

Obra Dedicada a *mi Madre Pilar Gracia Izquierdo “Shanti Devi”*, por toda una vida de entrega y dedicación a la unión de todos los aspectos del individuo, alcanzando vivir en armonía consigo misma y su entorno.



**Profesora de Yoga durante más de 40 años, con la Escuela Sivananda**

## NOTA DEL AUTOR

*Para hacer esta Composición se han utilizado varios materiales, siempre con permiso de los autores: Aita Semeak (Oskorri), Neska Zaharrak (Arin – Arin) y el Mantra Jaya Ganesha. El resto es todo original utilizando escalas y material Hindi.*

## INSTRUMENTACIÓN

Flautín  
Flautas 1<sup>a</sup>/2<sup>a</sup>  
Oboes 1<sup>o</sup>/2<sup>o</sup>  
Fagot  
Requinto  
Clarinete 1<sup>o</sup>  
Clarinete 2<sup>o</sup>  
Clarinete 3<sup>o</sup>  
Bajo Clarinete  
Horn 1<sup>a</sup>  
Horn 2<sup>a</sup>  
Horn 3<sup>a</sup>  
Trompeta 1<sup>a</sup>  
Trompeta 2<sup>a</sup>  
Trompeta 3<sup>a</sup>  
Trombón 1<sup>o</sup>  
Trombón 2<sup>o</sup>  
Trombón 3<sup>o</sup>  
Bombardino  
Tuba  
Violonchelo  
Timbales  
Percusión 1<sup>a</sup>  
Percusión 2<sup>a</sup>  
Percusión 3<sup>a</sup>  
Percusión 4<sup>a</sup>

# Shanti Devi

Jesús C. Urrutia Gracia

Allegretto  $\text{♩} = 105 \text{ ca.}$

"ASANAS de Euskadi a la India"

The musical score is arranged in a standard orchestral format with the following parts:

- Flautín
- 1<sup>º/2º</sup> Flauta
- 1<sup>º/2º</sup> Oboe
- Fagot
- Requinto
- 1<sup>º</sup> Clarinete Sib
- 2<sup>º</sup> Clarinete Sib
- 3<sup>º</sup> Clarinete Sib
- Bajo Clarinete Sib
- 1<sup>º/2º</sup> Alto Saxofón
- 1<sup>º/2º</sup> Tenor Saxofón
- Baritóno Saxofón
- 1<sup>º/2º</sup> Horns Fa
- 3<sup>º</sup> Horns Fa
- 1<sup>º</sup> Trompeta Sib
- 2<sup>º</sup> Trompeta Sib
- 3<sup>º</sup> Trompeta Sib
- 1<sup>º</sup> Trombón
- 2<sup>º</sup> Trombón
- 3<sup>º</sup> Trombón
- Bombardino
- Tuba
- Violonchelo
- Timbales
- 1<sup>º</sup> Percusión Sd
- 2<sup>º</sup> Percusión (Bongoes)
- 3<sup>º</sup> Percusión (Platos)
- 4<sup>º</sup> Percusión (Bombo)

The score includes dynamic markings such as *mf* and *f*, and features complex rhythmic patterns with triplets and sixteenth notes. A large red watermark with the word "Shanti" is overlaid diagonally across the entire score.

This image shows a page of a musical score for a symphony orchestra, page 2. The score is written for various instruments, including Flute (Fltn.), Flute 1 and 2 (1<sup>o</sup>/2<sup>o</sup> Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in B-flat (Cl. B.), Clarinet in A (Cl. A.), Clarinet in C (Cl. C.), Bass Clarinet (B. Cl.), Saxophone in A (Sax. A.), Saxophone in C (Sax. C.), Saxophone in B-flat (Sax. B.), Horns (Hns.), Trumpets (Tpt.), Trombones (Tbn.), Bombardone (Bomb.), Tuba (Tba.), Violoncello (Vc.), and Timpani (Timb.). The score is in 3/4 time and features complex rhythmic patterns, including many triplets. A large, stylized red watermark with the word "Musica" is overlaid diagonally across the center of the page. The page number "2" is located in the top left corner.



Fltn.

1<sup>o</sup>/2<sup>o</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>a</sup> Perc. sd

2<sup>a</sup> Perc.

3<sup>a</sup> Perc. C.C.

