musical score for page 107. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Bassoon (Fgt.), Contrabassoon (Rq. Eb.), Clarinets in Bb (Pr. Cl.), Clarinets in Bb (Cl. 1, 2, 3), Alto Saxophones (A. Sax. 1, 2), Tenor Saxophones (T. Sax. 1, 2), Baritone Saxophone (B. Sax.), Horns in Bb (Hn. 1, 2, 3), Fliscornets (Flisc. 1, 2), Trumpets (Tpt. 1, 2, 3) with 'Sordina' (mutes) indicated, Trombones (Tbn. 1, 2, 3), Bombardons (Bmb. 1, 2), Tubas (Tba. 1, 2), Violoncello (Vel.), Timpani (Timb.), Lyra (Li.), Xylophone (Xil.), and three types of Percussion (Perc. 1, 2, 3). The score is written in a key signature of two flats (Bb major or F minor) and a common time signature (C). A large, stylized red watermark is superimposed diagonally across the entire page, partially obscuring the musical notation.

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

p

p

p

p

mf

mf

mf

p

p

p

p

p

p

p

mp

p

p

124

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt. *tocar*

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1 *senza sordina*

Tpt. 2 *senza sordina*

Tpt. 3 *senza sordina*

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

132

132

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

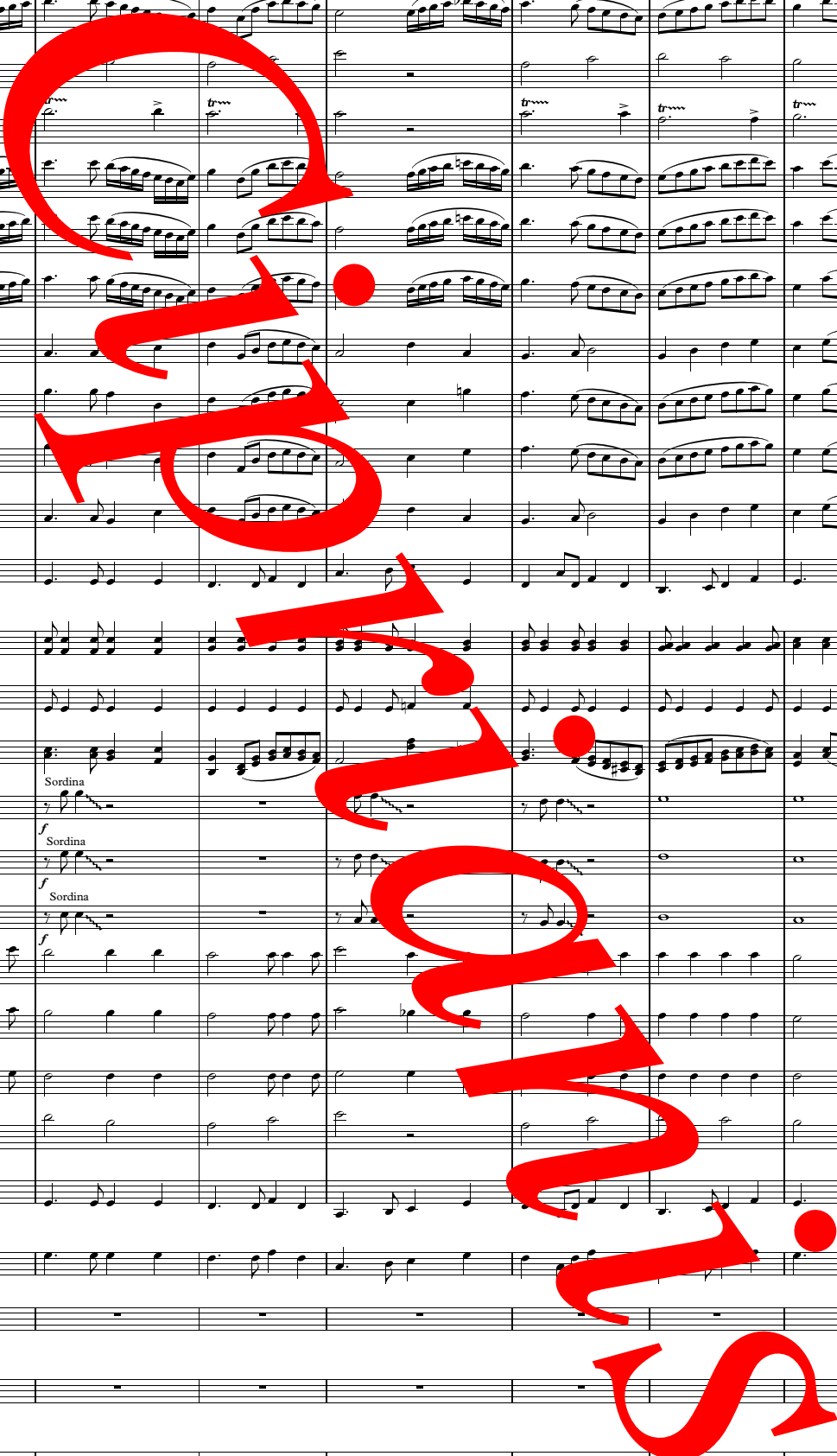
Xil.

