

ADRIÁN CRESPO BARBA

**CÁNTICO III**  
*(A mis padres)*

for voice, large ensemble and live electronics

2019

Commissioned by Codarts Composers Festival.

This piece was premiered on May 23rd, 2019 at Maas Theatre (Rotterdam),  
performed by Marta Marlo and xxxxxxxx.  
Conductor: xxxxxxxx

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Rotterdam/Madrid, 2019.

(...) Subo más alto. Aquí  
todo es perfecto y rítmico.  
Las escalas de plata  
llevan de los sentidos  
al silencio. El silencio  
nos torna a los sentidos.  
Ahora son las palabras  
de diamante purísimo:  
Roca,  
águila,  
playa,  
palmera,  
manzana,  
caminante,  
verano,  
hoguera,  
cántico...

...cántico (...)

José Hierro, «*Una tarde cualquiera*», 1953

**Foreword**

**Prefacio**

## **Instrumentation**

Flute (doubling Piccolo)

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Trumpet in C

2 Tenor trombones

2 Percussion players\*

Synthesizer

Harp

Solo voice

4 Violins

2 Violas

2 Cellos

2 Double basses

Live electronics

\*Percussion 1: Temple blocks, Wind chimes set (glass, metal, bamboo), Vibraphone, Marimba, 3 Triangles (different sizes), Tam-tam, 2 suspended cymbals (different sizes), Sizzle cymbal

\*Percussion 2: Glockenspiel, Bass drum, Tambourine, Clashed cymbals, Tubular bells

Duration: 17 minutes aprox.

The score is in C

## **Lyrics**

### **I: Caña**

*Cuando yo canto la caña,  
el alma pongo en el cante (...)*

Caña by Rafael Romero

### **II: Fandango**

*Porque el mundo a mí me critique,  
no siento pena ninguna.  
Yo soy águila imperial  
y mientras tenga una pluma  
no dejaré de volar.*

Fandangos del Carbonerillo by Manuel Vega

*Yo me acuerdo, cuando niña,  
me cantaba y me mecía.  
Qué felicidad tan grande  
dormir como yo dormía  
en los brazos de mi madre.*

Fandango natural by Gordito de Triana

# Cántico III

(*a mis padres*)

for voice and large ensemble

A. Crespo Barba  
2018/2019**I: «La caña»**

♩ = ca. 85 «molto sostenuto»

**4** **8** **6** **8** **9** **8**

**Trumpet:** Solo (w/ harmon mute)  
mp espr. e mesto (w/ harmon mute, stem fully inserted)

**Trombone 1:** ff (w/ harmon mute, stem fully inserted)

**Trombone 2:** ff

**Percussion 1:** Wind chimes set (play randomly using the different types of wind chimes)  
Temp blocks  
fff Glockenspiel (w/ bow)  
ppp lontano

**Percussion 2:** pp p (D C# Bb / E F# G A)

**Harp:** plucked p

**Synthesizer:** p

♩ = ca. 85 «molto sostenuto»

**4** **8** **6** **8** **9** **8**

**Violin 3:** IV (con sordino, ord. and sul pont. ad lib.) (change the bow unobtrusively)  
ppp lontano IV (con sordino, sul tasto)

**Violin 4:** pp morendo

**Viola 1:** extreme bow pressure → (ord.) pp morendo con sordino (non vib, ord. and sul pont. ad lib.) (change the bow unobtrusively)

**Violin 2:** extreme bow pressure → (ord.) pp morendo

**Violoncello 1:** fff morendo extreme bow pressure → (ord.)

**Violoncello 2:** fff morendo extreme bow pressure → (ord.)

**Double Bass 1:** fff morendo extreme bow pressure → (ord.)

**Double Bass 2:** fff morendo

2

**Tpt.** 11 

**Perc. 1**

**Perc. 2**

**Hp.** 

**Vln. 2** con sordino  
(non vib, ord. and sul pont. ad lib.) 

**Vln. 3** (change the bow unobtrusively)

**Vln. 4** (change the bow unobtrusively)

**Vla. 1**

**Vla. 2**

**Vc. 1** 

**Vc. 2** 

**Db. 1** 

**Db. 2** 

**poco accel.**  
(non vib.)

**17** ♩ = ca. 90

Fl. *p* morendo

Ob.

