

Kyrie Misa Criolla

Ariel Ramirez

elaborazione Daniel Pacitti

Kyrie ♩ = 69

This musical score is for the Kyrie of the Misa Criolla by Ariel Ramirez, arranged by Daniel Pacitti. It is in 3/4 time with a tempo of ♩ = 69. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flute 1, Flute 2, Alto Flute, Oboe 2, English Horn, Clarinet in E♭, Clarinet in A 1, Clarinet in A 2, Bass Clarinet, and Bassoon 2. The brass section includes Horn in F 1 and Horn in F 3. The string section includes Viola 1, Viola 2, and Cello 1. The percussion section includes Timpani, Marimba, Percussion 1, Percussion 2, and Percussion 3. The Marimba part includes parts for palo de agua, maracas, and Metal Wind Chimes. Percussion 1 includes Viento de las Cordilleras de los Andes, wind machine alleatorio, and a crescendo/dim. section. Percussion 2 includes Bamboo Wind Chimes, Glass Wind Chimes, lastra, wind cymbal, and Piccolo Tam Tam. Percussion 3 includes G.C. and china cymbal. The score includes various dynamics such as ppp, p, pp, and cresc. poco a poco. There are also performance instructions like 'staccato come il vento ad libitum accel.' and 'gliss, rumore t-k-t-k...'. The score is divided into measures, with some measures containing multiple rests or specific articulations.

fl 1 e picc.

Fl. 2 (gliss, rumore t-k-t-k...)

A. Fl. frull.

Ob. 1 staccato come il vento ad libitum accel.

E. Hn.

Es. Cl.

A. Cl. 1

B. Cl. mp

Bsn. 1

C. Bn. C. Bn. pp

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 Con sord. pp

B♭ Tpt. 2 Con sord. pp

Tbn. 1 p

Tbn. 2 Con sord. 3. 2.3. Con sord. Con sord.

Timp. leggiero legato pp

Mrb. piccola raganella maracas piccolo tambourine

Perc. 1 p vibra slap Sizzle cymbal with hand Congas

Perc. 2

Perc. 3 lastra wind cymbal mp Piccolo Tam Tam china cymbal secco grelots mp

Cel. G.C. p

Pno. mp

Hp. 1

Hp. 2 AB C# D# E F# G# T

Gtr. A D A D A

Vln. I 1 Div. pizz.

Vln. II 1 Div. pizz.

Vla. 1 Div. pizz.

Vcl. 1 Div. pizz.

Cb. 1 Div. pizz.

Picc. *pp* *frull.*

Fl. 1 *pp* *frull.*

Fl. 2 *pp* *frull.*

A. Fl. *pp* *frull.*

Ob. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

E. Hn. *pp* *frull.* *staccato come il vento ad libitum accel.* *mp*

Es. Cl. *pp* *frull.* *staccato come il vento ad libitum accel.* *mp*

A. Cl. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

B. Cl. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Bsn. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Hn. 2 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Hn. 4 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Bs. Tpt. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Tbn. 2 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Timp. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Mrb. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Perc. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Perc. 2 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Perc. 3 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Cel. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Pno. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Hp. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Hp. 2 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Gtr. *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Vln. I I *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Vln. II I *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Vla. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Vc. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Vc. 2 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

Cb. 1 *pp* *frull.* *staccato come il vento ad libitum accel.* *p*

B

suono come quena andina

Picc. *mf*

Fl. 1 *mf* suono come quena andina

Fl. 2 *mf*

A. Fl. *mf*

B. Cl. *p*

Bsn. 1 *p*

C. Bn. *p*

Hn. 1 *p* Con sord. 1.2.

Hn. 3 *p* 3.4.

B. Tpt. 1 *p*

Tbn. 1 *p* Con sord.

Tbn. 2 *p*

B. Tba. *p*

Timp. *p*

Perc. 1 *p* flexatone

Perc. 2 agogo 1 triang 1 cencerro 1 agogo 2

Perc. 3 agogo 1 triang 2 cencerro 2 agogo 2

Perc. 3 Gong con bacchette di metallo

Cel. *p*

Pno. *p*

Gtr. *pp* A E7 A

Vln. I 1 *pp*

Vln. I 2 *pp* sul ponticello S.N.

Vln. I 3 *pp* sul ponticello S.N.

Vln. II 1 *pp*

Vln. II 2 *pp* sul ponticello S.N.

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp* Div. a 2

Cb. 1 *pp* Unis.

Cb. 2 *pp*

Picc.

Fl. 1

A. Fl.

Ob. 1

Ob. 2

E. Hn.

B. Cl.

A. Cl. 1

A. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

B. Tbn.

Mrb. *mp*
campane tubolari

Perc. 1 *pp*
Toms
Toms, gliss, ad libitum

Perc. 3

Cel.

Pno.

Hp. 1
A B C# D# E F# Gb
rasgido come chitarra, su e giù

Hp. 2
A B C# D# E F# Gb
rasgido come chitarra, su e giù

Gtr.

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. I 3 *mp*

Vln. II 1 *pizz.* *mp* *sfz* *p*

Vln. II 2 *pizz.* *mp* *sfz* *p*

Vla. 1 *pizz.* *mp* *sfz* *f* *sfz* *p*

Vc. 1 *pizz.* *mp* *sfz* *f* *sfz* *p*

Vc. 2 *pizz.* *mp* *sfz* *f* *sfz* *p*

Cb. 1 *pizz.* *mp* *sfz* *f* *sfz* *p*

Cb. 2 *pizz.* *mp* *sfz* *f* *sfz* *p*

Ob. 1

Ob. 2

E. Hn.

E♭ Cl.

A Cl. 1

A Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 3

B♭ Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Vln. 11

Vln. 12

Vln. 13

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Con sord.

subito mp

Bombo

Tam-Tam

G.C.

Splash 1

Splash 2

Piccolo piatto sospeso

Splash 3

Lastra

A B C# D# E F# Gb

ragido come chitarra, su e giù

Unis.

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

A. Fl. *pp*

Ob. 1 *pp* *p*

Ob. 2 *pp*

E. Hn. *pp* *p*

A. Cl. 1 *pp*

A. Cl. 2 *pp*

B. Cl. *pp* *dim.*

Bsn. 1 *pp* *dim.*

Bsn. 2 *pp*

C. Bn. *pp*

Hn. 1 *pp* *dim.*

Hn. 2 *pp* *Con sord.*

Hn. 3 *pp*

Hn. 4 *pp* *Con sord.*

B \flat Tpt. 1 *pp*

B \flat Tpt. 2 *pp*

Tbn. 1 *pp* *Con sord.*

Timp. *mp* *sf* *dim.* *sf*

Mrb. *pp*

Perc. 1 *pp* *wind machine allatorio, cresc e dim ad libitum* *cresc dim allatorio, creando atmosfera mitica andina* *p*

Perc. 2 *ppp* *G.C.*

Perc. 3 *pp* *secco*

Cel. *pp*

Pho. *mp* *pp* *dim.* *pp*

Gtr. *p* *cresc.* *Cambio a Ronroco*

Vln. I *pp* *Unis.* *subito p* *subito p* *subito p*

Vln. II *pp* *Unis.* *subito p* *subito p* *subito p*

Vla. 1 *pp* *arco* *subito p* *subito p*

Vc. 1 *pp*

Vc. 2 *pp* *subito p*

Cb. 1 *pp*

Cb. 2 *pp* *sfz* *sfz*

E

F

FL. 1 *pp*

A. FL. *p*

Ob. 1

E. Hn. *pp*

A. Cl. 1 *pp*

A. Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Hn. 1 1. Senza sord. *pp* 3. Senza sord. 4. Senza sord.

B♭ Tpt. 1 Senza sord. *p*

B♭ Tpt. 2 Senza sord. *p*

Tbn. 1 Senza sord. *p*

Timp. *p* *mp* *p* *mp*

Mrb. *ppp* *ppp*

Perc. 1 *p* *p pp* *p* *p pp* *p* *p pp* *mp* *p* *mp*

Perc. 2 *mp*

Perc. 3 *p* *p pp* *p* *p pp* *p* *p pp* *p* *mp*

Gtr. Ronroco Am E7 Am A7 Dm F7 Am E7sus E7 acompaña delicadamente Am G G7 C A A7 Dm decidido *f*

T1 Se - ñor, ten pie - dad de no - so - tros Se - ñor ten pie - dad de no - so - tros Se -

S b.c. *p*

A b.c. *p*

T2 b.c. *p*

B b.c. *p*

Vln. I 1 Con sord. *p* *mf* Unis.

Vln. I 2 Senza sord. *mf* *pizz.* Unis.

Vln. II 1 Con sord. *p* *mf* Unis.

Vln. II 2 Senza sord. *mf* *pizz.* Unis.

Vla. 1 Con sord. *p* *mf* *pizz.* Unis.

Vla. 2 Senza sord. *mf* *pizz.* Unis.

Vc. 1 Con sord. *p* *mf* Unis.

Vc. 2 Senza sord. *mf* *pizz.* Unis.

Cb. 1 Con sord. *p* *mf* Div.

Picc. Fl. 1 Fl. 2 A Fl. Ob. 1 Ob. 2 E. Hn. A Cl. 1 Bsn. 1 Bsn. 2

Hn. 1 Hn. 2 Hn. 3 Hn. 4 B. Tpt. 1 Tbn. 1 Tbn. 2 B. Tbn. B. Tba. Timp. Mrb. Perc. 1 Perc. 2 Perc. 3 Ccl. Pno. Hp. 1 Hp. 2

corno da caccia
suoni un po' rotti
aprendo poco a poco
chidendo poco a poco

Hp. 1 Hp. 2

pp dolce
Hi-Hat closed
Cubasa
Bamboo Wind Chimes
Glass Wind Chimes
Metal Wind Chimes
Cup
Tam-Tam

Gtr. T1 S A T2 B

explorando ritmos
for, ten pie - dad de no - so - tios
ten pie - dad, Se - flor, ten pie - dad, de no - so - tros
ten pie - dad, Se - flor, ten pie - dad, de no - so - tros
ten pie - dad, Se - flor, ten pie - dad, de no - so - tros
ten pie - dad, Se - flor, ten pie - dad, de no - so - tros

f7 Am E7 Am E7 Am A7 Dm F7 F7 Am Am E7sus E7sus E7 A A

Vln. I I Vln. II I Vla. 1 Vc. 1 Cb. 1

pp p cresc. f p dim. pp

Picc. *p*

Fl. 1 *p*

A. Fl. *p*

Hn. 1 *p*

Hn. 3 *p*

B^b Tpt. 1 *p* Senza sord. / Con sord.

Tbn. 1 *p* Senza sord. / Con sord.

Tbn. 2 *p* Senza sord. / Con sord.

B. Tbn. *p* Senza sord. / Con sord.

B. Tba. *p* Senza sord.

Timp. *p* *pp*

Mrb. *p* *pp*

Perc. 1 splash piccolo *ppp* *p* *pp* *p*

Perc. 2 *ppp* *p* *pp* *p*

Perc. 3 *p* *p* *pp* *p*

Cel. *p*

Pno. *p*

Hp. 1 *8^{va}*

Hp. 2 *8^{va}*

Gtr. *A A A sus A E7 A A A sus A*

T 1 ten pie-dad de no-so-tros. Cris-to, ten pie-dad de no-so-tros. Cris-to, ten pie-dad

S Ten, ten pie - dad pie - dad Ten, ten pie - dad b.c.

