

Orlando Jacinto Garcia

**AUSCHWITZ**  
**(nunca se olvidaran)**

For Orchestra and Choir

# PERFORMANCE NOTES

(1) Transposed score.

(2) Percussion required: Glockenspiel, Marimba, Vibes, Chimes (Tubular Bells), Timpani, Tam Tam, Gong, Suspended Cymbal, Bass Drum, Snare Drum.

(3) Accidentals only apply to the note which they precede.

(4) "Nunca se olvidaran" is Spanish for "They will never be forgotten."

(5) Duration ca 18 minutes.

(6) Work should be performed legato throughout

(7) Dynamics are relative to the performance space - pppp is the softest yet most attractive sound possible by a given instrument.

(8) Special thanks to conductor Jose Serebrier for his assistance with bowings and other revisions.

Auschwitz (nunca se olvidaran) for chorus and orchestra, is a work that expresses the composer's concerns for the actions that took place during the holocaust. Garcia's overall perception of the work is that of a prayer or meditation in memory of those who lost their lives and loved ones. The only text is the phrase "nunca se olvidaran" (they will never be forgotten) and it is never sung; only whispered or spoken softly. As with many of the composer's works, the music is generally sparse, quiet, and unfolds slowly. The work was written for the Miami Master Chorale, a large choir based at Florida International University. Completed in January 1994, the piece was premiered as part of the 1995 May in Miami Music Festival by the choir and New World Symphony Orchestra with the director of the Chorale, John Augenblick conducting.

# Auschwitz (nunca se olvidaran)

Transposed Score

Orlando Jacinto Garcia

♩ = 80 5 ♩ = 60 10

The score is a transposed score for a full orchestra and voices. It consists of 10 measures. The tempo is marked as ♩ = 80 for measures 1-5 and ♩ = 60 for measures 6-10. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Oboe, Clarinet in B-flat, 2 Horns, Trumpet in B-flat, Trombone, Sopranos, Altos, Tenors, Basses, Percussion (bowed Gong, Tam Tam, Cymbal), Piano, Violin I, Violin II, Viola, and Contrabass. The Piano part features a sequence of 15th harmonics (15<sup>ma</sup>) in both hands, with dynamics ranging from *ppp* to *p*. The Percussion part includes instructions for bowed Gong, Tam Tam, and Cymbal, with dynamics *ppp* and *p*. The Violin and Contrabass parts include instructions for *punta d'arco* and *div*.



Fl.

Ob.

B♭ Cl.

2 Hrns

B♭ Tpt.

Tbn.

S

A

T

B

Perc.

bowed Gong, Tam Tam, Cymbal  
LV until no sound

15<sup>ma</sup> *ppp*

8<sup>vb</sup>

div

V

8<sup>vb</sup>

*ppp*

*ppp*

*ppp*

*p*

*ppp*

sempre Ped until no sound...

21 22 23 24 25 26 27 28 29 30

Fl. G.P.

Ob. G.P.

B $\flat$  Cl. G.P.

2 Hrns G.P.

B $\flat$  Tpt. G.P.

Tbn. G.P.

S G.P.

A G.P.

T G.P.

B G.P.

Perc. G.P. Timpani

Pno. G.P. *ppp*

Vln. I G.P. unis. pizz. *p*

Vln. II G.P.

Vla. G.P.

Vc. G.P. Solo *ppp* *mp* *p*

Cb. G.P.

31

32

33

34

35

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

37

38

39

40

♩ = 60

blow air (produce no note)

Fl. *ppp* blow air (produce no note)

Ob. *ppp* blow air (produce no note)

B $\flat$  Cl. *ppp* blow air (produce no note)

2 Hrns *ppp* (a2) blow air (produce no note)

B $\flat$  Tpt. *ppp* blow air (produce no note)

Tbn. *ppp*

S

A

T

B

Perc. bowed Gong, Tam Tam, Cymbal LV until no sound

Pno. *ppp* *ppp* *p* *ppp*  
*8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* sempre Ped until no sound...

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Cb. *ppp*

41 *ppp* 42 43 44 45 46 47 48 49 50



G.P.

Fl. G.P. 3 3 3 5 5

Ob. G.P. 3 3 3 5 5

B $\flat$  Cl. G.P. 4 8 4 4 8

2 Hrns G.P. 3 3 3 5 5

B $\flat$  Tpt. G.P. 4 8 4 4 8

Tbn. G.P. 4 8 4 4 8

S G.P. 3 3 3 5 5

A G.P. 4 8 4 4 8

T G.P.

B G.P.

Perc. G.P.

Pno. G.P.

Vln. I G.P. unis. pizz. mp

Vln. II G.P.

Vla. G.P. Solo p b $\flat$  pp

Vc. G.P.

Cb. G.P.

51

52

53

54

Fl. 5 5 4 7 12

Ob. 5 5 4 7 12

B $\flat$  Cl. 8 4 4 4 4

2 Hrns 5 5 4 7 12

B $\flat$  Tpt. 8 4 4 4 4

Tbn. 8 4 4 4 4

S 5 5 4 7 12

A 5 5 4 7 12

T 8 4 4 4 4

B

Perc.

Pno.

Vln. I 5 5 4 7 12

Vln. II 5 5 4 7 12

Vla. 8 *mp* *p* *pp* *ppp* 4

Vc.