Perc. 1

Perc. 2

Perc. 3

140



Picc. *f* *trm*

Fl. 1, 2 *f* *trm*

Ob. 1, 2 *f*

Fgt. *f*

Rq. Eb. *f* *trm*

Prl. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1, 2 *f*

B. Sax. *f*

Hn. 1, 2 *f*

Hn. 3 *f*

Flisc. 1, 2 *f*

Tpt. 1 *f* *Sordina*

Tpt. 2 *f* *Sordina*

Tpt. 3 *f* *Sordina*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bmb. 1, 2 *f* *tocar*

Tba. 1, 2 *f*

Vel. *f*

Timb.

Li.

Xil.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

148 // Andante ♩=85 c.a

Picc. //

Fl. 1, 2 //

Ob. 1, 2 //

Fgt. //

Rq. Eb. //

Prl. Cl. // *p* *pp*

Cl. 1 // *p* *pp*

Cl. 2 // *p*

Cl. 3 // *p*

A. Sax. 1 // *p*

A. Sax. 2 // *p*

T. Sax. 1, 2 // *p*

B. Sax. //

Hn. 1, 2 //

Hn. 3 // *mp*

Flisc. 1, 2 //

Tpt. 1 //

Tpt. 2 //

Tpt. 3 //

Tbn. 1 //

Tbn. 2 //

Tbn. 3 //

Bmb. 1, 2 // *1°* *mp* *a2* *p*

Tba. 1, 2 // *p* *pp*

Vel. //

Timb. // *mf*

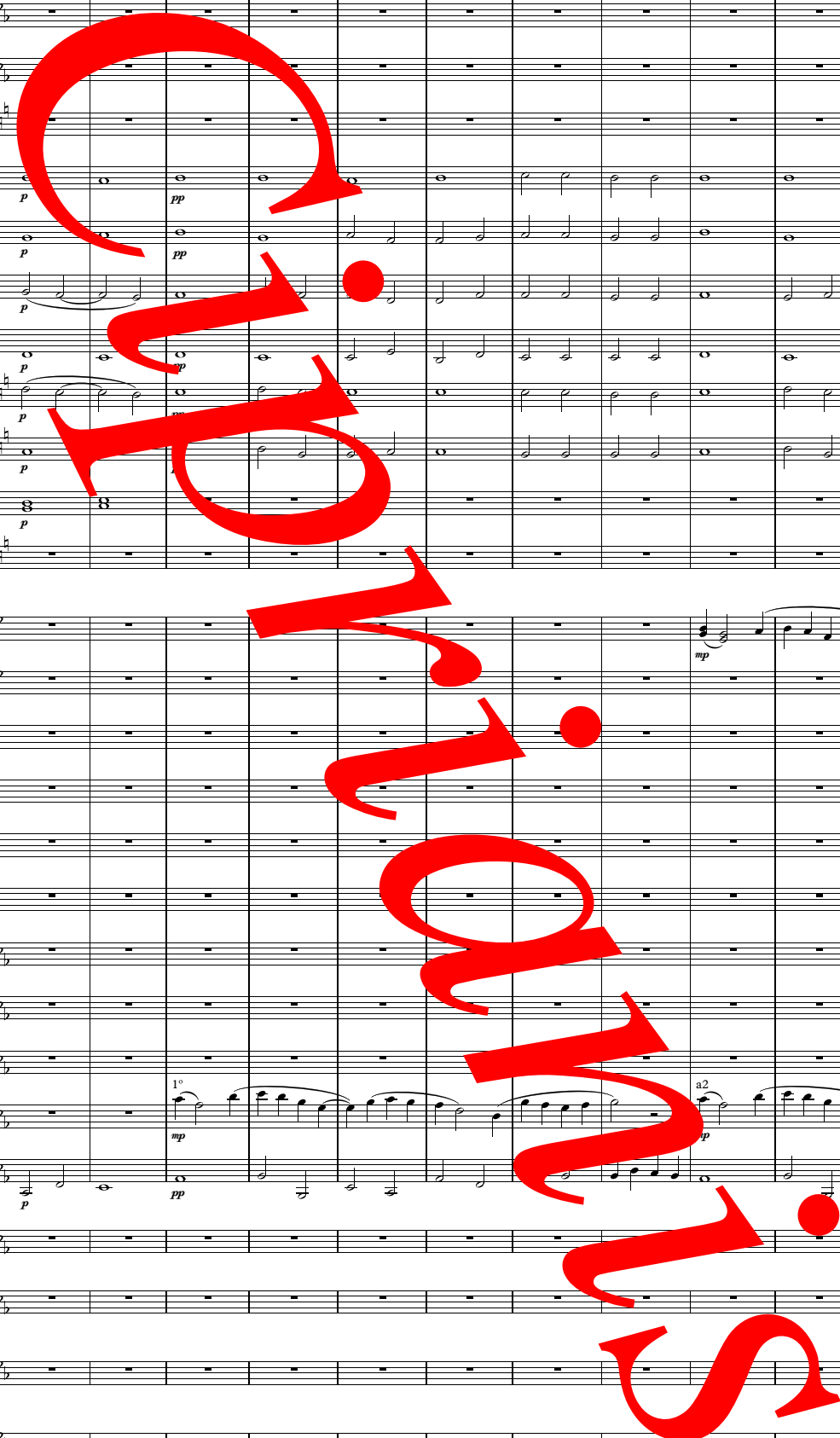
Li. //

Xil. //

Perc. 1 // *S.C* *p* *mp*

Perc. 2 //

Perc. 3 // *Tri.* *p*



161

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

174

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Bq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vcl.