A Ten, ten pie - dad pie - dad Ten, ten pie - dad b.c.

T 2 Ten, ten pie - dad pie - dad Ten, ten pie - dad b.c.

B Ten, ten pie - dad pie - dad Ten, ten pie - dad b.c.

Vln. I I *p* *pp* *p* *pp*

Vln. II I *p* *pp* *p* *pp*

Vla. 1 *p* *pp* *p* *pp*

Vc. 1 *p* *pp* *p* *pp*

Cb. 1 *p* *pp* *p* *pp*

This page of the musical score, numbered 12, is divided into two systems: 'H' (Horn) and 'I' (Trumpet). The score includes parts for the following instruments and voices:

- Flutes:** Fl. 1, A. Fl.
- Horns:** Hn. 1, Hn. 3
- Trumpets:** B♭ Tpt. 1
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., B. Tba.
- Percussion:** Timp., Mrb., Perc. 1 (Triangolo, Bombo), Perc. 2 (Shekere, Gran Maraca, China Zymbal, Bombo, Tam- Tam, China Zymbal, Piccolo Tam- Tam, China Zymbal), Perc. 3 (China Zymbal, Gran Maraca, Wind Zymbal, G.C.).
- Other Instruments:** Cel., Pno., Hp. 1, Hp. 2, Gtr., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1.
- Vocalists:** T. 1, S., A., T. 2, B.

The score features various musical notations including dynamics (e.g., *pp*, *p*, *f*, *cresc.*), articulation (accents, slurs), and performance instructions such as "Senza sord." and "Con sord." for the brass instruments. The vocal parts include the lyrics "de no - so - tros".

FL. 1

A. FL.

A. Cl. 1

B^b Tpt. 1

B^b Tpt. 2

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Gtr.

T 1

S

A

T 2

B

Vln. I 1

Vln. II 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

109

p

chauchas cascabel

Bombo

Agogo

Gong

Ronroco acompañando

Am E7 Am A7 Dm F7 Am E7sus E7 Am

p *espress.*

p *languido*

p *languido*

p *languido*

p *languido*

Div.

Unis.

Unis.

121

Fl. 1

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

A Cl. 1

Bsn. 1

Bsn. 2

Hn. 2

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Gtr.

T 1

S

A

T 2

B

Vln. I 1

Vln. II 1

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

mp

ppp

mp

mp

mp

G G7 C A A7 Dm F7 A m E7

acompana dulcemente Coro

dad de no - so - tros Se - ñor ten pie - dad de no - so - tros Se - ñor, ten pie - dad de no -

Div.

Div.

V

A

A

Picc.
Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
A Cl. 1
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
B. Tba.
Perc. 3

Hp. 1
Hp. 2
Gtr.
T. 1
S.
A.
T. 2
B.

Vln. II
Vln. II
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1

chiudendo poco a poco

aprendo poco a poco

chiudendo poco a poco

aprendo poco a poco

chiudendo poco a poco

aprendo poco a poco

chiudendo poco a poco

aprendo poco a poco

chiudendo poco a poco

aprendo poco a poco

chiudendo poco a poco

Coda de Retorno... final en A9 arpegiado

termina en baguala

so - tros
ten - pie - dad , Se - ñor, ten - pie - dad , de no - so - tros
ten - pie - dad , de no - so - tros
ten - pie - dad , de no - so - tros
ten - pie - dad , de no - so - tros
ten - pie - dad , de no - so - tros

Gloria

Ariel Ramírez
elaborazione Daniel Pacitti

(♩=72)

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet in E♭, Clarinet in A 1, Bass Clarinet, and Bassoon 1. The brass section includes Horn in F 1, Horn in F 3, Trumpet in B♭ 1, Trombone 1, and Bass Tuba. The percussion section includes Timpani, Marimba, and three Percussion parts (1, 2, and 3). The Celesta, Piano, and two Harp parts (Harp 1 and Harp 2) are also present. The string section includes Violin I 1, Violin II 1, Viola 1, Cello 1, and Contrabass 1. The score features a variety of dynamic markings such as *pp*, *f*, *mf*, *mp*, and *ppp*. It also includes performance instructions like "C.Bn. staccato come il vento ad libitum accel." and "pp". The score is written in 4/4 time with a tempo of ♩=72.

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Es. Cl.

A. Cl. 1

A. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B^b Tpt. 1

Tbn. 1

B. Tbn.

B. Tbn.

Timp.

Mfb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Cb. 1

2. C'fig.

1.3.

2.4.

Atmosfera, su tutti i piatti, sottile, delicatamente vari timbri e colori

pp

Campane

Gong

F# C#

F# C#

Pizz sul manico

Pizz sul manico

5^{ta}

6^{ta}

B

This page of a musical score, labeled '4' at the top left and 'B' at the top center, contains 32 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, A. Fl., Ob. 1, E. Hn., Eb Cl., A Cl. 1, A Cl. 2, B. Cl., Ban. 1, Ban. 2, C. Bn., Hn. 1 (1,2), Hn. 3 (3,4), B. Tpt. 1, Tbn. 1, Tbn. 2, B. Tbn., B. Tba., Timp., Mib., Perc. 1, Perc. 2, Perc. 3, Cel., Pno., Hp. 1, Hp. 2, Gtr., Vln. 1, Vln. 2, Vln. II 1, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, and Cb. 2. The score includes musical notation with dynamics such as *p*, *mp*, *cresc.*, *f*, *sf*, *mf*, and *ff*. Performance instructions like *cresc.* and *poco a poco* are used throughout. A section marked 'B' begins at the top right. The page concludes with a double bar line and a fermata over the final notes.

23

Timp. *pp* *p* *pp*

Mrb.

Perc. 1 Cup with metal stick *f* Piccoli piatti (splash) Cup *dim. e smorzando poco a poco* Wood Blocks *mf*

Perc. 2 Tam Tam Lastra *f* Pezuñas de cabra sospese *mf* *dim. e smorzando poco a poco*

Perc. 3 Piccolo Tam China Zymbal *f* Bamboo Wind Chimes *G.C.*

Cel.

Pno.

Hp. 1 Fb Cb *f* *dim. e smorzando poco a poco*

Hp. 2 Fb Cb *f* *dim. e smorzando poco a poco*

Gtr.

Vln. I.1 *f* *dim. e smorzando poco a poco*

Vln. I.2 *f* *dim. e smorzando poco a poco*

Vln. II.1 *f* *dim. e smorzando poco a poco*

Vln. II.2 *f* *dim. e smorzando poco a poco*

Vla. 1 *f* *dim. e smorzando poco a poco*

Vla. 2 *f* *dim. e smorzando poco a poco*

Vc. 1 *f* *dim. e smorzando poco a poco*

Vc. 2 *f* *dim. e smorzando poco a poco*

Cb. 1 *f* *dim. e smorzando poco a poco*

Cb. 2 *f* *dim. e smorzando poco a poco*

dim. e smorzando poco a poco

27

Timp. *p* *pp* *p* *pp* *p* *pp*

Mrb. palo de agua Metal Wind Chimes *pp*

Perc. 1 Piccoli piatti (splash) Cup cencerros Piccoli piatti (splash) Cup *pp*

Perc. 2 Congas, gliss in su Pezuñas de cabra sospese bongos gliss. in su *p* *pp*

Perc. 3 Glass Wind Chimes Bamboo Wind Chimes Glass Wind Chimes *pp*

Cel. *pp*

Pno. *pp*

Hp. 1 *pp*

Hp. 2 *pp*

Gr. *pp* Am

Vln. I 1 *pp*

Vln. I 2 *pp*

Vln. II 1 *pp*

Vln. II 2 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Cb. 1 *pp*

Cb. 2 *pp*

C

Picc. *pp* 6 *tr*

Fl. 1 *mp*

Fl. 2 *mp*

A. Fl. *mp* *p* (gliss, rumore t-k-t-k....) (gliss, rumore t-k-t-k....)

A Cl. 1 *mp*

A Cl. 2 *mp*

Hp. 1

Hp. 2

Gr. *mp* *p* Improvvisazione charango F G C

Vln. I 1 *p* 8^{va}

Vln. I 2 *p* 8^{va}

Vln. I 3

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p* pizz.

Vc. 2 *p* pizz.

Cb. 1

Picc. *37*

Fl. 1

Fl. 2

A. Fl. *frull.*

A Cl. 1 *tr*

A Cl. 2 *tr*

Hp. 1 *p*

Hp. 2 *p*

Gr. *mf* *cresc. poco a poco*
G C E Am G C E

Vln. I.1 *37* *tr* *pizz.* *p*

Vln. I.2 *37* *tr*

Vln. I.3

Vln. II.1 *pizz.* *p*

Vln. II.2

Vla. 1 *pizz.* *p*

Vla. 2

Vc. 1 *pizz.* *p*

Vc. 2

Cb. 1

55

FL. 1

A. FL.

E♭ CL.

Bsn. 1

Hn. 3

B♭ Tpt. 1

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

Gtr.

T 1

S

A

T 2

B

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 2

Vc. 1

Cb. 1

mp

p

cresc.

subito p

Cascabeles

Toms

Cymbal

G.I. ferro sul piatto Cup

scatole di legno

scatole di legno

idem

G.C.

centro e aro

G Am Am F D G Am

hom bres que-a ma-el Se ñor en las al tu ras Paz a los hom bres Paz a los hom bres que-a ma-el Se ñor Te-a la

Ah 3

Glo ria-a Dios y-en la tie rra Paz a los hom bres Paz Ah 3

mp

p

getato metà arco

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

[F]

Fl. 1 *tr* *p* *tr* *tr* *tr* *mp* *mp*

Fl. 2 *tr* *p* *tr* *tr* *tr* *mp* *mp*

A. Fl. *tr* *p* *tr* *tr* *tr* *mp* *mp*

Ob. 1 *p* *cresc. poco a poco* *mp* *p*

Ob. 2 *p* *cresc. poco a poco* *mp* *p*

E. Hn. *p* *mp*

A. Cl. 1 *p* *mp*

Bsn. 1 *p* *cresc. poco a poco* *mp* *p*

Bsn. 2 *p* *cresc. poco a poco* *mp* *p*

Hn. 3 *p*

Timp. Claves *p* *pp*

Mrb. *p* *pp*

Perc. 1 Tamburello (with stick) *pp* *cresc.* *subito pp* *cresc.*

Perc. 2 *pp* *cresc. poco a poco* *pp*

Perc. 3 *pp*

Pno.

