





①

8

fl.  $\frac{3}{4}$   $\frac{2}{4}$

ob.  $\frac{3}{4}$   $\frac{2}{4}$

cl.  $\frac{3}{4}$   $\frac{2}{4}$

cor.  $\frac{3}{4}$   $\frac{2}{4}$

S.  $\frac{3}{4}$   $\frac{2}{4}$   
*mf*  
 Cam- pos in - men - sas lla- nu - ras sie - rras y cerros de ar - dor

m-c  $\frac{3}{4}$   $\frac{2}{4}$   
*mf*  
 Cam- pos lla- nu - ras sie - rras y cerros de ar - dor

T-b  $\frac{3}{4}$   $\frac{2}{4}$   
*mf*  
 Cam- pps lla- nu - ras sie - rras cerros de ar -

B.  $\frac{3}{4}$   $\frac{2}{4}$   
*mf*  
 Cam- pps lla- nu - ras sie - rras de ar -

Tbl.  $\frac{3}{4}$   $\frac{2}{4}$

VI. I  $\frac{3}{4}$   $\frac{2}{4}$   
*pp*  
 unis.

VI. II  $\frac{3}{4}$   $\frac{2}{4}$   
*pp*  
 unis. div.

Vla.  $\frac{3}{4}$   $\frac{2}{4}$   
*pp*

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   
*pp*

Cb.  $\frac{3}{4}$   $\frac{2}{4}$   
*pp*

①

fl.  $\frac{2}{4}$

ob.  $\frac{2}{4}$

cl.  $\frac{2}{4}$

cor.  $\frac{2}{4}$

S.  $\frac{2}{4}$   
 ¡Cuan - do el fuego los - que - ma - ba a - hora a - ho - gan sue - mo -

m-c  $\frac{2}{4}$   
 ¡Cuan - do el fuego los - que - ma - ba a - hora a - ho - gan su e - mo -

T-b  $\frac{2}{4}$   
 dor! el fuego los - que - ma - ba el fuego a - ho - gan su e - mo

B.  $\frac{2}{4}$   
 dor - dear dor cuan - do el fue - go los - que ma - ba su e - mo -

Tbl.  $\frac{2}{4}$

VI. I  $\frac{2}{4}$

VI. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

2

16

fl.

ob.

cl.

cor.

S.  
ción!

m-c  
ción!

T-b  
ción!

B.  
ción! suemoción

Tbl.

VI. I  
*f* unis. *ff*

VI. II  
*f* *ff*

Vla.  
*ff*

Vc.  
*ff*

Cb.  
*ff*

3/4

6

fl.

ob.

cl.

cor.

S. *dolce e legato*  
Pri ma ve-ra, pri-ma

m-c *dolce e legato*  
Pri ma ve-ra , pri-ma

T-b *dolce e legato*  
Pri - ma ve-ra

B. *dolce e legato*  
Pri - ma ve-ra

Tbl. *div.*  
*f* *pp*  
*unis.*

VI. I *f* *ff* *p*  
*unis.*

VI. II *f* *ff* *p*  
*unis.*

Vla. *f* *ff* *p*  
*div* *div*

Vc. *f* *ff* *p*  
*div* *unis.*

Cb. *f* *ff* *p*

3

Poco piú mosso

26

fl. - - - - - 2/4 - - - - - 3/4

ob. - - - - - 2/4 - - - - - 3/4

cl. - - - - - 2/4 - - - - - 3/4

cor. - - - - - 2/4 - - - - - 3/4

S. ve - ra, lo-za<sup>3</sup>-nas no son tus flo - res

m-c ve - - - r pri - ma-ve - ra lo-za<sup>3</sup>-nas no son tus flo - res

T-b pri - ma - ve - ra, pri - ma -ve - ra lo-za<sup>3</sup>-nas no son tus flo<sup>3</sup> - res

B. pri - ma - ve - ra, ¡Ah no son <sup>3</sup>tus flo - res

Tbl. - - - - -

VI. I - - - - -

VI. II - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

30

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

Musical score for page 8, measures 30-32. The score includes parts for woodwinds (flute, oboe, clarinet, cor Anglais), strings (violin I & II, viola, violin, cello, double bass), and vocal parts (Soprano, Mezzo-soprano, Tenor, Bass). The music is in B-flat major and 3/4 time, with a key signature of two flats. The score features a tempo change from 3/4 to 2/4 at measure 31. Dynamics include 'cresc.' and 'f'. The vocal parts have lyrics in Spanish: "¡Ha muerto quien dió la- vi-da - a los a- cor-des de a ro -".

