

The Donald Hunsberger Wind Library

THREE SPANISH SONGS

FOR SOPRANO AND CHAMBER WIND ENSEMBLE

BY MATTHEW TOMMASINI

*Donald
Hunsberger
Wind
Library*



MATTHEW TOMMASINI

Matthew Tommasini is a nationally recognized composer of expressive and engaging music drawing from many different influences. He has been commissioned by the New York Youth Symphony, the Milwaukee Ballet, ASCAP/SCI, and the Detroit Chamber Winds and Strings. Awards for his work include the Charles Ives Scholarship from the American Academy of Arts and Letters, first prize in the ASCAP/SCI Commission Competition, and a grant from the ASCAP Foundation's Leonard Bernstein Fund. His work *Songs Lost and Forgotten* was premiered at the 2006 American Composers Orchestra's Underwood New Music Reading Sessions and his work *Three Spanish Songs* was awarded the 2006 ASCAP/CBDNA Frederick Fennell Prize. In addition, he has been named composer-in-residence for the 2008–9 season of the Chicago-based chamber music series *Music in the Loft*. Mr. Tommasini received his BA degree in composition from UCLA, studying with Paul Chihara and Ian Krouse. He received his MA and DMA degrees from the University of Michigan, where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers.



DONALD HUNSBERGER

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

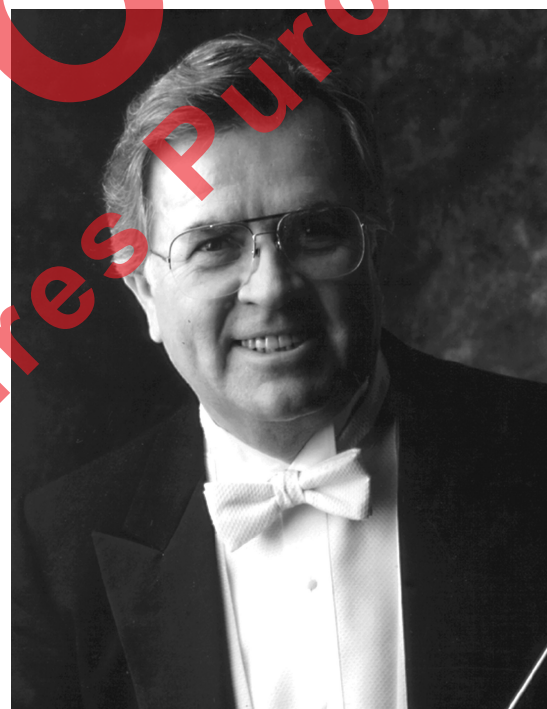
Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50-DHWL 001CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Pub.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.



PROGRAM NOTE

This cycle is a setting of three contrasting poems by Latin-American poets Leopoldo Lugones, Rubén Darío, and José Martí. *Olas grises* uses evocative rain and sea imagery to meditate on the nature of life and death. Set as a lyrical, quasi-strophic song, these images are portrayed through the opening percussion rain drop motive and the moaning vocal line used throughout the movement. *Nocturno* is a frantic soliloquy set as an extended opera scene. The piano and percussion accompany the soprano in the opening recitative which is followed by a surreal aria accompanied by the rest of the ensemble. This is followed by a re-statement of both sections. *Sueño despierto* is a short poem about the contrasting images of a waking dream. Based on a fragment of the lullaby *Nanita nana*, heard in its entirety at the opening, the song is a set of three variations, followed by a coda, which portray these various images.

Commissioned by Michael Haithcock and the University of Michigan Symphony Band.

Premiered December 9, 2005 at Hill Auditorium, Ann Arbor by soprano Caroline Helton and members of the UM Symphony Band, conducted by Michael Haithcock.

Winner of the 2006 ASCAP/CBDNA Frederick Fennell Prize.

TEXTS AND TRANSLATIONS*

1. Olas grises

Llueve en el mar con un murmullo lento.
La brisa gime tanto que da pena.
El día es largo y triste. El elemento
duerme el sueño pesado de la arena.

Llueve. La lluvia lánguida trasciende
su olor de flor helada y desabrida.
El día es largo y triste. Uno comprende
que la muerte es así..., que así es la vida.

Sigue lloviendo. El día es triste y largo.
En el remoto gris se abisma el ser.
Llueve... Y uno quisiera, sin embargo,
que no acabara nunca de llover.

—Leopoldo Lugones

1. Gray Waves

It rains on the sea with a gentle murmur.
The wind moans so, it fills one with sorrow.
The day is long and sad. The rain
sleeps deeply like the sand.

It rains. The languid droplets transcend
their scent of cold, bleak flowers.
The day is long and sad. One understands
that such is death..., that such is life.

The rain continues. The day is sad and long.
In the gray distance one is lost.
It rains... And yet, one hopes
the rain will never stop.