Gtr. *Dm G C Am Dm G C Am Dm G C Am Dm G C F Am*
ba mos Te-a do ra mos Te ben de ci mos Glo ri fi ca mos Te da mos gra cias Te da mos

T1 *p* *cresc.* *pp* *cresc.*

S *p* *cresc.* *pp* *cresc.*

A *p* *cresc.* *pp* *cresc.*

T2 *p* *cresc.* *pp* *cresc.*

B *p* *cresc.* *pp* *cresc.*

Vln. 1 *p* *cresc.* *pp* *cresc.*

Vln. 2 *p* *cresc.* *pp* *cresc.*

Vln. II 1 *p* *cresc.* *pp* *cresc.*

Vln. II 2 *p* *cresc.* *pp* *cresc.*

Vla. 2 *p* *cresc.* *pp* *cresc.*

Vc. 1 *p* *pp*

Cb. 1 *p* *pp*

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

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Oboe (Ob.), English Horn (E. Hn.), Clarinet 1 (A. Cl. 1), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Trumpet 1 (Bs. Tpt. 1), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Timp. (Tympani).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello (Vcl. 1), Double Bass (Vcl. 2), Contrabass (Cb. 1).
- Percussion:** Maracas (Mrb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3).
- Other Instruments:** Piano (Pno.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), Guitar (Gtr.).
- Vocals:** Soprano (T. 1), Soprano (S.), Alto (A.), Tenor 2 (T. 2), Bass (B.).

Measure 73: The score begins with various dynamics including *mp*, *f*, and *p*. The guitar part shows chords F, Dm, Em, and Am.

Measure 74: The vocal parts enter with lyrics: "gra cias por tu-in men sa glo ria en las al tu ras". Dynamics include *mp* and *f*.

Measure 75: The vocal parts continue: "Paz a los hom bres Paz a los hom bres que-a ma-el Se hor". Dynamics include *mp*, *f*, and *mf*.

Measure 76: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz a los hom bres Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 77: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 78: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 79: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 80: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 81: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 82: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 83: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 84: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 85: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 86: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 87: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

Measure 88: The vocal parts continue: "Te da mos gra cias Ah Glo ria-a Dios y-en la tie rra Paz Ah Glo ria-a". Dynamics include *f* and *mf*.

91 Picc.

91 Fl. 1

91 A. Fl.

91 Ob. 1

91 E. Hn.

91 E. Cl.

91 A. Cl. 1

91 B. Cl.

91 Bsn. 1

91 Bsn. 2

91 Hn. 1

91 Hn. 3

91 B. Tpt. 1

91 Tbn. 1

91 Timp.

91 Mrb.

91 Perc. 1

91 Perc. 2

91 Perc. 3

91 Pno.

91 Hp. 1

91 Hp. 2

91 Gtr.

91 T 1

91 S

91 A

91 T 2

91 B

91 Vln. I 1

91 Vln. I 2

91 Vln. II 1

91 Vln. II 2

91 Vla. 1

91 Vc. 1

91 Vc. 2

91 Cb. 1

2. Cftg.

1.2.

3.4

pp

p

Triangolo

cencerros

C Am Dm G C Am Dm G C Am Dm G C

Te-a do ra mos Te ben de ci mos Glo ri fi ca mos Te da mos

ci mos Glo ri fi ca mos Te-a la ba mos Te-a do ra mos Te da mos

ci mos Glo ri fi ca mos Te-a la ba mos Te-a do ra mos Te da mos

ci mos Glo ri fi ca mos Te-a la ba mos Te-a do ra mos Te da mos

ci mos Glo ri fi ca mos Te-a la ba mos Te-a do ra mos Te da mos

pp

cresc.

Div.

Unis.

This page of the musical score (page 15) contains the following staves and markings:

- Woodwinds:** Piccolo, Fl. 1, A. Fl., Ob. 1, E. Hn., Eb Cl., A Cl. 1, A Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, B♭ Tpt. 1, Tbn. 1, B. Tbn., B. Tba.
- Brass:** B♭ Tpt. 1, Tbn. 1, B. Tbn., B. Tba.
- Percussion:** Timp., Mrb., Perc. 1 (centro e aro), Perc. 2, Perc. 3 (Small Cymbal, Toms, Piatto, Piatto piccolo).
- Other Instruments:** Cel., Pno., Hp. 1, Hp. 2, Gtr., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vc. 1 (Div.), Cb. 1.
- Vocals:** T. 1, S., A., T. 2, B.
- Lyrics:**
 - Gtr: *A* *m* *F* *D* *m* *E* *m* *A* *m*
 - T. 1: *gra* *cias* *Te* *da* *mos* *gra* *cias* *for* *tu* *in* *men* *sa* *glo* *ria*
 - S: *gra* *cias* *Te* *da* *mos* *gra* *cias* *Ah* *Se* *ñor* *Dios* *Rey* *ce* *les* *tial*
 - A: *gra* *cias* *Te* *da* *mos* *gra* *cias* *Ah* *Se* *ñor* *Dios* *Rey* *ce* *les* *tial*
 - T. 2: *gra* *cias* *Te* *da* *mos* *gra* *cias* *Ah* *Se* *ñor* *Dios* *Rey* *ce* *les* *tial*
 - B: *gra* *cias* *Te* *da* *mos* *gra* *cias* *Ah* *Se* *ñor* *Dios* *Rey* *ce* *les* *tial*
- Dynamic Markings:** *mp*, *mf*, *f*, *p*, *ppp*, *pp*, *ff*, *sfz*.
- Rehearsal Marks:** 2.4., 1.3.
- Other Markings:** *SN*, *centro e aro*, *Toms*, *Piatto*, *Piatto piccolo*, *S*, *F*, *T*, *F*, *C*, *b*.

Picc. *mp*
 Fl. 1 *mp*
 A. Fl. *mp*
 Ob. 1 *mp*
 Eb Cl. *mp*
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 C. Bn. *mp*
 Hn. 1 *mp*
 Hn. 3 *mp*
 Bb Tpt. 1 *mp*
 Bb Tpt. 2 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 Timp. *mp*
 Mrb. *mp*
 Perc. 1 *mp*
 Perc. 2 *mp*
 Perc. 3 *mp*
 Cel. *mp*
 Pno. *mp*
 Hp. 1 *mp*
 Hp. 2 *mp*
 Gir. *mp*
 S. *f*
 A. *f*
 T. 2 *f*
 B. *f*
 Vln. I 1 *p*
 Vln. I 2 *p*
 Vln. II 1 *p*
 Vln. II 2 *p*
 Vla. 1 *p*
 Vla. 2 *p*
 Vc. 1 *p*
 Vc. 2 *p*
 Cb. 1 *mp*
 Cb. 2 *mp*

1.2. Mute *p*
 2.3. Tbn. *p*
 3.4. *mp*
 1. *mp*
 2. *mp*
 3. *mp*
 4. *mp*
 5. *mp*
 6. *mp*
 7. *mp*
 8. *mp*
 9. *mp*
 10. *mp*
 11. *mp*
 12. *mp*
 13. *mp*
 14. *mp*
 15. *mp*
 16. *mp*
 17. *mp*
 18. *mp*
 19. *mp*
 20. *mp*
 21. *mp*
 22. *mp*
 23. *mp*
 24. *mp*
 25. *mp*
 26. *mp*
 27. *mp*
 28. *mp*
 29. *mp*
 30. *mp*
 31. *mp*
 32. *mp*
 33. *mp*
 34. *mp*
 35. *mp*
 36. *mp*
 37. *mp*
 38. *mp*
 39. *mp*
 40. *mp*
 41. *mp*
 42. *mp*
 43. *mp*
 44. *mp*
 45. *mp*
 46. *mp*
 47. *mp*
 48. *mp*
 49. *mp*
 50. *mp*
 51. *mp*
 52. *mp*
 53. *mp*
 54. *mp*
 55. *mp*
 56. *mp*
 57. *mp*
 58. *mp*
 59. *mp*
 60. *mp*
 61. *mp*
 62. *mp*
 63. *mp*
 64. *mp*
 65. *mp*
 66. *mp*
 67. *mp*
 68. *mp*
 69. *mp*
 70. *mp*
 71. *mp*
 72. *mp*
 73. *mp*
 74. *mp*
 75. *mp*
 76. *mp*
 77. *mp*
 78. *mp*
 79. *mp*
 80. *mp*
 81. *mp*
 82. *mp*
 83. *mp*
 84. *mp*
 85. *mp*
 86. *mp*
 87. *mp*
 88. *mp*
 89. *mp*
 90. *mp*
 91. *mp*
 92. *mp*
 93. *mp*
 94. *mp*
 95. *mp*
 96. *mp*
 97. *mp*
 98. *mp*
 99. *mp*
 100. *mp*

Palo de agua
 Peñas de cabra
 Anvil
 Mute
 Con sord.
 Con sord.
 2.3. Tbn.
 Piccolo Triangolo
 Bombos
 Gran Triangolo
 Chanchu
 Tambourine
 Tam Tam
 Tam Tam
 RII
 pizz.
 pizz.
 pizz.
 pizz.
 pizz.
 Div.
 Div.

Picc. Fl. 1 Fl. 2 A. Fl.

Timp. Mrb.

Perc. 1 Perc. 2 Perc. 3

120 Creare ad libitum atmosfera con tutti i piatti, ppp cres e dim. con bacchette di feltro

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

120 Am Charango segue, creando atmosfera e clima, improvvisando, cresc. e dim., sottofondo

T. 1 S. A. T. 2 B.

120 Se ñor, Hi jo U ni co Je su cris to

b.semichiusa pp

Vln. 12 Vln. 13 Vln. II.1 Vln. II.2

15^{mo} pp

Vla. 1 Vla. 2

pp Con sord.

Vc. 1 Vc. 2

pp Primo Solo Con sord.

Cb. 1

pp

L

M

Ob. 1
Ob. 2
E. Hn.
Timp.
Mrb.

sempre ppp, sonorità lontana, al orizzonte, cresc. e di. atmosfera mistica

Perc. 1
Perc. 2
Perc. 3

Cel.
Pno.

Hp. 1
Hp. 2

Gr.
T 1
S
A
T 2
B

Primo solo *Gra.*

Vln. 11
Vln. 12
Vln. 13
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1

137

137

Yembé (o lambor africano, o indu) staccato con risonanza ad libitum accell. e rall.

Slap ad libitum, idem, ma un poco gliss. intonazione

Triangolo

Primo Solo Con sord.

8^{va}

15^{ma}

pizz. p

pizz. p

8^{va}

Sul Ponticello

Sul Ponticello

S.N.

S.N.

Pa dre Tu que qui tas los pe ca dos del mun do ten pie dad de no so tros

Picc.
Fl. 1
A. Fl.
Ob. 1
E. Hn.
Es. Cl.
A. Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1
B. Tpt. 1
Tbn. 1

Timp.
Mrb.