fl. - - - - -

ob. - - - - -

cl. - - - - -

cor. - - - - -

S. mas

m-c mas *f* mas lle- nan-do su co-ra zón

T-b mas *f* lle- nan-do su su co-ra zón

B. mas su co - - ra - zón

Tbl. *mf* *mf*

VI. I *f*

VI. II *f*

Vla. *f* unis.

Vc. *f*

Cb. *f*



41

This musical score page contains measures 41 through 45. The instruments and vocal parts are arranged as follows:

- Flute (fl.):** Rests in measures 41-44; plays a half note in measure 45.
- Oboe (ob.):** Rests in measures 41-44; plays a half note in measure 45.
- Clarinet (cl.):** Rests in measures 41-44; plays a half note in measure 45.
- Cor (cor.):** Rests in measures 41-44; plays a half note in measure 45.
- Soprano (S.):** Measures 41-42: melodic line with slurs. Measure 43: rest. Measure 44: vocalization "Ah" with a fermata. Measure 45: melodic line with slurs.
- Middle C (m-c):** Measures 41-42: melodic line with slurs, dynamic *p*. Measure 43: rest. Measure 44: vocalization "Ah" with a fermata. Measure 45: melodic line with slurs, dynamic *f*.
- Tenor Bass (T-b):** Measures 41-42: melodic line with slurs, dynamic *p*. Measure 43: rest. Measure 44: vocalization "Ah" with a fermata. Measure 45: melodic line with slurs, dynamic *f*.
- Bass (B.):** Measures 41-42: melodic line with slurs, dynamic *p*. Measure 43: rest. Measure 44: vocalization "Ah" with a fermata. Measure 45: melodic line with slurs, dynamic *f*.
- Tuba (Tbl.):** Measure 41: rest. Measure 42: melodic line with slurs, dynamic *mf*. Measure 43: melodic line with slurs. Measure 44: rest. Measure 45: rest.
- Violin I (VI. I):** Measure 41: rest. Measure 42: melodic line with slurs, dynamic *f*. Measure 43: melodic line with slurs. Measure 44: rest. Measure 45: rest.
- Violin II (VI. II):** Measure 41: rest. Measure 42: melodic line with slurs, dynamic *f*. Measure 43: melodic line with slurs. Measure 44: rest. Measure 45: rest.
- Viola (Vla.):** Rests in measures 41-44; plays a half note in measure 45.
- Violoncello (Vc.):** Rests in measures 41-44; plays a half note in measure 45.
- Double Bass (Cb.):** Rests in measures 41-44; plays a half note in measure 45.

Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score uses various musical notations such as slurs, fermatas, and dynamic hairpins.

5

(♩. = ♩ anterior)

*dolce*

45

fl. *mf dolce*

ob. *mf dolce*

cl. *mf dolce*

cor. *mf*

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc. *p*

Cb. *p*





63

fl. *f*

ob. *f*

cl. *f*

cor. *f*

S.

m-c

T-b

B.

Tbl.

VI. I *mf* div.

VI. II *f* div.

Vla. *f* marcato div.

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 63 through 68. The score is for a full orchestra. Measures 63 and 64 are mostly rests for the woodwinds and strings. In measure 65, the woodwinds (flute, oboe, clarinet, and cor Anglais) enter with a forte (*f*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabasso) play a rhythmic pattern of eighth notes. The Trombones and Trombones play a rhythmic pattern of eighth notes. In measure 66, the woodwinds continue with a melodic line, and the strings and brass continue their rhythmic patterns. In measure 67, the woodwinds play a melodic line, and the strings and brass continue their rhythmic patterns. In measure 68, the woodwinds play a melodic line, and the strings and brass continue their rhythmic patterns. The score includes various musical notations such as dynamics (*f*, *mf*), articulation (*div.*, *marcato*), and phrasing slurs.

69

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

sigue

sigue

marc.