Timb.

Li.

Xil.

Perc. 1

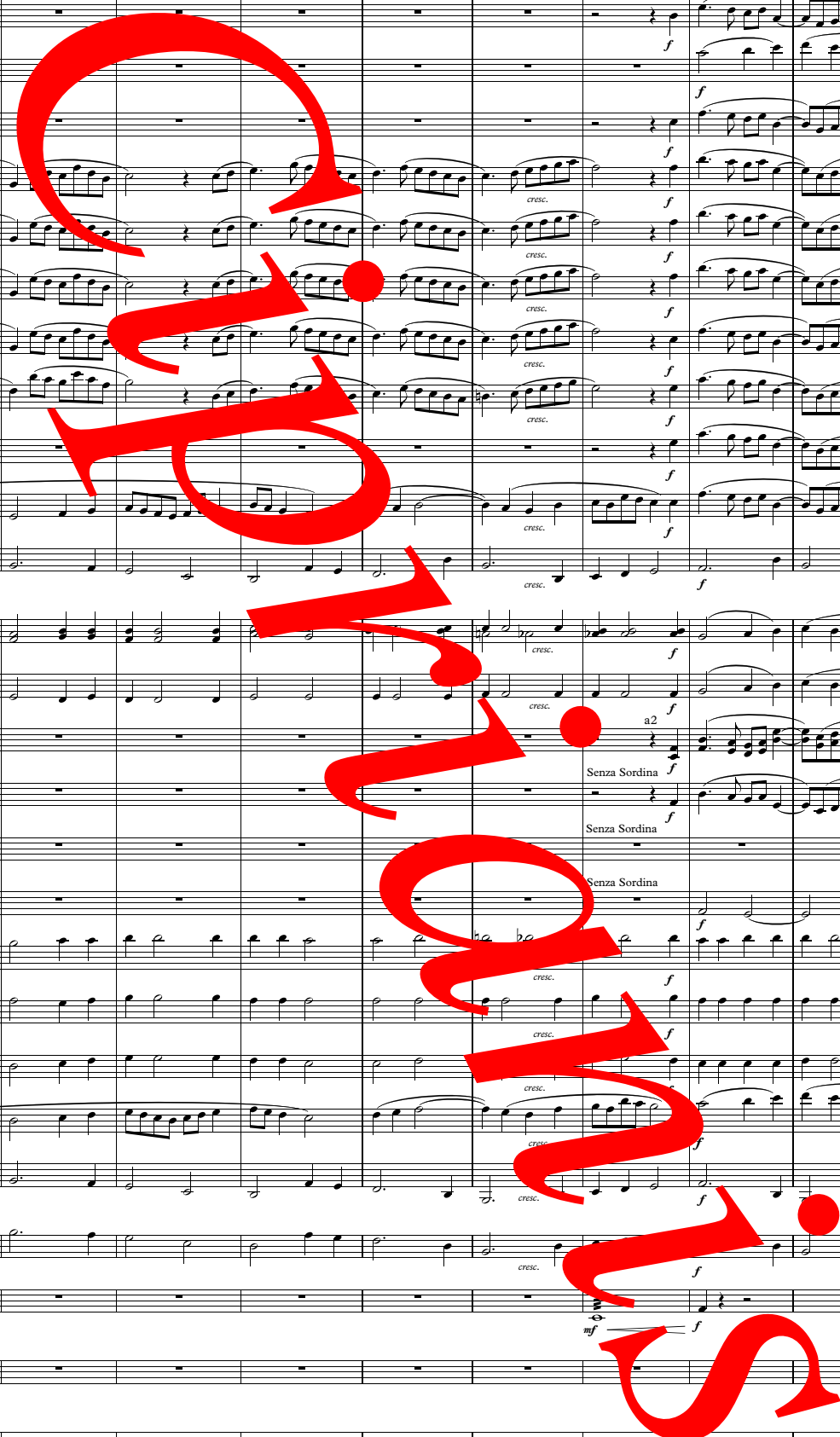
Perc. 2

Perc. 3

mp

mf

p



Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Fgt. *f*

Rq. Eb. *f*

Pr. Cl. *f*

Cl. 1 *cresc.* *f*

Cl. 2 *cresc.* *f*

Cl. 3 *cresc.* *f*

A. Sax. 1 *cresc.* *f*

A. Sax. 2 *mf* *f*

T. Sax. 1, 2 *mf* *cresc.* *f*

B. Sax. *p* *cresc.* *f*

Hn. 1, 2 *p* *cresc.* *f*

Hn. 3 *p* *cresc.* *f*

Flisc. 1, 2 *a2* *f*

Tpt. 1 *Senza Sordina* *f*

Tpt. 2 *Senza Sordina* *f*

Tpt. 3 *Senza Sordina* *f*

Tbn. 1 *p* *cresc.* *f*

Tbn. 2 *p* *cresc.* *f*

Tbn. 3 *cresc.* *f*

Bmb. 1, 2 *1°* *mf* *cresc.* *f*

Tba. 1, 2 *p* *cresc.* *f*

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

Timb. *mf* *mf* *f*

Li.