4<sup>a</sup> Perc. b.d.

mp

solo 1

mp

df. Fg.

df. Vch.

mp

S.C. baqueta blanda

mp

mp

Rall...

Moderato ♩=95 ca.

34

Fltn.

1<sup>o</sup>/2<sup>o</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob. *solo 1*  
*mf*

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>o</sup> Perc. *sd*

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. *C.C.*

4<sup>o</sup> Perc. *sd*

tutti  
*mp*

*mp*

*mp*

*mp*

tocar  
*mp*

tocar  
*mp*

*mp*

*mp*

tocar  
*mp*

tocar  
*mp*

tocar  
*mp*

*mp*

Rall...

Moderato ♩=95 ca.

*mp*

S.C. baqueta S.D.

*mp*

42

Fltn. *mf*

1<sup>o</sup>/2<sup>a</sup> Fl. *tutti* *mf*

1<sup>o</sup>/2<sup>o</sup> Ob. *tutti* *mf*

Fag.

Rq.

1<sup>o</sup> Cl. *mf*

2<sup>o</sup> Cl. *mf*

3<sup>o</sup> Cl. *mf*

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax. *mf*

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>a</sup> Tpt.

2<sup>a</sup> Tpt.

3<sup>a</sup> Tpt.

1<sup>o</sup> Tbn. *mf*

2<sup>o</sup> Tbn. *mf*

3<sup>o</sup> Tbn. *mf*

Bomb.

Tba.

Vc.

Timb.

1<sup>a</sup> Perc. *sd*

2<sup>a</sup> Perc.

3<sup>a</sup> Perc. *C.C.*

4<sup>a</sup> Perc. *sn*



Fltn.

1<sup>o</sup>/2<sup>a</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>a</sup> Tpt.

2<sup>a</sup> Tpt.

3<sup>a</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>a</sup> Perc. sd

2<sup>a</sup> Perc.

3<sup>a</sup> Perc. C.C.

4<sup>a</sup> Perc. b.d.