Perc. 1
Perc. 2
Perc. 3

Wind Machine
Cup Ride Cymbal
Jawbone
Vibra Slap
Cencerro
China Cymbal
Pezuñas de Cabra
Gong
G.C.
Piccolo Cencerro
Piccolo splash
Toms
Chautucas

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

T. 1
S.
A.
T. 2
B.

de no so - tros

Vln. 1.2
Vln. 1.3

Vln. II 1
Vln. II 2

Vla. 1
Vla. 2

Vc. 1
Vc. 2
Cb. 1

R

165 Picc. *pp* *cresc.* *8va*

165 Fl. 1 *pp* *cresc.* *8va*

165 Fl. 2 *f* *pp* *cresc.* *8va*
suoni rotti, soffiosi, denti, labbra, lingua ad libitum

165 A. Fl. *f* *pp* *cresc.* *8va*
suoni rotti, soffiosi, denti, labbra, lingua ad libitum

165 Ob. 1 *pp* *cresc.* *8va*

165 E. Hn. *p* *cresc.* *8va*

165 A Cl. 1 *pp* *cresc.* *8va*

165 A Cl. 2 *pp* *cresc.* *8va*

165 Bsn. 1 *pp* *cresc.* *8va*

165 Bsn. 2 *pp* *cresc.* *8va*

165 C. Bn. *pp* *cresc.* *8va*

165 Timp. *f* *pp* *cresc.* *8va*
suoni rotti, soffiosi, denti, labbra, lingua ad libitum

165 Mrb. *f* *pp* *cresc.* *8va*

165 Perc. 1 *mp* *cresc.* *8va*
Piatti Cup Toms Piatti Cup Bombo

165 Perc. 2 *mp* *cresc.* *8va*
Gong

165 Perc. 3 *mp* *cresc.* *8va*

165 Cel. *pp* *cresc.* *8va*

165 Pno. *pp* *cresc.* *8va*

165 Hp. 1 *p* *cresc.* *8va*

165 Hp. 2 *p* *cresc.* *8va*

165 Gtr. *pp* *cresc.* *8va*

165 Vln. 1.1 *pp* *cresc.* *8va*

165 Vln. 1.2 *pp* *cresc.* *8va*

165 Vln. II 1 *pp* *cresc.* *8va*

165 Vla. 1 *p* *cresc.* *8va*
sul ponticello

165 Vla. 2 *p* *cresc.* *8va*
p ben metallico sul ponticello

165 Vc. 1 *pp* *cresc.* *8va*

165 Vc. 2 *pp* *cresc.* *8va*

165 Cb. 1 *pp* *cresc.* *8va*

This page of a musical score, numbered 24, features 28 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, A. Fl., Ob. 1, E. Hn., A. Cl. 1, A. Cl. 2, Bsn. 1, Bsn. 2, C. Bn., Timp., Mrb., Perc. 1, Perc. 2, Perc. 3, Cel., Pno., Hp. 1, Hp. 2, Gtr., Vln. I 1, Vln. I 2, Vln. II 1, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Ch. 1. The score includes dynamic markings such as *mp*, *pp*, *mf*, and *cresc.*, along with performance instructions like "centro e aro" and "Shekere". The music is written in a complex, multi-measure format with various articulations and phrasing.

S 2. Picc. *p* *1.*

Fl. 1 *mf* *p*

Ob. 1 *p*

A. Cl. 1 *p*

A. Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

B. Tpt. 1 *mp* 1.2.

Tbn. 1 *p*

Tbn. 2 2. 2. B. Tbn

B. Tbn. *mp* 2. B. Tbn

Timp. *mf*

Mrb. *p* Glockenspiel

Perc. 1 *mp* Snare (con bordona) Bamboo Wind Chimes Metal wind Chimes Glass Wind Chimes Chimes

Perc. 2 *mp* Bamboo Wind Chimes Metal wind Chimes Glass Wind Chimes Chimes

Perc. 3 *mp* *cresc.* *mf*

Cel. *mf*

Pno. *mf*

Hp. 1 *p* *8va*

Hp. 2 *p* *8va*

Gtr. *mf* *8va*

Vln. II 1 *p* *Div.* *8va*

Vln. II 2 *p*

Vln. II 3 *p*

Vla. 1 *p*

Vla. 2 *mp*

Vcl. 1 *mp*

Vcl. 2 *mp*

Cb. 1 *mp*

Cb. 2 *mp*

T

Timp. *Cascabeles e Maracas(Grande)*
 Mrb. *mp*
 Perc. 1 *Bombo mp*
 Perc. 2 *Bongos Diversi timbri e colori*
 Perc. 3 *Calabaza*
 Cel.
 Pno. *sf*
 Gtr. *Getato stringendo (libero)*
 Vln. I 1 *pizz.*
 Vln. II 1 *S.N.*
 Vla. 1 *sul ponticello p ben metallico*
 Vla. 2 *sul ponticello p*
 Vc. 1 *sul ponticello p ben metallico sul ponticello*
 Vc. 2 *p*
 Cb. 1 *p*
 Cb. 2

This page of a musical score, labeled '28 [V]', contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **A. Fl.**: Flutes
- Ob. 1**: Oboe
- E. Hn.**: English Horn
- E♭ Cl.**, **A♭ Cl. 1**, **A♭ Cl. 2**, **B♭ Cl.**: Clarinets
- Bsn. 1**, **Bsn. 2**: Bassoons
- C. Bn.**: Contrabassoon
- Hn. 1**, **Hn. 2**: Horns
- B♭ Tpt. 1**, **B♭ Tpt. 2**: Trumpets
- Timp.**: Timpani
- Mrb.**: Maracas
- Perc. 1**: Snare, Piatto, Toms
- Perc. 2**: Snare
- Perc. 3**: Anvil (Incudine)
- Pno.**: Piano
- Gtr.**: Guitar
- Vln. I 1**, **Vln. II 1**: Violins
- Vln. II 2**: Violins
- Vla. 1**, **Vla. 2**: Violas
- Vc. 1**, **Vc. 2**: Violoncellos
- Cb. 1**: Contrabass

The score includes various musical notations such as dynamics (e.g., *p*, *pp*), articulation (e.g., *tr*, *arco*), and performance instructions (e.g., *Al talone*, *8th*). It also features chord symbols for the guitar part: G, C, E, Am, G, C.

This page of a musical score, numbered 29, contains the following elements:

- Instrumentation:** Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (A. Fl.), Oboe 1 (Ob. 1), Horns (E. Hn., Es. Cl., A. Cl. 1, A. Cl. 2, B. Cl.), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1, Hn. 2), Trumpets 1 & 2 (B. Tpt. 1, B. Tpt. 2), Trombones 1 & 2 (Tbn. 1, B. Tbn.), Timpani (Timp.), Mridangam (Mrb.), Percussion 1, 2, & 3 (Perc. 1, 2, 3), Celesta (Cel.), Piano (Pno.), Harp 1 & 2 (Hp. 1, Hp. 2), Guitar (Gtr.), Violins I & II (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2), Viola 1 & 2 (Vla. 1, Vla. 2), Violoncello 1 & 2 (Vcl. 1, Vcl. 2), and Contrabass (Cb. 1).
- Measure Numbers:** The score is divided into measures, with measure 210 explicitly marked at the beginning of several staves.
- Dynamics and Performance Instructions:**
 - pp* (pianissimo) is used frequently, often with *cresc. poco a poco* (crescendo poco a poco) markings.
 - mp* (mezzo-piano) is used in the Harp and Guitar parts.
 - tr* (trill) is indicated for the Piccolo and Flute 1 parts.
 - balzato* (staccato) is used for the Violin and Viola parts.
 - gtr.* (grace notes) are present in the Piano and Harp parts.
- Chord Progression (Guitar):** The guitar part shows a sequence of chords: E, Am, G, C, F# G# E, F# G# Am, G, C.
- Section Markers:** A box containing the letter 'W' is located at the top of the score.

This page of a musical score, numbered 30, contains the following instruments and parts:

- Woodwinds:** Piccolo (Pic.), Flute I (Fl. I), Flute II (A. Fl.), Oboe I (Ob. I), English Horn (E. Hn.), Clarinet I (A. Cl. I), Clarinet II (B. Cl.), Bassoon I (Bsn. I), Bassoon II (C. Bsn.), Horn I (Hn. 1), Horn II (Hn. 2), Horn III (Hn. 3), Horn IV (Hn. 4).
- Brass:** Trumpet I (B♭ Tpt. 1), Trombone I (Tbn. 1), Trombone II (B. Tbn.), Timpans (Timp.), Mridangam (Mrb.), Snare Drum (Snare), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3).
- Other Instruments:** Cello (Cel.), Piano (Pno.), Harp I (Hp. 1), Harp II (Hp. 2), Guitar (Gtr.), Violin I (Vln. I 1, Vln. I 2), Violin II (Vln. II 1, Vln. II 2), Viola I (Vla. 1), Viola II (Vla. 2), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Contrabass (Cb. 1).

The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *ppp*, and *cresc.*. It also includes articulation marks like accents and slurs. The percussion section includes specific instructions for 'Slap', 'Bordo', 'Tom grave', and 'Piccolo Tam'. The guitar part shows chord changes: E, Am, G, Am, G, Am, E7, Am.

Picc.

Fl. 1

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

A Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn. 1

Hn. 2

Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

B. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

Gr.

T 1

S

A

T 2

B

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

en las al tu ras Paz a los hom bres Paz a los hom bres que-a ma-el Se rar Por que

Dios y-en la tie rra Paz a los hom bres Paz Ah

Dios y-en la tie rra Paz Ah

Dios y-en la tie rra Paz Ah

Dios y-en la tie rra Paz Ah

Am

Frustra

Gaino

p, *mp*, *f*

Z

Timp. *p* *pp*
 Piccolissima Maracas (huevo piccolo)

Mrb. *p* *pp*

Perc. 1 *p* *pp*
 Gliss. ferro sul piatto
 Bongos
 Congas
 Piccolo Splash

Perc. 2 *p* *pp*

Perc. 3 *pp*

Pno.

Hp. 1

Hp. 2

Gtr. *pp*
 Dm G C Am Dm G C Am Dm G C Am Dm G Am D7

T1
 Tu So lo Tu Se ñor, Tu So lo Por que Tu So lo Tu Se ñor, Tu So lo Tú So lo-Al ti si mo, Je su

S *p* *pp* *cresc. poco a poco*
 So lo-e res San to Se ñor, Tu So lo Por que Tu So lo Tu

A *p* *pp* *cresc. poco a poco*
 So lo-e res San to Se ñor, Tu So lo Por que Tu So lo Tu

T2 *p* *pp* *cresc. poco a poco*
 So lo-e res San to Se ñor, Tu So lo Por que Tu So lo Tu

B *p* *pp* *cresc. poco a poco*
 So lo-e res San to Se ñor, Tu So lo Por que Tu So lo Tu

