

José Alberto Pina

An aerial photograph of the Bermuda Triangle islands, showing a long, narrow island with a sandy beach and palm trees, surrounded by clear blue water and a coral reef. The sky is a deep blue, and the water transitions from light turquoise near the shore to a darker blue further out.

El Triángulo de las Bermudas

Poema Sinfónico

for Symphonic Band

José Alberto Pina

El Triángulo de las Bermudas

Poema Sinfónico

2º Premio "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira"

for Symphonic Band

Dedicada al maestro José Rafael Pascual-Vilaplana

Duración/Duration: 18'00''



José Alberto Pina Picazo.

José Alberto Pina nace en Cartagena en 1984 e inicia sus estudios musicales como percusionista para más tarde dedicarse plenamente al mundo de la Dirección de Orquesta y la Composición.

Finaliza estudios de Dirección de Orquesta en el Conservatorio Superior de Música de Murcia con José Miguel Rodilla, habiendo también recibido clases de perfeccionamiento con profesores como José Rafael Pascual-Vilaplana, Jerzy Salwarosky, John Phillips (King's College London) César Álvarez, Jan Cober, Paolo Bellomia (Université de Montréal), Frank de Vuyst, Thomas Verrier, Manuel Hernández Silva, Lutz Kholer en la Universität der Künste (UDK) de Berlín, etc.

Su interés por la composición es sobre todo autodidacta, aun así ha asistido a cursos con: Jan Van der Roost, Luis Serrano Alarcón, Oscar Navarro, Arnau Bataller, José Nieto, Eva Gancedo, Luis de Pablo o Antón García Abril.

De entre sus composiciones destacan:

- ``La Magia de la Música`` BSO del documental publicitario 2001
- ``Impresiones`` (Orquesta y coro) Estreno en Cartagena, Dir: José A. Pina 2002
- ``A Mi Banda`` Estreno en Cartagena, Dir: Jaime Belda Cantabella 2003.
- ``El Reolín`` Estreno en Casasimarro (Cuenca). Dir: José A. Pina 2007.
- ``Crucifixus`` Estreno en El Ejido (Almería), Dir: Juan José Navarro 2008.
- ``Sendes`` (Piles Ed.) Estreno en Xátiva, Dir: José Rafael Pascual-Vilaplana 2008.
- ``Ganster's Scenes`` (Piles Ed.) Estreno en Torre Pacheco (Murcia), Dir: Joan Philippe de Trazegnies 2008.
- ``El Triángulo de las Bermudas`` 2º Premio "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira".

Su trabajo ``Sendes`` ha sido seleccionado como obra obligada en primera sección en el XVIII Certamen Nacional de Bandas de Música "Ciudad de Murcia".

Ganador del I Concurso de Dirección de Orquesta ``Ciudad de San Vicente del Raspeig``.

Obtiene el 1er premio en el Concurso de Composición para banda de La Font de la Figuera.

Galardonado con el 2º Premio del "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira".

Algunas de sus obras han sido grabadas en CD, así mismo ha publicado en la editorial valenciana ``Omnes Bands`` o ``Piles Editorial``.

Agradezco enormemente que me envíen programas, grabaciones, cualquier pregunta o duda:

pinadirector@hotmail.com

José Alberto Pina Picazo.

José Alberto Pina was born in Cartagena in 1984 and began his musical studies as percussionist before fully dedicating himself later to Orchestral Conducting and Composition.

He finished his studies of Orchestra Conducting with José Miguel Rodilla at the Murcia Higher Conservatoire of Music. He also took advanced courses with such professors as José Rafael Pascual-Vilaplana, Jerzy Salwarosky, John Phillips (King's College, London) César Álvarez, Jan Cober, Paolo Bellomia (University of Montreal), Frank de Vuyst, Thomas Verrier, Manuel Hernández Silva, Lutz Kholer at the Universität der Künste (UDK) in Berlin, etc.

His interest in composition is primarily self-taught, although he has attended courses by: Jan Van der Roost, Luis Serrano Alarcón, Oscar Navarro, Arnau Bataller, José Nieto, Eva Gancedo, Luis de Pablo and Antón García Abril.

Among his noteworthy compositions are:

"La Magia de la Música" Original soundtrack for the publicity documentary, 2001

"Impresiones" (Orchestra and chorus) Premiere in Cartagena, Conductor: José A.

Pina 2002

"A Mi Banda" Premiere in Cartagena, Conductor: Jaime Belda Cantabella 2003.

"Crucifixus" Premiere in El Ejido (Almería), Conductor: Juan José Navarro 2008.

"El Reolín" Premiere in Casasimarro (Cuenca). Conductor: José A. Pina 2002

"Sendes" (Piles Ed.) Premiere in Xátiva, Conductor: José Rafael Pascual-Vilaplana 2008.

"Ganster's Scenes" (Piles Ed.) Premiere in Torre Pacheco (Murcia), Conductor: Joan Philippe de Trazegnies Cahuas 2008.

"El Triángulo de las Bermudas" 2nd Prize "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira"

His work "Sendes" was chosen as the compulsory piece for the first section of the 18th Ciudad de Murcia National Music Band Competition.

Winner of the first "City of San Vicente del Raspeig" Orchestral Conducting Competition.

He won first prize in the Composition Competition for bands of La Font de la Figuera.

Winner of the second prize of "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira"

Some of his pieces have been recorded on CD and also published by the Valencia music publishing houses "Omnes Bands" and "Piles Editorial".

I greatly appreciate to send me programs, recordings, any questions:

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El Triángulo de las Bermudas

La leyenda de este misterioso triángulo nació oficialmente el 16 de septiembre de 1950, cuando la Asociación de Prensa Asociada envió al reportero E.V.W. Jones a la zona delimitada por Florida, Las Bermudas y Puerto Rico para informar de las misteriosas desapariciones de naves y aviones.

Otros investigadores afirman que en la zona del Triángulo de las Bermudas se encuentra alojada la mítica ciudad perdida de la Atlántida. Por supuesto que nunca se han encontrado evidencias, ni de esta ni de ninguna de las teorías existentes hasta ahora.

Más allá de la leyenda y el terror que puede provocar en los pilotos de aviones y barcos, las islas de las Bermudas encierran otro encanto y otros misterios que no se pueden detallar, sólo hay que verlos y vivirlos. También el hecho de estar cerca de uno de los lugares más enigmáticos del mundo puede resultar bastante atractivo.

Durante años el Triángulo de las Bermudas ha sido un lugar de investigación por las muchas desapariciones de barcos y aviones, pero también está la de Bermuda donde existe también una leyenda, pero de amor, la que resalta la belleza de las playas y rosadas arenas. El color de sus aguas se atribuye al amor, por eso es que se dice que las parejas que se besen bajo los arcos de coral y piedra llamados Moongates tienen asegurada la felicidad y la buena fortuna.

The Bermuda Triangle

The legend of this mysterious triangle was officially born on September 16, 1950, when the Association sent to the Associated Press reporter EVW Jones to the area bounded by Florida, Bermuda and Puerto Rico to report the mysterious disappearances of ships and aircraft.

Other researchers claim that the area of the Bermuda Triangle is home to the legendary lost city of Atlantis. Of course I have never found evidence of neither this nor any existing theories so far.

