

SINFONÍA N. 2 (De Profundis)

A mis padres

1957 - 58

GUSTAVO BECERA-SCHMIDT

Los errores en el original se señalan con un recuadro y se explica el porqué de la corrección cuando la hay. Al hablar de "error de escritura " me refiero a deslices de la pluma y no a errores de composición. Vale.

Los compases han sido enumerados habiendo suprimido los que el autor tachó. En el original existe una enumeración anterior a esa eliminación que toma en cuenta los compases tarjados.

Segunda Sinfonía (De profundis)

Gustavo Becerra-Schmidt

Performance Time: 20:0:0

a mis padres

1957-58

I - α Ω

Allegro $\text{♩} = 34-36$

Flautas I-II

Fltín. o Flauta II

Oboes 1-2

Corno inglés

Clarinetes I-II

Clarón

Fagotes I-II

Contrafagot

Cornos I-III

Cornos II-IV

Trompts. I-II-III

Trombns. I-II

Trbn. III-Tuba

Plat. vol.

Wood Bloks

Tambor militar

Fusta

Bombo

Triángulo

Calabazas

Celesta

Vibráfono

Piano

3 Timbales

Violines I

Violines II

Violas

Celli

Contrabajos

This page contains a musical score for measures 11 through 19. The instruments and parts are as follows:

- Flts. I-II**: Flutes I and II, mostly silent.
- Fltin.- Fl. III**: Flute III, mostly silent.
- Oboes 1-2**: Oboes 1 and 2, playing a melodic line with slurs and accents.
- Corn. ingl.**: English Horn, mostly silent.
- Clars. I-II**: Clarinets I and II, mostly silent.
- Clarón**: Clarinet, mostly silent.
- Fgts I-II**: Bassoons I and II, mostly silent.
- Ctrfgt.**: Contrabassoon, mostly silent.
- Cr. I-III**: Cor Anglais I-III, playing a melodic line starting in measure 15 with a *mf* dynamic.
- Cr. II-IV**: Cor Anglais II-IV, playing a melodic line starting in measure 15 with a *mf* dynamic.
- 3 Trpts.**: Trumpets, mostly silent.
- Trbns. I-II**: Trumpets III-IV, mostly silent.
- III-Tuba**: Tuba, playing a melodic line starting in measure 11 with a *mf* dynamic.
- Plat. vol.**: Snare Drum, mostly silent.
- W. Bloks**: Wood Blocks, playing a rhythmic pattern with a *mf* dynamic.
- Tam. Mil.**: Tom-Toms, mostly silent.
- Fusta**: Fiddle Drum, mostly silent.
- Bombo**: Bongo, mostly silent.
- Triag.**: Triangle, mostly silent.
- Calab.**: Calabash, mostly silent.
- Celesta**: Celesta, mostly silent.
- Vibr.**: Vibraphone, mostly silent.
- Pf.**: Piano, playing a melodic line starting in measure 11 with a *mf* dynamic.
- Timb.**: Timpani, mostly silent.
- Vlns. I**: Violins I, playing a melodic line starting in measure 11 with a *mf* dynamic.
- Vlns. II**: Violins II, playing a melodic line starting in measure 11 with a *mf* dynamic.
- Vle.**: Viola, playing a melodic line starting in measure 17 with a *mf* dynamic.
- Vcl.**: Violoncello, playing a melodic line starting in measure 18 with a *mf* dynamic and *pizz* (pizzicato) marking.
- Cb.**: Contrabass, playing a melodic line starting in measure 18 with a *mf* dynamic.

Measures 11-19 are indicated at the bottom of the page. A *f* dynamic marking appears at the end of measure 18.

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

a 2

f

ff

mf

f

ff

pizz

f

ff

arco

ff

f

ff

f

28 29 30 31 32 33 34 35

Flts. I-II
 Fltin.- Fl. III
 Oboes 1-2
 Corn. ingl.
 Clars. I-II
 Clarón
 Fgts I-II
 Ctrfgt.
 Cr. I-III
 Cr. II-IV
 3 Trpts.
 Trbns. I-II
 III-Tuba
 Plat. vol.
 W. Bloks
 Tam.Mil.
 Fusta
 Bombo
 Triag.
 Calab.
 Celesta
 Vibr.
 Pf.
 Timb.
 Vlns. I
 Vlns. II
 Vle.
 Vcl.
 Cb.

En el original aparecen las notas que tocan los violines II. Es evidente que hay un error de transposición (corno inglés a la cuarta superior) que no se cometió en los 2 compases anteriores.

Tuba
 ff

mf
 Led. *

En el original las violas callan y el pasaje sigue a dos voces entre los violines. Me parece que hay un error de escritura pues rompe el esquema que plantea el compás inmediatamente anterior y el que plantean las maderas a las que las cuerdas duplican. Siendo un pasaje FF me parece mas apropiado no callar a las violas.

arco

ff

36 37 38 39 40 41 42 43

Musical score for orchestra and percussion, measures 44-51. The score includes parts for Flts. I-II, Fltin. - Fl. III, Oboes 1-2, Corn. ingl., Clars. I-II, Clarón, Fgts I-II, Ctrfgt., Cr. I-III, Cr. II-IV, 3 Trpts., Trbns. I-II, III-Tuba, Plat. vol., W. Bloks, Tam. Mil., Fusta, Bombo, Triag., Calab., Celesta, Vibr., Pf., Timb., Vlns. I, Vlns. II, Ve., Vcl., and Cb. The score features various dynamics such as *p*, *mp*, and *mf*, and includes performance instructions like *Red.* and *div.*. The bottom of the page contains measure numbers 44 through 51.

44

45

46

47

48

49

50

51

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlms. I

Vlms. II

Vle.

Vcl.

Cb.

f

p

f

p

mp

mp

mp

mp

En el original: La-Sol sost. que son las notas 2 y 10 de las sene.
Si se le pone llave de do en 3- línea se ve claro que es un error de escritura pues aparecen las notas 11 y 12 que completan la serie del pasaje en las maderas. (se corrige con permiso del autor)

p

ff

f

p

8va

f

p

Ver Tuba. Mismo compás.

f

pizz

This page contains the musical score for measures 60, 61, and 62. The instruments listed on the left are: Flts. I-II, Fltin. - Fl. III, Oboes 1-2, Corn. ingl., Clars. I-II, Clarón, Fgts I-II, Ctrfgt., Cr. I-III, Cr. II-IV, 3 Trpts., Trbns. I-II, III-Tuba, Plat. vol., W. Bloks, Tam. Mil., Fusta, Bombo, Triag., Calab., Celesta, Vibr., Pf., Timb., Vlns. I, Vlns. II, Vle., Vel., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *mp*, *pizz*, and *arco*. Measure 60 shows the beginning of the piece with a *mf* dynamic. Measure 61 features a *f* dynamic and includes the instruction *a 2*. Measure 62 continues with *f* dynamics and includes *pizz* and *arco* markings for the strings.

60

61

62

Flts. I-II *mf*

Fltin. - Fl. III *mf*

Oboes 1-2

Corn. ingl.

Clars. I-II *mf*

Clarón

Fgts I-II *f*

Ctrfgt. *f*

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba *mf*

Plat. vol.

W. Bloks *mf*

Tam.Mil.

Fusta

Bombo

Triag.

Calab.

Celesta *f*

Vibr.

Pf. *sfz*

Timb.

Vlns. I *p cresc. mf cresc.*

Vlns. II *p cresc. mf cresc.*

Vle. *mf cresc.*

Vcl. *f*

Cb. *f*

63

64

65

66

67

68

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vel.

Cb.

a2

f

a2

f

a2

ff

ff

f

ff

ff

III

f

ff

ff

Tuba

f

mf

En el original falta este compás. Omisión evidente.

f

sfz

ff

ff

f

f

f

f

ff

ff

69

70

71

72

73

74

75

Flts. I-II

Flútn. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

En el original: Llave de Fa. Debe ser llave de sol .Error evidente.

f, *sfz*, *pizz*, *Tuba*

76

77

78

79

80

81

82

Flts. I-II *a 2*

Fltin. - Fl. III *Fin.* *ff*

Oboes 1-2 *a 2* *ff*

Corn. ingl. *ff*

Clars. I-II *ff*

Clarón *ff*

Fgts I-II *ff*

Ctrfgt. *ff*

Cr. I-III *ff*

Cr. II-IV *ff*

3 Trpts. *I-II ff* *II-III*

Trbns. I-II *ff*

III-Tuba *ff*

Plat. vol.

W. Bloks *ff*

Tam. Mil.

Fusta

Bombo

Triag. *ff*

Calab. *ff*

Celesta

Vibr.

Pf.

Timb. *f* *f*

Vlns. I *ff* *non div.* *ff*

Vlns. II *ff*

Vle. *non div.* *ff*

Vcl. *ff*

Cb. *ff*

83

84

85

86

87

88

Flts. I-II
Fltin.- Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

ff *ff* *sp* *sp* *mf* *mf* *f* *f* *mf*

99 90 91 92 93 94 95 96

Flts. I-II
 Fltin. - Fl. III
 Oboes I-2
 Corn. ingl.
 Clars. I-II
 Clarón
 Fgts I-II
 Ctrfgt.
 Cr. I-III
 Cr. II-IV
 3 Trpts.
 Trbns. I-II
 III-Tuba
 Plat. vol.
 W. Bloks
 Tam. Mil.
 Fusta
 Bombo
 Triag.
 Calab.
 Celesta
 Vibr.
 Pf.
 Timb.
 Vlins. I
 Vlins. II
 Vle.
 Vcl.
 Cb.

97 98 99 100 101 102 103

This page of a musical score, numbered 16, contains measures 104 through 113. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flts. I-II:** Flutes I and II. Measure 104 has an *Isola* marking. The part features a melodic line with slurs and dynamics *p* and *mf*.
- Fltin. - Fl. III:** Flute III. Part starts with *p* and *Fl. III* marking.
- Oboes 1-2:** Oboe parts, starting in measure 110 with *p* dynamics.
- Corn. ingl.:** English Horn part, starting in measure 110 with *p* dynamics.
- Clars. I-II:** Clarinet I and II parts.
- Clarón:** Clarinet part.
- Fgts I-II:** Bassoon I and II parts.
- Ctrfgt.:** Contrabassoon part.
- Cr. I-III:** Cor Anglais I-III parts.
- Cr. II-IV:** Cor Anglais II-IV parts.
- 3 Trpts.:** Three Trumpets parts.
- Trbns. I-II:** Trumpets I and II parts.
- III-Tuba:** Tuba part.
- Plat. vol.:** Plateau.
- W. Bloks:** Wood blocks.
- Tam. Mil.:** Military Tam-tam.
- Fusta:** Fusta.
- Bombo:** Bombo.
- Triag. Calab.:** Calabrian Triangle. Part starts in measure 108 with *p* dynamics.
- Celesta:** Celesta part, starting in measure 110 with *f* dynamics.
- Vibr.:** Vibraphone part, starting in measure 104 with *p* dynamics.
- Pf.:** Piano part, starting in measure 108 with *mp* dynamics.
- Timb.:** Timpani part.
- Vlns. I:** Violin I part, starting in measure 109 with *p* dynamics and *sordina* marking.
- Vlns. II:** Violin II part, starting in measure 109 with *p* dynamics and *sordina* marking.
- Vle.:** Viola part, starting in measure 109 with *p* dynamics and *sordina* marking.
- Vcl.:** Violoncello part, starting in measure 109 with *p* dynamics.
- Cb.:** Contrabasso part, starting in measure 110 with *p* dynamics.

Measure numbers 104, 105, 106, 107, 108, 109, 110, 111, 112, and 113 are indicated at the bottom of the page.

Flts. I-II
Fltín.- Fl. III
Oboes I-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triang.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

p, *f*, *mf*, *a2*, *sin sord.*

114 115 116 117 118 119 120 121

Flts. I-II

Fltin.- Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam.Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

122

123

124

125

126

Flts. I-II

Fltin. - Fl. III

Oboes I-2

Corn. ingl.

Clars. I-II

Clarón

Egts I-II

Crfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam.Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

Fin.

ff

ff

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

f

non div.

ff non div.

ff non div.

ff non div.

ff

ff

ff

ff

ff

ff

ff

En el original faltan los sostenidos.

Este compás y los 3 siguientes duplican a las violas. El autor copió pensando en llave de do en cuarta línea resultando si-la en vez de re-si etc.

127

128

129

130

131

132

133

Flts. I-II
Fltin. - Fl. III
Oboes I-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

134 135 136 137 138 139

solo
mf

ff
ff
ff
fp
fp
p
pizz
p

Flts. I-II

Fltín.- Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam.Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlms. I

Vlms. II

Vle.

Vel.

Cb.

Este pasaje de la trompeta parece haber sido omitido por error. Aparece en la primera parte y aquí en la retrógradada debiera estar (lo pongo retrógrado por supuesto)
Corresponde a las notas 11 y 12 Fundamental.

140

141

142

143

144

145

146

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes I-II, Flute III, Oboes I-II, Clarinets I-II, Bassoons I-II, and Contrabassoon. The brass section includes Trumpets I-III, Trombones I-II, and Tuba III. The percussion section includes Tambores Milaneses (Fusta and Bombo), Triangles, and Calabashes. The keyboard section includes Celesta and Vibraphone. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. Dynamics such as *f* and *ff* are indicated throughout. A specific musical passage for the Tuba is highlighted with a box and includes a handwritten note in Spanish.

El pasaje recuadrado corresponde a lo que debiera ser el lugar donde debe ubicarse este motivo de la Tuba, según su correspondiente en la primera parte. El autor lo desplazó un compás a la derecha. Pienso que por error. El autor desea que se mantenga como está.

This page contains the musical score for a large orchestra, spanning measures 155 to 158. The instruments are arranged in the following order from top to bottom:

- Flts. I-II: Treble clef, key signature of two flats. Part I-II has a *f* dynamic and a *III* fingering.
- Fltin.-Fl. III: Treble clef, key signature of two flats. Part III has a *f* dynamic.
- Oboes 1-2: Treble clef, key signature of two flats. Part 1-2 is silent.
- Corn. ingl.: Treble clef, key signature of two flats. Part ingl. is silent.
- Clars. I-II: Treble clef, key signature of two flats. Part I-II has a *f* dynamic and a *I* fingering.
- Clarón: Treble clef, key signature of two flats. Part Clarón is silent.
- Fgts I-II: Bass clef, key signature of two flats. Part I-II has a *f* dynamic.
- Ctrfgt.: Bass clef, key signature of two flats. Part Ctrfgt. has a *f* dynamic.
- Cr. I-III: Treble clef, key signature of two flats. Part I-III is silent.
- Cr. II-IV: Treble clef, key signature of two flats. Part II-IV is silent.
- 3 Trpts.: Treble clef, key signature of two flats. Part 3 Trpts. is silent.
- Trbns. I-II: Bass clef, key signature of two flats. Part I-II is silent.
- III-Tuba: Bass clef, key signature of two flats. Part III-Tuba is silent.
- Plat. vol.: Percussion staff, key signature of two flats. Part Plat. vol. is silent.
- W. Bloks: Percussion staff, key signature of two flats. Part W. Bloks is silent.
- Tam. Mil.: Percussion staff, key signature of two flats. Part Tam. Mil. is silent.
- Fusta: Percussion staff, key signature of two flats. Part Fusta is silent.
- Bombo: Percussion staff, key signature of two flats. Part Bombo is silent.
- Triag.: Percussion staff, key signature of two flats. Part Triag. is silent.
- Calab.: Percussion staff, key signature of two flats. Part Calab. is silent.
- Celesta: Treble and Bass clefs, key signature of two flats. Part Celesta is silent.
- Vibr.: Treble clef, key signature of two flats. Part Vibr. is silent.
- PF.: Treble and Bass clefs, key signature of two flats. Part PF. is silent.
- Timb.: Bass clef, key signature of two flats. Part Timb. is silent.
- Vlns. I: Treble clef, key signature of two flats. Part Vlns. I has a *f* dynamic.
- Vlns. II: Treble clef, key signature of two flats. Part Vlns. II has a *f* dynamic.
- Vle.: Treble clef, key signature of two flats. Part Vle. has a *f* dynamic.
- Vcl.: Bass clef, key signature of two flats. Part Vcl. has a *f* dynamic.
- Cb.: Bass clef, key signature of two flats. Part Cb. has a *f* dynamic and a *pizz* marking.

155

156

157

158

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

En el original falta el sostenido (y el becuadro al último fa del compás.)
 Como yo lo puse, está de acuerdo con la parte Fundamental.
 (El becuadro al último fa del compás 161 del original, queda sobrando)

Fltin.
p

mf

dim.
f
dim.
p

f
dim.
p

ff
ff

ffz
ffz

p

p
div.
p

pizz
ff

pizz
ff

1 1

159 160 161 162 163 164 165

Flts. I-II
Fltin. - Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam.Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlms. I
Vlms. II
Vle.
Vcl.
Cb.

166

167

168

169

170

171

172

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlins. I

Vlins. II

Vle.

Vcl.

Cb.

173 174 175 176 177 178 179

Flts. I-II
Fltin. - Fl. III
Oboes I-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

Fltin.
f
a2
mf
mf
f
f
f
pizz
f
f
f
pizz
arco
f
pizz
arco
f
f
pizz
arco
f
f
f
f

187 188 189 190 191 192 193

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W. Bloks

Tam. Mil.

Fusta

Bombo

Triag.

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlins. I

Vlins. II

Vle.

Vcl.

Cb.

a2

f

ff

div.

194

195

196

197

198

En el original hay un La en flauta 2 y en oboe 2: Debe ser SI.
El clarinete 2 lleva Si y debe ser DO sostenido.
(Errores evidentes)

Musical score for measures 199-204. The score includes parts for Flts. I-II, Fltin.-Fl. III, Oboes 1-2, Corn. ingl., Clars. I-II, Clarón, Fgts I-II, Ctrfgt., Cr. I-III, Cr. II-IV, 3 Trpts., Trbns. I-II, III-Tuba, Plat. vol., W. Bloks, Tam. Mil., Fusta, Bombo, Triag., Calab., Celesta, Vibr., Pf., and Timb. The woodwind and brass sections play sustained chords with some melodic movement. The strings play a rhythmic pattern. The piano part features a prominent *ff* dynamic.

En el original: La en vls. II y viola II. Evidentemente debe ser SI.

Musical score for measures 199-204, focusing on the string and double bass sections. It includes parts for Vlns. I, Vlns. II, Vle., Vcl., and Cb. The strings play a rhythmic pattern, and the double bass part is more active, following the woodwind and brass lines.

199

200

201

202

203

204

Flts. I-II
Fltin. - Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

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

205

206

207

208

209

210

211

212

Flts. I-II
Fltin. - Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W. Bloks
Tam. Mil.
Fusta
Bombo
Triag.
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlms. I
Vlms. II
Vle.
Vcl.
Cb.

213

214

215

216

217

6 Mts.

II- Tu solus altissimus

Andante $\text{♩} = 42-44$

The score is for a symphonic band or orchestra. It includes parts for:

- Flautas I-II: *pp*, 3:2 triplet
- Fltín. o Flauta III
- Oboes 1-2
- Corno inglés
- Clarinetes I-II: *pp*, 3:2 triplet
- Clarón
- Fagotes I-II
- Contrafagot
- Cornos I-III
- Cornos II-IV
- Trompts. I-II-III
- Trombns. I-II
- Trbn. III-Tuba
- Plat. vol. : *p*
- Wood Blocks
- Tambor militar
- Bombo : *pp*
- Calabazas
- Celesta : *p*, 3:2 triplet
- Vibráfono : *p*, *sord.*
- Piano
- 3 Timbales
- Violines I : *p*, *sord.*, 3:2 triplet, *gliss. lento*
- Violines II : *p*, *sord.*, 3:2 triplet
- Violas : *p*, *sord.*, 3:2 triplet
- Celli : *p*, *sord.*, 3:2 triplet
- Contrabajos : *p*, *sord.*

Flts. I-II: *pp*, 3:2 triplet

Fltin. - Fl. III: -

Oboes 1-2: -

Corn. ingl.: -

Clars. I-II: *pp*

Clarón: -

Fgts I-II: -

Ctrfgt.: -

Cr. I-III: -

Cr. II-IV: -

3 Trpts.: -

Trbns. I-II: -

III-Tuba: -

Plat. vol. W.Blocks: *pp*, *p*

Tamb. Mil. Bombo: *pp*

Calab.: *pp*

Celesta: *p*

Vibr.: *p*, *Red.*, 3:2 triplet

Pf.: *p*, 3:2 triplet

Timb.: -

Vlns. I: *p*, *gliss. lento*

Vlns. II: *p*

Vle.: *div.*, *p*, 3:2 triplet

Vcl.: *div.*, *p*, 3:2 triplet

Cb.: -

7

8

9

10

11

12

Flts. I-II

Fltin. - Fl. III *Fl. III* *p*

Oboes 1-2 *p*

Corn. ingl.

Clars. I-II *p*

Clarón *pp*

Fgts I-II

Ctrfgt.

Cr. I-III *sord.* *p*

Cr. II-IV *sord.* *p*

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W.Blocks

Tamb.Mil.

Bombo

Calab.

Celesta

Vibr. *8va* *3:2* *3:2* *p*

Pf. *Red. segue* *mp* *Red.*

Timb.

Vlins. I

Vlins. II *mp*

Vle. *mp*

Vcl. *p*

Cb. *p*

Flts. I-II

Fltin.- Fl. III

Oboes I-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W.Blocks

Tamb.Mil.

Bombo

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlns. I

Vlns. II

Vle.

Vcl.

Cb.

mp

mp

mp

mp

mp

3:2 sin sord.

3:2 sin sord.

p

p

mf

p

p

mf

mf

mf

sin sord.

sin sord.

mf

mf

mf

mf

mf

mf

mf

mf

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W.Blocks

Tamb.Mil.

Bombo

Calab.

Celesta

Vibr.

Pf.

Timb.

Vlms. I

Vlms. II

Vle.

Vcl.

Cb.

En el original falta el Sostenido al sol de clarinete 2 y clarón.

sin sord.

mf *mf*

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

3:2 *3:2* *3:2* *3:2* *3:2*

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

a2 *a2*

IV

26 27 28 29 30 31 32 33 34

Flts. I-II

Fltin.- Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Crtrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W.Blocks

Tamb.Mil.

Bombo

Calab.

Celesta

Vibr.

Pf

Timb.

Vlms. I

Vlms. II

Vle.

Vcl.

Cb.

En el original falta la llave de Fa.

sin sord.

mf

p

f

div.

35

36

37

38

39

40

41

En el original falta el Sostenido.

8va

Flts. I-II
Fltin. - Fl. III
Oboes I-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W.Blocks
Tamb.Mil.
Bombo
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

42

43

44

45

46

47

(8va)-----

Flts. I-II
Fltín. - Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W.Blocks
Tamb.Mil.
Bombo
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

tapado
pp
tapado
pp
p *sord.*
p *sord.*
mp
mp
p
pp
div. a 4
unis.
p
p
p

48 49 50 51 52 53 54

(8ª)

Flts. I-II
Fltín. - Fl. III
Oboes I-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W.Blocks
Tamb. Mil.
Bombo
Calab.
Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

p, *mf*, *pp*, *abierto*, *p*, *mf*, *pp*, *f*, *arm. (*)*

(*) ¡Los armónicos deben ser continuos!
¡Solo debe pasarse por la nota escrita!

This page of a musical score contains measures 61, 62, and 63. The instruments and parts are as follows:

- Flts. 1-II:** Flute 1 and 2 parts, featuring melodic lines with slurs and accidentals.
- Fltin.- Fl. III:** Flute III part, which is silent in these measures.
- Oboes 1-2:** Oboe 1 and 2 parts, which are silent.
- Corn. ingl.:** English Horn part, which is silent.
- Clars. I-II:** Clarinet 1 and 2 parts, which are silent.
- Clarón:** Clarinet part, which is silent.
- Fgts I-II:** Bassoon 1 and 2 parts, playing a rhythmic pattern of eighth notes with slurs and 3:2 ratios.
- Ctrfgt.:** Contrabassoon part, playing a rhythmic pattern of eighth notes with slurs and 3:2 ratios.
- Cr. I-III:** Cor Anglais 1-3 parts, playing a melodic line with slurs.
- Cr. II-IV:** Cor Anglais 2-4 parts, playing a melodic line with slurs.
- 3 Trpts.:** Trumpet 1-3 parts, playing a melodic line with slurs.
- Trbns. I-II:** Trombone 1-2 parts, playing a melodic line with slurs.
- III-Tuba:** Tuba part, which is silent.
- Plat. vol.:** Plateau, playing a sustained note.
- W.Blocks:** Wood Blocks, playing a rhythmic pattern.
- Tamb. Mil.:** Military Tambourine, playing a rhythmic pattern.
- Bombo:** Tom-tom, playing a rhythmic pattern.
- Calab.:** Calabash, playing a rhythmic pattern.
- Celesta:** Celesta part, playing a rhythmic pattern of eighth notes with slurs and 3:2 ratios.
- Vibr.:** Vibraphone part, playing a rhythmic pattern of eighth notes with slurs and 3:2 ratios.
- Pf.:** Piano part, playing a sustained note.
- Timb.:** Timpani part, which is silent.
- Vlns. I:** Violin I part, playing a sustained note.
- Vlns. II:** Violin II part, playing a melodic line with slurs.
- Vle.:** Viola part, playing a melodic line with slurs.
- Vcl.:** Violoncello part, playing a sustained note.
- Cb.:** Contrabass part, playing a sustained note.