—trans. Lucette Tommasini

2. Nocturno

Silencio de la noche, doloroso silencio
nocturno... ¿Por qué el alma tiembla de tal manera?
Oigo el zumbido de mi sangre,
dentro mi cráneo pasa una suave tormenta.
Insomnio! No poder dormir, y, sin embargo,
soñar. Ser la auto-pieza
de disección espiritual, el auto-Hamlet!
Diluir mi tristeza
en un vino de noche,
en el maravilloso cristal de las tinieblas...
Y me digo: ¿a qué hora vendrá el alba?
Se ha cerrado una puerta...
Ha pasado un transeunte...
Ha dado el reloj tres horas... ¡Si será Ella!...

—Rubén Darío

2. Nocturne

Silence of the night, a sad nocturnal
silence... Why does the soul tremble so?
I hear the whirring of my blood,
a soft storm passes through my head.
Insomnia! Unable to sleep and yet able
to dream. I am the auto-specimen
of spiritual dissection, the auto-Hamlet!
To dilute my sadness
in the night's wine,
in the wonderful crystal of the dark...
And say to myself: when will the day break?
A door has closed...
A stranger has walked past...
The clock strikes three... If only it were She!...

—trans. Lucette Tommasini

3. Sueño despierto

Yo sueño con los ojos
Abiertos, y de día
Y noche siempre sueño.
Y sobre las espumas
Del ancho mar revuelto,
Y por entre las crepas
Arenas del desierto,
Y del león pujante,
Monarca de mi pecho,
Montado alegremente
Sobre el sumiso cuello,—
¡Un niño que me llama
Flotando siempre veo!

—José Martí

3. I Dream Awake

I dream with open eyes,
Both night and day
I always dream.
And on the ocean spray
Of the wide tempestuous sea,
And between the swirling
Desert sands,
And joyously astride
The humbled neck
Of a mighty lion,
Monarch of my heart,—
I always see a floating child
Calling to me!

—trans. Lucette Tommasini

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THREE SPANISH SONGS

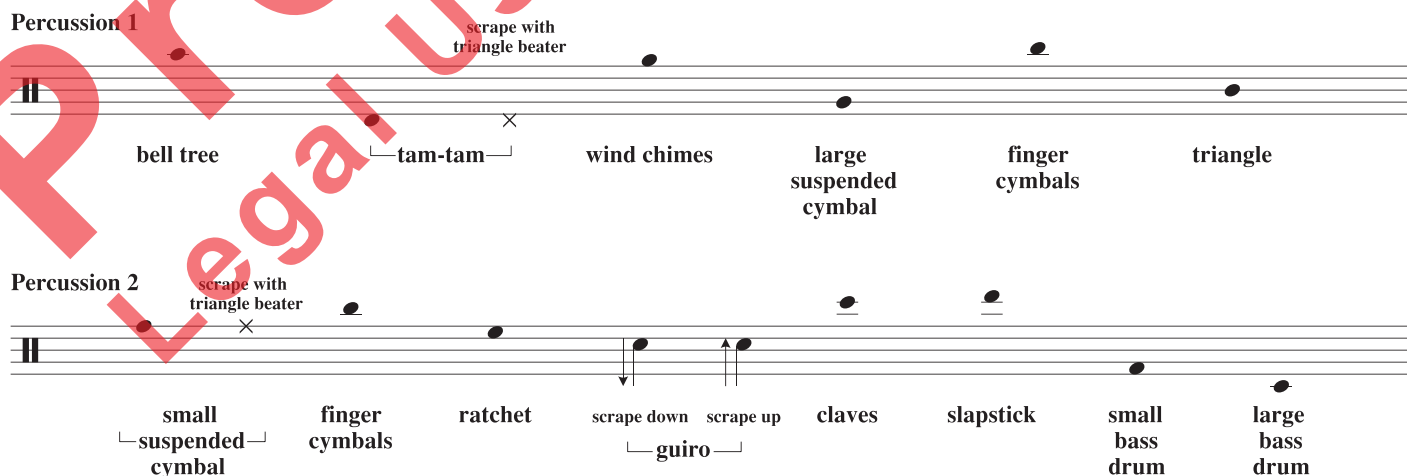
FOR SOPRANO AND CHAMBER WIND ENSEMBLE

BY MATTHEW TOMMASINI

INSTRUMENTATION

- 1 – Conductor
- 1 – Flute/Piccolo
- 1 – Oboe/English Horn
- 1 – B $\flat$ Clarinet/Bass Clarinet
- 1 – Bassoon
- 1 – F Horn
- 1 – B $\flat$ Trumpet
- 1 – Trombone
- 4 – Percussion 1
 - (Glockenspiel/Marimba [5 octave]/Bell Tree/
Tam-Tam/Wind Chimes/Large Suspended
Cymbal/Finger Cymbals/Triangle/Chimes)
- 3 – Percussion 2
 - (Vibraphone/Crotales/Small Suspended Cymbal/
Finger Cymbals/Ratchet/Guiro/Claves/Slapstick/
Small Bass Drum/Large Bass Drum)
- 1 – Soprano
- 1 – Piano

PERCUSSION MAP



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

*Commissioned by Michael Haithcock and the University of Michigan Symphony Band
for Caroline Helton and Michael Haithcock*

Three Spanish Songs

for soprano and chamber wind ensemble

Transposed Score
Duration: ca. 15'00"

1. Olas grises

Music: Matthew Tommasini (2005)
Text: Leopoldo Lugones

[illegible]