Moderato  $\text{♩} = 100 \text{ ca.}$

62

Fltn. *ff* 3 3 3 3 3 3 3 3

1<sup>o</sup>/2<sup>o</sup> Fl. *ff* 3 3 3 3 3 3 3 3

1<sup>o</sup>/2<sup>o</sup> Ob. *f*

Fag. *f*

Rq. *f*

1<sup>o</sup> Cl. *f*

2<sup>o</sup> Cl. *f*

3<sup>o</sup> Cl. *f*

B. Cl. *f*

1<sup>o</sup>/2<sup>o</sup> A. Sax. *f*

1<sup>o</sup>/2<sup>o</sup> T. Sax. *f*

B. Sax. *f*

1<sup>o</sup>/2<sup>o</sup> Hns. *f*

3<sup>o</sup> Hns. *f*

1<sup>o</sup> Tpt. *f* tocar

2<sup>o</sup> Tpt. *f*

3<sup>o</sup> Tpt. *f*

1<sup>o</sup> Tbn. *f*

2<sup>o</sup> Tbn. *f*

3<sup>o</sup> Tbn. *f*

Bomb. *f*

Tba. *f*

Vc. *f*

Timb. *mf* *f*

1<sup>o</sup> Perc. *f* 3 3

2<sup>o</sup> Perc. c.c. *f*

3<sup>o</sup> Perc. S.C baqueta blanda *mf* *f*

4<sup>o</sup> Perc. *f*

71 Rall. Lento  $\text{♩} = 55 \text{ ca.}$

Fltn.  $\text{mf}$

1<sup>o</sup>/2<sup>a</sup> Fl.  $\text{mf}$

1<sup>o</sup>/2<sup>o</sup> Ob.  $\text{mf}$

Fag.  $p$

Rq.  $\text{mf}$

1<sup>o</sup> Cl.  $\text{mf}$

2<sup>o</sup> Cl.  $p$

3<sup>o</sup> Cl.  $p$

B. Cl.  $p$

1<sup>o</sup>/2<sup>o</sup> A. Sax.  $p$

1<sup>o</sup>/2<sup>o</sup> T. Sax.  $p$

B. Sax.  $p$

1<sup>o</sup>/2<sup>o</sup> Hns.  $p$

3<sup>o</sup> Hns.  $p$

1<sup>a</sup> Tpt.  $\text{mf}$  sordina

2<sup>a</sup> Tpt.  $p$

3<sup>a</sup> Tpt.  $p$

1<sup>o</sup> Tbn.  $\text{mf}$

2<sup>o</sup> Tbn.  $\text{mf}$

3<sup>o</sup> Tbn.  $\text{mf}$

Bomb.  $\text{mf}$   $\text{df. Fgt.}$   $p$

Tba.  $\text{mf}$   $\text{df. Tmb.}$   $p$

Vc.  $\text{mf}$   $\text{df. Cl.B}$   $p$

Timb.  $\text{mf}$

1<sup>a</sup> Perc. sd  $\text{mf}$

2<sup>a</sup> Perc.  $\text{mf}$

3<sup>a</sup> Perc. C.C.  $\text{mf}$

4<sup>a</sup> Perc. B.B.  $\text{mf}$   $\text{df. timbal}$   $p$

Rall.  $\text{♩} = 55 \text{ ca.}$

Fltn.

1<sup>o</sup>/2<sup>o</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>o</sup> Perc. sd

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. B.B.

*f*

*mf*

*mf*

*mf*

Pandereta

*mf*

*mf*

Andante ♩.=76 ca.

Fltn. *pp*

1<sup>o</sup>/2<sup>o</sup> Fl. *pp*

1<sup>o</sup>/2<sup>o</sup> Ob. *pp*

Fag. *pp*

Rq. *pp*

1<sup>o</sup> Cl. *pp*

2<sup>o</sup> Cl. *pp*

3<sup>o</sup> Cl. *pp*

B. Cl. *pp*

1<sup>o</sup>/2<sup>o</sup> A. Sax. *pp*  
*mf*  
df. Vich.

1<sup>o</sup>/2<sup>o</sup> T. Sax. *pp*  
*mf*  
df. C.L.B.

B. Sax. *pp*  
*p*

1<sup>o</sup>/2<sup>o</sup> Hns. *pp*  
*mf*

3<sup>o</sup> Hns. *pp*

1<sup>o</sup> Tpt. *pp*  
*mf*  
senza sordina

2<sup>o</sup> Tpt. *pp*

3<sup>o</sup> Tpt. *pp*

1<sup>o</sup> Tbn. *pp*  
*p*

2<sup>o</sup> Tbn. *pp*  
*p*

3<sup>o</sup> Tbn. *pp*  
*p*

Bomb. *pp*  
tocar  
*p*

Tba. *pp*  
tocar  
*p*

Vc. *pp*  
*mf*

Timb. *pp*

Andante ♩.=76 ca.

1<sup>o</sup> Perc. sd *pp*

2<sup>o</sup> Perc. *mp*

3<sup>o</sup> Perc. C.C. *mp*  
crotales de dedos

4<sup>o</sup> Perc. b.d. *pp*  
*mp*

Fltn. *mf*

1<sup>o</sup>/<sub>2</sub> Fl. *mf*

1<sup>o</sup>/<sub>2</sub> Ob. *mf*

Fag. *mf*

Rq. *mf*  
1 en df. Rq.

1<sup>o</sup> Cl. *mf*

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/<sub>2</sub> A. Sax. *mf*

1<sup>o</sup>/<sub>2</sub> T. Sax. *mf*  
tocar

B. Sax.

1<sup>o</sup>/<sub>2</sub> Hns. *mp*

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt. *mf*

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn. *mf*

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc. *mf*  
*mp*

Timb.

1<sup>o</sup> Perc. sd

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. b.d.