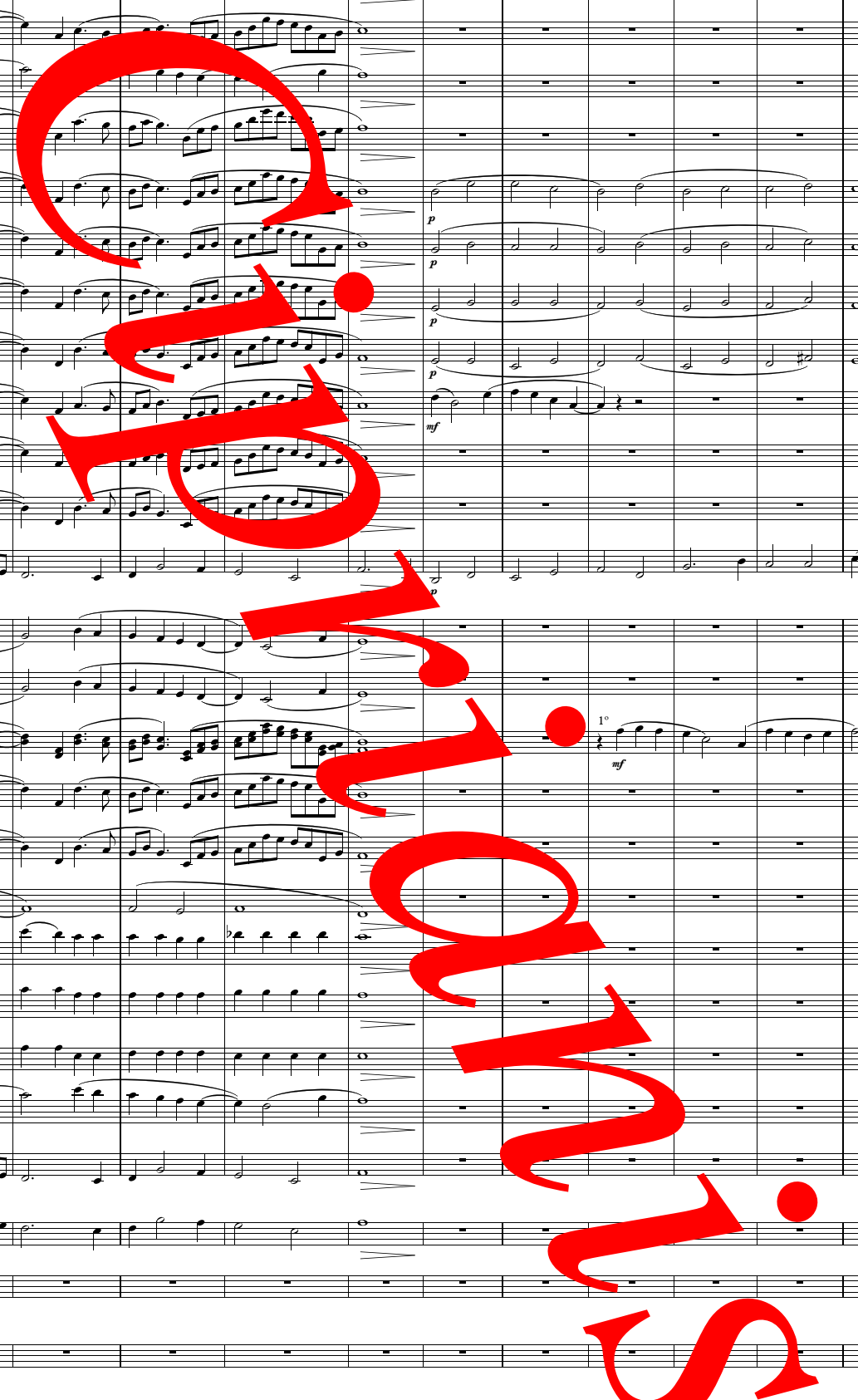
Xil.

Perc. 1 *S.C* *mf* *f*

Perc. 2 *C.C*

Perc. 3 *B.D* *f*

195



Picc.
Fl. 1, 2
Ob. 1, 2
Fgt.
Rq. Eb.
Pr. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Sax. 1
A. Sax. 2
T. Sax. 1, 2
B. Sax.
Hn. 1, 2
Hn. 3
Flisc. 1, 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bmb. 1, 2
Tba. 1, 2
Vel.
Timb.
Li.
Xil.
Perc. 1
Perc. 2
Perc. 3

p
p
p
mf
mf
mf
1°
mf

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

mp

pp

pp

pp

pp

1°

a2

Rall.....

Rall.....

Allegretto ♩.=105 c.a. (♩.♩.♩.)