Cb.

blow air (produce no note)

Fl. *ppp* blow air (produce no note)

Ob. *ppp* blow air (produce no note)

B $\flat$  Cl. *ppp* (a2) blow air (produce no note)

2 Hrns *ppp* blow air (produce no note)

B $\flat$  Tpt. *ppp* blow air (produce no note)

Tbn. *ppp* blow air (produce no note)

S

A

T

B

Perc. bowed Gong, Tam Tam, Cymbal *ppp* *p* *ppp* LV until no sound

Pno. Bowed inside piano on pitch (tie fishing line around strings and pull string back an forth) *p* LV until no sound

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

ooh

(ooh)

ooh

(ooh)

(ooh)

ooh

ooh

ooh

ooh

G.P.

Fl. 4

Ob. 4

B $\flat$  Cl. 4

2 Hrns 4

B $\flat$  Tpt. 4

Tbn. 4

S 4

A 4

T 4

B 4

Perc. Timpani

Pno. 4

Vln. I 4

Vln. II 4

Vla. 4

Vc. Solo *pp*

Cb. 4

62

63

64

This musical score page contains measures 65, 66, and 67. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), 2 Horns (2 Hrns.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Saxophone (S), Alto (A), Tenor (T), Bass (B), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 65, 66, and 67 are marked with large numbers 8, 5, 7, and 2 above the staves, indicating fingerings or breathings. The woodwind and string parts are mostly rests. The Violoncello (Vc.) part has a melodic line starting in measure 65 with a *p* dynamic, moving to *pp* by measure 66. It continues in measure 67 with a *pp* dynamic and a *Sul D* marking. The Viola (Vla.) part has a *p* dynamic in measure 66 and a *pp* dynamic in measure 67.

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

69

70

71

*mp*

*p*

*pp*  $\rightarrow$  *ppp*

(sul a)  
 V  
 °  
 Ω $\cdot$   
 ≡

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*p*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*p*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*p*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

72 73 74



Fl. 8 4 3

Ob. 4 4 4

B $\flat$  Cl. 4 4 4

2 Hrns 8 4 3

B $\flat$  Tpt. 8 4 4

Tbn. 4 4 4

S. *pp* *pppp* G.P.

A. (ah) *pp* *pppp* G.P.

T. (ah) *pp* *pppp* G.P.

B. (ah) *pp* *pppp* G.P.

Perc. G.P.

Pno. G.P.

Vln. I 8 4 3

Vln. II 4 4 4

Vla. 4 4 4

Vc. G.P.

Cb. G.P.

Fl. 3 2 9 3 4 5 12

Ob. 3 2 9 3 4 5 12

B♭ Cl. 4 4 8 4 4 4 8

2 Hrns 3 2 9 3 4 5 12

B♭ Tpt. 4 4 8 4 4 4 8

Tbn. 4 4 8 4 4 4 8

S. Solo *p* *pp* *p* *mp* *p* *pp*  
 eh ——— eh ——— eh ——— eh ———

A. 3 2 9 3 4 5 12

T. 4 4 8 4 4 4 8

B. ——— ——— ——— ——— ——— ———

Perc. ——— ——— ——— ——— ——— ———

Pno. ——— ——— ——— ——— ——— ———

Vln. I 3 2 9 3 4 5 12

Vln. II 3 2 9 3 4 5 12

Vla. 4 4 8 4 4 4 8

Vc. ——— ——— ——— ——— ——— ———

Cb. ——— ——— ——— ——— ——— ———

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

*Tutti p*

S  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

A  
*p*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

T  
*p*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

B  
*p*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

Perc.

Pno.

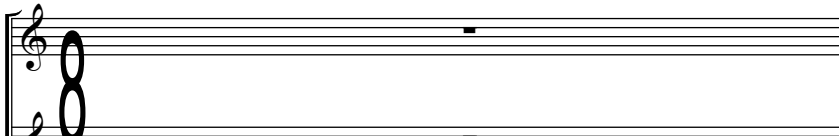
Vln. I

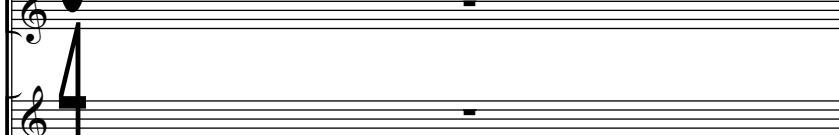
Vln. II

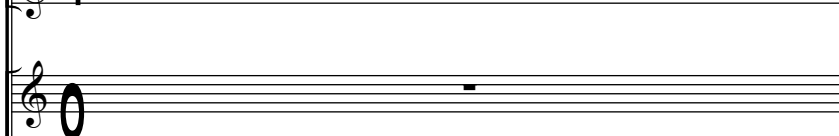
Vla.


Vc.


Cb.

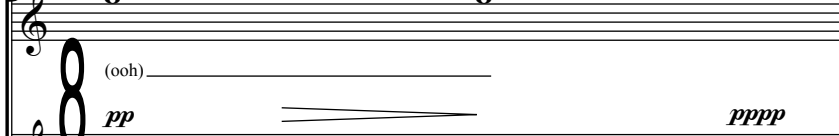
Fl. 

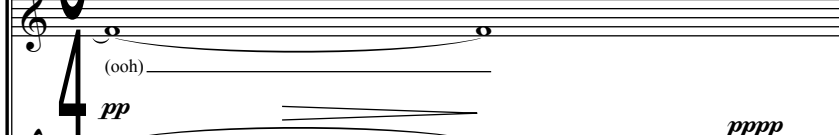
Ob. 