This image shows a page of a musical score, page 114, for an orchestra and percussion ensemble. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments are arranged in staves from top to bottom: Flute (Fltn.), Flute (1<sup>o</sup>/2<sup>o</sup> Fl.), Oboe (1<sup>o</sup>/2<sup>o</sup> Ob.), Bassoon (Fag.), Clarinet (Rq.), Clarinet (1<sup>o</sup> Cl.), Clarinet (2<sup>o</sup> Cl.), Clarinet (3<sup>o</sup> Cl.), Bass Clarinet (B. Cl.), Saxophone (1<sup>o</sup>/2<sup>o</sup> A. Sax.), Saxophone (1<sup>o</sup>/2<sup>o</sup> T. Sax.), Bass Saxophone (B. Sax.), Horn (1<sup>o</sup>/2<sup>o</sup> Hns.), Horn (3<sup>o</sup> Hns.), Trumpet (1<sup>o</sup> Tpt.), Trumpet (2<sup>o</sup> Tpt.), Trumpet (3<sup>o</sup> Tpt.), Trombone (1<sup>o</sup> Tbn.), Trombone (2<sup>o</sup> Tbn.), Trombone (3<sup>o</sup> Tbn.), Bombardone (Bomb.), Tuba (Tba.), Violoncello (Vc.), and Timpani (Timb.). The percussion section includes Snare Drum (1<sup>o</sup> Perc. sd), Snare Drum (2<sup>o</sup> Perc.), Conga (3<sup>o</sup> Perc. C.C.), and Bass Drum (4<sup>o</sup> Perc. b.). The score features various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). A large, stylized red watermark is overlaid diagonally across the page, partially obscuring the musical notation.





Fltn.

1<sup>o</sup>/<sub>2</sub> Fl.

1<sup>o</sup>/<sub>2</sub> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/<sub>2</sub> A. Sax.

1<sup>o</sup>/<sub>2</sub> T. Sax.

B. Sax.

1<sup>o</sup>/<sub>2</sub> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>o</sup> Perc. sd

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. b.d.

*crotalos de dedos*

*f*

Andante ♩=75 ca.

Rall. .

Lento ♩=55 ca.

Fltn.

1<sup>o</sup>/2<sup>a</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>a</sup> Tpt.

2<sup>a</sup> Tpt.

3<sup>a</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>a</sup> Perc. sd

2<sup>a</sup> Perc.

3<sup>a</sup> Perc. C.C.

4<sup>a</sup> Perc. B.B.

*p*

*mp*

*pp*

*mf*

*1 solo*

*df. Vich.*

*df. Fgt.*

Andante ♩=75 ca.

Lento ♩=55 ca.

Fltn.

1<sup>o</sup>/2<sup>o</sup> Fl.

1<sup>o</sup>/2<sup>o</sup> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/2<sup>o</sup> A. Sax.

1<sup>o</sup>/2<sup>o</sup> T. Sax.

B. Sax.

1<sup>o</sup>/2<sup>o</sup> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>o</sup> Perc. sd

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. b.d.