Beyond the legend and the terror that can result in the pilots of planes and boats, the islands of Bermuda hold another charm and mysteries that can not spell, you just have to see them and live them. Also being close to one of the most enigmatic of the world can be quite attractive.

For years, the Bermuda Triangle has been a place of research for the many disappearances of ships and aircraft, but is also of Bermuda, where there is also a legend, but of love, which highlights the beauty of the beaches and pink sand. The color of its waters is attributed to love, which is why it is said that couples who kiss under the arches of stone and coral called Moongate have secured the happiness and good fortune.

UTILIZACIÓN DE LOS SAMPLES

Utilice el CD incluido en "El Triángulo de las Bermudas" reproduciéndolo a través de un PC o un reproductor de CD. Se deben emplear 2 altavoces de gran potencia (importante que estén bien ecualizados) colocados a los lados del escenario para que la utilización del estéreo tenga efecto. Es recomendable que estos altavoces estén colocados al fondo del escenario, es decir, en la zona de los instrumentos de percusión, de esta manera los músicos y el director escucharán directamente los samples. Si esto no fuera posible y se tuvieran que colocar delante del escenario cerca del público, se deben utilizar unos monitores para que la banda pueda escuchar el CD. Será de gran ayuda que la persona que dispere estos samples sea un miembro de la banda, ya que tiene que estar en contacto directo con las indicaciones del director.

El director deberá estar provisto de un cronómetro para poder sincronizar la música con los samples. Véanse las sincronizaciones en la partitura.

II mov. Bermuda, la isla del amor eterno.

Track 1. La música debe coincidir con el comienzo del track 1. En letra "A" los samples reproducen unos sonidos inspirados en el ambiente de una isla. Si se sigue correctamente el tempo de negra 64 el cambio en letra "A" será perfecto, aproximadamente en 0:28. En este nuevo fragmento es imprescindible seguir el tempo de negra 96, de esta manera los samples finalizaran en FADE OUT pasados unos compases del "illuminante".

Cadencia. (Imprescindible la utilización de un cronómetro)

Track 2. El director indicará al músico encargado de los samples la entrada ya que deben estar perfectamente sincronizados con el cronómetro que el director deberá llevar. Después de sonar 10 segundos el pianista comienza a tocar haciendo coincidir la entrada del "Con calore" con el segundo 12. Fíjese en que la partitura incluye un minutaje de referencia por si la banda se hubiese retrasado o adelantado. El punto crucial de este movimiento de estilo cadencial está en letra "B". Debe coincidir el sonido en el que parece chocar un avión con este compás. Dos compases antes debe aparecer en el cronómetro 1:04, si pusiese mas tiempo no podríamos hacer nada para remediar la descoordinación. En el caso de que por ejemplo el cronómetro marcase 1:02 la solución a este problema sería hacer un pequeño calderón para que de esta manera hagamos coincidir el minuto 1:06 (letra "B") con la banda.

III mov. Final

Track 3. Comenzar la pista después de llegar al calderón. En el momento en el que suene el ritmo electrónico es letra "A". En este caso el director deberá seguir el ritmo producido por los samples. Aquí se encuentra la importancia de que los músicos escuchen perfectamente este ritmo secuenciado.

USE OF SAMPLES

Use the CD included in "The Bermuda Triangle" to play it through a PC or a CD player. Should be used 2 high-powered speakers (it's important to be well equalized) placed on the sides of the stage so that the use of stereo to take effect. It is recommended that these speakers are placed at the back of the stage, in the area of percussion instruments, so the musicians and the conductor will listen directly samples. If this is not possible and would be placed in front of the stage near the audience, you must use a monitor to the wind orchestra and the director can hear the CD. It will be very helpful if the person who shot these samples is a member of the band, because it has to be in direct contact with conductor.

The conductor must be equipped with a timer to synchronize the music with the samples. See synchronizations in the score.

II mov. Bermuda, the island of eternal love.

Track 1. The music must match the beginning of track 1. In the letter "A" samples reproduce some sounds inspired by the ambience of an island. If it continues to be the correct tempo of quarter note = 64, the change in letter "A" will be perfect, at approximately 0:28. In this fragment is essential to follow the tempo of quarter note = 96, so the samples were completed in FADE OUT after a few bars of "illuminante."

Cadence. (Must use a stopwatch)

Track 2. The Director said the musician in charge of the samples into and to be perfectly synchronized with the clock that the director should use. After 10 seconds of samples the pianist begins to play by matching the entry of "Con calore" to 12 seconds. Note that the score includes a reference synchronizations if the wind orchestra had fallen behind or ahead. The crux of this cadencial movement is in letter "B". Must match the sound that seems a plane crash with this bar. Two bars before should appear in the stopwatch 1:04, if you see more time we could not do anything to remedy the lack. In the event that such timing 1:02 mark the solution to this problem would be to make a small fermata in this way to make the match minutes 1:06 (letter "B") with the wind orchestra`.

III mov. End

Track 3. Start the track 3 after the fermata. At the moment you hear the electronic rhythm is in letter "A". In this movement the conductor must continue with the rhythm produced by the samples. Here lies the importance of the musicians very well listen to this electronic rhythm.

El Triángulo de las Bermudas

José Alberto Pina

Duration **18:00** aprox.
Difficulty **D**

WIND ORCHESTRA

Full Score	1
Piccolo	1
Flute I-II	4
Oboe I-I	2
Bassoon I-II	2
Eb Clarinet	1
Bb Clarinet I	4
Bb Clarinet II	4
Bb Clarinet III	4
Bb Bass Clarinet	1
Eb Alto Saxophone I-II	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet I	2
Bb Trumpet II	2
Bb Trumpet III	2
Bb Flugelhorn I-II *	2
F Horn I-II	2
F Horn III-IV	2
C Trombone I-II	2
C Trombone III	1
C Baritone I-II	2
C Bass	3
Violoncello *	4
Stringbass	2
Timpani	1
Mallets I	1
Mallets II	1
Percussion I	1
Percussion II	1
Percussion III	2
Piano	1
Harp *	1
<i>Samples</i>	1

* *Extra parts. Not in score*

El Triángulo de las Bermudas

2º Premio "II Concurso Iberoamericano de Composición para banda Villa de Ortigueira"

I mov. El Triángulo, La Leyenda.

José Alberto Pina

Misterioso ♩ = 92

The musical score is written for a full band and includes parts for the following instruments:

- Piccolo
- Flute
- Oboe
- Bassoon
- Clarinet in E
- Clarinet in B1
- Clarinet in B2
- Clarinet in B3
- Bass Clarinet
- Alto Sax
- Tenor Sax
- Baritone Sax
- Trumpet in B1
- Trumpet in B2-3
- Horn in F1-2
- Horn in F3-4
- Trombone 1-2
- Trombone 3
- Euphonium
- Tuba
- Double Bass
- Timpani
- Marimba
- Mallets
- Percussion 1 (jaw bone)
- Percussion 2 (tom toms)
- Percussion 3 (bass drum)
- Piano

The score is in 4/4 time and features various dynamics such as *ppp*, *p*, *mp*, and *pppz*. It includes performance instructions like "free improvisations with this serie (ligato sempre)" and "pizz.".

