

III. Introito y Danza

Julián Santos
Orch. Roque Baños

$\text{♩} = 160$ 2 3
Allegro molto ma non riposo

4

5

6

7

8

9

10

11

12

13

This musical score is for the third movement, "III. Introito y Danza," by Julián Santos, orchestrated by Roque Baños. The score is written for a full orchestra and strings, with a tempo of $\text{♩} = 160$ and the instruction "Allegro molto ma non riposo." The score is divided into measures 2 through 13, with measure numbers 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 indicated at the top. The instruments are listed on the left: 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, English Horn, 1st Clarinet in B \flat , 2nd Clarinet in B \flat , Bass Clarinet in B \flat , 1st Bassoon, 2nd Bassoon, 1st Horn in F, 2nd Horn in F, 3rd Horn in F, 4th Horn in F, 1st Trumpet in C, 2nd Trumpet in C, 1st Trombone, 2nd Trombone, Bass Trombone, Tuba, Percussion I, Percussion II, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mf, mp), articulation (pizz., arco), and performance instructions (sord.). The key signature is one sharp (F#) and the time signature is 3/4. The score is presented in a standard orchestral layout with staves for each instrument and a grand staff for the strings.

14 15 16 17 18 19 20 21 22 23 24 25 26

1st Fl. *mf* *p*

2nd Fl. *mf* *p*

1st Ob. *mf*

2nd Ob.

Eng. Hn. *mf*

1st Cl. *p* *mf* *mf* *p*

2nd Cl. *p* *mf* *mf* *p*

B. Cl.

1st Bsn. *p* *mf* *p*

2nd Bsn. *p* *mf* *p*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

3rd Hn. *p* *mf*

4th Hn. *p* *mf*

1st C Tpt. *mf* sord.

2nd C Tpt. *mf* sord.

1st Tbn. *mf* *mp* *p*

2nd Tbn. *mf* *mp* *p*

B. Tbn. *mf* *mp* *p*

Tba.

Perc. I

Perc. II

Timp.

Hp.

Vln. I *p* *mf* non div.

Vln. II *p* *mf* *mp* arco non div.

Vla. *p* *mf* *mp* arco non div.

Vc. *p* *mf* *mp* arco non div.

Cb. *p* *mf* *p*

27 28 29 30 31 32 33 $\text{♩} = 200$ 34 35 36 37 38

1st Fl. *f*

2nd Fl. *f* To Picc.

1st Ob. *f* *p*

2nd Ob.

Eng. Hn.

1st Cl. *f* *p*

2nd Cl. *f*

B. Cl.

1st Bsn. *f* *p*

2nd Bsn.

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st C Tpt.

2nd C Tpt.

1st Tbn. *f* dim.

2nd Tbn. *f* dim.

B. Tbn. *f* dim. *p*

Tba. *f* dim. *p*

Perc. I

Perc. II

Timp.

Hp.

Vln. I *p* *mf* *pizz.* *p*

Vln. II *p* *mf* *pizz.* *p*

Vla. *p* *mf*

Vc.

Cb.

1st Fl. *p*

2nd Fl. *p* Piccolo

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt. *sord* *p*

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Timp. *p*

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73

poco rit. Tempo

To Fl.

p

p

p

p

arco

mf

arco

mf

arco

mf

mf

This page contains the musical score for measures 57 through 73. The score is arranged in a standard orchestral format with the following parts from top to bottom: 1st Flute, Piccolo, 1st Oboe, 2nd Oboe, English Horn, 1st Clarinet, 2nd Clarinet, Bass Clarinet, 1st Bassoon, 2nd Bassoon, 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Trumpet, 2nd Trumpet, 1st Trombone, 2nd Trombone, Bass Trombone, Tuba, Percussion I, Percussion II, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, dynamics (poco rit., Tempo, p, mf), and articulation (arco). The key signature is one sharp (F#) and the time signature is 4/4.

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p*

2nd Ob. *p*

Eng. Hn. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st C Tpt. *p* senza sord

2nd C Tpt. *p* senza sord

1st Tbn. *mf* *f* *p*

2nd Tbn. *mf* *f* *p*

B. Tbn. *mf* *f* *p*

Tba. *mf* *f* *p*

Perc. I

Perc. II

Timp.

Hp. *p*

Vln. I *p* solo *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

92 94 95 96 97 98 99 100 101 102 103 104 poco rit. . . 105 a tempo 106 107 108 109 110

1st Fl. *f* *p* *f* *ff*

2nd Fl. *f* *p* *f* *ff*

1st Ob. *f* *p* *f* *ff* *p*

2nd Ob. *f* *p* *f* *ff*

Eng. Hn. *f* *p* *f* *ff*

1st Cl. *f* *p* *f* *ff* *p*

2nd Cl. *f* *p* *f* *ff*

B. Cl. *f* *p* *f* *ff*

1st Bsn. *f* *p* *f* *ff* *p*

2nd Bsn. *f* *p* *f* *ff*

1st Hn. *f* *p* *f* *ff*

2nd Hn. *f* *p* *f* *ff*

3rd Hn. *f* *p* *f* *ff*

4th Hn. *f* *p* *f* *ff*

1st C Tpt. *f* *p* *f* *ff*

2nd C Tpt. *mf* *f* *p* *f* *ff*

1st Tbn. *f* *p* *f* *ff*

2nd Tbn. *f* *p* *f* *ff*

B. Tbn. *f* *p* *f* *ff*

Tba. *f* *p* *f* *ff*

Xylophone *f* *ff*

Perc. II *f* *ff*

Timp. *mf* *f* *mf* *f* *ff*

Hp. *f* *ff*

Vln. I *p* *pizz.*

Vln. II *p* *pizz.*

Vla. *p*

Vc. *p*

Cb. *p*

111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

1st Fl. *p*

2nd Fl. Piccolo *p*

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn. *p*

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt. *p*

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Xyl.

Perc. II

Timp. *p*

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146

1st Fl.
Picc.
1st Ob.
2nd Ob.
Eng. Hn.
1st Cl.
2nd Cl.
B. Cl.
1st Bsn.
2nd Bsn.
1st Hn.
2nd Hn.
3rd Hn.
4th Hn.
1st C Tpt.
2nd C Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Tba.
Xyl.
Perc. II
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1st Cl. dynamics: *p*, *dim.*, *pp*
2nd Cl. dynamics: *p*, *dim.*, *pp*
1st Bsn. dynamics: *p*, *dim.*, *pp*
2nd Bsn. dynamics: *p*, *dim.*, *pp*
Vln. I dynamics: *arco*, *mf*, *mp*, *pizz.*, *p*, *dim.*, *pp*, *ppp*
Vln. II dynamics: *arco*, *mf*, *mp*, *pizz.*, *p*, *dim.*, *pp*, *ppp*
Vla. dynamics: *arco*, *mf*, *mp*, *pizz.*, *p*, *dim.*, *pp*, *ppp*
Vc. dynamics: *arco*, *mf*, *mp*, *pizz.*, *p*, *dim.*, *pp*, *ppp*
Cb. dynamics: *arco*, *mf*, *mp*, *pizz.*, *p*, *dim.*, *pp*, *ppp*