

# ***El Descanso del Guerrero***

**for soprano voice, flute/voice, viola/voice, guitar/voice, and percussion/voice**

***Lewis Nielson (2013)***

**El Descanso del Guerrero** (2013) was written for Martha Cargo and Ensemble sans Maître and is dedicated to them.

**Performance Notes and Sigla:**

The percussion complement consists of the following instruments arranged as follows on four staves:

The instruments should consist of the following or possess the following characteristics: the triangle should be medium-large sized with a long decay time; the 2 ride cymbals should also be very resonant and of discernibly contrasting local pitch, Sabian or Zildjian for choice, with a size range of 18 to 30 inches; the Wind Gong should be pitchy and approximately 30" in diameter, without a hole in the centre and not a Tam Tam (i.e., no curved rim); the three Chinese rice bowls MUST be a quarter tone apart in pitch and be mounted on highly resonance-producing devices, the best method that I have found being cheap, plastic flashlights standing light-side down with the bowls INVERTED on the butt end of the flashlights; I find this permits the bottoms of the bowls, which have some roughness, to be stroked for the "scratching" sounds while the more resonant strokes can be placed on the inverted bowl-top edges; the three tin cans should be in quite varying size, have serrated sides, be mounted on their sides but tilted so that the bottom of each can can be performed easily while the serrated side can be played like a Guiro, and so that the mounting suppresses as little resonance as possible; tambourine 2 has jingles while tambourine 1 is smaller and has no jingles; the two tom toms should be approximately one of 14 or 16 inch diameter and one of 10 or 12 inch diameter; the Vibraphone should be a Musser Pro-Vibes or equivalent and MUST possess a working motor; while every effort has been made to allow the motor to be operated with the customary switch, a rheostat foot pedal (made from a sewing machine pedal or similar device) would be useful to save time and stress; the cardboard boxes are rather specific: one should be a box top from a box containing reams of paper (box 1) while the other (box 2) should be much smaller, such as the size of a box containing checks or, better, business cards; the should be mounted so that they will not move while being bowed and would yet have some resonance, securing to a music stand with duct tape being a workable and simple method; the 2x4 piece should be about 4 feet in length and mounted on 3 inch circular cardboard pieces; the plastic containers I prefer are: one small Tupperware bowl/container, one medium Tupperware bowl/container, and one medium size (3-5 gallon) water cooler water container.

Percussion Mallet indications and other sigla are as follows:

- Rattan Mallet shaft
- Hard Vibraphone Mallet (may be varied at players discretion, providing no time is compromised; a medium-hard Marimba Mallet, for example, may be preferred in some sections for resonant metal)
- inverted Mallet shaft (rattan) to be used to facilitate certain strokes ONLY
- Knitting Needle
- Hammer (preferably a hard plastic or hard rubber hammer with a small head and striking surface, obtainable at any hardware store, or a metal tack hammer)
- Cello bow
- Tree branch with stems and leaves attached; the branch could be sprayed with Matte medium to insure the branch does not get broken
- with Rattan Mallet shaft, short rapid scratching/scrapping stroke motion, just enough to excite sound but do not overdo it
- single-handed roll using the Hard Vibraphone Mallets

Mallet indications have been generally calibrated so that there is enough time to change, add, subtract, or adjust the mallets to be used throughout the piece. Should difficulties arise in making changes, the mallet indicated at least gives an indication of the kind

The flute writing involves a small number of special performing techniques, including two multiphonics, tongue rams and stops, flute pizzicato, whistle tones, harmonics (8va, 12th, and 16ma), and various types of air-to-pitch ratios.

The multiphonics are notated as follows, using the fingering diagrams presented in Robert Dick's *The Other Flute*:

Performance of tongue rams, flute pizzicato, and whistle tones also use Robert Dick's notation and are also documented in *The Other Flute* regarding the technique of sound production. For air-to-pitch ratios, the following are used:

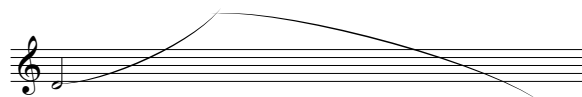
- Full tone
- ◐ approximately half air, half pitch
- about 90-95% air with just a hint of pitch

The default when no notation is given is full tone. In general, no vibrato should be used

For flute harmonics, The following notation is used, in which the base note from which the harmonic is fingered/performed is given as a diamond shaped notehead and the sounding pitch as a regular notehead. Only the following are used and NO adjustment should be made to "correct" the intonation.

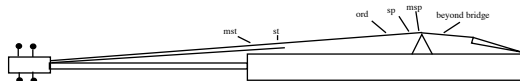


A final sound called for is a wind sound notated as follows:



I describe this as a "slow jet whistle," which accurately describes the technique to produce the sound but is somewhat unconventional regarding the dynamic of a normal jet whistle. In every case, this sound is soft and so care must be taken to insure that the amount of air in the sound is dominant and that the dynamic does not exceed what is written.

The viola uses a large variety of unconventional performing techniques and compounds of relatively common techniques. For bow placement relative to bridge and fingerboard, the following diagram defines the relative positions:



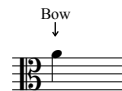
Bow positions should follow this diagram as accurately as feasible with maximum gradation of tone colour. Bow angle during transitions should adjust to making the transitions as audible as possible. With regard to other techniques, the following notations are used:



Bow beyond the bridge, between bridge and windings on the string indicated



Bow "vertically" from *tasto* toward *ponte*; that is, the bow moves perpendicularly to the strings toward the bridge. This motion may be facilitated by a small amount of normal bow motion. Do NOT increase bow pressure unless specifically indicated.

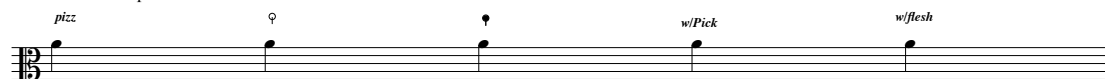


Bow "vertically" from *ponte* toward *tasto*; that is, the bow moves perpendicularly to the strings toward the fingerboard and then over it. This motion may be facilitated by a small amount of normal bow motion. Do NOT increase bow pressure unless specifically indicated.



Use "harmonic" style finger pressure on indicated note. The result should be a whisper tone with only a slight hint of pitch. No pitch at all is also an acceptable result. The idea is more to mute the string more than produce a pitch.

There are five different kinds of pizzicato used in the work



ordinary *pizz*

"Bartok" *pizz*

Muted *pizz*

Pluck with guitar pick

Play with flesh of finger or thumb

The muted *pizz* has several options: mute string with fingers in front of or behind string or use a "harmonic" fingering. A combination of both might also prove successful for some notes. Only a very relative sense of pitch should sound.

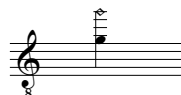
All other viola techniques are described at the point where they occur, with descriptions regarding the manner of performance.