Nobly

This musical score is for the piece "Nobly". It is written for a full orchestra and woodwind section. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 11. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), English Horn (E. Cl.), Clarinets in Bb (B. Cl. 1, 2, 3), Clarinet in C (B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (B. Tpt. 1, 2-3), Horns (Hn. 1-2, 3-4), Trombones (Tbn. 1-2, 3), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Maracas (Mrb.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.). The score features various dynamics such as *mf*, *f*, and *mp*, and includes performance instructions like *arco* and *large tam tam bass drum*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide a strong harmonic foundation. The percussion section includes a variety of instruments, including bells, suspended cymbals, barchimes, and cymbals. The piano part features a prominent bass line and a melodic line in the right hand.

This page of a musical score is for a large orchestra. It contains 28 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., B^b Tpt. 1, B^b Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mrb., Mal., Perc. 1, Perc. 2, Perc. 3, and Pno. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and brass and percussion in the lower staves. The piano part is at the bottom. The page number '3' is in the top right corner.

This page of an orchestral score, labeled '4' in the top left, features 26 staves for various instruments and percussion. The notation includes dynamic markings such as *f*, *mf*, and *tutti*, as well as performance instructions like 'sizzle cymb.' and 'drum roll'. The score is written in a key with two sharps and a common time signature. The instruments listed on the left are Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mrb., Mal., Perc. 1, Perc. 2, Perc. 3, and Pno. The music shows a transition from a melodic section to a more rhythmic and dynamic section, with various articulations and phrasing marks.

This page of a musical score, numbered 5, contains the following instruments and parts:

- Picc.** (Piccolo): *f*, *ff*
- Fl.** (Flute): *f*, *ff*
- Ob.** (Oboe): *f*
- Bsn.** (Bassoon): *f*
- E. Cl.** (E-flat Clarinet): *f*, *ff*
- B. Cl. 1** (B-flat Clarinet 1): *f*, *ff*
- B. Cl. 2** (B-flat Clarinet 2): *f*
- B. Cl. 3** (B-flat Clarinet 3): *f*
- B. Cl.** (B-flat Clarinet): *f*
- A. Sx.** (Alto Saxophone): *f*
- T. Sx.** (Tenor Saxophone): *f*
- B. Sx.** (Baritone Saxophone): *f*
- B^b Tpt. 1** (B-flat Trumpet 1): *f*
- B^b Tpt. 2-3** (B-flat Trumpet 2-3): *f*
- Hn. 1-2** (Horn 1-2): *ff*
- Hn. 3-4** (Horn 3-4): *ff*
- Tbn. 1-2** (Trombone 1-2): *f*
- Tbn. 3** (Trombone 3): *f*
- Euph.** (Euphonium): *f*
- Tuba**: *f*
- D.B.** (Double Bass): *f*
- Timp.** (Timpani): *f*
- Mrb.** (Maracas): *f*
- Mal.** (Malacaja): *f*
- Perc. 1**: *f*, *harchimes*
- Perc. 2**: *mp*, *f*, *susp cymb*
- Perc. 3**: *f*
- Pno.** (Piano): *f*, *8va*

The score includes various musical notations such as dynamics (*f*, *ff*, *mp*), articulation (*acc*), and performance instructions like *8va* and *harchimes*. A box labeled 'B' is present at the top of the first staff.

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mrb.

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

8^{ma}

8^{ma}

8^{ma}

8^{ma}

Picc. *(8th)*

Fl. *tutti* *solo* *mp*

Ob. *f*

Bsn. *mf*

E. Cl. *tutti* *solo* *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mf* *mf*

A. Sx. *f* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mf*

B^b Tpt. 1

B^b Tpt. 2-3

Hn. 1-2 *f*

Hn. 3-4

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf* *mf*

D.B. *mf* *mf*

Timp. *mf* *tubular bells* *mp*

Mrb. *mp*

Mal.

Perc. 1

Perc. 2 *susp cymb.* *mp* *f*

Perc. 3

Pno. *(8th)*

Allegro deciso ♩ = 144

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Piccolo, Flute (with 'solo' and 'mf' markings), Oboe (with 'solo' and 'mf' markings), and Bassoon (with 'mp' and 'mf' markings). Below these are the Clarinets: E-flat Clarinet (with 'mf' marking), B-flat Clarinet 1, 2, and 3 (all with 'mp' and 'mf' markings), and B-flat Clarinet. The Saxophone section includes Alto Saxophone (with 'mp' and 'mf' markings), Tenor Saxophone (with 'mp' marking), and Baritone Saxophone (with 'p' and 'mf' markings). The Brass section consists of Trumpets (B-flat 1, B-flat 2-3), Horns (F 1-2, F 3-4), Trombones (B-flat 1-2, Trombone 3), Euphonium, Tuba, and Double Bass. The Percussion section includes Timpani, Maracas (with 'marimba' and 'mp' markings), Malacaja (with 'mp' marking), Percussion 1 (with 'tom toms' and 'mf' markings), Percussion 2 (with 'triangle' and 'mp' markings), and Percussion 3 (with 'mf' and 'mp' markings). The Piano part is at the bottom, with 'mp' and 'mf' markings.

C

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

E. Cl. *f*

B. Cl. 1 *f* *mf*

B. Cl. 2 *f* *mf*

B. Cl. 3 *f* *mf*

B. Cl. *f*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f*

B. Tpt. 1 *f*

B. Tpt. 2-3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *f* *pv*

Tbn. 3 *f* *pv*

Euph. *f* *pv*

Tuba *f*

D.B. *f*

Timp. *f*

Mrb. *f*

Mal. *f*

Perc. 1 *f* *mf* *snare drum* *snare off*

Perc. 2 *f* *mf*

Perc. 3 *f*

Pno. *f*

This page of a musical score, page 10, features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, Bassoon, English Horn, and three Clarinets (Bb). The brass section consists of three Trumpets (Bb), three Horns (F), three Trombones (Bb), Euphonium, and Tuba. The percussion section includes Timpani, Maracas, Malacams, and three Percussion parts. The Piano part is also present. The score is written in a key signature of one sharp (F#) and a common time signature. It shows a complex arrangement of notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds and strings play intricate patterns, while the brass and percussion provide a strong rhythmic and harmonic foundation. The score is divided into measures, with some measures containing multiple notes and rests, indicating a fast and detailed musical passage.

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f* *f*

Bsn. *f*

E♭ Cl. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2-3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

D.B. *f*

Timp. *f*

Mrb. *f*

Mal. *f* bells *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* susp cymb *mp*

Pno. *f*

This page of a musical score is for a large orchestra. The instruments listed on the left side of the page are: Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax., T. Sax., B. Sax., B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mrb., Mal., Perc. 1, Perc. 2, Perc. 3, and Pno. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is divided into measures, with various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte) indicated. There are also performance markings like *tr* (trill), *acc* (accents), and *mf* (mezzo-forte). The percussion section includes Maracas (Mrb.), Malacca (Mal.), and three types of Percussion (Perc. 1, 2, 3). Perc. 1 includes a tambourine and a large tam tam. The piano part (Pno.) is written in the bottom two staves. The score is a page from a larger work, as indicated by the page number '12' at the top left.

This page of a musical score is for a large orchestra. It contains 28 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mrb., Mal., Perc. 1, Perc. 2, Perc. 3, and Pno. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including melodic lines, harmonic textures, and rhythmic patterns. Dynamic markings such as *mf*, *fp*, *sfz*, and *ff* are used throughout. The page shows a transition from a more melodic and sustained section to a more rhythmic and percussive section.