This page of a musical score contains staves for various instruments. The woodwind section includes Flutes I-II, Flute III, Oboes I-II, English Horn, Clarinets I-II, Clarinet in Bb, Bassoons I-II, and Contrabassoon. The brass section includes Trumpets I-III, Trumpets II-IV, Trombones I-II, and Tuba. Percussion includes Cymbals, Snare Drum, and Tom-toms. The keyboard section includes Celesta and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *p* (piano) and *f* (forte). Performance instructions like *non div.* and *Rec.* are also present. Measure numbers 64, 65, 66, and 67 are indicated at the bottom of the page.

Flts. I-II

Fltin. - Fl. III

Oboes 1-2

Corn. ingl.

Clars. I-II

Clarón

Fgts I-II

Ctrfgt.

Cr. I-III

Cr. II-IV

3 Trpts.

Trbns. I-II

III-Tuba

Plat. vol.

W.Blocks

Tamb. Mil.

Bombo

Calab.

Celesta

Vibr.

PF

Timb.

Vlns. I

Vlns. II

Vle.

Vel.

Cb.

p

Fl. III

p

mf

mf

p

mf

p

p

p

Este motivo de corno 1 y Vibráfono está contruido con las notas 10-11-y 2. Su similar en la primera parte con las notas 1-2-3. Me parece que lo que el autor desea es las notas 1-2-3 y que cometió un error. No vale la pena cambiarlo pues no altera el sentido. Le pregunto de todas maneras.

p

68

69

70

71

This page contains the musical score for measures 72 through 79. The instruments listed on the left are: Flts. I-II, Fltin.-Fl. III, Oboes I-2, Corn. ingl., Clars. I-II, Clarón, Fgts I-II, Ctrfgt., Cr. I-III, Cr. II-IV, 3 Trpts., Trbns. I-II, III-Tuba, Plat. vol., W.Blocks, Tamb.Mil., Bombo, Calab., Celesta, Vibr., Pf., Timb., Vlns. I, Vlns. II, Vle., Vcl., and Cb. The score includes various musical notations such as dynamics (p, ff, sfz), articulation (div.), and performance instructions (8va). The piano part (Pf.) features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and strings provide harmonic support, with some instruments playing sustained notes or moving lines. The percussion parts are mostly rests, with some activity in the timpani.

72

73

74

75

76

77

78

79

Flts. I-II
Fltin.- Fl. III
Oboes 1-2
Corn. ingl.
Clars. I-II
Clarón
Fgts I-II
Ctrfgt.
Cr. I-III
Cr. II-IV
3 Trpts.
Trbns. I-II
III-Tuba
Plat. vol.
W.Blocks
Tamb.Mil.
Bombo
Calab.

En el original el Vibrafono lleva las mismas notas que los cornos. Es evidente que el VÍbr. se copió una quinta arriba por error.

Celesta
Vibr.
Pf.
Timb.
Vlns. I
Vlns. II
Vle.
Vcl.
Cb.

Clars I-II
 Clarón
 Fagts. I-II
 Ctrfgt.
 Cr. I-III
 Cr. II-IV
 Plat. vol.
 Vibr.
 Celesta
 Pf.
 Timp.
 Vlins. I
 div. a 3
 Vlins. II
 div. a 3
 Vle.
 div. a 3
 Vc.
 Cb.

mf, *mp*, *p*, *pizz*, *gliss. crom.*, *Red.*, *8va*, *gliss.*, *tr*, *pizz p*, *sul pont.*, *p*, *9 Mints.*

86 87 88 89 90 91 92 93

III- De profundis

Allegro agitato ♩ = 114-120

The score is for a symphony orchestra and includes the following parts:

- Flautas I-II
- Fltín o Flauta III
- Oboes 1-2
- Corno inglés
- Clarinetes I-II
- Clarinete bajo
- Fagotes I-II
- Contrafagot
- Cornos I-III
- Cornos II-IV
- Trompetas I-II-III
- Trombn. I-II
- Trmn. II-Tuba
- Play-Wood blocks
- Tambor -Fusta-Bombo
- triángulo-Calabazas
- Celesta
- Vibráf.
- Piano
- 3 Timp.
- Oscil.
- Violines I
- Violines II
- Violas
- Celli
- Contrabajos

En el original la violas no tienen nada escrito entre los compases 4 al 6. Es evidente que su nota debe prolongarse hasta el compás 6.

Flts. I-II

Picc. / Fl. 3

Ob. 1-2 *a2*

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2 *f*

C. Fgt. *f*

Cr. I-III *f*

Cr. II-IV

3 Trot.

Trb. I-II

Trb. III-Tba. *f* *p*

Ps.-Wb.

Tm.-Fta.-B. *f*

Tglo.-Cal. *f*

Celesta

Vibraf.

Pf. *f*

3 Timp.

Oscil.

Vls. I *f*

Vls. II *f*

Vle. *div.* *f*

Vc. *f*

Cb. *f*

7

8

9

10

11

Flts. I-II *a2* *ff*

Picc. / Fl. 3

Ob. 1-2 *ff*

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trot.

Trb. I-II *f* *ff* *ff* *ff*

Trb. III-Tba. *f* *ff* *ff* *ff*

Ps.-Wb.

Tm.-Fta.-B. *ff*

Tglo.-Cal.

Celesta

Vibraf.

Pf. *ff*

3 Timp. *sfz*

Oscil.

Vls. I *ff*

Vls. II *ff*

Vle. *ff*

Ve. *ff*

Cb. *ff*

Este silencio falta en el original.

12

13

14

15

16

Estas indicaciones de dinámica faltan en el original. Me parecen necesarias para emular lo que hacen las maderas y el tímbal.

Flts. I-II, Picc. / Fl. 3, Ob. 1-2, Cor. Ing., Cl. 1-2, Cl. B, Fgts. 1-2, C. Fgt.

Cr. I-III, Cr. II-IV, 3 Trot., Trb. I-II, Trb. III-Tba., Ps.-Wb., Tm.-Fta.-B., Tglo.-Cal., Celesta

Estas indicaciones de dinámica faltan en el original. Me parecen necesarias para emular lo que hacen las maderas y el tímbal.

Vibraf., Pf.

Este Mf falta en el original. Me parece necesario.

3 Timp., Oscil.

Vls. I, Vls. II, Vle., Vc., Cb.

Flts. I-II
Picc. / Fl. 3
Ob. 1-2
Cor. Ing.
Cl. 1-2
Cl. B
Fgts. 1-2
C. Fgt.
Cr. I-III
Cr. II-IV
3 Trot.
Trb. I-II
Trb. III-Tba.
Ps.-Wb.
Tm.-Fta.-B.
Tglo.-Cal.
Celesta
Vibraf.
Pf.
3 Timp.
Oscil.
Vls. I
Vls. II
Vle.
Vc.
Cb.

mp
p
ppp
p
pp
p

I- 3.2 3.2 3.2
II- 3.2

Esta prolongación de Trombón 2 falta en el original. Como el compás anterior tiene una ligadura, parece evidente que se trata de una omisión.

Flts. I-II
 Picc. / Fl. 3
 Ob. 1-2
 Cor. Ing.
 Cl. 1-2
 Cl. B
 Fgts. 1-2
 C. Fgt.
 Cr. I-III
 Cr. II-IV
 3 Trot.
 Trb. I-II
 Trb. III-Tba.
 Ps.-Wb.
 Tm.-Fta.-B.
 Tglo.-Cal.
 Celesta
 Vibraf.
 Pf.
 3 Timp.
 Oscil.
 Vls. I
 Vls. II
 Vle.
 Vc.
 Cb.

The musical score for page 53 includes parts for Flutes I-II, Piccolo/Flute 3, Oboes 1-2, Cor Anglais, Clarinets 1-2 and Bass Clarinet, Bassoons 1-2, Contrabassoon, Cor Anglais, Trumpets I-III, Trombones II-IV, 3 Trombones, Trumpets I-II, Trombone III/Tuba, Psaltery/Washboard, Tom-tom/Forte-Bell, Gong/Cymbal, Celesta, Vibraphone, Piano, 3 Timpani, Oscillator, Violins I, Violins II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and dynamic markings such as *p*, *pp*, and *gliss. lento*. Measure numbers 26, 27, 28, 29, 30, and 31 are indicated at the bottom of the page.

26

27

28

29

30

31

This page contains a musical score for measures 32 through 38. The instruments listed on the left are: Flts. I-II, Picc. / Fl. 3, Ob. 1-2, Cor. Ing., Cl. 1-2, Cl. B, Fgts. 1-2, C. Fgt., Cr. I-III, Cr. II-IV, 3 Trot., Trb. I-II, Trb. III-Tba., Ps.-Wb., Tm.-Fta.-B., Tglo.-Cal., Celesta, Vibraf., Pf., 3 Timp., Oscil., Vls. I, Vls. II, Vle., Vc., and Cb. The score features various musical notations including rests, triplets (marked 3:2), and dynamic markings such as *mf*, *mp*, and *f*. The woodwinds and strings have active parts, while the brass and percussion sections are mostly silent. The strings play a melodic line with some dynamics like *mf* and *f*. The celesta and piano have triplet patterns. The violins and violas have sustained notes with some dynamics like *f*. The cellos and double basses have a melodic line with dynamics like *f*. The page number - 54 - is at the top left. The measure numbers 32, 33, 34, 35, 36, 37, and 38 are at the bottom of the page.

32

33

34

35

36

37

38

This page of a musical score, numbered 55, contains measures 39 through 42. The instrumentation includes woodwinds (Flutes I-II, Piccolo/Flute 3, Oboes 1-2, Cor Anglais, Clarinets 1-2 and Bass), brass (Trumpets I-III, Trombones III-Tuba), strings (Violins I and II, Viola, Violoncello, Contrabass), and percussion (Tympani, Snare Drum, Cymbals, Triangle, Gong, Celesta, Vibraphone, Piano, and Timpani). The score is written in a key signature of one flat and a 4/4 time signature. Measures 39 and 40 feature a complex woodwind and string texture with various articulations and dynamics. Measure 41 introduces a prominent brass melody in the 3rd Trumpet and 3rd Trombone/Tuba parts, marked with a forte (*f*) dynamic and a 3-2 triplet. Measure 42 continues this brass theme, with the strings providing a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

39

40

41

42

Flts. I-II

Picc. / Fl. 3

Ob. 1-2

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trot.

Trb. I-II

Trb. III-Tba.

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal.

Celesta

Vibraf.

Pf.

3 Timp.

Oscil.

Vls. I

Vls. II

Vle.

Vc.

Cb.

En el original falta un tempo (se omitió el do).
Es una réplica en eco de las cuerdas. Corrección evidente.

La negra falta en el original.

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page:

- Flts. I-II
- Picc. / Fl. 3
- Ob. 1-2
- Cor. Ing.
- Cl. 1-2
- Cl. B.
- Fgts. 1-2
- C. Fgt.
- Cr. I-III
- Cr. II-IV
- 3 Trot.
- Trb. I-II
- Trb. III-Tba.
- Ps.-Wb.
- Tm.-Fta.-B.
- Tglo.-Cal.
- Celesta
- Vibraf.
- Pf.
- 3 Timp.
- Oscil.
- Vls. I
- Vls. II
- Vle.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (mf, f, f), articulations (accents), and performance instructions (a 2, div.). There are also some unique markings like *b_p* in the flute part and *tr* in the string parts. The piece concludes with a double bar line on measures 53 and 54.

Flts. I-II

Picc. / Fl. 3

Ob. 1-2

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trpt.

Trb. I-II

Trb. III-Tba.

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal.

Celesta

Vibraf.

Pf.

3 Timp.

Oscil.

Vls. I

Vls. II

Vle.

Vc.

Cb.

mf

cresc.

f

tr.

ff

Flts. I-II

Picc. / Fl. 3

Ob. 1-2

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2 *a 2*

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trot. *f* *III*

Trb. I-II

Trb. III-Tba. *f*

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal. *p*

Celesta

Vibraf.

Pf. *Falta el sostenido en el original.* *En los timbales falta la escritura correspondiente a estos dos compases.* *ff*

3 Timp.

Oscil.

Vls. I *ff* *f* *8va*

Vls. II *ff* *f*

Vle. *f*

Vc. *f* *div.*

Cb. *f*

8va
a 2
Ftn. 8va
ff

Ob. 1-2

Cor. Ing.

Cl. 1-2
ff

Cl. B
ff

Fgts. 1-2
a 2
ff

C. Fgt.

Cr. I-III

Cr. II-IV
IV
f

3 Trot.

Trb. I-II

Trb. III-Tba.

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal.

Celista

Vibraf.

Pf.
ff

3 Timp.

Oscil.

Vls. I
8va
f

Vls. II
f
unis.
ff

Vle.
f
unis.
ff

Vc.
f
unis.
ff

Cb.
f
unis.
ff

En el original estos 2 compases de los trombones están traslocados rompiendo la alternancia planteada. Error evidente.

Fl. 1-2

Picc. / Fl. 3

Ob. 1-2

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2

C. Fgt.

4 Cornos

Trpt. I-II

Trpt. III

Trb. I-II

Trb. III-Tba.

Ps.-Wb.

TM.-Fta.-B.

Tglo.-Cal.

Celesta

Vibráf.

Piano

3 Timp.

Oscil.

Vls. I

Vls. II

Vle.

Vc.

Cb.

Este Fa corresponde a la nota 1 de la serie. Debe ser natural. En el original falta el becuadro.

En el original hay 4 notas en cada acorde (son 3 trompetas). Anulo las notas bajas del acorde, que son las que duplica el corno 1.

ff *8*

f *gliss. crom.*

8va

Red.

0 Decibeles *100 Osc. seg.*

div. a 3 *ff*

div. a 2 *ff*

This page of an orchestral score, page 63, includes the following parts and markings:

- Flts. I-II:** Part of the flute section.
- Picc. / Fl. 3:** Piccolo and third flute part, with marking *Fl. III*.
- Ob. 1-2:** Oboe parts, with marking *a 2*.
- Cor. Ing.:** English Horn part.
- Cl. 1-2:** Clarinet parts, with marking *a 2*.
- Cl. B:** Bass Clarinet part.
- Fgts. 1-2:** Bassoon parts.
- C. Fgt.:** Contrabassoon part.
- Cr. I-III:** First three Crumhorn parts.
- Cr. II-IV:** Last four Crumhorn parts, with marking *(8va)*.
- 3 Trot.:** Three Trombones, with marking *I-II sord.*
- Trb. I-II:** First two Trombones.
- Trb. III-Tba.:** Third Trombone and Tuba, with markings *III y tuba* and *Tuba*.
- Ps.-Wb.:** Piano and Double Bass.
- Tm.-Fta.-B.:** Tom-Toms, Field Drums, and Bass Drum.
- Tglo.-Cal.:** Gong and Cymbals.
- Celesta:** Celesta part.
- Vibraf.:** Vibraphone, with marking *(8va)*.
- PF.:** Piano, with markings *mf*, *gliss. crom.*, and *ff*.
- 3 Timp.:** Three Timpani.
- Oscil.:** Oscillator, with markings *10.000 seg.*, *0 Decibels*, *atenuar*, and *† 25 Decibels*.
- Vls. I:** Violin I.
- Vls. II:** Violin II.
- Vle.:** Viola.
- Vc.:** Violoncello.
- Cb.:** Contrabasso.

Flts. I-II *f*

Picc. / Fl. 3 *f*

Ob. 1-2 *f*

Cor. Ing. *f*

Cl. 1-2 *f*

Cl. B

Fgts. 1-2

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trpt. I-II sin sord. III *f*
III (sin sord.) *f*

Trb. III-Tba.

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal.

Celesta

Vibraf. I-II sin sord.

PF

3 Timp.

Oscil.

Vls. I *f*

Vls. II *f*

Vle. *f*

Vc.

Cb.

Musical score for page 66, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, and Strings. The score includes dynamic markings such as *ff*, *f*, and *sfz*, and performance instructions like *pizz.* and *arco*. The score is divided into measures 87 through 92.

Flts. I-II
Picc. / Fl. 3
Ob. 1-2
Cor. Ing.
Cl. 1-2
Cl. B
Fgts. 1-2
C. Fgt.
Cr. I-III
Cr. II-IV
3 Trot.
Trb. I-II
Trb. III-Tba.
Ps.-Wb.
Tm.-Fta.-B.
Tglo.-Cal.
Celesta
Vibraf.
Pf.
3 Timp.
Oscil.
Vls. I
Vls. II
Vle.
Vc.
Cb.

El original lleva dinámica de P. Me parece evidente que debe ser F para equilibrar en eco a trompetas y vibráfono.

Musical score for orchestra and strings, measures 93-98. The score includes parts for Flutes I-II, Piccolo/Flute 3, Oboes 1-2, Cor Anglais, Clarinets 1-2 and Bass, Bassoons 1-2, Contrabassoon, Cor Anglais I-III and II-IV, Trombones III, II, and III-Tuba, Psaltery/Woodblock, Tom-Tom/Floor Tom, Gong/Cymbal, Celesta, Vibraphone, Piano, 3 Timpani, Oscillator, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *f*, *ff*, *a2*, *pizz.*, and *arco*. The score features complex rhythmic patterns and melodic lines across multiple staves.

93

94

95

96

97

98

This page contains the musical score for measures 99 through 102. The instruments listed on the left are: Flts. I-II, Picc. / Fl. 3, Ob. 1-2, Cor. Ing., Cl. 1-2, Cl. B, Fgts. 1-2, C. Fgt., Cr. I-III, Cr. II-IV, 3 Trot., Trb. I-II, Trb. III-Tba., Ps.-Wb., Tm.-Fta.-B., Tglo.-Cal., Celesta, Vibraf., Pf., 3 Timp., Oscil., Vls. I, Vls. II, Vle., Vc., and Cb. The score features various dynamics such as *f*, *fff*, and *p*, along with performance instructions like *div.*, *div. a 3*, *gliss. crom.*, and *100 osc. seg.*. The string section (Vls. I, Vls. II, Vle., Vc., Cb.) has a prominent role in measures 101 and 102, playing a *fff* texture with *div. a 3* markings. The woodwinds and brass sections also contribute to the overall texture, with some instruments playing *fff* and others *p*. The percussion section includes Tm.-Fta.-B., Tglo.-Cal., 3 Timp., and Oscil., with the latter playing *100 osc. seg.* and *subir hasta.....*. The Celesta and Vibraf. are also present, with the Celesta playing *ff* and *gliss. crom.* in measure 102.

Flts. I-II

Picc. / Fl. 3

Ob. 1-2

Cor. Ing.

Cl. 1-2

Cl. B

Fgts. 1-2

C. Fgt.

Cr. I-III

Cr. II-IV

3 Trot.

Trb. I-II

Trb. III-Tba.

Ps.-Wb.

Tm.-Fta.-B.

Tglo.-Cal.

Celesta

Vibraf.

Pf.

3 Timp.

Oscil.

Vls. I

Vls. II

Vle.

Vc.

Cb.

ff ff f mf p pp

- 10 Decibels *atenuar* *- 40*

5.000 osc. seg.

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

8va *(trémolo)*

Flauta I

Sinfonia N^o 2

G. Becerra

Allegro. $\text{♩} = 34-36$

10 20 30 40 50 60 70 80 90 100 110 120

Tbn. II clar. Fta. I #

f *ff* *p* *mf* *f* *ff* *p* *Sola* *p* *mf* *p*

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE, HAY QUE TOMARLOS COMO SI FUERAN LETRAS

Fta. I. - Sinf. N^o 2. - Becerra

2

Musical score for Flute I, measures 130-210. The score is written on six staves. Measure numbers 130, 140, 150, 160, 170, 180, 190, 200, and 210 are circled. Dynamics include *ff*, *f*, *p*, and *mf*. There are various musical notations such as slurs, accents, and fingerings.

II

Andante. $\text{♩} = 42 - 44$.

Musical score for Flute I, measures 1-50. The score is written on four staves. Measure numbers 10, 20, 30, 40, and 50 are circled. Dynamics include *pp* and *p*. There are various musical notations such as slurs, accents, and fingerings.

8^a - - - -

60 3

mf

70

80 90

p

mf

III DE PROFUNDIS

Allegro agitato 1. 114-120

10

fff

30 40

50

mf

8^{va}

80

90

ff

Fla. I - Sinf. N° 2. - Becerra

4

Musical notation for Flute I, measures 100-110. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. Measure 100 starts with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. A dynamic marking of *p* (piano) is placed below the first note. Measure 101 continues with eighth notes: G5, F5, E5, D5, C5, Bb4, A4, G4. A dynamic marking of *f* (forte) is placed below the first note. Measure 102 contains a whole rest. Measure 103 contains a whole rest. Measure 104 contains a whole rest. Measure 105 contains a whole rest. Measure 106 contains a whole rest. Measure 107 contains a whole rest. Measure 108 contains a whole rest. Measure 109 contains a whole rest. Measure 110 contains a whole rest. The second staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. A dynamic marking of *p* is placed below the first note. The staff continues with eighth notes: G5, F5, E5, D5, C5, Bb4, A4, G4. A dynamic marking of *f* is placed below the first note. The staff ends with a double bar line.

Ten empty musical staves, each consisting of five lines, arranged vertically on the page.

Flauta II

Sinfonia Nº 2.

G. Becerra

Allegro. d. = 34-36

The musical score for Flute II consists of ten staves of music. The first staff (measures 10-20) includes parts for Clarinet (Clar.), Trumpet III (Trbn. III), and Flute II (Flta. II). The second staff (measures 30-60) includes parts for Flute II and Violin I (Vln. I). The third staff (measures 70-80) includes parts for Flute II and Violin I. The fourth staff (measures 90-100) includes parts for Flute II and Violin I. The fifth staff (measures 110-120) includes parts for Flute II and Violin I. The sixth staff (measures 130-140) includes parts for Flute II and Violin I. The seventh staff (measures 150-160) includes parts for Flute II and Violin I. The eighth staff (measures 170-180) includes parts for Flute II and Violin I. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, ff, mf, p). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, and 170 are circled. The key signature has one sharp (F#) and the time signature is 3/4.

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDE CORRELATIVAMENTE, HAY QUE TOMARLOS COMO SI FUERAN LETRAS.

2

II

Andante. d = 42-44

Allegro agitato. $\text{♩} = 114-120$

III

3

Musical staff 1: Treble clef, 5/4 time signature. Starts with a whole note B^{\flat} and a half note E^{\flat} . Measure 10 is circled. The staff contains a series of eighth notes with various accidentals.

Musical staff 2: Treble clef. Measure 20 is circled. Continues the eighth-note pattern.

Musical staff 3: Treble clef. Measures 30 and 40 are circled. Includes a measure with a fermata and a measure with a forte (f) dynamic.

Musical staff 4: Treble clef. Measures 50 and 55 are circled. Includes a measure with a mezzo-forte (mf) dynamic and a measure with a fermata.

Musical staff 5: Treble clef. Measure 70 is circled. Features a rapid eighth-note passage with a forte (ff) dynamic.

Musical staff 6: Treble clef. Measure 80 is circled. Continues the eighth-note pattern with a forte (ff) dynamic.

Musical staff 7: Treble clef. Measure 85 is circled. Includes a measure with a forte (ff) dynamic and a measure with a fermata.

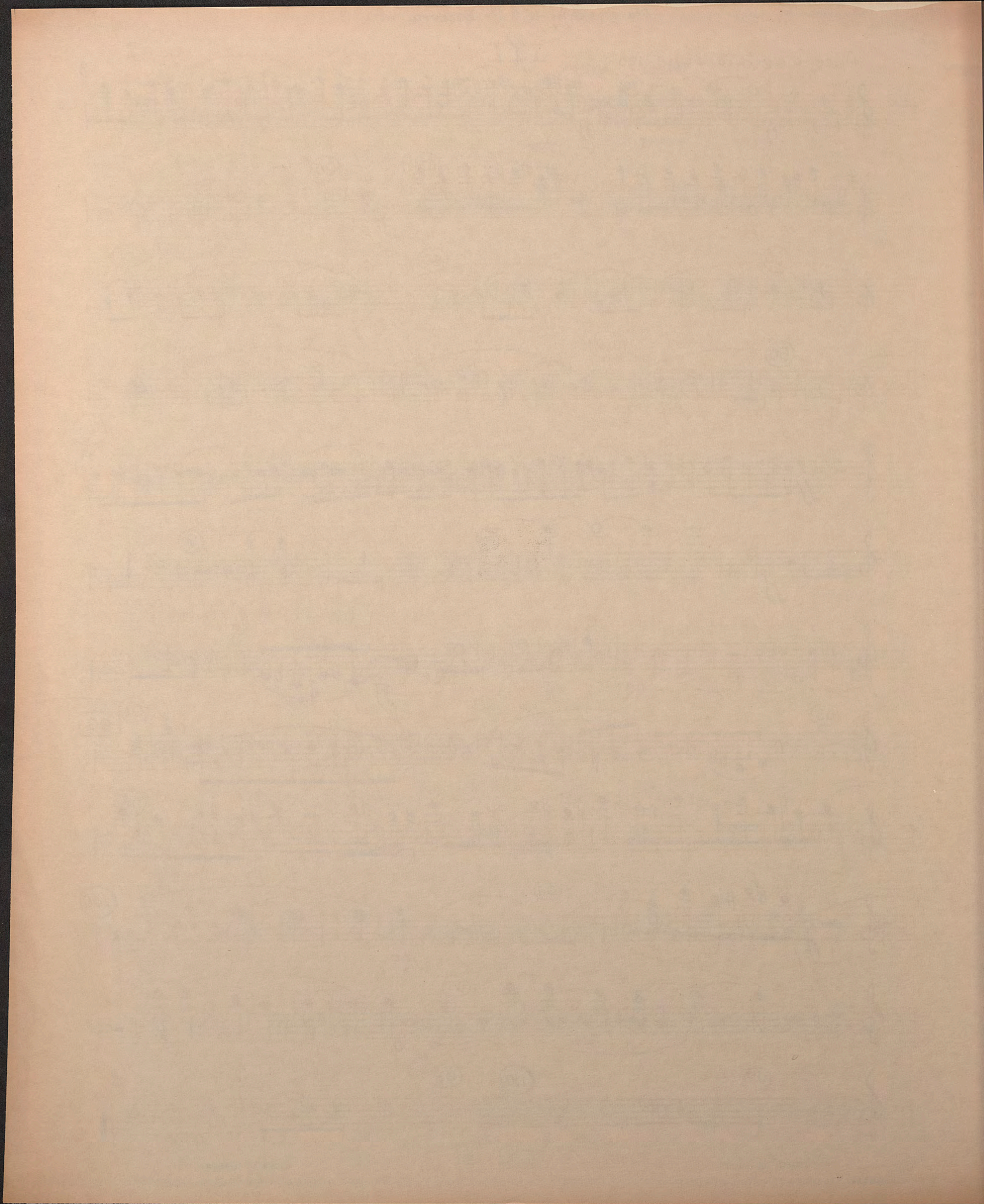
Musical staff 8: Treble clef. Measure 90 is circled. Includes a measure with a forte (ff) dynamic and a measure with a fermata.