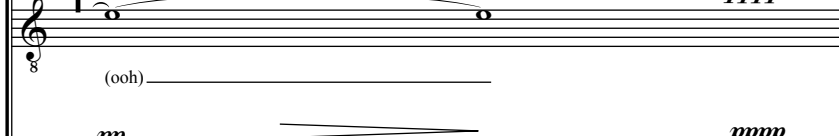
B $\flat$  Cl. 

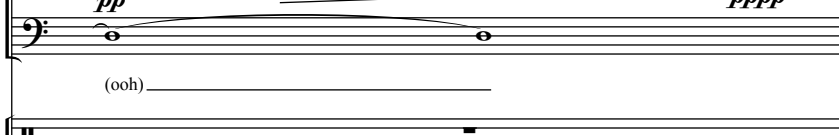
2 Hrns 

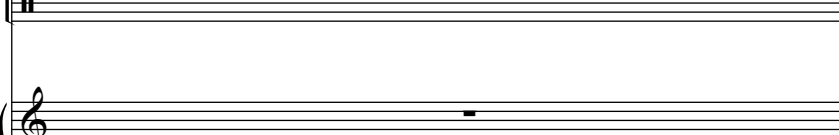
B $\flat$  Tpt. 

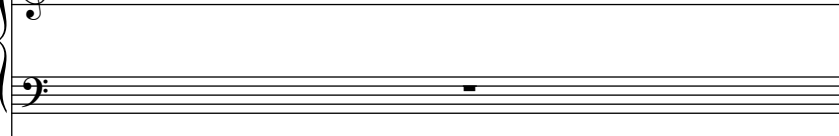
Tbn. 

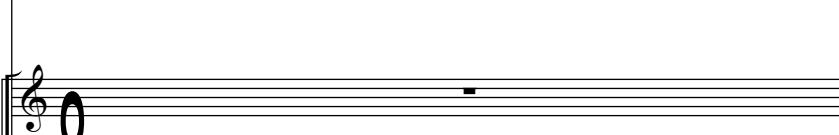
S 

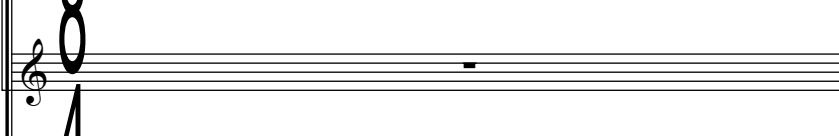
A 


T 

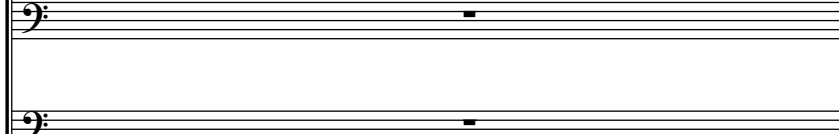
B 


Perc. 


Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

This page of a musical score, numbered 90, contains the following parts and markings:

- Fl.** (Flute): Rests throughout the page.
- Ob.** (Oboe): Rests throughout the page.
- B $\flat$  Cl.** (B-flat Clarinet): Rests throughout the page.
- 2 Hrns** (2 Horns): Rests in measures 88-89; in measure 90, they play a half note with dynamics *mp* and *ppp* indicated by a hairpin.
- B $\flat$  Tpt.** (B-flat Trumpet): Rests in measures 88-89; in measure 90, it plays a half note with dynamics *mp* and *ppp* indicated by a hairpin.
- Tbn.** (Tuba): Rests in measures 88-89; in measure 90, it plays a half note with dynamics *mp* and *ppp* indicated by a hairpin.
- S.** (Soprano): Rests in measures 88-89; in measure 90, it has a melodic line starting with *mp* and "ah" vocalizations, ending with a fermata.
- A.** (Alto): Rests in measures 88-89; in measure 90, it has a melodic line starting with *mp* and "ah" vocalizations, ending with a fermata.
- T.** (Tenor): Rests throughout the page.
- B.** (Bass): Rests throughout the page.
- Perc.** (Percussion): Rests throughout the page.
- Pno.** (Piano): Rests throughout the page.
- Vln. I** (Violin I): Rests throughout the page.
- Vln. II** (Violin II): Rests in measures 88-89; in measure 90, it plays a melodic line with dynamics *mp* and *Tutti* markings.
- Vla.** (Viola): Rests in measures 88-89; in measure 90, it plays a melodic line with dynamics *mp* and *Tutti* markings.
- Vc.** (Violoncello): Rests in measures 88-89; in measure 90, it plays a melodic line with dynamics *mp* and *Tutti* markings.
- Cb.** (Cello): Rests throughout the page.

Measure numbers 88, 89, 90, and 91 are printed at the bottom of the score.

Fl. 3 3 3 5 7 3

Ob. 4 8 4 4 4 8

B♭ Cl. 4 8 4 4 4 8

2 Hrns 3 3 3 5 7 3

B♭ Tpt. 4 8 4 4 4 8

Tbn. 4 8 4 4 4 8

S. oh (oh)

A. oh

T. oh (oh)

B. oh

Perc.

Pno.

Vln. I 3 3 3 5 7 3

Vln. II 4 8 4 4 4 8

Vla. 4 8 4 4 4 8

Vc.