219

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

df. Xylo. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Fgt. *mp* *mf*

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2 ^{1°} *mp* ^{a2} *mf*

Tba. 1, 2

Vel. *mp* *mf*

Timb.

Li.

Xil.

Bongoes *f*

Perc. 1 *mp*

Güiro *mp*

Perc. 2 *mp*

Perc. 3

TOCAR

Picc. *mf*

Fl. 1, 2

Ob. 1, 2 *mf*

Fgt. *mf*

Rq. Eb.

Pri. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3 *p*

Flisc. 1, 2

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2 *mf*

Tba. 1, 2

Vel. *mf*

Timb.

Li.

Xil. *mf*

Perc. 1

Perc. 2

Perc. 3



This image shows a page of a musical score for a symphony orchestra, page 30, numbered 244. The score is written for various instruments including Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoon, Clarinets (1, 2, 3), Saxophones (Alto, Tenor, Bass), Horns (1, 2, 3), Trumpets (1, 2, 3), Trombones (1, 2, 3), Euphonium, Tuba, Violins, Viola, Cello, Double Bass, and Percussion (1, 2, 3). The score is in a key signature of two flats and a 4/4 time signature. A large, stylized red watermark with the name 'Sibelius' is overlaid diagonally across the entire page. The watermark is written in a bold, cursive font. The musical notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The page number '30' is in the top left corner, and the rehearsal mark '244' is at the top left of the first staff.

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

This page contains a musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats and a common time signature. A large, stylized red watermark is overlaid diagonally across the page, reading "MusicalScore.com".

The instruments and parts listed on the left side of the score are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Fgt.
- Rq. Eb.
- Pr. Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- A. Sax. 1
- A. Sax. 2
- T. Sax. 1, 2
- B. Sax.
- Hn. 1, 2
- Hn. 3
- Flisc. 1, 2
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bmb. 1, 2
- Tba. 1, 2
- Vel.
- Timb.
- Li.
- Xil.
- Perc. 1 (S.D.)
- Perc. 2 (Pandereta)
- Perc. 3 (T. Block)

Dynamic markings such as *mf* and *p* are present throughout the score.

This is a full-page musical score for a large ensemble, including a full orchestra and a percussion section. The score is written for a 3/4 time signature in B-flat major. The instrumentation includes:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- Fgt.** (Fagotti/Bassoons)
- Rq. Eb.** (Corni in E-flat)
- Pr. Cl.** (Clarinet in C)
- Cl. 1, 2, 3** (Clarinets)
- A. Sax. 1, 2** (Alto Saxophones)
- T. Sax. 1, 2** (Tenor Saxophones)
- B. Sax.** (Bass Saxophone)
- Hn. 1, 2, 3** (Horns)
- Flisc. 1, 2** (French Horns)
- Tpt. 1, 2, 3** (Trumpets)
- Tbn. 1, 2, 3** (Tubas)
- Bmb. 1, 2** (Bass Drum)
- Tba. 1, 2** (Tom-toms)
- Vel.** (Cymbals)
- Timb.** (Timpani)
- Li.** (Lily)
- Xil.** (Xylophone)
- Perc. 1, 2, 3** (Percussion)

The score contains various musical notations, including dynamic markings such as *mf* (mezzo-forte) and *a2*, and performance instructions like *Sordina* (mute) for the trumpets. The percussion parts are written in a simplified notation style.

This is a page of a musical score, page 34, numbered 275. It contains staves for various instruments: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon, English Horn, Clarinets 1, 2, & 3, Saxophones (Alto 1 & 2, Tenor 1 & 2, Bass), Horns 1, 2, & 3, Flutes 1 & 2 (likely piccolo), Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Baritone/Euphonium 1 & 2, Tuba 1 & 2, Violoncello, Double Bass, and Percussion (1, 2, & 3). The score is in a key signature of two flats and a common time signature. A large, stylized red watermark reading "Sibelius" is superimposed diagonally across the entire page. The music includes dynamic markings such as *mf* and *cresc.* (crescendo). The percussion parts include a drum set (B.D.) and three different types of percussion instruments.

This image shows a page of a musical score for a symphony orchestra, page 35 of 35. The score is for rehearsal mark 282. It features a large, stylized red watermark that reads "Musical" diagonally across the page. The score includes parts for various instruments: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Bassoon (Fgt.), Contrabassoon (Rq. Eb.), Clarinets 1, 2, and 3 (Cl. 1, 2, 3), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor and Bass Saxophones (T. Sax. 1, 2, B. Sax.), Horns 1, 2, and 3 (Hn. 1, 2, 3), Flutes 1 and 2 (Flisc. 1, 2), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Baritone and Bass Trombone (Bmb. 1, 2, Tba. 1, 2), Violoncello (Vcl.), Timpani (Timb.), Lyra (Li.), and Xylophone (Xil.). The percussion section includes three parts (Perc. 1, 2, 3). The score is written in a key signature of two flats and a common time signature. Dynamics such as *f* (forte) are indicated throughout the score.



Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

Senza Sordina

a2

Pandereta

Bongoes

f

Rall....