Picc. Fl. Ob. Bsn. E. Cl. B. Cl. 1 B. Cl. 2 B. Cl. 3 B. Cl. A. Sx. T. Sx. B. Sx. B. Tpt. 1 B. Tpt. 2-3 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 Euph. Tuba D.B. Timp. Mrb. Mal. Perc. 1 Perc. 2 Perc. 3 Pno.

large tam tam *f* *ff* *p*

D ♩ = 72

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

D.B. *f*

Timp. *ff*

Mrb.

Mal.

Perc. 1 *f* snare drum snares on

Perc. 2 large tam tam

Perc. 3 sizzle cymb *f*

Pno.

rit. a tempo

Picc. *mf* *solo*

Fl. *mf* *solo*

Ob. *mf* *solo*

Bsn. *mp* *mf*

E. Cl. *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mp* *mf*

A. Sx. *mp*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

B^b Tpt. 1 *mp* *mf*

B^b Tpt. 2-3 *mp* *mf*

Hn. 1-2 *mp* *mf*

Hn. 3-4 *mp* *mf*

Tbn. 1-2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

D.B. *mp* *mf*

Timp. *f* *mp* *ff* *f*

Mrb.

Mal. *ff* tubular bells *ff* bells *mf*

Perc. 1 *ff*

Perc. 2 *ff* cymbals *mp* barchimes *mp*

Perc. 3 *ff* susp. cymb. *mp* *f* triangle *mp*

Pno. *f* *ff* *mf*

El Triángulo de las Bermudas

II mov. Bermuda, la isla del amor eterno.

José Alberto Pina

Play CD
(track 1)

Misterioso ♩ = 64

Piccolo

Flute

Oboe

Bassoon

Clarinet in E

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Samples

Trumpet in B \flat 1

Trumpet in B \flat 2-3

Horn in F 1-2

Horn in F 3-4

Trombone 1-2

Trombone 3

Euphonium

Tuba

Double Bass

Timpani

Mallets 1

Mallets 2

Percussion 1

Percussion 2

Piano

(0:28)

Con Spirito ♩ = 96

A

The score is arranged in a standard orchestral layout. The top section includes woodwinds (Piccolo, Flute, Oboe, Bassoon, E-flat Clarinet, B-flat Clarinets 1-3, B-flat Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone) and strings (Violins, Violas, Cellos, Double Basses). The bottom section includes brass (B-flat Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2 and 3, Euphonium, Tuba, Double Bass), percussion (Timpani, Maracas 1 and 2, Bongos, Percussion 1 and 2), and Piano.

Key performance instructions include:

- al niente* (fading to nothing) for many woodwind and string parts.
- open* for brass instruments.
- play ad lib.* for Timpani and Maracas 2.
- mp* (mezzo-piano) for Percussion 1 and Piano.
- f* (forte) for Percussion 2 and Maracas 1.
- marimba solo* for Maracas 1.

Additional notes for Percussion 1 include: *low drum*, *two Pulli Sticks on rim and shell of B.D.*, and *guitro*.

Picc.

Fl. *solo* *mp* *f*

Ob.

Bsn. *mp* *f*

E. Cl.

B. Cl. 1 *mp* *f*

B. Cl. 2 *mp* *f*

B. Cl. 3 *mp* *f*

B. Cl.

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

Samples

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tbn. 1-2 *mp* *f*

Tbn. 3 *f*

Euph. *mp* *f*

Tuba *f*

D.B. *f*

Timp. *f*

Mall. 1

Mal. 2 *susp. cymbal* *mp* *f* *bells* *f*

Perc. 1

Perc. 2

Pno. *f*

This page of a musical score, numbered 4, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, dynamic markings *f* and *p*.
- Fl.** (Flute): Treble clef, dynamic markings *f* and *p*.
- Ob.** (Oboe): Treble clef, dynamic markings *f* and *p*.
- Bsn.** (Bassoon): Bass clef, dynamic markings *f* and *mf*.
- E. Cl.** (E-flat Clarinet): Treble clef, dynamic markings *f* and *p*.
- B. Cl. 1, 2, 3** (B-flat Clarinets): Treble clef, dynamic markings *f* and *p*.
- B. Cl.** (B-flat Clarinet): Bass clef, dynamic markings *f* and *mf*.
- A. Sx.** (Alto Saxophone): Treble clef, dynamic markings *f* and *p*.
- T. Sx.** (Tenor Saxophone): Treble clef, dynamic markings *f* and *p*.
- B. Sx.** (Baritone Saxophone): Bass clef, dynamic markings *f* and *mf*.
- Samples**: A horizontal line representing sampled sounds.
- B. Tpt. 1, 2-3** (B-flat Trumpets): Treble clef, dynamic markings *f* and *p*.
- Hn. 1-2, 3-4** (Horns): Treble clef, dynamic markings *f* and *p*.
- Tbn. 1-2, 3** (Trombones): Bass clef, dynamic markings *f* and *mf*.
- Euph.** (Euphonium): Bass clef, dynamic markings *f* and *mf*.
- Tuba**: Bass clef, dynamic markings *f* and *mf*.
- D.B.** (Double Bass): Bass clef, dynamic markings *f* and *mf*.
- Timp.** (Timpani): Bass clef, dynamic markings *f* and *mf*.
- Mall. 1** (Mallet 1): Treble clef, dynamic markings *f* and *mf*.
- Mal. 2** (Mallet 2): Treble clef, dynamic markings *mp* and *f*, includes a *susp. cymbal* marking.
- Perc. 1, 2** (Percussion 1 and 2): Treble clef, dynamic markings *f* and *mf*.
- Pno.** (Piano): Treble and Bass clefs, dynamic markings *f* and *mf*.

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Samples

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mall. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

mp

pp

p

mf

repeat ad lib. and fade out

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Samples

B^b Tpt. 1

B^b Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Pno.

PERCUSSION NOTE: Continue improvising this rhythm independently of the wind band, and fade out (10')

PERCUSSION NOTE: Continue improvising this rhythm independently of the wind band, and fade out (10')

Starts 2 bars before B independently of percussion's rithm/tempo

B **Illuminante** ♩ = 72

This musical score is for a piece titled "Illuminante" in 3/4 time, with a tempo of 72 beats per minute. The score begins with a section labeled "B" and includes the instruction "Starts 2 bars before B independently of percussion's rithm/tempo". The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), English Clarinet (E. Cl.), B♭ Clarinet 1 (B. Cl. 1), B♭ Clarinet 2 (B. Cl. 2), B♭ Clarinet 3 (B. Cl. 3), and Bass Clarinet (B. Cl.).
- Reeds:** Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.).
- Brass:** B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpets 2-3 (B♭ Tpt. 2-3), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, and Double Bass (D.B.).
- Percussion:** Timpani (Timp.), Vibraphone (vibraphone), Malacca 1 (Mall. 1), Malacca 2 (Mal. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.).

Key performance markings include dynamics such as *p*, *mp*, *mf*, and *mf*, as well as articulation like "solo" and "two flutes". The score also includes a "Samples" section with the instruction "Stop CD (fade out)". The piano part features a melodic line with a *sfz* marking and a *sfz* dynamic.