Cb.

mp p mp p mp ppp mp ppp mp ppp

Λ2

8

Fl. 3 2 3 3 8

Ob. 3 2 3 3 8

B $\flat$  Cl. 8 4 4 8 4

2 Hrns 3 2 3 3 8

B $\flat$  Tpt. 3 2 3 3 8

Tbn. 8 4 4 8 4

S. *p* oh

A. *p* oh

T. *p* oh

B. *p* oh

Perc.

Pno.

Vln. I (arco) *p* div *ppp* *p* div

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

Vla. *p* *ppp* *p*

Vc. *p* *ppp* *p*

Cb. *p* *ppp* *p*

97*p* 98 99 *ppp* 100*p* 101

Fl. 8 12

Ob. 4 4

B $\flat$  Cl. 4 4

2 Hrns 8 12

B $\flat$  Tpt. 4 4

Tbn. 4 4

S *p* *ppp*

A (oh) *p* *ppp* 12

T *p* *ppp* 4

B *p* *ppp*

Perc. II

Pno.

Vln. I *p* *ppp* 12

Vln. II *p* *ppp* 4

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*

102 *p* *ppp*

Detailed description: This page of a musical score covers measures 24 and 25. It features a full orchestral ensemble and vocal soloists. The woodwind section includes Flute (8 measures), Oboe (4 measures), B-flat Clarinet (4 measures), 2 Horns (8 measures), B-flat Trumpet (4 measures), and Trombone (4 measures). The vocal soloists (Soprano, Alto, Tenor, Bass) have parts with lyrics "(oh)" and dynamic markings *p* and *ppp*. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, all with dynamic markings *p* and *ppp*. Percussion and Piano are also present but have no notation. The score is written in 4/4 time and includes measure numbers 8, 12, and 4 for various instruments, and 102 for the strings.



Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

bowed Gong, Tam Tam, Cymbal

LV until no sound

*ppp* *p* *ppp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. G.P. *mp* *ppp*

Ob. G.P. *mp* *ppp*

B<sup>b</sup> Cl. G.P. *mp* *ppp*

2 Hrns G.P. *p* *pppp* Con Sord

B<sup>b</sup> Tpt. G.P. *p* *pppp* Con Sord

Tbn. G.P. *p* *pppp* Con Sord

S G.P.

A G.P.

T G.P.

B G.P.

Perc. G.P. Marimba

Pno. G.P.

Vln. I G.P. *pp* *pp* unis.

Vln. II G.P. *pp* *pp*

Vla. G.P. *pp* *pp*

Vc. G.P. *pp* *pp*

Cb. G.P. *pp* *pp*

104 105 106 107 *pp* 108 109

Fl. G.P. 5 3 4 5 3

Ob. G.P. 4 4 4 4 8

B $\flat$  Cl. G.P. 5 3 4 5 3

2 Hrns G.P. 4 4 4 4 8

B $\flat$  Tpt. G.P. 5 3 4 5 3

Tbn. G.P. 4 4 4 4 8

S G.P. 5 3 4 5 3

A G.P. 4 4 4 4 8

T G.P.

B G.P.

Perc. Vibes *pp* LV until no sound

Pno. G.P.

Vln. I G.P. Solo *mp* *p* *pp* (sul a)

Vln. II G.P. 5 3 4 5 3

Vla. G.P. 4 4 4 4 8

Vc. G.P.

Cb. G.P.

110

111

112

113

Musical score for measures 114-117. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), 2 Horns (2 Hrns.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Saxophone (S), Alto (A), Tenor (T), Bass (B), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 114-117 are marked with large numbers 3, 6, 2, 5, 2 above the staves, indicating a sequence of measures. The woodwind and string parts are mostly rests. The Violin I part features a solo in measure 114, marked *mp*, with a *V* (Vibrato) marking. The solo continues through measures 115, 116, and 117, with dynamics *p* and *pp* indicated. A *V* marking is also present in measure 116.

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 120 features the following instruments and parts:

- Flute (Fl.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Oboe (Ob.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Bass Clarinet (B $\flat$  Cl.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- 2 Horns (2 Hrns):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Bass Trumpet (B $\flat$  Tpt.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Trombone (Tbn.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Soprano (S):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Alto (A):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Tenor (T):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Bass (B):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Percussion (Perc.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Piano (Pno.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Violin I (Vln. I):** Rests in measures 118-119, then plays notes in measures 120 and 121. Includes dynamics *pp* and *pppp*.
- Violin II (Vln. II):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Viola (Vla.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Violoncello (Vc.):** Rests in measures 118-119, then plays notes in measures 120 and 121.
- Double Bass (Cb.):** Rests in measures 118-119, then plays notes in measures 120 and 121.

118

119

120

121

Fl. 12 8

Ob. 8 4

B $\flat$  Cl. 8 4

2 Hrns 12 8

B $\flat$  Tpt. 12 8

Tbn. 8 4

S *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ 8

A *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ 4

T *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

B *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

Perc. Timpani *ppp* *ppp* *ppp*

Pno.

Vln. I 12 8

Vln. II 8 4

Vla. 8 4

Vc.

Cb.

Fl. 8 4 2

Ob. 4 4 4

B $\flat$  Cl. 4 4 4

2 Hrns 8 4 2

B $\flat$  Tpt. 8 4 2

Tbn. 4 4 4

S *pp* *pppp* G.P.

A (ooh) *pp* *pppp* G.P.

T (ooh) *pp* *pppp* G.P.

B (ooh) *pp* *pppp* G.P.

