

# DANZON N° 2

(DEDICADO A LILY MARQUEZ)

ARTURO MARQUEZ

DANZON

$\text{♩} = 116$  (Poco Rubato)

CADA N

1/2

Oboe 1-2

clarinet solo

mf cantabile

Flute 1-2

Flute 3-4

Oboe 1-2

Trumpet 1-2

Trumpet 3-4

Timpani

Claves

Perc 1

mp

Güiro

Perc 2

3 Tom-Toms

Bombo (Bass Drum)

Perc 3

Piano

mp

Vln 1

pizz

Vln 2

pizz

Vla

pizz

Vcl

p

Cb

A musical score for a large ensemble, likely a symphony or concert band. The score is written on 21 staves, each with a label on the left. The labels are: Fl 1-2, Fl 3-4, Oboe 1-2, Clarinet 1-2, Bassoon 1-2, Horn 1-2, Trombone 1-2, Trumpet 1-2, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Percussion 5, Percussion 6, Percussion 7, Percussion 8, Percussion 9, Percussion 10, Percussion 11, Percussion 12, and Percussion 13. The score is in 2/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The first staff (Fl 1-2) begins with a treble clef and a key signature of one sharp (F#). The second staff (Fl 3-4) begins with a treble clef and a key signature of one sharp (F#). The third staff (Oboe 1-2) begins with a treble clef and a key signature of one sharp (F#). The fourth staff (Clarinet 1-2) begins with a treble clef and a key signature of one sharp (F#). The fifth staff (Bassoon 1-2) begins with a bass clef and a key signature of one sharp (F#). The sixth staff (Horn 1-2) begins with a treble clef and a key signature of one sharp (F#). The seventh staff (Trombone 1-2) begins with a bass clef and a key signature of one sharp (F#). The eighth staff (Trumpet 1-2) begins with a treble clef and a key signature of one sharp (F#). The ninth staff (Percussion 1) begins with a treble clef and a key signature of one sharp (F#). The tenth staff (Percussion 2) begins with a treble clef and a key signature of one sharp (F#). The eleventh staff (Percussion 3) begins with a treble clef and a key signature of one sharp (F#). The twelfth staff (Percussion 4) begins with a treble clef and a key signature of one sharp (F#). The thirteenth staff (Percussion 5) begins with a treble clef and a key signature of one sharp (F#). The fourteenth staff (Percussion 6) begins with a treble clef and a key signature of one sharp (F#). The fifteenth staff (Percussion 7) begins with a treble clef and a key signature of one sharp (F#). The sixteenth staff (Percussion 8) begins with a treble clef and a key signature of one sharp (F#). The seventeenth staff (Percussion 9) begins with a treble clef and a key signature of one sharp (F#). The eighteenth staff (Percussion 10) begins with a treble clef and a key signature of one sharp (F#). The nineteenth staff (Percussion 11) begins with a treble clef and a key signature of one sharp (F#). The twentieth staff (Percussion 12) begins with a treble clef and a key signature of one sharp (F#). The twenty-first staff (Percussion 13) begins with a treble clef and a key signature of one sharp (F#). The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The music is written in a standard musical notation style, with notes, rests, and other musical symbols.

**FI 1-2**

**FI 1.2**

Obs 1-2

2486 1-2

*Figs 1-2.*

Smj F-1-2

Cons F 1-2

rys Bb 1.2

Trbs 1-2

Trb.3 Tba

Timb.

*Perc 1*

Perc 2

Perc 3

Piano

VI.5.

2

Ma

Vic

Cb.

Musical score for 12 staves, measures 21-30. The score is written in 4/4 time. The first four staves (1-4) contain the main melody, with dynamics *mp* and *p*. The next four staves (5-8) are for a second melodic line, also with dynamics *p*. The final four staves (9-12) are for a third melodic line, with dynamics *pizz* and *simile*. The score includes various musical notations such as notes, rests, and slurs.



28

Fl 1-2

Obi 1-2

Cl Bb 1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trp Bb 1-2

Trbi 1-2

Trb 3 Tba

Timb.

Perc 1

Perc 2

Perc 3

Piano

Vlr 1

Vlr 2

Vlas

Vics

Cbs

*mf*

*mf*

*Gliro*

*f*

*cresc*

*f*

*cresc*

*f*

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations, dynamics, and articulations. The notation includes notes, rests, and slurs across several systems. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte) are indicated. Articulations like *pizz* (pizzicato) and *arco* (arco) are present. The word *simile* is used to indicate a continuation of the previous style. The notation is written in a standard musical staff format with a key signature of one flat and a time signature of 3/4.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, percussion, and piano. The instruments listed on the left side of the page are:

- Fl 1-2 (Flutes 1 and 2)
- Obs 1-2 (Oboes 1 and 2)
- Bb 1-2 (Bassoons 1 and 2)
- Fgt 1-2 (Fagotti 1 and 2)
- Fl 1-2 (Flutes 1 and 2)
- Fl 1-2 (Flutes 1 and 2)
- Bb 1-2 (Bassoons 1 and 2)
- Clar 1-2 (Clarinets 1 and 2)
- 3 Tba (3 Trombones)
- Timb. (Timpani)
- Perc 1 (Percussion 1)
- Perc 2 (Percussion 2)
- Perc 3 (Percussion 3)
- Piano (Piano)
- Viol 1 (Violin 1)
- Viol 2 (Violin 2)
- Viola (Viola)
- Vcl 1 (Cello 1)
- Cbs (Double Basses)

The score includes musical notation, dynamics (mf, ff), and articulation marks. The page is numbered 10 in the top right corner.

This image shows a page of musical notation, likely from a symphony score. The notation is arranged in several systems, each containing multiple staves. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The middle system features staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The bottom system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim.' (diminuendo) and 'pp' (pianissimo). The page is numbered '44' in the top left corner.

356

Fl 1-2  
Obs 1-2  
Cl 1-2  
Fg 1-2  
A F 1-2  
Bb 1-2  
Tbn 1-2  
3 Tbn  
Timp.  
Cm 1  
Cm 2  
Cm 3  
Cm 4  
Cm 5  
Cm 6  
Cm 7  
Cm 8  
Cm 9  
Cm 10  
Cm 11  
Cm 12  
Cm 13  
Cm 14  
Cm 15  
Cm 16  
Cm 17  
Cm 18  
Cm 19  
Cm 20  
Cm 21  
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Cm 84  
Cm 85  
Cm 86  
Cm 87  
Cm 88  
Cm 89  
Cm 90  
Cm 91  
Cm 92  
Cm 93  
Cm 94  
Cm 95  
Cm 96  
Cm 97  
Cm 98  
Cm 99  
Cm 100

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments listed on the left side. The instruments include Flutes 1-2, Oboes 1-2, Bb Clarinets 1-2, Bassoon 1-2, F Horns 1-2, Eb Horns 1-2, Trombones 1-2, Tuba, Timpani, Percussion 1-3, Piano, Violins 1-2, Violas, and Cellos. The musical notation is in standard staff notation, with notes, rests, and dynamic markings. Dynamic markings such as *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), and *mf* (mezzo-forte) are used throughout the score. There are also articulation marks, including accents and slurs, indicating phrasing and emphasis. The score is written in a single system, with the instruments grouped together. The page is numbered 1 in the top left corner.

DANZON N° 2

341

Violins I  
Violins II  
Violas  
Cellos/Double Basses  
Flutes  
Oboes  
Clarinets  
Bassoons  
Piano

(8-)

pp  
pp  
pp  
pp



334

Fl 1-2  
Obs 1-2  
Clas Bb 1-2  
Fgs 1-2  
Cru F 1-2  
Cru F 1-2  
Tpy Bb 1-2  
Trbr 1-2  
Trb 3 Tba  
Tmb.  
Perc 1  
Perc 2  
Perc 3  
(8-)  
Piano  
Vls 1  
Vls 2  
Vlas  
Vics  
Cbs

The musical score is written for a large orchestra. It begins with a key signature of one flat (Bb) and a 2/4 time signature. The score is divided into two systems. The first system includes staves for Flutes 1-2, Oboes 1-2, Clarinets in Bb 1-2, Bassoons 1-2, Cor Anglais 1-2, Trumpets in Bb 1-2, Trombones 1-2, Trombone 3 and Tuba, Timpani, Percussion 1, 2, and 3, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The second system continues the orchestration. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some performance instructions like '(8-)' for the Piano part.

328

*a2 2a picc*  
*ff*  
*a2*  
*ff*  
*mp*  
*ff*  
*mp*  
*ff*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*f*  
*Tarola-aro (Snare-R.S.)*  
*Güiro*  
*(8~)*  
*f*  
*ff*  
*mp*  
*ff*  
*mp*  
*ff*  
*mp*  
*ff*  
*mp*  
*ff*

321

Fl 1-2

Obs 1-2

Cl Bb 1-2

Fgt 1-2

Mus F 1-2

Mus F 1-2

pt Bb 1-2

Trbs 1-2

Trb 3 Tba

Timb.

Perc 1

Perc 2

Perc 3

(8-)

Piano

Vls 1

Vls 2

Vlas

Vlcs

Cbs

1. Solo picc

2. mp

3. mp

4. mp

5. mp

6. mp

7. mp

8. mp

9. mp

10. mp

11. mp

12. mp

13. mp

14. mp

15. mp

16. mp

17. mp

18. mp

19. mp

20. mp

21. mp

22. mp

23. mp

24. mp

25. mp

26. mp

27. mp

28. mp

29. mp

30. mp

31. mp

32. mp

33. mp

34. mp

35. mp

36. mp

37. mp

38. mp

39. mp

40. mp

41. mp

42. mp

43. mp

44. mp

45. mp

46. mp

47. mp

48. mp

49. mp

50. mp

51. mp

52. mp

53. mp

54. mp

55. mp

56. mp

57. mp

58. mp

59. mp

60. mp

61. mp

62. mp

63. mp

64. mp

65. mp

66. mp

67. mp

68. mp

69. mp

70. mp

71. mp

72. mp

73. mp

74. mp

75. mp

76. mp

77. mp

78. mp

79. mp

80. mp

81. mp

82. mp

83. mp

84. mp

85. mp

86. mp

87. mp

88. mp

89. mp

90. mp

91. mp

92. mp

93. mp

94. mp

95. mp

96. mp

97. mp

98. mp

99. mp

100. mp

307

[illegible]

300

*stacc*  
*mf stacc*  
*mf stacc*  
*mf stacc*  
*tuba*  
*f*  
*stacc*  
*simile*

295

Fl 1-2

Obs 1-2

Cl $\sharp$  B $\flat$  1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trps B $\flat$  1-2

Trbs 1-2

Trb 3 Tba

Tmb.

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vlas

Vlas

Cbs



1. *ff*

2. *ff*

3. *ff*

4. *ff*

5. *ff*

6. *ff*

7. *ff*

8. *ff*

9. *ff*

10. *ff*

11. *ff*

12. *ff*

Fl 1-2  
Obs 1-2  
Cl<sup>s</sup> Bb 1-2  
Fg<sup>s</sup> 1-2  
Cms F 1-2  
Cms F 1-2  
Tpts Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Timb.  
Perc. 1  
Perc. 2  
Perc. 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs

*simile*  
*simile*

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are in the upper half, while the brass (Trumpets, Trombones) and percussion (Timpani, three Percussion parts) are in the lower half. The Piano is positioned between the percussion and the strings. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'simile' is written above the Violoncello and Contrabass staves, indicating that they should play similarly to the preceding section.

279

Соп. Фуосо  $\text{♩} = 172$ .

[illegible]

273

Fl 1-2  
Obs 1-2  
Cl Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Trp Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Tmb.  
Perc. 1  
Perc. 2  
Perc. 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs

*mp cresc.*  
*mp cresc.*  
*cresc.*  
*cresc.*  
*mp cresc.*  
*mp*  
*mf*  
*f*  
*cresc.*  
*f*  
*Plato susp (Susp. Cymbal)*  
*f*  
*Toms (normal)*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*

sub p

sub p

p

p

p

sub mp

sub mp

sub mp

sub mp

sub mp

262

202

Fl 1-2

Obo 1-2

Clas Bb 1-2

Fgt 1-2

Cms F 1-2

Cms F 1-2

Trps Bb 1-2

Trbs 1-2

Trb 3 Tba

Timb.

Perc. 1

Perc. 2

Perc. 3

Piano

Vls 1

Vls 2

Vlar

Vlci

Cbs





249

Fl 1-2  
Obs 1-2  
Cls Bb 1-2  
Fgs 1-2  
Crns F 1-2  
Crns F 1-2  
Trps Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Timb.  
Perc 1  
Perc 2  
Perc 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs

The musical score is written for a large orchestra. The instruments listed on the left are: Flutes 1-2, Oboes 1-2, Clarinets Bb 1-2, Bassoons 1-2, Cor Anglais F 1-2, Cor Anglais F 1-2, Trumpets Bb 1-2, Trombones 1-2, Trombone 3 and Tuba, Timpani, Percussion 1, 2, and 3, Piano, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is numbered 249 in the top left corner.

This musical score is for a 12-part ensemble, including strings, woodwinds, brass, and percussion. The score is written for a 12-part ensemble, with parts for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Timpani, Snare Drum, Cymbals, Triangle, etc.). The score is written in a complex rhythmic style, featuring many sixteenth and thirty-second notes. There are numerous dynamic markings, including *f* (forte), *sf* (sforzando), and *8va* (octave up). The score is divided into measures by bar lines, and there are repeat signs and first/second endings indicated. The overall style is that of a 20th-century orchestral work.

237

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, strings, percussion, and piano. The instruments listed on the left side of the page are:

- Fl 1-2
- Obs 1-2
- Cl Bb 1-2
- Fgt 1-2
- Ins F 1-2
- Ins F 1-2
- ps Bb 1-2
- Trbs 1-2
- Tib 3 Tba
- Timb.
- Perc 1
- Perc 2
- Perc 3
- Piano
- Vli 1
- Vli 2
- Vlas
- Vlcs
- Cbs

The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *p*, *mf*, *f*, *sub*). There are also articulation marks like accents and slurs. The page is numbered "1" in the top right corner.

This image shows a page of musical notation for a piano piece. The score is written on multiple staves, including a grand staff (treble and bass clefs) and several individual staves for different instruments or voices. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like accents (^) and slurs. The page is divided into measures by vertical bar lines, and there are repeat signs (double bar lines with dots) indicating sections to be played again. The overall style is that of a classical or romantic-era piano score.

225

Fl 1-2

Obs 1-2

Clars Bb 1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trps Bb 1-2

Trbrs 1-2

Trb 3 Tba

Timb.

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vlas

Vlcs

Cbs

solo

Guitro

(8<sup>va</sup>)

8<sup>va</sup>

8<sup>va</sup>

217

## Più Mosso

$\mathcal{J} = 142$

21

*Allegretto* = 142

*rit.*

*pp*

*rit.*

*pp*

*rit.*

*mf*

*mf*

*rit.*

*ppp*

*rit.*

*ppp*

*rit.*

*pp*

*rit.*

*slacc*

*sing*

*non-div*

*non-div*

*pp*

*rit.*

*ppp*

*rit.*

211

Fl 1-2

Obs 1-2

Clars Bb 1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trps Bb 1-2

Trbs 1-2

Tyb 3 Tbd

Timb

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vlas

Vlcs

Cbs

*dim.*

*dim.*

*pp*

*dim.*

*dim.*

*dim.*



Musical score for a string quartet and piano, page 206. The score is written for five staves: Violin I (1-2), Violin II (1-2), Viola (1-2), Cello (1-2), and Double Bass (Ba). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano part is written for a grand piano (p) and includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo). The score is divided into two systems, with a double bar line separating them. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The piano part enters in measure 13 with a *pp* dynamic. The string quartet continues with various melodic and harmonic lines throughout the page.