Vln. I 1 *p* *pp* *cresc. poco a poco*

Vln. I 2 *p* *pp* *cresc. poco a poco*

Vln. II 1 *p* *pp* *cresc. poco a poco*

Vln. II 2 *p* *pp* *cresc. poco a poco*

Vla. 1 *pp* *cresc. poco a poco*

Vla. 2 *pp* *cresc. poco a poco*

Vc. 1 *pp* *cresc. poco a poco*

Vc. 2 *pp* *cresc. poco a poco*

Cb. 1 *pp* *cresc. poco a poco*

Picc. *f* *pp*

FL. 1 *f* *pp*

A. Fl. *f* *pp*

Ob. 1 *f* *pp*

E. Hn. *f* *pp*

Es. Cl. *f* *pp*

A. Cl. 1 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *f* *pp*

C. Bn. *f* *pp*

Hn. 1 *mp* *mf* *f* *pp*

Hn. 2 *mp* *mf* *f* *pp*

Hn. 3 *p* *mf* *f* *pp*

Hn. 4 *p* *mf* *f* *pp*

B. Tpt. 1 *fp* *mf* *f* *pp*

Tbn. 1 *p* *mf* *f* *pp*

Tbn. 2 *p* *mf* *f* *pp*

B. Tbn. *p* *mf* *f* *pp*

B. Tba. *p* *mf* *f* *pp*

Tamp. *fp* *mf* *f* *pp*

Mrb. *mf* *pp* *cresc.*

Perc. 1 Toms *mf* *pp* *cresc.*

Perc. 2 Piatto *pp* *mf* *pp* *cresc.*

Perc. 3 Wind Gong *mf* *pp* *cresc.*

Pno. *mf* *pp*

Hp. 1 *mf* *B# Fb*

Hp. 2 *mf* *B# Fb*

Gtr. *D7* *A m* *G* *A m* *G* *A m* *F*

T 1 *Glo* *ria, ria, de Dios Pa dre A men, A men, A* *pp* *cresc.*

S *Glo* *ria, ria, de Dios Pa dre A men, A men, A* *pp* *cresc.*

A *Glo* *ria, ria, de Dios Pa dre A men, A men, A* *pp* *cresc.*

T 2 *Glo* *ria, ria, de Dios Pa dre A men, A men, A* *pp* *cresc.*

B *Glo* *ria, ria, de Dios Pa dre A men, A men, A* *pp* *cresc.*

Vln. II 1 *p* *mf* *f* *pp* *cresc.*

Vln. II 2 *p* *mf* *f* *pp* *cresc.*

Vla. 1 *p* *mf* *f* *pp* *cresc.*

Vc. 1 *f* *pp* *cresc.*

Vc. 2 *f* *pp* *cresc.*

Ch. 1 *f* *pp* *cresc.*

This page of a musical score, numbered 36, covers measures 260 to 264. The instrumentation includes Piccolo, Flute 1, Alto Flute, Oboe 1, English Horn, E-flat Clarinet, A Clarinet, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1 (with first and second endings), Horn 3, Baritone Trombone 1, Tuba, Timpani, Maracas, Percussion 1 (Piatto), Percussion 2 (Tam Tam), Percussion 3 (Fusta), Cello, Piano, Harp 1, Harp 2, Guitar, Trumpet 1, Saxophone, Alto Saxophone, Trombone 2, Bass, Violin I, Violin II, Viola 1, Viola 2, Violoncello, and Contrabass.

The score is written in 4/4 time and features a variety of dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *cresc. molto* (crescendo molto), and *cresc. gatto* (crescendo gatto). The woodwinds and strings play rhythmic patterns, while the percussion instruments provide a steady accompaniment. The guitar part includes chord changes: D7, G7, Am, G, Am, E7, and Am. The vocal parts (T1, S, A, T2, B) have lyrics: "men, A, men, A, men, A, men, A".

Picc. *mp*

Fl. 1

Ob. 1 *mp*

E. Hn.

E♭ Cl. *mp*

A Cl. 1

B. Cl. *mp*

Bsn. 1

C. Bn.

Hn. 1

Hn. 3 *mp*

Tbn. 1

Timp. *mp*

Mrb. Glockenspiel

Perc. 1 Toms *mp* Cymbal Bombo

Perc. 2 3 Roto Toms *p* Sizzle Cymbal with hand Congas *p cresc.*

Perc. 3 *pp* precipitando

Cel.

Pno.

Hp. 1 *mp*

Hp. 2 *mp*

Gr. C F G D C C9(5) Am E7 B^b Am6 Am7 D/A Am7 D/A Am7 D/A

Vln. I 1 *mp*

Vln. II 1 *mp*

Vla. 1 *mp*

Vc. 1

Cb. 1

A

Picc. Fl. 1 Fl. 2 A. Fl. Ob. 1 E. Hn. Es. Cl. A. Cl. 1 B. Cl. Bsn. 1 C. Bn. Hn. 1 Hn. 3 B. Tpt. 1 Tbn. 1 Tbn. 2 B. Tba. Timp. Mrb. Perc. 1 Perc. 2 Perc. 3 Cel. Pno. Hp. 1 Hp. 2 Gtr. Vln. I Vln. II Vla. I Vc. 1 Cb. 1

Musical score for a full orchestra and guitar. The score is divided into systems, with measures 19-24 shown. The key signature is one sharp (F#). The score includes various dynamics such as *pp*, *mp*, *f*, and *a due*. Performance instructions include *sfiorando*, *Div.*, *Unis.*, *crec. poco a poco*, *ride bell*, *ferro sul piatto*, *scrape*, and *Aro*. Percussion parts include *Splash*, *D D D D*, *Crash*, and *ferro sul piatto*. The guitar part features chords such as Am7, E7, Am, D, C, G/B Am, E7, F C, D7, C, E7, and Am.

30 Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

A Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

Gtr.

Vln. II 1

Vln. II 2

Vla. 1

Vcl. 1

Cb. 1

f

mf

mp

f

p

ferro sul piatto scrape

cresc. Cup Piatto

a due

Dm7 G7(9) C F D C6 E7 E7(9) Am

B

Picc.
 Fl. 1
 A. Fl.
 Ob. 1
 E. Hn.
 Eb Cl.
 A Cl. 1
 A Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Bs Tpt. 1
 Bs Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 B. Tba.
 Timp.
 Mrb.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Pno.
 Hp. 1
 Hp. 2
 Gtr.
 Vln. I 1
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vc. 1
 Cb. 1

3 Roto Toms
 H M L
 Cup Piatti
 Roto Toms
 Chaucha
 Glockenspiel
 Bongo
 scatole di legno

Am7 D/A Am Am7 D/A Am7 Am7 D/A Am7 Am7 D/A Am7 Am7 D/A Am7

p *cresc.* *mp* *pp precipitando*

This page of a musical score, labeled '6' in the top left corner, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** (Flute 1)
- A. Fl.** (Alto Flute)
- Ob. 1** (Oboe 1)
- E. Hn.** (English Horn)
- Es. Cl.** (E-flat Clarinet)
- Ac. Cl. 1** (A Clarinet 1)
- Ac. Cl. 2** (A Clarinet 2)
- B. Cl.** (B-flat Clarinet)
- Bsn. 1** (Bassoon 1)
- Bsn. 2** (Bassoon 2)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Hn. 4** (Horn 4)
- B^b Tpt. 1** (B-flat Trumpet 1)
- B^b Tpt. 2** (B-flat Trumpet 2)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- B. Tbn.** (Baritone Trombone)
- Timp.** (Timpani)
- Mrb.** (Mridangam)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)
- Cel.** (Cello)
- Pno.** (Piano)
- Hp. 1** (Harp 1)
- Hp. 2** (Harp 2)
- Gr.** (Guitar)
- Vln. I 1** (Violin I 1)
- Vln. II 1** (Violin II 1)
- Vln. II 2** (Violin II 2)
- Vla. 1** (Viola 1)
- Vc. 1** (Violoncello 1)
- Cb. 1** (Contrabasso 1)

The score includes various musical notations such as dynamics (*p*, *mp*, *sf*), crescendos (*cresc.*), and performance directions like *poco a poco*. A rehearsal mark 'C' is located at the top right of the page. The bottom of the page features a guitar chord chart with chords *D*, *Am7*, and *D*.

85 Picc.

85 Fl. 1

85 Fl. 2

85 A. Fl.

85 Ob. 1

85 Ob. 2

85 E. Hn.

85 E♭ Cl.

85 A Cl. 1

85 A Cl. 2

85 B. Cl.

85 Bsn. 1

85 Bsn. 2

85 C. Bn.

85 Hn. 1

85 Hn. 2

85 Hn. 3

85 B♭ Tpt. 1

85 Tbn. 1

85 Tbn. 2

85 Timp.

85 Mrb.

85 Perc. 1

85 Perc. 2

85 Perc. 3

85 Cel.

85 Pno.

85 Hp. 1

85 Hp. 2

85 Gtr.

85 T 1

85 Vln. I I

85 Vln. II I

85 Vla. 1

85 Vc. 1

85 Vc. 2

85 Cb. 1

Splash

splash

Hi-hat

3 4

3

1

D D D

D D D

D D D

8^{va}

F# G#

F#

F#

F# G#

C

E7

E7/bb

Am7

F7

C

D

C

E7

E7/bb

Am7

F7

dor de cie lo-y

tie rra Pa dre

To do po de ro so Cre a

dor de cie lo-y

tie rra y-en

p

mp

p

mp

p

mp

mp

mp

mp

mp

G

This musical score is for a symphony orchestra and choir. It includes parts for B♭ Trumpets 1 and 2, Trombones 1, 2, and Bass Trombone, Timpani, Maracas, Percussion 1, 2, and 3, Piano, Horns 1 and 2, Guitar, Tenor 1, Violins 1 and 2 (I and II), Viola, Violoncello, and Contrabass. The vocal part includes the lyrics: "Je su cris to cre e o y-en Je su cris to cre o y-en Je su cris to cre e o y-en Je". The score is in G major and 4/4 time. The guitar part includes the following chord sequence: Dm7, Fm/B♭, E7, C°, F°, E7/B♭, Am9, Am9, B♭7, G7, F7, B°.

H

Fl. 1

A. Fl.

E. Hn.

A. Cl. 1

A. Cl. 2

B. Cl.

Bsn. 1

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

Gtr.

T 1

S

A

T 2

B

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Cb. 1

3 Roto Toms

gliss.

D D D

D D D

D D D

D D D

D D D

D D

D7 D7(9) E7(b9)

Dm7 Dm7(9)

su cris to cre o

Su-á ni co hi jo

Nues tro Sc flor

Su-á ni co hi jo

Nues tro Sc flor

Su-á ni co hi jo

Nues tro Sc flor

Su-á ni co hi jo

Nues tro Sc flor

fué con ce bi do

fué con ce bi do

(8^{ms})

1

105

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

E. Hn.

A Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn. 1

Hn. 4

Bs Tpt. 1

Bs Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

Gtr.

T. 1

S.

A.

T. 2

B.

Vln. II 1

Vln. II 2

Vla. 1

Vc. 1

Cb. 1

staccato aggressivo e soffioso (con rumore)

staccato aggressivo e soffioso (con rumore)

p

p

p

D D D

Roto Tomi

Splash (piccoli piatti)

Ferro sul Piatto

Ferro sul Piatto

sfz.

F# G#

F# G#

E7(45) Bb7(9) E7/Bb C/A D7 C7 E7 F#m/A E7(#9)

Na ciò de San ta Ma ri a de San ta Ma ri a Vir gen na de

por o bra-y gra cia del Es pi ri tu San to del Es pi ri tu San to

por o bra-y gra cia del Es pi ri tu San to del Es pi ri tu San to

por o bra-y gra cia del Es pi ri tu San to del Es pi ri tu San to

por o bra-y gra cia del Es pi ri tu San to del Es pi ri tu San to

Div.

Div.

Div.

Div.

Div.

Picc.
 Fl. 1
 Fl. 2
 A. Fl.
 Ob. 1
 E. Hn.
 A Cl. 1
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 B^b Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 B. Tba.
 Timp.
 Mrb.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Pno.
 Hp. 1
 Hp. 2
 Gtr.
 T1
 S
 A
 T2
 B
 Vln. I
 Vln. II
 Vla. 1
 Vc. 1
 Vc. 2
 Cb. 1

Musical notation including notes, rests, and dynamics such as *pp*, *cresc.*, *p*, *mp*, *fz*, *mf*.

