

La Gran Panadería

para orquesta sinfónica

1 Flautín (flauta piccolo)
2 Flautas
2 Oboes
1 Clarinete piccolo en mi bemol
2 Clarinetes en si bemol
1 Clarinete bajo en si bemol
2 Fagotes
1 Contrafagotes
3 Trompetas en si bemol
3 Trombones
1 Tuba contrabajo
1 Timpani*
1 Campana tubular *
1 Xilófono

Violines I
Violines II
Violas
Violonchelos
Contrabajos

Percusión 1: Woodblock chino, 2 Temple-blocks, Triángulo, Platillos,
 Platillo suspendido, Cencerro, Yunque (anvil), Látigo (frusta);

Percusión 2: Caja (c.cuerdas), Tambor militar (tamburo), Bombo (gran cassa),
 2 Bongos (diferentes), 2 Tom-toms (diferentes);

Percusión 3: 2 Panderetas, 2 campanillas de mano (diferentes), 2 Maracas,
 Cascabeles, Catañuelas, Güiro, Matraca (raganella);

* Nota: El Timpani y la Campana tubular pueden ser tocados por el mismo ejecutante ya que sus intervenciones se alternan.



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 Nacional
 de Quilmes

I - Bullicioso

Eduardo Kusnir

Allegro giocoso e animato

This musical score is for the first movement, "I - Bullicioso", by Eduardo Kusnir. The tempo is marked "Allegro giocoso e animato". The score is arranged for a full orchestra and includes a percussion section. The instruments listed on the left are:

- Flautín
- 2 Flautas
- 2 Oboes
- Clarinete E \flat
- 2 Clarinetes B \flat
- Clarinete Bajo B \flat
- 2 Fagotes
- Contrafagot
- 4 Cornos (F) (1-2 and 3-4)
- 3 Trompetas B \flat
- Trombones 1-2
- Trombón 3 / Tuba-cb.
- Timpani
- Campanas
- Xilofono
- Percusión 1 (Woodblock, Triángulo)
- Percusión 2 (Tambor, Caja)
- Percusión 3 (Pandereta I, Pandereta II)
- Violines I
- Violines II
- Violas
- Violonchelos
- Contrabajos

The score features various musical notations and dynamics, including:

- Dynamic markings:** *ff* (fortissimo), *fz* (forzando), *sf* (sforzando), *f* (forte), *marc.* (marcato), *stacc. marc.* (staccato marcato), *frull.* (frullato), *sim.* (simile).
- Performance instructions:** *a due*, *a tre*, *simile*, *6* (sixteenth notes), *3* (triplets).
- Articulation:** *trill.* (trills), *acc.* (accents).
- Tempo and Mood:** *Allegro giocoso e animato*.

The score is divided into measures, with a large watermark "Universidad Nacional de Quilmes" overlaid across the center. The percussion section includes specific instructions for each instrument, such as "Triángulo *f sempre*", "Tambor *fz*", "Caja *f*", "Pandereta I *f sempre*", and "Pandereta II *f sempre*".

A

6

Ftin. *fz* *ffz* *f marc.* *stacc. marc.*

2 Fl. *fz* *ffz* *f marc.* *stacc. marc.*

2 Ob. *fz* *ffz* *f marc.*

Cl. E \flat *fz* *ffz* *f marc.*

2 Cl. B \flat *f stacc. marc.* *sim.*

Cl. Bajo *fz* *fz*

2 Fg. *fz* *fz*

Cfg. *fz* *fz*

1-2 Cr. *f marc.* *fz* *fz* *marc.*

3-4 Cr. *f marc.* *fz* *fz* *marc.*

3 Tr. B \flat *fz* *f stacc. marc.* *f*

Tbn. 1-2 *fz* *fz*

Tbn. 3 / Tba.-cb. *fz* *fz*

Timp. *gliss.* *mp cresc.* *sf* *mp* *sf* *sf*

Camp. *sf* *sf* *sf* *sf*

Xil. *mf*

Perc. 1 (W.bl.) *marc.* *con baqueta blanda* *Platillo suspendido* *mp* *fz* *fz* *fz* (W.bl.) *marc.*