Fl 1-2  
mp

Obs 1-2

Cl<sup>s</sup> B $\flat$  1-2  
mp

Fgt 1-2

Cms F 1-2

Cms F 1-2

mp<sup>s</sup> B $\flat$  1-2

Trbs 1-2  
mp

Trb 3 Tba  
mp

Timb.

Perc 1  
p

Perc 2

Perc 3

Piano  
p

Vlr 1

Vlr 2

Vlar  
pizz  
p

Vlar  
pizz  
p

Cbs  
p  
1-2 corde

1-2 corde

1-2  
1-2  
-2  
-3  
-2  
-2  
-2  
2  
0  
mf  
stacc  
mp  
pp  
pp  
pp  
mp  
mp  
Claves  
mf  
mf  
dim  
mp  
mf  
dim  
mp  
mf  
dim  
mf  
dim  
mf  
dim  
mf  
dim

188

Fl 1-2

Obs 1-2

Clr Bb 1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trps Bb 1-2

Trbs 1-2

Trb 3 Tba

Timb

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vlas

Vlas

Cbs

*p* *mf stacc*

*p* *mf stacc*

*p* *mf stacc*

*trb*

*Guero*

*(8\*)...* *tutti* *div*

*arco* *arco* *div* *f*

*arco* *p* *div* *arco* *f*

*arco* *tutti* *f*

177

Fl 1-2  
Obs 1-2  
Cls Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Tpt Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Timb.  
Perc. 1  
Perc. 2  
Perc. 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlas  
Cbs.

172

The musical score is arranged in two systems of staves. The first system includes staves for strings (labeled 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16) and woodwinds (labeled 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36). The second system includes staves for brass (labeled 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 231-232, 233-234, 235-236, 237-238, 239-240, 241-242, 243-244, 245-246, 247-248, 249-250, 251-252, 253-254, 255-256, 257-258, 259-260, 261-262, 263-264, 265-266, 267-268, 269-270, 271-272, 273-274, 275-276, 277-278, 279-280, 281-282, 283-284, 285-286, 287-288, 289-290, 291-292, 293-294, 295-296, 297-298, 299-300, 301-302, 303-304, 305-306, 307-308, 309-310, 311-312, 313-314, 315-316, 317-318, 319-320, 321-322, 323-324, 325-326, 327-328, 329-330, 331-332, 333-334, 335-336, 337-338, 339-340, 341-342, 343-344, 345-346, 347-348, 349-350, 351-352, 353-354, 355-356, 357-358, 359-360, 361-362, 363-364, 365-366, 367-368, 369-370, 371-372, 373-374, 375-376, 377-378, 379-380, 381-382, 383-384, 385-386, 387-388, 389-390, 391-392, 393-394, 395-396, 397-398, 399-400, 401-402, 403-404, 405-406, 407-408, 409-410, 411-412, 413-414, 415-416, 417-418, 419-420, 421-422, 423-424, 425-426, 427-428, 429-430, 431-432, 433-434, 435-436, 437-438, 439-440, 441-442, 443-444, 445-446, 447-448, 449-450, 451-452, 453-454, 455-456, 457-458, 459-460, 461-462, 463-464, 465-466, 467-468, 469-470, 471-472, 473-474, 475-476, 477-478, 479-480, 481-482, 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705-706, 707-708, 709-710, 711-712, 713-714, 715-716, 717-718, 719-720, 721-722, 723-724, 725-726, 727-728, 729-730, 731-732, 733-734, 735-736, 737-738, 739-740, 741-742, 743-744, 745-746, 747-748, 749-750, 751-752, 753-754, 755-756, 757-758, 759-760, 761-762, 763-764, 765-766, 767-768, 769-770, 771-772, 773-774, 775-776, 777-778, 779-780, 781-782, 783-784, 785-786, 787-788, 789-790, 791-792, 793-794, 795-796, 797-798, 799-800, 801-802, 803-804, 805-806, 807-808, 809-810, 811-812, 813-814, 815-816, 817-818, 819-820, 821-822, 823-824, 825-826, 827-828, 829-830, 831-832, 833-834, 835-836, 837-838, 839-840, 841-842, 843-844, 845-846, 847-848, 849-850, 851-852, 853-854, 855-856, 857-858, 859-860, 861-862, 863-864, 865-866, 867-868, 869-870, 871-872, 873-874, 875-876, 877-878, 879-880, 881-882, 883-884, 885-886, 887-888, 889-890, 891-892, 893-894, 895-896, 897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-920, 921-922, 923-924, 925-926, 927-928, 929-930, 931-932, 933-934, 935-936, 937-938, 939-940, 941-942, 943-944, 945-946, 947-948, 949-950, 951-952, 953-954, 955-956, 957-958, 959-960, 961-962, 963-964, 965-966, 967-968, 969-970, 971-972, 973-974, 975-976, 977-978, 979-980, 981-982, 983-984, 985-986, 987-988, 989-990, 991-992, 993-994, 995-996, 997-998, 999-1000, 1001-1002, 1003-1004, 1005-1006, 1007-1008, 1009-1010, 1011-1012, 1013-1014, 1015-1016, 1017-1018, 1019-1020, 1021-1022, 1023-1024, 1025-1026, 1027-1028, 1029-1030, 1031-1032, 1033-1034, 1035-1036, 1037-1038, 1039-1040, 1041-1042, 1043-1044, 1045-1046, 1047-1048, 1049-1050, 1051-1052, 1053-1054, 1055-1056, 1057-1058, 1059-1060, 1061-1062, 1063-1064, 1065-1066, 1067-1068, 1069-1070, 1071-1072, 1073-1074, 1075-1076, 1077-1078, 1079-1080, 1081-1082, 1083-1084, 1085-1086, 1087-1088, 1089-1090, 1091-1092, 1093-1094, 1095-1096, 1097-1098, 1099-1100, 1101-1102, 1103-1104, 1105-1106, 1107-1108, 1109-1110, 1111-1112, 1113-1114, 1115-1116, 1117-1118, 1119-1120, 1121-1122, 1123-1124, 1125-1126, 1127-1128, 1129-1130, 1131-1132, 1133-1134, 1135-1136, 1137-1138, 1139-1140, 1141-1142, 1143-1144, 1145-1146, 1147-1148, 1149-1150, 1151-1152, 1153-1154, 1155-1156, 1157-1158, 1159-1160, 1161-1162, 1163-1164, 1165-1166, 1167-1168, 1169-1170, 1171-1172, 1173-1174, 1175-1176, 1177-1178, 1179-1180, 1181-1182, 1183-1184, 1185-1186, 1187-1188, 1189-1190, 1191-1192, 1193-1194, 1195-1196, 1197-1198, 1199-1200, 1201-1202, 1203-1204, 1205-1206, 1207-1208, 1209-1210, 1211-1212, 1213-1214, 1215-1216, 1217-1218, 1219-1220, 1221-1222, 1223-1224, 1225-1226, 1227-1228, 1229-1230, 1231-1232, 1233-1234, 1235-1236, 1237-1238, 1239-1240, 1241-1242, 1243-1244, 1245-1246, 1247-1248, 1249-1250, 1251-1252, 1253-1254, 1255-1256, 1257-1258, 1259-1260, 1261-1262, 1263-1264, 1265-1266, 1267-1268, 1269-1270, 1271-1272, 1273-1274, 1275-1276, 1277-1278, 1279-1280, 1281-1282, 1283-1284, 1285-1286, 1287-1288, 1289-1290, 1291-1292, 1293-1294, 1295-1296, 1297-1298, 1299-1300, 1301-1302, 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1485-1486, 1487-1488, 1489-1490, 1491-1492, 1493-1494, 1495-1496, 1497-1498, 1499-1500, 1501-1502, 1503-1504, 1505-1506, 1507-1508, 1509-1510, 1511-1512, 1513-1514, 1515-1516, 1517-1518, 1519-1520, 1521-1522, 1523-1524, 1525-1526, 1527-1528, 1529-1530, 1531-1532, 1533-1534, 1535-1536, 1537-1538, 1539-1540, 1541-1542, 1543-1544, 1545-1546, 1547-1548, 1549-1550, 1551-1552, 1553-1554, 1555-1556, 1557-1558, 1559-1560, 1561-1562, 1563-1564, 1565-1566, 1567-1568, 1569-1570, 1571-1572, 1573-1574, 1575-1576, 1577-1578, 1579-1580, 1581-1582, 1583-1584, 1585-1586, 1587-1588, 1589-1590, 1591-1592, 1593-1594, 1595-1596, 1597-1598, 1599-1600, 1601-1602, 1603-1604, 1605-1606, 1607-1608, 1609-1610, 1611-1612, 1613-1614, 1615-1616, 1617-1618, 1619-1620, 1621-1622, 1623-1624, 1625-1626, 1627-1628, 1629-1630, 1631-1632, 1633-1634, 1635-1636, 1637-1638, 1639-1640, 1641-1642, 1643-1644, 1645-1646, 1647-1648, 1649-1650, 1651-1652, 1653-1654, 1655-1656, 1657-1658, 1659-1660, 1661-1662, 1663-1664, 1665-1666, 1667-1668, 1669-1670, 1671-1672, 1673-1674, 1675-1676, 1677-1678, 1679-1680, 1681-1682, 1683-1684, 1685-1686, 1687-1688, 1689-1690, 1691-1692, 1693-1694, 1695-1696, 1697-1698, 1699-1700, 1701-1702, 1703-1704, 1705-1706, 1707-1708, 1709-1710, 1711-1712, 1713-1714, 1715-1716, 1717-1718, 1719-1720, 1721-1722, 1723-1724, 1725-1726, 1727-1728, 1729-1730, 1731-1732, 1733-1734, 1735-1736, 1737-1738, 1739-1740, 1741-1742, 1743-1744, 1745-1746, 1747-1748, 1749-1750, 1751-1752, 1753-1754, 1755-1756, 1757-1758, 1759-1760, 1761-1762, 1763-1764, 1765-1766, 1767-1768, 1769-1770, 1771-1772, 1773-1774, 1775-1776, 1777-1778, 1779-1780, 1781-1782, 1783-1784, 1785-1786, 1787-1788, 1789-1790, 1791-1792, 1793-1794, 1795-1796, 1797-1798, 1799-1800, 1801-1802, 1803-1804, 1805-1806, 1807-1808, 1809-1810, 1811-1812, 1813-1814, 1815-1816, 1817-1818, 1819-1820, 1821-1822, 1823-1824, 1825-1826, 1827-1828, 1829-1830, 1831-1832, 1833-1834, 1835-1836, 1837-1838, 1839-1840, 1841-1842, 1843-1844, 1845-1846, 1847-1848, 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2213-2214, 2215-2216, 2217-2218, 2219-2220, 2221-2222, 2223-2224, 2225-2226, 2227-2228, 2229-2230, 2231-2232, 2233-2234, 2235-2236, 2237-2238, 2239-2240, 2241-2242, 2243-2244, 2245-2246, 2247-2248, 2249-2250, 2251-2252, 2253-2254, 2255-2256, 2257-2258, 2259-2260, 2261-2262, 2263-2264, 2265-2266, 2267-2268, 2269-2270, 2271-2272, 2273-2274, 2275-2276, 2277-2278, 2279-2280, 2281-2282, 2283-2284, 2285-2286, 2287-2288, 2289-2290, 2291-2292, 2293-2294, 2295-2296, 2297-2298, 2299-2300, 2301-2302, 2303-2304, 2305-2306, 2307-2308, 2309-2310, 2311-2312, 2313-2314, 2315-2316, 2317-2318, 2319-2320, 2321-2322, 2323-2324, 2325-2326, 2327-2328, 2329-2330, 2331-2332, 2333-2334, 2335-2336, 2337-2338, 2339-2340, 2341-2342, 2343-2344, 2345-2346, 2347-2348, 2349-2350, 2351-2352, 2353-2354, 2355-2356, 2357-2358, 2359-2360, 2361-2362, 2363-2364, 2365-2366, 2367-2368, 2369-2370, 2371-2372, 2373-2374, 2375-2376, 2377-2378, 2379-2380, 2381-2382, 2383-2384, 2385-2386, 2387-2388, 2389-2390, 2391-2392, 2393-2394, 2395-2396, 2397-2398, 2399-2400, 2401-2402, 2403-2404, 2405-2406, 2407-2408, 2409-2410, 2411-2412, 2413-2414, 2415-2416, 2417-2418, 2419-2420, 2421-2422, 2423-2424, 2



164

Tempo Primo

= 116

Fl 1-2

Obs 1-2

Cl $\flat$  B $\flat$  1-2

Fgs 1-2

Cms F 1-2

Cms F 1-2

Trps B $\flat$  1-2

Trbs 1-2

Trb 3 Tba

Timb.

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vlar

Vlcr

Cbs

*cantabile*

*mp*

*mp*

*Claves*

*mp*

*long-aro (R.S.)*

*mp*

*mp*

*8va*

*8va*

*8va*

*8va*

*v solo*

*arco cantabile*

*mp*

*pizzolo*

*p*

This image shows a page of musical notation, likely a score for a symphony. The notation is arranged in multiple staves, with various musical symbols, notes, and rests. Dynamics such as *mp*, *cresc*, *mf*, and *ff* are indicated throughout the score. Performance instructions like *Non rit-dim* and *Toms (normal)* are also present. The notation includes treble and bass clefs, key signatures, and various note values and rests. The overall layout is typical of a professional musical score.