*mf*

*pp*

*pp*

*p*

*p*

*p*

*p*

1 solo

S.C baqueta blanda

144 145 146 147 148

Fltn. *p* *tutti*

1<sup>o</sup>/<sub>2</sub> Fl. *p*

1<sup>o</sup>/<sub>2</sub> Ob. *p* *tutti*

Fag. *mf*

Rq. *p*

1<sup>o</sup> Cl. *p*

2<sup>o</sup> Cl. *p*

3<sup>o</sup> Cl. *p*

B. Cl. *mf* *tocar*

1<sup>o</sup>/<sub>2</sub> A. Sax. *mf*

1<sup>o</sup>/<sub>2</sub> T. Sax. *mf*

B. Sax. *mf*

1<sup>o</sup>/<sub>2</sub> Hns. *mf*

3<sup>o</sup> Hns. *mf*

1<sup>o</sup> Tpt. *mf*

2<sup>o</sup> Tpt. *mf*

3<sup>o</sup> Tpt. *mf*

1<sup>o</sup> Tbn. *mf*

2<sup>o</sup> Tbn. *mf*

3<sup>o</sup> Tbn. *mf*

Bomb. *mf*

Tba. *mf* *tocar*

Vc. *mf*

Timb. *mf*

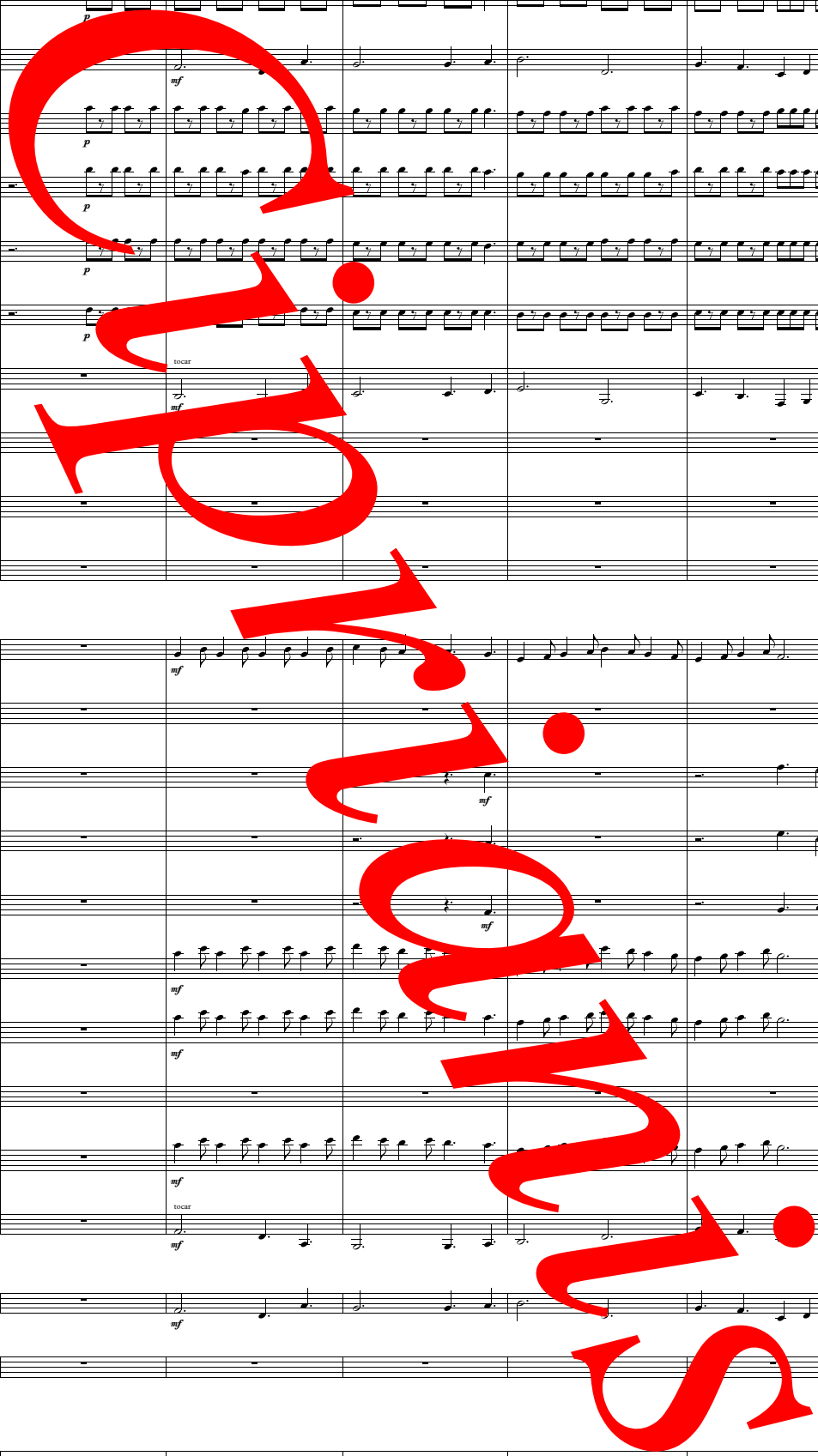
*Allegretto*  $\text{♩} = 110 \text{ ca.}$

1<sup>o</sup> Perc. *p*

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. *p*



Fltn.

1<sup>o</sup>/<sub>2</sub> Fl.

1<sup>o</sup>/<sub>2</sub> Ob.

Fag.

Rq.

1<sup>o</sup> Cl.

2<sup>o</sup> Cl.

3<sup>o</sup> Cl.

B. Cl.

1<sup>o</sup>/<sub>2</sub> A. Sax.

1<sup>o</sup>/<sub>2</sub> T. Sax.

B. Sax.

1<sup>o</sup>/<sub>2</sub> Hns.

3<sup>o</sup> Hns.

1<sup>o</sup> Tpt.

2<sup>o</sup> Tpt.

3<sup>o</sup> Tpt.

1<sup>o</sup> Tbn.

2<sup>o</sup> Tbn.

3<sup>o</sup> Tbn.

Bomb.

Tba.

Vc.