Poco più mosso (♩ = ca. 84)

Fl. *f pp* *f*

Ob. *f pp* *p* *f*

B♭ Cl. *p* *f*

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 WIND CHIMES l.v. *p* GLOCKENSPIEL l.v. *mf* LARGE SUSP. CYMBAL l.v. *p* *mf*

Perc. 2 VIBRAPHONE *mf* *p* *fp*

Poco più mosso (♩ = ca. 84)

Sop. mur - mul - lo len - to. La bri-sa gi - me

Pno. loco *f*

6 7 8 9

Fl. *p* *f* *f p* rit. *3* *3*

Ob. *p* *f*

B♭ Cl. *p* *f* to BASS CLARINET

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 BELL TREE l.v. *f* LG. SUSPENDED CYMBAL *pp*

Perc. 2 *f* *p* *fp* *sfz* con ped. *3* *3*

Sop. tan - to, que da pe - - - na. El rit.

Pno. *p* *f* *sfz* *8va* *3* *3* con ped.

10 11 12

29638

a tempo (♩ = ca. 84)

Fl. *f*

Ob.

Bs. Cl. *f pp* *mf* to B♭ CL.

Bsn. *f p*

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (LG. SUSP. CYMB.) (quickly dampen) *mf* MARIMBA, soft yarn *fp*

Perc. 2 (VIB.) *f*

a tempo (♩ = ca. 84)
p sub.

Sop. di - a es lar-go y tris - te Es lar - go y tris - te. El e - le-men-to

Pno. *f*

Red.

string.-----

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

f

p < *mf* *pp*

f *p*

st. mute

p < *mf* *pp*

f

fp con ped.

p < *mf* *pp*

string.-----

duer - - - - - me el sueñ - o pe sa - do - - - - - de la a -

p < *mf*

con ped.

A ♩ = ca. 108; *with intensity*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff* *ffp* *ff* *ffp* *ff* *ffp*

F Hn. *ffp* *ff* *ffp* *ff* *ffp* *ff*

B♭ Tpt. *f* remove mute

Tbn.

Perc. 1 *mf* WIND CHIMES l.v. sempre

Perc. 2 *f* (VIB.)

A ♩ = ca. 108; *with intensity*

Sop. *ff* re - na -

Pno. *ff*

[illegible]

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

(T. TAM)
l.v.
pp

(VIB.)
mp

ve. _____

La llu - vi - a lán - gui - da tras - cien - de su o - lor de flor he -

6/4 4/4 5/4 4/4

6/4 4/4 5/4 4/4

6/4 4/4 5/4 4/4

27 28 29

4/4 **B**

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

la - da y de - sa - bri - da. El dí - a es

MARIMBA med. soft yarn

p *mp* *mf* *f*

3 6 3 3 6 3 3

30 31 32

29638

Fl. *mf* *mf* *fp*

Ob. *mf* *mf* *mf* *f*

B♭ Cl. *mf* *mf* *mf* *f*

Bsn. *mf* *fp* *mf* *f*

F Hn. *mf* *mf* *f*

B♭ Tpt. *mf* *mf* *f*

Tbn. *mf* *mf* *f*

Perc. 1 SM, SUSP. CYMB. SCRAPE, triangle beater *mf* *fp*

Perc. 2 *mf* *mf*

Sop. lar - go y tris - te es lar - go y tris - te

Pno. *mf* *mf* *f* con ped. *p* *Deo.*

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

U - no com - pren de que la muer - te es a - sí..., que a - sí es la

con ped.

37 38 39 40

Fl. *mp* *sfz* *mp* *sfz*

Ob. *mp* *sfz* *mp* *sfz*

B $\flat$ Cl. *f* *mp* *sfz* *mp* *sfz*

Bsn. *p* *sfz* *p* *sfz*

F Hn. *p* *sfz* *p* *sfz*

B $\flat$ Tpt. (open) *p* *sfz* *p* *sfz*

Tbn. *p* *sfz* *p* *sfz*

Perc. 1 (MAR.) *p* *sfz* *p* *sfz*

Perc. 2 (VIB.) *f*

Sop. vi- da Si-gue llo - vien - do Si-gue llo -

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

Fl. *mp* *fp* *rit.* $\frac{5}{4}$ $\frac{4}{4}$

Ob. *mp* *sfz*

B $\flat$ Cl. *mp* *sfz*

Bsn. *p* *sfz*

F Hn. *p* *sfz*

B $\flat$ Tpt. *p* *sfz*

Tbn. *p* *sfz*

Perc. 1 *p* *f*

Perc. 2 SM. SUSP. CYMB. *p*

Sop. vien - do. El *rit.* *fp* $\frac{5}{4}$ $\frac{4}{4}$

Pno. *p* *f*

C Poco meno mosso (♩ = ca. 96)

4/4

Fl. *f* 3 3 3

Ob. *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p*

Bsn. *fp* *fp*

F Hn. *mf* *p* *mf* *p*

B♭ Tpt. *mf* *p* *mf* *p*

Tbn. *mfp* *mfp*

Perc. 1 (MAR.) *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 2 i.v. VIBRAPHONE, med. soft yarn *mf* *pp* *mp* *pp* *mp* *pp*

C Poco meno mosso (♩ = ca. 96)

4/4

Sop. *ff* molto esp. di - a es tris - te y lar - go es tris - te y lar - go.