Perc. G.P.

Pno. G.P.

Vln. I 8 4 2

Vln. II 8 4 2

Vla. 4 4 4

Vc. G.P.

Cb. G.P.

Fl.

Ob.

B♭ Cl.

2 Hrns

B♭ Tpt.

Tbn.

S.

A.

T.

B.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.Solo Con Sord

Con Sord

*p*

*mp*

ah

ah



Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

132

133

134

*p*

*ppp*

*p*

*ppp*

(Solo) *p*

eh

oh

*pp*

*ppp*

LV until no sound

Fl.

Ob.

B $\flat$  Cl.

(Con Sord)

2 Hrns

*ppp* *mf*

(Con Sord)

B $\flat$  Tpt.

*ppp* *mf*

Con Sord

Tbn.

*ppp* *mf*

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *ff* 3 3 3 *ff* 3 3 *ff* 3 3 7

Ob. *ff* 3 3 3 *ff* 3 3 *ff* 3 3 7

B♭ Cl. *ff* 8 4 8 4 8 4 8 4 4

2 Hrns (a2 con sord) *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

B♭ Tpt. (Con Sord) *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

Tbn. Con Sord *ff* 8 4 8 4 8 4 8 4 4

S. *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

A. *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

T. *ff* 8 4 8 4 8 4 8 4 4

B. *ff* 8 4 8 4 8 4 8 4 4

oh oh oh

Bass Drum (use snare drum sticks) *sfz* *sfz* *ff*

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

(Both pitches) *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

Vln. II *ff* 3 3 3 3 *ff* 3 3 *ff* 3 3 7

Vla. *ff* 8 4 8 4 8 4 8 4 4

Vc. *ff* 8 4 8 4 8 4 8 4 4

Cb. *ff* 8 4 8 4 8 4 8 4 4

136 *ff* 137 138 *ff* 139 140 *ff* 141

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* > *ppp*

(oh) \_\_\_\_\_

*mp* > *ppp*

(oh) \_\_\_\_\_

Glockenspiel (sounding 2 8va higher) sempre LV

*p* *pp* *ppp* *pppp*

(15m applies to 2 notes in right hand only)

15<sup>ma</sup> - - - - -

Sempre Ped

Art Harmonics

*p* *pp* *ppp* *pppp*

Art Harmonics

*p* *pp* *ppp* *pppp*

*p* *pp* *ppp* *pppp*

*p* *pp* *ppp* *pppp*

Fl. Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

Ob. Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

B $\flat$  Cl. Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

2 Hrns (a2) senza sord Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

B $\flat$  Tpt. senza sord Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

Tbn. senza sord Blow air through instrument without producing a note; begin ppp slowly building to mf (breath comfortably as necessary); duration ca 30"

S. Whisper: "nunca se olvidaran"; begin ppp slowly build to mf; stagger entrances; duration ca 30"

A. Whisper: "nunca se olvidaran"; begin ppp slowly build to mf; stagger entrances; duration ca 30"

T. Whisper: "nunca se olvidaran"; begin ppp slowly build to mf; stagger entrances; duration ca 30"

B. Whisper: "nunca se olvidaran"; begin ppp slowly build to mf; stagger entrances; duration ca 30"

Perc. Bow gong, tam tam, sus cymbal; begin ppp slowly build to mf; duration ca 30"

Pno. Bow piano (on pitch); begin ppp slowly built to mf; stagger entrances; duration ca 30"

Vln. I Bow side of instrument; stagger entrances; begin ppp build to mf; duration ca 30"

Vln. II Bow side of instrument; stagger entrances; begin ppp build to mf; duration ca 30"

Vla. Bow side of instrument; stagger entrances; begin ppp build to mf; duration ca 30"

Vc. Bow side of instrument; stagger entrances; begin ppp build to mf; duration ca 30"

Cb. Bow side of instrument; stagger entrances; begin ppp build to mf; duration ca 30"

click keys

Fl. *mf* 5

Ob. *mf* click keys

B♭ Cl. *mf* click keys 3

2 Hrns *mf* click keys (a2) 5

B♭ Tpt. *mf* click keys 4

Tbn. *mf* click slide 3

S

A

T

B

Perc. muted snare drum *mf*

Pno.

Vln. I *mf* tap side of instrument con legno 5

Vln. II *mf* tap side of instrument con legno 4

Vla. *mf* tap side of instrument con legno 3

Vc. *mf* tap side of instrument con legno

Cb. *mf* tap side of instrument con legno

148 *mf*

Fl. 5 6 7 3 *ppp*

Ob. 4 4 4 4 *mp*

B $\flat$  Cl. 4 4 4 4 *mp*

2 Hrns 5 6 7 3 *mp*

B $\flat$  Tpt. 4 4 4 4 *mp*

Tbn. 4 4 4 4 *mp*

S 5 6 7 3 *mp* gliss. ooh

A 4 4 4 4 *mp* gliss. ooh

T 4 4 4 4 *mp* gliss. ooh

B 8 *mp* gliss. ooh

Perc. *ppp* chimes (tubular bells sounding 8va higher) LV until no sound Timpani *mp* gliss.

Pno.