Timb.

1<sup>o</sup> Perc. sd

2<sup>o</sup> Perc.

3<sup>o</sup> Perc. C.C.

4<sup>o</sup> Perc. R.D.

This image shows a page of a musical score, page 20, numbered 166. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Fltn., 1<sup>o</sup>/<sub>2</sub> Fl., 1<sup>o</sup>/<sub>2</sub> Ob., Fag., Rq., 1<sup>o</sup> Cl., 2<sup>o</sup> Cl., 3<sup>o</sup> Cl., B. Cl., 1<sup>o</sup>/<sub>2</sub> A. Sax., 1<sup>o</sup>/<sub>2</sub> T. Sax., B. Sax., 1<sup>o</sup>/<sub>2</sub> Hns., 3<sup>o</sup> Hns., 1<sup>o</sup> Tpt., 2<sup>o</sup> Tpt., 3<sup>o</sup> Tpt., 1<sup>o</sup> Tbn., 2<sup>o</sup> Tbn., 3<sup>o</sup> Tbn., Bomb., Tba., Vc., Timb., 1<sup>o</sup> Perc. sd., 2<sup>o</sup> Perc., 3<sup>o</sup> Perc. C.C., and 4<sup>o</sup> Perc. b.d. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. A large, stylized red watermark reading "Musis" is superimposed diagonally across the page. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Some percussion parts include specific instructions like "crotales de dedos" and "pandero sin sonajas".



This image shows a page of a musical score, page 22, numbered 180. The score is for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Fltn., 1<sup>o</sup>/<sub>2</sub> Fl., 1<sup>o</sup>/<sub>2</sub> Ob., Fag., Rq., 1<sup>o</sup> Cl., 2<sup>o</sup> Cl., 3<sup>o</sup> Cl., B. Cl., 1<sup>o</sup>/<sub>2</sub> A. Sax., 1<sup>o</sup>/<sub>2</sub> T. Sax., B. Sax., 1<sup>o</sup>/<sub>2</sub> Hns., 3<sup>o</sup> Hns., 1<sup>o</sup> Tpt., 2<sup>o</sup> Tpt., 3<sup>o</sup> Tpt., 1<sup>o</sup> Tbn., 2<sup>o</sup> Tbn., 3<sup>o</sup> Tbn., Bomb., Tba., Vc., Timb., 1<sup>o</sup> Perc. sd., 2<sup>o</sup> Perc., 3<sup>o</sup> Perc. C.C., and 4<sup>o</sup> Perc. b.d. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is marked with a dynamic of *mf* (mezzo-forte). A large, stylized red watermark with the word "Musica" is overlaid diagonally across the entire page.



Fltn. *f*  
 1<sup>o</sup>/2<sup>o</sup> Fl. *f*  
 1<sup>o</sup>/2<sup>o</sup> Ob. *f*  
 Fag. *f*  
 Rq. *f*  
 1<sup>o</sup> Cl. *f*  
 2<sup>o</sup> Cl. *f*  
 3<sup>o</sup> Cl. *f*  
 B. Cl. *f*  
 1<sup>o</sup>/2<sup>o</sup> A. Sax. *f*  
 1<sup>o</sup>/2<sup>o</sup> T. Sax. *f*  
 B. Sax. *f*  
 1<sup>o</sup>/2<sup>o</sup> Hns. *f*  
 3<sup>o</sup> Hns. *f*  
 1<sup>o</sup> Tpt. *f*  
 2<sup>o</sup> Tpt. *f*  
 3<sup>o</sup> Tpt. *f*  
 1<sup>o</sup> Tbn. *f*  
 2<sup>o</sup> Tbn. *f*  
 3<sup>o</sup> Tbn. *f*  
 Bomb. *f*  
 Tba. *f*  
 Vc. *f*  
 Timb. *f*  
 1<sup>o</sup> Perc. *f*  
 2<sup>o</sup> Perc. *f*  
 3<sup>o</sup> Perc. C.C. *f*  
 4<sup>o</sup> Perc. B.D. *f*

HH  
 Pandereia  
 B.D.