Fl 1-2  
Obs 1-2  
Clu Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Cps Bb 1-2  
Tibs 1-2  
Trb 3 Tba  
Timb.  
Perc 1  
Perc 2  
Perc 3  
Piano  
Vtr 1  
Vtr 2  
Vlar.  
Vlar.  
Cbr

The musical score is written for a large ensemble. The instruments listed on the left are: Fl 1-2, Obs 1-2, Clu Bb 1-2, Fgs 1-2, Cms F 1-2, Cms F 1-2, Cps Bb 1-2, Tibs 1-2, Trb 3 Tba, Timb., Perc 1, Perc 2, Perc 3, Piano, Vtr 1, Vtr 2, Vlar., Vlar., and Cbr. The score includes various dynamic markings such as *pp*, *p*, *mp*, and *cresc*. The Piano part is written for a grand piano. The string section (Vtr 1, Vtr 2, Vlar., Vlar., Cbr) is written for violins, violas, and cellos. The percussion section (Perc 1, Perc 2, Perc 3) includes timpani, snare drum, and cymbals. The woodwind section (Fl 1-2, Obs 1-2, Clu Bb 1-2, Fgs 1-2) includes flutes, oboes, clarinets, and bassoons. The brass section (Cms F 1-2, Cms F 1-2, Cps Bb 1-2, Tibs 1-2, Trb 3 Tba) includes cornets, trumpets, and tubas. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is written in 2/4 time. The first system (measures 1-4) shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 5-8) continues this pattern, with a *cresc* marking. The third system (measures 9-12) includes a *p* marking and a *f* marking, and a specific instruction for the snare drum: *Sn Sord (without Mute)*. The fourth system (measures 13-16) shows a *f* marking and a *cresc* marking. The fifth system (measures 17-20) shows a *cresc* marking and a *f* marking. The sixth system (measures 21-24) shows a *cresc* marking and a *f* marking. The seventh system (measures 25-28) shows a *cresc* marking and a *f* marking. The eighth system (measures 29-32) shows a *cresc* marking and a *f* marking. The ninth system (measures 33-36) shows a *cresc* marking and a *f* marking. The tenth system (measures 37-40) shows a *cresc* marking and a *f* marking. The eleventh system (measures 41-44) shows a *cresc* marking and a *f* marking. The twelfth system (measures 45-48) shows a *cresc* marking and a *f* marking. The thirteenth system (measures 49-52) shows a *cresc* marking and a *f* marking. The fourteenth system (measures 53-56) shows a *cresc* marking and a *f* marking. The fifteenth system (measures 57-60) shows a *cresc* marking and a *f* marking. The sixteenth system (measures 61-64) shows a *cresc* marking and a *f* marking. The seventeenth system (measures 65-68) shows a *cresc* marking and a *f* marking. The eighteenth system (measures 69-72) shows a *cresc* marking and a *f* marking. The nineteenth system (measures 73-76) shows a *cresc* marking and a *f* marking. The twentieth system (measures 77-80) shows a *cresc* marking and a *f* marking. The twenty-first system (measures 81-84) shows a *cresc* marking and a *f* marking. The twenty-second system (measures 85-88) shows a *cresc* marking and a *f* marking. The twenty-third system (measures 89-92) shows a *cresc* marking and a *f* marking. The twenty-fourth system (measures 93-96) shows a *cresc* marking and a *f* marking. The twenty-fifth system (measures 97-100) shows a *cresc* marking and a *f* marking. The twenty-sixth system (measures 101-104) shows a *cresc* marking and a *f* marking. The twenty-seventh system (measures 105-108) shows a *cresc* marking and a *f* marking. The twenty-eighth system (measures 109-112) shows a *cresc* marking and a *f* marking. The twenty-ninth system (measures 113-116) shows a *cresc* marking and a *f* marking. The thirtieth system (measures 117-120) shows a *cresc* marking and a *f* marking. The thirty-first system (measures 121-124) shows a *cresc* marking and a *f* marking. The thirty-second system (measures 125-128) shows a *cresc* marking and a *f* marking. The thirty-third system (measures 129-132) shows a *cresc* marking and a *f* marking. The thirty-fourth system (measures 133-136) shows a *cresc* marking and a *f* marking. The thirty-fifth system (measures 137-140) shows a *cresc* marking and a *f* marking. The thirty-sixth system (measures 141-144) shows a *cresc* marking and a *f* marking. The thirty-seventh system (measures 145-148) shows a *cresc* marking and a *f* marking. The thirty-eighth system (measures 149-152) shows a *cresc* marking and a *f* marking. The thirty-ninth system (measures 153-156) shows a *cresc* marking and a *f* marking. The fortieth system (measures 157-160) shows a *cresc* marking and a *f* marking. The forty-first system (measures 161-164) shows a *cresc* marking and a *f* marking. The forty-second system (measures 165-168) shows a *cresc* marking and a *f* marking. The forty-third system (measures 169-172) shows a *cresc* marking and a *f* marking. The forty-fourth system (measures 173-176) shows a *cresc* marking and a *f* marking. The forty-fifth system (measures 177-180) shows a *cresc* marking and a *f* marking. The forty-sixth system (measures 181-184) shows a *cresc* marking and a *f* marking. The forty-seventh system (measures 185-188) shows a *cresc* marking and a *f* marking. The forty-eighth system (measures 189-192) shows a *cresc* marking and a *f* marking. The forty-ninth system (measures 193-196) shows a *cresc* marking and a *f* marking. The fiftieth system (measures 197-200) shows a *cresc* marking and a *f* marking. The fifty-first system (measures 201-204) shows a *cresc* marking and a *f* marking. The fifty-second system (measures 205-208) shows a *cresc* marking and a *f* marking. The fifty-third system (measures 209-212) shows a *cresc* marking and a *f* marking. The fifty-fourth system (measures 213-216) shows a *cresc* marking and a *f* marking. The fifty-fifth system (measures 217-220) shows a *cresc* marking and a *f* marking. The fifty-sixth system (measures 221-224) shows a *cresc* marking and a *f* marking. The fifty-seventh system (measures 225-228) shows a *cresc* marking and a *f* marking. The fifty-eighth system (measures 229-232) shows a *cresc* marking and a *f* marking. The fifty-ninth system (measures 233-236) shows a *cresc* marking and a *f* marking. The sixtieth system (measures 237-240) shows a *cresc* marking and a *f* marking. The sixty-first system (measures 241-244) shows a *cresc* marking and a *f* marking. The sixty-second system (measures 245-248) shows a *cresc* marking and a *f* marking. The sixty-third system (measures 249-252) shows a *cresc* marking and a *f* marking. The sixty-fourth system (measures 253-256) shows a *cresc* marking and a *f* marking. The sixty-fifth system (measures 257-260) shows a *cresc* marking and a *f* marking. The sixty-sixth system (measures 261-264) shows a *cresc* marking and a *f* marking. The sixty-seventh system (measures 265-268) shows a *cresc* marking and a *f* marking. The sixty-eighth system (measures 269-272) shows a *cresc* marking and a *f* marking. The sixty-ninth system (measures 273-276) shows a *cresc* marking and a *f* marking. The seventieth system (measures 277-280) shows a *cresc* marking and a *f* marking. The seventy-first system (measures 281-284) shows a *cresc* marking and a *f* marking. The seventy-second system (measures 285-288) shows a *cresc* marking and a *f* marking. The seventy-third system (measures 289-292) shows a *cresc* marking and a *f* marking. The seventy-fourth system (measures 293-296) shows a *cresc* marking and a *f* marking. The seventy-fifth system (measures 297-300) shows a *cresc* marking and a *f* marking. The seventy-sixth system (measures 301-304) shows a *cresc* marking and a *f* marking. The seventy-seventh system (measures 305-308) shows a *cresc* marking and a *f* marking. The seventy-eighth system (measures 309-312) shows a *cresc* marking and a *f* marking. The seventy-ninth system (measures 313-316) shows a *cresc* marking and a *f* marking. The eightieth system (measures 317-320) shows a *cresc* marking and a *f* marking. The eighty-first system (measures 321-324) shows a *cresc* marking and a *f* marking. The eighty-second system (measures 325-328) shows a *cresc* marking and a *f* marking. The eighty-third system (measures 329-332) shows a *cresc* marking and a *f* marking. The eighty-fourth system (measures 333-336) shows a *cresc* marking and a *f* marking. The eighty-fifth system (measures 337-340) shows a *cresc* marking and a *f* marking. The eighty-sixth system (measures 341-344) shows a *cresc* marking and a *f* marking. The eighty-seventh system (measures 345-348) shows a *cresc* marking and a *f* marking. The eighty-eighth system (measures 349-352) shows a *cresc* marking and a *f* marking. The eighty-ninth system (measures 353-356) shows a *cresc* marking and a *f* marking. The ninetieth system (measures 357-360) shows a *cresc* marking and a *f* marking. The ninety-first system (measures 361-364) shows a *cresc* marking and a *f* marking. The ninety-second system (measures 365-368) shows a *cresc* marking and a *f* marking. The ninety-third system (measures 369-372) shows a *cresc* marking and a *f* marking. The ninety-fourth system (measures 373-376) shows a *cresc* marking and a *f* marking. The ninety-fifth system (measures 377-380) shows a *cresc* marking and a *f* marking. The ninety-sixth system (measures 381-384) shows a *cresc* marking and a *f* marking. The ninety-seventh system (measures 385-388) shows a *cresc* marking and a *f* marking. The ninety-eighth system (measures 389-392) shows a *cresc* marking and a *f* marking. The ninety-ninth system (measures 393-396) shows a *cresc* marking and a *f* marking. The hundredth system (measures 397-400) shows a *cresc* marking and a *f* marking.

143

This is a page from a musical score, likely for a symphony, showing the first system of music. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl 1-2, Obs 1-2, Clr Bb 1-2, Fgr 1-2, Crns F 1-2, Crns F 1-2, Trps Bb 1-2, Trbs 1-2, Trb 3 Tba, Timb, Perc 1, Perc 2, Perc 3, Piano, Vls 1, Vls 2, Vlas, Vlas, and Cbs. The music is written in a common time signature (C) and features various dynamic markings such as *ff*, *mf*, *f*, and *sf*. A *simile* instruction is also present. The score is printed on a single page with a white background and black ink. The notation includes notes, rests, and other musical symbols typical of a symphonic score.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The dynamics include 'f' (forte), 'p' (piano), 'cresc' (crescendo), and 'slacc' (slaccando). The notation is complex, with many notes and rests, and the page is numbered '18' in the top left corner. The score is arranged in a multi-staff format, with some staves having a '2' or '1' next to them, possibly indicating different parts or measures. The overall appearance is that of a professional musical manuscript.

133

Fl 1-2  
Obs 1-2  
Cl<sup>s</sup> B $\flat$  1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
C<sup>tr</sup>s B $\flat$  1-2  
Trbs 1-2  
Trb 3 Tba  
Timb.  
Perc 1  
Perc 2  
Perc 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs



This musical score, titled 'DANZON N° 2', is a 12-measure piece. It is written for a large ensemble, including strings, woodwinds, brass, and percussion. The score is divided into two systems of six staves each. The first system (measures 1-6) features a complex interplay of melodic lines in the strings and woodwinds, with a prominent brass entry in measure 4. The second system (measures 7-12) continues the melodic development, with a strong rhythmic drive in the percussion and brass. The score includes various dynamic markings such as *mf*, *pp*, *f*, and *p*, as well as articulation marks like accents and slurs. A specific instruction 'Sord (Mute)' is noted for the brass section in measure 8. The piece concludes with a final, sustained chord in the strings and brass.

123

Fl 1-2 *a 2*

Obs 1-2 *mf a 2*

Tr Bb 1-2 *mf a 2*

Fgs 1-2 *mf a 2*

Cms F 1-2

Cms F 1-2

rps Bb 1-2 *Sord (Mute)*

Trbs 1-2 *Sord (Mute)*

Trb 3 Tba *trb Sord (Mute)*

Timb.

Perc 1 *Tarola-aro (Snare-R.S.)*

Perc 2 *p toms-aro (R.S.)*

Perc 3 *f*

Piano *p simile*

Vls 1

Vls 2

Vla

Vcl

Cbs

117

Il a flauto

The musical score on page 20 of *DANZON N° 2* is arranged in a multi-staff format. The top section includes staves for two flutes (labeled 'Il a flauto'), two violins (labeled 'v. 1' and 'v. 2'), two violas (labeled 'v. 3' and 'v. 4'), two cellos (labeled 'c. 1' and 'c. 2'), and a double bass (labeled 'c. 3'). Below these are staves for a piano (labeled 'pno'), two more violins (labeled 'v. 1' and 'v. 2'), two more violas (labeled 'v. 3' and 'v. 4'), and a double bass (labeled 'c. 3'). The score contains various musical notations, including notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'pizz' (pizzicato). There are also some performance instructions like 'Il a flauto' and 'pizz'. The page number '117' is in the top left corner, and the page number '20' is at the bottom center.

109

109

Fl 1-2

Obs 1-2

1st Bb 1-2

Egs 1-2

Cms F 1-2

Cms F 1-2

1st Bb 1-2

Trbs 1-2

Trb 3 Tba

Timb.

Perc 1

Perc 2

Perc 3

Piano

Vls 1

Vls 2

Vla

Vcs

Cbr

*Solo poco*

*mp*

*mf*

*f*

*8<sup>va</sup>*

[illegible]

Fl 1-2

Obs 1-2

Cl Bb 1-2

Fgt 1-2

Cms F 1-2

Cms F 1-2

Trps Bb 1-2

Tbns 1-2

Trb 3 Tba

Timb.

Perc. 1

Perc. 2

Perc. 3

Piano

Vls 1

Vls 2

Vlas

Vlcr

Cbs

*simile*

musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, dynamic markings, and articulation instructions.

Key markings and instructions visible in the score include:

- a2* (second ending)
- stacc* (staccato)
- mf* (mezzo-forte)
- mf stacc* (mezzo-forte staccato)
- tuba* (tuba)
- f* (forte)
- f stacc* (forte staccato)



Fl 1-2  
Obs 1-2  
Is Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Cps Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Timb.  
Perc 1  
Perc 2  
Perc 3  
Piano  
Vlr 1  
Vlr 2  
Vlas  
Vlcs  
Cbs

The musical score is written for a large ensemble. The instruments are listed on the left: Flutes 1-2, Oboes 1-2, Clarinets in Bb 1-2, Bassoons 1-2, Cornets in F 1-2, Trumpets in F 1-2, Cornets in Bb 1-2, Trombones 1-2, Trombone 3 and Tuba, Timpani, three types of Percussion, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The piano part is written in a grand staff. The overall texture is dense, with many instruments playing active parts.

12-part ensemble score, page 81. The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The score is divided into two systems of six staves each. The first system includes parts 1 through 6, and the second system includes parts 7 through 12. The music is characterized by a strong rhythmic drive and a complex harmonic structure.

Fl 1-2  
Obs 1-2  
Tr Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Trps Bb 1-2  
Tbns 1-2  
Tb 3, Tba  
Tmb.  
Perc 1  
Perc 2  
Perc 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs

The musical score is written for a large orchestra. The woodwind section includes Flutes 1-2, Oboes 1-2, Trumpets in B-flat 1-2, and Fagots 1-2. The brass section includes Cornets in F 1-2, Trumpets in F 1-2, Trumpets in B-flat 1-2, Trombones 1-2, Trombone 3 and Tubas, and Timpani. The percussion section includes three different percussion parts. The piano part is written for a grand piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, and *simile*.

[illegible]

64

$\text{♩} = 142$

Fl 1-2 *mf* *a 2*

Obs 1-2 *mf* *a 2*

E♭ 1-2 *mf* *a 2*

Fgs 1-2 *mf* *a 2*

Cms F 1-2 *mf*

Cms F 1-2 *mf*

Trps B♭ 1-2 *mf*

Trbs 1-2 *f* *stacc*

Tib 3 Tba *p* *stacc*

Timb. *fff* *ff*

Perc 1

Perc 2

Perc 3 *p* *f*

Piano

Vls 1 *arco* *ff*

Vls 2 *ff*

Vlas *ff*

Vlcs *ff*

Cbs *ff*



50

Fl 1-2  
Obs 1-2  
Trs Bb 1-2  
Fgs 1-2  
Cms F 1-2  
Cms F 1-2  
Cps Bb 1-2  
Trbs 1-2  
Trb 3 Tba  
Tmb.  
Perc. 1  
Perc. 2  
Perc. 3  
Piano  
Vls 1  
Vls 2  
Vlas  
Vlcs  
Cbs

*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*stacc.*  
*accel. poco a poco*  
*accel. poco a poco*  
*accel. poco a poco*  
*stacc.*  
*accel. poco a poco*  
*arco*  
*accel. poco a poco*  
*arco*  
*accel. poco a poco*  
*arco*  
*accel. poco a poco*  
*arco*  
*accel. poco a poco*



Violines I

DANZON N° 2

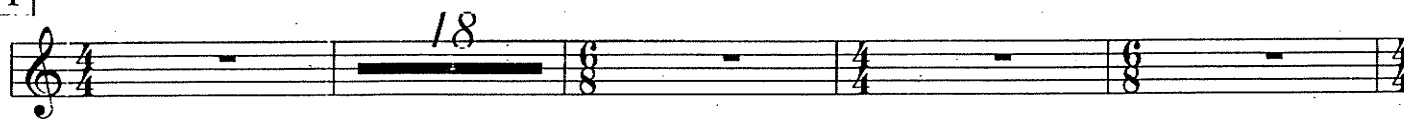
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1