*ff*

*ff*

*ff*

*ff*

73

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 73, 74, and 75. The key signature is three flats (B-flat, E-flat, A-flat). The woodwind section includes flutes (fl.), oboes (ob.), clarinets (cl.), and cor Anglais (cor.). The string section consists of Violins (S.), Violoncellos (m-c), Trombones (T-b), and Basses (B.). The brass section includes Trombones (Tbl.), Violins I (VI. I), Violins II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). In measure 73, the woodwinds play a melodic line with slurs and accents, while the strings play a rhythmic accompaniment. In measure 74, the woodwinds continue their melodic line, and the strings play a similar accompaniment. In measure 75, the woodwinds play a melodic line with slurs and accents, and the strings play a similar accompaniment.

76

This musical score page contains measures 76 through 79. The instruments and their parts are as follows:

- Flute (fl.):** Melodic line with slurs and accents.
- Oboe (ob.):** Melodic line with slurs and accents.
- Clarinet (cl.):** Sustained notes with slurs.
- Cor Anglais (cor.):** Melodic line with slurs.
- Vocalists (S., m-c, T-b, B.):** All parts are silent, indicated by a horizontal line.
- Tuba (Tbl.):** Bass line with slurs and accents.
- Violin I (VI. I):** Melodic line with slurs and accents.
- Violin II (VI. II):** Melodic line with slurs and accents.
- Viola (Vla.):** Melodic line with slurs and accents.
- Violoncello (Vc.):** Bass line with a *div.* (divisi) marking and slurs.
- Contrabass (Cb.):** Bass line with a *div.* (divisi) marking and slurs.



fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

A - rro - yos lá - gri - mas vier - - - -

A - rro - yos lá - gri - mas vier - - - -

A - rro - yos lá - gri - mas vier - ten:

Vier - - - - ten:

fl.

ob.

cl.

cor.

S.  
ten:  
llan-to y tris- te - za de rra - man la e - mo - ción ha trans - for

m-c  
ten:  
llan-to y tris- te - za de rra - man la e - mo - ción ha trans - for

T-b  
llan-to y tris- te - za de rra - man Ah \_\_\_\_\_ la e - mo - ción

B.  
llan - to de - rra - man la e - mo -

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

100

fl.  $\frac{2}{4}$

ob.  $\frac{2}{4}$

cl.  $\frac{2}{4}$

cor.  $\frac{2}{4}$

S.  $\frac{2}{4}$   
ma - do los can - ta - res

m-c  $\frac{2}{4}$   
ma - do los can - ta - res

T-b  $\frac{2}{4}$   
ha trans - for ma - do can - ta -

B.  $\frac{2}{4}$   
ción los can - ta - res

Tbl.  $\frac{2}{4}$

VI. I  $\frac{2}{4}$

VI. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

8

(♩ = ♩)

Poco a poco string.

a tempo

104

fl.

ob.

cl.

cor.

S.  
Las gui - ta - rras de la no - che se es - cu - chan de llan-to lle - nas

m-c  
Las gui - ta - rras de la no - che se es - cu - chan de llan-to lle - nas

T-b  
La gui - ta - rras de la no - che de llan-to lle-nas

B.  
Las gui - ta - rras lle - nas

Tbl.

VI. I  
pizz. mf arco p

VI. II  
pizz. mf arco p

Vla.  
pizz. mf arc p

Vc.  
pizz. mf arco p

Cb.  
mf pizz. arc p

fl.

ob.

cl.

cor.

S.  
las cuer-das vibranllo- ran - do que - jumbrosas y a pe- na - das

m-c  
a - pe - na - das

T-b  
las cuer-das vibranllo- ran - do que - jumbrosas y a pe- na - das que-jumbro sas ya pe-

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

fl.

ob.

cl.

cor.

S.  
que jum- brosa ya pe- na - das en las noches es-tre- lla - das

m-c  
a - pe - na - das en las noches es-tre- lla - das

T-b  
na - das que jum- brosa ya pe- na - das en las noches es-tre- lladas es-

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

118

fl.

ob.

cl.

cor.