Vln. I 5 6 7 3 *ppp* div *p* *mp* gliss. *ppp*

Vln. II 4 4 4 4 *ppp* div *p* *mp* gliss. *ppp*

Vla. *ppp* div *p* *mp* gliss. *ppp*

Vc. *ppp* div *p* *mp* gliss. *ppp*

Cb. *ppp* div *p* *mp* gliss. *ppp*

149 *ppp* 150 *p* 151 *mp* *ppp*

Fl. 3 4 2 3 3 2

Ob. 4 *ppp* 4 4 8 4

B $\flat$  Cl. 4 4 *ppp* 4 8 4

2 Hrns 3 4 2 3 3 2

B $\flat$  Tpt. 4 4 4 4 8 4

Tbn. 4 4 4 4 8 4

S. 3 4 2 3 3 2

A. 4 4 4 4 8 4

T. 4 4 4 4 8 4

B. 4 4 4 4 8 4

Perc. 4 4 4 4 8 4

Pno. 4 4 4 4 8 4

Vln. I 3 4 2 3 3 2

Vln. II 4 4 4 4 8 4

Vla. 4 4 4 4 8 4

Vc. 4 4 4 4 8 4

Cb. 4 4 4 4 8 4



Solo

Fl. *p* *pp* *mp* *pp*

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mp* *p* *pp* *ppp*

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc. Vibes and Marimba *pp* LV until no sound

Pno. *pp*

Rec.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 7 5 *p* 5

Ob. 7 5 *p* 5

B $\flat$  Cl. 4 4  $\sharp$  4 *p* 8

2 Hrns 7 5 5

B $\flat$  Tpt. 7 5 5

Tbn. 4 4 8

S. 7 5 5

A. 7 4 8

T. 4 4 8

B. 7 4 8

Perc. (Vibes and Marimba) *p* *pp*

Pno. 7 4 8

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. 4 4 8

Vc. 7 4 8

Cb. *p* *V*

165 166

Detailed description: This page of a musical score covers measures 165 and 166. The score is for a full orchestra and includes vocal parts. The woodwind section (Flute, Oboe, Bass Clarinet, Horns, Trumpets, Trombones) and Percussion (Vibes and Marimba) are active in measure 165. The string section (Violins I and II, Viola, Violoncello, Contrabass) and Percussion (Piano) are active in measure 166. The vocal parts (Soprano, Alto, Tenor, Bass) are silent in both measures. The score features various dynamics including *p* (piano) and *pp* (pianissimo), and includes performance markings such as *div* (divisi) and *unis.* (unison). The percussion part in measure 165 shows a *pp* dynamic. The string parts in measure 166 show a *pp* dynamic. The contrabass part in measure 166 includes a *V* marking. The page number 43 is in the top right corner, and the measure numbers 165 and 166 are at the bottom.

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

(Vibes and Marimba)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*p*

*p*

*mp*

*mp*

*p*

ah

ah

ah

ah

ah

ah

ah

ah

167

168

169

170

171





This page of a musical score covers measures 181 through 185. The instruments and parts included are:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Measures 181-182 are rests. Measures 183-185 play a melodic line starting on a half note G4, moving to F4, E4, and D4, with a dynamic of *p*.
- B♭ Cl.** (Bass Clarinet): Measures 181-182 are rests. Measures 183-185 play a melodic line starting on a half note G3, moving to F3, E3, and D3, with a dynamic of *p*.
- 2 Hrns.** (Two Horns): Rests in all measures.
- B♭ Tpt.** (Bass Trumpet): Measures 181-182 are rests. Measures 183-185 play a melodic line starting on a half note G3, moving to F3, E3, and D3, with a dynamic of *p* and the instruction "senza sord".
- Tbn.** (Tuba): Measures 181-182 are rests. Measures 183-185 play a melodic line starting on a half note G3, moving to F3, E3, and D3, with a dynamic of *p* and the instruction "senza sord".
- S.** (Soprano): Measures 181-182 sing "ah" on a half note G4. Measure 183 is a rest. Measures 184-185 sing "ah" on a half note G4. Dynamic is *mp*.
- A.** (Alto): Measures 181-182 sing "ah" on a half note G4. Measure 183 is a rest. Measures 184-185 sing "ah" on a half note G4. Dynamic is *mp*.
- T.** (Tenor): Measures 181-182 are rests. Measures 183-185 sing "ah" on a half note G3. Dynamic is *mp*.
- B.** (Bass): Measures 181-182 are rests. Measures 183-185 sing "ah" on a half note G2. Dynamic is *mp*.
- Perc.** (Percussion): Plays a rhythmic pattern of eighth notes with a dynamic of *p*.
- Pno.** (Piano): Rests in all measures.
- Vln. I** (Violin I): Rests in all measures.
- Vln. II** (Violin II): Rests in all measures.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Rests in all measures.
- Cb.** (Cello): Measures 181-185 play a melodic line starting on a half note G2, moving to F2, E2, and D2, with a dynamic of *p* and the instruction "V".

Measure numbers 181, 182, 183, 184, and 185 are printed below the Cello staff.