Pno. loco *f* *f*

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

fp

mfp

mf

mf

mf

mf

f

En el re-mo - to gris se a - bis - ma el

6
4

6
4

6
4

Fl. *mp* **6/4** **4/4** **6/4** Solo 6

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn. **6/4** **4/4** **6/4**

B♭ Tpt.

Tbn.

Perc. 1 (MAR.) *p*

Perc. 2 (VIB.) *p*

Sop. **6/4** **4/4** **6/4** *mf*
ser. se a - bis - ma el

Pno. *mp*

string. (♩ = ca. 108) **D** Meno mosso (♩ = ca. 84)

Fl. **6/4** *pp* *p* *f* **4/4** **6/4** **4/4**

Ob. *pp* *p* *f* **4/4** **6/4** **4/4**

B♭ Cl. *pp* *p* *f* to BASS CL. **4/4** **6/4** **4/4**

Bsn. *pp* *mf* *f* *p* **4/4** **6/4** **4/4**

F Hn. **6/4** **4/4** **6/4** **4/4**

B♭ Tpt. *f* *p* st. mute **4/4** **6/4** **4/4**

Tbn. **4/4** **6/4** **4/4**

Perc. 1 LG. SUSP. CYMB. marimba mallets *pp* *p* *f* MARIMBA *fp* **4/4** **6/4** **4/4**

Perc. 2 *pp* *pp* *f* CROTALES l.v. *mp* **4/4** **6/4** **4/4**

string. (♩ = ca. 108) **D** Meno mosso (♩ = ca. 84)

Sop. **6/4** *f* **4/4** *f* **6/4** **4/4**

ser. Lue - - - ve - - - Lue-

Pno. *pp* *f* *f* **4/4** **6/4** **4/4**

Poco più mosso (♩ = ca. 92)

Fl. *f pp* 6

Ob. *f*

B♭ Cl. *f pp* 6

Bsn.

F Hn. *f p*

B♭ Tpt.

Tbn.

Perc. 1 WIND CHIMES l.v. *f* MARIMBA, soft yarn *fp*

Perc. 2 *fp* *fp*

Sop. *f* *mf* *mp*

Y un - o qui sie - ra sin em-bar-go, que no a-ca - bar - a nun-ca de llo-

Pno. *f* *mf* *mp* *p* 6

62 63 64 65

poco rall.

E ♩ = ca. 76; *tender*

3/4

Fl.

Ob.

B♭ Cl.

Bsn.

f pp

p

F Hn.

B♭ Tpt.

Tbn.

f

Perc. 1

(MAR.)

f

p

TAM-TAM l.v.

pp

Perc. 2

SM. SUSP. CYMB.,
soft yarn l.v.

p

poco rall.

E ♩ = ca. 76; *tender*

3/4

Sop.

mp

p

ver. Lue - - - ve. Lue - -

Pno.

p

p

p

Red.

Red.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

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3/4

4/4

rall. - - -

mf pp

ppp

pp

pp

TRIANGLE

VIBRAPHONE soft yarn

ve Lluce ve

sotto voce

rall. - - -

una corda

70 71 72 73 74

Conductor Score - 22
2. Nocturno

Music: Matthew Tommasini
Text: Rubén Darío

4/4 $\text{♩} = \text{ca. } 100; \text{ agitated}$ **3/4**

Flute/
Piccolo

Oboe/
English Horn

B♭ Clarinet/
Bass Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Percussion 1
MARIMBA, hard yarn
f *ffp*

Percussion 2
RATCHET
f

4/4 $\text{♩} = \text{ca. } 100; \text{ agitated}$ **3/4**

Soprano
f *ff*
Si - len - cio de la no - che,
(loco)

Piano
mf *ff*
Ped.
(tre corde)

1 2

rit. a tempo (♩ = ca. 100)

long a tempo

4/4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

ffp

SM. SUSP. CYMB.

ff

long

VIBRAPHONE,
med. soft yarn

Perc. 2

p

f

p

con ped.

rit. a tempo (♩ = ca. 100)

a tempo

4/4

Sop.

f

ff

f

legato e molto esp.

long

do-lo-ro-so si-len-cio noc-tur-no... ¿Por- qué l'al-ma tiem-bla de tal ma-ne-ra?

Pno.

ff

ff

long

6

p

8

4/4 3/4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

TAM-TAM, soft beater
l.v.

pp

l.v.

pp

LG. SUSP. CYMB. Φ

p < mf

Perc. 2

(VIB.)

mf p

mf

Sop.

4/4 3/4

p

mf

mf

mf

Si-len- cio_ de la no-che,

do-lo-ro-so si-len-cio noc-tur - no...

Pno.

mf

mf

6

p

9 10 11 12

Più mosso
(♩ = ca. 108)

A

4
4

Fl. long

Ob.

B♭ Cl.

Bsn.

F Hn. long

B♭ Tpt.

Tbn.