Chords: Am9, D7, Am9, D7(13), FΔ, E7(b9), E7(9), Am9, AmE

Lyrics:
 cui ha jo-el po den po dar de Pon cio Pi tu to Fué eru ci fi ca do, muer to-y se pal ta do Des cen Des cen Des cen Des cen Des cen

Performance markings: Div., Glöckenspiel, due mazze, δ^{m-c}

FL. 1 *mp*
 A. Fl. *mp*
 Ob. 1 *mp*
 A Cl. 1 *mp*
 A Cl. 2 *mp*
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 C. Bn. *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *mp*
 Perc. 1 Bombo *mp*
 Perc. 2 *mp*
 Perc. 3 scatoles di legno, Chauschas *mp*
 Pno. *mp*
 Gtr. *mp*
 S. *mp*
 A. *mp*
 T2 *mp*
 B. *mp*

Musical score for a symphony orchestra and vocal soloists. The score is in 2/4 time and key of D major. It includes parts for Flute 1, Alto Flute, Oboe 1, Clarinet 1 and 2, Bassoon 1 and 2, Contrabassoon, Horn 2 and 3, Trombone 1 and 2, Baritone Trombone, Percussion (Bombo, scatoles di legno, Chauschas), Piano, and Guitar. The vocal soloists (Soprano, Alto, Tenor 2, Bass) are also included. The score features various dynamics such as *mp* (mezzo-piano) and *sfz* (sforzando), and includes articulation marks like accents and slurs. The guitar part includes chord diagrams for A, Bm, E7, D, and C#m. The vocal parts consist of a melodic line with lyrics "la ra la la".

Picc. *mf*

Fl. 2 *mf*

A. Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Ha. *mf*

A. Cl. 1 *mf*

B. Cl. *mf*

Bsn. 1 *fp*

Bsn. 2 *fp*

C. Bn. *fp*

Hn. 1 *mf*

Hn. 2 *fp*

Hn. 3 *mf*

Hn. 4 *fp*

B. Tpt. 1 *mf*

Tbn. 1 *fp*

Tbn. 2 *fp* 2.3. Tuba

Timp. *fp*

Mrb. *fp* Xekere

Perc. 1 *mp* Piccoli piatti sospesi

Perc. 2 *mp* Lija

Perc. 3 *mp*

Cel. *mf*

Pno. *mf* (*8^{va}*)

Hp. 1 *mf*

Hp. 2 *mf*

Gtr. *mf* C A

T. 1 *f* re su ci tó re su ci tó de-en tre los muer tos

S. *f* re su ci tó re su ci tó de-en tre los muer tos

A. *f* re su ci tó re su ci tó de-en tre los muer tos

T. 2 *f* re su ci tó re su ci tó de-en tre los muer tos

B. *f* re su ci tó re su ci tó de-en tre los muer tos

Vln. II *f*

Vln. II *fp*

Vla. 1 *f*

Vc. 1 *fp* pizz arco pizz arco

Vc. 2 *fp* pizz arco pizz arco

Cb. 1 *fp*

Su bió-a los cie los, su bió-a los cie los

Sizzle Cymbal with hand *p*

153

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

A. Cl. 1

Hn. 1

Hn. 3

Bs. Tpt. 1

Bs. Tpt. 2

Tbn. 1

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

T 1

S

A

T 2

B

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vc. 1

Cb. 1

p

mp

sf

Splash D D D D

Crash

ferro sul piatto scrape

Toms

Congas

Sizzle Cymbal with hand

Tam-Tam

p

pizz.

arco

Su bió-a los cie los Es tá sen ta do-a la dies tra de Dios Pa dre To do po de ro so

Su bió-a los cie los Pa dre To do po de ro so

Su bió-a los cie los Pa dre To do po de ro so

Su bió-a los cie los Pa dre To do po de ro so

Picc. [N] [O]
 Fl. 1
 Fl. 2
 A. Fl.
 Ob. 1
 E. Hn.
 E. Cl.
 A. Cl. 1
 A. Cl. 2
 B. Cl.
 Bsn. 1
 C. Bn.
 Hn. 1 *p* *fp* *fp*
 Hn. 4 *p* *fp* *fp*
 B^b Tpt. 1 *fp*
 B^b Tpt. 2 *fp*
 Tbn. 1 *p* *fp*
 Tbn. 2 *p* *fp*
 B. Tbn. *p* *fp*
 B. Tba. *p* *fp*
 Timp. *fp*
 Mrb. *fp*
 Perc. 1 *pp* *pp* *pp*
 Perc. 2 *pp*
 Perc. 3 *pp*
 Pno. *p* *ff*
 Hp. 1 *pp* *pp*
 Hp. 2 *pp* *pp*
 Gtr. *pp* *pp*
 Vln. I 1 *fp*
 Vln. II 1 *fp*
 Vla. 1 *fp*
 Vcl. 1 *fp*
 Cb. 1 *fp*

Cabasa
 Toms
 Splash
 Congas
 Bombo
 Aro
 Aro Toms
 Gong
 Fb Cb
 Fb Cb
 D9/A
 G
 D9/A

169

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Es. Cl.

A. Cl. 1

A. Cl. 2

B. Cl.

Bsn. 1

C. Bn.

Hn. 1

Hn. 4

B. Tpt. 1

Tbn. 1

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Gtr.

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

ff

sfz

fp

P

Gliss. sul bombo

Cencerros

Agogo

Scatole di legno

Triangolo

gliss.

This page of a musical score, numbered 23, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- A. Fl.** (Alto Flute)
- Ob. 1** (Oboe)
- E. Hn.** (English Horn)
- Es. Cl.** (E-flat Clarinet)
- A. Cl. 1** and **A. Cl. 2** (Alto Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- C. Bn.** (Contrabassoon)
- Hn. 1** and **Hn. 3** (Horns)
- Bs. Tpt. 1** (Bass Trumpet)
- Tbn. 1** (Trombone)
- Timp.** (Timpani)
- Perc. 1**, **Perc. 2**, and **Perc. 3** (Percussion)
- Pno.** (Piano)
- Gtr.** (Guitar)
- Vln. I 1** and **Vln. II 1** (Violins)
- Vla. 1** (Viola)
- Vc. 1** and **Vc. 2** (Violoncellos)
- Cb. 1** (Cello)

The score includes various musical notations such as dynamics (*fp*, *ff*, *pp*), articulation (*sfz*), and performance instructions like **R** (Ritardando). The guitar part features chord diagrams for **D9/A**, **Am**, and **E/A**. The percussion parts include specific rhythmic patterns and dynamics like *pp*.

S

193

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Hn. 1

Hn. 3

B. Tpt. 1

Tbn. 1

Mrb.

Perc. 1

Perc. 2

Perc. 3

Gtr.

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

pp

pp

pp

1.2.

Castañuelas

Pandereta (sul tavolo)

F Δ /A

F7/C

F7sus

F7sus

Dm7

Dm7

A/C#

A/D

201

FL. 1

A. Fl.

Ob. 1

E. Hn.

A Cl. 1

B. Cl.

Hn. 1

Hn. 4

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Gtr.

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

mp

1.2.

2.

T

pp

f

ff

ferro sul piatto scrape

D6

D6

E7sus

E4

B7/F#

B7/F#

Dm7(add9)

G7(13)

299

Pic. *a due*

Fl. I *f p*

A. Fl. *f p*

Ob. 1 *f p*

E. Hn. *f p*

Es. Cl. *f p*

A. Cl. I *f p*

B. Cl. *f p*

Bsn. 1 *f p*

Bsn. 2 *f p*

C. Bn. *f p*

Hn. 2 *f p*

Hn. 3 *p sf*

B. Tpt. 1 *f p*

B. Tpt. 2 *f p*

Tbn. 2 *p sf*

B. Tbn. *p sf*

B. Tba. *f p*

Timp. *f*

Mrb.

Perc. 1 *Crash* *ride* *sn.* *f* *subito p* *cresc.*

Perc. 2 *hi hat* *f* *subito p* *cresc.*

Perc. 3 *campana tubulari* *f* *subito p* *cresc.*

Cel. *f*

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

Hp. 1 *Fb Cb* *p* *cresc.*

Hp. 2 *Fb Cb* *p* *cresc.*

Gr. *D9/A*

Vin. I I *f p*

Vin. II I *f p*

Via. 1 *f p*

Vc. 1 *f p*

Cb. 1 *f p*

This page of a musical score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Alto Flute (A. Fl.), Oboe 1 (Ob. 1), Clarinet 1 (A. Cl. 1), Horns 1, 2, and 4 (Hn. 1, Hn. 2, Hn. 4), Trumpets 1 and 2 (Bs. Tpt. 1, Bs. Tpt. 2), Timpani (Timp.), Maracas (Mrb.), Percussion 1, 2, and 3 (Perc. 1, Perc. 2, Perc. 3), Cello (Cel.), Piano (Pno.), Harp 1 and 2 (Hp. 1, Hp. 2), Guitar (Gtr.), Soprano (S), Alto (A), Tenor 2 (T. 2), Bass (B), Violin I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello 1 and 2 (Vc. 1, Vc. 2).

Measures 217-221 are shown. The score includes dynamic markings such as *fp*, *p*, *f*, and *mp*. Performance instructions include *Con sord.* for trumpets, *cup ride* and *Splash (piccolo)* for percussion, and *pizz.* for strings. A vocal line with lyrics is present, starting at measure 218:

Des de-a lli ha de ve nir a juz gar vi vos y muer tos Des de-a
Des de-a lli ha de ve nir a juz gar vi vos y muer tos Des de-a
Des de-a lli ha de ve nir a juz gar vi vos y muer tos
Des de-a lli ha de ve nir a juz gar vi vos y muer tos

A rehearsal mark 'A' is placed above the guitar part at measure 220. A 'Yembé' part is indicated for the maracas at measure 221. A 'U' mark is placed above the Piccolo part at measure 217. A '15^{ma}' marking is present above the Harp 1 part at measure 217. A '8^{va}' marking is present above the Piano part at measure 217. A '6^{va}' marking is present above the Harp 2 part at measure 217.

225 Picc. *p* *mp*³

Fl. 1 *mp*³

Fl. 2 *mp*³

A. Fl. *mp*³

Ob. 1 *mp*³ 2.