Perc. 2 *marc.* *Bombo* *fz* *mp* *Tamb.* *p* *p*

Perc. 3 *Campanilla de mano I* *mf sempre* *Campanilla de mano II* *mf sempre*

Vln. I *marcato* *3* *sf* *fz* *fz* *fz* *mp* *p cresc.*

Vln. II *marcato* *3* *sf* *fz* *fz* *fz* *mp* *mp > p cresc.*

Vla. *marcato* *3* *fz* *fz* *fz* *fz* *mp* *mp > p cresc.*

Vc. *marcato* *3* *fz* *fz* *fz* *fz*

Cb. *marcato* *3* *fz* *fz*

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12

Ftin. *fz* *stacc. marc.* *ff* *mf* *ff*

2 Fl. *fz* *stacc. marc.* *ff* *mf* *ff*

2 Ob. *fz* *mf* *mp*

Cl. E \flat *fz*

2 Cl. B \flat *fz* *mf* *mp*

Cl. Bajo *fz* *mf* *mp*

2 Fg. *fz* *fz* *fz*

Cfg. *fz* *fz*

Cr. *ff* *mf* *mp*

3 Tr. B \flat *ff* *mf* *mp*

Tbn. 1-2 *fz* *fz* *fz*

Tbn.3 Tba.-cb. *fz* *mp* *p*

Timp. *mf* *mp* *mf* *mp* *pp*

Camp.

Xil.

Perc. 1 *mf* *decesc.* *mf* *p* *mp* *f* *p*

Perc. 2 *fz* *p* *p* *f* *mp* *Tambor*

Perc. 3 *decesc.* *mp* *Maraca* *(Campanilla)*

Vln. I *f* *cresc.* *ff* *mf* *ff*

Vln. II *f* *cresc.* *ff* *mf* *ff*

Vla. *f* *cresc.* *ff* *mf* *ff*

Vc. *fz* *mp*

Cb. *fz* *mp*

B

The musical score is divided into two systems, each containing measures 18 through 23. The instruments and their parts are as follows:

- Woodwinds:** Flute (Ftin.), 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), Clarinet in E-flat (Cl. Eb), 2 Clarinets in B-flat (2 Cl. Bb), and Clarinet in Bass (Cl. Bajo). The Flute and Clarinet in E-flat parts feature a *solo 1* section starting in measure 21.
- Brass:** 3 Trumpets in B-flat (3 Tr. Bb), 2 Trombones (Tbn. 1-2), and Trombone/Baritone in C (Tbn.3 Tba.-cb.). The Trombone parts include *c.sord.* (crescendo sordina) markings.
- Percussion:** Three percussionists (Perc. 1, 2, 3) with parts for (W.B.), (Caja), (Triángulo), (Tamb.), (maraca), and (campanilla).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Key musical features include:

- Dynamics:** A range from *mp* (mezzo-piano) to *ff* (fortissimo), with crescendos and decrescendos.
- Articulation:** *fz* (forzando) and *tr* (trill) markings are present.
- Tempo/Character:** *scherzando* and *sim.* (símil) markings are used in the string parts.
- Performance Indicators:** *solo 1* and *c.sord.* markings indicate specific performance techniques.



C

con voce e ridente

Musical score for woodwind instruments (Flutes, Oboes, Clarinets, Bassoon, Bass Clarinet, Contrabassoon, Cor Anglais, Trumpets, Trombones, Timpani, Cymbals, Xylophone, Percussion).

Key features include dynamic markings such as *ff*, *fff*, *mf*, *pp*, and performance directions like *ha! ha! ha!*, *a due*, *solo 1*, and *frull.*

con voce e ridente

Musical score for brass instruments (Trumpets, Trombones, Tuba/Euphonium).

Key features include dynamic markings such as *ff*, *fff*, *mf*, *pp*, and performance directions like *ha! ha! ha!*, *a due*, *a tre*, *solo 1*, *frull.*, and *c.sord.*

Musical score for percussion instruments (Timpani, Cymbals, Xylophone, Percussion).