For the guitar, pitches are written an octave higher than sounding. The strings are notated as follows:



The frets are indicated in the conventional manner using Roman Numerals. When natural harmonics are used encompassing all harmonics on a given fret, the roman numeral and nodes are indicated. The VI fret harmonics are played as usual, the inharmonic partials that occur ringing; while the harmonics on III and II do have pitch equivalents, the intention is to have a hard attack with a distant ring of the harmonics. The pitches are not irrelevant but the effect described is vital.

Artificial harmonics are notated in the same manner as string harmonics; that is, the stopped note is a regular notehead with a diamond shaped note for the touched node. In all cases, the harmonics are octave harmonics, as indicated:



Other techniques are as follows:

Hollow Tone = play with RH at about one half the string length to produce a deep, rich tone.

RH mute = mute with the side of the RH to produce a "Guitar *pizz*," or lute-like sound with a thuddy, no-decay sound.

A series of x's in place of noteheads with RH muting means a random series of percussive sounds using open strings but entirely muted.

*metalico* means RH playing very close to bridge; *poco metalico* indicates slightly less *metalico*.

As with flute and viola, no vibrato is to be used unless specifically indicated.

General Note: accidentals apply only to the notes they precede. Precautionary accidentals appear where felt necessary.

On the Singing:

Each instrumentalist has a "Voice" clef where each sings in a simple style the words indicated. The style should be as natural and folk-choral as possible and tailored to each individual, not with the intention of imitating any particular ethnicity or sound. The ensemble is the community. Octave positions may be changed if need be for comfort and ease of production. The instrumentalist may "cheat" if need be by softly playing an incoming sung pitch close to an entrance but ONLY if absolutely necessary to insure pitch accuracy. The spoken sounds are generally in undertone or whispered, more of an echo than a real statement. At first, the vocal music for the instrumentalists reinforce each other primarily, becoming more aligned with the singer as the work proceeds.

The soprano part should aim for a generally strong, even strident tone at times. She leads the ensemble through the structure, eventually joining it. The use of vibrato should NOT be operatic but thought out in terms of the text and as a form of ornamentation more than a convention. Further, the singer should assume an identity, reflecting the anti-militarist, anti-repressive stance taken by the Roque Dalton texts, which belong largely to her. As she joins the increasingly gentle and elegant texts of Lorca, her tone should join the more restrained sound of the ensemble. Her role is that of the lead actor in a Spanish folk drama of the kind written by Lope de Vega and by Lorca himself.

In General:

This work joins a large number of contrasting and conflicting musics through the medium of the voice using a largely conventional and beautiful tone colour. My purpose in doing this derives directly from the plebian, inclusive folk character of the poetry of Lorca selected here and the typically popular style of Dalton, whose connection to real people and life goes well beyond the appreciation of them and flows from his enormous personality and commitment to human liberation and freedom. That core of the work has many wedges driven into it by the instrumental ensemble, the truncated and diverse aspects of the structure both closing in and opening out to permit many ways of taking in and attending to the material and conceptualizations inherent in the work.

The texts used for this piece are El Descanso del Guerrero and El Capitán by Roque Dalton (193x-1974) and Puñal, Café Cantante, and El Silencio from Poema del Cante Jondo by Federico Garcia Lorca (1902-1937) and are used by permission of City Lights Publications and Casa de las Americas.

El descanso del guerrero	Puñal	Café Cantante	El Capitán	El Silencio
Los muertos están cada día más indóciles.	El puñal entra en el corazón como la reja del arado en el yermo	Lamparas de cristal y espejos verdes	El capitán en su hamaca el capitán dormido bajo los chirridos de al noche la guitarra ahorcada en la pared su pistola depuesta su botella esperando la furia como una cita de amor el capitán el capitán --debe saberlo-- bajo la misma oscuridad de sus perseguidos	Oye, hijo mío, el silencio. Es un silencio ondulado, un silencio, donde resbalan valles y ecos y que inclina las frentes hacia el suelo.
Antes era fácil con ellos: les dábamos un cuello duro una flor loábamos sus nombres en una larga lista: que los recintos de la patria que las sombras notables que el mármol monstruoso.	No No me lo claves. No.	Sobre el tablado oscuro, la Parrala sostiene una conversación con la Muerte. La llama no viene, y la vuelve a llamar. Las gentes aspiran los sollozos Y en los espejos verdes, largas colas de seda se mueven.	--Roque Dalton	Federico Garcia Lorca, from Poema del Cantejondo
El cadaver firmaba en pos de la memoria iba de nuevo a filas y marchaba al compass de nuestra vieja música	El puñal, como un rayo de sol incendia las terribles hondonadas	Federico Garcia Lorca, from Poema del Cantejondo	[The captain	[The Silence
Pero qué, va los muertos son otros desde entonces.	No No me lo claves. No.		The captain in his hammock the captain asleep beneath the chirpings of the night the guitar hung on the wall his gun laid down beside his bottle waiting for battle in the same way as for a romance, the captain the captain --I have to say it-- in the same darkness as those he pursues.] [L.Nielson, trans.]	Listen, my son: the silence. It's a rolling silence, a silence where valleys and echoes slip, and it bends foreheads down towards the ground.] [L.Nielson, trans.]
Hoy se ponen irónicos preguntan.	Federico Garcia Lorca, from Poema del Cantejondo	[Café Song (Flamenco)		
Me parece que caen en la cuenta de ser cada vez mas la mayoria!	[Knife	Lamps of crystal and green mirrors.		
--Roque Dalton	The knife enters the heart like a plow blade cutting the earth	On the darkened stage, Parrala carries on a conversation with Death. but Death never comes, and she calls out again. The people are inhaling her sobs. And in the green mirrors, her long, silk train sways back and forth.] [L.Nielson, trans.]		
[The Warrior at Rest	No Don't stab me No			
The dead become more disobedient every day.	The knife like a sunbeam firing the terrible hollows			
Earlier it was easy to deal with them: we gave them starched collars, flowers we honoured their names in a long list: we buried them, these honoured spirits, encasing them in a giant marble hone.	No Don't stab me No]			
The corpse had reenlisted, forming new columns and marching to the beat of our old music	[L.Nielson, trans.]			
But what happened, the dead have become quite different.				
They're ironic now, taunting us.				
It seems to me that they've discovered they are increasingly in the majority! [L.Nielson, trans]				

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for Ensemble sans Maitre

# El Descanso del Guerrero

for soprano voice, flute/voice, viola/voice, guitar/voice, and percussion/voice

Lewis Nielson (2013) texts by Roque Dalton Sr.  
Federico García Lorca  
(texts used by permission)

Score for *El Descanso del Guerrero*, featuring Voice, Flute, Viola, Guitar, and Percussion. The score includes lyrics and performance instructions.

