

II Ante las ruinas de Coimbra

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Allegretto scherzando

2 3 4 5 6 7 8 9 10 11 12

solo *f*

1st. Flute
2nd. Flute
Piccolo
1st. Oboe
2nd. Oboe
1st. Clarinet in B \flat
2nd. 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
Timpani
Percussion
Percussion
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

13 14 15 16 17 18 19 20 21 22 23 24 25

Fl. *solo*

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vin I

Vin II

Vla.

Vc.

Cb.

div.

26 27 28 29 30 31 32 33 34 35 36 37 38

Fl. Fl. Picc. Ob. Ob. Cl. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. C Tpt. C Tpt. Tbn. Tbn. B. Tbn. Tba. Timp. Perc. Perc. Hp. Vin I Vin II Vla Vc. Cb.

39 40 41 42 43 44 45 46 47 48 49 50 51

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vin I
Vin II
Vla.
Vc.
Cb.

52 53 54 55 56 57 58 59 60 61 62 63 64

Fl. *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. *fp* *susp. cymb.*

Hp.

Vln I *f*

Vln II *f*

Vla. *f* *Div.* *p*

Vc. *f*

Cb. *f*

This page of a musical score covers measures 65 through 75. The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves. The first staff has melodic lines starting at measure 69 with a *p* dynamic. The second staff is mostly silent.
- Piccobello (Picc.):** One staff, silent.
- Oboes (Ob.):** Two staves. The first staff has melodic lines starting at measure 66 with a *p* dynamic. The second staff is mostly silent.
- Clarinets (Cl.):** Two staves. The first staff has melodic lines starting at measure 65 with a *p* dynamic. The second staff is mostly silent.
- Bassoons (Bsn.):** Two staves. The first staff has melodic lines starting at measure 65 with a *p* dynamic. The second staff is mostly silent.
- Horns (Hn.):** Four staves. The first staff has melodic lines starting at measure 65 with a *p* dynamic. The other three staves are mostly silent.
- Cornets (C Tpt.):** Two staves, silent.
- Trumpets (Tbn.):** Two staves, silent.
- Bass Trumpets (B. Tbn.):** One staff, silent.
- Tuba (Tba.):** One staff, silent.
- Timpani (Timp.):** One staff, silent.
- Percussion (Perc.):** Two staves, silent.
- Harps (Hp.):** Two staves, silent.
- Violins (Vln I, Vln II):** Two staves. Vln I has melodic lines starting at measure 65 with a *p* dynamic. Vln II has melodic lines starting at measure 65 with a *p* dynamic.
- Viola (Vla.):** One staff, melodic lines starting at measure 65 with a *p* dynamic.
- Violoncello (Vc.):** One staff, melodic lines starting at measure 65 with a *p* dynamic.
- Double Bass (Cb.):** One staff, melodic lines starting at measure 65 with a *p* dynamic.

Measures 65-75 are marked with measure numbers in boxes above the staff. Dynamics include *p* (piano) and *1^o* (first ending). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

76 77 78 79 80 81 82 83 84 85 86 87 88

rit. *Tempo*

Fl. *p* *pp*

Picc.

Ob. *pp*

Cl. *pp*

Cl. *pp* *p*

Bsn. *pp*

Bsn.

Hn. *pp* *p* 3

Hn.

Hn.

Hn.

C Tpt. *p*

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp. *p*

Vln I *p*

Vln II *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

89 90 91 92 93 94 95 96 97 98 99

Fl. *p*

Picc.

Ob. *p* 3

Ob.

Cl. 3

Cl. 3

Bsn. *p*

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt. *sordina* 3

C Tpt.

Tbn. 3

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln I

Vln II

Vla. *arco*

Vc. *arco* *pizz.* *arco*

Cb.

This page of a musical score covers measures 100 to 110. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl.), Flute 2 (Fl.), Piccolo (Picc.), Oboe 1 (Ob.), Oboe 2 (Ob.), Clarinet 1 (Cl.), Clarinet 2 (Cl.), Bassoon 1 (Bsn.), Bassoon 2 (Bsn.), Horn 1 (Hn.), Horn 2 (Hn.), Horn 3 (Hn.), Horn 4 (Hn.), Cornet 1 (C Tpt.), Cornet 2 (C Tpt.), Trombone 1 (Tbn.), Trombone 2 (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Percussion (Perc.), Harp (Hp.), Violin 1 (Vln I), Violin 2 (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 100-103 feature woodwind entries with a forte (*f*) dynamic. Measures 104-107 show the strings and brass building up intensity. Measure 108 is marked with a forte (*f*) dynamic. Measures 109-110 continue the orchestral texture with various dynamics and articulations.