E. Hn. *mp*³

Es. Cl. *p*

A. Cl. 1 *mp*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p* *mp*

C. Bn. *mp*

Hn. 1 *mp*

Hn. 4 *p* *mp*

Mrb. *p*

Perc. 1 *p* *mp* *p* *mp*

Perc. 2 *subito p* *cresc.* *mp* *p*

Perc. 3 *mp*

Pno. *mp*

Hp. 1 *mf*

Hp. 2 *mf*

Gtr. *mp* *mp* *mp*

T 1 *mf* *mp*

S *mp*

A *mp*

T 2 *mp*

Vln. I 1 *pizz.* *mp* *arco*

Vln. II 1 *mp*

Vla. 1 *mp*

Vc. 1 *mp* *arco*

Vc. 2 *mp*

Cb. 1 *mp*

225 *F#E E/D G9(13) C7/G E7#9(13) Esus* *B7 A7 C/D B7(9) F7 A7(65) F#6*

Creo-en el Es pi ri tu San to

lli ha de ve nir a juz gar vi vos y muer tos San ta-I gle sia Ca to li ca,

lli ha de ve nir a juz gar vi vos y muer tos San ta-I gle sia Ca to li ca,

lli ha de ve nir a juz gar vi vos y muer tos

V
W

Instrumentation: Picc., Fl. 1, Fl. 2, A. Fl., Ob. 2, A Cl. 1, A Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 3, Tbn. 1, B. Tbn., Timp., Mrb., Perc. 1, Perc. 2, Perc. 3, Pno., Hp. 1, Hp. 2, Gtr., T1, S, A, T2, B, Vln. I 1, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb. 1, Cb. 2.

Percussion Details:
 Perc. 1: Aro Tomis
 Perc. 2: China or wind Cymbal, Piccoli piatti, Lastra, China or wind Cymbal, Piccoli piatti, Lastra, Sizzle Cymbal with hand
 Perc. 3: Sizzle Cymbal with hand

Guitar Chord Chart:
 E9 E7(b5) E7(b9) E7 F#7 Bm6 F#7 Bm F#E E/D G9(13) F# G6

Vocal Lyrics:
 T1: la Co munión de los San tos y-el per dón de los pe ca dos,
 S: re su rrec ción de la car ne y la Vi da per du ra ble
 A: re su rrec ción de la car ne y la Vi da per du ra ble
 T2: re su rrec ción de la car ne y la Vi da per du ra ble
 B: re su rrec ción de la car ne y la Vi da per du ra ble

This page of the musical score, numbered 30, begins at measure 241. It features a variety of instruments and vocal parts:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (A. Fl.), Oboe 1 (Ob. 1), Clarinet 1 (A. Cl. 1), Clarinet 2 (A. Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bsn.), Horn 1 (Hn. 1), Horn 4 (Hn. 4), Trombone 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Trombone 3 (B. Tbn.).
- Brass:** Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Trombone 3 (B. Tbn.).
- Percussion:** Timpani (Timp.), Mridangam (Mrb.), and three Percussion parts (Perc. 1, 2, 3). Perc. 2 includes Roto Toms, Splash (piccoli piatti), Sizzle Cymbal with hand, and Bongos with stick.
- Keyboard:** Piano (Pno.) and Harp (Hp. 1, Hp. 2).
- Other:** Guitar (Gtr.), Strings (Violin I and II, Viola, Violoncello, Contrabasso), and a vocal ensemble consisting of Soprano (S), Alto (A), Tenor 2 (T. 2), and Bass (B).

The score includes various musical notations such as dynamics (e.g., *mp*, *p*, *subito p*, *cresc.*), articulation (accents, slurs), and performance instructions (e.g., *smile*, *subito p*, *cresc.*). The vocal parts feature lyrics in Spanish, including "mén" and "A".

Sanctus

Ariel Ramírez

elaborazione Daniel Pacitti

Trobreca, Pífica y Culbrun

Andantino

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

- Woodwinds:** Piccolo, Flute 1, Flute 2, Alto Flute, Oboe 1, English Horn, Clarinet in E \flat , Clarinet in A 1, Bass Clarinet, Bassoon 1, Contrabassoon, Trombone 1.
- Strings:** Violin I 1, Violin I 2, Violin II 1, Violin II 2, Viola 1, Viola 2, Cello 1.
- Percussion:** Timpani, Marimba, Bombo, Cabasa, Triangolo, Vibra Slap, Cima Cymbal, Piccolo Piatto.
- Other:** Celesta, Piano, Harp 1, Harp 2.

Key performance markings include dynamics such as *ff*, *mf*, *p*, *cresc.*, and *pizz.*, as well as articulation like *acc.* and *stacc.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings.

This page of the musical score, labeled '2', contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- A. Fl.** (Alto Flute)
- Ob. 1** (Oboe)
- E. Hn.** (English Horn)
- Es. Cl.** (E-flat Clarinet)
- A. Cl. 1** (Alto Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** (Bassoon)
- C. Bn.** (Contrabassoon)
- Hn. 1**, **Hn. 3**, and **Hn. 4** (Horns)
- Tbn. 1** and **Tbn. 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Timp.** (Timpani)
- Mrb.** (Maracas)
- Perc. 1**, **Perc. 2**, and **Perc. 3** (Percussion, including Lastra, Vibra Slap, and Wind Gong)
- Cel.** (Celesta)
- Pno.** (Piano)
- Hp. 1** and **Hp. 2** (Harp)
- Vln. 1.1**, **Vln. 1.2**, **Vln. II.1**, and **Vln. II.2** (Violins)
- Vla. 1** and **Vla. 2** (Violas)
- Vc. 1** (Violoncello)

The score features various musical notations, including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions like "Lastra", "Vibra Slap", and "Wind Gong" are placed below the percussion staves. The woodwind and string sections have complex rhythmic patterns, often involving triplets and slurs.

A Vivace cresc. poco a poco

Picc.
Fl. 1
A. Fl.
Ob. 1
E. Hn.
Es Cl.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 2
B. Tbn.

Timp.
Mrb.
Perc. 1
Perc. 2
Perc. 3

Hp. 1
Hp. 2
Gtr.

Vln. I 1
Vln. II 1
Vla. 1
Vc. 1

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

Cb. 1

p

Detailed description: This page of a musical score, numbered 4, contains parts for Mrb., Perc. 1, Perc. 2, Perc. 3, Cel., Pno., Hp. 1, Hp. 2, Gtr., and Cb. 1. The score is in 2/4 time with a key signature of two sharps (F# and C#). Percussion 1 has a rhythmic pattern starting at measure 27, featuring eighth-note triplets and sixteenth-note patterns. Harp 1 and Harp 2 play sustained chords, with Hp. 2 marked with a *pp* dynamic. The guitar and cello parts are mostly silent, with the cello playing a single note in the final measure. The piano part has a few notes in the final measure. The dynamic *p* is indicated at the bottom right.

B 3/4 (6/8)

Hn. 1 *p*
 Hn. 2 *p*
 Hn. 3 *p*
 Hn. 4
 B^b Tpt. 1 *p*
 B^b Tpt. 2 *p*
 Tbn. 1 *p*
 Tbn. 2 *p*
 B. Tbn. *p*
 B.Tba.
 Timp. *p*
 Mrb. *p* Crotali
 Perc. 1 *p* Maraquero Pijao
 Perc. 2 Guiro
 Perc. 3
 Cel.
 Pno.
 Hp. 1 *mf*
 Hp. 2 *mf*
 Gtr. *gtr.*
 Vln. I. 1 *p*
 Vln. I. 2 *p*
 Vln. II. 2 *p*
 Vla. 1 *p*
 Vla. 2 *p*
 Vc. 1 *p*
 Vc. 2 *mf*
 Cb. 1 *mf*

Picc. *p*
 Fl. 2 *p*
 A. Fl. *p*
 Ob. 2 *p*
 E. Hn. *p*
 Eb Cl. *p*
 A Cl. 1 *p*
 A Cl. 2 *p*
 B. Cl. *p*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Hn. 1 *p*
 Hn. 2 *p*
 Hn. 3 *gliss.*
 Hn. 4 *p*
 B \flat Tpt. 1 *p*
 B \flat Tpt. 2 *p*
 Tbn. 1 *p*
 Tbn. 2 *p*
 B. Tbn. *p*
 B. Tba. *p*
 Timp. *p*
 Mrb. *p*
 Perc. 1 *Piatti* *mf* *splash*
 Perc. 2 *p*
 Perc. 3 *mf*
 Cel. *mf*
 Pno. *mf*
 Hp. 1 *mf*
 Hp. 2 *mf*
 Gtr. *F#C#G#* *E7*
 Vin. I 1 *p*
 Vin. II 1 *p*
 Vin. II 2 *p*
 Vla. 1 *p*
 Vla. 2 *p*
 Vc. 1 *p*
 Vc. 2 *p*
 Cb. 1 *p*

Picc. *mf*

Fl. 1 *mf*

A. Fl. *mf*

Ob. 1 *mf*

E. Hn. *mf*

A Cl. 2 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Perc. 1 *p*
Chauschas

Perc. 2
Pandeiro

Perc. 3

Cel.

Pno. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

Gtr.

Vln. I 1 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Cb. 1 *p*

D

Picc.
 Fl. 1
 Fl. 2
 A. Fl.
 Ob. 1
 Ob. 2
 E. Hn.
 E. Cl.
 A. Cl. 1
 A. Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 B. Tpt. 1
 B. Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 B. Tba.
 Timp.
 Mrb.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Pho.
 Hp. 1
 Hp. 2
 Gtr.
 Vln. I 1
 Vln. II 1
 Vln. II 2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb. 1

Musical notation includes notes, rests, slurs, and dynamics such as *mp*, *mf*, *p*, and *pp*. Performance instructions include *Pia*, *splash*, and *gliss*. Chord symbols *F#C#G#*, *E7*, and *A* are present for the guitar part.

65 Picc. *p* **E**

Fl. 1 *p*

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Es. Cl.

A. Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2 *2.3.*

B. Tba.

Timp.

Mrb.

Perc. 1 *Piatti* *p* *splash* *mf*

Perc. 2 *f*

Perc. 3 *f*

Cel.

Pno. *f* *dim. poco a poco*

Hp. 1

Hp. 2 *8va*

Gtr. *Ritmo de Carnaval Cochabambino*

Vln. I 1 *cresc.* *f* *dim. poco a poco*

Vln. II 1 *cresc.* *f* *dim. poco a poco*

Vla. 1 *cresc.* *f* *dim. poco a poco* *pizz.*

Vc. 1 *cresc.* *f*

Cb. 1 *cresc.* *f* *dim. poco a poco*

73

Hn. 1

Hn. 3

Hn. 4

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

Vln. 11

Vln. 12

Vln. II 1

Vla. 1

Ve. 1

Ve. 2

Cb. 1

mf

cresc.

mf

cresc.

mf

mf

dim. poco a poco

Cascabeles (Jingle Bells)

f

Snare with brushes

f

dim. poco a poco

Congas

Cocos Temple Woods

dim. poco a poco

f

(8^{va})

F

82

Hn. 1

Hn. 2 *mf*

Hn. 3

Hn. 4 *mf*

B^b Tpt. 1 *mf*

B^b Tpt. 2 *mf*

Tbn. 1

Tbn. 2 *mf*

B. Tbn. *mf*

82

Timp.

82

Mrb.

82

Perc. 1

Perc. 2 *dim. poco a poco*

Perc. 3

82

Cel.

82

Pno.

82

Hp. 1 *p*

82

82

Hp. 2 *p*

82

Gtr.