Largo ♩=60 c.a

296

Picc. *dim.*

Fl. 1, 2 *dim.*

Ob. 1, 2 *dim.*

Fgt. *dim.*

Rq. Eb. *dim.*

Pr. Cl. *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Cl. 3 *dim.*

A. Sax. 1 *dim.*

A. Sax. 2 *dim.*

T. Sax. 1, 2 *dim.*

B. Sax. *dim.*

Hn. 1, 2

Hn. 3

Flisc. 1, 2 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2 *p*

Vel. *p*

Timb. *f dim. p*

Li.

Xil. *Rall....*

Perc. 1 *f dim. c.c. p*

Perc. 2 *p*

Perc. 3

313

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

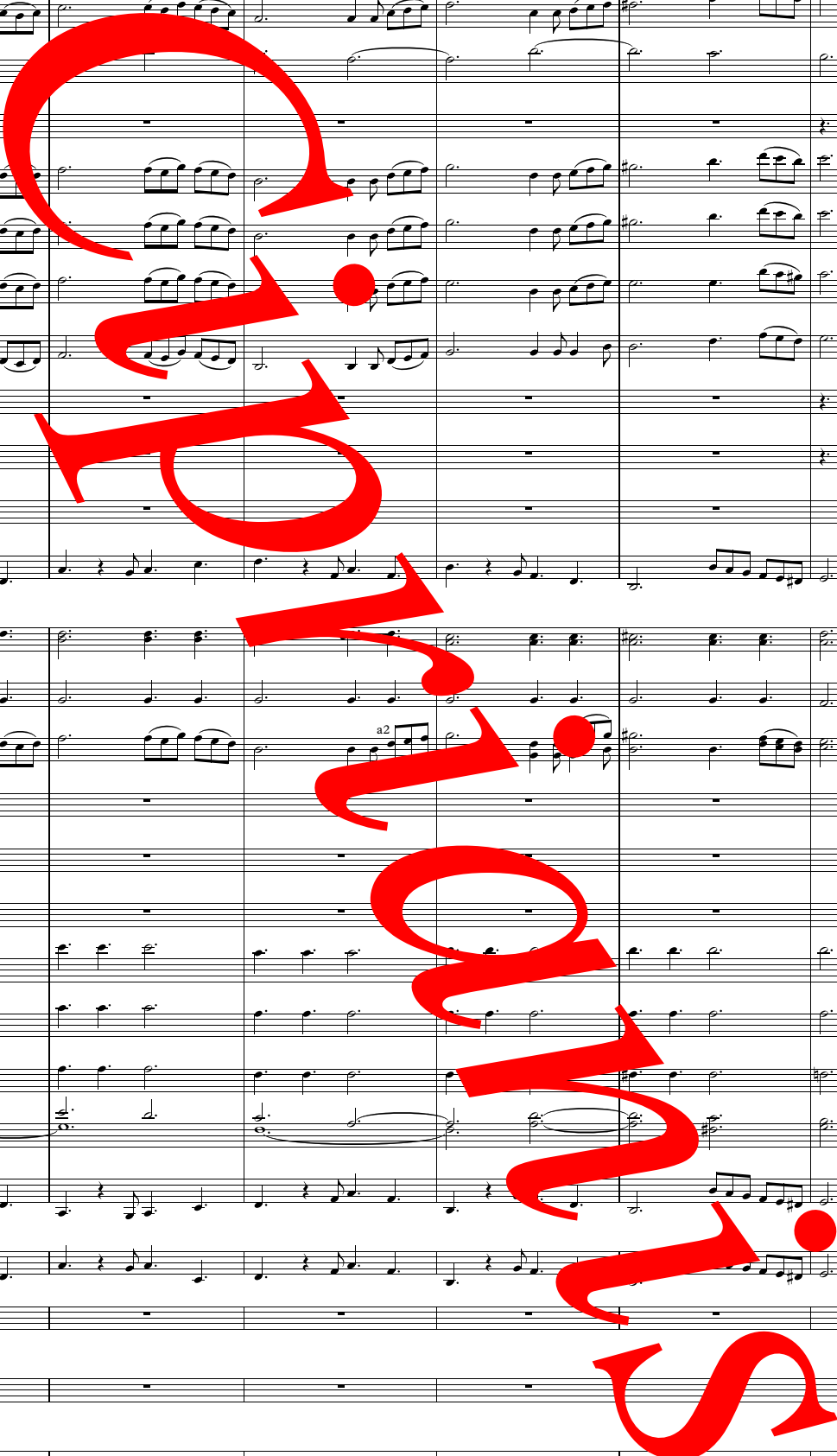
Xil.