Picc.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

E. Cl.

B. Cl. 1 *solo* *mf*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph.

Tuba

D.B. *pizz.* *mp* *arco* *mf*

Timp.

Mall. 1

Mal. 2

Perc. 1

Perc. 2

Pno. *mp*

Con calore $\text{♩} = 96$

C

Picc.

Fl.

Ob. *solo*
mf

Bsn. *mp*

E. Cl.

B. Cl. 1 *tutti*
mp

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mp*

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph. *I.*
mp

Tuba *I.*
mp

D.B. *pizz*
mp

Timp.

Mall. 1

Mal. 2

Perc. 1

Perc. 2

Pno. *solo*
mf

fz *fz* *fz* *fz*

Picc. *mp* *tutti* *f*

Fl. *mp* *f*

Ob. *f*

Bsn. *f*

E. Cl. *mp* *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

B. Tpt. 1 *f*

B. Tpt. 2-3 *f*

Hn. 1-2 *mp* *f*

Hn. 3-4 *mp* *f*

Tbn. 1-2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *tutti* *f*

Tuba *tutti* *f*

D.B. *arco V* *f*

Timp. *mp* *f*

Mall. 1

Mal. 2 *susp. cymbal* *mp* *f*

Perc. 1

Perc. 2 *Cymbals* *f* *B.D.*

Pno. *f*

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mall. 1

Mal. 2

Perc. 1

Perc. 2

Pno.

mp *f*

mp *f*

Cantado ♩ = 60

Picc. *mp*

Fl. *mp*

Ob. *mf* solo

Bsn. *mp*

E. Cl. *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B. Tpt. 1 *mp* D

B. Tpt. 2-3 *mp*

Hn. 1-2 *mp*

Hn. 3-4 *mp*

Tbn. 1-2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

D.B. *p*

Timp. *mp*

Mall. 1 *mp*

Mal. 2 *mp* susp. cymbal

Perc. 1 *mp*

Perc. 2 *mp*

Pno. *scen*

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f* *mp*

E. Cl. *f* *mp*

B. Cl. 1 *f* *mp*

B. Cl. 2 *f* *mp*

B. Cl. 3 *f* *mp*

B. Cl. *f* *mp*

A. Sx. *f* *mp*

T. Sx. *f* *mp*

B. Sx. *f* *mp*

B. Tpt. 1 *f*

B. Tpt. 2-3 *f*

Hn. 1-2 *f* *mp*

Hn. 3-4 *f* *mp*

Tbn. 1-2 *f* *mp*

Tbn. 3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

D.B. *f* *mp*

Timp. *f* *mp* *barchimes*

Mall. 1 *f* *mp* *vibraphone solo*

Mal. 2 *f*

Perc. 1 *f*

Perc. 2 *f* *mp*

Pno. *f* *mp* *solo*

El Triángulo de las Bermudas

Cadencia

José Alberto Pina

Play CD
(track 2)
10 sec.

(0:12)
Con calore ♩ = 96

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute (with *two flutes* annotation)
- Oboe (with *two oboes* annotation)
- Bassoon
- Clarinet in E
- Clarinet in B \flat 1 (with *two clarinets* annotation)
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Bass Clarinet
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Samples (with *plane sound* annotation)
- Trumpet in B \flat 1
- Trumpet in B \flat 2-3
- Horn in F 1-2
- Horn in F 3-4
- Trombone 1-2
- Trombone 3
- Euphonium
- Tuba
- Double Bass (with *pizz.* and *mf* annotations)
- Timpani
- Mallets 1
- Mallets 2
- Percussion 1
- Percussion 2
- Piano (with *solo* and *mf* annotations)

Nervously $\text{♩} = 132$

Picc.
 Fl.
 Ob. *tutti* *p*
 Bsn. *tutti* *p*
 E. Cl.
 B. Cl. 1 *p*
 B. Cl. 2 *p*
 B. Cl. 3 *p*
 B. Cl.
 A. Sx. *p*
 T. Sx. *p*
 B. Sx.
 Samples *fall*
 B. Tpt. 1 *mp*
 B. Tpt. 2-3
 Hn. 1-2 *p*
 Hn. 3-4 *p*
 Tbn. 1-2
 Tbn. 3
 Euph.
 Tuba
 D.B.
 Timp.
 Mall. 1 *marimba* *p*
 Mal. 2 *large tam-tam (with metal stick)* *mp* *mf*
 Perc. 1
 Perc. 2 *p*
 Pno.

(0:58)

This page of a musical score, labeled '4' in the top left corner, covers a 58-second segment. The score is for a large symphony orchestra and includes the following parts:

- Picc.** Piccolo
- Fl.** Flute (marked *tutti* and *p*)
- Ob.** Oboe
- Bsn.** Bassoon
- E. Cl.** English Horn
- B. Cl. 1, 2, 3** Bass Clarinets
- B. Cl.** Bass Clarinet
- A. Sx.** Alto Saxophone
- T. Sx.** Tenor Saxophone
- B. Sx.** Baritone Saxophone
- Samples**
- B. Tpt. 1, 2-3** Trumpets
- Hn. 1-2, 3-4** Horns
- Tbn. 1-2, 3** Trombones
- Euph.** Euphonium
- Tuba**
- D.B.** Double Bass (marked *arco*)
- Timp.** Timpani
- Mall. 1, 2** Mallets
- Perc. 1, 2** Percussion
- Pno.** Piano

The score features various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *tutti* and *arco*. The music is written in a key signature of two sharps (D major or F# minor) and a 2/2 time signature. The page contains multiple staves for each instrument, with some parts including first and second endings.

(1:04)

(1:06)

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark 'B' at the top of the first system. The score is divided into two time segments: (1:04) and (1:06). The instruments listed on the left are: Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., Samples, B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mall. 1, Mall. 2, Perc. 1, Perc. 2, and Pno. The score includes various musical notations such as dynamics (ff, mp, p, f, mf), articulation (accents), and performance instructions like 'crash!!', 'susp. cymbal', and 'large tam-tam'. The piano part at the bottom features a complex rhythmic pattern with dynamic markings of ff, f, and mf.

repeat indefinitely and fade out

This musical score is for a full orchestra and piano. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), B-flat Clarinet (B♭ Cl.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Saxophone Baritone (B. Sx.), Samples, Trumpet B-flat 1 (B♭ Tpt. 1), Trumpet B-flat 2-3 (B♭ Tpt. 2-3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Mallet 1 (Mall. 1), Mallet 2 (Mal. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score features a repeating melodic line in the strings and woodwinds, with a dynamic marking of *mp* (mezzo-piano) for the Percussion 2 part. The score is marked to repeat indefinitely and fade out.

El Triángulo de las Bermudas

Full Score

III mov. Final.

José Alberto Pina

Misterioso $\text{♩} = 80$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute, Oboe, Bassoon, Clarinet in E, Clarinet in B1, Clarinet in B2, Clarinet in B3, and Bass Clarinet. The middle section includes saxophones: Alto Sax, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in B1, Trumpet in B2-3, Horn in F1-2, Horn in F3-4, Trombone 1-2, Trombone 3, Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Mallets 1 (Marimba), Mallets 2 (Vibraphone), and three Percussion parts. The Piano part is at the bottom. The score features various dynamics such as *mp*, *p*, and *tutti*, and includes performance markings like *I. solo* and *tutti*. The tempo is marked as *Misterioso* with a quarter note equal to 80 beats per minute.