**Tempo:**  $\text{♩} = 72$

**Lyrics:**  
Los muer - tos es - tán ca - da di - a mas in - dó - ci - les.

**Performance Instructions:**  
Voice: *f*  
Flute: *f*, *ff*, *mp*, *mf*, *pp*, *mp*, *p*, *mf*, *pp*  
Viola: *ff*, *mf*, *mp*, *p*, *mp*, *mp*, *pp*, *p*, *mf*  
Guitar: *mf*, *f*, *f*  
Percussion: *pp*, *mf*, *mp*

**Technical Markings:**  
Flute: *fl piz*  
Viola: *w/Pick*, *pizz*, *then finger-hammer*, *w/nail*, *w/Pick*, *ord pizz*, *arco*, *mst*, *gliss*  
Guitar: *Rasq*, *VII*, *VII*  
Percussion: *bell to rim*

**Rehearsal Markers:** 5, 7

2

**Vce**  
ritard ..... ♩ = 60  
15 ♩ = 72

**Fl**  
*pp* *p* *pp*

**Vla**  
*punta d'arco* *mst* *gliss*  
*pp* *mp*

**Gtr**  
*ord*  
*f* *mf* *p*

**Vibes**  
10 ritard ..... ♩ = 60  
15 around rim ♩ = 72  
*f* *pp* *mp* *p*

**2 Bsns**  
*mp* *p* *mf* *p*

**3 Res Plus Con**

**3 Cms**  
**2 Tmbs**  
**2 Toms**

**3 Cer Bkls**  
**2 Cim**  
**Wind Gng**  
**Tin**

20 ♩ = 60

25

Vce  
An - tes e - ra fá - cil con el - los les

Fl  
*ff*, *pp*, *p*, *pp*, *mf*, *f*, *fz*

Vla  
*ff*, *pp*, *p*, *pp*, *pp*, *pp*, *msp*, *p*

Gtr  
*mp*, *mp*, *pp*, *p*

20 ♩ = 60

25

Ti  
2 Cym  
Wind Gong  
3 Cer Bwh

3 Cms  
2 Tams  
2 Toms

Vibes  
NO Res.  
*ff*, *pp*, *mf*, *pp*, *p*

Res. L.v.



4

Vce *f* *mf* *mp* *mf mp* *mp* *f* *mp* *ppp*

— dá - ba - mos un cuél - lo du - ro u - na flor — lo - á - ba - mos sus nom - bres en u - na lar - ga lis - ta

Fl *mf* *mp* *pp* *p* *pp* *f* *pp* *f* *p*

Fl Vce *f* *p*

loábamos sus nombres en una larga lista

*SPEAK in free rhythm in given time unit, sotto voce*

Vla *p* *p* *ppp* *f* *p*

Vla Vce *p*

loábamos un cuello duro una flor

*SPEAK in free rhythm in given time unit, sotto voce*

*move gradually to* *ord trem*

Gtr *p* *p* *mf* *p*

Gtr Vce *p* *p* *Whisper* *p*

un cuello duro una flor — en una larga lista

*SPEAK in free rhythm in given time unit, sotto voce*

Trp *p* *pp*

3 Cim *p*

Wind Gng *p*

3 Cor Backs *p*

3 Cans *p*

2 Tambs *p*

2 Yams *p*

Perc Vce *p* *p* *Whisper* *p*

loábamos un cuello duro una flor — loábamos sus nombres en una larga lista — una larga lista

*SPEAK in free rhythm in given time unit, sotto voce*

30

35

30

35

♩ = 72

40

Vce

Fl

*Alternate hard attack w/longue stop to close off the tone*

TS TS TS TS TS TS TS TS TS

*pp p*

*p*

Vla

*gliss*

*pp*

*ord*

*détaché*

Gtr

*gliss*

*L.H. ord*

*gliss*

*pp*

*pp*

*ord*

*9*

*9*

*9*

*9*

*9*

*9*

*mp*

*(high, screeching sound)*

♩ = 72

2 Boxes

1 2x4

3 Res Plus Con

*pp*

*p*

*mp*

45

Vce *mp* *p* *mf*

Lam - (m) - pa - ras - de cri - sta; y es - pe - jos ver - des

Fl *p* *pp*

Vla *ppp* *p* *Convert smoothly to* *Bow* *Bow at LH fingers*

Gtr *ord* *mf* *ppp* *p*

3 Cms  
2 Tmbs  
2 Toms *p* *mp*

2 Bases  
1 2/4  
3 Res Plus Con *f* *mf* *mp* *mf* *p* *pp*

50

Vce *ppp* 55 ♩ = 60 60

Fl *p mp p ppp pp mf*

Vla *pizz gliss w/Pick arco*  
*mf mp ppp p mf*

Gtr *mf p mf p pp*

Ti  
2 Cim  
Wind Gong  
3 Cer Bsh

Vibes *motor on, moderate vibrato*  
*pp mp* 55 ♩ = 60 60 *motor off* +

*pp mp* \* (at the end of the Vibes staff)

65

70

Vce  $\text{mf}$   $p$   $f$   $p$   $\text{♩} = 72$

Que \_\_\_\_\_ los re-cin-tos de la pa-tria

Fl *Balanced and precise*  $p$   $pp$   $f$   $pp$

Vla *Balanced and precise*  $p$   $pp$   $f$   $p$   $pp$

Vla Vce *SPEAK in free rhythm in given time unit, sotto voce*  $p$  los recintos de la patria \_\_\_\_\_

Gtr  $ff$  *VII* *Bend up B* *ord*  $p < mf > p$   $mp$  *metalico*

Gtr Vce *SPEAK in free rhythm in given time unit, sotto voce*  $p$  Que los recintos de la patria \_\_\_\_\_

3 Cms 2 Toms 2 Toms  $p < mf$   $mp$  *fingertips*  $mf$   $pp$   $mp$   $p$  *On a note, sounding one octave higher if possible*

Vibes  $mf$   $pp$   $mp$   $p$

2 Boxes 1 2x4 3 Res Plus Con  $mp$

$\bullet = 60$  75

Vce

Fl *Balanced and precise*  
*p*

Vla *Balanced and precise*  
*ppp*  $\leftarrow$  *p*  $\rightarrow$  *ppp*  
*p*

Gtr *Rasq* *VI* *Balanced and precise*  
*ff* *p*

Tn  
2 Cim  
Wind Cong  
3 Cer Bsh

Vibes  $\bullet = 60$  75  
*pp*  $\leftarrow$  *mf*  
*ppp*  $\leftarrow$  *ppp*