Key features include dynamic markings such as *mf*, *ff*, *pp*, and performance directions like *(W.bl.)*, *(Triang.)*, *Tamb.*, *Campanilla de mano I*, and *Pandereta II*.

con voce e ridente

soli due

Musical score for string instruments (Violins I & II, Viola, Violoncello, Contrabasso).

Key features include dynamic markings such as *pp*, *ff*, *fff*, *mf*, *pp*, and performance directions like *ha! ha! ha!*, *frull.*, *pizz.*, and *soli due*.

D

30

Ftin.

2 Fl.

2 Ob.

Cl. E \flat

2 Cl. B \flat

Cl. Bajo

2 Fg.

Cfg.

Cr.

3 Tr. B \flat

Tbn. 1-2

Tbn.3
Tba.-cb.

Timp.

Camp.

Xil.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *ff*, *ffz*, *mf*, *mp*, *p*, *pp*, *cresc.*, *marc.*, *a due*, *solo 1*, *senza sord.*, *1-2*, *W.bl.*, *Triang.*, *Maraca*, *(Mar.)*, *(Pand.)*, *Cencerro*, *Bombo*, *tutti*, *arco*, *div.*

This page of the musical score, marked with rehearsal sign 'E', contains the following parts and dynamics:

- Flutes (Ftin., 2 Fl.):** Features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *ff* to *mp*. Includes performance instructions like "double tongue" and "solo 1b".
- Clarinets (Cl. Eb, 2 Cl. Bb, Cl. Bajo):** Clarinet in Bb and Bass Clarinet parts are mostly silent, while the Clarinet in Eb plays a melodic line with dynamics from *p* to *ff*.
- Bassoons (2 Fg., Cfg.):** Bassoon parts feature tremolos and rhythmic patterns with dynamics from *fz* to *ff*.
- Trumpets (3 Tr. Bb):** Trumpet parts include melodic lines with dynamics from *mp* to *ff*. Includes instructions like "solo 1", "a tre", and "sim."
- Trombones (Tbn. 1-2, Tbn. 3 Tba.-cb.):** Trombone parts feature tremolos and melodic lines with dynamics from *f* to *ff*. Includes the instruction "frull."
- Percussion (Perc. 1-3, Timp., Camp., Xil.):** Includes timpani, snare drum, cymbals, and xylophone parts with various rhythmic patterns and dynamics.
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Violin and Viola parts feature tremolos and melodic lines with dynamics from *pp* to *ff*. Violoncello and Contrabass parts feature tremolos with dynamics from *mp* to *ff*.

F

Andantino



42

Ftin.

2 Fl.

2 Ob.

Cl. E \flat

2 Cl. B \flat

Cl. Bajo

2 Fg.

Cfg.

p

fz

mf

grazioso

solo ad libitum

42

Cr.

3 Tr. B \flat

Tbn. 1-2

Tbn. 3
Tba.-cb.

f

solo 1
c. sord.

42

Timp.

Camp.

Xil.

pp

42

Perc. 1

Perc. 2

Perc. 3

golpe entre platillos

p secco

sim.

sim.

(W.bl.)
ff marcatis.

(Caja)
p < ff

(2 Pand.)
p

ff

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

con forza

(divisi)

ppp

pp

ppp

ppp

ppp

con forza

con forza

con forza

Tº Iº (Allegro giocoso)



48

Ftin. *mf*

2 Fl.

2 Ob. *scherzando a piacere*
solo 1
mf

Cl. E♭

2 Cl. B♭

Cl. Bajo

2 Fg. *fz* *p*

Cfg. *ffz*

Cr. *ffz*

3 Tr. B♭

Tbn. 1-2 *c. sord.*
mf *espressivo*
senza sord.
ffz

Tbn. 3
Tba.-cb. *ffz*

Timp. *p < ff*

Camp. *pp* *vibrare*

Xil. *p* *fz*

Perc. 1 *Platillo*
p < ff (W.bl.)