S.  
se es-cu-chan en - tre lo os- cu - ro las cuer-das vi-bran llo- ran - do

m-c  
vi - bran - do las cuer-das vi-bran llo- ran do quejumbrosas

T-b  
cu - chan en-tre lo os - cu - ro

B.  
las cuer-das vi-bran llo- ran - do que - jumbrosas y a a pe-

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

fl.

ob.

cl.

cor.

S.  
que - jumbrosas y a-pe na - das y - a-pe na - das que- jumbrosas y a-pe

m-c  
y a - pe - na - das es - tre - lla das

T-b  
que-jumbrosas y a pe - na - das

B.  
na - das que -jumbrosas y a pe - na - das

Tbn.

VI. I

VI. II

Vla.

Vc.

Cb.

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

na - das las cuer- das vi - bran que \_\_\_\_\_ jum-

en \_\_\_\_\_ las noches es-tre- lla - das se es - cu - chan

en \_\_\_\_\_ las no - ches es - tre lla - das se es - cu - chan

en - \_\_\_\_\_ las noches es-tre- lla \_\_\_\_\_ das se es-cu-chan entre lo os-

*mf* *f* *f* *f*

130

fl.

ob.

cl.

cor.

S.  
bro - sas llo - ran - do llo -

m-c  
en - tre lo - os cu - ro os - cu - ro os -

T-b  
en - tre lo - os - cu - ro os - cu - ro os -

B.  
cu - ro os - cu - ro os -

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.





fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

que - jumbrosas y a - pe na - das

as cuer-das vi-bran llo - ran - do

las cuer-das vi-bran llo -

*mf*

*mf*

150

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

mf

las cuer-das vi-bran llo- ran - do

Ah

mf

Detailed description: This page of a musical score covers measures 150 to 155. It features a vocal soloist (S.) and an orchestra. The vocal line begins in measure 150 with the lyrics 'ran - do' and continues through measure 155 with 'las cuer-das vi-bran llo- ran - do' and 'Ah'. The orchestra includes flutes, oboes, clarinets, cor Anglais, strings, and a mellophone. The mellophone part has a dynamic marking of *mf* starting in measure 152. The string parts (Vla., Vc., Cb.) also have a dynamic marking of *mf* starting in measure 152. The score is in a key signature of two flats and a common time signature.



162

Tempo I

fl.

ob.

cl.

cor.

S.  
que - jum-bro-sas y a pe - na - das

m-c  
que - jum-bro-sas y a pe - na - das

T-b  
que - jum-bro-sas y a pe - na - das

B.  
do a - pe - na - das

Tbl.

VI. I  
div.  $\frac{3}{4}$

VI. II  
div. a 3  $\frac{3}{4}$

Vla.  
div. a 3  $\frac{3}{4}$

Vc.  
div.  $\frac{3}{4}$

Cb.  
 $\frac{3}{4}$



This musical score page contains measures 169 through 172. The instruments are arranged as follows:

- Flute (fl.):** Treble clef, key signature of two flats. Measures 169-171 are silent (indicated by a horizontal line). Measure 172 contains a quarter rest.
- Oboe (ob.):** Treble clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Clarinet (cl.):** Treble clef, key signature of one flat. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Cor Anglais (cor.):** Treble clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Soprano (S.):** Treble clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Mezzo-soprano (m-c):** Treble clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Tenor (T-b):** Treble clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Bass (B.):** Bass clef, key signature of two flats. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Tuba (Tbl.):** Bass clef. Measures 169-171 are silent. Measure 172 contains a quarter rest.
- Violin I (VI. I):** Treble clef, key signature of two flats. Measures 169-172 feature a melodic line with triplets and slurs. Measure 172 ends with a fermata.
- Violin II (VI. II):** Treble clef, key signature of two flats. Measures 169-172 feature a melodic line with triplets and slurs. Measure 172 ends with a fermata.
- Viola (Vla.):** Alto clef, key signature of two flats. Measures 169-172 feature a melodic line with triplets and slurs. Measure 172 ends with a fermata.
- Violoncello (Vc.):** Bass clef, key signature of two flats. Measures 169-172 feature a melodic line with triplets and slurs. Measure 172 ends with a fermata.
- Contrabass (Cb.):** Bass clef, key signature of two flats. Measures 169-172 feature a melodic line with triplets and slurs. Measure 172 ends with a fermata.