Musical staff 9: Treble clef. Continues the eighth-note pattern.

Musical staff 10: Treble clef. Measure 100 is circled. Includes a measure with a forte (ff) dynamic and a measure with a piano (p) dynamic.

Musical staff 11: Treble clef. Continues the eighth-note pattern.

Musical staff 12: Treble clef. Measure 110 is circled. Ends with a whole note B^{\flat} and a half note E^{\flat} .



Flautin y
Flauta III

Sinfonia N^o 2

G. Becerra

Allegro. $\text{♩} = 34 - 36$

Handwritten musical score for Flute III, measures 10-150. The score is written on a single staff in treble clef with a 3/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are circled and placed above the staff. Performance instructions are enclosed in boxes. The score concludes with a final measure at measure 150.

Measures 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150.

Performance instructions: **Ftin.**, **III Fta.**, **Vln. I**, **cambia a III Fta.**

Dynamics: *p*, *f*, *mf*, *ff*.

Ftin. - Sinf. N° 2 - Becerra

2

(160) cambia Ftin. **Ftin.** *p*

(170) cambia Fta. III **Fta. III** *f*

(180) cambia Ftin. *p*

(190) **Ftin.** *f*

(200)

(210)

II

Andante. $\text{♩} = 42 - 44$

(10) *p* **Fta. III**

(20) (30) *p* Vln. I

(40) **Ftin.**

(50)

(60) cambia **Fta. III** *p*

(70) *mf* *sfz.*

(80) *sfz*

(90)

III-De Profundis

Cor Ing. $\Gamma 3 \Gamma 3 \Gamma$

mf

10 30 40

f

50

ff

8

70

ff

Cambia a F' III.

80

ff

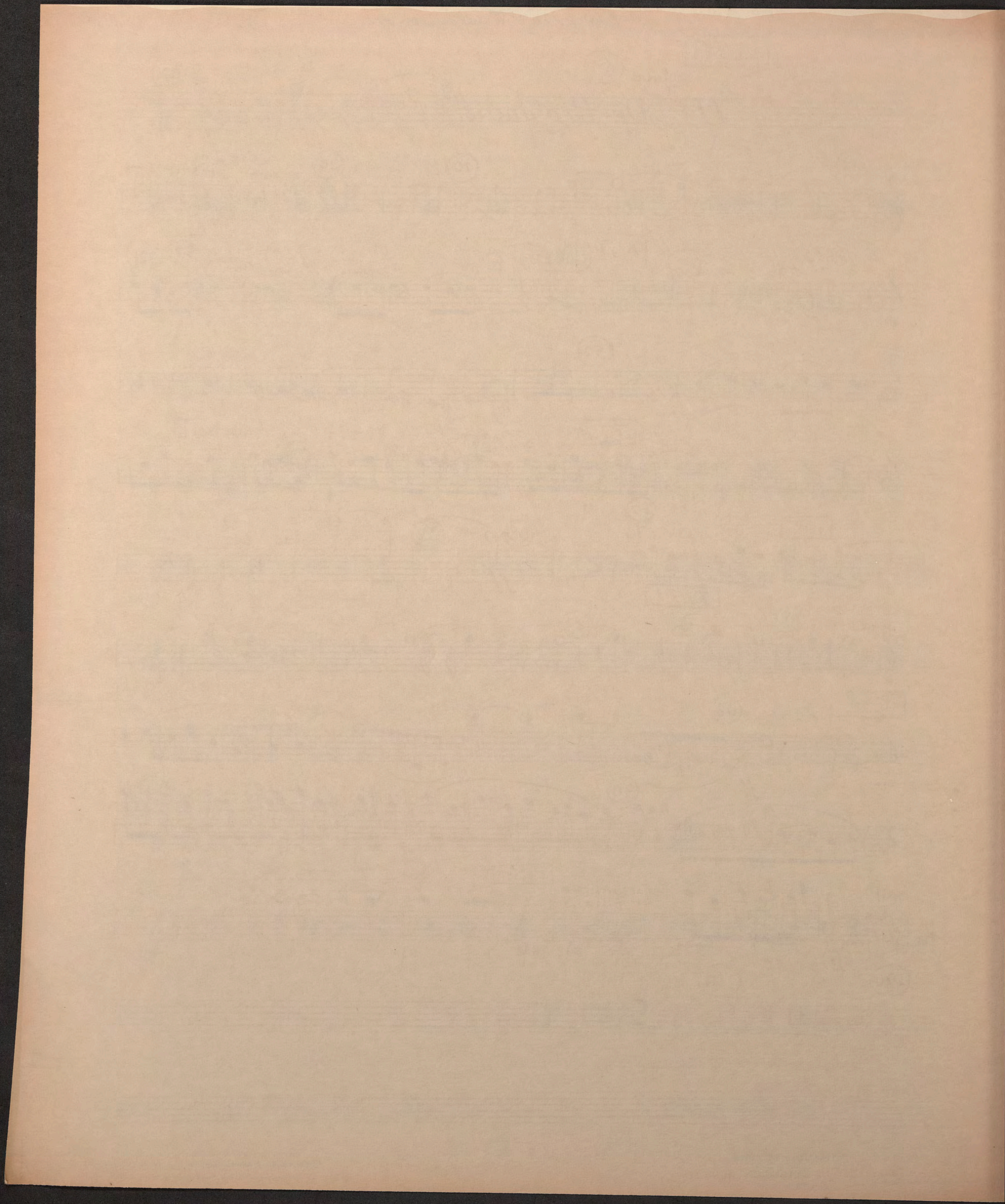
90

cambia a Fltin.

Fltin

100 110

10 5



Oboe 1^o

Sinfonia N^o 2

G. Becerra

Allegro d. = 34-36.

Musical score for Oboe 1, measures 1-160. The score is written on a single staff in treble clef with a 3/4 time signature. It begins with a dynamic marking of *mf* and a tempo of *Allegro d. = 34-36*. The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, and 160 marked in boxes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mf*, *ff*, *p*). There are also some handwritten annotations: "Fagot" and "Claron" near measure 50, and "Oboe." near measure 40. The score ends with a final measure marked 160.

Clar 1°

Oboe 1°

Handwritten musical score for Clarinet 1 and Oboe 1. The score consists of seven staves of music. The Oboe part is marked with a $b\theta$ and includes measure numbers 170, 180, 190, and 200. The Clarinet part includes measure numbers 210 and 220. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated.

II Tu Solus Altissimus

Andante $\text{♩} = 42 - 44$.

Handwritten musical score for the section "II Tu Solus Altissimus". The score is in common time (C) and consists of seven staves of music. The tempo is marked "Andante" with a quarter note equal to 42-44 beats. The score includes measure numbers 10, 20, 30, 40, 50, 60, and 70. The music features a variety of note values, including half notes, quarter notes, and eighth notes, often with slurs and ties. Dynamics such as *p* (piano) and *f* (forte) are indicated. Fingerings and articulation marks are present throughout the piece.

90

III-DE PROFUNDIS

Allegro agitato. ♩ = 114-120

10

20

30

40

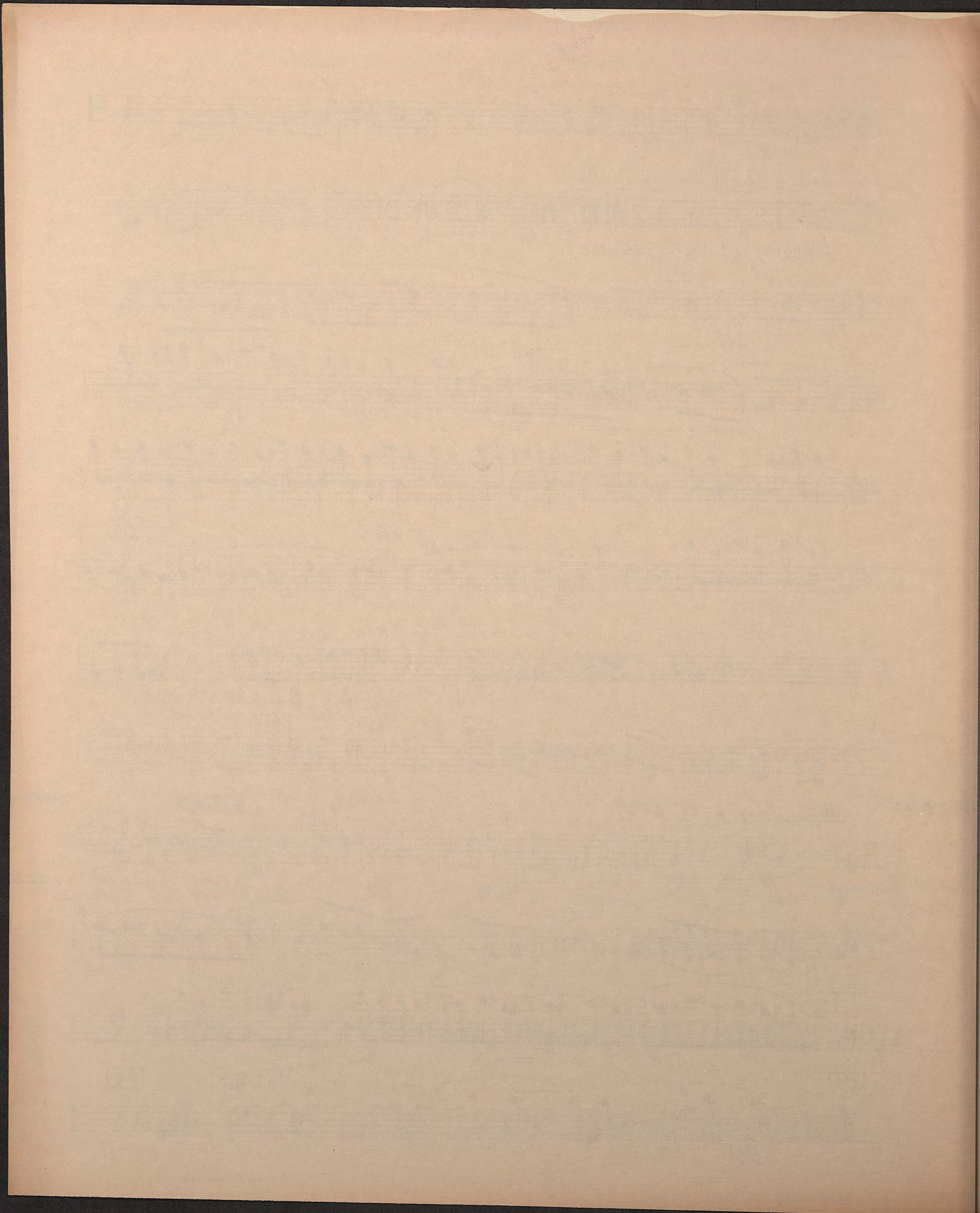
50 60 70

80

90

100

110



Oboe 2º

Sinfonía N°2

G. Becerra.

10.

mf

20

30.

mf

ff

40

50

Fagot. 1º

60.

Oboe 2º

Clarinet

p

70.

Oboe 2º

80

90

100

mf

110.

120

Oboe 2º

Clar. 1º y 2º

130.

ff

140.

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE
HAY QUE TOMARLOS COMO SI FUERAN LETRAS.

Sinf. N° 2.
Oboe 2°

150 160 Vln 1° Oboe 2°

170

180

190 200

210

II - Tu Solus Altissimus.

Andante. ♩ . 42-44.

10 Vln #0

20 30

40

50 60 70 Obo 2°

80 90

III- DE PROFUNDIS

Allegro agitato J: 114-120

The musical score is written for Oboe 2nd part. It begins with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The tempo is marked 'Allegro agitato' with a metronome marking of 114-120. The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 100, and 110 indicated in boxes. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). There are numerous slurs, accents, and articulation marks. Some measures contain triplets or other rhythmic groupings. The score ends with a final measure marked with a '5'.

Corno Inglés

Sinfonía N° 2

G. Becerra

Allegro. $\text{♩} = 34-36$

Tromb. 1°

10. 20. 30.

VI 1° C. Inglés ff

40. 50. 60. 70. VI 2° f

Corno Inglés 80.

ff

90. 100.

110. 120. 130. 140. VI n 1°

C. Inglés 150. 160.

Claron 170. C. Inglés

180.

190. Oboe 1° y 2°

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE HAY QUE TOMARLOS COMO SI FUERAN LETRAS.

200 C. Inglés

210

mf

II-Tu Solus Altissimus Tacet

III De Profundis

10

ff

Clar. 1^a

f

30

Fag. 1^a

C. Inglés

mf

f

40

50

70

Corno 1^a

C. Inglés

ff

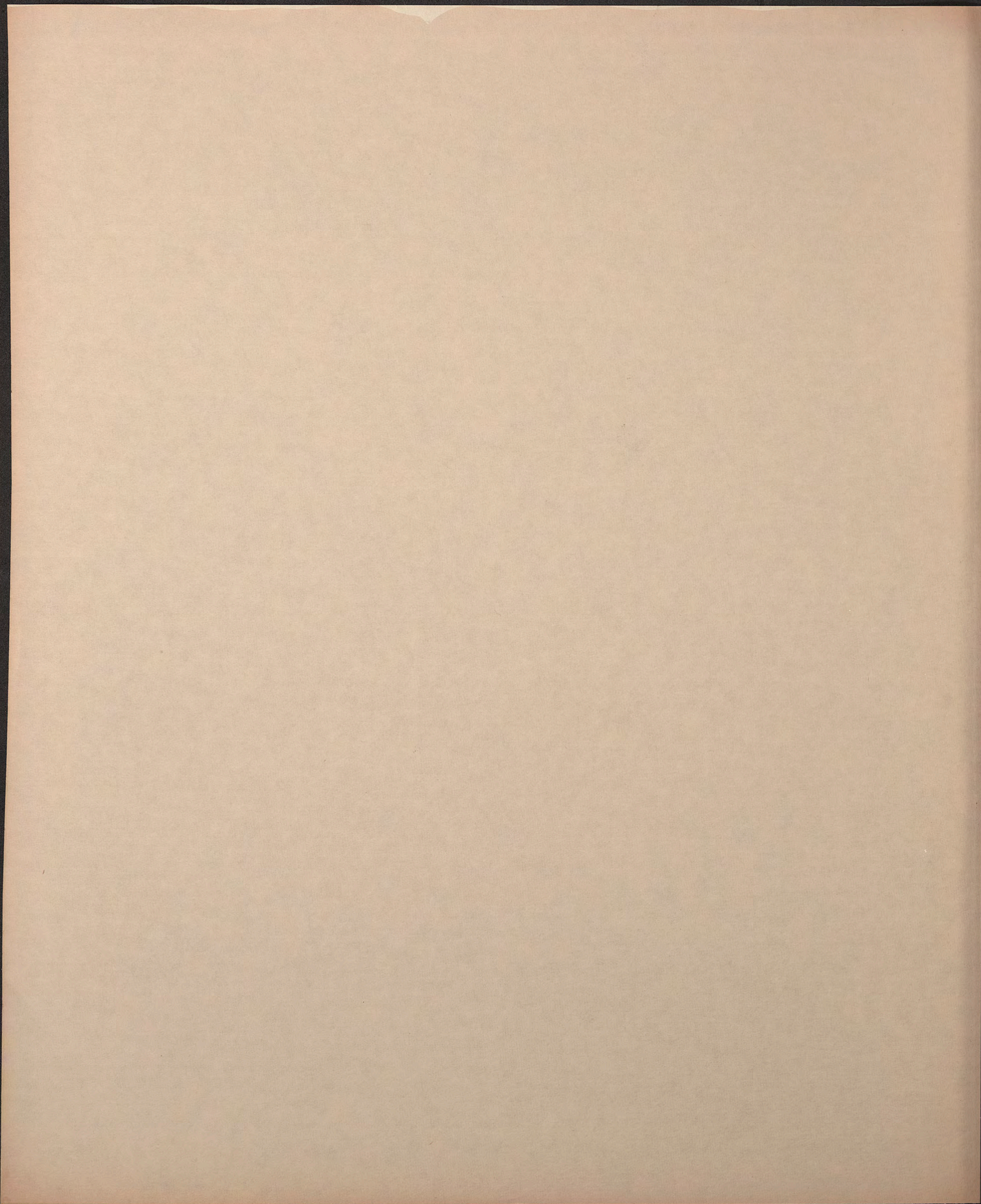
80

90

100

110

ff



Clarinete I

SINFONIA N°2

GUSTAVO BECERRA.

Allegro $\text{♩} = 34-36$

Trpt I

Clar I

10 20 30 40 50 60 70 80 90

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

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE
HAY QUE TOMARLOS COMO SI FUERAN LETRAS

Clar I - Sinfonia N° 2 - Becerra.

2.

Musical score for Clarinet I, measures 100-210. The score is written in treble clef and includes various dynamics and articulations. Measure numbers are boxed in the score.

Measures 100-110: *mf*, *p*, *p*

Measures 110-120: *f*, *ff*

Measures 120-130: *f*

Measures 130-140: *f*

Measures 140-150: *f*

Measures 150-160: *f*

Measures 160-170: *f*

Measures 170-180: *f*

Measures 180-190: *f*

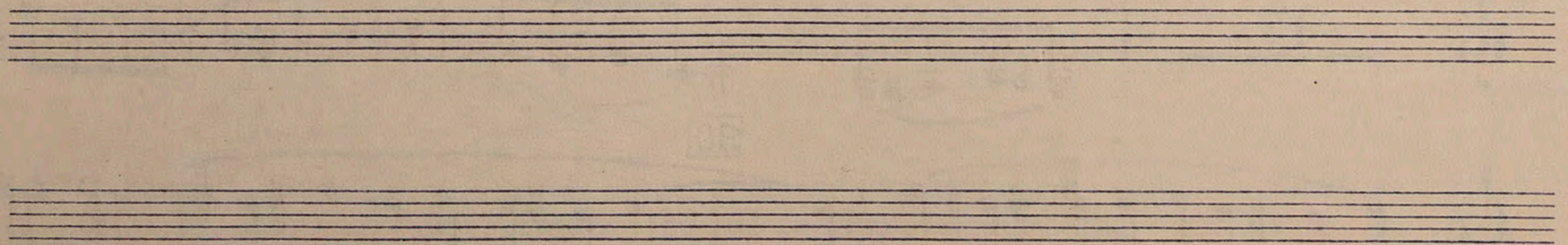
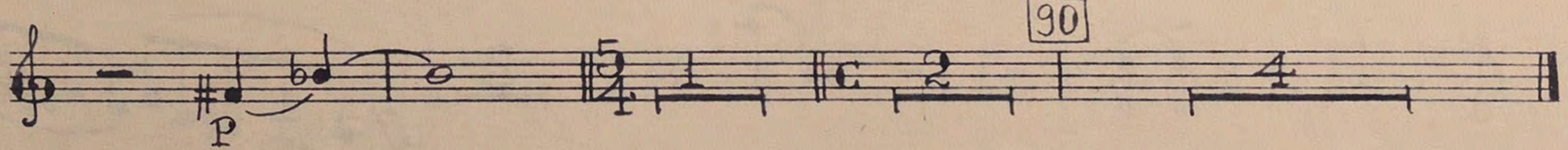
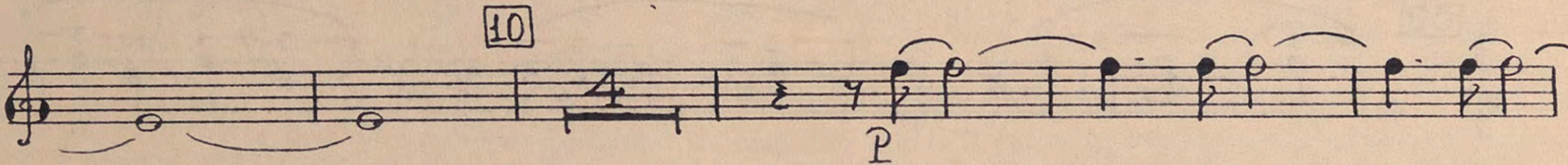
Measures 190-200: *f*

Measures 200-210: *mf*



II Tu solus altissimus.

Andante $\text{♩} = 42-44$.



III De profundis

Allargro Agitato $\text{♩} = 74 = 120$

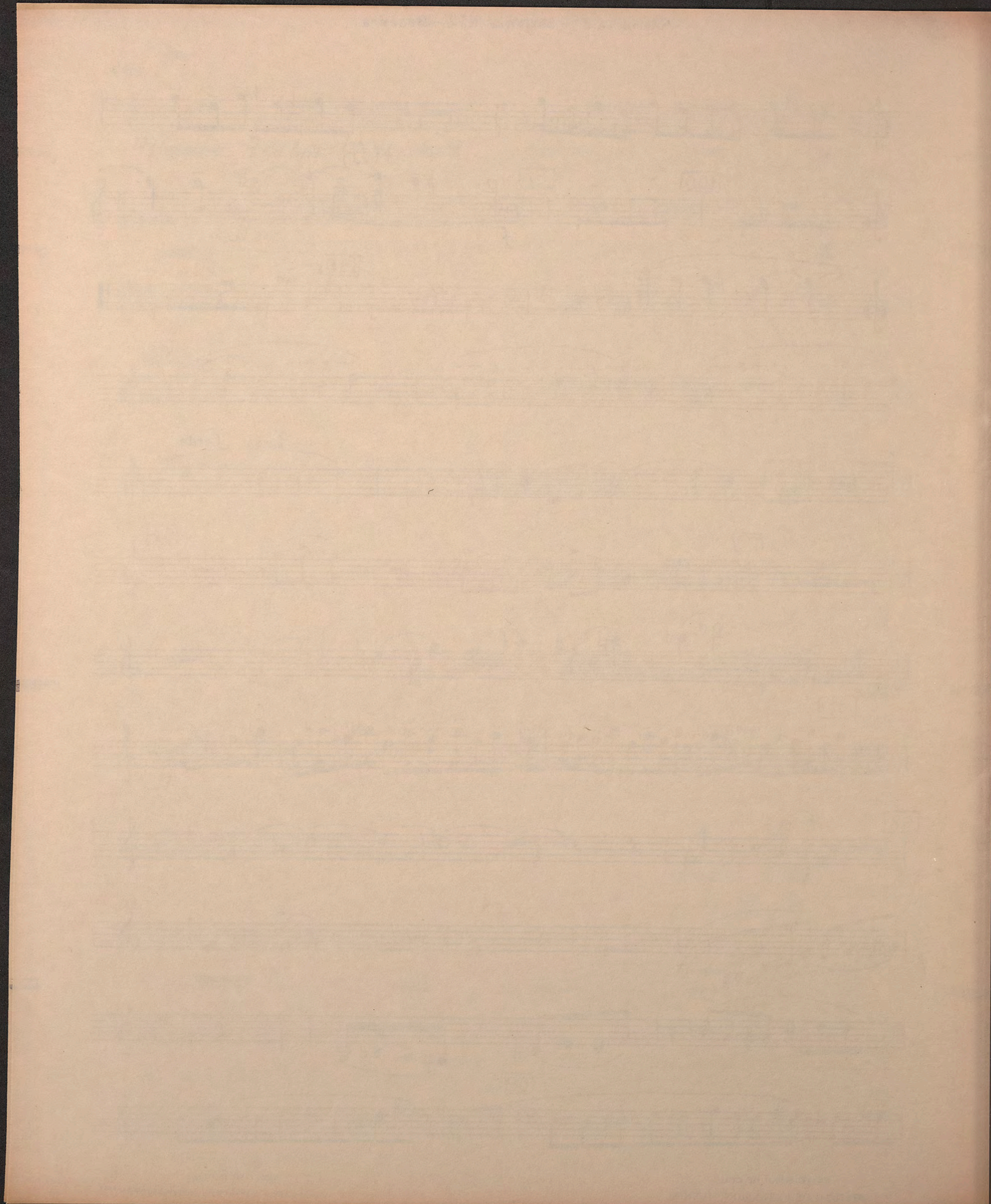
The musical score is written for Clarinet I, Tuba, and Clarinet I. It begins with a treble clef and a 5/4 time signature. The tempo is marked *Allargro Agitato* with a metronome marking of $\text{♩} = 74 = 120$. The score consists of 11 staves of music. The first staff includes a *ff* dynamic marking and a measure number of 10. The second staff includes a *p* dynamic marking and a measure number of 20. The third staff includes a measure number of 30. The fourth staff includes a *f* dynamic marking. The fifth staff includes a measure number of 40 and a *f* dynamic marking. The sixth staff includes a measure number of 50. The seventh staff includes a measure number of 70 and a *ff* dynamic marking. The eighth staff includes a measure number of 80. The ninth staff includes a *ff* dynamic marking. The tenth staff includes a measure number of 90. The score includes various musical notations such as dynamics (*ff*, *f*, *p*), articulation (accents, slurs), and performance instructions (Tuba, Clar. I). The music features complex rhythms, including triplets and sixteenth notes, and a variety of accidentals.