Perc. 2 *Bombo*
pp

Perc. 3 *sottile*
p *pp*

Vln. I *pizz.* *tr*
ffz *mp* *pp*

Vln. II *pizz.* *tr*
ffz *mp* *pp*

Vla. *pizz.* *tr*
ffz *mp* *pp*

Vc. *pizz.* *tr*
ffz

Cb. *pizz.* *tr*
ffz

attacca

II - Es tiempo de tango

Tempo di tango, scherzando

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

- Woodwinds:** Flute (Ftin.), 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), Clarinet in E-flat (Cl. E \flat), 2 Clarinets in B-flat (2 Cl. B \flat), Clarinet in B-flat (Cl. Bjo. B \flat), 2 Bassoons (2 Fg.), and Contrabassoon (Cfg.).
- Brass:** 4 Cornets in F (4 Cr. (F)), 3 Trumpets in B-flat (3 Tr. B \flat), 2 Tenors (Tbn. 1-2), and 3 Trombones (Tbn. 3, Tba-cb.).
- Timpani and Percussion:** Timpani (Timp.) with the instruction "[Campana tacet]", Xylophone (Xil.), and three Percussion parts (Perc. 1, 2, 3). Percussion 1 includes Bongos with the instruction "(con manos)".
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include dynamics such as *mf*, *f*, *p*, *pp*, and *mp*, as well as articulation and phrasing like *solo 1*, *ad libitum*, *pizz.*, *sul pont.*, and *solli due arco div.*. A large watermark for "Universidad Nacional de Quilmes" is visible across the center of the page.

*♩ = ♩ (L'istesso tempo)
(marcare in 4)*

7

Ftin. G.P.

2 Fl. G.P. *mf* *p* *ff* G.P.

2 Ob. G.P. *mf* *ff* G.P.

Cl. E♭ G.P. *ff* G.P.

2 Cl. B♭ G.P. *mf* *ff* G.P.

Cl. Bajo B♭ G.P. *ff* G.P.

2 Fg. G.P. *mf* *ff* G.P.

Cfg. G.P. *ff* G.P.

4 Cr.(F) G.P. *fp* *a due* *ff* G.P.

3 Tr. B♭ G.P. *c.sord. 1-2* *fp* *a tre* *ff* G.P.

Tbn. 1-2 G.P. *a due* *ff* G.P.

Tbn.3 G.P. *ff* G.P.

Tba-cb. G.P.

Timp. G.P. G.P.

Xil. G.P. G.P.

Perc. 1 Temple-block G.P. *mf* *ff* G.P.

Perc. 2 Caja *con escobilla* G.P. Bongo *mf* *ff* G.P. *con escobilla*

Perc. 3 Güiro *mp* Cascabeles *pp* *ff* G.P.

Vln. I *pizz. >* *arco* G.P. *tutti* *ff* G.P.

Vln. II *soli due sul pont.* *p* G.P. *tutti* *ff* G.P.

Vla. *p* G.P. *tutti* *ff* G.P.

Vc. *soli due arco* *p* G.P. *tutti* *ff* G.P.

Cb. *soli due arco* *p* G.P. *tutti* *ff* G.P.

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25

Ftin. G.P

2 Fl. *mp* *p* G.P

2 Ob. *p* G.P

Cl.E^b G.P

2 Cl. B^b *mf* *mp* G.P

Cl. Bajo B^b G.P *f*

2 Fg. G.P *f*

Cfg. G.P *f*

4 Cr.(F) *fp* G.P *s.sord.*

3 Tr. B^b *fp* *pp* G.P *f*

Tbn. 1-2 *p* G.P

Tbn.3 solo Tba. *p* *pp* G.P

Tba.-cb. *p* *pp* G.P

Timp. G.P *f*

Xil. G.P

Perc. 1 *mp* *p* *pp* Temple-blocks *p* G.P

Perc. 2 *mf* *mp* *pp* G.P

Perc. 3 Casc. *ppp* *ppp* G.P

Vln. I *mp* G.P

Vln. II *mp* G.P

Vla. *mf* *p* G.P *f*

Vc. G.P *f*

Cb. G.P *f*

Senza marcare - movimento automático hasta " J"
(se admiten desajustes)

60

Ftin.