173

fl. *mf*

ob. *mf*  
a 2

cl. *mf*

cor. *mf*  
a 2

S. *mf*  
Can - to de gri-llos y ra - nas en un co - ro un co-ro

m-c *mf*  
Can - to d gri-llos y ra - nas en un co - ro un co-ro

T-b *mf*  
Can - to ra - nas en un co - ro

B. *mf*  
Can - to gri-llos y ra - nas en un co - ro

Tbl. *p*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



180

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

de la muer - - de de su a - mo Fa - bi - ni le ha - bló al

de la muer - de de su a - mo Fa - bi - ni le ha - bló al

de la muer - de de su a - mo Fa - bi - ni le ha - bló al

de la muer - de de su a - mo Fa - bi - ni le ha - bló al

183

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

*mf*

*div.*

Cam - po y el cam - po le res - pon - dió le res - pon -

Cam - po y el cam - po le res - pon - dió le res - pon -

Cam - po y el cam - po le res - pon - dió le res - pon -

Cam - po y el cam - po le res - pon - dió le res - pon -

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

dió le res-pon-dió ya se mar-chó quien de-

dió le res-pon-dió ya se mar-chó quien de-

dió le res-pon-dió ya se mar-chó quien de-

dió le res-pon-dió ya se mar-chó quien de-

fl.

ob.

cl.

cor. *a 2*

S.  
ja - ra sin ar - mo - ní - as sin ar - mo - ní - as sin ar - mo -

m-c  
ja - ra sin ar - mo - ní - as sin ar - mo - ní - as sin ar - mo -

T-b  
ja - ja - ar - mo - ní - as sin ar - mo - ní - as sin ar - mo -

B.  
ja - ra sin ar - mo - ní - as sin ar - mo - ní - as sin ar - mo -

Tbl.

VI. I

VI. II

Vla. *V*

Vc.

Cb.

fl.

ob.

cl.

cor.

S.  
ní - as sin ar - mo - ní - as al cam -

m-c  
ní - as sin ar - mo - ní - as al cam -

T-b  
ní - as sin ar - mo - ní - as al cam -

B.  
ní - as sin ar - mo - ní - as al cam -

Tbl.

VI. I **unis.**

VI. II **unis.**

Vla.

Vc.

Cb.

**div.**

195

Musical score for measures 195-197. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Cor (cor.), Soprano (S.), Mezzo-Cornet (m-c), Trombone (T-b), Bass (B.), Trombone (Tbl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The vocal parts (S., m-c, T-b, B.) include lyrics: "po al cam - po Fa - po al cam - po al".



201

fl. *ff*

ob. *ff*

cl. *ff*

cor. *ff*

S. *ff*  
ja - ra sin ar-mo- ní \_\_\_\_\_ as al cam - \_\_\_\_\_ po

m-c *ff*  
ja - ra sin ar-mo- ní \_\_\_\_\_ as al cam - \_\_\_\_\_ po

T-b *ff*  
po al cam - \_\_\_\_\_ po

B. *ff*  
po al cam - \_\_\_\_\_ po

Tbl.

Vi. I *ff* unis.

Vi. II *ff* unis.

Vla. *ff*

Vc. *ff*

Cb. *ff*

204

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tbl.

VI. I

VI. II

Vla.

Vc.

Cb.

Musical score for measures 204-206. The score is for a full orchestra and includes parts for woodwinds, strings, and brass. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. Measures 204-206 show a rhythmic pattern in the strings and woodwinds, with the brass playing a sustained note.

207

a 2

a 2

a 2

fl.  
ob.  
cl.  
cor.  
S.  
m-c  
T-b  
B.  
Tbl.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

fl. a 2

ob. a 2

cl.

cor. a 2

S. *ff* sin ar - mo -

m-c *ff* sin ar - mo -

T-b *ff* sin ar - mo -

B. *ff* sin ar - mo -

Tbl. *f*

VI. I

VI. II

Vla.

Vc.

Cb.

Rit.

210

fl.

ob.

cl.

cor.

S.

m-c

T-b

B.

Tb.

VI. I

VI. II

Vla.

Vc.

Cb.

ní - as al cam - po

ní - as al cam - po

ní - as al cam - po

ní - as al cam - po