♩ = 48

♩ = 60

*mp* *mf*

*mp*

*mf*

Vce

la - Para - la - sos - tie - ne u - na con - ver - sa - ci - ón

Fl

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

Fl Vce

SING

So - bre el ta - bla - do os - cu - ro

Vla

*p* *p* *pp* *p* *pp* *p* *pp* *mp*

*non vib* *sul D* *hmc gliss*

Vla Vce

SING

So - bre el ta - bla - do os - cu - ro

Gtr

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

*poco metalico* *warm*

Gtr Vce

SING

So - bre el ta - bla - do os - cu - ro

♩ = 48

♩ = 60

3 Cms  
2 Tmbls  
2 Toms

Vibes

*p* *p* *ppp* *ppp* *pp* *ppp* *p*

*l.v.*

2 Bases  
1 2x4  
3 Res Plus Con

poco accel. . .

mp <

85

Vce

con la Muer - - - te

que

Fl

*mp* *p* *pp* *ppp* *p* *pp*

Long, slow, controlled "jet whistle"

Vla

*p* *gliss* *pp*

Gtr

*p* *gliss*

Vibes

*pp* *p* *poco accel. . .*

3 Cors  
2 Trbns  
2 Trbns

2 Bsns  
1 2nd  
3 Res Plus Con

*mp* *mp*



90 ♩ = 72

95

♩ = 60

Vce

las som-bras no - ta - bles

Fl

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

*fl pz* *TR* *fl pz* *TR*

Vla

*non vib* *pp* *p* *pizz* *mp* *arco* *p* *gliss* *pizz* *ord* *p* *ord* *mp*

Vla Vce

SPEAK in free rhythm in given time unit, sotto voce

-bras notables

Gtr

*art harm* *f* *f* *f* *f* *f* *mf* *mf* *mp*

*L.H. muting* *ord* *metalico*

Gtr Vce

SPEAK in free rhythm in given time unit, sotto voce

las sombras notables

♩ = 72

♩ = 60

3 Cms  
2 Toms  
2 Toms

Vibes

*mf* *mf* *l.v.*

2 Boxes  
1 2x4  
3 Res Plus Con

Perc Vce

SPEAK in free rhythm in given time unit, sotto voce

notables

Vce *Dark* *p* < *mp* *pp* *mp* *pp* *mf* *mp* *p* *mp* *f*  
 O - ye hi - jo mi - o el Si - len - ci - ó Es un Si - len - ci - o on - du - la do que un már - mol mon - struo - so

Fl Vce *SING* *p* < *mp* > *p* *p*  
 que mm

Vla *arco* *ord* *move gradually to* *pp* *f* *p*  
*Press string into fingerboard w/bow* *sul G&D*

Vla Vce *SING* *p* < *mp*  
 que

Gtr *ord* *Rasq* *ff* *f*

Vibes *p* < *mp* *p* *f* *pp*  
*Warm! (ripple roll)*

100 105 = 72 = 72

*L.v.*

Vce

Fl

Fl Vce

Vla

Vla Vce

Gtr

Gtr Vce

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

no me lo cla-ves no

Tri

2 Cym

Wind Gng

3 Cer Bcls

3 Cans

2 Tmbls

2 Toms

Vibes

2 Boxes

1 2nd

3 Res Plus Con

Perc Vce

SPEAK in percussion rhythm, balanced with percussion sounds

El ca-da-ver fir-ma-ba en pos de la me-mo-ri-a i-ba de nue-vo a fi-las

115

120

Vce

Fl

Vla

Gtr

115

120

Tin  
2 Cim  
Wind Gng  
3 Cer Bshs

3 Cms  
2 Tmbs  
2 Toms

Vibes

2 Bsns  
1 2x4  
3 Res Plus Con

pp < p

p > pp

mp p

**Vce**  $\bullet = 48$  *p* *mp* *mf* *mp*  $\bullet = 60$  *p*

El Pu-ñal en - tra en el co-ra-zón co-mo la re-ja del a - ra do

**Fl Vce** *SING p* *ppp* *pp*

El Pu-ñal en el yer - mo

**Vla** *(pizz)* *mf* *p*

**Vla Vce** *SING p* *ppp* *pp*

El Pu-ñal en el yer - mo

**Gtr** *ord* *p* *f* *mp* *metalico* *ord* *mp* *ord* *p* *mf* *p* *art harm* *mf* *mp* *Rasq VI* *p* *f*

**3 Cms**  $\bullet = 48$   $\bullet = 60$

**2 Toms** *p*

**2 Bases** *p* *l.v.*

**3 Res Plus Cim** *p*

**Perc Vce** *SING p* *ppp* *pp* *p*

Pu-ñal en el yer - mo y mar-cha-ba

*SPEAK in percussion rhythm, balanced with percussion sounds*

130

Vce

Fl

Vla

Vla Vce

Gtr

130

al com-pass

Trp

2 Clar

Wood Clar

3 Cor Bask

3 Contr

2 Tromb

2 Tromp

2 Bones

1 2nd

3 Res Plus Con

Perc Vce

**Vce**  
no - vie - ne y la vuel - ve a lla las los

**Fl**  
*pp* *pp* *p* *pp*

**Vla**  
*p* *pp* *pp* *p* *sp* *9*

**Vla Vce**  
ma mar as - pi - ran

**Gtr**  
*mf* *mf* *ord metalico mp* *mf* *mp* *mf* *ord metalico mp*

**Tr**  
*mf* *pp* *p*

**2 Cym**  
**Wind Gng**  
**3 Cer Bwls**

**3 Cans**  
**2 Tmbs**  
**2 Toms**  
*p*

**2 Boxes**  
**1 2x4**  
**3 Res Plus Con**  
*pp* *p* *p* *pp*

**135** **140**

*mp espr*  
*ord*  
*move gradually to*  
*w/ fingernails on string windings very close to bridge*  
*ord metalico*  
*w/ fingernails on string windings as before*  
*ord*  
*w/ fingernails on string windings as before*  
*ord metalico*

Vce *zos* *ss* *145* *ppp* *p* *150* *155*

Fl *mp* *10* *pp* *pp* *p* *pp* *mf* *pp* *f* *pp* *mp* *pp* *3* *p*

Fl Vce *faint* *3* *p*

Vla *pp* *p* *pp* *p* *pp* *p* *mst whisper tone* *pp* *p* *faint* *p*

Vla Vce *sol - lo* *pp* *p* *close to bridge, rasping indicated strings w/ferule* *pp* *p* *pp* *p* *faint* *p*

Gtr *pp* *p* *pp* *pp* *p* *pp* *p* *w/fingernails of RH on string windings very nut, draw nails up strings to bridge in the given duration* *pp* *p* *at bridge*

Tin  
 2 Cym  
 Wind Gng  
 3 Cer Bells

3 Cans  
 2 Yimbs  
 2 Toms

Vibes *between bars* *pp* *p* *pp* *p* *pp* *p* *2 fingertip roll* *with thumb* *pp* *3*

2 Boxes  
 1 2x4  
 3 Res Plus Ctn

*pp* *p*



160

Fermatas of equal length

165

Spoken, sotto voce

un Si - len - cio

Vce  
 Fl  
 Fl Vce  
 Vla  
 Vla Vce  
 Gtr  
 Trp  
 2 Cym  
 Wind Gong  
 3 Cer Bwls  
 3 Cans  
 2 Tombs  
 2 Toms  
 Vibes