Cl.

B. Cl. *pp* very gentle entrance morendo

Tpt. *p* pathetic morendo

Tbn. 1 (open) *pp* very gentle entrance morendo *pp* very gentle entrance morendo

Tbn. 2 (open) *pp* very gentle entrance morendo *pp* very gentle entrance morendo

Perc. 1

Perc. 2 Tambourine *ff* seco

Glockenspiel (four mallets) *ff*

Hp. plucked *sf*

Synth. («Full swell» preset) *pppp* quasi imperceptible *pppp* quasi imperceptible

**poco accel.**  
con sordino  
(non vib, ord. and sul pont. ad lib.)

**17** ♩ = ca. 90

(change the bow unobtrusively)

Vln. 1 3 *ppp* lontano

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *sf*

Vc. 2 *sf*

(non vib, ord. and sul pont. ad lib.)

Db. 1 arco *ppp* lontano (non vib, ord. and sul pont. ad lib.)

Db. 2 arco *ppp* lontano

(change the bow unobtrusively)

[Senza misura, ad. lib]

«Salida/Temple»

(ca. 30'')

4

poco rall.

22

Fl.

Ob.

Cl.

B. Cl.

Tpt. (open)

Tbn. 1

Tbn. 2

24

(ca. 30'')

Perc. 1 (molto crec.) ff

Perc. 2

In this section, the order of the entrances is consecutive and it's indicated by number marks (1 goes first, then 2 and so on). Concerning the notes written: their order, duration, bowing and articulation should be aleatory, although accentuating exaggeratedly some of them occasionally is required.

Hp. (p) mp mf deep

Synth.

(ca. 40'')

[Senza misura, ad. lib]  
«Salida/Temple»

24 (To sing the notes consecutively. The duration of each note is up to the performer. Use Rafael Romero's expression as example of the interpretation)

ca. 11'' ca. 5'' ca. 8'' ca. 5''

poco rall.

Voice (p misterioso, «jondo») (quejío)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1 (arco ord. extreme bow pressure) (p f) (p esp.) (ff molto espr.)

Vcl. 2 (arco ord. extreme bow pressure) (p f) (p esp.) (ff molto espr.)

D. 1

D. 2

(to sing the previous cells in a random order using a delay pedal)

7 ff molto espr.

5 ff molto espr.

4 ff molto espr.

3 ff molto espr.

2 ff molto espr.

6 ff molto espr. <ff>

ff molto espr. <ff>

4 26 [=100]

5

Fl. *p semper*

Ob. *p semper*

Cl. *p semper*

B. Cl. *p semper*

Tpt. *ppp* very gently

Tbn. 1 *ff seco*

Tbn. 2 *ff seco*

Vibraphone (w/ soft mallets)

Perc. 1 *p semper*

Glockenspiel (w/ four mallets)

Perc. 2 *p*

Hp. *p*

*pp lontano*

*p semper*

Synth.

Voice

4 26 [=100]

Vln. 1 *p semper*

Vln. 2 *p semper*

Vln. 3 *p semper*

Vln. 4 *p semper*

Vla. 1 *ff seco*

Vla. 2 *ff seco*

Vc. 1 *pp sub.*

Vc. 2 *pp sub.*

Db. 1 *ff seco*

Db. 2 *ff seco*

Fl.

Ob.

Cl.

B. Cl.

Tpt.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Hp.

Synth.

Voice

Vln. 1

Vln. 2

Vln. 3

Vln. 4

32

poco sul pont. 6 6 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

p poco espri. 3 mp poco espri. 3 pp

arco 3 mp poco espri. 3 pp

arco 3 mp poco espri. 3 pp

3 p sempre

34

Fl. (a.f.a.p) *f*

Ob. *p* *mp poco espr.* *5* *morendo*

Cl. *p* *mp poco espr.* *6* *morendo*

B. Cl. *p* *mp* *p* *mp poco espr.* *5* *morendo*

Tpt. *p* *mp poco espr.* *p* *mp*

Tbn. 1 *p* *mp poco espr.* *p* *mp* *morendo*

Tbn. 2 *p* *mp poco espr.* *morendo*

**Temple blocks** *p* *6* *s>f*

**Glockenspiel** *p* *mp poco espr.* *5* *morendo*

Hp. *p* *5* *mp* *5* *morendo*

Synth.