23



39



45



53



70



75



80



85



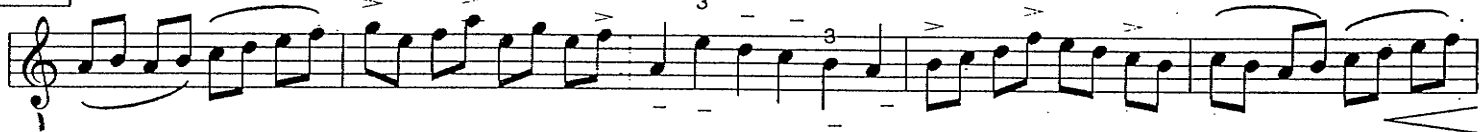
91



96



102



107



113



126



132



138



145



150



156 *mf* *cresc* *ff* 3

164  $\text{♩} = 116$  4 *solo* *mp* *arco*

173 *f* 3 3 *mp*

179 *tutti* *arco* *div* *p*

184 8 *f*

190 *ff* 3 *mf* *dim*

196 *mp*

202 8

210 *2 corde* *pp* *rit.* *a tempo non-div*

221 *accel.*  $\text{♩} = 142$

227

233 *sub p*

239 *f*

245

251

256 *ff* *f* *non-div*

262

268 *sub mp* *Cresc*

274

280  $\text{♩} = 172$

285

290 *ff*

296 *f*

301

307 <sup>3</sup>

313 *ff* *f*

319 9

328



333



336



342



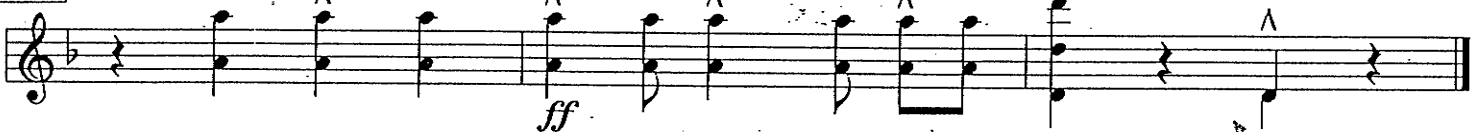
347



353



359



Violines 2

DANZON N° 2

(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón  $\text{♩} = 116$

1

*pizz*



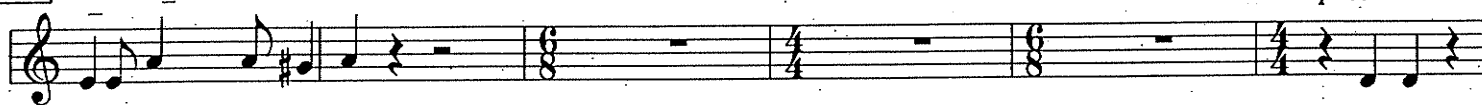
6



12



18



24

*simile*



30

*cresc*



36

*simile*



42



48

*pp*

3

*arco*

*v*

*accel.*





56



62



68



74



79



84



89



94



99



106



113



126



132



138



143



149



156



164



186



192



198 *mp*

211

217 *rit.* *a tempo* *non-div* *f* *accel.*  $\text{♩} = 142$

223

229

234 *sub p*

240 *f*

246

3 corde *pp*

8

252

258

264

270

276

281

286

291

296

301

*ff f non-div*

*sub mp cresc*

*f ff f*

$\text{♩} = 172$

307

313

319

332

337

342

347

353

359

Violas

DANZON N° 2  
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1

*pizz*



7



14



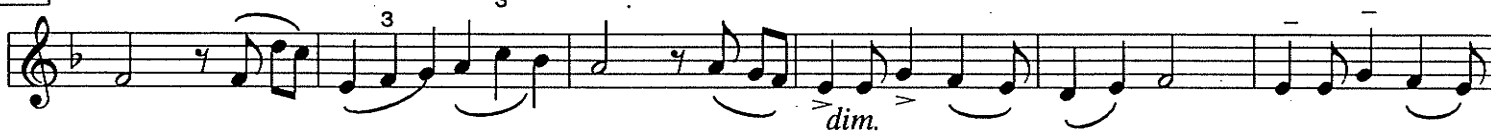
20



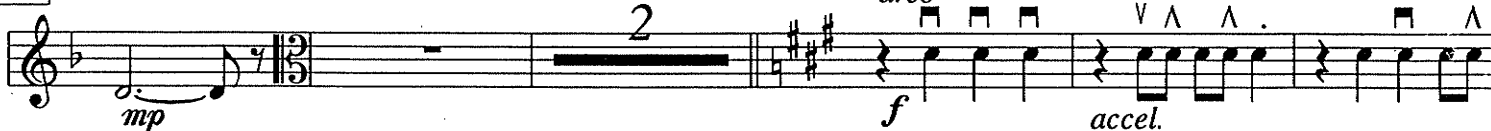
36



42



48



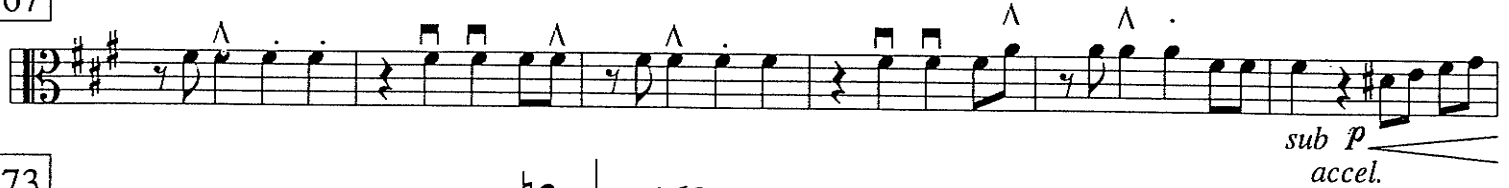
55



61



67



73



78



83



88



93



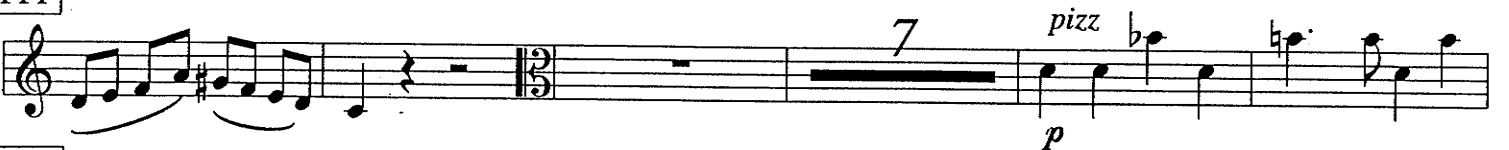
99



105



111



123





130

137 *mp* *cresc*  
*mp* *cresc*

143 *f* *cresc*

150 *ff* *p* *cresc* *mp* *cresc* ♩ = 116

157 *mf* *cresc* *ff* 3 18

182 *arco* *p* *div* *f*

187 *ff*

193 3 3 *mf* *dim* *mp*

199

203 *pizz*  
*p* 1-2 corde

210

*dim*

216

*a tempo* *non-div*  
*pp rit.* *f accel.*

222

*f accel.*

228  $\text{♩} = 142$

234

*sub p*

240

*f*

246

*f*

252

*ff f*

257

*f*

264

271

*sub mp cresc*

277

*f ff*

282

287

292

297

*f*

302

308

*ff*

314

*f*

320

*mp* *ff*

333

339

344

*pp* *stacc* *cresc.*

350

*p* *cresc.* *mp* *cresc.* *mf* *cresc.*

356

*f* *cresc.* *ff*



# Violoncelos

## DANZON N° 2 (DEDICADO A LILY MARQUEZ)

ARTURO MARQUEZ

Danzón ♩ = 116

1



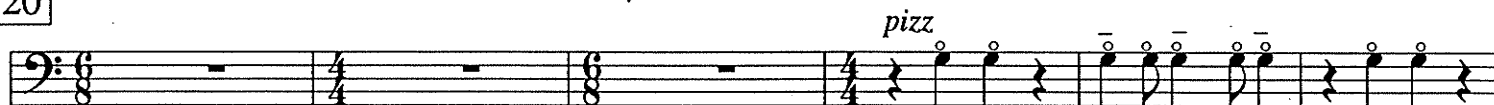
7



14



20



26



32



38



44



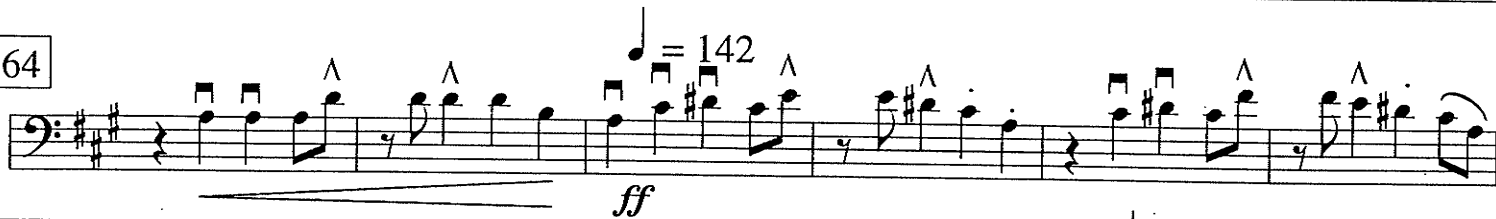
52



58



64



70



76



82



88



94



100



106



112



126



133



140



147



154



161



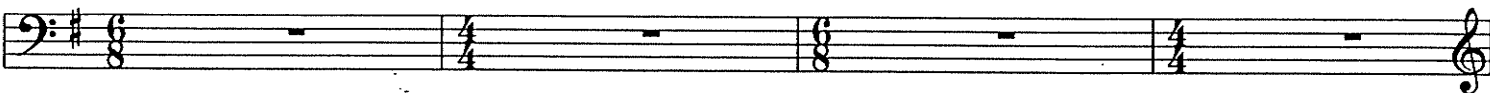
187



193

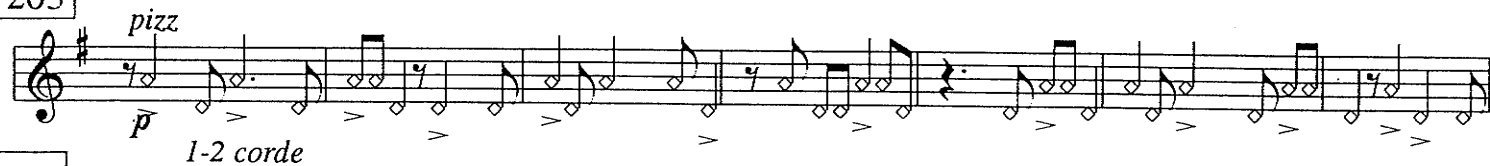


199





203



210



216



222



228



234



240



246



252



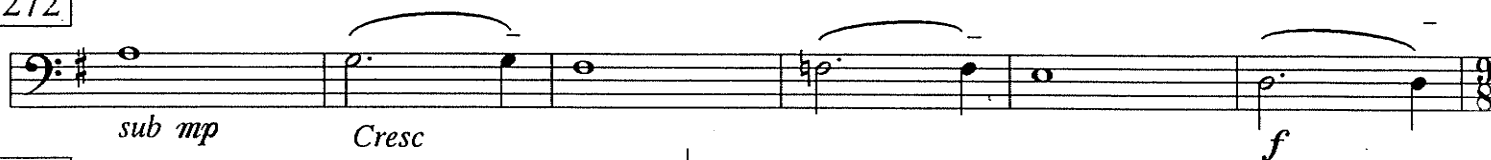
258



265



272



278



284



290



296



302



308



314



328



334



340



345



351

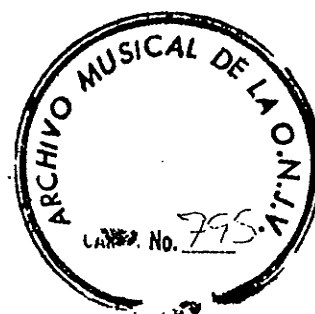


357



# Contrabajos

## DANZON N° 2 (DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1



23



39



45



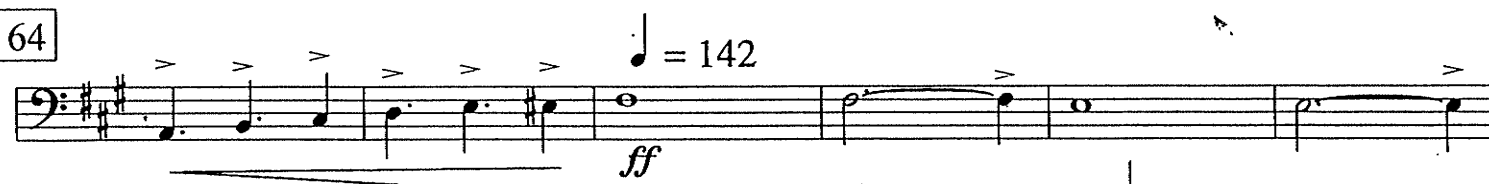
52



58



64



70



76



82



88



94



100



106



113



127



134



141



148



155



164



173



179



185



191



197



218

*a tempo*

*rit.*

 $f$ 

*accel.*

$\text{♩} = 142$

224

230

236

*p*

242

 $f$ 

248

254

—

260

267

*sub mp*

273

*Cresc*

 $f$



279  $\text{♩} = 172$  *simile*

285

291

297 *f stacc* *simile*

303

310 *ff* *f*

316 9

328



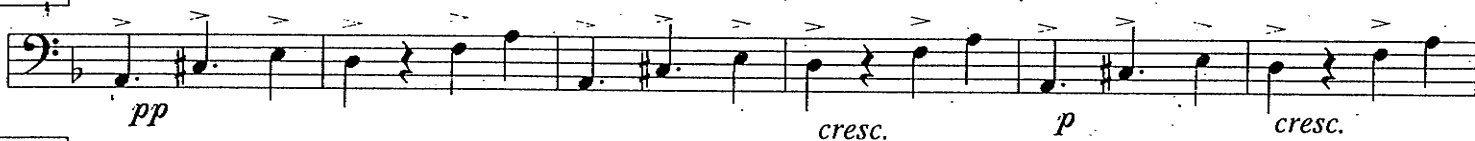
334



340



346

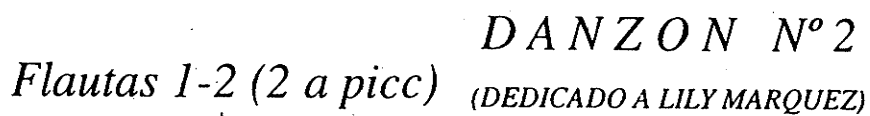


352

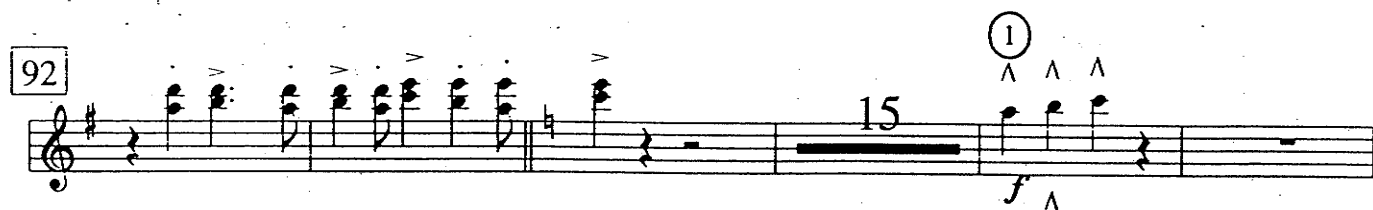


358





*ARTURO MARQUEZ*

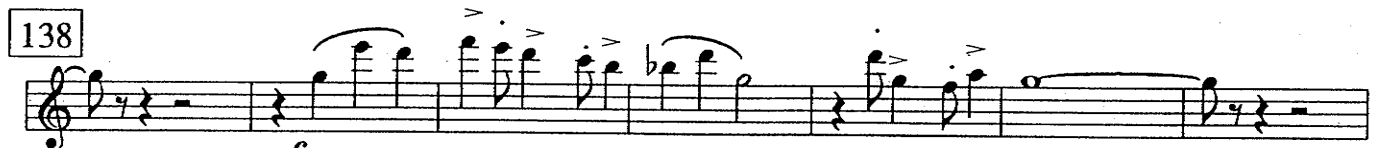
92 

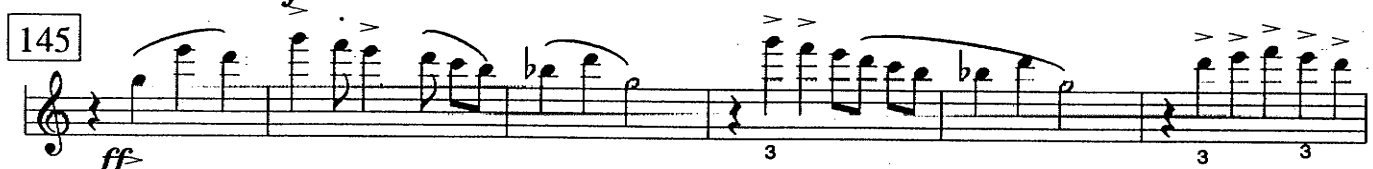
112 *Solo picc* 

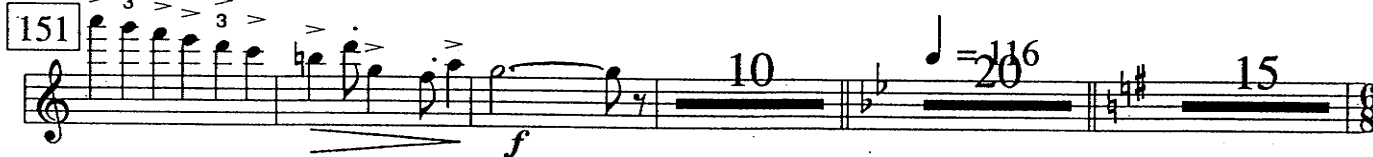
118 

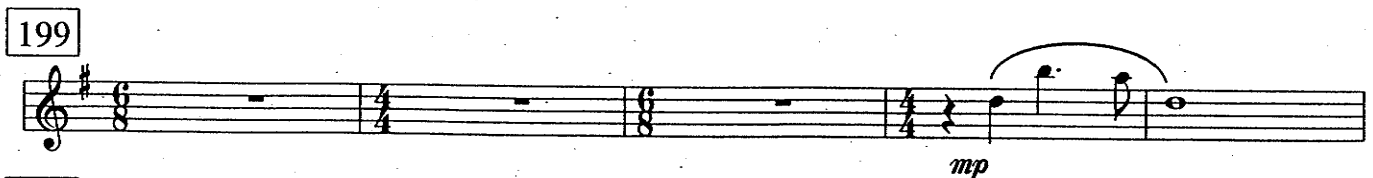
126 

132 

138 

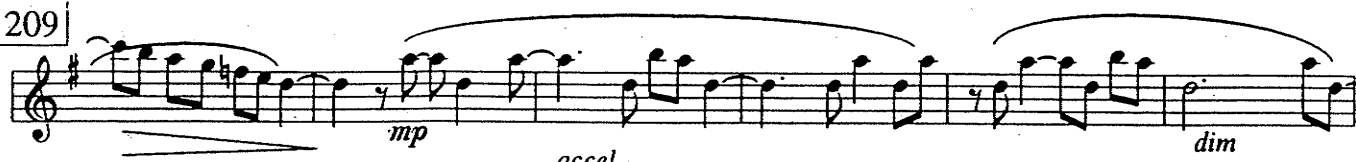
145 

151 

199 

204 

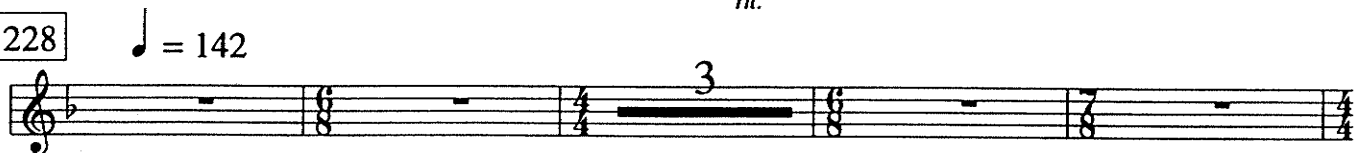
209



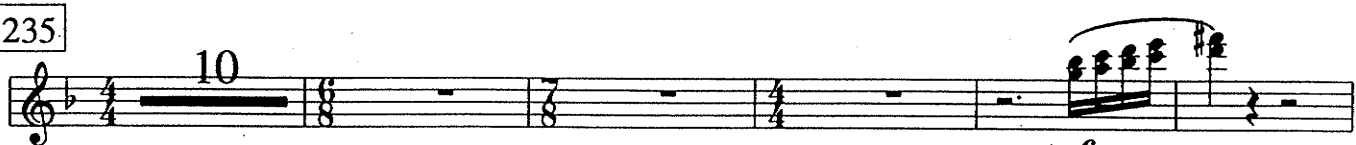
215



228



235



250



255



262



