

INSTRUMENTATION


2 oboes

4 horns in F

percussion (2 players)

glockenspiel

2 vibraphones

2 gongs 

2 pairs of large clashed cymbals

2 harps

strings

(12.12.10.8.6 players)

The score is in C

Orchestral parts available on hire from the publishers

A larger-sized conducting score is available on request from the publishers

PERFORMANCE NOTE

Chorus: this score can be sung by eight solo singers, though larger forces can be employed – two to a part, or even three. This doubling can be employed in movements III and IV, and at the end of VI (from bar 27, once the Lorca text returns). The conclusion of V and the opening of VI must, however, be sung by solo voices. The minimum of vibrato is requested at all times.

If the chorus is seated prior to Song III, they should stand on the downbeat of bar 39 in Song II.

The chorus should occupy the platform position normally given to the orchestral woodwind; the oboes can be placed between the chorus and the horns, on the conductor's left and, if useful, can stand throughout the performance. The two percussionists need to be positioned adjacent to each other, probably at the back in the centre, behind the chorus.

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1 Ob. (b)

2 Ob. (b)

1 Hn. *ff*

2 Hn. (a2) *pp*

4 Hn.

Solo Ct. *ff* her sis - - - - - ter *f* shak-ing

CHORUS

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

pp *dim. molto* *p* *pp*

pp *dim. molto* *p* *pp*

desk 1 *p* *mf*

desk 2 *p* *mf*

desk 3 *p* *mf*

desks 4,5,6 div. *ppp*

desk 1 *p* *ppp*

desk 2 Vln. II *p* *ppp*

desk 3 *p* *ppp*

desks 4,5,6 div. *ppp*

desk 1 *p* *mf* *ppp*

desk 2 *p* *mf* *ppp*

desks 3,4,5 div. *ppp*

desks 1,2 *sf* take bows *ppp*

Vc. *ppp*

desk 3 *ppp*

desk 4 *ppp*

Db. (div.) *pp*

18 **XX**

Hn. 1 *mf* *pp* muted *poco* *p*

Hn. 4 *pp*

S. *luz* *los* *p (nat.)*

CHORUS *luz* *los* *p (nat.)* *i - ban hun-di-en - do* *los ar-e-na*

A. *luz* *i - - - ban hun-di-en - do* *pp* *i - ban hun-di-en - do*

XX

desk 1 div. *mf* *f* *ff* *p*

Vln. I *mf* *f* *ff* *p*

desk 2 div. *mf* *ff* *p* *f*

Vln. II 2 desks *mf* *ff* *p* *f*

desk 1 div. *practice mute* *mf* *ff* *p* *f*

Vla. *practice mute* *mf* *ff* *p* *f*

desk 2 div. *practice mute* *mf* *ff* *p* *p*

Vc. *div. (pizz.)* *ppp sempre* *unis.* *div.* *unis.* *div.*

Db. *div. (pizz.)* *ppp sempre* *unis.* *div.* *unis.* *div.*

* From here until the end: all solo harmonics with practice mutes should be played with frequent changes of bow in order to sustain the sound.