Voice

**3**

**4**

Vln. 1      6  
*p semper*

Vln. 2      6  
*p semper*

Vln. 3      poco sul pont.  
*p semper* 6

Vln. 4      poco sul pont.  
*p semper* 6

Vla. 1      poco sul pont.  
*p semper* 6

Vla. 2      poco sul pont.  
*p semper* 6

Vc. 1      -  
*ff* <sup>sec</sup> (pitchless; muffled but loud)

Vc. 2      -  
*ff* <sup>sec</sup> (pitchless; muffled but loud)

Db. 1      -  
*morendo*  
*ff* <sup>sec</sup> (pitchless; muffled but loud)

Db. 2      -  
*morendo*  
*ff* <sup>sec</sup> (pitchless; muffled but loud)

**molto rall.**

Fl. 38 3 *pp* *p poco espr.* morendo

Ob. 5 *mp* *ppp*

Cl. *ppp* *p* *pp* morendo

B. Cl.

Tpt. morendo

Tbn. 1

Tbn. 2 *p* morendo *p deep* *p deep*

Perc. 1 **Mark tree** *p dolcissimo* (let the tubes vibrating until the sound disappears)

Perc. 2 *f* (damp it) *ffff* *p dolcissimo* gliss.

Hp. *ffff* *p dolcissimo*

Synth. morendo morendo

(ca. 15'')

Voice To reduce the intensity of the singing until it disappears

(ca. 15'')

**molto rall.**

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4 *fff*

Vla. 1 arco; sul pont. *p* sul tasto

Vla. 2 arco; sul pont. *p* sul tasto

Vc. 1 arco *p* morendo

Vc. 2 arco *p* morendo

Db. 1 *fff* arco *p deep* (change the bow unobtrusively)

Db. 2 *fff* arco *p deep* (change the bow unobtrusively)

**40**

(ca. 15'')

Fl.

Ob.

Cl.

B. Cl.

Tpt.

Tbn. 1

Tbn. 2

**Triangles**

Perc. 1

Perc. 2

Hp.

Synth.