Perc. 1 long MARIMBA, hard yarn *ff* *f*

Perc. 2 GUIRO (mounted or on foam pad, if needed) *f*

Più mosso
(♩ = ca. 108)

A

4
4

Sop. long

Pno. long *ff* *f*

Ped.

3/4

Fl.

Ob.

B $\flat$ Cl.

Bsn.

3/4

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1

pp sub.

ff

Perc. 2

3/4

Sop.

p

f

Oi - go - el zum-bi - do de mi san - gre

Pno.

p

f

ff

— con ped.

3/4

Fl.

Ob.

B♭ Cl.

Bsn.

3/4

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

f

p

mp

CLAVES

Perc. 2

f

3/4

Sop.

mp

Den - tro__ mi crá - ne - o

sim.

Pno.

f

pp sub.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1 (MAR.)

Perc. 2

Sop.

Pno.

pa - sa u - na sua - ve tor -

mf

21 22

4/4 3/4 rit.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

f *fp* *ffp* SLAPSTICK *f* SM. SUSP. CYMB. *p*

f *ff* *p*

men - ta ¡In - som - nio!

6

23 24 25 26

a tempo (♩ = ca. 108)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1
(MAR.)
ffp

Perc. 2
(SM. SUSP. CYMB.)
f *p* *p* *mf* *p*

a tempo (♩ = ca. 108)

Sop.
ff
No pod - er dor - mir, y,

Pno.
ff

rit. -----

long

4
4

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

long

4
4

Perc. 1

Perc. 2

TAM-TAM,
marimba mallet
l.v.

long

Sop.

sin em-bar-go,

so - ñar.

Pno.

long

4
4

B
4/4 ♩ = ca. 66; *calm*

Fl. Solo *p*

Ob.

B♭ Cl. *pp*

Bsn. *pp*

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TRIANGLE *p*

Perc. 2 VIBRAPHONE, soft yarn *pp*

Ped. sempre

B
4/4 ♩ = ca. 66; *calm*

Sop.

Pno. *pp*

una corda

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (TRI.) l.v. *p*

Perc. 2 (VIB.)

Sop. *legato p*
Ser la au - to - pie - za _____ de di - sec - ción es - pi - ri - tu - al, _____

Pno. *15^{ma}*

[illegible]

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1 (TRI.) l.v.

Perc. 2 (VIB.)

Sop.

Pno.

Solo

p *f* *p* *f*

pp

pp

MARIMBA, med. soft yarn

p *f* *p* *f*

mf

Di - lüir _____ mi tris -

loco

p

Ped. norm. tre corde

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

3/4

4/4

rit.

3/4

4/4

mp

te - za en un vin o de no - che, en el mar -

6

f

p

Solo (h)

f

3

pp sub.

pp sub.

BOWED VIBRAPHONE

p

Ped. sempre

3

6

f

p

mp

rit.

3/4

4/4

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4/4 Più mosso (♩ = ca. 80)

Fl. *mp* *3* *fp* *mp*

Ob. *mp* *3*

B♭ Cl. *pp* *sub.*

Bsn. *pp* *sub.*

F Hn. *pp* *sub.*

B♭ Tpt. *pp* *sub.*

Tbn. *pp* *sub.*

Perc. 1 (MAR.) *mp* *3* *fp* *mp*

Perc. 2 (VIB.) *mp* GUIRO

4/4 Più mosso (♩ = ca. 80)

Sop. *pp* *3* *fp* *mp*

Pno. *pp* *6* *6* *6* *6* *6* *6*

Legal Use Only

rit.

-44

64

44

C Più mosso (♩ = ca. 100)

4/4

Fl. *f* *mp* *ff* *p* *f*

Ob. *f*

B♭ Cl. *mp* *f* *p* *f*

Bsn. *fp*

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f* *mp*

Perc. 1 (MAR.) *f* *ff*

VIBRAPHONE, med. soft yarn

Perc. 2 *fp*

C Più mosso (♩ = ca. 100)

4/4

Sop. *f* *fp*

¿a qué ho - ra ven - drá el al - ba?

Pno. *f* *ff* *f*

[illegible]

6
4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

p *f* *p*

p *f* *p*

p *mf*

fp

f

f

f

(MAR.)
mp *f*

f *fp*

f

f

ff

f

3
a qué

[illegible]

a tempo (♩ = ca. 100)

4/4

Fl. *ff* *p*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Bsn. *ff* *p*

F Hn. *f* *fp*

B♭ Tpt. *f* *p* *fp*

Tbn. *f* *fp*

Perc. 1 l.v. *f* *p* *fp*

SLAPSTICK

Perc. 2 *f*

MARIMBA, hard yarn

4/4 a tempo (♩ = ca. 100)

Sop. *ff*

Pno. *ff* *p* *ff* *p*

6/4

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Perc. 1 *f*

Perc. 2 *f*

Sop.

Pno. *ff*

SLAPSTICK

VIBRAPHONE

p *fp*

p *fp*

6/4

6/4

62 63

29638

This musical score is for the piece "The Wind Chimes" by John Williams, from the film "The Sound of Music". The score is written for piano, marimba, and wind chimes. The tempo is marked "Allegretto" and the time signature is 6/4. The key signature has one sharp (F#). The score is divided into three systems. The first system features the piano with a forte (f) dynamic, playing a melody with eighth and sixteenth notes. The marimba and wind chimes enter in the second system, with the marimba playing a triplet figure. The piano continues its melody, with the dynamic increasing to fortissimo (ff) in the third system. The score concludes with a final chord in the piano.