82

Vln. I 1

Vln. I 2 *pp*

Vln. II 1 *pp*

Vln. II 2 *pp*

Vla. 1 *pp*

Vc. 1

Vc. 2

Cb. 1

p

This page of a musical score, numbered 12, contains the following parts and markings:

- Picc.**: Piccolo flute, mostly silent.
- Fl. 1**: First flute, playing a melodic line with *p* dynamics.
- A. Fl.**: Alto flute, playing a melodic line with *p* dynamics.
- Ob. 1**: First oboe, playing a melodic line with *p* dynamics.
- E. Hn.**: English horn, playing a melodic line with *p* dynamics.
- E. Cl.**: E-flat clarinet, playing a melodic line with *p* dynamics.
- A. Cl. 1**: Alto clarinet, playing a melodic line with *p* dynamics.
- B. Cl.**: Bass clarinet, playing a melodic line with *p* dynamics.
- Bsn. 1**: First bassoon, playing a melodic line with *p* dynamics.
- Bsn. 2**: Second bassoon, playing a melodic line with *p* dynamics.
- Hn. 1**: First horn, playing a sustained chord with *p* dynamics.
- Hn. 3**: Third horn, playing a sustained chord with *pp* dynamics.
- B. Tpt. 1**: First baritone trumpet, playing a sustained chord with *p* dynamics.
- Tbn. 1**: First tuba, playing a sustained chord with *p* dynamics.
- B. Tbn.**: Baritone tuba, playing a sustained chord with *p* dynamics.
- B. Tba.**: Bass tuba, playing a sustained chord with *p* dynamics.
- Timp.**: Timpani, playing a rhythmic pattern with *p* dynamics.
- Mrb.**: Mridangam, playing a rhythmic pattern with *p* dynamics.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with *p* dynamics.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with *p* dynamics.
- Perc. 3**: Percussion 3, playing a rhythmic pattern with *p* dynamics.
- Cel.**: Cymbal, playing a rhythmic pattern with *p* dynamics.
- Pno.**: Piano, playing a rhythmic pattern with *p* dynamics.
- Hp. 1**: Harp 1, playing a rhythmic pattern with *p* dynamics.
- Hp. 2**: Harp 2, playing a rhythmic pattern with *p* dynamics.
- Gtr.**: Guitar, playing a rhythmic pattern with *p* dynamics.
- T. 1**: Tenor 1, singing the lyrics: "San to San to San to Se hor,"
- S.**: Soprano, singing the lyrics: "San to San to San to Se hor,"
- A.**: Alto, singing the lyrics: "San to San to San to Se hor,"
- Vln. I 1**: Violin I 1, playing a rhythmic pattern with *p* dynamics.
- Vln. II 1**: Violin II 1, playing a rhythmic pattern with *p* dynamics.
- Vla. 1**: Viola 1, playing a rhythmic pattern with *p* dynamics.
- Ve. 1**: Violoncello 1, playing a rhythmic pattern with *p* dynamics.
- Ve. 2**: Violoncello 2, playing a rhythmic pattern with *p* dynamics.
- Cb. 1**: Contrabass 1, playing a rhythmic pattern with *p* dynamics.

Additional markings include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The score also includes dynamic hairpins and various musical notations such as slurs and accents.

This page of a musical score covers measures 98 through 106. The orchestration includes woodwinds (Flute, Oboe, English Horn, Clarinets, Bassoon, Horns), brass (Trumpets, Trombones, Tuba, Timpani, Mridangam), percussion (Percussion 1-3, Celesta, Piano), strings (Violins, Violas, Cellos, Double Basses), and a vocal soloist (Tenor 1). The score features various dynamics such as *p*, *pp*, and *ppp*. The vocal line includes the lyrics: "Dios del U ni ver so San to San to San". The piano part includes chord diagrams for F#C#G# and T. The percussion parts show rhythmic patterns with accents and dynamic markings.

Picc. *p*

Fl. 1 *p*

A. Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

Es. Cl. *p*

A. Cl. 1 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 3 *pp*

B. Tpt. 1 *p*

Tbn. 1 *p*

B. Tbn. *p* 3. e Tuba

Timp. *p*

Mrb. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Cel. *p*

Pno. *p*

Hp. 1 *mf*

Hp. 2 *mf*

Gtr. *p*

T. 1 *p* Se fior. Dios del U ni ver so lle nos es

S. *p* San to San to San to San to

A. *p* San to San to San to San to

Vln. II *p*

Vla. 1 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. 1 *p*

115

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

1. Cl. 1

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Pno.

Harp 1

Harp 2

Gtr.

T 1

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

tán los cie los y la tie rra de su

Pic.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Es. Cl.

A. Cl. 1

A. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

B. Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

T 1

Vln. I 1

Vln. II 1

Vla. 1

Vc. 1

Vc. 2

Cb. 1

los y la tie rra de tu glo ria

Pic.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 3

B. Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp. 1

Hp. 2

Gtr.

T 1

Vln. 1

Vln. 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Ve. 1

Ve. 2

Cb. 1

Div.

pp

f

acc.

F#C#G#B

F#C#G#B

F#C#G#B

F#C#G#B

1

2

2.3

177

178

179

180

181

182

J Ritual

K

The score is for a section titled "Ritual" (measures 145-155). It features a large orchestral ensemble and vocal soloists. The instruments listed are:

- Picc.
- Fl. 1
- A. Fl.
- Ob. 1
- E. Hn.
- Cl. A
- Cl. B
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- B. Tpt. 1
- Tbn. 1
- Tbn. 2
- B. Tbn.
- B. Tba.
- Timp.
- Mrb. (Crotali, Piatto sospeso)
- Perc. 1 (Campane Tubolari)
- Perc. 2 (Gong)
- Perc. 3
- Cel.
- Pno.
- Hp. 1
- Hp. 2
- Gtr.
- T. 1
- S.
- A.
- T. 2
- B.
- Vln. I 1
- Vln. II 1
- Vln. I 2
- Vcl. 1
- Cb. 1

The vocal parts (T. 1, S., A., T. 2, B.) have the following lyrics in Spanish:

O sa na-en las al lu ras
 Ben di to-el que vie ne en el
 Ben di to-el que vie ne en el

The score includes various musical notations such as dynamics (p, mp, mf, f), articulation (accents), and performance instructions (cresc., ritard.).

Agnus Dei

Ariel Ramírez

elaborazione Daniel Pacitti

Estilo Pampeano $\text{♩} = 44$

This musical score is for the piece "Agnus Dei" by Ariel Ramírez, arranged by Daniel Pacitti. It is set in the "Estilo Pampeano" style with a tempo of quarter note = 44. The score is for a large orchestra and chamber ensemble, featuring woodwinds, brass, percussion, piano, harp, guitar, and strings.

The woodwind section includes Piccolo, Flute 1, Alto Flute, Oboe 1, English Horn, Clarinet in E \flat , Clarinet in A 1, Bass Clarinet, and Bassoon 1. The brass section includes Horn in F 2, Horn in F 4, Trumpet in B \flat 1, Trombone 2, and Bass Tuba. The percussion section includes Timpani, Marimba, Percussion 1 (Xilofono, Piatto sospeso, Bombo), Percussion 2, Percussion 3, and Celesta. The piano and harp parts are also present. The guitar part is for Charango, and the string section includes Violin I, Violin II, Viola, Cello, and Contrabass.

Key performance instructions include dynamics such as *mf*, *p*, *f*, *mp*, and *ff*, as well as articulation and playing techniques like "Con sord.", "arco", "pizz.", "Tremolo ad libitum", and "Div.". The score is divided into four measures, with various musical notations and markings throughout.

This page of a musical score, page 2, contains 25 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, A. Fl., Ob. 1, E. Hn., Es. Cl., A. Cl. 1, B. Cl., Bsn. 1, C. Bn., Hn. 2, Hn. 4, B♭ Tpt. 1, Tbn. 2, B. Tba., Timp., Mrb., Perc. 1, Perc. 2, Perc. 3, Cel., Pno., Hp. 1, Hp. 2, Gtr., Vln. I 1, Vln. II 1, Vla. 1, and Vc. 1. The score includes dynamic markings such as *mf*, *p*, *f*, and *mp*. Performance instructions include *Con sord.*, *Piatto sospeso*, *Bombo*, *Tremolo ad libitum*, *arco*, *Div.*, *Unis. pizz.*, and *pizz.*. The score is written in a major key with a 4/4 time signature. The page number '2' is located at the top left.

A

A. Fl. *p*

Hp. 1 *p*

Hp. 2 *p*

Gtr.

T 1
de ro de Dios que qui tas los pe ca dos del mun do ten com pa sión de no so tros

S
b.c.

A
b.c.

T 2
b.c.

B
b.c.

Vla. 1 *p* Primo Solo

23 B Cambio a guitarra

Gtr.

T 1

S

A

T 2

B

Primo Solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Tutti

Vla. 1

Vla. 2

Primo Solo

Vc. 1

Vc. 2

Cb. 1

Cb. 2

31

E. Hn. *p*

Hp. 1

Hp. 2

Gtr.

T1 los pe ca dos del mun do ten com pa sión de no so tros

S

A

T2

B

Vln. I

Vln. II

Vla. 1 *Primo Solo*

Vc. 2 *p*

Cb. 1

Detailed description: This page of a musical score contains 13 staves. The vocal line (T1) has lyrics: "los pe ca dos del mun do ten com pa sión de no so tros". The instrumental parts include E. Hn., Hp. 1, Hp. 2, Gtr., Vln. I, Vln. II, Vla. 1 (marked "Primo Solo"), Vc. 2, and Cb. 1. The score includes dynamic markings such as *p* and *p*, and a fermata at the end of the vocal line.

This musical score page covers measures 39 to 43. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, playing a melodic line with slurs and a dynamic marking of *p*.
- Bsn. 1:** Bass clef, playing a melodic line with slurs and a dynamic marking of *p*.
- Cel.:** Treble clef, mostly silent with some notes at the end of the system.
- Guitarra:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- T 1:** Treble clef, mostly silent with notes at the end of the system.
- S:** Treble clef, playing a sustained chord.
- A:** Treble clef, playing a sustained chord.
- T 2:** Treble clef, playing a sustained chord.
- B:** Bass clef, playing a sustained chord.
- Vln. I 1:** Treble clef, playing a sustained chord with a dynamic marking of *pp*.
- Vln. II 1:** Treble clef, playing a sustained chord with a dynamic marking of *pp*.
- Vla. 1:** Bass clef, playing a sustained chord with a dynamic marking of *pp*.
- Vc. 1:** Bass clef, playing a sustained chord with a dynamic marking of *pp*.
- Cb. 1:** Bass clef, playing a sustained chord with a dynamic marking of *pp*.

Additional markings include *Tutti* for the string section and *Cor* for the horn section.

FL. 1

A. Fl. *pp*

Ob. 1 *pp*

Ob. 2 *p*

E. Hn. *p*

A. Cl. 1 *pp*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *pp*

Hn. 3 *p*

Perc. 1

Perc. 2 *pp*

Cel. *pp*

Hp. 1 *p*

Hp. 2 *p*

Gtr. *pp*

T 1

S *p*

A *p*

T 2

B *p*

Vln. I 1 *pp*

Vln. II 1 *pp*

Vla. 1 *pp*

Vc. 1 *pp*

Cb. 1 *pp*

de ro de Dios que qui tas los pe ca dos del mun do

dá nos la paz

dá nos la paz

dá nos la paz

dá nos la paz

dá nos la paz