41 [♩=80] 5 3 4 45 2 4 9

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

41 [♩=80] 5 3 4 45 2 4 (very penetrating sound) 9

10

47

**Fl.** *fff tutto forza!* — *p*

**Ob.** *fff tutto forza* — *mp*

**Cl.** *fff tutto forza* — *3 mp* — *f* — *pp*

**B. Cl.** *fff tutto forza!*

**Tpt.** *fff tutto forza!* — *mp* — *ff*

**Tbn. 1** *fff tutto forza!*

**Tbn. 2** *fff tutto forza!*

**Perc. 1** *f*

**Perc. 2** *f*

**48 [Senza misura, ad. lib]**

**3** [ $\text{J}=80$ ] **4**

*p* — *3* — *tr* — *p*

*p* — *5* — *f* — *p* — *f*

(open) *p* — *f*

*mp* — *f* — *mp*

*mp* — *f* — *mp*

**Perc. 1** *pp* — *(molto crec.)* — *mf*

**Perc. 2** *pp* — *(molto crec.)* — *mf*

**Hp.**

**Synth.**

**Voice**

*jondo», molto espr.*

**48 [Senza misura, ad. lib]**

**3** [ $\text{J}=80$ ] **4**

**Vln. 1** *fff tutto forza!* — *p*

**Vln. 2** *fff tutto forza!* — *p*

**Vln. 3** *fff tutto forza* — *mp*

**Vln. 4** *fff tutto forza* — *3 mp* — *pp*

**Vla. 1** *pizz.* — *arco* — *(change the bow unobtrusively)* — *mf*

**Vla. 2** *pizz.* — *arco* — *(change the bow unobtrusively)* — *mf*

**Vc. 1** *p* — *mp* — *mf*

**Vc. 2** *p* — *mp* — *mf*

**Db. 1** *sul pont.* — *(ord.)* — *3* — *(change the bow unobtrusively)* — *mf*

**Db. 2** *sul pont.* — *(ord.)* — *3* — *(change the bow unobtrusively)* — *mf*





## 61 ♩=60 «Tercio»

11

13

Fl. 60 *fff* *mf valiente, ejondo*

Ob. *f* *fff* *mf valiente, ejondo*

Cl. *f* *fff* *p dolce* *f*

B. Cl. *mf* *fff* *p dolce* *poco*

Tpt. *f* *fff* *p dolce* *poco*

Tbn. 1 *f* *fff* *mf valiente, ejondo* *p dolce* *II pos* *poco*

Tbn. 2 *f* *fff* *p dolce* *I pos* *poco*

Perc. 1 *ff* *mf valiente, ejondo*

Perc. 2 *mf valiente, ejondo*

Hp. *f*

Synth.

Voice *f valiente, ejondo*  
Cuan - do yo can - to la ca - ña

## 61 ♩=60 «Tercio»

sul pont.  
senza vib.

III

Vln. 1 *fff* *mp dolce* *pp*

Vln. 2 *fff* *mp dolce* *pp*

Vln. 3 *fff* *mf valiente, ejondo* *ff*

Vln. 4 *fff* *mf valiente, ejondo* *ff*

Vla. 1 *fff* *ff*

Vla. 2 *fff* *ff*

Vc. 1 *fff* *sul pont.* *senza vib.* *ff*

Vc. 2 *fff* *sul pont.* *senza vib.* *ff*

Db. 1 *mf* *ff* *ff* *mf*

Db. 2 *mf* *ff* *ff* *mf*

**4**  $\text{♩} = 70$

Fl. *mp ff<sup>3</sup> pp*

Ob. *mp ff<sup>6</sup> pp*

Cl. *mp ff<sup>5</sup> p*

B. Cl. *p f ff*

Tpt. *(ord.) → (brassy) mp mf p*

Tbn. 1 *p gliss. ff f ff*

Tbn. 2 *p ff f ff*

Perc. 1 *Sizzle cymbal (w/ sticks)*  
*Tambourine*  
*pff seco*

Perc. 2 *plucked ff morendo*

Hp. *morendo*

Synth.

Voice *accel.*

**4**  $\text{♩} = 70$

Vln. 1 *(ord.) → extreme bow pressure ff mf sul pont.*

Vln. 2 *(ord.) → extreme bow pressure ff mf sul pont.*

Vln. 3 *mf pp sul pont. morendo*

Vln. 4 *mf pp sul pont. morendo mf*

Vla. 1 *mf pp (mf espr.)*

Vla. 2 *mf pp (mf espr.)*

Vc. 1 *(ord.) → extreme bow pressure ff mf sul pont. pp (mf espr.)*

Vc. 2 *(ord.) → extreme bow pressure ff pizz. pp (mf espr.)*

Db. 1 *morendo ff arco mf*

Db. 2 *morendo ff arco mf*

## II: «Fandango»

15

**69**  $\text{♩} = 65$

(tr)  $f$  *mesto*  $mf$  (w/ the harp)  $mp$   $mf$  (slower trill)  $sfz$  (slower trill)  $tr$   $sfz$   $mf$

(tr)  $f$  *mesto*  $mf$   $sfz$   $mf$

Cl.  $-$   $sfz$   $mf$

B. Cl.  $f$   $ff$   $mf$   $mf$

Tpt.  $f$  *mesto*  $ff$   $mf$   $sfz$   $mf$

Tbn. 1  $f$  *mesto*  $ff$   $mf$

Tbn. 2  $f$  *mesto*  $ff$   $mf$   $sfz$

Perc. 1  $ff$  Vibraphone (hard mallets)  $mp$   $mf$

Perc. 2  $ff$   $ff$   $mp$   $mf$

Hp. (D C# Bb / Eb F G A)  $ff$  *marcato* (D C# Bb / E F G A)  $mp$   $mf$  Près de la table (let vibrate)  $mf$

Synth. («Pristine gospel» preset)  $p$  *lontano*

**69**  $\text{♩} = 65$

Vln. 1  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill)

Vln. 2  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill)

Vln. 3  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill) (extremely slow trill, quasi quavers)