Clarinete I - Sinfonia N°2 - Becerra.

5.

Musical score for Clarinet I, measures 100-110. The score is written on three staves. The first staff contains measures 100-102, featuring eighth-note patterns with accidentals (flats and naturals). The second staff contains measures 103-105, starting with a dynamic marking of *f* and a *ff* marking, and includes a fermata. The third staff contains measures 106-110, ending with a fermata. Measure numbers 100, 110, and 111 are boxed in the score.

Luisa. Cerda.



Clarinete II

SINFONIA Nº 2

GUSTAVO BECERRA

Allegro $\text{♩} = 34-36$

Trps. I.

10 20 30 40 50 Cello Clar II

60 70 80 C.S. Clar 2º

90 100 110 120 130

NOTA: LOS NUMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE, HAY QUE TOMARLOS COMO SI FUERAN LETRAS

Clarinete II - Sinfonía N^o 2 - Becerra.

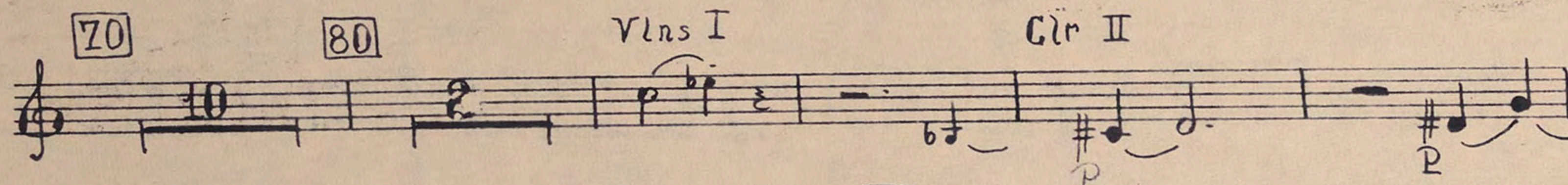
2.

Musical score for Clarinet II, measures 140-210. The score is written in treble clef with a key signature of one flat (B-flat). It includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). Measure numbers 140, 150, 160, 170, 180, 190, and 200 are boxed. The notation includes various note values, rests, and slurs. At measure 200, there is a section labeled "Fgt I" and "Clas II". The score concludes with a double bar line at measure 210.

II Tu solus altissimus

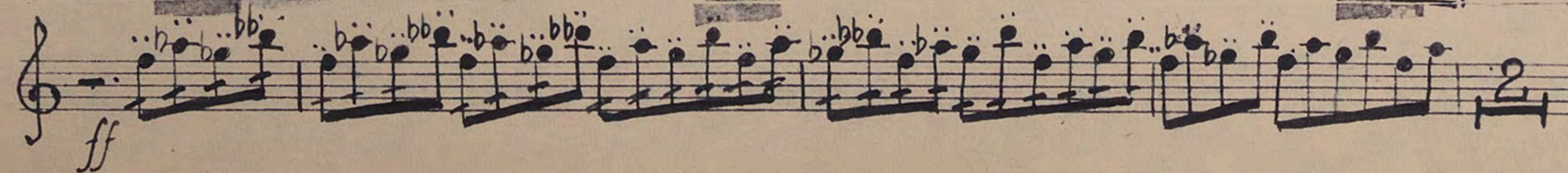
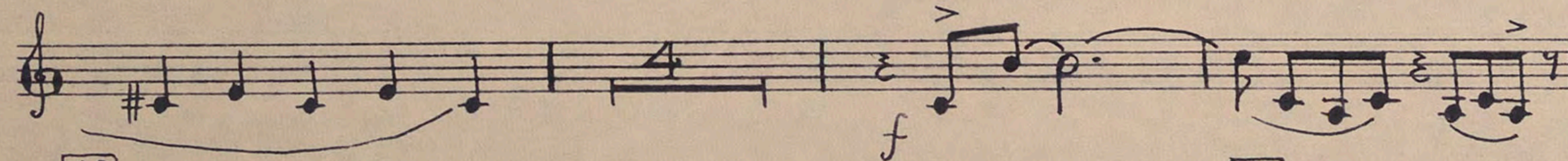
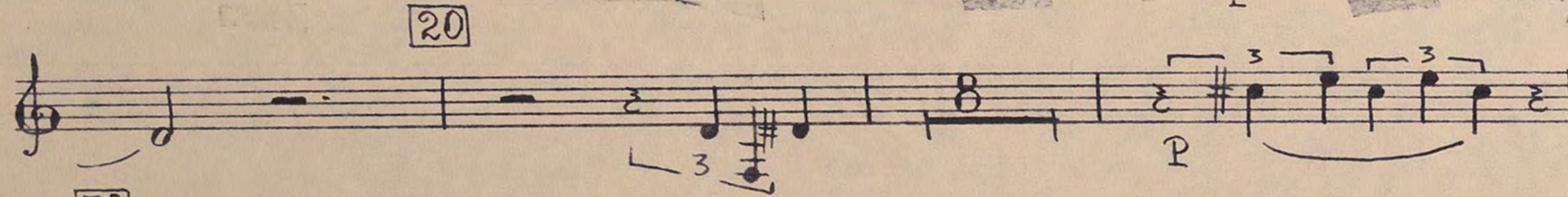
Andante $\text{♩} = 42-44$.

Musical score for the section "Tu solus altissimus", measures 1-20. The score is written in treble clef with a common time signature (C). It includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). Measure numbers 10 and 20 are boxed. The notation includes various note values, rests, and slurs.



III De profundis

Allegro agitato ♩ = 114 - 120.



Handwritten musical score for Clarinet II, measures 75-110. The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 75-80, marked with a box containing the number 80. The second staff contains measures 81-90, marked with a box containing the number 90. The third staff contains measures 91-100, marked with a box containing the number 100. The fourth staff contains measures 101-110, marked with a box containing the number 110. The score includes various musical notations such as notes, rests, slurs, and dynamic markings including *ff* and *f*. The piece concludes with a double bar line and the numbers 6 and 5 written below the staff.

Luisa Cerda.

Clarón.

SINFONÍA N.º 2

G. Becerra.

Allegro $\text{♩} = 34 - 36$.

10 20 30 40 Clar I p 50 Clarón. 60 70 80 Corno Inglés. Clarón. 90 100 110 120 130 Vln I ♭^{\flat} Clarón Solo mf 140 150 f

Musical score for Clarinet (Clarón) with measures 160, 170, 180, 190, 200, and 210. The score includes dynamic markings such as *f* and *f* #.

II Tu solus altissimus.

Andante $\delta = 42-44$

Musical score for Clarinet (Clarón) and Horn I (Corno I) for the section "Tu solus altissimus". The score includes dynamic markings such as *pp*, *mp*, and *p*. It features various musical notations including triplets and rests.

Empty musical staves at the bottom of the page.

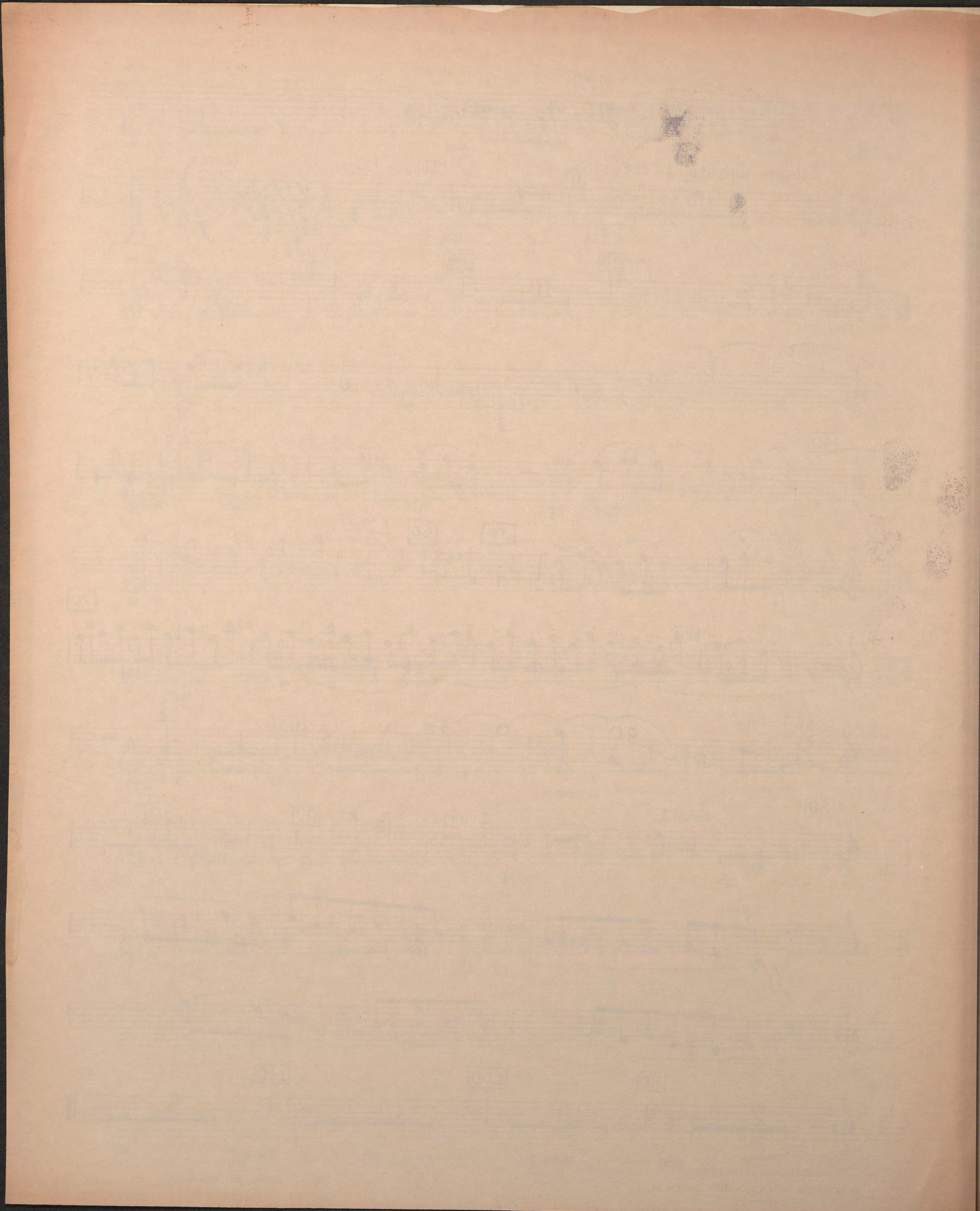
III De profundis

Allegro agitato ♩ = 114-120

Tuba. Clarón

Vln I

10 20 30 40 50 60 70 80 90 100 110



Fagot I

SINFONIA N° 2

GUSTAVO BECERRA

Allegro $\text{♩} = 34-36$

10 10 10 10 10 4

Clar I

50 60

70 80

90 100

110 120

120

NOTA: LOS NÚMEROS DE ENSAYO NO CORRESPONDEN CORRELATIVAMENTE, HAY QUE TOMARLOS COMO SI FUERAN LETRAS.

Fagot I - Sinfonía N.º 2 - Becerra.

2.

130 140 150 Corno I

160 170 180 190 200 210

II Tu solus altissimus

Andante $\text{♩} = 42-44$ 10 20 30 Oboe I

Vln I Fgt I

40

50

60

mf

70

80

90

Allegro Figitato ♩ = 114-120. **III - De Profundis.**

10

20

30

mp

Fagot I - Sinfonía N° 2 - Becerra.

4.

40

50

70

80

90

100

110

Luisa Cerda

Fagot II

SINFONÍA Nº 2

GUSTAVO BEGERRA

Allegro $\text{♩} = 34-36$.

The musical score for Fagot II consists of ten staves of music in 3/4 time. The tempo is marked 'Allegro' with a quarter note equal to 34-36 beats. The score includes rehearsal marks in boxes at measures 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, and 130. Dynamics include *mp*, *mf*, *f*, *ff*, *sffz*, and *p*. The notation features various note values, rests, and articulation marks.

Fagot II - Sinfonía N° 2 - Becerra.

2.

140 150 160 Vln I.

Cello. 170 Fagot II

180

190

200

210

Detailed description: This section of the score covers measures 140 to 210. It features three staves: Vln I (Violin I), Cello, and Fagot II. Measure 140 has a 10-measure rest for Vln I. Measures 150 and 160 also have 10 and 6-measure rests for Vln I. The Cello part starts at measure 170 with a mezzo-forte (mf) dynamic. The Fagot II part begins at measure 170 with a forte (f) dynamic. There are various slurs, accents, and dynamic markings throughout. A shaded area in measure 180 indicates a section to be played by a different instrument. Measure 190 has a 6-measure rest for Vln I. Measure 200 has a 7-measure rest for Vln I. Measure 210 has a 10-measure rest for Vln I.

II Tu solus altissimus

Andante $\text{♩} = 42-44$

10 20 30 Oboe I Vln I

Fagot II

40

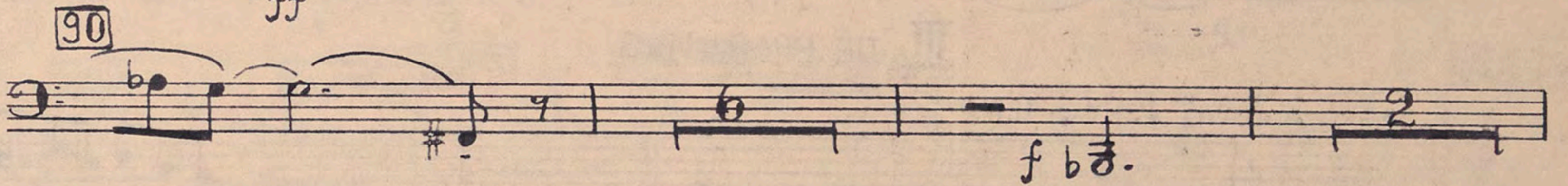
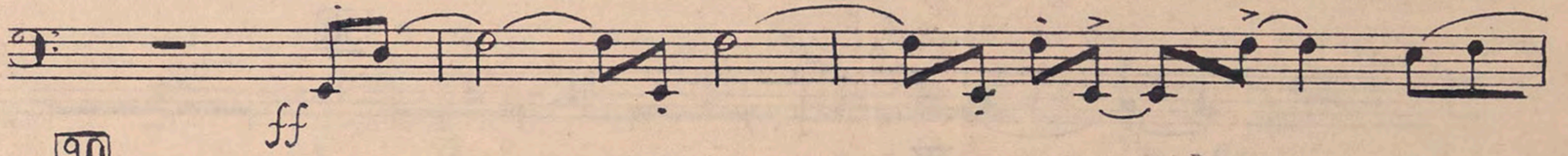
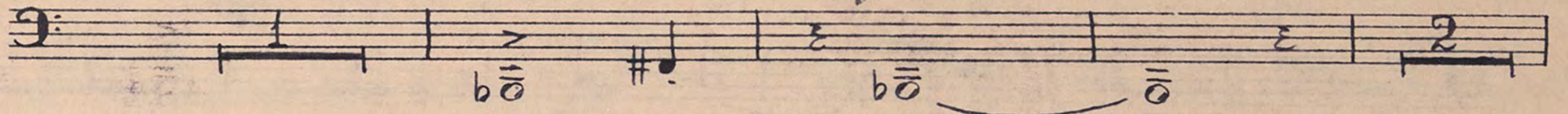
50 60

Detailed description: This section is titled 'II Tu solus altissimus' and is marked 'Andante' with a tempo of quarter note = 42-44. It features two staves: Oboe I and Vln I. The Oboe I part starts at measure 10 with a forte (f) dynamic. The Vln I part starts at measure 20 with a piano (p) dynamic. There are various slurs, accents, and dynamic markings throughout. Measure 40 has a 5-measure rest for Vln I. Measure 50 has a 10-measure rest for Vln I. Measure 60 has a mezzo-forte (mf) dynamic.

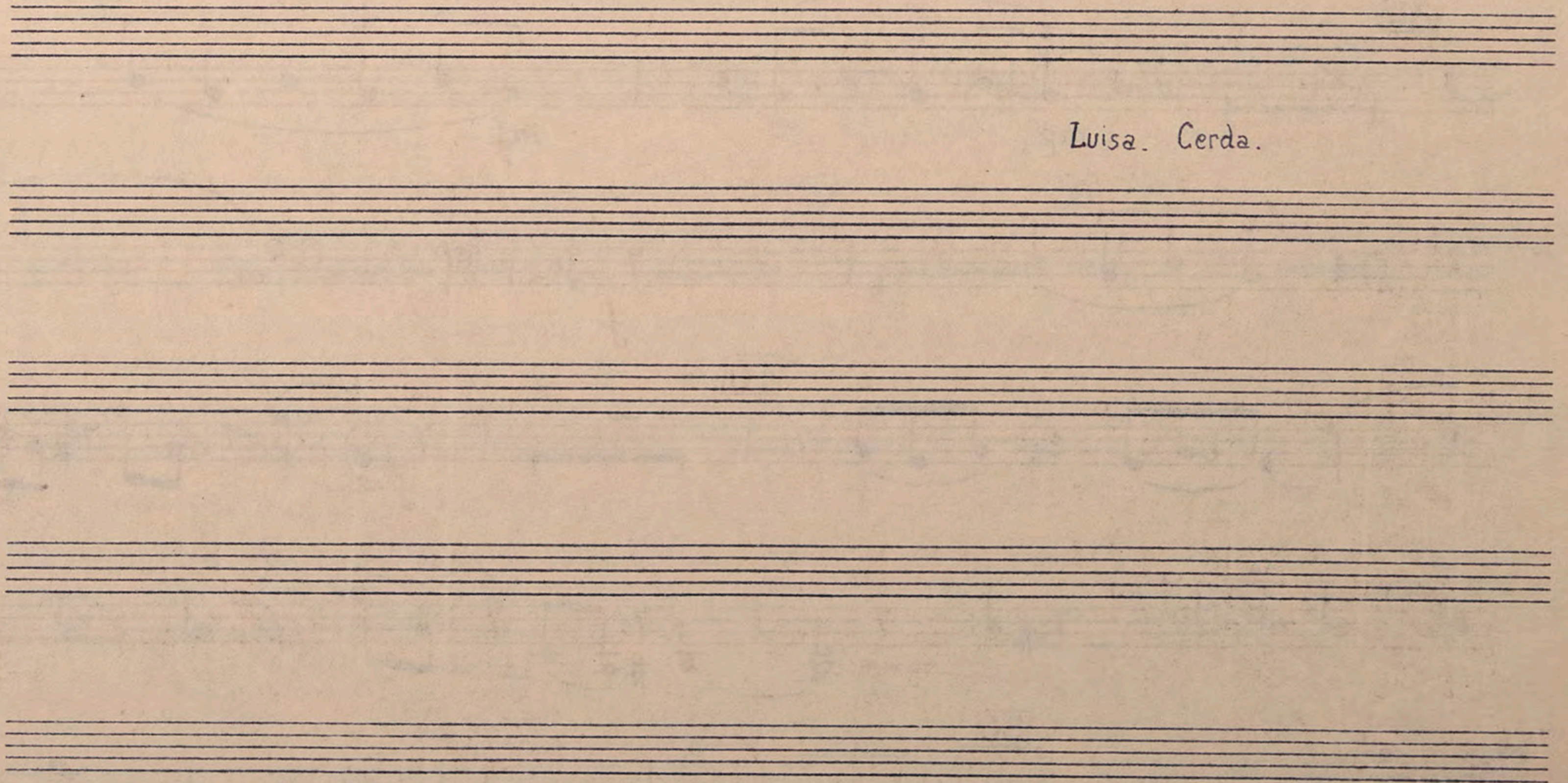
III DE PROFUNDIS

ALLEGRO AGITATO ♩ = 114-120

4.



Luisa. Cerda.



Contrafagot.

SINFONIA Nº 2

GUSTAVO BECERRA.

Allegro d - 34 - 36.

10 20 30 40

50 60 70 80 90 100 110 120 130 140 150

Violin I Cello arco Violin I

Contrafagot.

ff sffz f

Corno I.

2. Contrabajot.

Musical score for Contrabajot, measures 160-210. The score is written in bass clef with a key signature of one sharp (F#). It includes dynamic markings such as *f* and *ff dim.*. Measure numbers 160, 170, 180, 190, 200, and 210 are indicated in boxes. The notation includes various rhythmic values, slurs, and articulation marks.

II Tu solus altissimus

Andante $\text{♩} = 42-44$

Musical score for Vln I and Contrabajot, measures 10-40. The tempo is marked *Andante* with a quarter note equal to 42-44 beats. The score is written in bass clef with a key signature of one sharp (F#). It includes dynamic markings such as *f*. Measure numbers 10, 20, 30, and 40 are indicated in boxes. The notation includes slurs and articulation marks.

50 60 70 80

90

III De profundis.

Allegro agitato ♩ = 114 - 120.

10 20

30 Vln I Contrabajos.

40

50

70

80

4

Musical score for Contrabajos, measures 87-110. The score is written in bass clef with a key signature of one flat (B-flat). Measure 87 starts with a forte (ff) dynamic. Measure 89 contains a boxed measure number '90'. Measure 90 contains a forte (f) dynamic. Measure 100 contains a boxed measure number '100'. Measure 110 contains a boxed measure number '110'. The score includes various musical notations such as notes, rests, and fingerings (e.g., 4, 6, 7, 5).

Luisa Cerda.

Eight empty musical staves, each consisting of five lines, arranged vertically on the page.

Corno 1º

SINFONÍA Nº2

Gustavo Becerra

57-58

Allegro (d. = 34-36.)

Viol. 1º

Corno 1º

Viol. 1º

Corno 1º

Tuba.

Ftin

Corno 1º

Viol. 1º

Corno 1º

Viol. 1º

Corno 1º

Musical staff for Corno 1º, measures 120-127. Includes dynamic marking *p*.

Vlas.

Musical staff for Vlas., measures 130-137. Includes dynamic marking *ff*.

Viol. 2º

Corno 1º

Musical staff for Viol. 2º and Corno 1º, measures 140-147. Includes dynamic marking *f*.

Musical staff for Viol. 2º, measures 150-157. Includes dynamic marking *f*.

Musical staff for Viol. 2º, measures 160-167. Includes dynamic marking *f dim.*

Musical staff for Viol. 2º, measures 170-177. Includes dynamic marking *p*.

Viol. 1º

Corno 1º

Musical staff for Viol. 1º and Corno 1º, measures 190-197. Includes dynamic marking *f*.

Musical staff for Viol. 1º, measures 200-207.

Musical staff for Viol. 1º, measures 210-217.

Musical staff for Viol. 1º, measures 210-217. Includes dynamic marking *p*.

Andante (♩ = 42-44) TUS SOLUS ALTISSIMUS

Viol. 1º

Corno 1º

Musical staff for Viol. 1º and Corno 1º, measures 10-17. Includes dynamic marking *p* and *Sond.*

Musical score for Corno 12, measures 20-90. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include circled measure numbers (20, 30, 40, 50, 60, 70, 80, 90) and performance instructions like "Sin sord." and "f".

III. Allegro agitato (♩ = 144-120) *De profundis*

Musical score for Corno 12, measures 5-10. The score is written on two staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include circled measure numbers (5, 6, 7, 8, 10) and performance instructions like "f".

Becerra (Sinfonia n°2) Corn. 1º

4.

20 30 40 50 60 70 80 90 100

Viol. 1º uniss.