65 66 67 29638

string. - - - - -

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

string..

Sop.

Pno.

D

(♩ = ca. 108)

rit. -----

3
4 ♩ = ca. 80; mysterious

4
4

Fl. *f* *pp*

Ob. *f*

B♭ Cl. *f* *pp*

Bsn. *f*

F Hn. *f* *p*

B♭ Tpt. *f* *p*

Tbn. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* *p* *pp*

Sop. *pp* *mp*
sotto voce
Si-len-cio_ de la no-che,

Pno. *f* *p*

pp *Ped.*

4/4 **3/4** rit. ----- a tempo (♩ = ca. 80)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TAM-TAM l.v. *pp* TAM-TAM SCRAPE, triangle beater l.v. *mp*

Perc. 2 (VIB.) *mp* *mf*

Sop. **4/4** **3/4** rit. ----- a tempo (♩ = ca. 80)
p *f* legato ed esp.
do-lo-ro-so si-len-cio noc - tur - no... Por - qué el al - ma tiem-bla de tal ma-

Pno. *p* *mf*

Più mosso (♩ = ca. 92)

Fl. Solo *ff* 6 *f* **4/4** **3/4**

Ob. *fp*

B♭ Cl. *fp* *f*

Bsn. *p* 3 *f*

F Hn. **4/4** **3/4**

B♭ Tpt.

Tbn.

Perc. 1 MARIMBA, hard yarn mallets *ff* 3 *fp* *f* 3

Perc. 2 CLAVES *f* VIBRAPHONE, soft yarn

Sop. **4/4** **3/4** *p* *mp* *mp*

ne - ra? Se ha cer ra - do u - na puer - ta... Ha pa - sa - do un tran - se -

Pno. *ff* 3 *f* *f* 6 *p*

82 83 84 85 29638

E

rit. **4/4** Poco più mosso (♩ = ca. 100)

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff* *mp*

Bsn. *f*

F Hn. *f* *fp*

B♭ Tpt. *f*

Tbn. *f*

Perc. 1 TAM-TAM l.v. *mf*

Perc. 2 *f* GUIRO *mf*

E

Sop. *f* *3* *mp*
ún - te... Ha

Pno. *ff* *f p* *6* *6* *6* *6*

con ped.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

da - do el re - loj très ho - ras... très

(T. TAM)
l.v.

CLAVES

6

rit.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

(T. TAM)
l.v.

(CV)

MARIMBA

SM. SUSP. CYMB.

rit.

ho - ras...

três ho - ras

a tempo (♩ = ca. 100)

rall. F ♩ = ca. 66; calm

Fl. *ff* Solo *mp* 3 3 3

Ob. *ff*

B♭ Cl. *ff* *p*

Bsn. *ff* *f* *ff* 3

F Hn. *f*

B♭ Tpt. *f*

Tbn. *f* *ff*

Perc. 1 *ffp* TRIANGLE l.v. *p*

Perc. 2 *f* VIBRAPHONE, soft yarn *p*
Ped. sempre

Sop. *ff* *a tempo* (♩ = ca. 100) *rall.* F ♩ = ca. 66; calm
¡Si se-rá El-la!

Pno. *ff* *ff* *p* 15^{ma} 3 3 15^{ma}

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

p

(VIB.)

(TRI)
l.v.

15^{ma}

15^{ma}

3

3

3

rall. -----

Fl. *p* *ppp*

Ob.

B♭ Cl. *pp* *ppp*

Bsn. *pp*

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 *l.v.*

Perc. 2 *pp*

Sop.

Pno. *pp* *15^{ma}* *3*

3/4 = ca. 100; *solemn*
long to PICCOLO long

Flute/
Piccolo

Oboe/
English Horn

B♭ Clarinet/
Bass Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

CHIMES
long

Percussion 1

VIBRAPHONE, hard cord

Percussion 2

3/4 = ca. 100; *solemn*
long long

Soprano

Piano

ff mf ff mf

Red. (tre corde)

1 2 3 4 5 6

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

mp

f

fpp

ff

mf

ff

loco

7 8 9 10 11 12

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A long

Picc.

Ob. *mp*

B♭ Cl.

Bsn.

F Hn. long

B♭ Tpt. *fpp* to straight mute

Tbn.

Perc. 1 (CH.) long *f*

Perc. 2 (VIB.) *ff* *pp*

A long sotto voce *p*

Sop. Yo sueñ - o

Pno. *mf* *ff* *pp*

una corda

Picc.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

con los o - jos A - bier - tos, A -

norm.
p

Picc. **PICCOLO** **f**

Ob. **f**

B♭ Cl.

Bsn. **pp**

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 TAM-TAM, soft beater l.v. **pp** MARIMBA, med. soft yarn **mp**

Perc. 2 (VIB.)