Perc. 1

Perc. 2

Perc. 3

320



Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

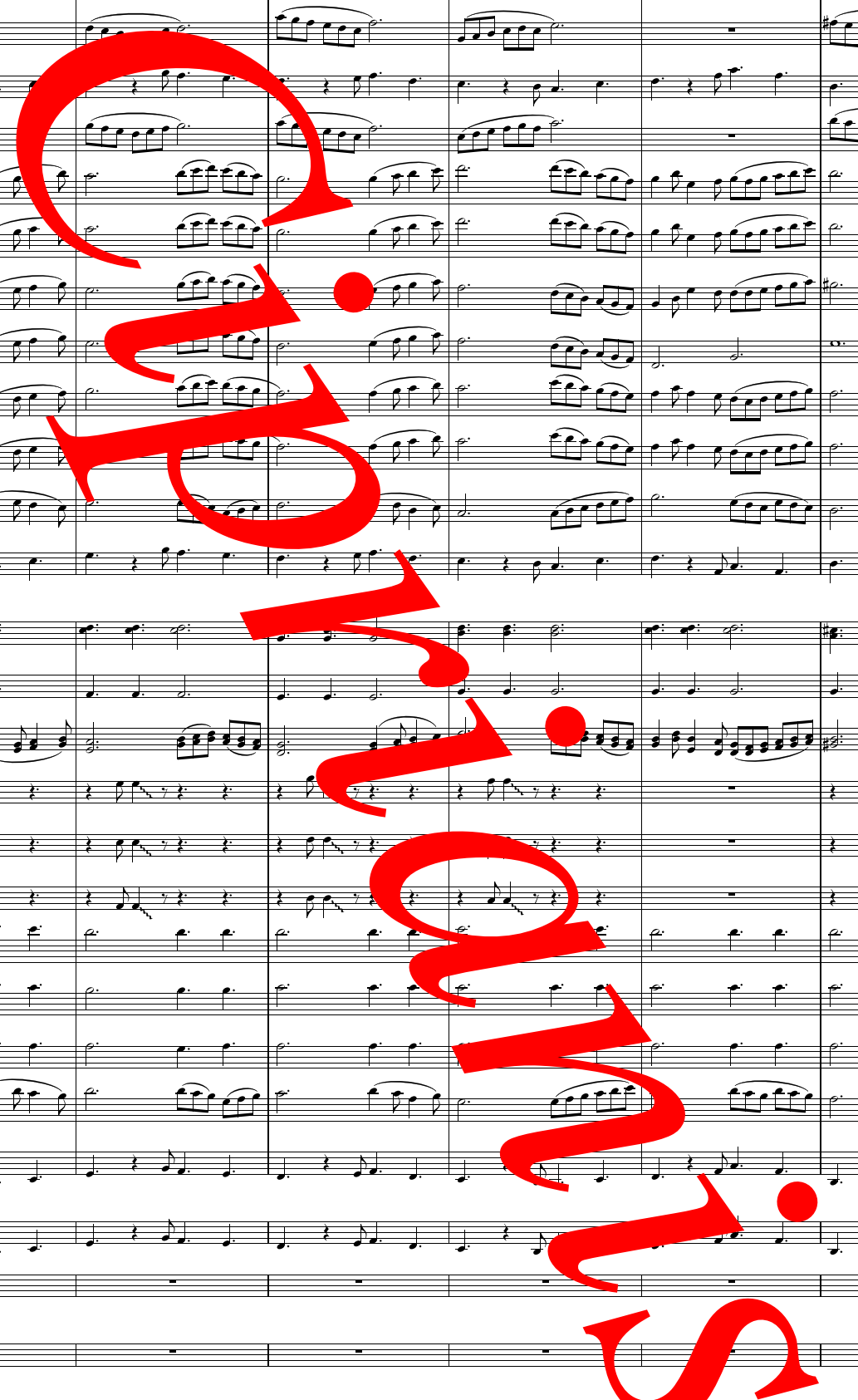
Sordina

Sordina

Sordina

a2

326



Picc.
Fl. 1, 2
Ob. 1, 2
Fgt.
Rq. Eb.
Pr. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Sax. 1
A. Sax. 2
T. Sax. 1, 2
B. Sax.
Hn. 1, 2
Hn. 3
Flisc. 1, 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bmb. 1, 2
Tba. 1, 2
Vel.
Timb.
Li.
Xil.
Perc. 1
Perc. 2
Perc. 3

332

Picc. *mf* *tr*

Fl. 1, 2 *mf* *tr*

Ob. 1, 2 *mf* *tr*

Fgt. *f* *tr*

Rq. Eb. *mf* *tr*

Pr. Cl. *f* *tr*

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax. *f*

Hn. 1, 2

Hn. 3

Flisc. 1, 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2 *f* *1°*

Tba. 1, 2 *f* *2* *2* *2*

Vcl. *f* *2* *2* *2* *f*

Timb. *mf*

Li.

Xil.

Perc. 1 *f* *2* *2* *2*

Perc. 2

Perc. 3

339

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Pr. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vcl.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

345

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Fgt. *f*

Rq. Eb. *f*

Pr. Cl. *f*

Cl. 1 *trm* *mf* *p*

Cl. 2 *trm* *mf* *p*

Cl. 3 *trm* *mf* *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1, 2 *mf* *p*

B. Sax. *mf* *p*

Hn. 1, 2

Hn. 3

Flisc. 1, 2 *a2*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel. *mf*

Timb.

Li.

Xil. *f*

Perc. 1 *p* *mf* *p*

Perc. 2 *p*

Perc. 3

Pandereta

351

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *f*

Fgt. *mf*

Rq. Eb.