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

186 *pp* 187 188 189

Con Sord

*p*

*mp*

ah

*mp*

ah

(Vibes and Marimba)

*p*

*p*

LV until no sound

*p*

*p*

*p*

*p*



Fl. 5 2 3 9

Ob. 4 4 4 8

B $\flat$  Cl. 4 4 4 8

2 Hrns 5 2 3 9

B $\flat$  Tpt. 4 4 4 8

Tbn. 4 4 4 8

S. 5 2 3 9  
*p* eh eh

A. 4 4 4 8  
*p* eh eh

T. 4 4 4 8

B. 4 4 4 8

Perc. *p* LV until no sound

Pno. 4 4 4 8

Vln. I 5 2 3 9  
*pppp*

Vln. II 4 4 4 8  
*pppp*

Vla. 4 4 4 8  
*pppp*

Vc. 4 4 4 8  
*pppp*

Cb. 4 4 4 8

Fl. 9 3 4 5 3 G.P. 3

Ob. 8 4 4 4 4 G.P. 8

B $\flat$  Cl. 8 4 4 4 4 G.P. 8

2 Hrns 9 3 4 5 3 G.P. 3

B $\flat$  Tpt. 8 4 4 4 4 G.P. 8

Tbn. 8 4 4 4 4 G.P. 8

S *p* eh *pp* *pp* *ppp* 9 3 4 5 3 G.P. 3

A *p* eh *pp* *pp* *ppp* 9 3 4 5 3 G.P. 3

T *p* eh *pp* *pp* *ppp* 8 4 4 4 4 G.P. 8

B *p* eh *pp* *pp* *ppp* 8 4 4 4 4 G.P. 8

Perc. G.P.

Pno. G.P.

Vln. I 9 3 4 5 3 G.P. 3

Vln. II 8 4 4 4 4 G.P. 8

Vla. 8 4 4 4 4 G.P. 8

Vc. G.P.

Cb. G.P.

Fl.

Ob.

B♭ Cl.

2 Hrns

B♭ Tpt.

Tbn.

S

A

T

B

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

punta d'arco

V

199 *pppp* 200 201 202 203 204 205 206 207

Fl. 9 5 G.P. 3 9 5 3

Ob. 4 4 G.P. 4 8 4 4

B♭ Cl. 4 4 G.P. 4 8 4 4

2 Hrns 9 5 G.P. 3 9 5 3

B♭ Tpt. 4 4 G.P. 4 8 4 4

Tbn. 4 4 G.P. 4 *Con Sord Solo* 8 4 4  
*p* *pp*

S 9 5 G.P. 3 9 5 3

A 4 4 G.P. 4 8 4 4

T 4 4 G.P. 4 8 4 4

B 4 4 G.P. 4 8 4 4

Perc. 4 4 G.P. 4 8 4 4

Pno. 4 4 G.P. 4 8 4 4

Vln. I *ppp* *gliss.* *pppp* 4 4 G.P. 4 8 4 4

Vln. II *ppp* *gliss.* *pppp* 4 4 G.P. 4 8 4 4

Vla. 4 4 G.P. 4 8 4 4

Vc. 4 4 G.P. 4 8 4 4

Cb. 4 4 G.P. 4 8 4 4

Fl. G.P. 3 2 3 4 5 2

Ob. G.P. 4 4 4 4 4 4

B $\flat$  Cl. G.P. 3 2 3 4 5 2

2 Hrns G.P. 4 4 4 4 4 4

B $\flat$  Tpt. G.P. 4 4 4 4 4 4

Tbn. G.P. Solo (Con Sord) *pp* *ppp* 4 4 4 4 4 4

S G.P. 3 2 3 4 5 2

A G.P. 4 4 4 4 4 4

T G.P. 4 4 4 4 4 4

B G.P.

Perc. G.P.

Pno. G.P.

Vln. I G.P. 3 2 3 4 5 2

Vln. II G.P. 4 4 4 4 4 4

Vla. G.P. 4 4 4 4 4 4

Vc. G.P.

Cb. G.P.

213

214

215

216

217

Fl. G.P.

Ob. G.P.

B $\flat$  Cl. G.P.

2 Hrns G.P.

B $\flat$  Tpt. G.P.

Tbn. G.P. Solo (Con Sord) *ppp* *pppp*

S G.P.

A G.P.

T G.P.

B G.P.

Perc. G.P.

Pno. G.P.

Vln. I G.P.

Vln. II G.P.

Vla. G.P.

Vc. G.P.

Cb. G.P.

G.P. G.P.

Fl. G.P. G.P. G.P.

Ob. G.P. G.P. G.P.

B $\flat$  Cl. G.P. G.P. G.P.

2 Hrns G.P. G.P. G.P.

B $\flat$  Tpt. G.P. G.P. G.P.

Tbn. G.P. G.P. G.P.

S. (Solo soprano) G.P. G.P.

A. Spoken softly in unison with solo bass:  
"nunca se olvidaran" G.P. G.P.

T. G.P. G.P. G.P.

B. (Solo bass voice) G.P. G.P.

Perc. G.P. G.P.

Pno. G.P. G.P. G.P.

Vln. I G.P. G.P. G.P.

Vln. II G.P. G.P. G.P.

Vla. G.P. G.P. G.P.

Vc. G.P. G.P. G.P.

Cb. G.P. G.P. G.P.

Fl. 5

Ob. 5

B $\flat$  Cl. 4

2 Hrns 5

B $\flat$  Tpt. 5

Tbn. 4

S. *pp* ooh \_\_\_\_\_

A. *pp* ooh \_\_\_\_\_

T. *pp* ooh \_\_\_\_\_

B. *pp* ooh \_\_\_\_\_

Perc.

Pno.

Vln. I *pp* unis. 1 2 3 4 5 6

Vln. II *pp* 1 2 3 4 5 6

Vla. *pp* 1 2 3 4 5 6

Vc. *pp* 1 2 3 4 5 6

Cb. *pp* unis. 1 2 3 4 5 6



Fl.  
Ob.  
B $\flat$  Cl.  
2 Hrns  
B $\flat$  Tpt.  
Tbn.