Sop. **f** **mf**

bier - - - - - tos, y de dí - a

Pno. **p**

Ped. norm., tre corde

6/8 4/4 3/4

Picc. to FLUTE

Ob.

B♭ Cl. Solo *f*

Bsn.

F Hn. 6/8 4/4 3/4

B♭ Tpt. straight mute *p* *mf* *p* *mf*

Tbn.

Perc. 1 *fp* *fp*

Perc. 2

Sop. *mf* *p*

y no che siem pre sue-ño

Pno. loco *f*

[illegible]

B ♩ = ca. 112; with intensity

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *mfp* *mfp* *mfp* *f*

B♭ Tpt. *mfp* *mfp* *mfp* *f*

Tbn. *mfp* *mfp* *mfp* *f*

Perc. 1 *f*

Perc. 2 *mf* l.v.

Sop. *f* ño. _____

Pno. *ff*

6/8 3/4 6/8 3/4 6/8

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

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Preview

6/8 *3/4* *6/8* *3/4*

mp *f* *f* *f*

Solo *Solo*

f *f* *f* *f*

to st. mute

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

MARIMBA, med soft yarn

VIBRAPHONE, soft yarn

f *f* *f* *f*

con ped.

f *p* *f* *p* *f*

6/8 *3/4* *6/8* *3/4*

f *p* *f* *p* *f*

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

Y so - bre las es - pu - mas Del

3/4 6/8 3/4 9/8

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

p *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

Fl. $\text{♩} = \text{♪}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ rit. $\frac{4}{4}$

Ob. mf p ff mp

B♭ Cl. p ff mp

Bsn. ffp ffp ff mp

F Hn. $\frac{9}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

B♭ Tpt. $st. mute$ mp

Tbn. mp

Perc. 1 (MAR.) mf TRIANGLE f l.v. MARIMBA, soft yarn p

Perc. 2 (VIB.) f

Sop. $\text{♩} = \text{♪}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ rit. $\frac{4}{4}$

an - cho mar re -

Pno. mf ff mp

C ♩ = ca. 120; *erie*

4/4 FLUTE to PICCOLO

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Bsn. *ff*

F Hn. *ff*

B♭ Tpt. *pp sub.* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Tbn. *ff*

Perc. 1 *pp sub.*

SLAPSTICK

Perc. 2 *f* *pp* Ped. sempre

VIBRAPHONE, soft yarn

C ♩ = ca. 120; *erie*

4/4 *ff*

Sop. vuel - to,

Pno. *ff*

60 61 62 63 64

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PICCOLO

Picc. *f*

Ob.

B♭ Cl. *pp mp pp f mp pp mp*

Bsn. *p f*

F Hn.

B♭ Tpt. *pp mp pp mp pp f pp mp*

Tbn.

Perc. 1 (MAR.) TAM-TAM, marimba mallet l.v. MARIMBA *mp mf p pp*

Perc. 2 (VIB.) *f pp*

Sop.

Pno. *f f*

Picc. *f*

Ob.

B♭ Cl. *pp mp pp f mp pp mp*

Bsn. *p*

F Hn. *p f*

B♭ Tpt. *pp mp pp mp pp f pp mp*

Tbn.

Perc. 1 *mf p pp*

Perc. 2 *f pp*

Sop. *mf*
Y por en - tre las cres - pas

Pno. *f f f*

riten. . . a tempo
(♩ = ca. 120)

FLUTE

Picc. *f* *mp*

Ob. *mp*

B♭ Cl. *f* *mp* *pp* *mp*

Bsn. *f*

F Hn. *p*

B♭ Tpt. *pp* *f* *mp* *pp* *mp* *pp*

Tbn. *pp*

Perc. 1 (MAR.) *f* *mf* *mp* *p*

Perc. 2 (VIB.) *mf* *pp*

Sop. *mf*
A - re - - - nas

Pno. *f*

Red.

Fl. *sim.*
pp mp *pp mp* *pp mp* *pp mp* *pp mp*

Ob. *sim.*
pp mp *pp mp* *pp mp* *pp mp* *pp mp*

B♭ Cl. *mp*

Bsn. *p* *f*

F Hn. *p* *f*

B♭ Tpt. *Solo (st. mute)*
p *f* *mp*

Tbn. *p* *f*

Perc. 1 *mp* *f* *mp*

Perc. 2

Sop. *f*
del de -

Pno. *f*

Fl.

Ob. *pp* to ENGLISH HORN

B♭ Cl. *f* *p*

Bsn. *p*

F Hn. *p*

B♭ Tpt. *f*

Tbn. *p* to straight mute

Perc. 1 (MAR.) *f*

Perc. 2 (VIB.) SLAPSTICK VIBRAPHONE, med. soft yarn *p* con ped.

Sop. *mp*
sier - - - - - to, del de - sier -

Pno. *f*

3/4

3/4

3/4

29638 85 86 87 88 89

The musical score for measures 92-95 of 'The Swan' from 'The Nutcracker' is presented. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes dynamic markings: *p* (piano) in measure 93, *mf* (mezzo-forte) in measure 94, and *f* (forte) in measure 95. The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a trill in measure 94. The bass line consists of a steady eighth-note accompaniment. The score is divided into measures 92, 93, 94, and 95, with measure numbers printed below the staff.