Picc. *tutti*

Fl. *mp*

Ob.

Bsn. *tutti*
mp

E♭ Cl.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Samples

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2 *tutti*
mf

Hn. 3-4 *mp*

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

D.B. *mp*

Timp. *mp*

Mal. 1 *mp*

Mal. 2 *mf*

Perc. 1

Perc. 2 Triangle *mp*
B.D.

Perc. 3 *mp*

Pno. *mf*

PLAY CD
(track 3)

This page contains the musical score for the third track of the CD, featuring a variety of orchestral instruments. The score is divided into several systems, each corresponding to a different instrument or group of instruments. The instruments listed include Piccolo, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Saxophones (Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.)), Samples, Trumpets (B. Tpt. 1, B. Tpt. 2-3), Horns (Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4)), Trombones (Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3)), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Maracas (Maraca 1 (Mal. 1), Maraca 2 (Mal. 2)), Percussion (Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3)), and Piano (Pno.).

The score begins with a section marked 'PLAY CD (track 3)' and a box containing the letter 'A'. The music is primarily in a 4/4 time signature. Dynamics markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. The Percussion 3 part includes specific instructions: 'Large Tam-tam (with metal stick)' and 'Susp. Cymbal'. The Percussion 2 part features a dense, rhythmic pattern of sixteenth notes. The Piano part provides a steady accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Deciso ♩ = 120

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Samples

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mf *f*

B

large tam-tam > (with metal stick)

Snare Drum

Tom-toms

Large Tam-tam

Cymbals

B.D.

This page of a musical score, numbered 5, contains the following instrument parts and markings:

- Picc.**: Piccolo, marked *mf* and *f*, with trills (*tr*).
- Fl.**: Flute, marked *mf* and *f*, with trills (*tr*).
- Ob.**: Oboe, marked *mf* and *f*, with trills (*tr*).
- Bsn.**: Bassoon, marked *mf* and *f*, with trills (*tr*).
- E♭ Cl.**: E-flat Clarinet, marked *mf* and *f*, with trills (*tr*).
- B♭ Cl. 1, 2, 3**: B-flat Clarinets 1, 2, and 3, marked *mf* and *f*, with trills (*tr*).
- B. Cl.**: Bass Clarinet, marked *mf* and *f*, with trills (*tr*).
- A. Sax.**: Alto Saxophone, marked *mf* and *f*.
- T. Sax.**: Tenor Saxophone, marked *mf* and *f*.
- B. Sax.**: Baritone Saxophone, marked *f*.
- B. Tpt. 1, 2-3**: Trumpets 1 and 2-3, marked *mf* and *f*.
- Hn. 1-2, 3-4**: Horns 1-2 and 3-4, marked *f* and *mf*.
- Tbn. 1-2, 3**: Trombones 1-2 and 3, marked *f*.
- Euph.**: Euphonium, marked *f* and *mf*.
- Tuba**: Tuba, marked *f*.
- D.B.**: Double Bass, marked *f*.
- Timp.**: Timpani, marked *f*.
- Mal. 1, 2**: Maracas and Bells, marked *f*.
- Perc. 1, 2, 3**: Percussion 1, 2, and 3, marked *f*. Includes Tom-toms.
- Pno.**: Piano, marked *f*.

This page of a musical score, numbered 6, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- Bsn.**: Bassoon (starts with a *p* dynamic)
- E. Cl.**: E-flat Clarinet
- B. Cl. 1**, **B. Cl. 2**, **B. Cl. 3**: B-flat Clarinets
- B. Cl.**: Bass Clarinet (starts with a *p* dynamic)
- A. Sx.**: Alto Saxophone
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone (starts with a *p* dynamic)
- B. Tpt. 1**, **B. Tpt. 2-3**: B-flat Trumpets
- Hn. 1-2**, **Hn. 3-4**: Horns (start with a *mp* dynamic)
- Tbn. 1-2**, **Tbn. 3**: Trombones
- Euph.**: Euphonium
- Tuba**: Tuba (starts with a *p* dynamic)
- D.B.**: Double Bass (starts with a *mp* dynamic)
- Timp.**: Timpani (starts with a *mp* dynamic)
- Mal. 1**, **Mal. 2**: Maracas (start with a *mp* dynamic)
- Perc. 1**, **Perc. 2**, **Perc. 3**: Percussion (start with a *mp* dynamic)
- Pno.**: Piano (starts with a *mp* dynamic)

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

p

mf

mp

Sizzle Cymbal

p

mp

p

Score for page 8, featuring a variety of instruments including Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Timpani, Maracas, Percussion, and Piano.

Key features include:

- Rehearsal Mark C:** Located at the beginning of the score and repeated at the start of the Timp., Perc. 3, and Pno. staves.
- Dynamic Markings:** *mp* (mezzo-piano), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte).
- Instrumentation:** Picc., Fl., Ob., Bsn., E. Cl., B. Cl. 1-3, B. Cl., A. Sax., T. Sax., B. Sax., B. Tpt. 1, B. Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2, Perc. 3 (Large Tam-tam), and Pno.

Picc. *mp* *mf* *p*

Fl. *mp* *mf* *p*

Ob. *mf* *mp* *mf*

Bsn. *mp* *mf*

E♭ Cl. *mp* *mf* *p*

B. Cl. 1 *mf* *mp* *mf*

B. Cl. 2 *mf* *mp* *mf*

B. Cl. 3 *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

A. Sx. *mf* *mp* *mf*

T. Sx. *mf* *mp* *mf*

B. Sx. *mf* *mp* *mf*

B. Tpt. 1 *mp*

B. Tpt. 2-3 *mp*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

D.B. *mf*

Timp. *mf*

Mal. 1 *mp* *mf* *p* *mf*

Mal. 2 *mp* *mf* *p* *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Pno. *mp* *mf* *p* *mf*

Feroce $\text{♩} = 144$

This page of a musical score is for the movement "Feroce" with a tempo of 144 beats per minute. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include Piccolo, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (E♭ Cl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B-flat Trumpet 1 (B♭ Tpt. 1), B-flat Trumpets 2-3 (B♭ Tpt. 2-3), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Mallets 1 (Mal. 1), Mallets 2 (Mal. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.). The score features various dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo). A rehearsal mark "D" is placed above the Piccolo staff at the beginning of the fourth measure of the first system. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The page number "10" is located in the top left corner.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

ff

mf

f

mp

S.D.

Susp. Cymbal

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2
Tom-toms

Perc. 3

Pno.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2
straight mute
mf

Tbn. 3
straight mute
mf

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

f

ff

mf

sfz

arco

B.D.+Anvil

E

Picc.

Fl.

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Score for various instruments including Picc., Fl., Ob., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax., T. Sax., B. Sax., B. Tpt. 1, B♭ Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, D.B., Timp., Mal. 1, Mal. 2, Perc. 1, Perc. 2, Perc. 3, and Pno.

Key markings include *fp*, *f*, *p*, *mp*, and *ff*. The score includes complex rhythmic patterns and dynamic markings.