Corno 1º

Corn. 4º

Viol. 1º

Corno 1º

ff

f

f

f

fff

> p

5

Corno 2º

SINFONÍA Nº2

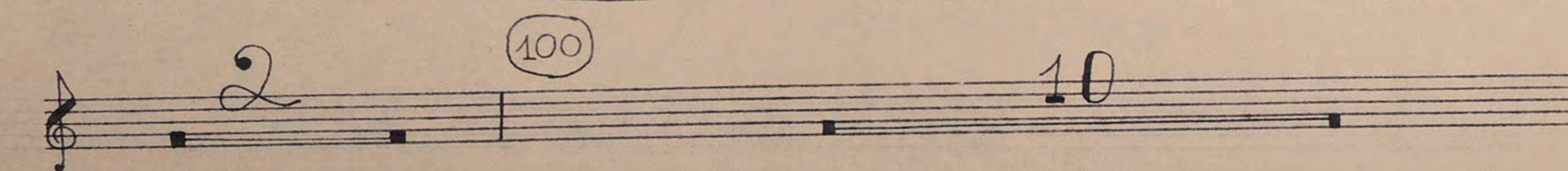
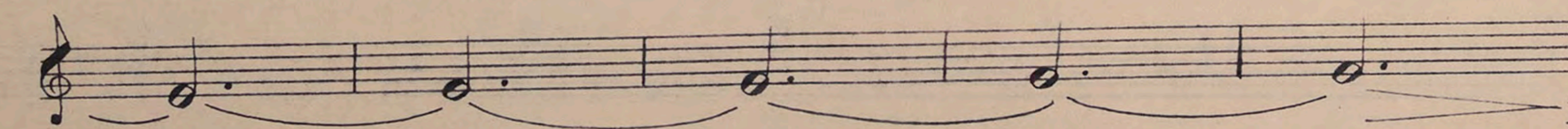
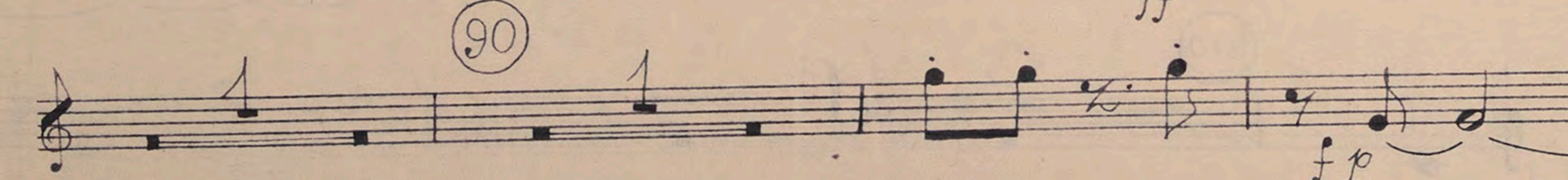
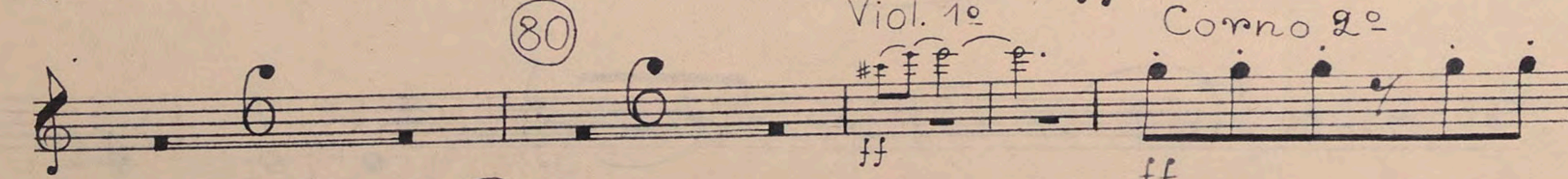
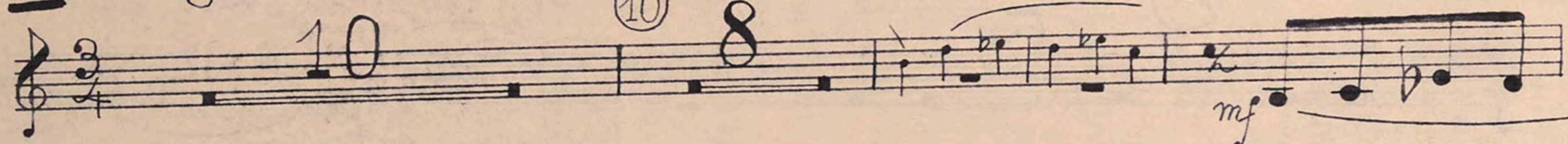
Gustavo Becerra

57-58

I. Allegro. (d. = 34 - 36)

Viol. 1º

(20) Corno 2º



110

120

130

140

5

ff

Viol. 2º

ff

Corno 2º

f

150

2

f

160

f

dim.

170

10

180

190

8

6

Viol. 1º

Corno 2º

f

200

210

10

III. Andante (♩ = 42-44) Tu solus altissimus

Handwritten musical score for the first section, "Andante (♩ = 42-44) Tu solus altissimus". The score consists of seven staves of music. The first staff has a circled measure number 10. The second staff has circled measure numbers 30 and 40. The third staff is labeled "Viol. 1^o" and "Corno 2^o" and has a circled measure number 50. The fourth staff has a circled measure number 60. The fifth staff has a circled measure number 5. The sixth staff is labeled "Viol. 1^o", "Trpts.", and "Corno 2^o" and has a circled measure number 70. The seventh staff has circled measure numbers 80 and 90. The music includes various notes, rests, and dynamic markings such as *pp* and *f*. There are also some handwritten annotations and corrections throughout the score.

III. Allegro agitato (♩ = 114-120) De profundis

Handwritten musical score for the second section, "Allegro agitato (♩ = 114-120) De profundis". The score consists of three staves of music. The first staff is labeled "Vla. 1^o" and "Corno 2^o" and has a circled measure number 10. The second staff has a circled measure number 20. The third staff has circled measure numbers 30, 40, and 50. The music includes various notes, rests, and dynamic markings such as *f*. There are also some handwritten annotations and corrections throughout the score.

Becerra . (Sinfonia) Corno 2º

4.

60 70

ff

This staff contains measures 60 and 70. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of notes with slurs and ties, ending with a dynamic marking of *ff*.

This staff continues the melodic line from the previous staff, featuring a series of notes with slurs and ties.

80

Vla. Corno 2º

f

This staff contains measure 80. It features a treble clef and a key signature of one sharp. The music includes a dynamic marking of *f* and a section labeled "Corno 2º".

90

This staff contains measure 90, continuing the melodic line with slurs and ties.

100

Viol. 1º Corno 2º

f

This staff contains measure 100. It features a treble clef and a key signature of one sharp. The music includes a dynamic marking of *f* and a section labeled "Corno 2º".

110

fff > p

This staff contains measure 110. It features a treble clef and a key signature of one sharp. The music includes dynamic markings of *fff* and *p*, and ends with a double bar line.

Five empty musical staves are provided for other instruments or as a continuation of the score.

Corno 3º

SINFONÍA Nº2

Gustavo Becerra

57-58

I. Allegro. (d. = 34 - 36.)

Viol. 1º Corno 3º

mf

mf

mf

Piano 8ª
f p

Corno 3º mp

mf

Viol. 1º

Corno 3º

Viol. 1º ff

Corno 3º

fp

Viol. 1º p

Corno 3º

2.

Trbn. 1° Corno 3° (130)

(140) Viol. 2° Corno 3°

(150) 2

(160) f dim.

(170) 10 (180) 1

Fgt. Corno 3°

(190) Viol. 1° Corno 3°

(200)

(210) 10

II. Andante (d = 42-44) Tu solus altissimus

3.

Viol. 1.º

Corno 3.º

10 20 30 40 50 60 70 80 90

f mf p pp

3 3

5 7 5 3

2

10

2 4

III. Allegro agitato (♩ = 114 - 120) De profundis.

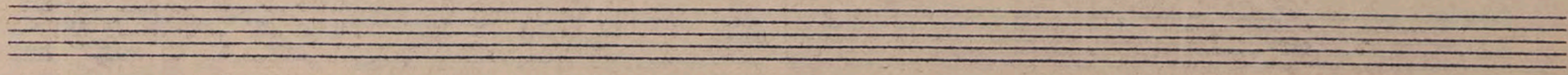
Tuba Corno 3º

Viol. 1º uniss.

Corno 3º

Viol. 1º uniss.

Viol. 1º Corno 3º



Corno 4º

SINFONÍA Nº2

Gustavo Becerra

57-58

I. Allegro (d. = 34-36)

Viol. 1º

Corno 4º

mf

20

mf

30

40

50

60

Corno 4º

mp

70

ff

80

Viol. 1º

ff

90

100

110

120

Trbn 1º

Corno 4º

ff

130

2.

Viol. 1.º

Corno 4.º

f dim.

p

Viol. 1.º

Corno 4.º

f #

210

II. Andante (♩ = 42-44) Tu solus altissimus

Viol. 1.º

Corno 4.º

Sord. 3

sin sord.

Corno 4º (Sinfonía nº 2) Becerra

Viol. 1º

Corno 4º

50

pp

60

70

Trpt. 1º

Corno 4º

80

90

III. Allegro agitato (♩ = 140-120) De profundis

Corn. 1º

Corno 4º

10

20

30

40

Viol. 1º

Corno 4º

50

Corno 4º (Sinfonia nº2) Becerra

4.

60 2

Viol. 1º

8

100

f

Corno 4º

70

f

80

ff

Crn. 1º

Corno 4º

90

9

100

Viol. 1º

f

f

div

Corno 4º

f

fff

#

>

p

5

Trompeta 1ª

Sinfonía N.º 2

G Becerra

Allegro d. = 34-36.

w. Block.

Musical score for Trompeta 1ª, measures 10-210. The score is written on a single staff in treble clef with a 3/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered in boxes at the top of the staff. The score is divided into systems, with some measures containing rests for other instruments. The key signature has one sharp (F#).

Measures 10-60: *mf*

Measure 70: **Trompeta 1ª**

Measures 70-80: *f*

Measures 80-90: *f*

Measures 90-100: *ff*

Measures 100-110: *mf*

Measures 110-120: *f*

Measures 120-130: *f*

Measures 130-140: *ff*

Measures 140-150: *f*

Measures 150-160: *f*

Measures 160-170: *f*

Measures 170-180: *f*

Measures 180-190: *f*

Measures 190-200: *mf*

Measures 200-210: *f*

II - Tu Solus Altissimus

III - De Profundis

Allegro agitato ♩ = 114 - 120

Sinf. N° 2.
Tromp. 1ª

90

Handwritten musical score for Trompe 1ª, measures 90-110. The score is written on four staves in treble clef. The first staff contains a melodic line with slurs and accidentals. The second staff features a melodic line with slurs and a dynamic marking of *f*. The third staff includes a triplet of eighth notes, a dynamic marking of *fff*, and a boxed measure number '100'. The fourth staff begins with a dynamic marking of *p*, followed by slurs and a boxed measure number '110', and ends with a five-measure rest.

Eight empty musical staves, each consisting of five lines, arranged vertically on the page.



Trompeta 2^a

Sinfonía N^o 2

G. Becerra

Allegro. d. 3/4 - 3/6.

Handwritten musical score for Trompeta 2^a, measures 10 to 210. The score is written on ten staves in treble clef with a 3/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Rehearsal marks are indicated by boxed numbers: 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, and 210. Instrumentation includes Corno 1^o-3^o (with 'CON SORD.'), Vln 1^o, and Corno 1. Dynamic markings include *ff*, *f*, and *mf*. The score concludes with a double bar line at measure 210.

II-Tu Solus Altissimus.

10 20 30 40 50

III-De Profundis

Allegro agitato ♩ = 114-120.

10. 20 30 40 Tromp 1^a 50 70 80

90

sin sord.

SIN SORD.

100

8

8

110

Trompeta 3^a

Sinfonía N^o 2.

G. Becerra.

Allegro. $\text{♩} = 34-36$.

10. 20. Cornos. Trompeta 3^a 30. 40.

50. 60. W. Bloch. SIN SORD. Trompeta 3^a 70. 80. 90.

100. 110. Cornos 1°. 120. 130. 140. 150. 160. 170.

180. 190. 200. 210.

II-Tu Solus Allissimus

Andante. $\text{♩} = 42-44$.

10. 20. 30. 40. 50. Vln 1ª

Trompeta 3^a 60.

70

Tromp. 1^a

ff f

80

f

90

III-De Profandis

10 Tuba Trompeta 3^a 20

ff f

30 40

f

50

mp cresc.

f

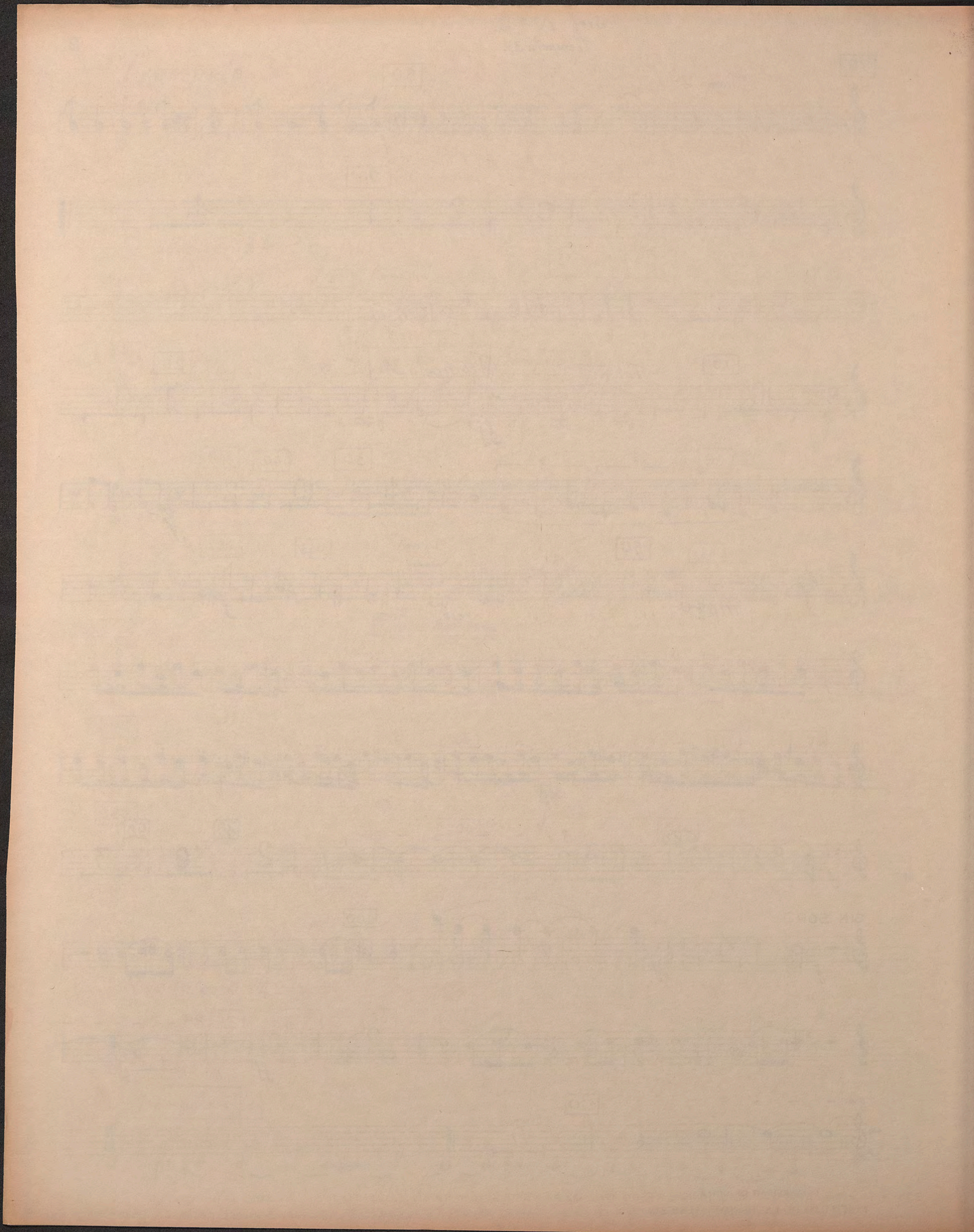
80 90

f ff

100

ff

110



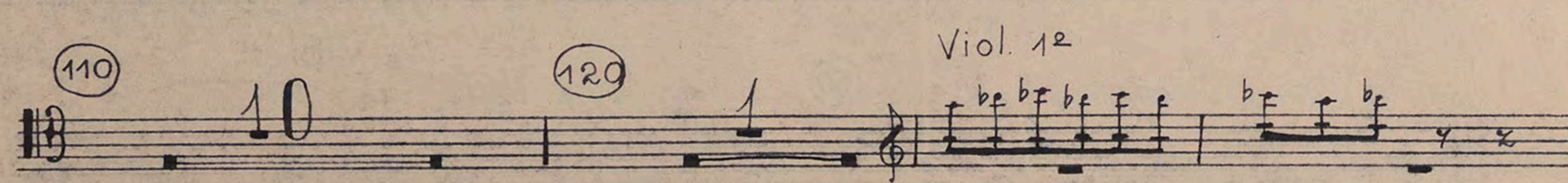
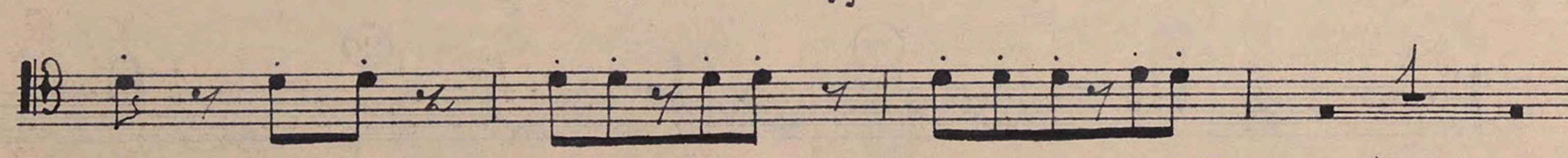
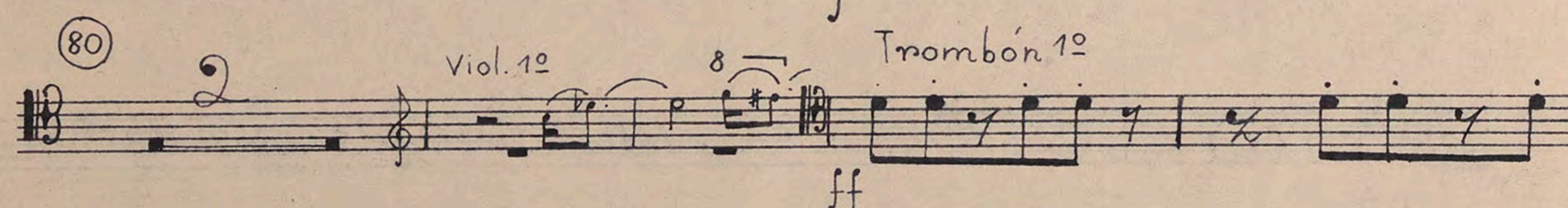
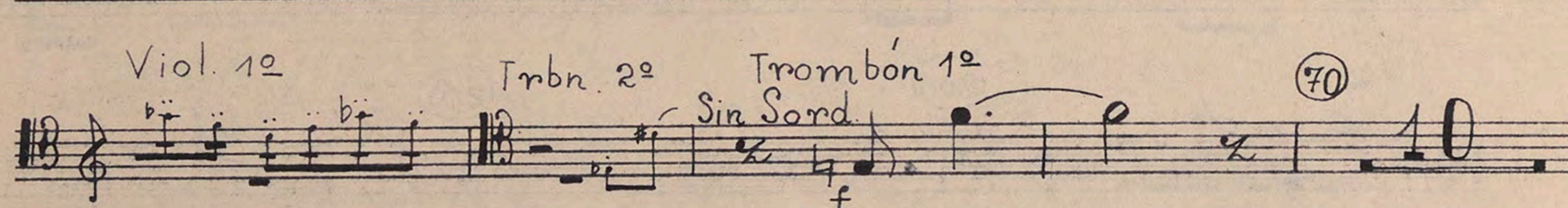
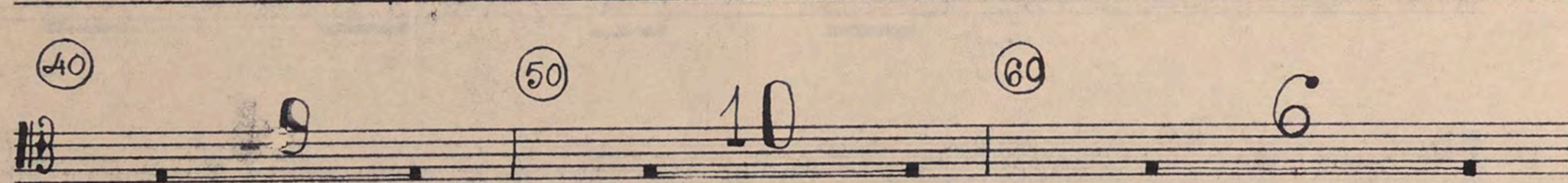
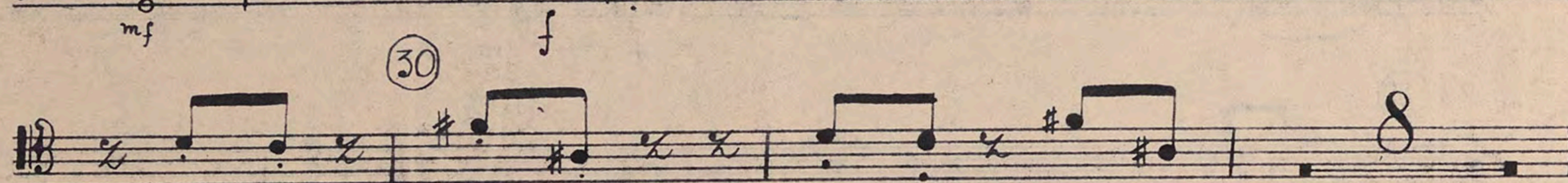
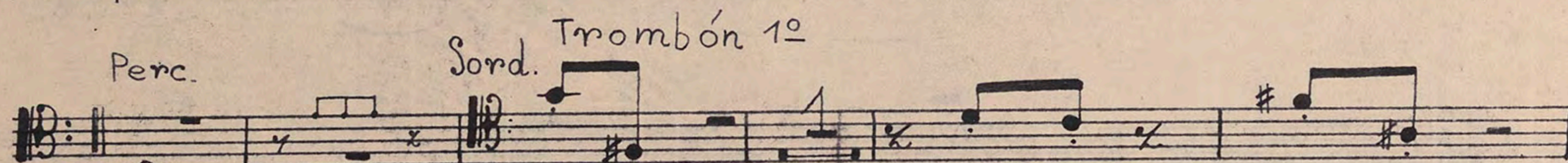
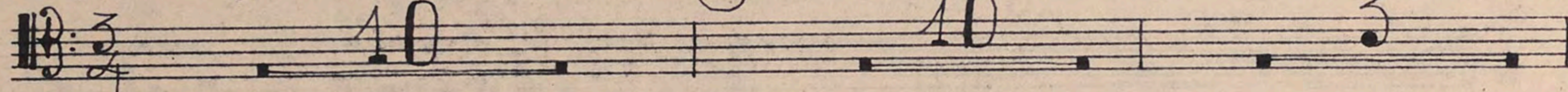
Trombon 1º

SINFONÍA Nº2

Gustavo Becerra

57-58

I. Allegro. (d. = 34-36).



2:

II. Andante (♩ = 42-44) Tu solus altissimus

Viol. 1º

Musical staff with notes, rests, and dynamic markings. Includes circled measure numbers 70 and 71.

Trombón 1º

Musical staff with notes, rests, and dynamic markings. Includes circled measure number 80.

Musical staff with notes, rests, and dynamic markings.

Musical staff with notes, rests, and dynamic markings.

Musical staff with notes, rests, and dynamic markings. Includes circled measure number 90.

III. Allegro agitato (♩ = 444 = 120) *De profundis*

Tuba

Trpt. 1º

Trombón 1º

Musical staff with notes, rests, and dynamic markings. Includes circled measure numbers 10, 20, and 30.

Musical staff with notes, rests, and dynamic markings. Includes circled measure numbers 40 and 50.

Musical staff with notes, rests, and dynamic markings. Includes circled measure numbers 60 and 70.

Viol. 1º

div.

Trombón 1º

Musical staff with notes, rests, and dynamic markings. Includes circled measure number 80.

Musical staff with notes, rests, and dynamic markings. Includes circled measure number 90.

Musical staff with notes, rests, and dynamic markings.

A.

(70) Trombón 1º

Viol. 1º

Trombón 1º

(80)

(90)

(100)

(110)

Trombón 2º

SINFONÍA Nº2

Gustavo Becerra

57-58

Allegro. (♩ = 34-36)

10 10 20 2

Ob. 1º *mf* Trombón 2º *f* *Sord.*

30

8 40 9

50 10 60 5 Viol. 1º *b^b*

Trombón 2º *Sin Sord.* *f* 70 10

80 2 Viol. 1º Trombón 2º *ff*

1

90 1 8

100 10 110 10

Viol. 1º

Trombón 2º

120

1

ff

130

2

140

3

10

150

10

160

10

170

Clarón

Trombón 2º

f

180

2

5

Trp. 1º

Trpt. 2º

f

Trombón 2º

mf

190

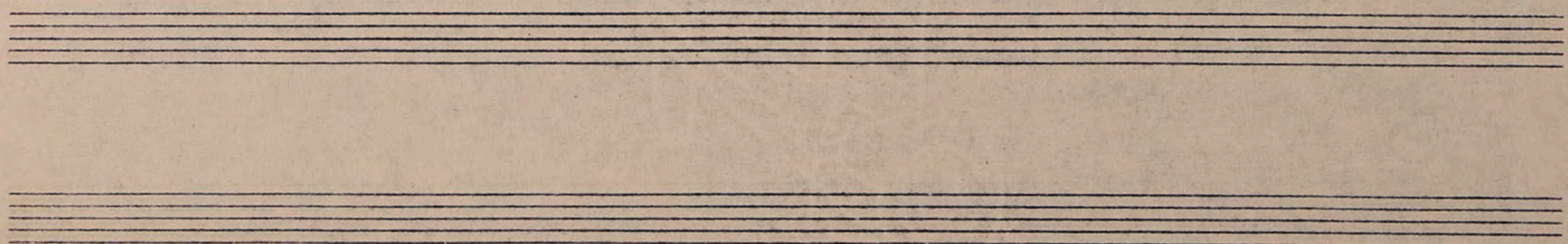
1

200

10

210

10



Andante. (♩ = 42-44) Tu solus altissimus

10 (10) 10 (20) 10

(30) 10 (40) 2 5 1 7

(50) 10 (60) 9 (70) 4

Viol. 1º Trombón 2º

p *ff* *f*

(80) 1 5 5

(90) 1 4

III. Allegro agitato (♩ = 44-120) De profundis

Tuba. Trpt. 1º Trombón 2º

b *ff* *ff*

(10) 5 1

2 3

ff

(20) 3 6

p

(30) 10 (40) 10 (50) 1

TROMBON 2º (SINFONIA Nº2) BECERRA

4.

viol. 1º

TROMBON 2º

mf

CRES.

f

70

f

ff

ff

80

4

90

1

8

Picc.

f

Viol. 1º

100

3

f

f

div.

bbp

Trombón 2º

f

110

5

fff

p

Trombon 3º

SINFONÍA Nº2

Gustavo Becerra

57-58

I. Allegro. (d. = 34-36).

Musical score for Trombon 3º, measures 1-50. The score is written in bass clef with a 3/4 time signature. It begins with a dynamic of *ff* and a crescendo leading to *fff*. The first measure has a circled rehearsal mark 10. The second measure has a circled rehearsal mark 8. The third measure has a circled rehearsal mark 3. The fourth measure has a circled rehearsal mark 20. The fifth measure has a circled rehearsal mark 2. The sixth measure has a circled rehearsal mark 30. The seventh measure has a circled rehearsal mark 40. The eighth measure has a circled rehearsal mark 50. The score includes various dynamics such as *mf* and *f*, and includes the instruction "Sordina" (muted).