S  
A  
T  
B

*pp*                      *pp*                      *pp*

ah \_\_\_\_\_                      ah \_\_\_\_\_                      eh \_\_\_\_\_

*pp*                      *pp*                      *pp*

ah \_\_\_\_\_                      ah \_\_\_\_\_                      eh \_\_\_\_\_

*pp*                      *pp*                      *pp*

ah \_\_\_\_\_                      ah \_\_\_\_\_                      eh \_\_\_\_\_

*pp*                      *pp*                      *pp*

ah \_\_\_\_\_                      ah \_\_\_\_\_                      eh \_\_\_\_\_

Perc.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

7                      8                      9                      10                      11                      12

7                      8                      9                      10                      11                      12

7                      8                      9                      10                      11                      12

7                      8                      9                      10                      11                      12

7                      8                      9                      10                      11                      12

Fl.

Ob.

B $\flat$  Cl.

2 Hrns

B $\flat$  Tpt.

Tbn.

S

A

T

B

Perc.

*pp* eh oh oh

*pp* eh oh oh

*pp* eh oh oh

*pp* eh oh oh

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 14 15 16 17 18

13 14 15 16 17 18

13 14 15 16 17 18

13 14 15 16 17 18

13 14 15 16 17 18

236 237 238 239 240 241

Fl.

Ob.

B $\flat$  Cl.

2 Hrns  
*pp* (a2) senza sord *pp* (a2) *pp* (a2) Con Sord

B $\flat$  Tpt.  
*pp* *pp* *pp* Con Sord

Tbn.  
*pp* senza sord *pp* *pp* Con Sord

S  
*pp* eeh \_\_\_\_\_ *pp* eeh \_\_\_\_\_ *pp* ah \_\_\_\_\_

A  
*pp* eeh \_\_\_\_\_ *pp* eeh \_\_\_\_\_ *pp* ah \_\_\_\_\_

T  
*pp* eeh \_\_\_\_\_ *pp* eeh \_\_\_\_\_ *pp* ah \_\_\_\_\_

B  
*pp* eeh \_\_\_\_\_ *pp* eeh \_\_\_\_\_ *pp* ah \_\_\_\_\_

Perc.

Pno.

Vln. I  
 19 20 21 22 23 24

Vln. II  
 19 20 21 22 23 24

Vla.  
 19 20 21 22 23 24

Vc.  
 19 20 21 22 23 24

Cb.  
 19 20 21 22 23 24

242 243 244 245 246 247

Fl.

Ob.

B $\flat$  Cl.

2 Hrns  
*p* (a2)

B $\flat$  Tpt.  
*p*

Tbn.  
*p*

S  
ah \_\_\_\_\_

A  
*p*  
ah \_\_\_\_\_

T  
*p*  
ah \_\_\_\_\_

B  
*p*  
ah \_\_\_\_\_

Perc.

Pno.  
LV until no sound  
*p*

Vln. I  
*p* 25 26 27 28 29 30

Vln. II  
*p* 25 26 27 28 29 30

Vla.  
*p* 25 26 27 28 29 30

Vc.  
*p* 25 26 27 28 29 30

Cb.  
*p* 25 26 27 28 29 30

248 *p* 249 250 251 252 253

Fl. *pp*

Ob. *pp*

B $\flat$  Cl. (a2) *pp*

2 Hrns *pp*

B $\flat$  Tpt. *pp*

Tbn. *pp*

S. *pp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ah \_\_\_\_\_

A. *pp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ah \_\_\_\_\_

T. *pp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ah \_\_\_\_\_

B. *pp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ah \_\_\_\_\_

Perc. **Vibes and Marimba** *pp*

Pno.

Vln. I *pp* 31 32 33 34 35 36

Vln. II *pp* 31 32 33 34 35 36

Vla. *pp* 31 32 33 34 35 36

Vc. *pp* 31 32 33 34 35 36

Cb. *pp* 31 32 33 34 35 36

254 *pp* 255 256 257 258 259

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

2 Hrns (a2) *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

S. *ppp*  
ooh \_\_\_\_\_

A. *ppp*  
ooh \_\_\_\_\_

T. *ppp*  
ooh \_\_\_\_\_

B. *ppp*  
ooh \_\_\_\_\_

Perc. (Vib & Mrba) *ppp*

Pno.

Vln. I *ppp* 37 38 39 40 41 42

Vln. II *ppp* 37 38 39 40 41 42

Vla. *ppp* 37 38 39 40 41 42

Vc. *ppp* 37 38 39 40 41 42

Cb. *ppp* 37 38 39 40 41 42

260 *ppp* 261 262 263 264 265

Fl. *pppp*

Ob. *pppp*

B $\flat$  Cl. (a2) *pppp*

2 Hrns *pppp*

B $\flat$  Tpt. *pppp*

Tbn. *pppp*

S. *pppp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

A. *pppp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

T. *pppp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

B. *pppp*  
ooh \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

Perc. (Vib & Mrba)

Pno.

Vln. I *pppp*  
43 44 45 46 47 48

Vln. II *pppp*  
43 44 45 46 47 48

Vla. *pppp*  
43 44 45 46 47 48

Vc. *pppp*  
43 44 45 46 47 48

Cb. *pppp*  
43 44 45 46 47 48

266 *pppp* 267 268 269 270 271