Picc. *sempre cresc.*

Fl. *sempre cresc.*

Ob. *sempre cresc.*

Bsn. *sempre cresc.*

E♭ Cl. *sempre cresc.*

B. Cl. 1 *sempre cresc.*

B. Cl. 2 *sempre cresc.*

B. Cl. 3 *sempre cresc.*

B. Cl. *sempre cresc.*

A. Sx. *sempre cresc.*

T. Sx. *sempre cresc.*

B. Sx. *sempre cresc.*

B♭ Tpt. 1 *sempre cresc.*

B♭ Tpt. 2-3 *sempre cresc.*

Hn. 1-2 *sempre cresc.*

Hn. 3-4 *sempre cresc.*

Tbn. 1-2 *sempre cresc.*

Tbn. 3 *sempre cresc.*

Euph. *sempre cresc.*

Tuba *sempre cresc.*

D.B. *sempre cresc.*

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Picc.
 Fl.
 Ob.
 Bsn.
 E♭ Cl.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2-3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 Euph.
 Tuba
 D.B.
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.

ff
f
mp
f

Xilo
 Susp. Cymbal

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Moderato (nobly) ♩ = 72

Picc. *rit.*
 Fl. *rit.*
 Ob. *rit.*
 Bsn. *rit.*
 E♭ Cl. *rit.*
 B♭ Cl. 1 *rit.*
 B♭ Cl. 2 *rit.*
 B♭ Cl. 3 *rit.*
 B. Cl. *rit.*
 A. Sx. *rit.*
 T. Sx. *rit.*
 B. Sx. *rit.*
 B. Tpt. 1 *rit.*
 B. Tpt. 2-3 *rit.*
 Hn. 1-2 *rit.*
 Hn. 3-4 *rit.*
 Tbn. 1-2 *rit.*
 Tbn. 3 *rit.*
 Euph. *rit.*
 Tuba *rit.*
 D.B. *rit.*
 Timp. *rit.*
 Mal. 1 *rit.*
 Mal. 2 *rit.*
 Perc. 1 *mp* *rit.*
 Perc. 2 *rit.*
 Perc. 3 *rit.*
 Pno. *rit.*

Allegro Deciso ♩ = 144

Picc. *rit.* *ff* *a tempo* *f*

Fl. *rit.* *ff* *a tempo*

Ob. *rit.* *ff* *a tempo*

Bsn. *rit.* *ff* *a tempo* *f*

E♭ Cl. *rit.* *ff* *a tempo*

B♭ Cl. 1 *rit.* *ff* *a tempo*

B♭ Cl. 2 *rit.* *ff* *a tempo*

B♭ Cl. 3 *rit.* *ff* *a tempo*

B. Cl. *rit.* *ff* *a tempo* *f*

A. Sax. *rit.* *ff* *a tempo*

T. Sax. *rit.* *ff* *a tempo*

B. Sax. *rit.* *ff* *a tempo* *f*

B♭ Tpt. 1 *rit.* *ff* *mf* *a tempo* *f*

B♭ Tpt. 2-3 *rit.* *ff* *mf* *a tempo* *f*

Hn. 1-2 *rit.* *ff* *mf* *a tempo* *f*

Hn. 3-4 *rit.* *ff* *mf* *a tempo* *f*

Tbn. 1-2 *rit.* *ff* *mf* *a tempo* *f*

Tbn. 3 *rit.* *ff* *mf* *a tempo* *f*

Euph. *rit.* *ff* *a tempo* *f*

Tuba *rit.* *ff* *a tempo* *f* *mp*

D.B. *rit.* *ff* *a tempo* *f* *mp*

Timp. *rit.* *ff* *a tempo* *f* *mf*

Mal. 1 *rit.* *a tempo*

Mal. 2 *rit.* *a tempo*

Perc. 1 *mp* *rit.* *f* *a tempo* *mp* **Snare Drum**

Perc. 2 *rit.* *a tempo*

Perc. 3 *f* *rit.* *ff* *a tempo* *f*

Pno. *f*

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mp*

E♭ Cl. *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mp*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mp*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2-3 *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba

D.B.

Timp. *mp*

Mal. 1

Mal. 2 Bells *mf*

Perc. 1

Perc. 2

Perc. 3

Pno.

This page of a musical score, numbered 22, is arranged for a large orchestra and percussion ensemble. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), English Horn (E. Cl.), Clarinets in Bb (B. Cl. 1, 2, 3) and C (B. Cl.), Bass Clarinet (B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B. Tpt. 1, 2-3), Horns (Hn. 1-2, 3-4), Trombones (Tbn. 1-2, 3), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Maracas (Mal. 1, 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of dynamic markings, including *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions such as *mf*, *f*, and *ff* are placed below the notes. There are also markings for *Xilo* (Xylophone) and *Tambourine*. A section marked with a box containing the letter 'G' appears in the Piccolo, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Saxophone, Trumpet 1, Horn 1-2, Horn 3-4, Trombone 1-2, Trombone 3, Euphonium, Tuba, Double Bass, and Timpani parts. The Piano part includes markings for *mf* and *f*, along with a *8va* (octave up) instruction. The percussion parts include rhythmic patterns and dynamic markings like *mf* and *f*.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

f

ff

pizz

arco

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

This page of a symphony score (page 25) features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, and Clarinets in E♭, B♭ (1, 2, 3), and B. The string section is represented by Saxophones in A and Tenor, and Bass. The brass section consists of Trumpets in B♭ (1, 2-3), Horns (1-2 and 3-4), Trombones (1-2 and 3), Euphonium, and Tuba. Percussion includes Double Bass (D.B.), Timpani (Timp.), and three Mallet Percussion (Mal.) and three other Percussion (Perc.) parts. The Piano (Pno.) is also present at the bottom. The score is in a key signature of two sharps (F# and C#) and shows five measures of music for each instrument. Dynamic markings such as *mf* and *f* are used throughout. Some parts include articulation marks like accents and slurs, and some percussion parts use terms like *pizz.* and *arco*.

This page of a musical score, numbered 26, features a variety of instruments. The woodwinds section includes Piccolo, Flute, Oboe, Bassoon, and five Clarinet parts (E-flat, B-flat 1, B-flat 2, B-flat 3, and Bass Clarinet). The brass section consists of Trumpets (B-flat 1 and 2-3), Horns (1-2 and 3-4), Trombones (1-2 and 3), Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Maracas (1 and 2), and three Percussion parts. A Piano part is also present at the bottom. The score is written in a key signature of two sharps (D major or F# minor) and includes dynamic markings such as *mf*, *f*, and *mp*. A suspended cymbal is also indicated. The notation includes various note values, rests, and articulation marks.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

E. Cl. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *f* *ff*

B. Sax. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2-3 *ff*

Hn. 1-2 *f* *ff* *mf*

Hn. 3-4 *f* *ff* *mf*

Tbn. 1-2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. *f* *ff*

Mal. 1 *ff*

Mal. 2 *Xilo* *ff*

Perc. 1 *ff*

Perc. 2 *Ton-toms* *ff*

Perc. 3 *wood sticks* *ff* *Cymbals* *ff*

Pno. *ff*

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mp
medium tam tam

mp

Susp. Cymbal

mp

Xilo

f

Picc. *rit.*

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. *sfz*

T. Sax. *sfz*

B. Sax.

B. Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2 *sfz*

Hn. 3-4 *sfz*

Tbn. 1-2

Tbn. 3

Euph. *sfz*

Tuba *sfz*

D.B. *sfz*

Timp. *sfz*

Mal. 1

Mal. 2

Perc. 1 *Susp. Cymbal mp*

Perc. 2

Perc. 3 *f mf*

Pno. *sfz*

Con Calore ♩ = 96

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

E. Cl. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B. Tpt. 1 *f*

B. Tpt. 2-3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

D.B. *f*

Timp. *f*

Mal. 1

Mal. 2

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

Pno. *f*

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

mp *ff*

* * * * *

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

susp cymb.