*ppp* *p* *pp* *mf* *ppp* *pp* *mf*

*non vib* *move gradually to* *mst* *no dim* *mst punta d'arco*

*Mute at bridge w/RH*

*ppp* *pp*

de nue - stra vie - ja mú - si - ca  
 de nue - stra vie - ja mú - si - ca

un Si - len - cio

\*

170

175

Vce

Fl

Long, slow, controlled "jet whistle"

*pp* *mp* *pp* *mf* *mf* *p* *mf* *mf*

*fl pz* *fl pz*

Vla

*pp* *mf* *mf* *mf* *mp* *mf* *mf* *pp* *mf* *mp* *mf* *mp*

*msp* *Bow* *Bow* *Bow* *Bow* *pizz* *ord pizz* *arco* *Bow* *msp* *ord* *Bow* *msp* *Bow* *pizz*

Gtr

ENTIRELY muted at bridge w/RH (NO pitch presence beyond inflection)

*mf* *pp* *ord*

170

175

Tr

2 Cym

Wind Gng

3 Cer Bwls

*pp* *mp* *mp* *p* *mp*

one stroke bell to rim

3 Cans

2 Tmbs

2 Tmbs

*p* *mp* *p* *mp* *p* *mp*

one stroke along edge

2 Bosts

1 2x4

3 Res Plus Con

*pp* *p* *p* *mp* *p* *mp*

draw across edge like a bow

poco accel

180

Vce

Fl

"mf" ff f "mf" ff ff > f

TR

Vla

(pizz) mp arco msp pizz wPick

ppp mp p ff

Gtr

ppp f mp p mf ff

Rasq Mute at bridge w/RH ord Rasq

3 Clars  
2 Tamb  
2 Trmbr

f

Vibes

p f

Pedal slurs

2 Bases  
1 2nd  
3 Res Plus Con

mf > p

♩ = 60  
mf

Vce  
ro qué va los muer - tos des - de en - ton - ces

Fl  
TR  
ff

Vla  
arco ric at frog st  
pp  
Gradually move from frog toward middle of bow, remain ST

Gtr  
ord  
mp

♩ = 60

3 Cans  
2 Toms  
2 Boms  
1 2x4  
3 Res Plus Con

mp p pp

ff ff mp mp ff

2 fingertip roll

190

195

Vce

Fl

Vla

Gtr

3 Cms  
2 Tmbrs  
2 Toms

2 Boms  
1 2x4  
3 Res Plus Con

mp ff

Vce

Fl

*ff pz*

*pp*

*mp*

*pp < >*

Vla

*(pp)*

Gtr

*mf*

*f*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*f*

*mp*

*f*

*mf*

*mf*

*mp*

*Mute at bridge w/RH*

*bend*

*ONE attack then finger-hammers*

*Mute at bridge w/RH*

(2 fingertip roll)

3 Cans

2 Yambus

2 Yambus

*(pp)*

2 fingertip roll

*pp*

Vce

Fl

*pp* <> <> <> <> *mp* *ff* *ord*

Fl Vce

*SING mp*

El Pu - ñal

Vla

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

Vla Vce

*SING mp*

El Pu - ñal

Gtr

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

9 VI 6 9

Gtr Vce

*SING mp*

(ñal

3 Cms  
2 Tambs  
2 Toms

♩ = 48

Vibes

*warm*  
*motor on, mod vib*  
*p*

210

215

Vce *mf* se po - nen - (n)

Fl *f* *p* *f* *mf* *p* *mf* *f* *mf*

Fl Vce *mf* SING co - mo un ra - yo de sol

Vla *pp* *p* *pp* *mf* *pp* *w/Pick* *mp* *p* *arco* *pp* *p* *pp* *p* *pp*

Gtr *mp* *f* *w/nails* *SING mp* *mp* *f*

Gtr Vce co - mo un ra - yo de sol

Vibes *f* *mp* *pp* *mp* *motor off* *NO* *mf* *mp* *p*

Perc Vce *SING mp* co - mo un ra - yo de sol mm



Vce

Fl

Vla

Gtr

220

Tr  
2 Cym  
Wind Gng  
3 Cer Bwls

3 Cans  
2 Tmbls  
2 Toms

Vibes

2 Boses  
1 2x4  
3 Res Plus Con

Perc Vce

225

*mp* *p*

Vce  
i - ron - i - cos pre - gu - tan

Fl  
*TR*  
*mp*  
*SING p*

Fl Vce  
in - cen - di - a las ter - ri - bles hon - do - na - das

Vla  
*arco msp*  
*pp*  
*mp*  
*SING p*

Vla Vce  
in - cen - di - a las ter - ri - bles hon - do - na - das

Gtr  
*mp* *espr* *mf* *mp*

225

Trp  
2 Cym  
Wind Gng  
3 Cor Bwls

3 Cans  
2 Tmbls  
2 Tomms

Vibes  
*pp* *p* *L.v.* *p* *pp* *mp* *p* *pp*

2 Boxes  
1 2x4  
3 Res Plus Con

Perc Vce  
*SING p*  
(cen - di - a las ter - ri - bles hon - do - na das

*Whistle tones*  
*pp*  
*pp* *mp* *pp*

*punta d'arco*  
*pp*

Bow *move gradually to - - - - - ord bow*  
mst *move gradually to - - - - - ord*

**230** *poco rubato* ♩ = 72 (*tempo giusto*)

**Vce** *pp* *p* *mp* *p* *mp*  
 y \_\_\_\_\_ El \_\_\_\_\_

**Fl Vce** *SING* *p*  
 y \_\_\_\_\_ en los es-pe-jos ver-des lar-gas co-las de se-da se

**Vla** *pp* *pp* *p* *pp* *mp* *pp* *p* *pp*  
*st* *Convert smoothly to* *ord* *δ<sup>vca</sup>* *δ<sup>vca</sup>* *δ<sup>vca</sup>*

**Gtr** *ord* *mf* *p* *p* *mp* *p* *mf* (*tempo giusto*) *p*  
*move gradually to* *Hollow Tone* *poco rubato* 7 3 3 3 7 7

**Tri** *mp*

**3 Cms** *p* *mp* *p* *pp* *ord*

**Vibes** *pp* *p* *pp* *pp* *pp*

**2 Boxes** *pp* *p*

**1 2nd**

**3 Res Plan Cln**

*One stroke on serrated edge (like a Guiro)* →

235 *f* *mp* 240

Vce Ca-pt - tan en su ha - ma - ca

Fl (key clicks) *pp* *pp* *ord*

Fl Vce mue - ven

Vla *mp* *mp* *p* *pp* *ppp* *p*

Muted string (use finger pressure) whisper tone

gliss

Gitr *pp* *mp* *mf* *mf* *p* *mp* *p* *mf*

ONE attack

ONE attack

ONE attack

gliss

3 Ctr

2 Tmbls

2 Trms

Vibes *pp* *p* *pp* *l.v.*

Vce

Fl

*SPEAK in free rhythm in given time unit, sotto voce*  
**p**

Fl Vce

donde resbalan valles y ecos

Vla

gliss **pp** *msp* *move gradually to* *mst* *move gradually to* *Bow at LH fingers Convert smoothly to*