Vln. 4  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill) (extremely slow trill, quasi quavers)

Vla. 1  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill)

Vla. 2  $f$  *mesto* (change the bow unobtrusively)  $mf$  (slower trill)

Vc. 1  $f$  *mesto* (change the bow unobtrusively)  $mf$

Vc. 2  $f$  *mesto* (change the bow unobtrusively)  $mf$

Db. 1  $f$  *mesto* (change the bow unobtrusively)  $mf$

Db. 2  $f$  *mesto* (change the bow unobtrusively)  $mf$

16

Fl. (tr) (extremely slow trill, quasi quavers) *mf*

Ob. (tr) (extremely slow trill, quasi quavers) (te-ke) *mp*

Cl. (te-ke) *mp*

B. Cl. (te-ke) *mp*

Tpt. (tr) (extremely slow trill, quasi quavers) *mp* *fz* *mp*

Tbn. 1 (tr) (extremely slow trill, quasi quavers) *mp* *fz* *mp*

Tbn. 2 (tr) (extremely slow trill, quasi quavers) *mp*

Perc. 1 Temple blocks *p*

Perc. 2 Glockenspiel (w/ bow) *pp* *mp*

Hp.

Synth.

Vln. 1 (tr) (extremely slow trill, quasi quavers) (no trill; ordinario) *mp* *pppp*

Vln. 2 (tr) (extremely slow trill, quasi quavers) *mp* *pppp*

Vln. 3 (no trill; ordinario) *mp* *pppp*

Vln. 4 (no trill; ordinario) *mp* *pppp*

Vla. 1 (tr) (extremely slow trill, quasi quavers) (no trill; ordinario) *mp* *pppp*

Vla. 2 (tr) (extremely slow trill, quasi quavers) (no trill; ordinario) *mp* *pppp*

Vc. 1 (tr) (extremely slow trill, quasi quavers) (no trill; ordinario) *mp* *pppp*

Vc. 2 (tr) (extremely slow trill, quasi quavers) *mp* *pppp*

Db. 1 (tr) (extremely slow trill, quasi quavers) *mp* *pppp*

Db. 2 (tr) (extremely slow trill, quasi quavers) *mp* *pppp*

**5** **4**

**3** **4** ( $\text{♩} = \text{♩}$ )

**5** **4**

## 4 [♩=65] «Con lontananza»

Fl. 80

Ob.

Cl.

B. Cl.

Tpt. (w/ harmon mute)

Tbn. 1 (small gliss. fluctuations) *pp lontano, non espressivo*

Tbn. 2 (small gliss. fluctuations) *pp lontano, non espressivo*

Perc. 1

Perc. 2

Hp. (D C# B / Eb F# G A) *mp giocoso*

Synth.

## 4 [♩=65] «Con lontananza»

Fl. 82 (w/ sordino) poco s.t. III *pp lontano, non espr.*

Vln. 1 (slow trill) → (faster trill)

Vln. 2 (w/ sordino) poco s.t. III *pp lontano, non espr.* (slow trill) → (faster trill)

Vln. 3 (w/ sordino) poco s.t. IV *pp lontano, non espr.* (slow trill) → (faster trill)

Vln. 4 (w/ sordino) poco s.t. IV *pp lontano, non espressivo* (slow trill) → (faster trill)

Vla. 1 (w/ sordino) poco s.t. III *pp lontano, non espressivo* (slow trill) → (faster trill)

Vla. 2 (w/ sordino) poco s.t. IV *pp lontano, non espressivo* (slow trill) → (faster trill)

Vc. 1 (w/ sordino) poco s.t. III *pp lontano, non espressivo* (slow trill) → (faster trill)

Vc. 2 (w/ sordino) poco s.t. III *pp lontano, non espressivo* (slow trill) → (faster trill)

Db. 1 III IV *pp lontano, non espressivo* (slow trill) → (faster trill)

Db. 2 III IV *pp lontano, non espressivo* (slow trill) → (faster trill)

18

87 (to piccolo)

**91** Piccolo

Fl.

Ob.

Cl.

B. Cl.

Tpt. (w/ straight mute)

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Hp.

Synth.