Musical score for Trombon 3º, measures 51-80. The score is written in bass clef with a 3/4 time signature. It begins with a dynamic of *ff*. The first measure has a circled rehearsal mark 60. The second measure has a circled rehearsal mark 5. The third measure has a circled rehearsal mark 70. The fourth measure has a circled rehearsal mark 10. The fifth measure has a circled rehearsal mark 80. The sixth measure has a circled rehearsal mark 2. The score includes various dynamics such as *f* and *ff*, and includes the instruction "Sin sord." (without mutes). The score also includes parts for Clarinet 1º, Violin 1º, and Trombon 3º.

Viol. 1º

Trombón 3º

ff

ff

90

100

8

10

110

120

fgt. 1º

Trombón 3º

f

ff

ff

130

2

140

3

10

150

160

Clarón

170

180

Viol. 1º

Trombón 3º

f

mf

2

f

200

Detailed description of the musical score: The score is for Trombone 3rd part. It consists of 11 staves of music. The first two staves are for Violin 1st, with dynamics *ff* and *ff*. The third staff is for Trombone 3rd, with dynamics *ff* and *f*. The fourth staff is for Clarinet, with dynamics *ff* and *f*. The fifth staff is for Violin 1st, with dynamics *ff* and *ff*. The sixth staff is for Trombone 3rd, with dynamics *f* and *mf*. The seventh staff is for Trombone 3rd, with dynamics *f* and *f*. The eighth staff is for Trombone 3rd, with dynamics *f* and *f*. The ninth staff is for Trombone 3rd, with dynamics *f* and *f*. The tenth staff is for Trombone 3rd, with dynamics *f* and *f*. The eleventh staff is for Trombone 3rd, with dynamics *f* and *f*. The score includes various performance markings such as accents, slurs, and dynamic changes. Measure numbers 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, and 200 are circled. The key signature is one flat (Bb).

II. Andante. (♩ = 42-44) *Tu solus altissimus.*

III. Allegro agitato (♩ = 114-120) *De profundis.*

30 40

50

f f

70

80

90

100

fff p

110

Tuba

SINFONÍA Nº2

Gustavo Becerra

57-58

Allegro. (d. = 34-36)

ff *sffz* Perc. Tuba. *mf* Perc. Tuba *f*

10 20 30 40 50 60 70 80 90 100 110 120

Viol. 1º

Tuba

ff

130

140

10

150

Clr. 1º

Tuba

7

160

10

170

Claron

Tuba

f

5

180

Viol. 1º

Tuba

f

5

200

210

10

II. Andante. (♩ = 42-44) Tu solus altissimus.

Musical score for Tuba, measures 10-90. The score is written in bass clef with a common time signature. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'Viol. 10' and 'Tuba sord.' (sordina). Dynamics range from *ff* (fortissimo) to *f* (forte). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, and 90 are circled. The score concludes with a 5/4 time signature change.

III. Allegro agitato (♩ = 114-120)

Musical score for Tuba, measures 10-20. The score is written in bass clef with a 5/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). Measure numbers 10 and 20 are circled.

Tuba (Synf. N° 2) Becerra.

4.

First staff of music, bass clef, starting with a *p* dynamic and a slur over a triplet of eighth notes.

Second staff of music, bass clef, starting with a circled measure number 30. Includes markings for *Viol. 12* and *div.* (divisi). Ends with a circled measure number 40 and the label *Tuba*.

Third staff of music, bass clef, starting with a circled measure number 50. Includes the marking *Crn. 7* and a *f* dynamic.

Fourth staff of music, bass clef, starting with the label *Tuba* and a *mf* dynamic. Includes a *cresc.* (crescendo) marking.

Fifth staff of music, bass clef, starting with a circled measure number 60. Includes markings for *Viol. 12* and *Tuba*. Ends with a circled measure number 70.

Sixth staff of music, bass clef, starting with a *ff* dynamic. Ends with a circled measure number 80.

Seventh staff of music, bass clef, starting with a *ff* dynamic. Includes a circled measure number 80.

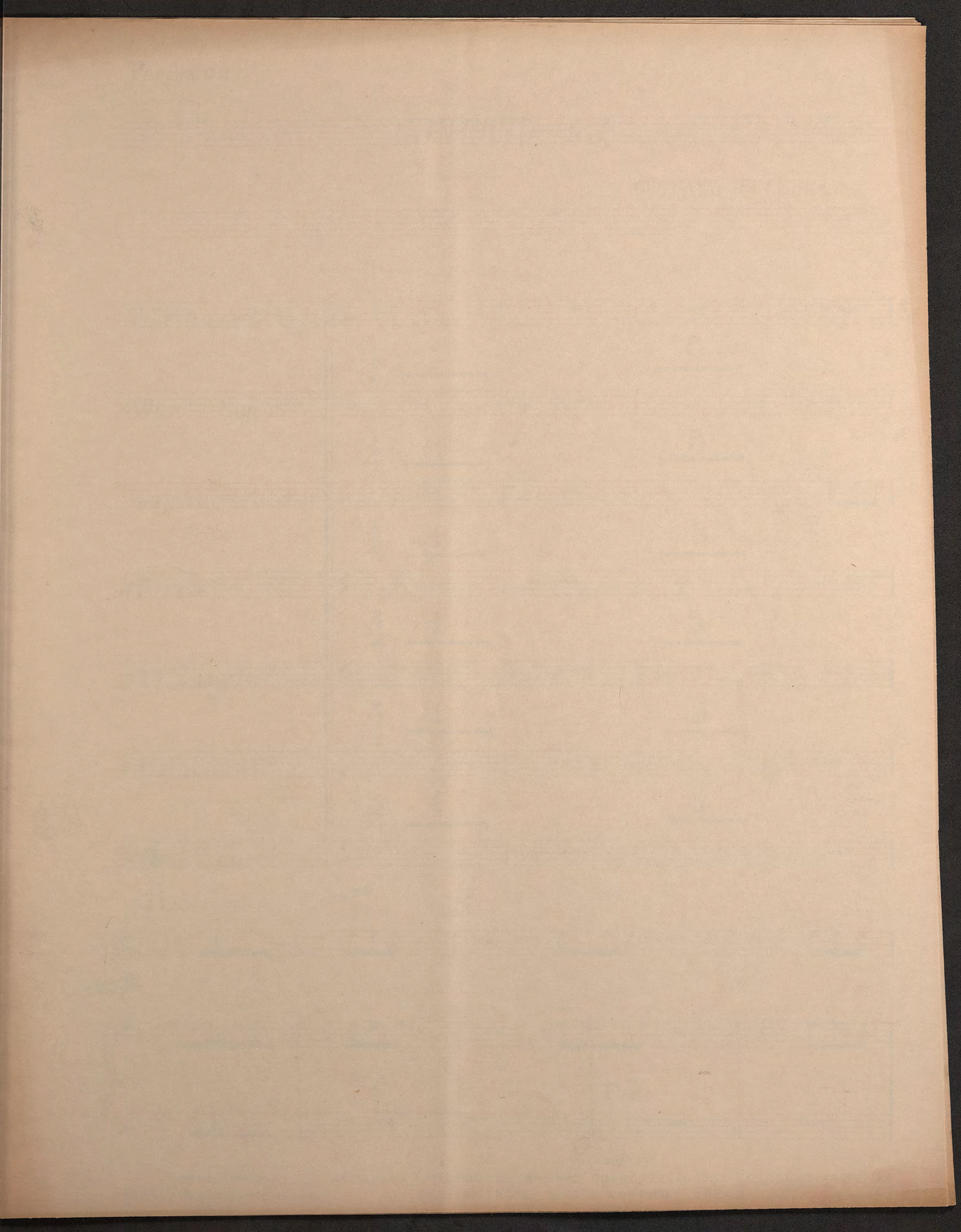
Eighth staff of music, bass clef, starting with a circled measure number 90.

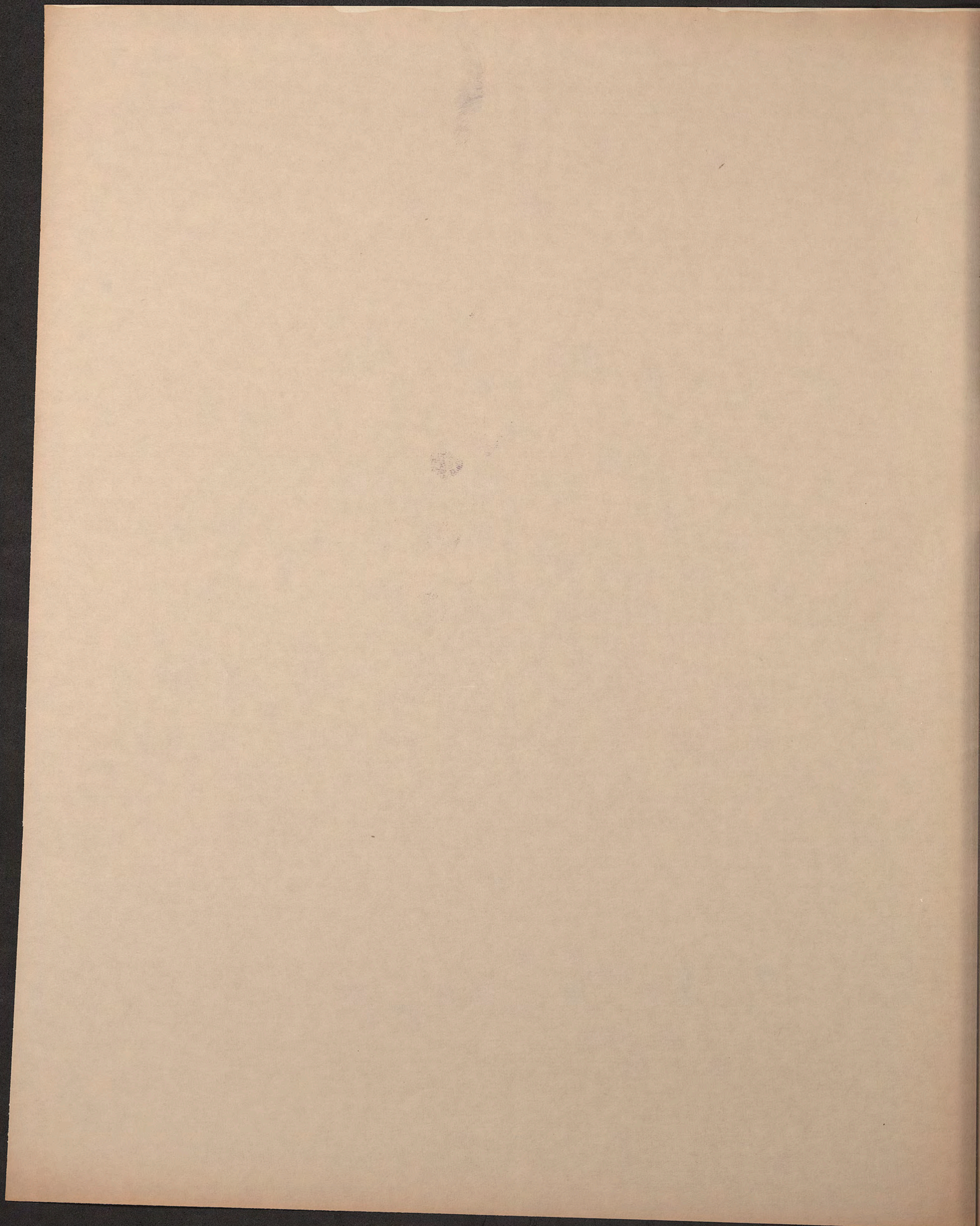
Ninth staff of music, bass clef, starting with a circled measure number 90. Includes a *f* dynamic.

Tenth staff of music, bass clef, starting with a circled measure number 100. Includes a *f* dynamic.

Eleventh staff of music, bass clef, starting with a circled measure number 110.

Twelfth staff of music, bass clef, starting with a circled measure number 110. Includes a *fff* dynamic and a *p* dynamic.





Percussion.

SINFONIA N.º 2

GUSTAVO BECERRA.

Allegro $\text{♩} = 34-36.$

Platillo volante

Wood Blocks

Tambor Militar

fusta

Triángulo

Calabazas

Oscilador

Tambor mil.

10

2.

20

Tamb mil.

Calabaza. Triángulo. Bombo

mf *mf*

Platillo volante

W. Blocks. Tamb mil. Calabaza

mf *f* *f*

Platillo volante

30

W. Blocks Fusta. Tamb mil. calab.

f *mf*

Platillo vol

Tamb. Mil.

Fusta.

Bombo

Calab.

f

Platillo vol.

40

Fusta

Bombo

Calab.

f

p

p

p

p

p

Platillo vol.

50

Calab.

p

9

60

Bombo

W. Blocks

mp

mf

Percusión - Sinfonía N°2. - Becerra.

4 70
Bombo

Musical notation for Bombo, measures 70-80. Measure 70 starts with a half note G4 (mf) and a half rest. Measure 71 has a half rest and a bar line with a '6' above it. Measure 72 has a half note G4 (f) and a half rest. Measure 73 has a half rest and a bar line with a '2' above it. Measure 74 has a half rest and a bar line with a '1' above it. Measure 75 has a half rest.

W. Blocks

Musical notation for Bombo and Calabazas, measures 70-90. Measure 70: Bombo (mf), Calabazas (mf). Measure 71: Bombo (2), Calabazas (2). Measure 72: Bombo (ff), Calabazas (ff). Measure 73: Bombo (ff), Calabazas (ff). Measure 74: Bombo (ff), Calabazas (ff). Measure 75: Bombo (ff), Calabazas (ff). Measure 76: Bombo (ff), Calabazas (ff). Measure 77: Bombo (ff), Calabazas (ff). Measure 78: Bombo (ff), Calabazas (ff). Measure 79: Bombo (ff), Calabazas (ff). Measure 80: Bombo (ff), Calabazas (ff). Measure 81: Bombo (ff), Calabazas (ff). Measure 82: Bombo (ff), Calabazas (ff). Measure 83: Bombo (ff), Calabazas (ff). Measure 84: Bombo (ff), Calabazas (ff). Measure 85: Bombo (ff), Calabazas (ff). Measure 86: Bombo (ff), Calabazas (ff). Measure 87: Bombo (ff), Calabazas (ff). Measure 88: Bombo (ff), Calabazas (ff). Measure 89: Bombo (ff), Calabazas (ff). Measure 90: Bombo (ff), Calabazas (ff).

W. Blocks

Musical notation for Fusta, Bombo, and Calabazas, measures 90-100. Measure 90: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 91: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 92: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 93: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 94: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 95: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 96: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 97: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 98: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 99: Fusta (ff), Bombo (ff), Calabazas (ff). Measure 100: Fusta (ff), Bombo (ff), Calabazas (ff).

100

Triángulo

110

Musical notation for Triángulo, measures 100-120. Measure 100: Triángulo (p). Measure 101: Triángulo (p). Measure 102: Triángulo (p). Measure 103: Triángulo (p). Measure 104: Triángulo (p). Measure 105: Triángulo (p). Measure 106: Triángulo (p). Measure 107: Triángulo (p). Measure 108: Triángulo (p). Measure 109: Triángulo (p). Measure 110: Triángulo (p). Measure 111: Triángulo (p). Measure 112: Triángulo (p). Measure 113: Triángulo (p). Measure 114: Triángulo (p). Measure 115: Triángulo (p). Measure 116: Triángulo (p). Measure 117: Triángulo (p). Measure 118: Triángulo (p). Measure 119: Triángulo (p). Measure 120: Triángulo (p).

W. Blocks

120

Musical notation for Calabazas, measures 120-124. Measure 120: Calabazas (p). Measure 121: Calabazas (p). Measure 122: Calabazas (p). Measure 123: Calabazas (p). Measure 124: Calabazas (p).

W. Blocks. 130 Bombo

Calabazas. *mf*

W. Blocks. *mf*

Fusta

Fusta. 140 W. Blocks. 150

p

Tamb mil. 160 Plat. vol. bag capoc

Bombo *f* 8 6 *p* Calabaza

f *f*

170 W. Blocks

p 1 1 *f* *p* Bombo

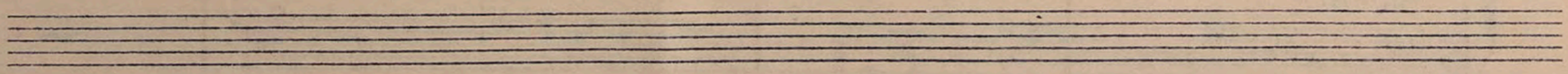
f Bombo

W. Blocks Bombo

2 2

180 Calabazas 190

f



6.
W. Blocks.

Musical score for Fusta, Calabazas, and Bombo. The Fusta part starts with a forte (f) dynamic. The Calabazas part has a forte (f) dynamic. The Bombo part has a forte (f) dynamic. The score is written on three staves.

Tambor militar

Musical score for Calabazas. The score is written on two staves. A box containing the number 200 is located above the second staff. The dynamic marking is mezzo-forte (mf).

W. Blocks

Musical score for Tamb. mil., Fusta, and Calabazas. The Tamb. mil. part has a mezzo-forte (mf) dynamic. The Fusta part has a forte (f) dynamic. The Calabazas part has a mezzo-forte (mf) dynamic. The score is written on three staves.

W. Blocks.

Plat. vol.

Musical score for Tamb mil., Fusta, Bombo, and Calabazas. The Tamb mil. part has a mezzo-forte (mf) dynamic. The Fusta part has a forte (f) dynamic. The Bombo part has a mezzo-forte (mf) dynamic. The Calabazas part has a mezzo-forte (mf) dynamic. The score is written on four staves. A box containing the number 210 is located above the second staff.

Platillo vol. *tremolo* *pp*

II Solus altissimus

Andante. $\text{♩} = 42-44.$
Platillo vol.

Bomba. *pp* *P* Tamb. mil. *pp* Calabazas *pp*

W. Blocks. *pp* Plat. vol. *pp* *P*

Calabazas *pp*

10 Plat. vol. *P* Plat. v. *P*

w. B. *P* Calab. *p*

20 *Nota.*

Calabazas *mf*

8.

30 40

Vln I Platillo volante mp

50 mp

60 mp

70 5 10

80 Vns. sul ponticello Tamb Mil. coperto tr. pp PPP

90

III De Profundis

Allegro agitato ♩ = 114 - 120

Bombo mf f

Fusta. 10 Calabazas. f

Bombo. ff

W Blocks

Bombo

Platillo vol.

20

30

9.

f

mp

W. Blocks

Tamb. mil.

Bombo

Calabazas

40

f

fp

f

f

W. Blocks.

Tambor mil.

Calabazas.

1

1

10.
Platillo vol.

Musical score for Percussion instruments: Tamb mil., W. Blocks., Fusta., Calabazas. The score is written on five staves. The top staff is for the Platillo vol. (cymbal), with notes marked 'P' (piano). The second staff is for Tamb mil. (tambourine), with notes marked with accents (>). The third staff is for W. Blocks. (wood blocks), with notes marked 'mp' (mezzo-piano). The fourth staff is for Fusta. (fusta), with notes marked 'ff' (fortissimo). The fifth staff is for Calabazas (gourds), with notes marked 'P' (piano). The score consists of four measures.

50

Platillo vol.

Musical score for Percussion instruments: Tamb mil., W. Blocks., Bombo, Calabazas. The score is written on five staves. The top staff is for the Platillo vol. (cymbal), with notes marked 'mf' (mezzo-forte). The second staff is for Tamb mil. (tambourine), with notes marked with accents (>). The third staff is for W. Blocks. (wood blocks), with notes marked 'mf' (mezzo-forte). The fourth staff is for Bombo (bass drum), with notes marked 'mf' (mezzo-forte). The fifth staff is for Calabazas (gourds), with notes marked 'mf' (mezzo-forte). The score consists of four measures.

W. Blocks.

Musical score for W. Blocks section 1. It consists of five staves: W. Blocks, Tamb mil., Fusta, Bombo, and Calabazas. The W. Blocks staff has a dynamic marking of *f*. The Tamb mil. staff has a dynamic marking of *f*. The Bombo staff has a dynamic marking of *f*. The Calabazas staff has a dynamic marking of *f*.

W. Blocks

Musical score for W. Blocks section 2. It consists of four staves: W. Blocks, Tamb mil., Bombo, and Calabazas. The W. Blocks staff has a dynamic marking of *f* and a *cresc.* marking. The Tamb mil. staff has a dynamic marking of *f*. The Bombo staff has a dynamic marking of *f*. The Calabazas staff has a dynamic marking of *f*. A Triángulo staff is also present, with a dynamic marking of *P*.

60

Plat. v.

Musical score for Plat. v. section. It consists of five staves: Plat. v., W.B., Fusta, Bombo, and Calabazas. The Plat. v. staff has a dynamic marking of *f*. The W.B. staff has a dynamic marking of *f*. The Fusta staff has a dynamic marking of *f*. The Bombo staff has a dynamic marking of *f*. The Calabazas staff has a dynamic marking of *f*.

Plat. v.

W.B.

Fusta

Bombo

Triang.

Calab.

(70) Plat. v.

W.B.

Fusta

Bombo

Triang.

Oscilador

Calab.

Odeci-
Osc. *belegliss. lento*

100 osc
seg.

Plat. v.

Bombo

Calab.

Osc.

gliss.

W.B.

Fusta

Bom.

10.000 seg.

0 decibels atenuar

80 Bombo

ff

Osc.

hasta +- 25 decibels

(pp) seguir atenuando

40 decib.

90

Fusta

W.B.

calab.

100 Bombo

W.B.

calab.

110

Triang.

1

Osc.

ff

Bombyff

10 decibeles

100 osc. subir hasta

5000 osc. atenuar

seg.

Trian.

Bom.

mf

p

pp

pp

-40

pp

The diagram is extremely faint and illegible. It appears to be a technical drawing or a map. There are several faint rectangular outlines, possibly representing buildings or sections of a plot. Some curved lines and irregular shapes are also visible, suggesting a complex layout. The overall appearance is that of a very light pencil or ink drawing on aged, yellowed paper. No text or specific labels can be read from the image.

Celesta

Sinfonia N° 2

G. Becerra

Allegro. $\text{♩} = 34-36$

10 20 30

40 50 60 Vln. I Cel.

70 80 90 100 Ped. Piano *

110 Vibraf. Cel.

120 130

140 150 160 170 180

190 200 210

Andante. $\text{♩} = 42-44$ II

10 20

30 40 50

10 2 1 7 9

60

Allegro agitato. ♩ = 114-120

III

Musical staff 1: Treble and bass clefs, 7/8 time signature, *ff* dynamic, Ped. marking, and an asterisk at the end.

Musical staff 2: Treble and bass clefs, 7/8 time signature, *ff* dynamic, Ped. marking, and an asterisk at the end.

Musical staff 3: Treble and bass clefs, 7/8 time signature, *ff* dynamic, Ped. marking, and an asterisk at the end. Includes circled numbers 70 and 80.

Musical staff 4: Treble and bass clefs, 7/8 time signature, *ff* dynamic, Ped. marking, and an asterisk at the end. Includes circled numbers 90, 100, and 110.

Four empty musical staves for the piano.

Piano

Sinfonia N^o 2.

G. Becerra

Allegro. d. = 34-36.

Introduction of the piano with chords in both staves. A 'Ped.' marking is present under the first few chords. A circled '3' is at the end of the first system. A '*' is at the end of the second system.

First system of the main piece, starting at measure 10. It features a melody in the right hand and a bass line in the left hand. A circled '10' is at the beginning and a circled '20' is at the end. A 'mf' dynamic marking is present. A '4' is written under the right hand in the final two measures.

Second system of the main piece, starting at measure 30. It continues the melody and bass line. A circled '30' is at the beginning, and circled '40' and '50' are at the end. A 'f' dynamic marking is present. A '1' is written under the right hand in the final measure.

Third system of the main piece, starting at measure 6. It features a melody in the right hand and a bass line in the left hand. A circled '6' is at the beginning, and circled '9' and '1' are at the end. A 'ff' dynamic marking is present. A 'p' dynamic marking is at the end.

Fourth system of the main piece, starting at measure 3. It features a melody in the right hand and a bass line in the left hand. A circled '3' is at the beginning, and circled '6' and '4' are at the end. A 'p' dynamic marking is at the beginning, and a 'f' dynamic marking is under the first measure. A 'sffz' dynamic marking is at the end.