Vla Vce

valles y ecos

Gtr

**mp** **pp** *mf* *mf* *L.H. muting* *ord* *L.H. muting* *f* *mf* *mp* *p* *ord*

Tri  
2 Cim  
Wind Gong  
3 Cer Bwls

3 Cans  
2 Tambs  
2 Toms

Perc Vce

*Whisper* **p**

donde resbalan valles y ecos

**Vce**

**Fl**

**Vla**

**Gtr**

**Tri**

**2 Cym**

**Wind Cong**

**3 Cer Bels**

**3 Cms**

**2 Tmbls**

**2 Tomms**

**2 Boxes**

**1 2st**

**3 Res Plus Cms**

**250**

**255**

*mf*, *pp*, *p*, *mp*, *f*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, *mp*, *pp*, *p*

*Bow*, *st* Press strings into fingerboard, *ord msp*, *punta d'arco st*, *mst*

*Mute w/R.H. w/nail*

*on rim*, *subito mp*, *bell*

*p*, *p*, *p*

*5*, *3*, *5*, *9*, *9*, *9*, *9*, *9*, *9*

250 255

Vce

Fl *TR* *f* *mf* *mf* *mf* *ff p2* *pp* *p*

Vla *p* *mp* *mp* *f* *mp* *arco* *pizz*

Gtr *Mute w/L.H.* *quasi Van Halen "tap" technique* *mp* *pp* *p* *pp* *ord* *p*

Tin  
2 Cym  
Wind Gng  
3 Cer Bwls

3 Cans  
2 Tambu  
2 Yams

2 Bases  
1 24  
3 Res Plus Con

*p* *rim*

265

Vce

Fl

*fi piz*

*p* *mf* *mp* *pp* *p* *pp*

Vla

*pizz* *arco* *msp détaché*

*mp* *pp* *p*

Gtr

*mf* *p*

265

Tm  
2 Cym  
Wind Gng  
3 Cer Bwls

3 Cms  
2 Ymbu  
2 Ymbu

2 Bost  
1 24  
3 Res Plus Con



270

Vce

Fl *fl piz*  
*p mp mp pp mp pp pp*

Vla *hmc gliss ric piz arco ric piz arco ric cl, ric*  
*p < mf mp mf mp mf mp mf mp*

Gtr *ord*  
*mf mf f mp f mp mf*

Trp  
2 Cym  
Wald Gng  
3 Cer Bells

3 Cms  
2 Tmbls  
2 Trms

2 Bsns  
1 2nd  
3 Res Plus Con

*mf mp p p p mp*

270 *Interrupt cymbal event at times if necessary*

**275** **280**

Vce

Fl  
*mp* *pp* *pp* *p* *pp*

Vla  
*arco*  
*ord*  
*ric*  
*p* *gliss* *pp* *p* *whisper tone* *pp*

Gtr  
*mf* VII VII XII *Mute w/L.H.* *w/pick between E and A strings close to bridge* *ppp* *pp*

**275** **280**

Tn  
2 Cym  
Wind Gong  
3 Cer Bwls  
3 Cans  
2 Jamb  
2 Tom  
2 Boxes  
1 2x4  
3 Res Plus Cym  
*p* *p* *mf* *p* *p < mp* *one stroke bell to rim*

285

*Strong f*

Vce

El Ca-pi-tan dor - mi - do ba - jo los chir - ri - dos de al no - che

290

Fl

*f* *mp* *p* *pp* *pp* *p*

Vla

*w/Pick* *w/Pick* *gliss* *w/Pick* *w/Pick* *w/flesh*

*ff* *f* *ff* *mf* *mp*

Gtr

*w/nail* *gliss*

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

Vibes

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

Leo-----\*

VII

295

300

Vce *mp* *mf* *f* *mp*  
 la gui - tar - ra a - hor - ca - da en la pa - red

Fl *p* *pp* *pp* *p* *pp* *p*

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

Gtr *w/flesh warm* *mp* *mp* *p* *mp* *w/nail* *w/flesh* *mp*

Gtr Vce *SING* *p* *SING* *p*  
 El Pu - ñal co - mo un ra - yo del sol co - mo la re - ja del a - ra - do en el yer - mo

Vibes *p* *mp* *p* *mp* *mp*

305

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

su - pi - sto - la de - pue - sta su - bo - tel -

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

*mf* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

*gliss* *gliss*

*motor on, molto vibrato*

SING *p*

la Pu - ñal

la Pu - ñal

(ñal)