268



273



279



284

290

298

318 *Solo picc*

324

329 *a 2 2a picc*

335

341 *2a retoma flauta*

346

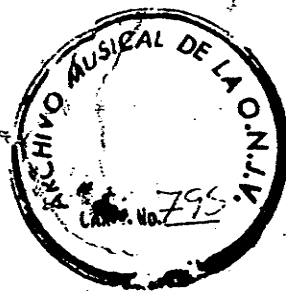
353

359









Oboes 1-2

DANZON N° 2

(DEDICADO A LILY MARQUEZ)

Danzón  $\text{♩} = 116$

ARTURO MARQUEZ

1 17 ① *mp* *mf* *mp*

22

28

34 ②

40 *mf*

44 *dim.* 3

52 10 *accel.* *a 2* *mf* *f*  $\text{♩} = 142$

67 *sub p* *accel.*

73  $\text{♩} = 160$  *ff*

79

85

93

15

14

*f*

*mf*

126

132

138

*f*

145

*mf*

3

3

3

151

10

20

15

*f*

199

16

*a tempo*

*rit.*

220

7

3

*accel*

*rit.*

234

248

254

262

268

273

280

286

292

300

This image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, specifically measures 234 through 300. The score is written for a single melodic line on a grand staff (treble clef). The key signature is one flat (B-flat major or D-flat minor). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *a2* (second ending) are present. There are also articulation marks like accents (^) and slurs. Measure numbers are indicated in boxes at the beginning of each line. The page is numbered 234 in the top left corner.

234

248

254

262

268

273

280

The first system of the musical score is written on a single staff in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The music begins with a series of chords, some marked with accents (^) and staccato (stacc.). After several measures, there is a full measure rest, followed by a final chord marked with an accent (^).

286

292

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. A triplet of eighth notes is indicated by a '3' above the notes. The staff concludes with a double bar line.

300

331



337



343



352



358





Clarinetes Bb 1-2

DANZON N° 2  
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1 ①

*mf cantabile*

7

13

19

25

31

36

41

45

*mf*

*f*

*mp*

*mf*

*mf* ②

*pp*

1 2

51

65

71

76

82

88

110

116

122

130

This musical score is for the song 'The Rose Tree' in G major, 2/4 time. It consists of 130 measures, divided into two systems of six staves each. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked as 'moderato' with a metronome indication of 142 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f*, *mf*, *ff*, and *mp*. There are also performance instructions like 'accel.' and 'a 2' (second ending). The piece concludes with a final cadence in measure 130.



136



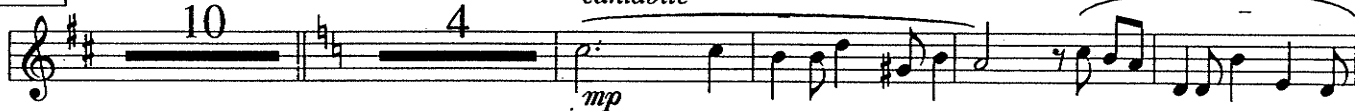
142



148



154



172



178



184



202



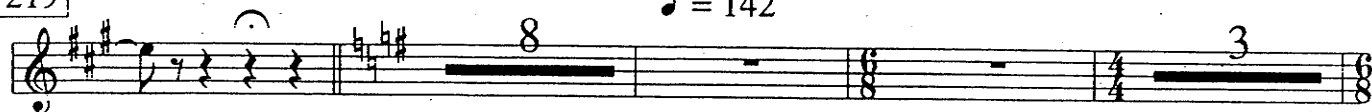
208



213



219

 $\text{♩} = 142$ 

233

*a tempo*

247



253



261



266



271



276



280



286



292



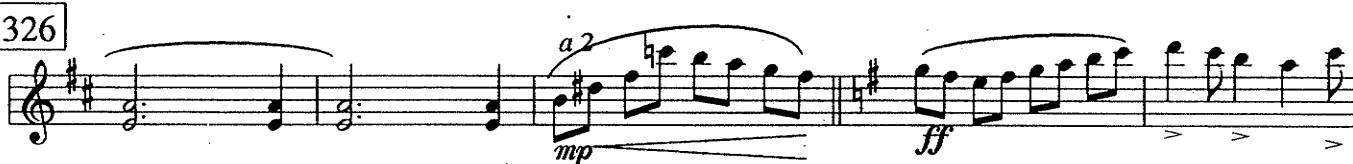
300



320



326



331



337



342



350



356





Fagotes 1-2

Danzón  $\text{♩} = 116$

DANZON N° 2

(DEDICADO A LILY MARQUEZ)

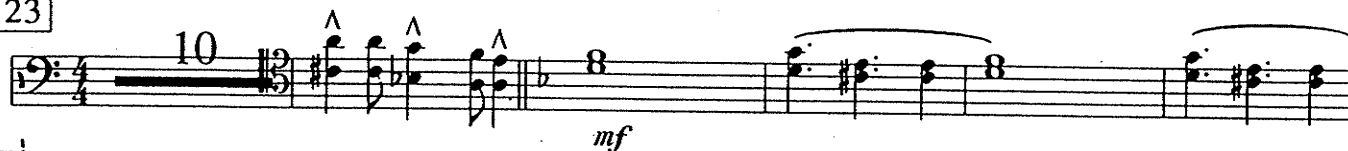


ARTURO MARQUEZ

1



23



38



44



50



66



72



77



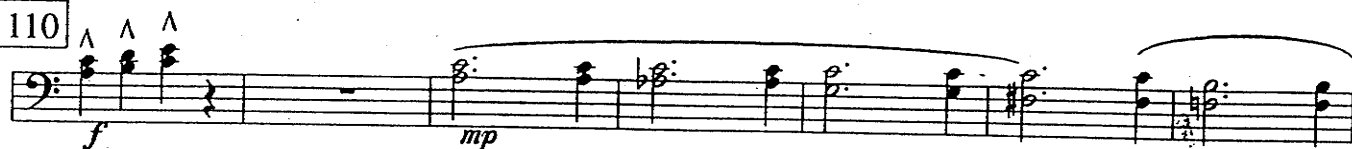
83



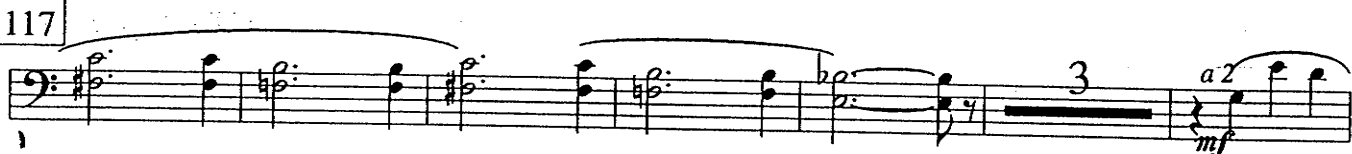
89



110



117



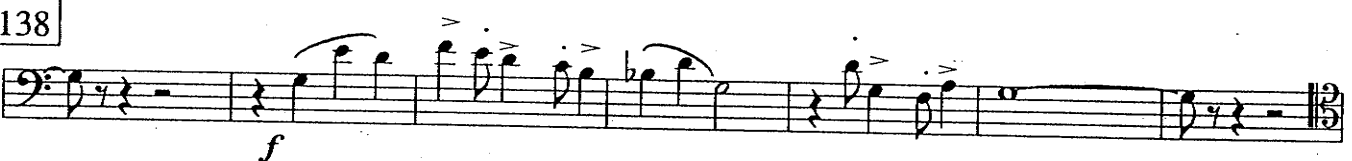
126



132



138



145



151



169



175



181

12/8

15

6/8

4/4

6/8

201

14

*pp*

*rit.*

*a tempo*

220

*accet*  $\text{♩} = 142$

The musical score for Example 220 is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked as  $\text{♩} = 142$ . The score begins with a rest, followed by a measure with a thick black line indicating a rest. This is followed by another rest, then a measure with a 6/8 time signature and a rest. The next measure has a 4/4 time signature and a triplet of eighth notes, indicated by a '3' above the notes. The final measure has a 6/8 time signature and a rest.

234

10

248

*f*

254

2

261

267

272

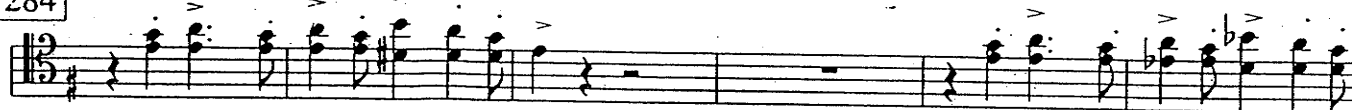
The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a half note A4. A fermata is placed over the A4. The melody continues with a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. A second ending bracket is placed over the last two measures, with a circled '2' above the first measure of the bracket. The dynamics are marked as *mp cresc* and *f*.