2
70 *ff* *sffz* *ff* 80

90 100 *f* *mp* *mp* 110

110 120 *f* *f* *mp*

130 *pp* *sffz* *sffz* *sffz* 140

140 150 *f* *ff* *ff* 160

160

Musical score for measures 160-169. The system consists of two staves. Measure 160 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *sfz*. The right hand plays a series of sixteenth notes, while the left hand plays a bass line. A bracket labeled '6' spans measures 160-165. Measure 169 ends with a bracket labeled '1'.

170

180

Musical score for measures 170-189. The system consists of two staves. Measure 170 starts with a dynamic marking of *f*. The right hand plays a series of notes, while the left hand plays a bass line. Brackets labeled '1', '10', and '1' are placed above measures 170, 175, and 180 respectively. Measure 189 ends with a dynamic marking of *f*.

190

Musical score for measures 190-199. The system consists of two staves. Measure 190 starts with a dynamic marking of *ff*. The right hand plays a series of notes, while the left hand plays a bass line. A bracket labeled '5' is placed above measure 195. Measure 199 ends with a dynamic marking of *f*.

200

Musical score for measures 200-209. The system consists of two staves. Measure 200 starts with a dynamic marking of *ff*. The right hand plays a series of notes, while the left hand plays a bass line. A bracket labeled '1' is placed above measure 205. Measure 209 ends with a dynamic marking of *ff*.

210

Musical score for measures 210-219. The system consists of two staves. Measure 210 starts with a dynamic marking of *ff*. The right hand plays a series of notes, while the left hand plays a bass line. Brackets labeled '3' and '7' are placed above measures 215 and 219 respectively.

Piano. sinf. N° 2. - Becerra

4

Andante. $\text{♩} = 42 - 44$

8^a - - - II (10)

3 8^a - - -

(60)

(80)

(90)

III DE PROFUNDIS
ALLEGRO AGITATO ♩ = 114-120

III

Handwritten musical score for Piano, Sinfonia No. 2 by Becerra, page 6. The score is in 2/4 time and consists of six systems of music. The first system starts with a treble clef and a bass clef, with a '6' in a box above the treble staff. The second system has a circled '10' above the treble staff. The third system continues the melodic line. The fourth system features a large blacked-out section in the middle. The fifth system starts with a circled '20' above the treble staff. The sixth system starts with a circled '30' above the treble staff and includes a circled '40' above the bass staff. Dynamics include *f*, *ff*, *p*, *mp*, and *fff*. Fingerings are indicated with numbers 1-5. The score ends with a double bar line and a fermata over a chord.

Musical score system 1 (measures 45-54). Includes dynamics *f*, *M.D.*, and *M.G.*. Measure 50 is circled.

Musical score system 2 (measures 55-64). Includes dynamics *ff* and *Ped.*. Measure 60 is circled. Fingerings 5 and 1 are indicated.

Musical score system 3 (measures 65-74). Includes dynamics *ff* and *Ped.*. Measure 70 is circled.

Musical score system 4 (measures 75-84). Includes dynamics *f* and *Ped.*. Measure 70 is circled. A diagonal line with the text "Miss. cronch." is drawn across the system.

Musical score system 5 (measures 85-94). Includes dynamics *mf*, *ff*, and *Ped.*. Measure 80 is circled. A diagonal line with the text "Miss. cronch." is drawn across the system. A large bracket labeled "18" spans the final two measures.

Piano. - Sinf. N° 2. - Becerra

8

(90)

(100)

8^a

sffz

3

6

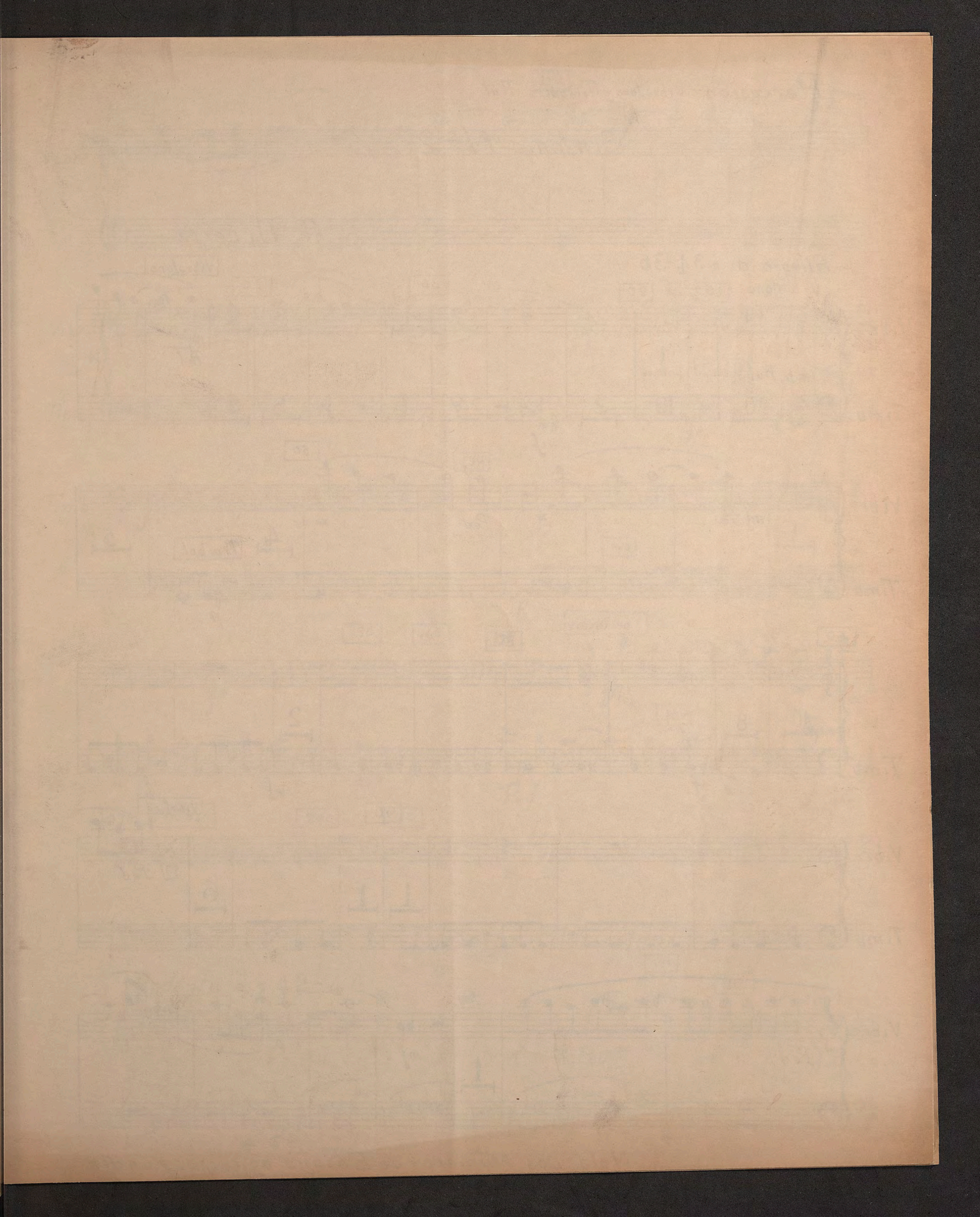
ff

Miss. Enortu

Ped.

8^a

(110)



Percusión: Vibrafono y Timbales Aut.

Sinfonia N° 2

G. Becerra

Allegro. d. = 34-36

The score is written for Vibrafono and Timbales Aut. in 3/4 time. It consists of four systems of staves. The first system (measures 1-40) features the Vibrafono and Timbales Aut. parts. The Vibrafono part has a melodic line with dynamics *mf* and *Ped.*. The Timbales part has a rhythmic pattern with dynamics *mf*. Rehearsal marks are placed at measures 10, 20, 30, and 40. The second system (measures 41-50) continues the Vibrafono and Timbales parts. The Vibrafono part has dynamics *mf* and *Ped.*. The Timbales part has dynamics *p* and includes a section labeled "Timbal" with a 4-measure rest. Rehearsal marks are at measures 50 and 55. The third system (measures 60-80) features the Timbales part with a rhythmic pattern and dynamics *f*. Rehearsal marks are at measures 60, 70, and 80. The fourth system (measures 81-100) features the Vibrafono and Timbales parts. The Vibrafono part has dynamics *mf* and *Ped.*. The Timbales part has dynamics *mf* and *p*. Rehearsal marks are at measures 90 and 100.

Nota: Los Números de Ensayo no corresponden

110.

Vibr.

120.

Vibr.

Timb.

130.

Timb.

140.

150.

160.

170.

vibrafono

180.

190.

200.

210.

Timbal.

II - Tu Solus Altissimus.

Andante. $d = 4 \cdot 2 - 4 \cdot 4$.

Vibrafono.

10.

20.

10.

30. 40. Corno 3^o VIBRAFONO

50. 60. Ped. Ped. *

70. Timbal

80. Timbal 80. Vibri. Ped. *

90. Gliss Cromático

Ped. *

mf Ped. TIMBAL *

III - De Profundis.

ALLEGRO AGITATO ♩ 114 - 120

TIMBAL

10 mf f f

20 pp pp pp

30 4

40 10 1 8 2

50 f

VIBRAFONO

Musical notation for Vibrafono and Timbal. The Vibrafono part is in the upper staff, starting with a *ff* dynamic and a *Ped.* marking. The Timbal part is in the lower staff. Both parts feature a rhythmic pattern of eighth notes with various accidentals. A box containing the number 70 is located above the Vibrafono staff.

VIBRAFONO

Musical notation for Vibrafono and Timbal. The Vibrafono part is in the upper staff, starting with a *Ped.* marking. The Timbal part is in the lower staff. Both parts continue the rhythmic pattern. A box containing the number 70 is located above the Vibrafono staff.

TIMBAL

Musical notation for Timbal. The part is in a single staff, starting with a *f* dynamic and a *gliss.* marking. The notation includes various rhythmic values and dynamics like *ff*.

vibrafono

Musical notation for Timbal. The part is in a single staff, starting with a *ff* dynamic and a *Ped.* marking. The notation includes various rhythmic values and dynamics like *ff*.

Musical notation for Vibrafono. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.

Musical notation for Timbal. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.

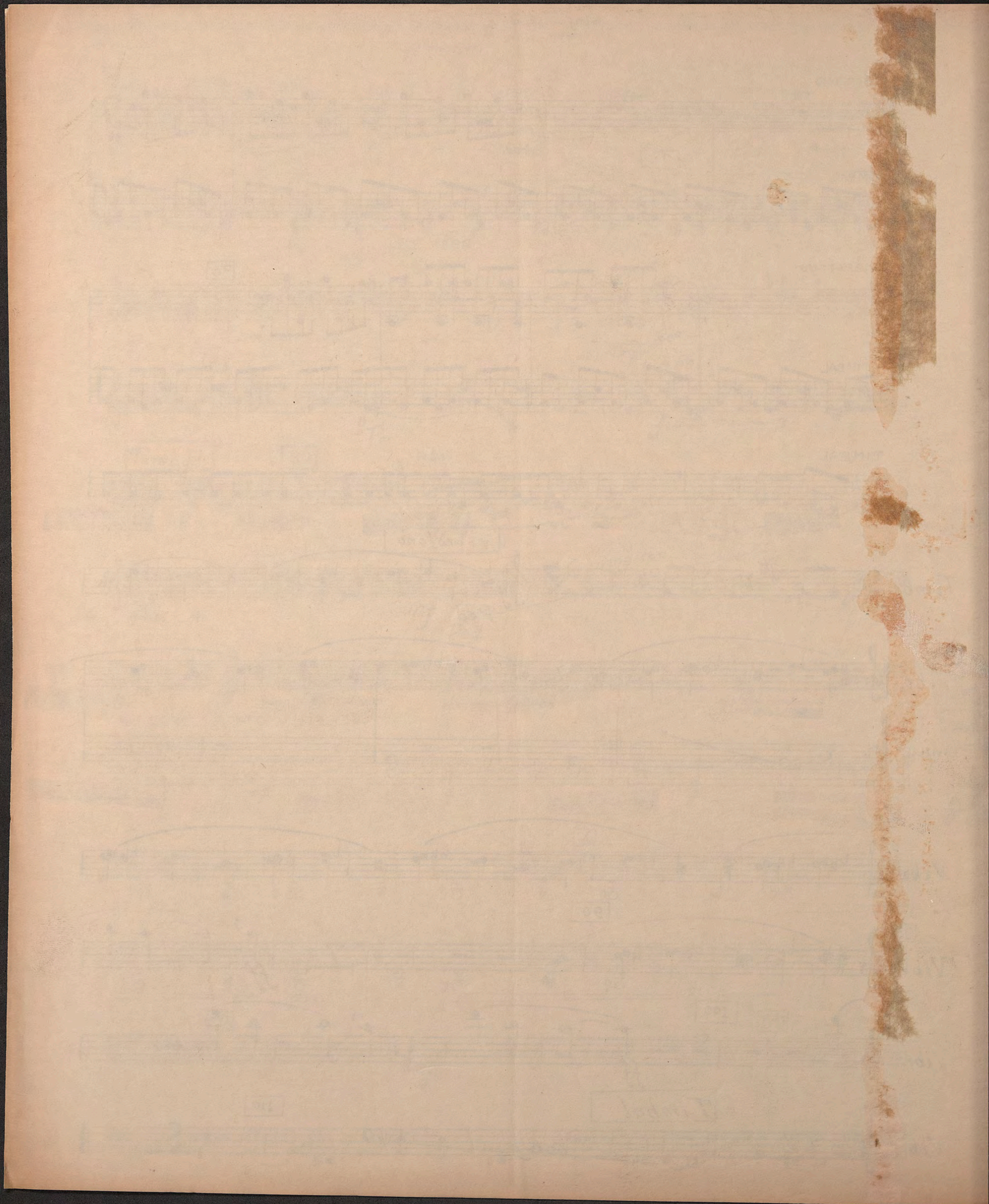
Musical notation for Vibrafono. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.

Musical notation for Vibrafono. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.

Musical notation for Vibrafono. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.

Timbal.

Musical notation for Vibrafono. The part is in a single staff, starting with a *ff* dynamic. The notation includes various rhythmic values and dynamics like *ff*.



Violín I

SINFONÍA Nº 2

GUSTAVO BECERRA.

I

Allegro $\text{♩} = 34 - 36$

mf

20

30

40

mp

50 60 Pizz arco

cresc.

70

f

80

ff

NOTA:

Los números de ensayo 110 corresponden correlativamente, hay que tomarlos como si fueran letras.

Violín I - Sinfonía Núm. 2 - Becerra.

2.

90

100 *sord.*

110 *f*

p

sin sord. 120

130 *ff* *non div.* *ff*

140 *fp*

150 *f*

160 *p*

170 *f*

Musical score for Violin I, measures 180-200. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 180 starts with a *pp* dynamic. Measure 181 has a *f* dynamic. Measure 182 has a *f* dynamic. Measure 183 has a *f* dynamic. Measure 184 has a *f* dynamic. Measure 185 has a *f* dynamic. Measure 186 has a *f* dynamic. Measure 187 has a *f* dynamic. Measure 188 has a *f* dynamic. Measure 189 has a *f* dynamic. Measure 190 has a *f* dynamic. Measure 191 has a *f* dynamic. Measure 192 has a *f* dynamic. Measure 193 has a *f* dynamic. Measure 194 has a *f* dynamic. Measure 195 has a *f* dynamic. Measure 196 has a *f* dynamic. Measure 197 has a *f* dynamic. Measure 198 has a *f* dynamic. Measure 199 has a *f* dynamic. Measure 200 has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

II Tu solus altissimus

Musical score for Violin I, measures 20-30. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *Andante* with a quarter note equal to 42-44 beats. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 20 has a *p* dynamic. Measure 21 has a *p* dynamic. Measure 22 has a *p* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *p* dynamic. Measure 25 has a *p* dynamic. Measure 26 has a *p* dynamic. Measure 27 has a *p* dynamic. Measure 28 has a *p* dynamic. Measure 29 has a *p* dynamic. Measure 30 has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violín I - sinfonia N°2 - Becerra.

4.

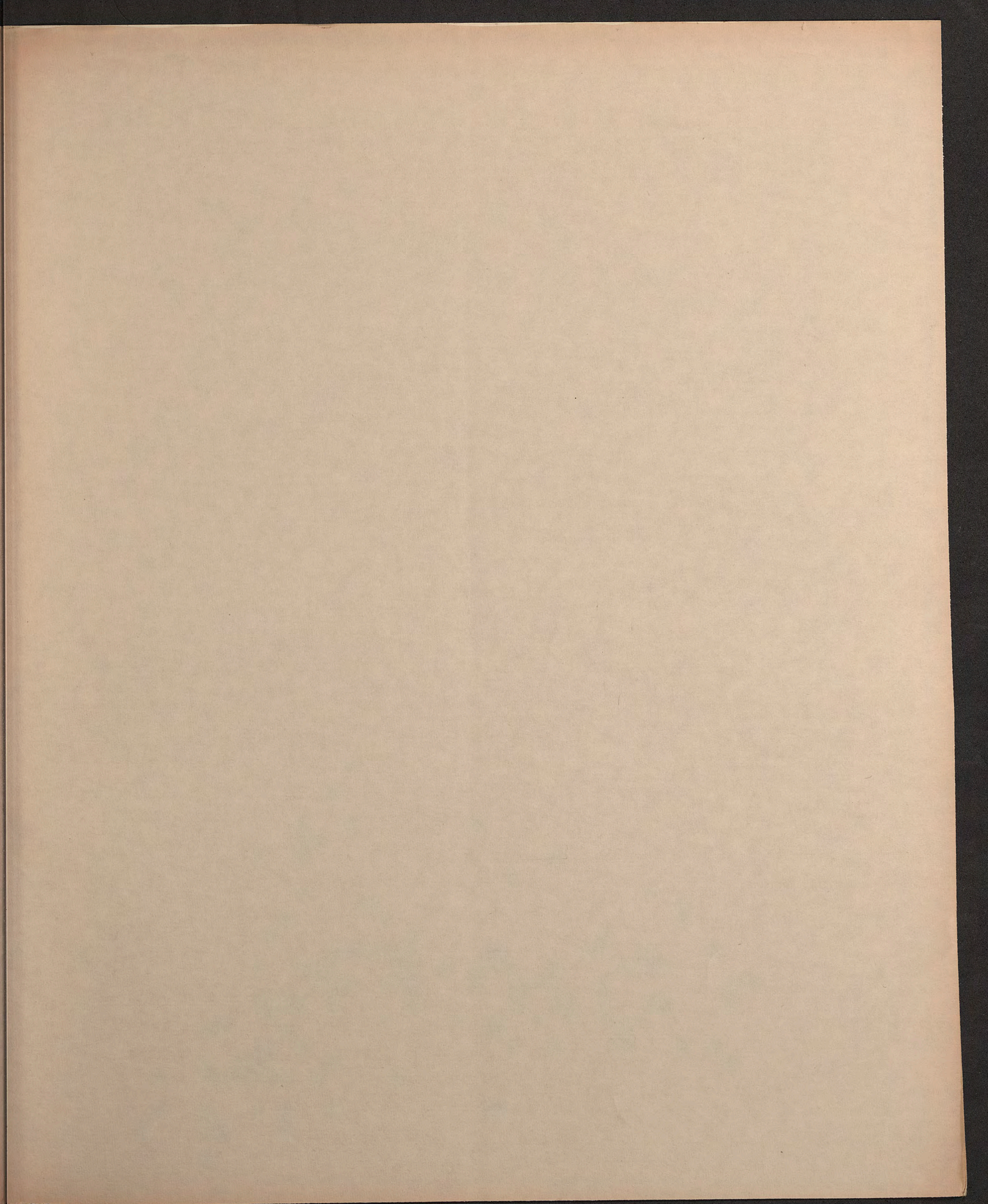
Musical score for Violin I, Sinfonia N°2 by Becerra. The score consists of 10 staves of music. The first staff begins with a forte (f) dynamic. The second staff has a measure marker '40'. The third staff has a measure marker '50'. The fourth staff has a measure marker '60'. The fifth staff has a measure marker '80'. The sixth staff has a measure marker '90'. The score includes various musical notations such as notes, rests, slurs, and dynamics (f, p, sul ponticello, div a 3). The key signature has one flat (Bb) and the time signature is common time (C).

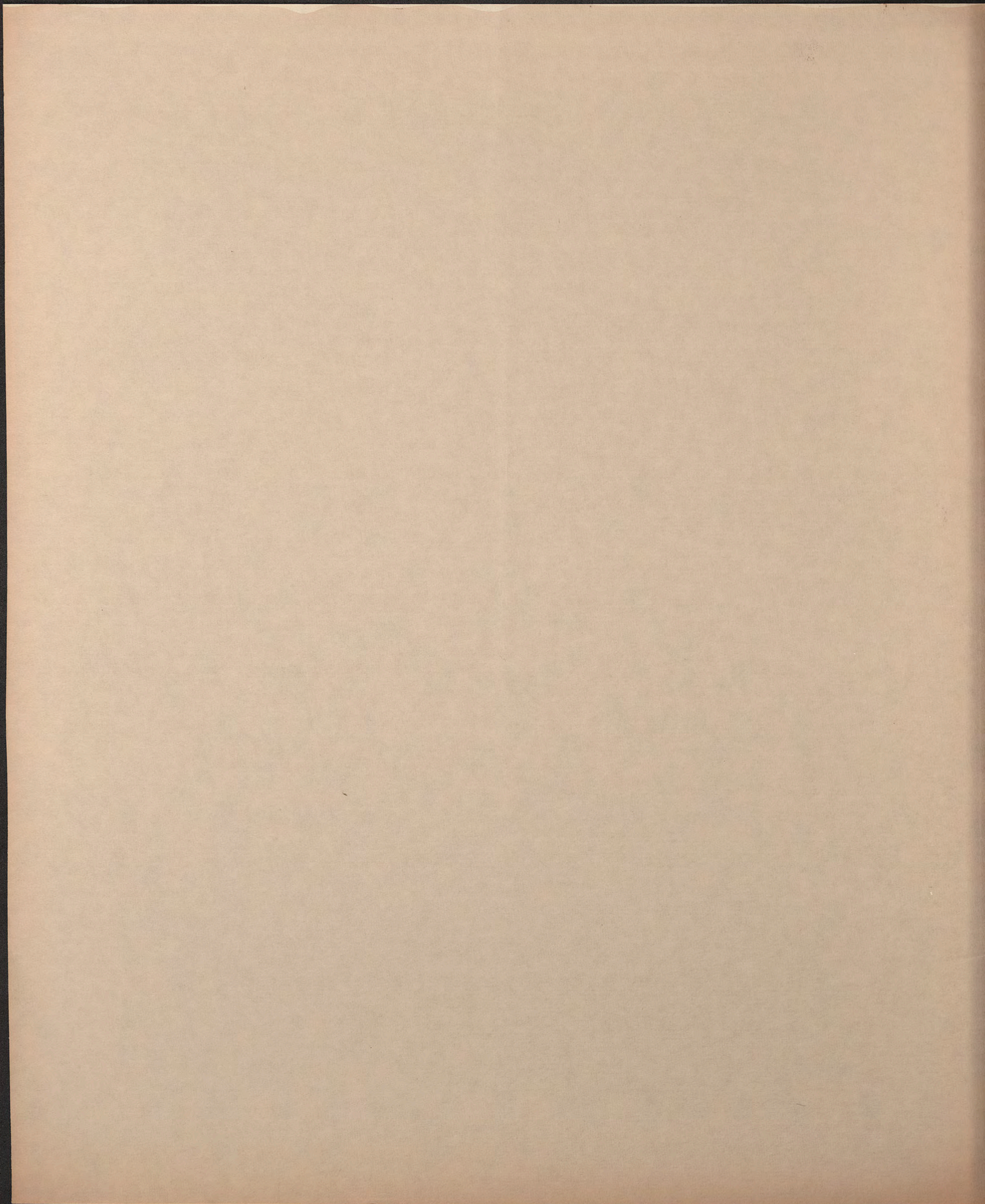
III DE PROFUNDIS

Allegro agitato J. 114-120

Handwritten musical score for Violin 1, page 5. The score is in 5/4 time and consists of ten staves. It features various musical notations including dynamics (ff, mf, sfz, f), articulation (accents, slurs), and performance instructions (DIV, uniss., trino semitonal superior). Measure numbers 10, 20, 30, 40, and 50 are circled. The score includes complex rhythmic patterns and chromatic passages.

Luisa Cerda





Violin II

Sinfonia N.º 2

G. Becerra

Allegro. $\text{♩} = 34-36$.

10 Oboe I Vln. II

mf

20

30

f

ff

40

p

50

60 Pizz.

arco

f

p cresc.

mf

70

f

80

f

Vln. II - Sinf. N^o 2 - Becerra

2

nondiv. 4 2

ff

(90)

f

sord. (110)

p

(120) p sordsord. f div. ff

nondiv. (130) ff

(140) sf fp

(150) f

(160) p

(170) p f

div. (180) pp f

190 *f*

Pizz. *f* arco *f*

200 *f*

210 *mf*

p

II

Andante. $\text{♩} = 42-44$

sord. 3 3

10 *p*

mp

20 30

f

40 *p* *div. a. 4*

50 *p*

II. arm. *pp* (60)

nondiv. *p* (70)

div. *p* *p* *f*

f *sub pont.* (80)

div. a 3 *pp* (90)

Allegro agitato. ♩ = 114-120 **III - De Profundis.**

ff (10)

f *ff*

bd. *p* (20)

f (30)

div. *f*

40 unis.

50

tr.

60 8va

70 unis. div. a 3

80 unis.