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Fltn. *mf*

1<sup>o</sup>/2<sup>o</sup> Fl. *mf*

1<sup>o</sup>/2<sup>o</sup> Ob. *mf*

Fag. *mf*

Rq. *mf*

1<sup>o</sup> Cl. *mf*

2<sup>o</sup> Cl. *p*

3<sup>o</sup> Cl. *p*

B. Cl. *p*

1<sup>o</sup>/2<sup>o</sup> A. Sax. *p*

1<sup>o</sup>/2<sup>o</sup> T. Sax. *p*

B. Sax. *p*

1<sup>o</sup>/2<sup>o</sup> Hns. *p*

3<sup>o</sup> Hns. *p*

1<sup>o</sup> Tpt. *f* *p* *mf*

2<sup>o</sup> Tpt. *f* *p* *mf*

3<sup>o</sup> Tpt. *f* *p* *mf*

1<sup>o</sup> Tbn. *p* *mf*

2<sup>o</sup> Tbn. *p* *mf*

3<sup>o</sup> Tbn. *p* *mf*

Bomb. *p* *mf*

Tba. *p* *mf*

Vc. *p*

Timb. *p*

1<sup>o</sup> Perc. *ride* *p*

2<sup>o</sup> Perc. Bongoes *mf*

3<sup>o</sup> Perc. C.C. *mf*

4<sup>o</sup> Perc. B.D. *mf*

Fltn.  $\text{mf}$   $f$

1<sup>o</sup>/2<sup>o</sup> Fl.  $\text{mf}$   $f$

1<sup>o</sup>/2<sup>o</sup> Ob.  $\text{mf}$   $f$

Fag.  $f$

Rq.  $\text{mf}$   $f$

1<sup>o</sup> Cl.  $\text{mf}$   $f$

2<sup>o</sup> Cl.  $\text{mf}$   $f$

3<sup>o</sup> Cl.  $f$

B. Cl.  $\text{mf}$   $f$

1<sup>o</sup>/2<sup>o</sup> A. Sax.  $\text{mf}$   $f$

1<sup>o</sup>/2<sup>o</sup> T. Sax.  $f$

B. Sax.  $f$

1<sup>o</sup>/2<sup>o</sup> Hns.  $\text{mf}$   $f$

3<sup>o</sup> Hns.  $f$

1<sup>o</sup> Tpt.  $\text{mf}$   $f$

2<sup>o</sup> Tpt.  $\text{mf}$   $f$

3<sup>o</sup> Tpt.  $\text{mf}$   $f$

1<sup>o</sup> Tbn.  $\text{mf}$   $f$

2<sup>o</sup> Tbn.  $\text{mf}$   $f$

3<sup>o</sup> Tbn.  $\text{mf}$   $f$

Bomb.  $\text{mf}$   $f$

Tba.  $\text{mf}$   $f$

Vc.  $\text{mf}$   $f$

Timb.  $\text{mf}$   $f$

1<sup>o</sup> Perc.  $\text{mf}$   $f$

2<sup>o</sup> Perc.  $f$

3<sup>o</sup> Perc. C.C.  $f$

4<sup>o</sup> Perc.  $f$

S. C.  $f$

Pandereta  $f$

This image shows a page of a musical score, page 26, starting at measure 214. The score is for a full orchestra and percussion. The instruments listed on the left are: Fltn., 1<sup>o</sup>/2<sup>a</sup> Fl., 1<sup>o</sup>/2<sup>a</sup> Ob., Fag., Rq., 1<sup>o</sup> Cl., 2<sup>a</sup> Cl., 3<sup>a</sup> Cl., B. Cl., 1<sup>o</sup>/2<sup>a</sup> A. Sax., 1<sup>o</sup>/2<sup>a</sup> T. Sax., B. Sax., 1<sup>o</sup>/2<sup>a</sup> Hns., 3<sup>a</sup> Hns., 1<sup>a</sup> Tpt., 2<sup>a</sup> Tpt., 3<sup>a</sup> Tpt., 1<sup>o</sup> Tbn., 2<sup>o</sup> Tbn., 3<sup>o</sup> Tbn., Bomb., Tba., Vc., Timb., 1<sup>a</sup> Perc. sd., 2<sup>a</sup> Perc., 3<sup>a</sup> Perc. C.C., and 4<sup>a</sup> Perc. b.d. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). A large, stylized red watermark with the word "Musis" is overlaid diagonally across the entire page, from the top left to the bottom right.