278

$\text{♩} = 172$

*ff*

284



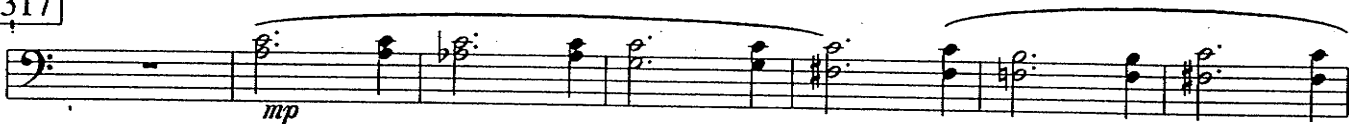
290



298



317



324



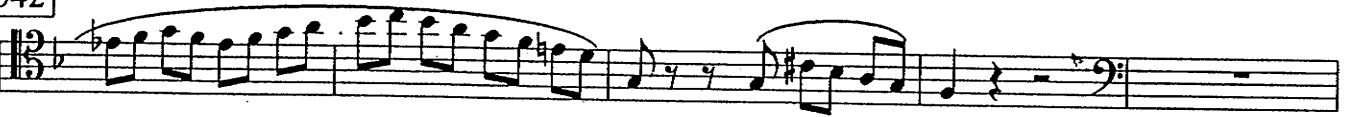
330



336



342



347



356





Cornos F 1-2

DANZON N° 2

(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1 17 2

*pp* *mp*

22 *p*

28 *mf*

34 *mp* 1 *p*

40 *mf* 3 3 *dim.*

46 3 *pp* *accel.*

54

60

66 ♩ = 142 4 *sub p* ♩ = 160 *f* *accel.* *f*

75



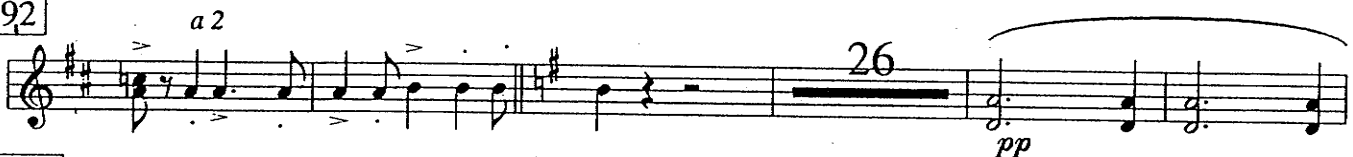
81



86



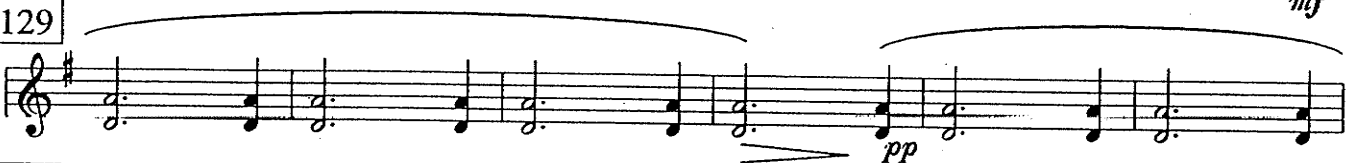
92



123



129



135



141



147



153



157 *mp cresc.* *ff*

163 *p* *mf stacc.*

186 *f*

192 *stacc.*

198 *pp* *rit.*

219 *a tempo* *mf* *accel*

225 *mf* *accel* *♩ = 142*

231 *mf*

237 *sf* *mf*

244 *f*

250



256



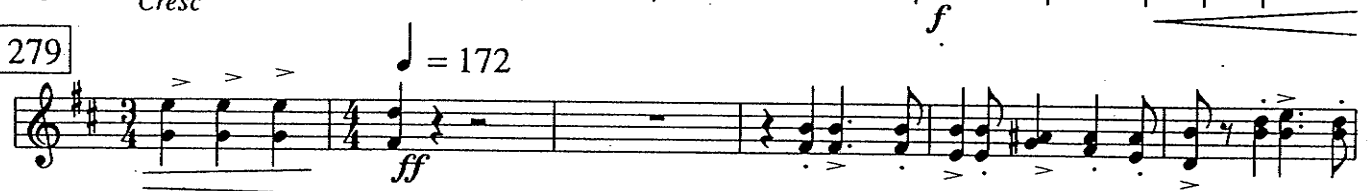
268



273



279



285



290



296



328



334



340

346

357



Cornos F 3-4

DANZON N° 2

(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1 17 *pp* *mp*

22 *p*

28 *mf*

34 ③ *p*

40 *dim.*

47 3 *pp* *accel.*

55

61 ♩ = 142

67 4 *f* *sub p* *accel.* ♩ = 160 *f*

76



81



86



91



97



103



109



122



128



134





140 *cresc* *mf*

146 *cresc*

152 *pp cresc* *p cresc*

157 *mp cresc* *mf* *ff*

163 *p* *mf stacc*  $\text{♩} = \frac{116}{18}$

185 *f*

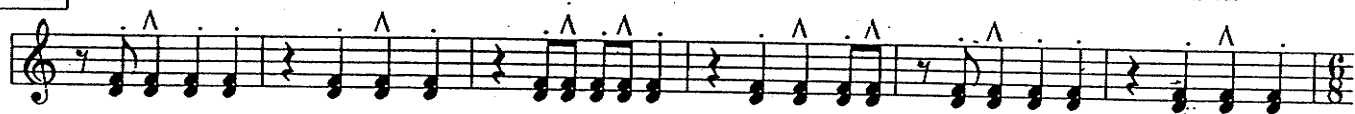
191 *stacc* *mp* *mp*

197 *pp*

202



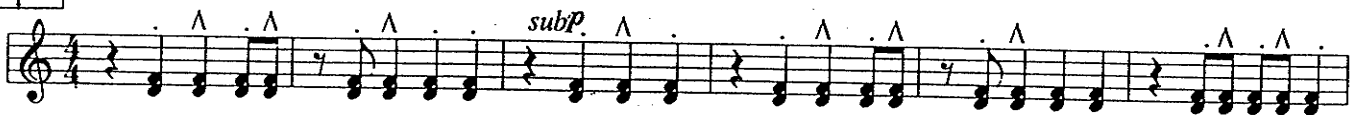
223



229



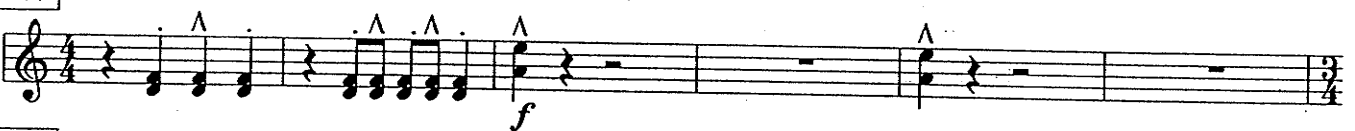
235



241



247



253



265



271



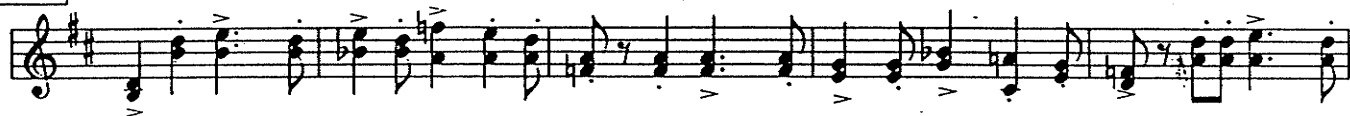
277



283



288



293



298



304



310



316



330



336



342



352



357



# Trompetas Bb 1-2

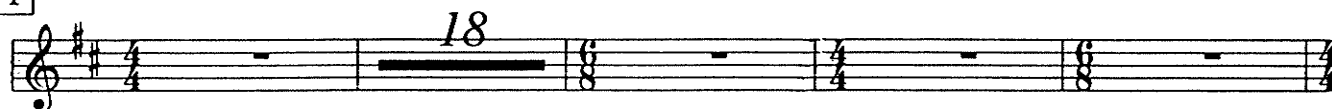
## DANZON N° 2 (DEDICADO A LILY MARQUEZ)



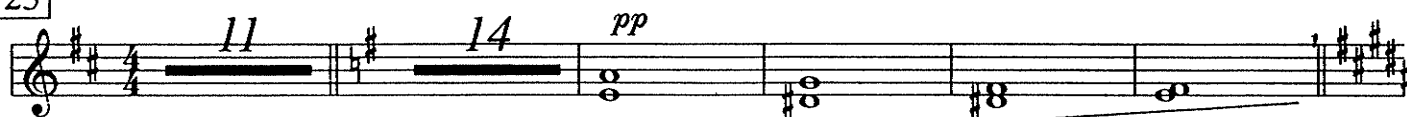
ARTURO MARQUEZ

Danzón ♩ = 116

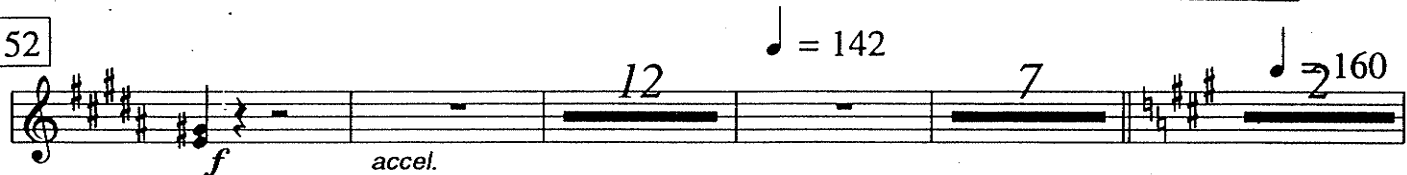
1



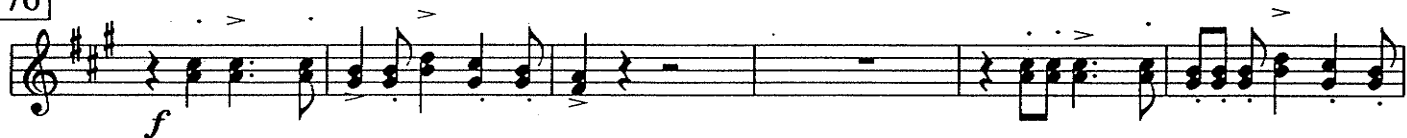
23



52



76



82



88



94



100



106



112 *Sord* *f* 11 6 2

134 *f* 3 2 2

144 *f* *p*

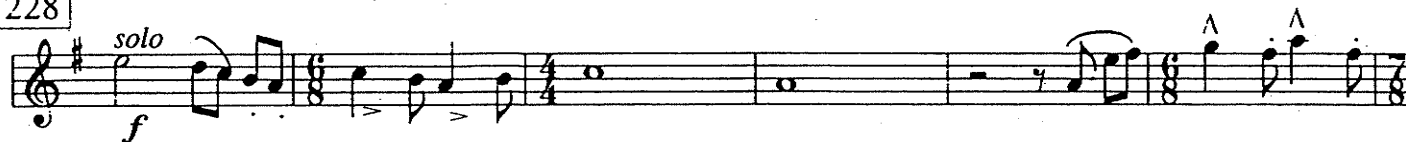
150 *Sin Sord* *f* *pp cresc* *p cresc*

156 *mp cresc* *mf* *ff*

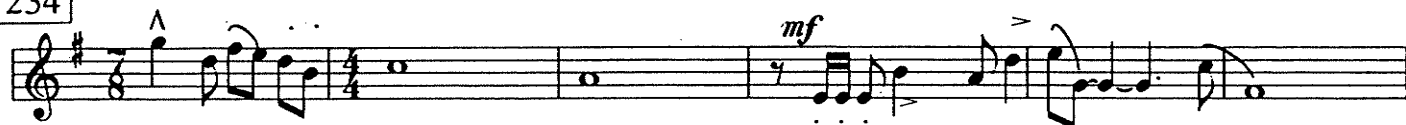
162 *rit.* 20 15 *a tempo* 7 *accel.*

200

228



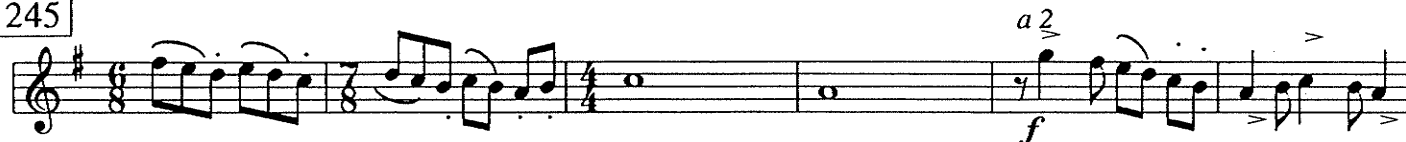
234



240



245



251



256



262



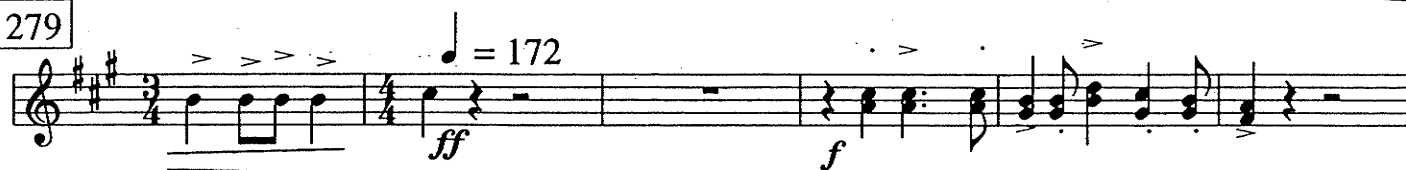
268



274



279



285



291



297



302



308



314



329



335



341



354





Trombones Bb 1-2

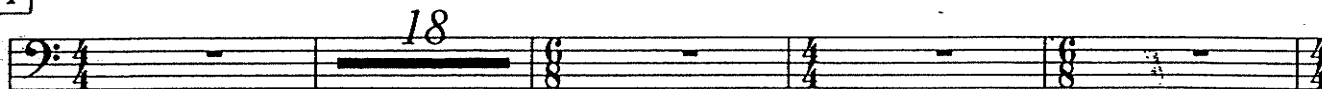
DANZON N° 2  
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

Danzón ♩ = 116

1



23



52



69



75



81



87



93



125



137 *mf* *f* *f* *mf*

144 *f* *f* *f* *Sin Sord*

152 *pp* *cresc* *p*

157 *cresc* *mp* *mf* *ff*

164 *♩ = 116* 19 14 *pp* *mp* *mp*

201

207

213 *ppp* *rit.*

219 *a tempo* 7 *accel.*

231

*f*

236

*f*

245

250

256

*ff mf*

262

268

*mp*

274

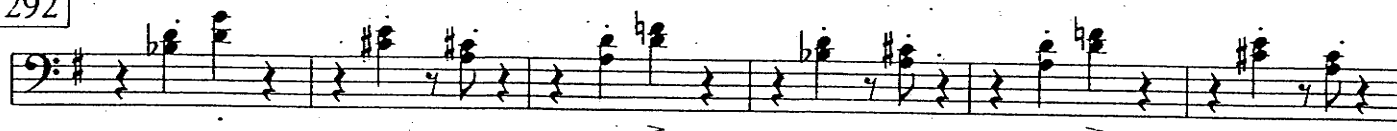
*mf f*

280

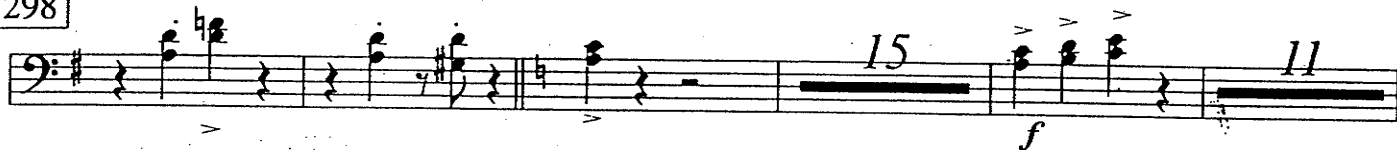
*ff*

286

292



298



328



334



340



346



361



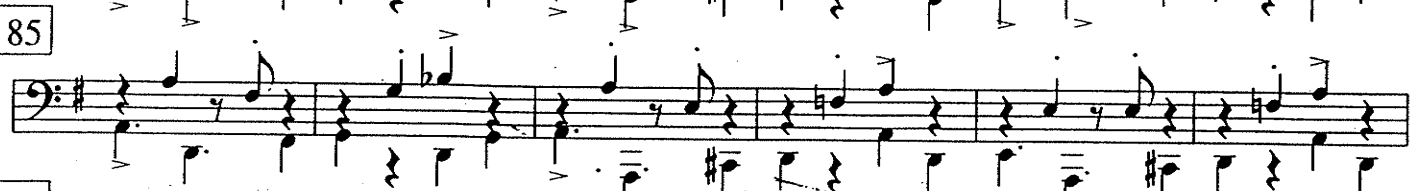
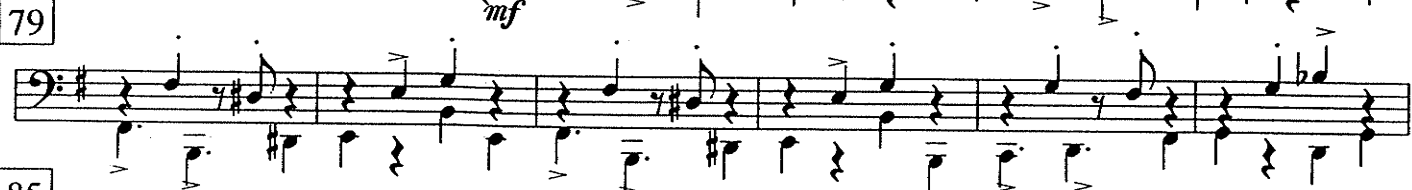
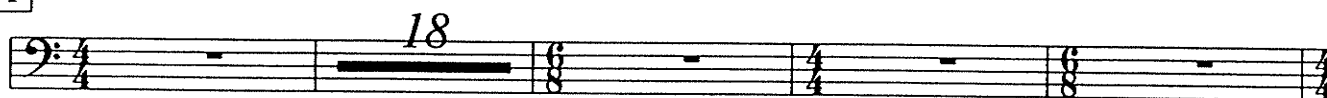
Trombón 3-Tuba