Vce *p* **310** *mp* *f* *mp*  $\text{♩} = 48$

la es-pe-ran-do la fu-ria co-mo u-na ci-ta de a-mor

Fl *pp* *p* *pp* *pp* *p*

Fl Vce en-tra en el co-ra-zon

Vla *mp* *p* *pp* *mp* *p* *mp* *f*

Vla Vce en-tra en el co-ra-zon

Gtr *p* *mp* *p* *p* *mp* *p* *mp* *p* *mp* *p*

*hmc gliss* *Mute w/L.H.* *ord*

Vibes *p* *mp* *l.v.* *p* *mp* *on rim*

*(motor on, molto vib)* *turn motor off*

Perc Vce *p* *mp* *p* *mp*

en-tra en el co-ra-zon

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

El Ca - pi - tan el ca - pi - tan

Fl *p* *mf* *p* *f* *mp* *pp* *p* *pp* *p*

Fl Vce *pp* *pp* *p*

El ca - pi - tan en - tra en el co - ra - zon

Vla *pizz* *arco* *ord* *ric* *pp* *mp* *pp* *p* *pp* *p* *pp*

Vla Vce *pp* *pp* *p*

en - tra en el co - ra - zon

Gtr *p* *mf* *mp* *mp*

Gtr Vce *Whisper p* *mp*

El ca - pi - tan

Tin 315 320

2 Cym Wind Ling 3 Cer Bwls *mp* *p* *mp* *mp*

3 Cans 2 Tambs 2 Toms *p* *mp* *mp* *mp*

Vibes *p* *mp* *mp* *mp*

2 Boxes 1 2nd 3 Res Plus Csn *pp* *p* *pp* *pp*

*p* *mp* *f*

325

330

♩ = 60

Vce

y que in - cli - na las fren - tes de - be sa - ber - - - - - lo

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

Fl

*pp* *mp* *pp* *p*

TR

Fl Vce

SING

y que in - cli - na las fren - tes

Vla

*mf* *mf* *f* *mp* *pp* *mf*

*pizz* *arco* *ric* *mst* *Bow* *msp*

Gtr

*mp* *p* *ppp* *p* *pp*

*Hollow Tone* *poco metalico*

Gtr Vce

SING

y que in - cli - na las fren - tes

325

330

♩ = 60

Ti  
2 Cym  
Wind Cng  
3 Cer Bwls

*p*

*Ctr bells*

Vibes

*p* *l.v.* *Slow bow*

5 3 7

2 Boxes  
1 2x4  
3 Res Plus Cn

*pp* *p*



Vce  $\bullet = 48$  *pp* 335  $\bullet = 60$   
 Fl *mp* *TR* *fz pz* *(key clicks)* *"mf"* *"mf"*  
 Vla *w/Pick* *p* *w/Pick* *p* *mp* *w/Pick* *p* *mp*  
 Gtr *gliss* *Hollow Tone* *mp* *Hollow Tone* *mp* *poco metalico* *p* *mp* *p* *Hollow Tone* *mp* *Hollow Tone* *mp* *w/Pick* *f*  
 Gtr Vce *SING* *p* *mp* *p* *mp* *mp* *mp* *f*  
 ha - cia el sue - lo  
 $\bullet = 48$  335  $\bullet = 60$   
 Ttr 2 Cym Wind Gong 3 Ctr Bwls *pp* *p*  
 3 Cans 2 Tams 2 Toms *p* *pp* *mp*  
 Vibes *p* *pp* *mp*  
 2 Bsns 1 Ztd 3 Res Plus Con *pp* *"mf"* *SING* *p* *mp* *p*  
 Perc Vce *SING* *p* *mp* *p*  
 ha - cia el sue - lo

**340** **345**

Vce

Fl  
*Whistle tones*  
*pp*  
*TR*  
*"mf"* *"mf"*  
*mp*  
*TR*  
*"mf"* *mp*

Vla  
*arco cl, ric*  
*mp*  
*w/Pick*  
*f*  
*pizz w/flesh*  
*mp*  
*w/Pick*  
*mf*  
*mp*  
*arco cl, ric*  
*p*  
*w/Pick*  
*mp*  
*pizz w/flesh*  
*p*  
*w/Pick*  
*p <* *mp* *p*  
*w/Pick*  
*mf*

Gtr  
*w/Pick*  
*"mf"*  
*p*  
*w/flesh*  
*mp*  
*pp <*

Tri  
*p*

2 Cym  
 Wind Gong

3 Cer Bwh

3 Cms  
 2 Tmbs  
 2 Toms

Vibes  
*p* *mp*  
*pp* *mp* *p* *p* *p*  
*gliss*  
*7*  
*7*  
*7*  
*7*  
*7*  
*7*  
*7*

Match tone colour of mallet as far as possible

*Convert smoothly to*

*pp* *mp* *p* *p* *p*

350

355

Vce

Fl

Vla

Gtr

350

355

Tri

2 Cim

Wind Cong

3 Cor Bcl

3 Cans

2 Toms

Vibes

2 Boxes

1 2nd

3 Res Plus Con

*pp* *p* *pp* *mp* *f* *mp* *p* *mp* *p* *p* *mp* *mp*

*pizz w/flesh* *w/flesh* *arco* *w/Pick* *ord pizz* *w/Pick* *Scratch string in one stroke w/pick or nail* *arco msp*

*pp* *mp* *pp* *mp* *mf* *mf* *f*

*fl pz* *TR* *ord* *fl pz* *ord* *TR* *fl pz*

*pizz* *w/Pick* *Scratch string in one stroke w/pick or nail* *arco msp*

*mf* *mf* *f*

*gliss*

*pp* *mp* *p* *mp* *p* *f*

360  $\bullet = 48$   $\bullet = 60$  365

Vce *mp espr* ba

Fl *pp < mp > p pp < p > pp ord fl pz pp p pp < p*

Vla *mf mst whisper tone mp > p pp gliss sul C pp < p > pp ric pizz p*

Gtr *f mp mp p VII mp*

Tn 2 Cim Wind Gong 3 Cor Bwls *pp mf mp*

3 Cans 2 Yambz 2 Yams *p p fingertip w/fingertips p p*

Vibes *mf warm p*

2 Bboxes 1 2nd 3 Res Plus Cus *mp*

370 *mf* *mp* *mp < f* *p* 375 *p* *mp* *p*

Vce jo la mis-ma os cu ri dad

Fl *ppp* *pp* *ppp*

Vla *arco cl, ric* *w/Pick* *arco whisper tone* *p* *mp* *p* *mp* *p*

Gtr *mp* *mp* *mp* *mf* *mp*

370 375 *bells* *7* *Ctrl* *Ctrl* *p* *p*

Tin  
2 Cym  
Wind Gong  
3 Cor Bells

3 Cass  
2 Tambo  
2 Yams

Vibes *p* *mp* *p* *p* *p*

2 Bases  
1 2nd  
3 Res Plus Con *pp* *p* *mp* *p* *pp* *p*

380 *mp* *f* 385 *p* *mf*

Vce El pu - ñal de sus

Fl *TR* *f piz* *pp* *p*

Fl Vce SING *p* El Pu - ñal

Vla *w/Pick msp* *pizz* *w/Pick* *pizz* *arco* *ord* *move gradually to - - - msp* *w/Pick*

*p* *p* *mf* *p* *mp* *p* *pp* *mp* *mf* *mp* *p*

Gtr *VII* *w/flesh* *metalico* *Run RH thumb-nail up string*

*mf* *p* *mf* *mf* *pp* *mp*

380 385

Tin  
2 Cym  
Wind Gong  
3 Cor Bells

3 Cans  
2 Toms  
2 Toms

Vibes *mp* *p* *pp*

2 Boxes  
1 2nd  
3 Res Plus Con *p*

**Vce**  
mf p mp p mp mp  
per - se - gui - dos

**Fl**  
mp pp < p > pp < p > pp < p >

**Vla**  
arco ric cl, ric  
mp mp p pp p ppp  
wPick gliss

**Gtr**  
metalico  
mf

**Percussion**  
Tin  
2 Cym  
Wind Gong  
3 Cer Bwls  
3 Cans  
2 Tmbds  
2 Yams  
mf mp < p > p pp ppp < mp > ppp < p > ppp < mp >

Measures 390, 395, and 399 are marked with diamond symbols.