2 Fl.

2 Ob.

Cl. E \flat

2 Cl. B \flat

Cl. Bajo B \flat

2 Fg.

Cfg.

60

4 Cr.(F)

3 Tr. B \flat

Tbn. 1-2

Tbn.3 Tba.-cb.

60

Timp.

Xil.

Perc. 1

Perc. 2

Perc. 3

60

Vln. I

Vln. II

Vla.

Vc.

Cb.



Con spirito di tango

This page contains the musical score for measures 78 to 90 of a piece titled "Con spirito di tango". The score is arranged for a large orchestra and includes the following parts:

- Flutes:** Fl. tin. (Flute piccolo), 2 Fl. (Flutes)
- Woodwinds:** 2 Ob. (Oboes), Cl. Eb (Clarinet in E-flat), 2 Cl. Bb (Clarinet in B-flat), Cl. Bajo Bb (Bass Clarinet in B-flat), 2 Fg. (Fagotti/Bassoons), Cfg. (Contrabajo/Bass)
- Brass:** 4 Cr.(F) (Corno/French Horns), 3 Tr. Bb (Trombe/Trombones in B-flat), Tbn. 1-2 (Trombone 1 and 2), Tbn. 3 (Trombone 3), Tba-cb. (Tuba and Euphonium)
- Percussion:** Timp. (Timpani), Xil. (Xilofono/Xylophone), Perc. 1 (Yunque/Tam-tam), Perc. 2 (Tom-toms), Perc. 3 (Matraca/Tambourine, Bombo/Bass Drum, Matraca/Tambourine)
- Strings:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello/Cello), Cb. (Contrabajo/Bass)

Key performance instructions include *ff sempre* (fortissimo, always), *frull.* (trills), *senza sord.* (without mutes), *Glissando*, *marcatiss.* (marked), and *a due* (for two). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large watermark for "Universidad Nacional de Quilmes" is visible in the center of the page.

97

Ftin.

2 Fl. *solo 1* *p*

2 Ob. *solo 1* *p*

Cl. Eb

2 Cl. Bb *solo 1* *p* *pp*

Cl. Bajo Bb *p*

2 Fg. *solo 1* *p*

Cfg.

97

4 Cr.(F)

3 Tr. Bb *c.sord.* *solo 1* *pp* *(gliss.)* *pp*

Tbn. 1-2 *c.sord.* *solo 1* *(gliss.)* *pp*

Tbn.3 *solo Tbn.* *c.sord.* *pp*

Tba-cb. *solo Tbn.* *c.sord.* *(gliss.)* *pp*

97

Timp. *pp*

Xil.

97 Woodblock *p*

Perc. 1 *p* (W.bl) *p* Cencerro *p*

Perc. 2 *pp*

Perc. 3 *p* Pandereta *pp sempre* 6

97

Vln. I *c.sord.* *arco* *(gliss.)* *solo 1* *8va* *p*

Vln. II *c.sord.* *pizz.* *arco* *p*

Vla. *c.sord.* *arco* *(gliss.)* *p* *pp*

Vc.

Cb.



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106

Ftin.

2 Fl. *p* *8va* *mp* *p* *pp* *ppp*

2 Ob.

Cl. E_b

2 Cl. B_b *p* *mp* *p* *pp* *ppp*

Cl. Bajo B_b

2 Fg. *solo 1* *p*

Cfg.

4 Cr.(F) *c.sord. solo 3 (gliss.)* *p* *solo 4* *p*

3 Tr. B_b *solo 1* *p* *(gliss.)* *pp*

Tbn. 1-2

Tbn.3 Tba-cb.

106

Timp.

Xil.