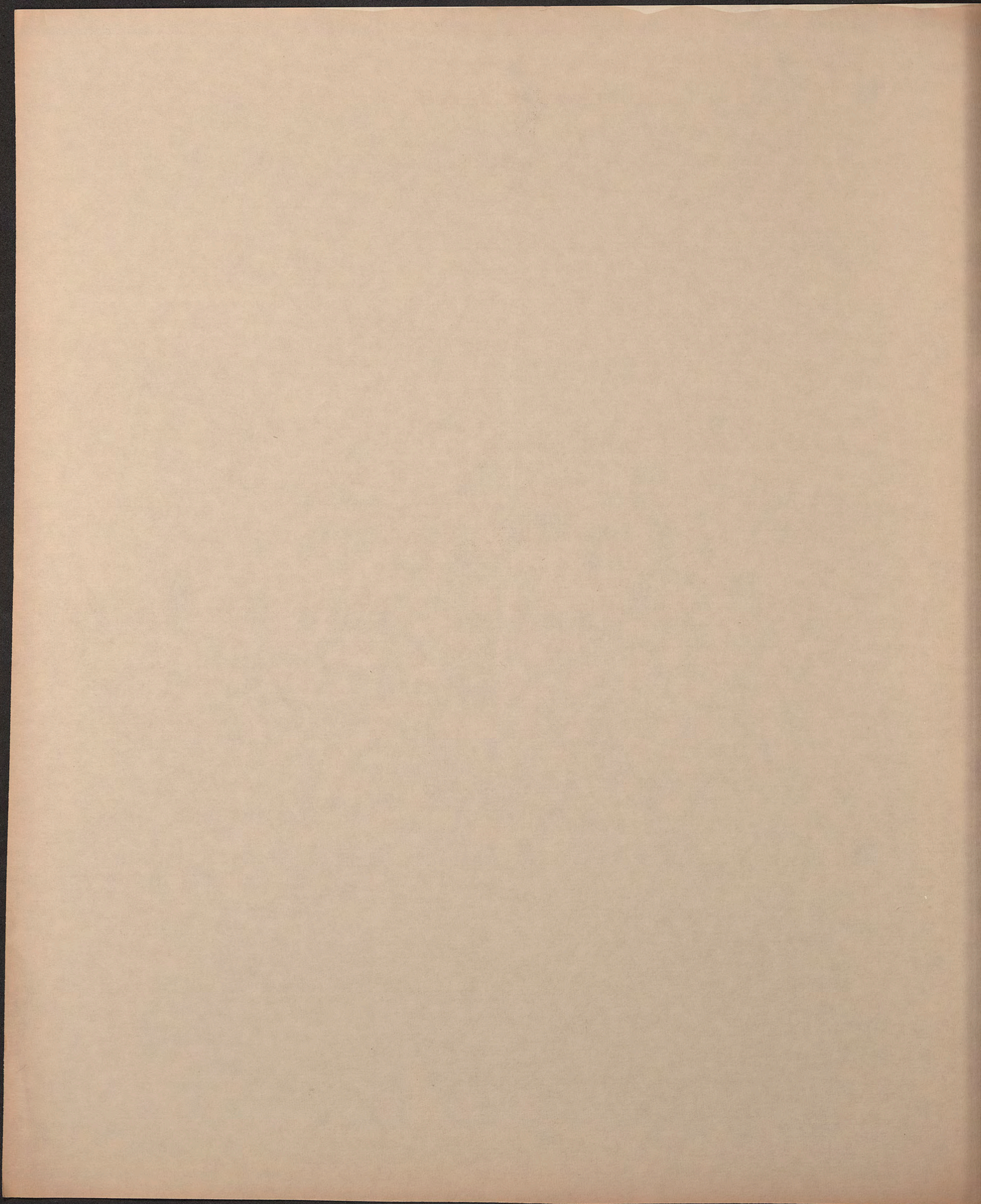
90

100

110

div. f(v) 8va

110 (tremolo)



Viola.

Sinfonía N° 2.

G Becerra

Allegro $\text{♩} = 34-36$.

Viola Div.

Fl 1ª

Viola

Sord.

110

Musical staff 1: Viola part with Sord. marking, measures 110-119. Includes dynamics p and ppp.

Sin Sord.

120

Musical staff 2: Viola part, measures 120-129. Includes dynamics f and ff.

130

Musical staff 3: Viola part, measures 130-139. Includes dynamics ff.

140

Musical staff 4: Viola part, measures 140-149. Includes dynamics fp.

150

Musical staff 5: Viola part, measures 150-159. Includes dynamics f.

160

Musical staff 6: Viola part, measures 160-169. Includes dynamics f and p.

170

Musical staff 7: Viola part, measures 170-179. Includes dynamics f.

180

Tromp. 2ª

Tromp. 1ª

Musical staff 8: Trombone parts, measures 180-189. Includes dynamics f.

190

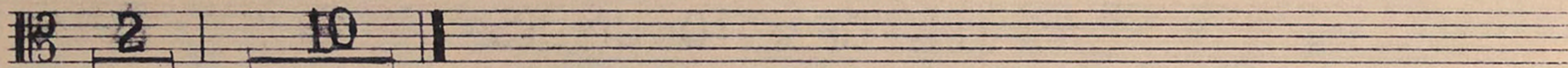
Musical staff 9: Viola part, measures 190-199. Includes dynamics f and pizz.

Div. arco.

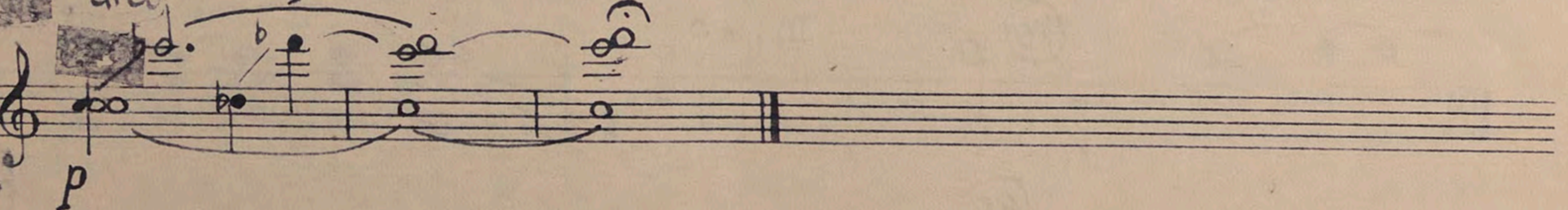
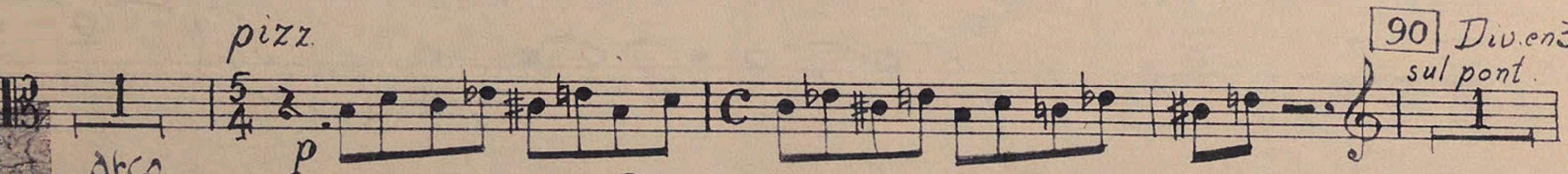
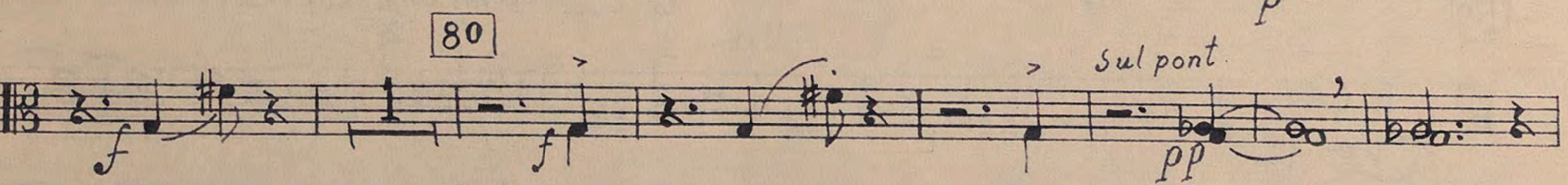
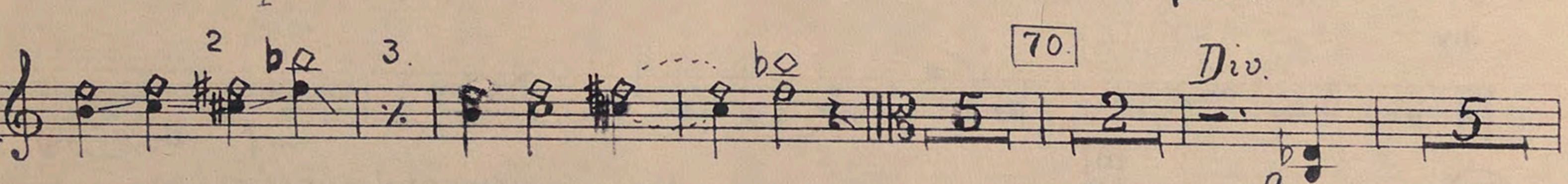
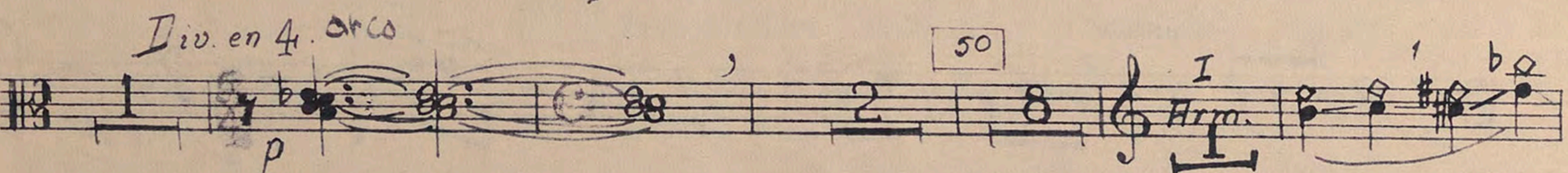
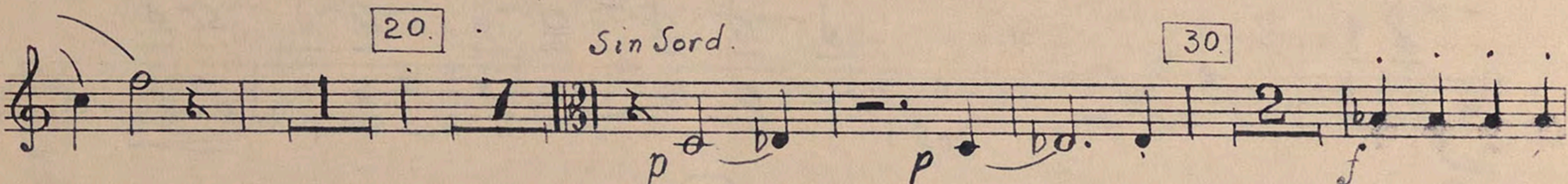
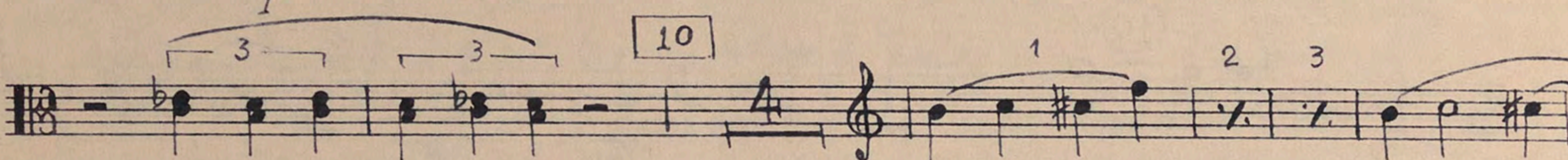
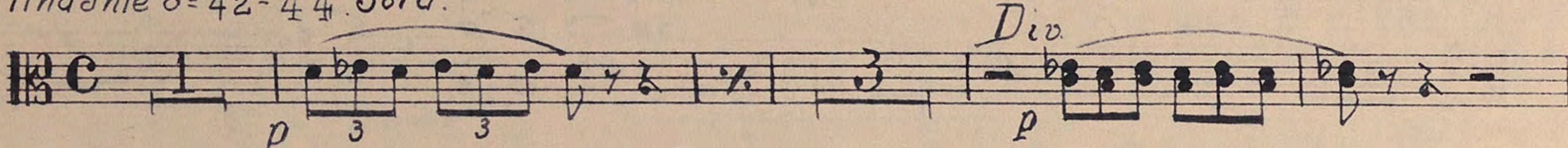
200

Musical staff 10: Viola part, measures 200-209. Includes dynamics f.

210



Andante $\text{♩} = 42-44$. Sord. -II- Tu Solus Altissimus



III DE PROFUNDIS

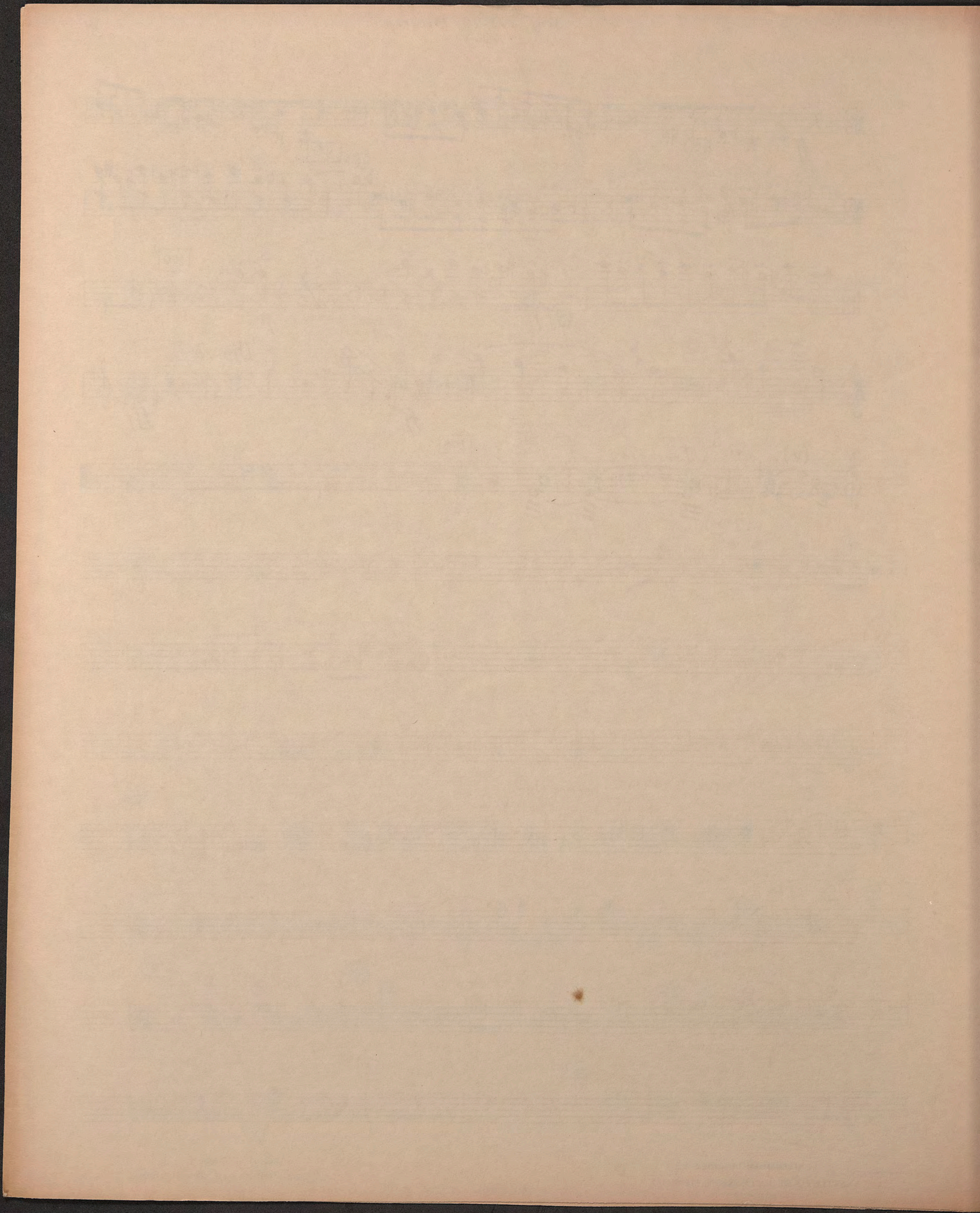
Allegro agitato $\text{♩} = 114 - 120$

Div

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The first staff contains a melodic line starting with a quarter rest, followed by a half note, and then a series of eighth notes. A dynamic marking of *f* is present. The second staff continues the melody with a circled measure number 10. The third staff features a *mf* dynamic and a *Div 2* marking. The fourth staff has a *pp* dynamic and a circled measure number 30. The fifth staff includes a *gva* marking and a circled measure number 40. The sixth staff has a *uniso* marking and a circled measure number 50. The seventh staff contains a *mf* dynamic and a *Div* marking. The eighth staff features a *tr* (trill) and *semitonal superior* marking, with a circled measure number 70. The ninth staff has a circled measure number 80. The final staff concludes with a *ff* dynamic.

Musical score for Viola, measures 85-108. The score is written in 3/4 time and includes dynamic markings such as *ff*, *(ff)*, *p*, *ff*, and *fff*. It features various musical notations including slurs, accents, and a tremolo section. Measure numbers 85, 90, 100, and 108 are indicated in boxes. The instruction "Div. a 3." is present above measure 100. The score concludes with a double bar line at measure 108.

Five empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.



Violoncello.

Sinfonía N^o 2

G. Becerra

Allegro $\text{♩} = 34-36$

Cello.

10

20

30

40

50

60

70

80

90

100

110

Fl. 1^a

Clarón

pizz.

arco.

f

mf

ff

p

sffz

Cello.

Sord.

Sin Sord.

130 *sfz* *ff*

140

150

160 *pizz.* *ff* *arco.* *mf* *f*

170

180 *Tromp. 2ª* *f*

190 *Tromp. 1ª* *Vcello. pizz.* *f* *arco.*

200

210

II - Tu Solus Altissimus.

Andante. $d = 42-44.$
Sord.

10

11

12

13

14

15

16

17

18

19

20

(I) 20 *sen Sord.*
 (II) *mp.* *p*

30 1 2 3 4 5
p *f*

40

50 *vln 1^o* #0
 60 *p*

70 *Div.*
p *f*

80 2 3 *Div. sul. pont.*
f *pp*

Pizz. 90 *sul pont.*
p

Allegro agitato ♩ = 114-120

III-De Profundis.

5/4

ten
f *f*

10 *ff*

mf *p* *pp*

mf

40.

50

trino semitonal superior.

60

70

uniss.

ff

80

Div. a 2.

Unis

Unis

ff

90

(ff)

100

pizz.

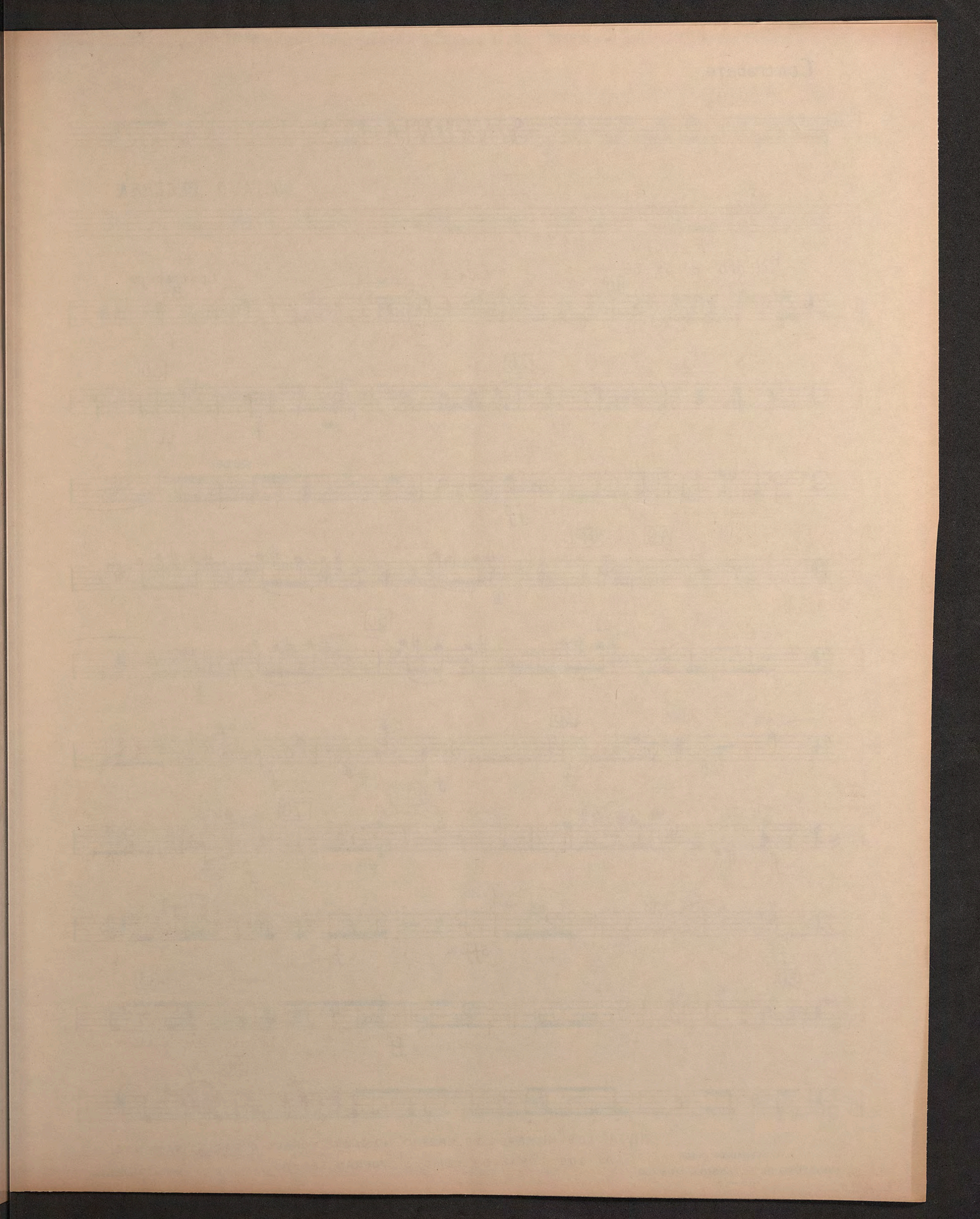
f

110

arco.

fff

tremolo



Musical score for Contrabajo (Double Bass) in C major, measures 100-180. The score is written in bass clef with a 2/4 time signature. It includes various dynamics (p, f, ff, mf), articulations (Pizz., arco), and fingering numbers (2, 3, 4, 5, 7, 8). Measure numbers 100, 110, 120, 130, 140, 150, 160, 170, and 180 are boxed. The piece concludes with a double bar line and repeat signs at measure 180.

3.

arco

200

II Tu solus altissimus

Andante $\text{♩} = 42-44$
sord.

10

20 sin sord. mp

30

f

40 Pizz.

50

60

70

80

90

90

Allegro agitato. III De Profundis.

10

ff

20

30

3

5.

Musical notation for the first staff, measures 35-40. Includes dynamic markings *f* and *pp*, and a measure number box containing 40.

Musical notation for the second staff, measures 41-46. Includes dynamic markings *f* and *pp*.

Musical notation for the third staff, measures 47-54. Includes dynamic markings *f* and *pp*.

Musical notation for the fourth staff, measures 55-60. Includes dynamic markings *mf* and *f*, and a measure number box containing 50.

Musical notation for the fifth staff, measures 61-66. Includes dynamic markings *f* and *mf*, and the instruction *tr. semitonal superior*.

Musical notation for the sixth staff, measures 67-72. Includes dynamic markings *f cresc.*, *ff*, *f*, and *f*, and the instruction *Pizz*.

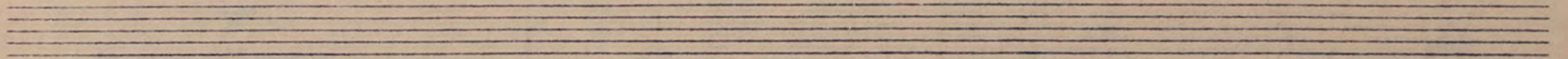
Musical notation for the seventh staff, measures 73-78. Includes dynamic markings *f* and *(f)*, and the instruction *arco*.

Musical notation for the eighth staff, measures 79-84. Includes dynamic markings *f* and *f*, and the instruction *div div.*

Musical notation for the ninth staff, measures 85-90. Includes dynamic markings *ff* and *ff*, and the instruction *uniss.*. Includes a measure number box containing 70.

Musical notation for the tenth staff, measures 91-96. Includes dynamic markings *ff* and *ff*, and a measure number box containing 80.

Musical notation for the eleventh staff, measures 97-102. Includes dynamic markings *ff* and *ff*.



Musical score for double bass, measures 90-110. The score is written in bass clef with a key signature of one flat (B-flat). Measure 90 is boxed. The piece includes various articulations: *arco* (arco), *f* (forte), *Pizz* (pizzicato), *ff* (fortissimo), and *Tremolo*. Measure 100 is boxed. Measure 110 is boxed and ends with a double bar line. The score consists of six staves of music.

Luisa Cerda.

Five empty musical staves, each consisting of five lines, provided for additional notation or performance.