Vce  $\bullet = 48$  400 *poco ritard*  $\bullet = 60$   $\bullet = 48$  405

Fl *emb glass* *SING p* *mp* *TR* *mp* *TR* *mp* *TR* *mp* *TR* *mp* *f p<sup>z</sup>*

Fl Vce *SING p* no — no me cla - ves no —

Vla *w/Pick* *p* *mp* *arco* *ppp* *p* *ppp* *p* *p* *p*

Gtr *SING p* *pp* *p* *mf* *mp* *Hollow Tone* *p* *mp*

Gtr Vce *SING p* no — no me cla - ves no —

Tin 2 Cim Wind Cong 3 Cer Bells  $\bullet = 48$  400 *poco ritard*  $\bullet = 60$   $\bullet = 48$  405

Vibes *pp* *p* *mp* *p* *mp* *p* *one stroke along end of bar* *p* *Convert smoothly to roll* *pp*



410 *mp*  $\bullet = 60$

Vce Me pa re ce que ca en en la cuen ta de ser ca da vez mas la ma yo ria

Fl *TR* *Pale* *pp* *mp* *pp* *ff*

Vla *poco sp* *pp* *ff*

Gtr *poco metalico* *Hollow Tone* *pp* *f* *mp*

410  $\bullet = 60$  415

Tin  
2 Cym  
Wind Gong  
3 Cer Bwls

3 Cms  
2 Tmbls  
2 Tms

Vibes *gliss* *Convert to roll* *mp* *(p)* *pp* *mp* *p*

2 Bnecs  
1 2nd  
3 Res Plus Con

*pp* *mp*

• = 48 420 • = 60 425

**Vce** SPEAK *mp* El Ca - pi - tan

**Fl** *pp* *p* *pp*

**Fl Vce** SING *p* no \_\_\_\_\_ no me cla - ves no \_\_\_\_\_ El Ca - pi - tan

**Vla** *p* ord *p* *hmc gliss* Lighten bow pressure and move to *SP* *pp*

**Vla Vce** SING *p* no \_\_\_\_\_ no me cla - ves no \_\_\_\_\_ Close mouth

**Gtr** *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

**Gtr Vce** SING *p* no \_\_\_\_\_ no me cla - ves no \_\_\_\_\_ Close mouth

**Trp** *pp* *mp* *mp* *mp*

**3 Cer Bcls** *mp*

**3 Cms** *mp*

**2 Tmls** *mp*

**2 Boxes** *mp*

**1 2nd** *mp*

**3 Res Plus Cn**

This musical score page covers measures 430 to 440. It includes five staves: Vce, Fl, Vla, Gtr, and Percussion. The Vce staff is mostly silent. The Flute (Fl) part features trills (TR) and dynamic markings of *mp* and *p*. The Viola (Vla) part has a melodic line with a *p* dynamic. The Guitar (Gtr) part includes various techniques such as muting with the right hand (Mute w/R.H.), playing with the nail (w/nail), and playing with the flesh (w/flesh), with dynamics ranging from *p* to *mf*. The Percussion part includes Timpani (Tim), Cymbals (Cym), Wind Gong, Congas (3 Cms), Tom-toms (2 Toms), and Drums (2 Drms), with dynamic markings of *p* and *mp*. Measure numbers 430, 435, and 440 are indicated in diamond shapes above the respective measures.

445

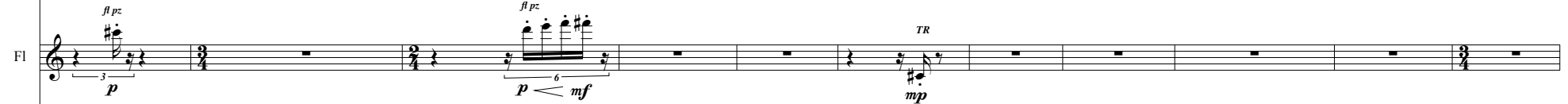
450

Vce



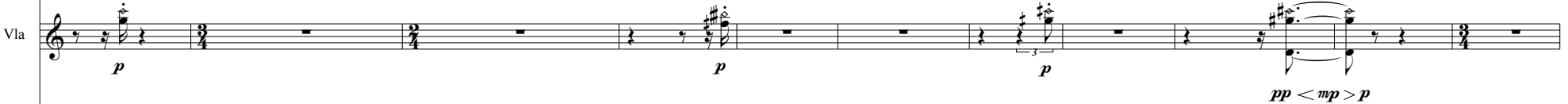
Staff for Vocals (Vce) showing rests across the measures.

Fl



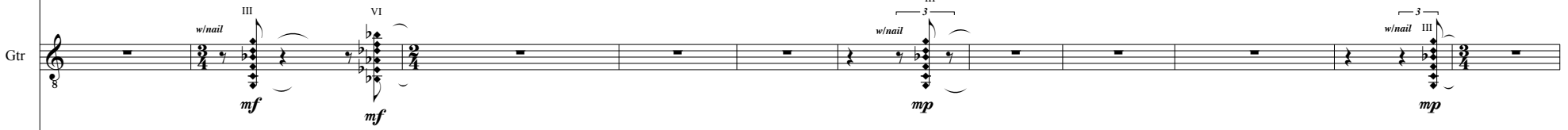
Staff for Flute (Fl) with notes and dynamics: *fl pz*, *p*, *p < mf*, *mp*, and *TR*.

Vla



Staff for Viola (Vla) with notes and dynamics: *p*, *p*, *p*, and *pp < mp > p*.

Gtr

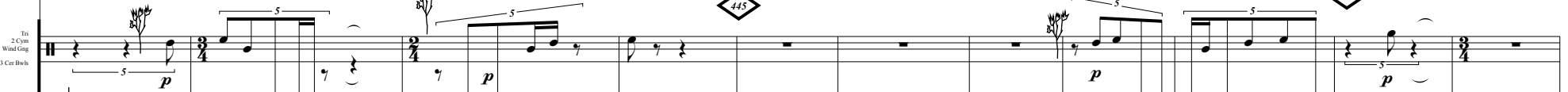


Staff for Guitar (Gtr) with chords and dynamics: *w/nail*, *mf*, *mf*, *mp*, and *mp*. Includes fingering III and VI.

445

450

Trp



Staff for Trumpet (Trp) with notes and dynamics: *p*, *p*, *p*, and *p*. Includes articulation marks.

3 Cms



Staff for 3 Cornets (3 Cms) with notes and dynamics: *p*.

2 Bsns



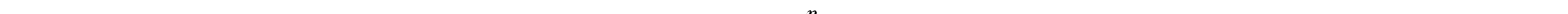
Staff for 2 Basses (2 Bsns) with notes and dynamics: *p*. Includes articulation *Back-forth on edge*.

1 2nd



Staff for 1 2nd Drum.

3 Res Plus Con



Staff for 3 Res Plus Con Drum.

455

SPEAK somewhat sotto voce

*p*

Vce

El Ca - pi - tan

Fl

*p < f*

*f p z*

*p*

*mp*

Vla

*arco ric*

*mp*

Gtr

*w/nail*

*mf*

455

Trp

2 Cym

Wind Gng

3 Cer Bwh

3 Cans

2 Tambo

2 Toms

2 Baxes

1 2nd

3 Res Plus Con

*p*

*(p)*