mp

Nobly $\text{♩} = 92$

This musical score is for the piece "Nobly" in 4/4 time, with a tempo of quarter note = 92. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Picc.** Piccolo flute, playing a rapid sixteenth-note pattern.
- Fl.** Flute, playing a similar rapid sixteenth-note pattern.
- Ob.** Oboe, playing a rhythmic pattern of eighth notes.
- Bsn.** Bassoon, playing a rhythmic pattern of eighth notes.
- E♭ Cl.** E-flat Clarinet, playing a rapid sixteenth-note pattern.
- B. Cl. 1, 2, 3** B-flat Clarinets, playing a rhythmic pattern of eighth notes.
- B. Cl.** Bass Clarinet, playing a rhythmic pattern of eighth notes.
- A. Sx.** Alto Saxophone, playing a sustained chord.
- T. Sx.** Tenor Saxophone, playing a sustained chord.
- B. Sx.** Baritone Saxophone, playing a sustained chord.
- B. Tpt. 1, 2-3** B-flat Trumpets, playing a rhythmic pattern of eighth notes.
- Hn. 1-2, 3-4** Horns, playing a rhythmic pattern of eighth notes.
- Tbn. 1-2, 3** Trombones, playing a rhythmic pattern of eighth notes.
- Euph.** Euphonium, playing a rhythmic pattern of eighth notes.
- Tuba** Tuba, playing a rhythmic pattern of eighth notes.
- D.B.** Double Bass, playing a rhythmic pattern of eighth notes.
- Timp.** Timpani, playing a rhythmic pattern of eighth notes.
- Mal. 1** Marimba, playing a rhythmic pattern of eighth notes.
- Mal. 2** Bells, playing a rhythmic pattern of eighth notes.
- Perc. 1** Barchimes, playing a rhythmic pattern of eighth notes.
- Perc. 2** Large tam tam, playing a rhythmic pattern of eighth notes.
- Perc. 3** Large tam tam, playing a rhythmic pattern of eighth notes.
- Pno.** Piano, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as dynamics (f), articulation (accents), and phrasing (slurs). The piano part features a steady eighth-note accompaniment.

This page of a musical score, numbered 34, features a variety of instruments. The woodwinds section includes Piccolo, Flute, Oboe, Bassoon, and five Clarinet parts (E-flat, B-flat 1, 2, 3, and B-flat). The saxophone section consists of Alto, Tenor, and Bass saxophones. The brass section includes B-flat Trumpets (1 and 2-3), Horns (1-2 and 3-4), Trombones (1-2 and 3), Euphonium, and Tuba. The percussion section includes Double Bass, Timpani, Mallets (1 and 2), and three Percussion parts. The Piano part is at the bottom. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses various musical notations such as slurs, ties, and dynamic markings. The page is densely packed with musical notation across 28 staves.

poco meno $\text{♩} = 72$

rit.

Picc. *rit.*

Fl. *rit.*

Ob. *rit.*

Bsn. *rit.*

E. Cl. *rit.*

B. Cl. 1 *rit.*

B. Cl. 2 *rit.*

B. Cl. 3 *rit.*

B. Cl. *rit.*

A. Sx. *rit.*

T. Sx. *rit.*

B. Sx. *rit.*

B. Tpt. 1 *rit.*

B. Tpt. 2-3 *rit.*

Hn. 1-2 *rit.*

Hn. 3-4 *rit.*

Tbn. 1-2 *rit.*

Tbn. 3 *rit.*

Euph. *rit.*

Tuba *rit.*

D.B. *rit.*

Timp. *rit.*

Mal. 1 *rit.*

Mal. 2 *rit.*

Perc. 1 *rit.* Snare Drum *mf*

Perc. 2 *rit.*

Perc. 3 *rit.*

Pno. *rit.*

Allegro Deciso ♩ = 144

Picc. *mf* *f* *mf* *ff* *ppv*

Fl. *mf* *f* *mf* *ff* *ppv*

Ob. *mf* *f* *mf* *ff* *ppv*

Bsn. *sfz* *f* *ff* *ppv*

E♭ Cl. *mf* *f* *mf* *ff* *ppv*

B♭ Cl. 1 *mf* *f* *mf* *ff* *ppv*

B♭ Cl. 2 *mf* *f* *mf* *ff* *ppv*

B♭ Cl. 3 *mf* *f* *mf* *ff* *ppv*

B. Cl. *sfz* *f* *ff* *ppv*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *sfz* *f* *ff*

B. Tpt. 1 *f* *ff*

B. Tpt. 2-3 *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. 1-2 *sfz* *f* *ff* *ppv*

Tbn. 3 *sfz* *f* *ff* *ppv*

Euph. *f* *ff* *ppv*

Tuba *sfz* *f* *ff*

D.B. *sfz* *f* *ff*

Timp. *sfz* *f* *ff*

Mal. 1 *f* *mf* *ff*

Mal. 2 *ff* *Bells*

Perc. 1 *f* *ff*

Perc. 2 *mf* *f* *ff* *Tom-toms*

Perc. 3 *f* *ff*


Pno. *sfz* *f* *ff*

This page of a musical score, numbered 37, contains the following instruments and parts:

- Picc.** (Piccolo): *fp* to *ff*
- Fl.** (Flute): *fp* to *ff*
- Ob.** (Oboe): *fp* to *ff*
- Bsn.** (Bassoon): *fp* to *ff*
- E♭ Cl.** (E-flat Clarinet): *fp* to *ff*
- B♭ Cl. 1, 2, 3** (B-flat Clarinets): *fp* to *ff*
- B♭ Cl.** (B-flat Clarinet): *fp* to *ff*
- A. Sx.** (Alto Saxophone): *fp* to *ff*
- T. Sx.** (Tenor Saxophone): *fp* to *ff*
- B. Sx.** (Baritone Saxophone): *fp* to *ff*
- B♭ Tpt. 1, 2-3** (B-flat Trumpets): *fp* to *ff*
- Hn. 1-2, 3-4** (Horns): *fp* to *ff*
- Tbn. 1-2, 3** (Trombones): *fp* to *ff*
- Euph.** (Euphonium): *fp* to *ff*
- Tuba**: *fp* to *ff*
- D.B.** (Double Bass): *fp* to *ff*
- Timp.** (Timpani): *ff*
- Mal. 1** (Maracas): *mf* to *ff*
- Mal. 2** (Maracas): *ff*
- Perc. 1, 2, 3** (Percussion): *ff*
- Pno.** (Piano): *ff*

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features dynamic markings such as *fp* (pianissimo), *ff* (fortissimo), and *mf* (mezzo-forte). The percussion section includes a suspended cymbal and three different percussion parts.

José Alberto Pina



El Triángulo de las Bermudas

Poema Sinfónico

for Symphonic Band