

188 **F**  $\frac{4}{4}$   $\text{♩} = 56$  **2**  
**4**

Fl. *f* *pp*

Cl. *pp*

Vib. *f* *pp* l.v.

Pno. *mf*

Guit.

Vln. *f* *pp*

Vla. *f* *pp*

Vc. *f* pizz. arco *pp*

Db. *f* pizz. arco *p* *pp*

197 **2** **4**  $\text{♩} = 60$

Cl. *sfp* *N*

Guit. *pp* *p*

Vln. *sfp* pizz. arco *p* *morendo*

Vla. *sfp* pizz. arco *p* *morendo*

Vc. *sfp* pizz. arco *p* *morendo*

Db. *sfp* pizz. arco *p* *morendo*

204

**5/4** **4/4**

Fl. *p* *pp*

Cl. *p* *pp*

Vib. *p* *pp*

Pno. *p* *pp* play inside

Guit. *f* *f* *p* *mp* art. harm.



209

Guit. *f* *mp* molto accel.

Vln. con sord. *p*

Vla. con sord. *p*

Vc. con sord. *p*



215

**molto rit.** **G** ♩=60 **3/4**

Cl. *pp*

Guit. *p*

Vln. *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Db. *p* *f* *p*

221

**2/4** **3/4**

Vib. *pp* *l.v.*  $\frac{1}{4}$   $\frac{7}{8}$

Guit. *f* *p* *f* *mf* *rubato, non molto misurato*  $\frac{5}{8}$   $\frac{3}{4}$

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db. *pizz.* *p*

Guit. *mf* *accel.*

227

3 12 3

Guit. *f* *p* *mf*

234

*rall.*  $\frac{2}{4}$   $\frac{4}{4}$  *A tempo, ma rubato*  $\text{♩} = 60$   $\frac{3}{4}$

5 3

Guit. *f* *f*

240

*largamente ma accel.*  $\frac{3}{4}$   $\frac{2}{4}$

Guit. *p* *f*

245

*Vivace*  $\text{♩} = 100$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

3 3 3

Guit. *ff*

249

**PERCUSSION ad libitum** *molto rit.*

Guit. *ff*

252

3 3

254  $\text{♩} = 52$   $\frac{9}{8}$  **accel**  $\frac{4}{4}$

Vib. *pp*

Guit. *pp* *p* *f*

Vln. senza sord. *pp*

Vla. senza sord. *pp*

Vc. senza sord. *pp*

261  $\frac{3}{4}$   $\text{♩} = 96$   $\frac{2}{4}$

Vib. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Db. *sf* *p*

265 **marcato e ritmico**  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Fl. *f*

Cl. *f*

T. Bl.

Pno. *f* **marcato e ritmico**

Guit. *ff*

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f* arco

268 **3/4** **2/4** **3/4** **3/4**

Fl.

Cl.

T. Bl.

Pno.

Guit.

Vln.

Vla.

Vc.

Db.

271 **3/4** **3/4**

Fl.

Cl.

T. Bl.

Pno.

Guit.

Vln.

Vla.

Vc.

Db.

*sfz*

*ff* *sfz* *mf*

*f* *p* *sfz*

*f* *p* *sfz*

*f* *p* *sfz*

*f* *p* *sfz*

274

Fl. *f* **4/4** *f*

Cl. *f*

Pno. *ff* *p*

Guit. *ff* *fff*

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page contains a musical score for measures 274 through 276. The score is for a full orchestra and guitar. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with triplets and accents, starting at measure 274 with a forte (*f*) dynamic. The Piano (Pno.) part has a complex texture with triplets and chords, moving from fortissimo (*ff*) to piano (*p*) dynamics. The Guitar (Guit.) part consists of rhythmic patterns with a forte (*ff*) dynamic, transitioning to fortississimo (*fff*) in measure 276. The Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.) parts provide harmonic support with sustained chords and rhythmic patterns, all marked with a forte (*f*) dynamic. The time signature changes to 4/4 at the beginning of measure 275.

276

Fl. *ff*

Cl. *ff*

S. D. *mf* *ff*

Pno. *ff*

Guit. *mf* *largamente ma molto accel.* *simile*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Db. *sffp* *ppp*

Detailed description: This page of a musical score covers measures 276, 277, and 278. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 276-277 play a rhythmic pattern of eighth notes with accents, marked *ff*. Measure 278 is a whole rest.
- Clarinet (Cl.):** Similar to the flute, playing an eighth-note pattern with accents, marked *ff*. Measure 278 is a whole rest.
- Saxophone (S. D.):** Measures 276-277 play a rhythmic pattern of eighth notes, starting at *mf* and increasing to *ff*. Measure 278 is a whole rest.
- Piano (Pno.):** Measures 276-277 play a complex chordal texture with accents, marked *ff*. Measure 278 is a whole rest.
- Guitar (Guit.):** Measures 276-277 play a complex chordal texture with accents, marked *mf*. Measure 278 begins with the instruction *largamente ma molto accel.* and features a sixteenth-note pattern with upward and downward arrows. The dynamic is *mf*. The pattern is divided into two groups of six notes, each marked with a '6' and a slur. The second group is marked *simile*.
- Violin (Vln.):** Measures 276-277 play a rhythmic pattern of eighth notes with accents, marked *ff*. Measure 278 is a whole rest.
- Viola (Vla.):** Similar to the violin, playing an eighth-note pattern with accents, marked *ff*. Measure 278 is a whole rest.
- Violoncello (Vc.):** Similar to the violin, playing an eighth-note pattern with accents, marked *ff*. Measure 278 is a whole rest.
- Double Bass (Db.):** Measures 276-277 play a rhythmic pattern of eighth notes with accents, marked *sffp*. Measure 278 begins with a crescendo leading to a *ppp* dynamic.

279

Fl. *sfz*

Cl. *sfz*

Tamb. *sfz*  
with two (2) sticks

S. D. *sfz*

Pno. *sfz*

Guit. *fff*

Vln. *sfz*

Vla. *sfz*

Vc. *sfz*

Db. *sfz*