111 112 113 114 115 116 117 118 119 120 121 122 123 124

This page of a musical score covers measures 111 to 124. The instrumentation includes:

- Flute (Fl.)
- Piccolo (Picc.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpet (C Tpt.)
- Trombone (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Percussion (Perc.)
- Harp (Hp.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score features various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), and *f* (fortissimo). There are also markings for *1^o* (first ending) and *2^o* (second ending) in the Clarinet part. The music is written in a key signature of one flat and a 4/4 time signature.

125 126 127 128 129 130 131 132 133 134

Fl. *f*

Fl. *f*

Picc. *f*

Ob.

Ob.

Cl. *f* *rapido* *ad libitum* *p*

Cl.

Bsn. *f*

Bsn.

Hn. *p*

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn. *f*

Tbn.

B. Tbn.

Tba.

Timp.

Perc. *susp. cymb.* *f*

Perc.

Hp.

Vin I *ff* *concertino solo* *p*

Vin II *ff*

Vla. *ff*

Vc. *div.* *solo* *p*

Cb.

135 136 137 138 139 140 141 142 143 144 145 146 147

molto rit *smorzando* **rall** **Adagio in modo fúnebre**

Fl. Fl. Picc. Ob. Ob. Cl. Cl. Bsn. Bsn. Hn. Hn. Hn. Hn. C Tpt. C Tpt. Tbn. Tbn. B. Tbn. Tba. Timp. Perc. Perc. Hp. Vln I Vln II Vla. Vc. Cb.

gracioso smorzando

f *f* *pp* *ff* *tutti* *f* *tutti* *f* *tutti* *f*

5 5 5 5 5 5 5 5

148

149

150

151

Fl.

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vin I

Vin II

Vla.

Vc.

Cb.

staccato

staccato

staccato

f

f

152 153 154 155

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla.
Vc.
Cb.

Detailed description of the musical score: This page contains measures 152 through 155 of a symphony. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) have active parts. The brass section (Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Percussion) are mostly silent. The Harp is also silent. The Flute and Piccolo parts feature complex, rapid passages in measures 154 and 155. The Bassoon part has a dense, rhythmic texture with many sixteenth notes. The Violin and Viola parts have melodic lines with some slurs. The Violoncello and Contrabass parts have a steady, rhythmic accompaniment. The score is written in a standard orchestral format with multiple staves for each instrument.

156

157

158

159

diminuendo

This page of a musical score covers measures 156 to 159. The orchestration includes Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tubas (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).

Measures 156 and 157 feature a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and a dense, rhythmic accompaniment in the bassoon and cello. The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic foundation with sixteenth-note patterns. The bassoon and cello parts are particularly prominent, with the bassoon playing a series of sixteenth-note chords and the cello playing a similar rhythmic pattern.

Measure 158 continues the rhythmic intensity, with the woodwinds and strings maintaining their respective parts. The bassoon and cello parts continue to provide a strong rhythmic presence. The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic foundation with sixteenth-note patterns.

Measure 159 is marked *diminuendo*, indicating a gradual decrease in volume. The woodwinds and strings play their respective parts with a softer dynamic. The bassoon and cello parts continue to provide a strong rhythmic presence, but the overall texture becomes less dense as the measure progresses.

164 165 166 167

Fl. *mf*

Fl. *mf*

Picc. *mf*

Ob.

Ob.

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vin I *mf*

Vin II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 164 through 167. The instrumentation includes two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two cornets, two trombones, tuba, timpani, two percussionists, harp, violin I, violin II, viola, violoncello, and double bass. Measures 164 and 165 are mostly rests for the woodwinds, while the strings play a rhythmic pattern. In measure 166, the woodwinds enter with melodic lines marked *mf*. Measure 167 continues these melodic lines. The score includes various musical notations such as slurs, ties, and dynamic markings.

168

169

diminuendo

170

This page of a musical score covers measures 168, 169, and 170. The score is for a symphony orchestra and includes the following instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violin I (Vin I), Violin II (Vin II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).

Measure 168 features a complex rhythmic pattern in the woodwinds and strings, with dynamic markings of *mp* (mezzo-piano) and *p* (piano). The bassoon and horn parts include triplets and five-measure rests. The strings play a steady eighth-note accompaniment.

Measure 169 continues the rhythmic texture, with the woodwinds and strings maintaining their respective parts. The dynamic remains *mp*.

Measure 170 is marked *diminuendo* and *p*. The woodwinds and strings play a final phrase of the measure, with the bassoon and horn parts ending with a five-measure rest. The strings conclude with a final eighth-note chord.

171

morendo

172

173

174

175

Fl.
Fl.
Picc.
Ob.
Ob.
Cl.
Cl.
Bsn.
Bsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln I
Vln II
Vla
Vc.
Cb.

pp
pp
pp
pp
pp