[illegible]

E Poco più mosso (♩ = ca. 63)

3
4

Fl. *mf* *fp*

E. Hn. *f* *f* *f*

B♭ Cl. *f* *f* *f*

Bsn. *f* *f* *f*

F Hn. *f* *f* *mf*

B♭ Tpt. *fp* *fp* *mf*

Tbn. *fp* *fp* *mf*

Perc. 1 MARIMBA, soft yarn *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf*

E Poco più mosso (♩ = ca. 63)

3
4

Sop. *mf* 3
Y de lé-on pu-jan - te,

Pno. *f* *f* *f*

2/4 Solo

Fl. *mp* *mf*

E. Hn. *f* to OBOE

B♭ Cl. *f*

Bsn. *f*

F Hn. *f* *mp* *mf*

B♭ Tpt. (st. mute) *fp* remove mute

Tbn.

Perc. 1 (MAR.) *mf* *mp* *mf*

Perc. 2 (VIB.) *mf*

Sop. *mf* Mon - ar - ca de mi pech - o, Mon - ta - do

Pno. *f* *mp* *mf*

Fl. *mf* *f* *mp* *p*

Oboe *mf* *f* *mp*

B♭ Cl. *mf* *f* *mp*

Bsn. *p*

F Hn. *mf* *f* *mp*

B♭ Tpt. *open* *p*

Tbn. *open* *p*

Perc. 1 *mf* *fp*

Perc. 2 CROTALES *mp* l.v. SM. BASS DRUM *p*

Sop. *f* *fp* *molto rit.*

Mon - ta-do a - le - gre - men - te

Pno. *mf* *f* *p*

3/4 4/4 3/4 4/4 3/4 4/4

F a tempo (♩ = ca. 63); majestic

Fl. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *fp* *ff* > *f* *ffp* *ff*

Ob. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *fp* *ff* > *f* *ffp* *ff*

B♭ Cl. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *fp* *ff* > *f* *ffp* *ff*

Bsn. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *f* *ff* > *f* *ff* *ff*

F Hn. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *fp* *ff* > *f* *ffp* *ff*

B♭ Tpt. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *f* *ff* > *f* *ff* *ff*

Tbn. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *f* *ff* > *f* *ff* *ff*

Perc. 1 CHIMES
f > *mf* *f* > *mf* *f*

Perc. 2 (SM. B. DR.) LG. B. DR.
f > *mf* *f* > *mf* *f*

F a tempo (♩ = ca. 63); majestic

Sop. **4/4** **3/4** **4/4** **3/4** **4/4**
ff *ff* *ff* *ff* *ff*
 So - bre So-bre el su-mi - so cue - llo,-

Pno. **4/4** **3/4** **4/4** **3/4** **4/4**
ff > *f* *ff* > *f* *ff* *ff*

Fl. $\frac{4}{4}$ $\frac{3}{4}$ **6** *molto rit.*

Ob.

B♭ Cl.

Bsn.

F Hn. $\frac{4}{4}$ $\frac{3}{4}$ **6**

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop. $\frac{4}{4}$ $\frac{3}{4}$ **6** *molto rit.*

So-bre _____ So-bre el su-mi - so _____

Pno.

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Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

3/4

6/8

3/4

6/8

3/4

6/8

to harmon mt. (stem in)

harmon mute (stem in)

f

fpp

p

pp

f

mf

f

mp

CHIMES

LG. BASS DRUM

¡Un niñ - -

134 135 136 137 138 139

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3/4 6/8 poco riten. a tempo (♩ = ca. 108)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (CH.)

Perc. 2

Sop.

Pno.

o que me lla - - - - - ma!

pp

mp

pp

remove mt.

fp

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$\text{♩} = \text{♩}$
3
4

poco riten.

a tempo

6
8

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

tan - do siem-pre ve - - -

LG. SUSP. CYMB.,
med. soft yarn

mp *pp* *fp*

$\text{♩} = \text{♩}$
3
4

poco riten.

a tempo

6
8

I
6/8 Solo

Fl. *fp* *f* *p* **3/4**

Ob.

B♭ Cl.

Bsn.

F Hn. **6/8** **3/4**

B♭ Tpt.

Tbn.

Perc. 1 (LG. SUSP. CYMB.) MARIMBA, med. soft yarn *mf* *p*

Perc. 2 VIBRAPHONE, soft yarn *p*

Sop. **I** **6/8** *mf* *p* **3/4**
o!

Pno. *mf*

29638 164 165 166 167 168 169

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

WIND CHIMES
l.v.

GLOCKENSPIEL

poco riten.

a tempo

sotto voce

siem-pre ve

170

171

172

173

174

J
(♩ = ♩)
3
4

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1 (GL.) l.v.

Perc. 2 (VIB.)

J
(♩ = ♩)
3
4

Sop. *mp* *pp*

Pno. *dim.*

rit.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

F Hn.

B $\flat$ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

dim.

l.v.

pp

rit.

(8)

(♩ = ca. 66)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Sop.

Pno.

TRIANGLE
l.v.
pp

(VIB.)
pp

(8)

Solo

ppp

una corda