Perc. 1 (W.bl) *p* *pp* *p*

Perc. 2 *con escobilla* *p* *sim.* *pp*

Perc. 3 *6* *6*

106

Vln. I *8va* *tutti* *8va* *(gliss.)* *mp* *pp* *p* *pp* *ppp*

Vln. II *pp* *p* *pp* *p* *pp* *p* *pp* *ppp*

Vla. *pp* *p* *pp* *pp* *ppp*

Vc. *c.sord.* *p* *(gliss.)* *pp* *pp*

Cb. *c.sord.* *pp*



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L

115

Ftin. G.P. *pp* G.P. *p*

2 Fl. G.P. *pp* G.P.

2 Ob. G.P. *p* *solo 1* G.P.

Cl.E♭ G.P. *pp* G.P.

2 Cl. B♭ G.P. *pp* G.P.

Cl. Bajo B♭ G.P. G.P.

2 Fg. G.P. G.P.

Cfg. G.P. G.P.

115

4 Cr.(F) G.P. G.P. *pp* G.P. *senza sord.*

3 Tr. B♭ G.P. *p* *solo 1* G.P. *senza sord.*

Tbn. 1-2 G.P. G.P. *senza sord.*

Tbn.3 Tba-cb. G.P. G.P. *senza sord.*

115

Timp. G.P. G.P.

Xil. G.P. *pp* *con grazia*

Perc. 1 115 Platillo susp. *pp* Lv. G.P. Triángulo *mp* G.P.

Perc. 2 Caja con escobilla *mf* G.P. Caja con escobilla *mf* G.P.

Perc. 3 Cascabeles *pp* G.P. Casc. *ppp* G.P.

115

Vln. I *p* *anche con voce* G.P. *mf* *solo 1* *con grazia* *s.sord.* G.P.

Vln. II *p* *anche con voce* G.P. *senza sord.* G.P.

Vla. *p* *anche con voce* G.P. *mf* *solo 1* *senza sord.* G.P.

Vc. *p* *anche con voce* G.P. *pp* *senza sord.* G.P.

Cb. *p* *anche con voce* G.P. *pp* *senza sord.* G.P.



III - Volver

Allegretto **Adagio** *tr* **T° I°**

Ftn. G.P.

2 Fl. G.P.

2 Ob. G.P.

Cl. Eb G.P.

2 Cl. Bb G.P.

Cl. Bjo. Bb G.P.

2 Fg. G.P. *solo 1* 3

Cfg. G.P.

Cr. G.P.

3 Tr. Bb G.P.

Tbn. 1-2 G.P.

Tbn. 3 G.P.

Tba.-cb. G.P.

Timp. G.P.

Camp. G.P.

Xil. G.P.

Perc. 1 Wood-bl. *mp* Triang. *p* G.P. Wood-bl. Triang. *f* 6 3

Perc. 2 Caja *c. escob.* *fz* G.P.

Perc. 3 *fz* G.P.

Vln. I *solo 1* *spicc.* *p* G.P.

Vln. II G.P.

Vla. *solo 1* *p* *mp* G.P.

Vc. G.P.

Cb. G.P. *f* 3

Allegro giocoso ma rudo

Animato

M

8

Ftin. *pp* *cresc.* *ff*

2 Fl. *pp* *cresc.* *ff*

2 Ob.

Cl. Eb

2 Cl. Bb *pp* *cresc.* *ff*

Cl. Bjo. Bb

2 Fg.

Cfg.

f *ff*

6 6 6

3 3 6

8

Cr.

3 Tr. Bb

Tbn. 1-2 *mf* *ffz*

Tbn. 3 Tba.-cb. *ffz*

fz *fz*

mf *ffz*

fz *fz*

ffz *ffz*

8

Timp. *f* *fz* *f* *f*

Camp.