DANZON N° 2  
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

1 Danzón ♩ = 116



97



104



110



130



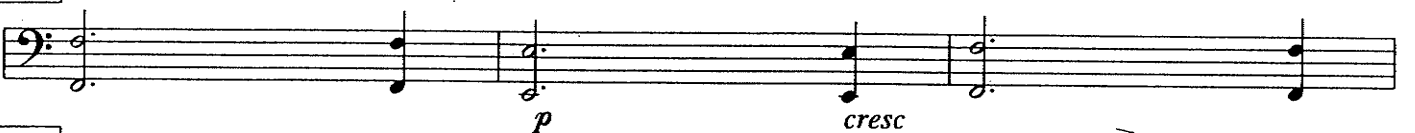
138



145



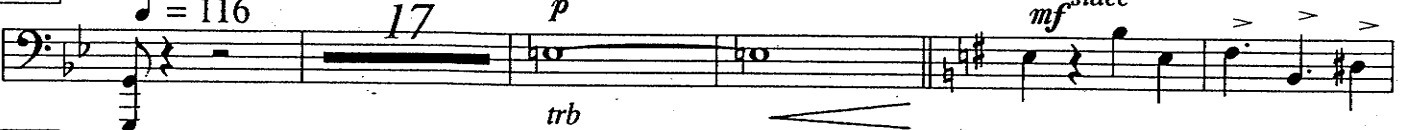
154



157



164



186



195



201



207



213



219



231



238

5

*f*

248

254

*ff* *mf* *p*

260

*p*

267

273

*mp* *mf* *f*

279

*ff*

$\text{♩} = 172$

285

291

297

*mf* *stacc*

tuba



303



310



316



330



336



342



357





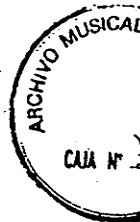
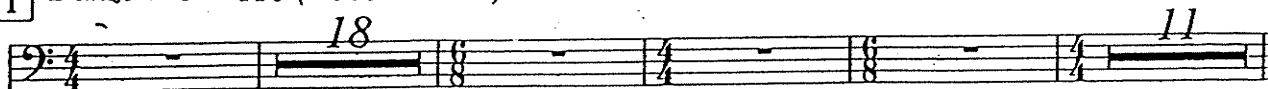
19

## DANZON N° 2

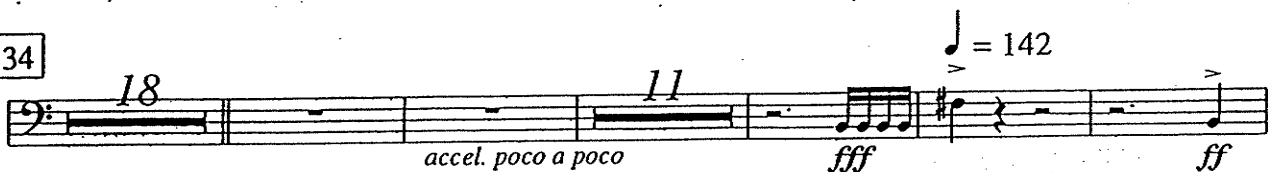
(DEDICADO A LILY MARQUEZ)

Timbales (Timpani)

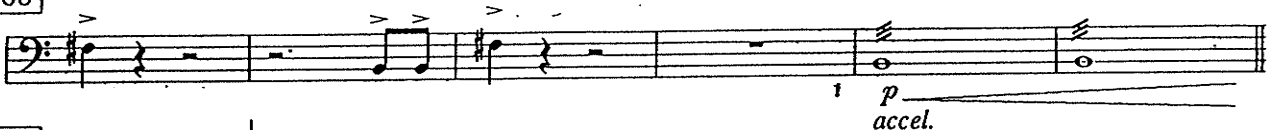
ARTURO MARQUEZ

1 Danzón  $\text{♩} = 116$  (Poco Rubato)

34



68



74

Con Fuoco  $\text{♩} = 160$ 

81



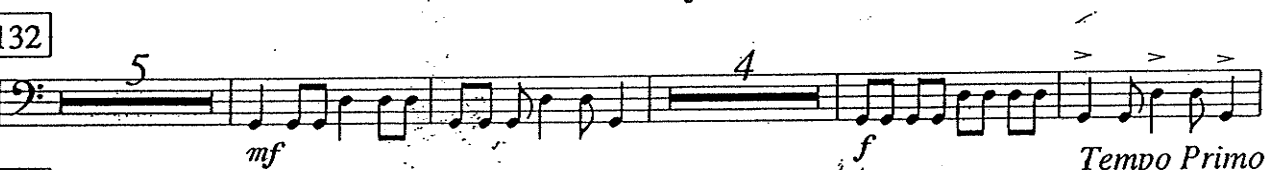
87



93



132



145

Tempo Primo  
 $\text{♩} = 116$ 

1111961

# Timbales (Timpani)

168



175



181



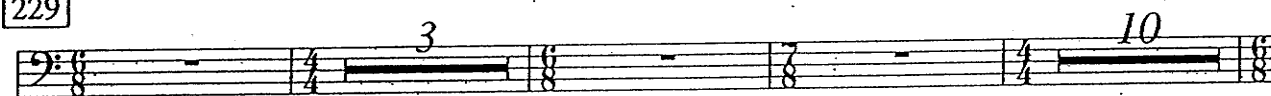
201



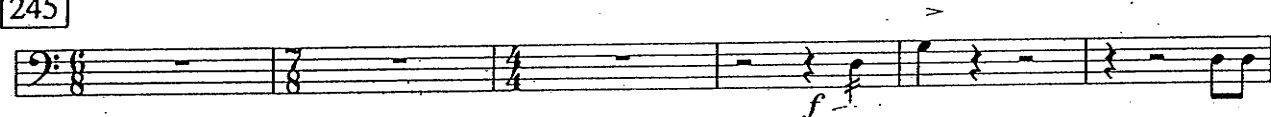
222



229



245



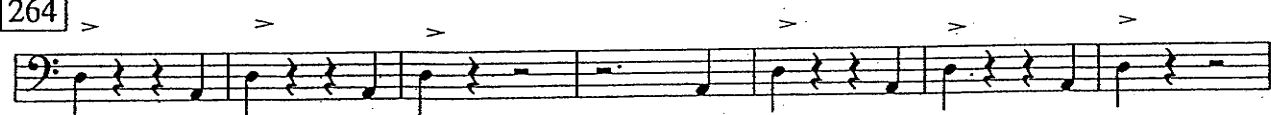
251



257

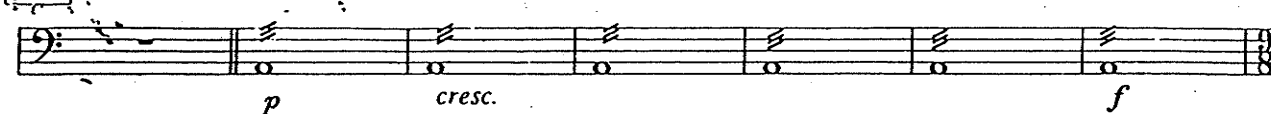


264

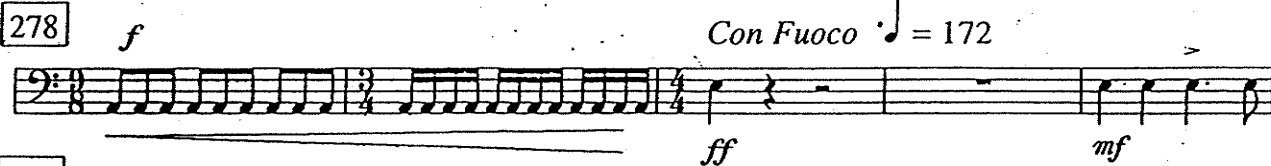


# Timbales (Timpani)

271



278



283



289



295



301



334



340



346



359







163  $\text{♩} = 116$

4

*p*

172

178

184

15

16

219

*a tempo*

*f*

*accel.*

*rit.*

225

$\text{♩} = 142$

3

233

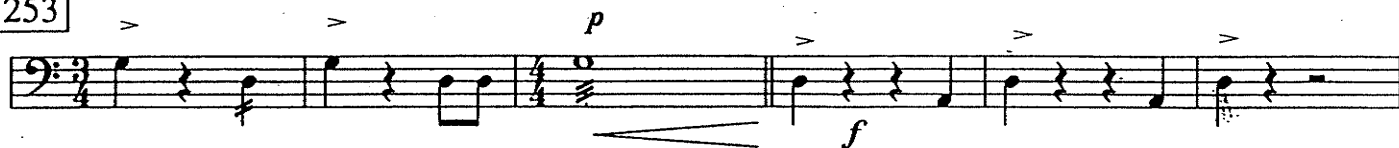
10



247



253



259



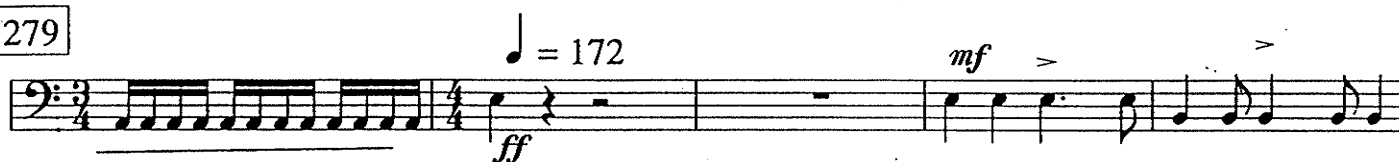
266



273



279



284



290



296



329



335



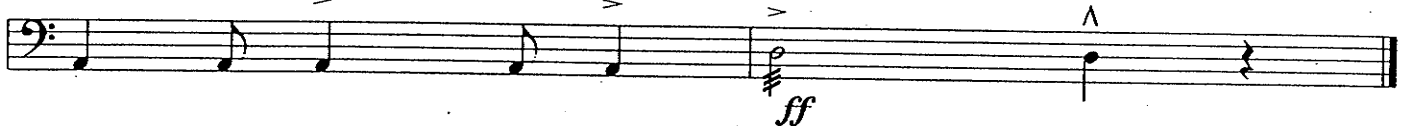
341



354



360



# Percs 2

## DANZON N° 2 (DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

1 Danzón ♩ = 116  
Claves



125 *Tarola (aro)*

132

139

146

153

169

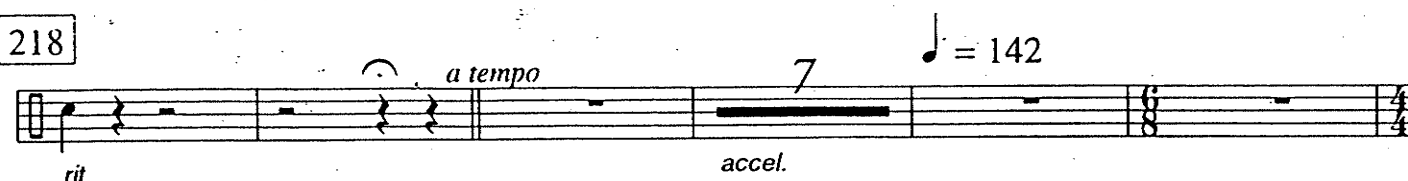
176

184

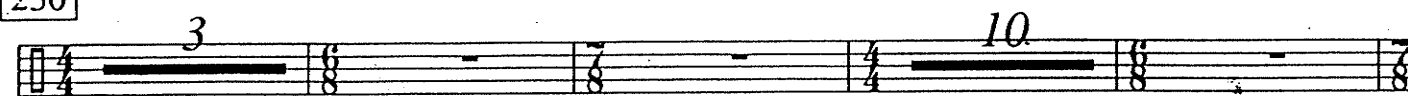
204

211

218



230



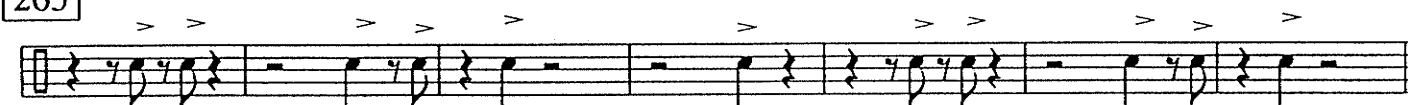
246



258



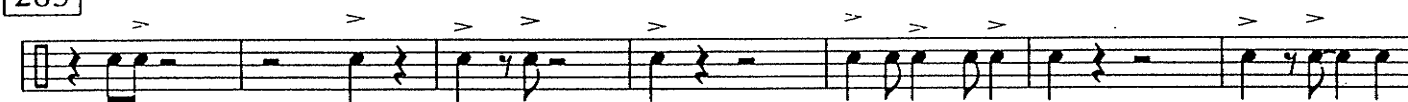
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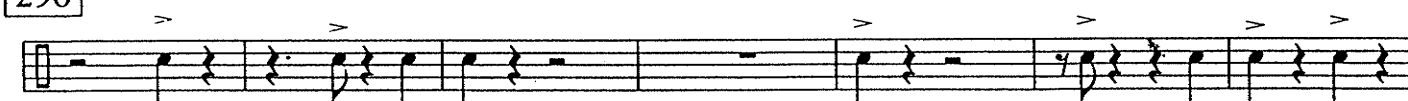
272