**3**

**4**

[♩=65]

Vln. 1 (tr) → (make the trill slower little by little) (keep on vibrating!) 91 (change the bow unobtrusively)

Vln. 2 (tr) → (make the trill slower little by little) (bit faster!) (change the bow unobtrusively)

Vln. 3 (tr) → (make the trill slower little by little) (bit faster!) (change the bow unobtrusively)

Vln. 4 (tr) → (make the trill slower little by little) (bit faster!) (change the bow unobtrusively)

Vla. 1 (tr) → (make the trill slower little by little) (bit faster!) (gloss.) (change the bow unobtrusively)

Vla. 2 (tr) → (make the trill slower little by little) (bit faster!) (gloss.) (change the bow unobtrusively)

Vc. 1 (tr) → (make the trill slower little by little) (bit faster!) (gloss.) (change the bow unobtrusively)

Vc. 2 (tr) → (make the trill slower little by little) (bit faster!) (gloss.) (change the bow unobtrusively)

Db. 1 ff seco (change the bow unobtrusively)

Db. 2 ff seco (change the bow unobtrusively)

Picc. *f* *ff* > *f* *ff* > *mf* *f* (slower trill) *tr* *ff* *mp* *f*

Ob. *mf* *sfz* *mf*

Cl. *sfz* *mf*

B. Cl. *ff* *mf* *mf*

Tpt. *tr* *sfz* *mf*

Tbn. 1 *mf*

Tbn. 2 *sfz* *mf*

**Triangles**

Perc. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Perc. 2 *mf* *f* *ff* *f* *ff* *mf* *f* *ff* *mf* *ff* *mp*

Hp. *ff marcato*

Synth.

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf* (slower trill) (extremely slow trill, quasi quavers)

Vln. 4 *mf* (slower trill) (extremely slow trill, quasi quavers)

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf* (slower trill) (molto sul. pont)

Vc. 2 *mf* (slower trill) (molto sul. pont)

Db. 1 *mf*

Db. 2 *mf* II I V

20

97 (tr) (extremely slow trill,  
quasi quavers)

Picc. *mf*

Ob. (tr) (extremely slow trill,  
quasi quavers)

*mp*

Cl. *mf*

B. Cl. *mp*

Tpt. *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *fz* *p*

Perc. 1 Suspended cymbals (w/ bow) (high pressure)

Perc. 2 Bass Drum (hard beaters)

Hp. (Db C B / E F G Ab) (quassi glissando)

Synth.

(8) (extremely slow trill,  
quasi quavers) (no trill; ordinario)

Vln. 1 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario)

*mp* *p* *ppp*

Vln. 2 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario)

*mp* *p* *ppp*

Vln. 3 (no trill; ordinario)

*mp* *p* *ppp*

Vln. 4 (no trill; ordinario)

*mp* *p* *ppp* *ppp*

Vla. 1 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario) (molto sul. pont / high partials!)

*mp* *p* *ppp* *p*

Vla. 2 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario) (molto sul. pont / high partials!)

*mp* *p* *ppp* *p*

Vc. 1 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario) (molto sul. pont / high partials!)

*mp* *p* *ppp* *p*

Vc. 2 (tr) (extremely slow trill,  
quasi quavers) (no trill; ordinario) (molto sul. pont / high partials!)

*mp* *p* *ppp* *p*

Db. 1 II I (tr) (extremely slow trill,  
quasi quavers) *p*

Db. 2 (tr) (extremely slow trill,  
quasi quavers) *p*

100

100

[Senza misura, ad. lib]

### **«Fandangos del Carbonerillo»**

**4**  
**4** [♩=120]

**4**  
**4** [♩=120]

Picc.

Ob.

Cl.

B. Cl.

Tpt.

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Hp.

Synth.