8

Xil. *f* *f*

8

Perc. 1 Wood-bl. *f* Triang. *f*

Perc. 2 *con baquetas* Caja *ppp* *fff* *marc.*

Perc. 3 Campanilla I *ppp* *ff* Pandereta *fz* *fz* *mp*

8

Vln. I *spicc.* *8va* *tutti* *ffz* *ffz* *ffz*

Vln. II *ffz* *ffz* *ffz*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*



The musical score is organized into several systems. The first system includes Flute I (Ftin.), Flute II (2 Fl.), Oboe (2 Ob.), Clarinet in E-flat (Cl. Eb), Clarinet in B-flat (2 Cl. Bb), Clarinet in B-flat (Cl. Bjo. Bb), Bassoon (2 Fg.), and Contrabassoon (Cfg.). The second system includes Cor Anglais (Cr.), Trumpet in B-flat (3 Tr. Bb), Trombones 1-2 (Tbn. 1-2), Trombone 3 / Contrabass (Tbn.3 Tba.-cb.), and Timpani (Timp.). The third system includes Cymbal (Camp.), Xylophone (Xil.), and three Percussion parts (Perc. 1, 2, 3). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

Key performance instructions and dynamics include: *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *ffz* (fortissimo with accent), *tr* (trill), *trill*, *cresc.* (crescendo), *solo 1*, *solo Tba.*, *a due*, *a due 8va*, *con baqueta blanda*, *Triang.*, *Caja*, *Pand.*, *Platillo*, *Tambor*, *2 Pand.*, *V* (vibrato), *trill*.

A large watermark for 'Universidad Nacional de Quilmes' is centered on the page.

O

29

Ftin. *ff*³

2 Fl. *ff*³

2 Ob. *ff*

Cl. Eb

2 Cl. Bb *ff*

Cl. Bjo. Bb

2 Fg.

Cfg.

29

Cr. *ff*

3 Tr. Bb

Tbn. 1-2 *ffz*

Tbn. 3 *ffz*

Tba.-cb. *ffz*

29

Timp. *cresc.* *ff* *pp*

Camp. *lv.* *fz*

Xil. *ff*

Perc. 1 *cresc.* *lv.* Triang. *f* Cencerro

Perc. 2 *cresc.* *marc.* *f* *p*

Perc. 3 *Matraca* *f* *Pand.* *f*

29

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *ffz* *marc.*

Vc. *ffz* *marc.*

Cb. *ffz* *marc.*



36

Ftin. *p*

2 Fl. *solo 1 mp*

2 Ob.

Cl. Eb *solo 1 mp*

2 Cl. Bb *solo 1 mp*

Cl. Bjo. Bb

2 Fg. *solo 1 mp*

Cfg.

36

Cr.

3 Tr. Bb

Tbn. 1-2

Tbn. 3 Tba.-cb.

36

Timp. *pp*

Camp.

Xil.

36

Perc. 1 *p* Wood-bl.

Perc. 2 Caja *c. escob. p* Cencerro

Perc. 3 Campanilla II *ppp*

36

Vln. I *solo 1 8va mp*

Vln. II *soli due p*

Vla. *soli due pp mf*

Vc. *soli due pp mf*

Cb. *soli due pp mf*



This page of a musical score (page 31) features the following instruments and parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. Eb), Clarinet in B-flat (Cl. Bb), Bassoon (Fg.), Contrabassoon (Cf.), Cor Anglais (Cr.), Trumpets (3 Tr. Bb), Trombones (Tbn. 1-2, Tbn. 3/Tuba-contrabasso).
- Percussion:** Timpani (Timp.), Campana (Camp.), Xilofono (Xil.), Percussion 1 (Perc. 1) with Wood-block (Wood-bl.) and Triangle (Triang.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3) with Campanilla I and II, and Castanuelas.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Key musical features and markings include:

- Measure 43 is the starting point for all parts.
- Dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo), with *fz* (forzando) and *mf* (mezzo-forte) also present.
- Performance instructions include *tutti* for the string section and *solo Tbn.* for the trombone.
- String parts feature sixteenth-note patterns with *cresc.* (crescendo) markings.
- Woodwinds and brass parts include specific articulation and phrasing marks such as *1-2*, *1-2-3*, and *8va*.
- Percussion parts include *cresc. po-co a po-co* (crescendo poco a poco) for the Campanilla II and *ff* for the Castanuelas.