Pri. Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1, 2 *mf*

B. Sax. *mf*

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1 senza sordina *mf* *f*

Tpt. 2 senza sordina *mf* *f*

Tpt. 3 senza sordina *mf* *f*

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2 *mf*

Tba. 1, 2

Vcl. *mf*

Timb.

Li.

Xil.

Perc. 1 *mf*

Perc. 2

Perc. 3

357

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Fgt. *f* *ff*

Rq. Eb. *ff*

Pri. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. 1, 2 *ff*

B. Sax. *ff*

Hn. 1, 2 *f* *ff*

Hn. 3 *f* *ff*

Flisc. 1, 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Bmb. 1, 2 *f* *ff*

Tba. 1, 2 *f* *ff*

Vcl. *f* *ff*

Timb. *f* *ff*

Li.

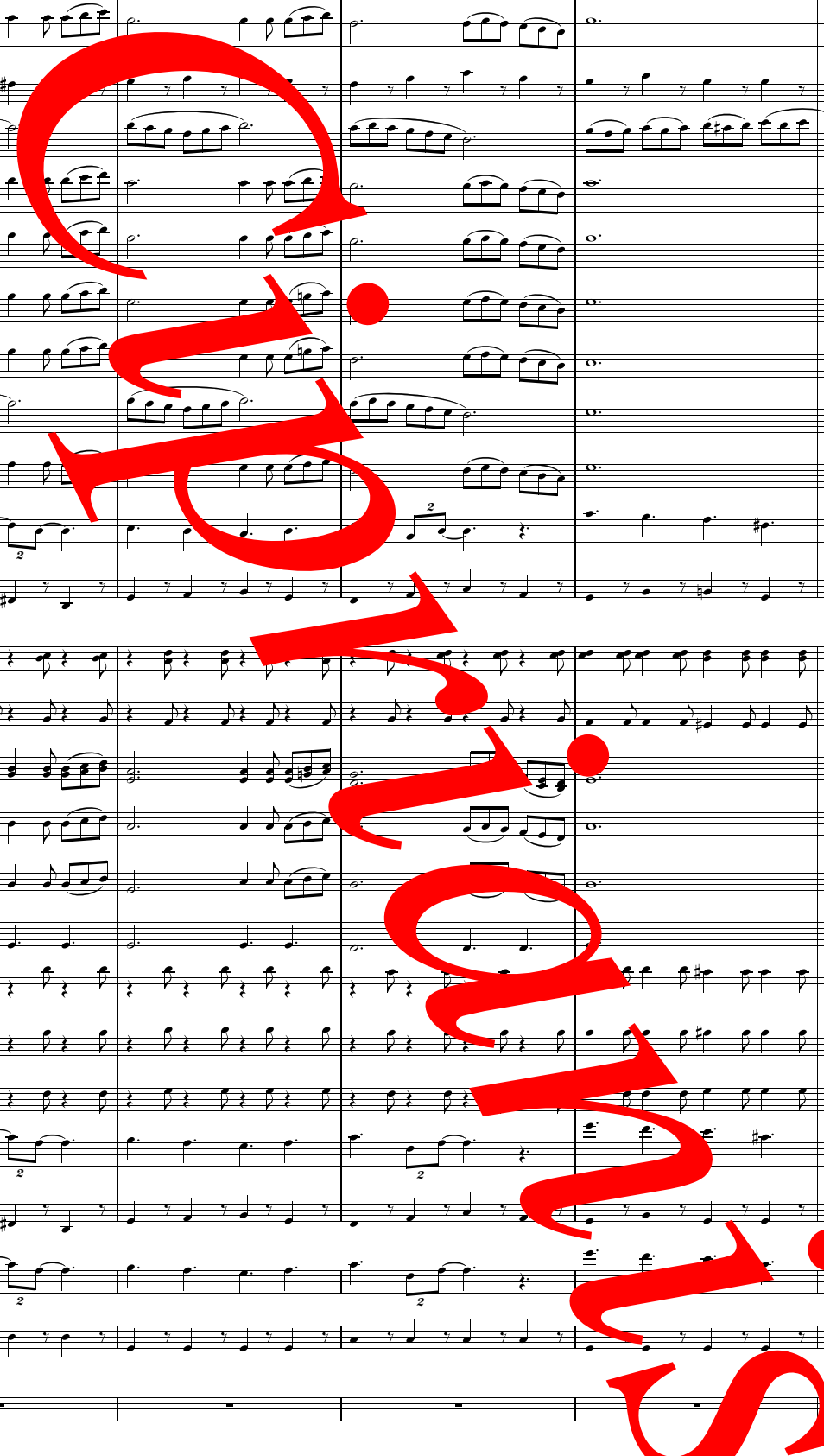
Xil.

Perc. 1 *f* *ff* Pandereta

Perc. 2 T. Block *ff*

Perc. 3 *ff*

364



Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

Accel.

369

Picc.

Fl. 1, 2

Ob. 1, 2

Fgt.

Rq. Eb.

Prl. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1, 2

B. Sax.

Hn. 1, 2

Hn. 3

Flisc. 1, 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bmb. 1, 2

Tba. 1, 2

Vel.

Timb.

Li.

Xil.

Perc. 1

Perc. 2

Perc. 3

Accel.