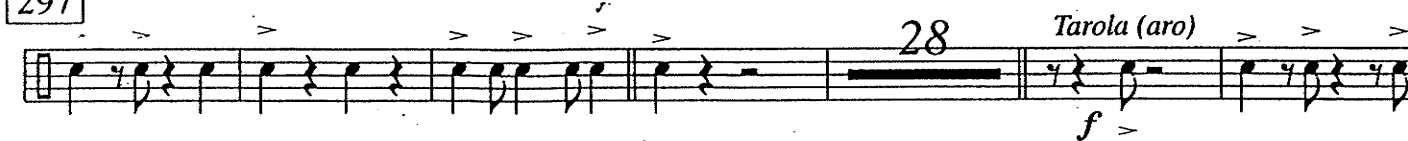
283



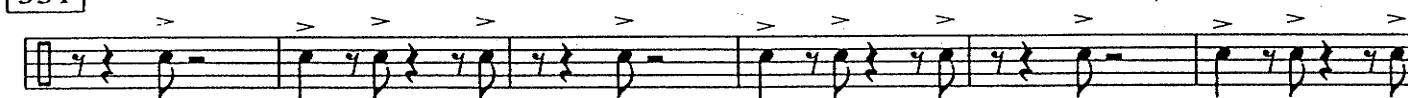
290



297



331



337



344



354



361



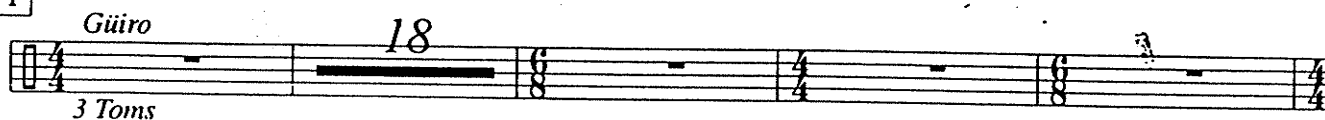
Percs 3

DANZON N° 2  
(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

1 Danzón ♩ = 116



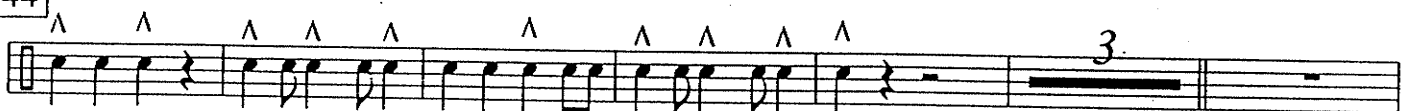
23



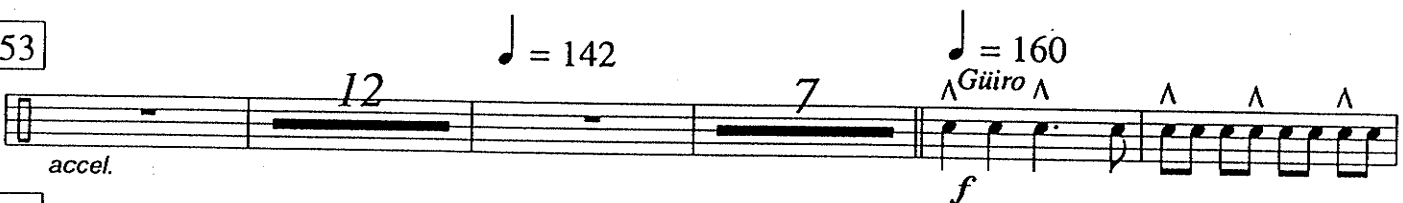
38



44



53



76



82



88



94



100



106



113



131



138



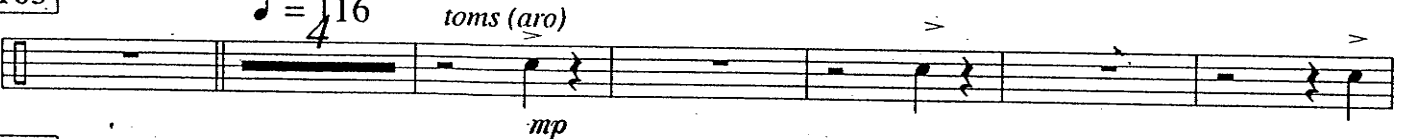
145



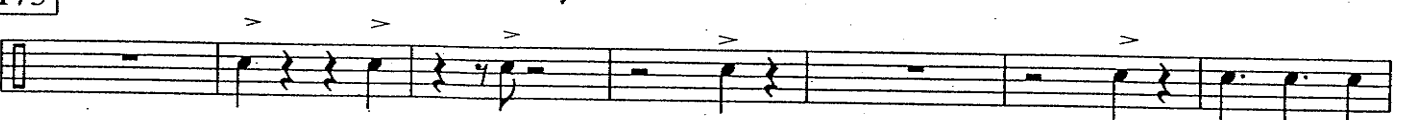
152



163



173



180





189



195



201



228 = 142



233



243



248



257



264



271



281 *Güiro*  
 $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   
*mf*

287

293

299 *f*

305

311 *ff* *f*

318 10 *Tarola (aro)*  
*f*

333

339 3 3

345 6 *p* *cresc.* *mp* *cresc.* *mf*

357





Percs 4

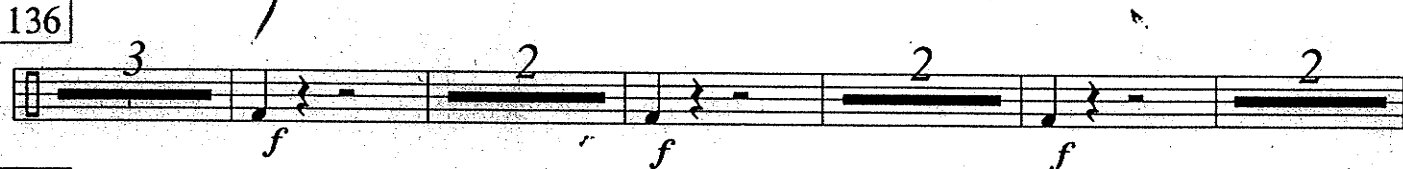
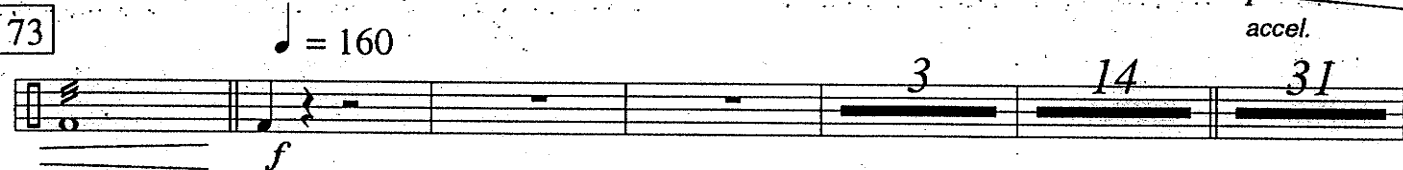
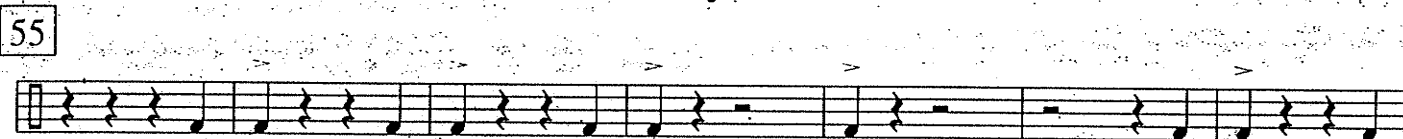
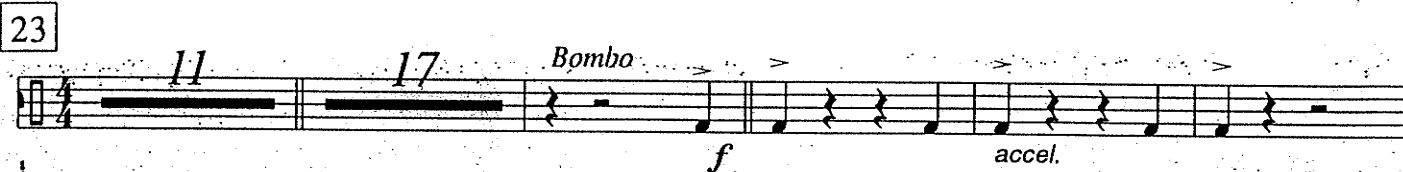
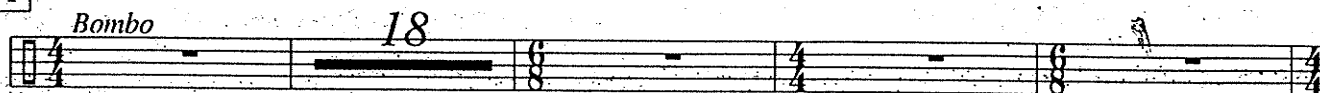
# DANZON N° 2

(DEDICADO A LILY MARQUEZ)



ARTURO MARQUEZ

1 Danzón ♩ = 116



184

15 16

219

*a tempo*  $\text{♩} = 142$  *rit.*

7 2

*accel.*

232

*Bombo*

*f*

7

244

*f*

250

256

*f*

263

270

*p* *Cresc*

277

*f*  $\text{♩} = 172$  *ff*

283

3 14 29 *Bombo*

*f*

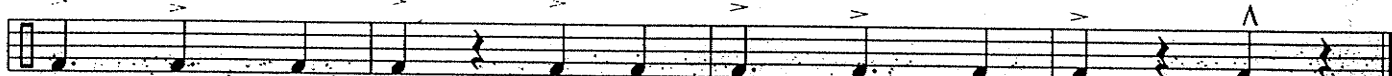
333



340



358

*mf**cresc.**ff*







**DANZON N° 2**  
(DEDICADO A LILY MARQUEZ)

Piano

ARTURO MARQUEZ

Danzón ♩ = 116

1



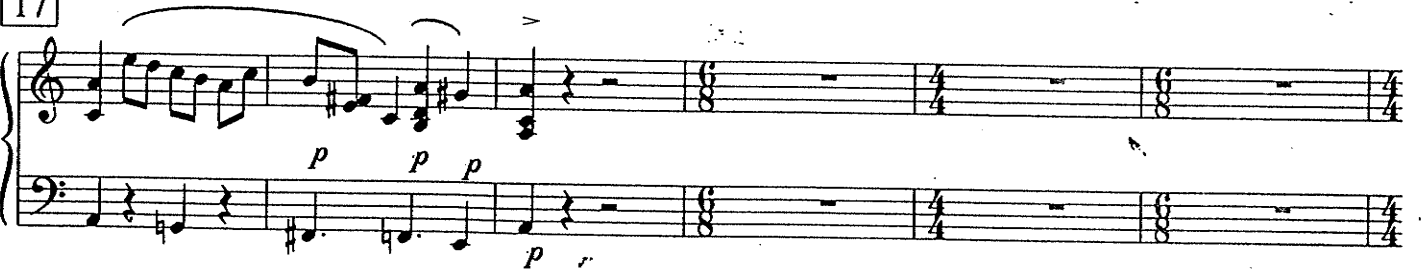
6



11



17



23



DANZON N° 2-Piano

(3<sup>va</sup>)

51

stacc

accel.

56

62

$\text{♩} = 142$

*ff*

7

7

74

$\text{♩} = 160$

*ff*

79

84

89

Measures 89-93 of the piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes.

94

Measures 94-99. The right hand continues with a flowing melodic pattern. The left hand has a more rhythmic accompaniment with some chords.

100

Measures 100-105. Measure 104 contains a triplet in the right hand. The left hand has some block chords. A crescendo hairpin is visible at the end of the system.

106

Measures 106-111. Measure 106 starts with a forte (*ff*) dynamic. The right hand has a series of slurs. The left hand has a steady accompaniment. A decrescendo hairpin is visible at the end of the system.

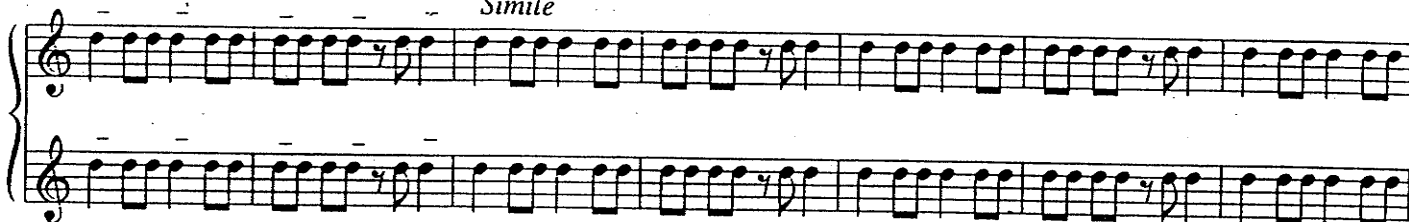
112

Measures 112-117. Both hands feature triplet patterns. The right hand starts with a forte (*f*) dynamic. The left hand has a steady accompaniment.

118

Measures 118-123. Both hands feature triplet patterns. The right hand has a decrescendo hairpin leading to a final measure with a fermata. The left hand has a steady accompaniment.

125 8va hasta 160

*Simile*

132



138

*Simile**mp**cresc*

144

*Simile**f**cresc*

150

*ff**pp**cresc**p**cresc*

156

*mf**cresc**ff*

DANZON N° 2-Piano

164  $\text{♩} = 116$

*mf*

8vb

168

*f*

8vb

173

*mf*

*f*

8vb

177

*mp*

8vb

181

184

*f*

*ff*

8vb

DANZON N° 2-Piano

191

mf

dim

196

mp

201

p

206

211

dim

216

pp

rit.

a tempo

f

Cmb

DANZON N° 2-Piano

220

> stacc

227

(8vb)

= 142

8vb

233

8vb

8vb

p

239

(8vb)

8vb

f

245

8vb

8vb

250

(8vb)

8vb

## DANZON Nº 2-Piano

256

15

*p*

*Cresc*

octava normal

276

*f*

*ff*

$\text{♩} = 172$

281

*ff*

8<sup>va</sup>

286

291

296

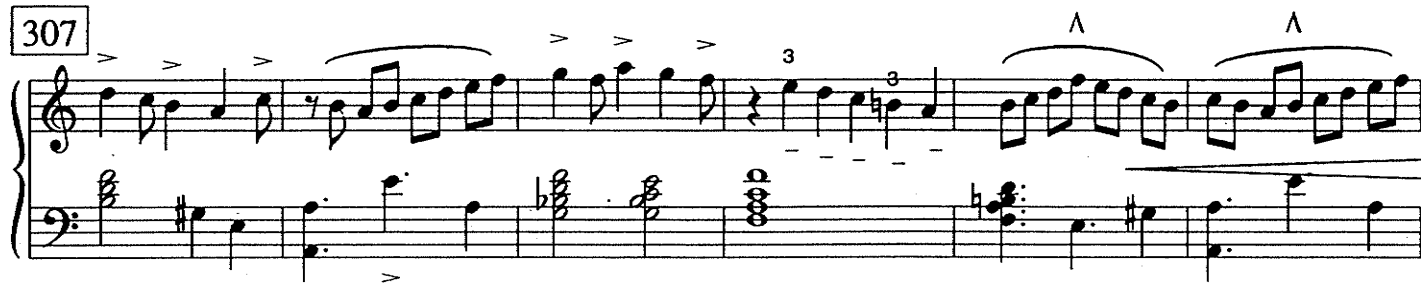


DANZON N° 2-Piano

301



307



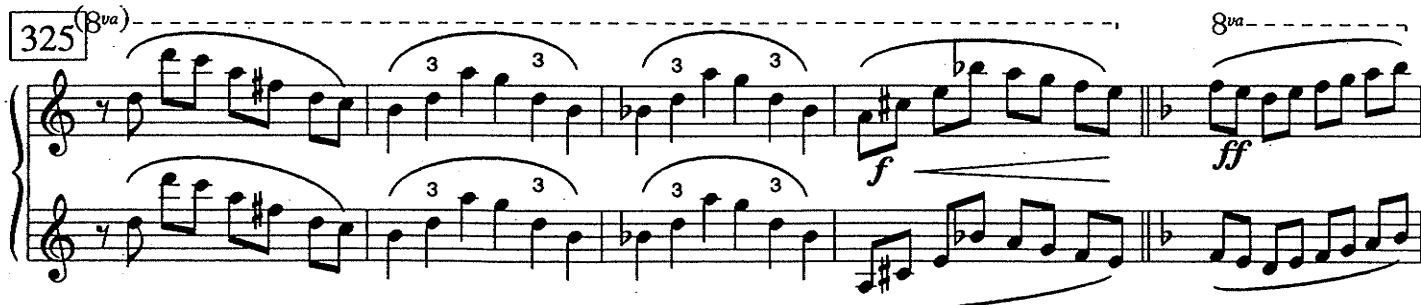
313



319



325



330

8ª hasta 345



DANZON N° 2-Piano

335



340



345



357