(«Fandangos del Carbonerillo» style)

**f** «jondo», valiente

*¡No siento pena ninguna!*

[Senza misura, ad. lib]

### **«Fandangos del Carbonerillo»**

4

**4** [♩=120]

22

**4 [♩=120]**

Picc. Ob. Cl. B. Cl. Tpt. Tbn. 1 B. Tbn. Perc. 1 Bass Drum Perc. 2 Hp. Synth. Cantaor

104 (te-ke) (te-ke) (te-ke) (te-ke) (blow into the instrument) (blow into the instrument) Vibraphone (motor off) (w/ bows) (D C Bb / Eb F G A)

**2 [♩=100]**

[Senza misura, ad. lib.] (to flute) (te-ke) (te-ke) (te-ke) (te-ke) (blow into the instrument) (blow into the instrument) gliss. gliss. Yo soy águila imperial

**4 [♩=120]**

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Db. 1 Db. 2

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. col legno battuto

**2 [♩=100]**

[Senza misura, ad. lib.]



rall.

**3****4****3**  
**4** [=90]

116

Fl. *mf* — *mp* — *f*      *f* — *mp* — *mf*

Ob. *mp* — *ff* — *mp* — *f*

Cl. *f* — *mp* — *mf* — *f* — *mf* — *mp* — *p*

B. Cl. (te-ke) *f* — *p* — *mf* — *mp* — *p* — *p* — *mp* — *p* — *mf*

Tpt. *f* — *p* — *mf* — *p* — *mp* — *mf* — *ppp*

Tbn. 1 *p* — *mf* — *p* — *mf* — *p*

Tbn. 2 *mf* — *p* — *mf* — *p*

Perc. 1

Perc. 2 *p* — *ff*

Hp. ord. *f*

Synth. 8<sup>va</sup> *p* — *mf*

Vln. 1 *mf* — *p* — *f* — *mf* — *f* — *mp* — *mf* — *p* — *pp*

Vln. 2 *ff* — *mp* — *f* — *p* — *s. pont* — *p* — *ord.* — *mp*

Vln. 3 *p* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *p*

Vln. 4 *p* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *s. pont* — *p* — *pp* — *mp* — *ord.* — *p*

Vla. 1 *p* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *s. pont* — *p* — *pp*

Vla. 2 *p* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *s. pont* — *p* — *pp*

Vc. 1 *p* — *ord.* — *s. pont* — *p* — *mf*

Vc. 2 *p* — *ord.* — *s. pont* — *p* — *mf* — *ord.* — *s. pont* — *p* — *mf*

Db. 1 *p* — *pp* — *p* — *v* — *III* — *IV* — *v* — *p* — *f*

Db. 2 *v* — *p* — *v* — *p* — *v* — *p* — *v* — *p* — *v*

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

Ob. *mp* *mf* *p* *p* *pp* *p* *pp* *p*

Cl. *(tr)* *p* *mp* *pp* *p* *pp*

B. Cl. *p* *mp* *p* *pp*

Tpt. *solo* *mf* *come "cante jondo"* *sfz* *mf* *<sfz>* *mp* *mf* *p* *(w/ straight mute)* *p* *p* *pp*

Tbn. 1 *p* *pp* *p* *pp*

Tbn. 2 *(w/ straight mute)* *mp* *p* *p* *pp*

Perc. 1 *p*

Perc. 2 *p* *Bass drum* *ppp*

Hp. *(quasi glissando)* *ppp lontanissimo* *p*

Synth. *ppp* *(8)* *ppp*

Vln. 1 *p* *mp* *pp* *pp* *p* *pp*

Vln. 2 *pp* *morendo*

Vln. 3 *pp* *morendo*

Vln. 4 *pp* *morendo*

Vla. 1 *p* *pp* *p* *pp*

Vla. 2 *p* *pp* *p* *pp*

Vc. 1 *p* *pp* *p*

Vc. 2 *ord.* *mp* *pp* *pp* *p*

Db. 1 *p*

Db. 2 *III* *IV*

Fl. (tr) *pp*

Ob. (tr) *p* *pp*

Cl. (tr) *p* *pp*

B. Cl. *pp* *ppp*

Tpt. (w/ straight mute) *pp* *p* *ppp*

Tbn. 1 *pp*

Tbn. 2 *ppp* *pp*

Perc. 1

Perc. 2 *morendo*

Hp. (quasi glissando) *ppp lontanissimo* *p*

Synth.

Vln. 1 s. pont *pp* *p* *ppp*

Vln. 2 s. pont *pp* *p* *ppp*

Vln. 3 s. pont *pp* *p* *ppp*

Vln. 4 s. pont *pp* *p* *ppp*

Vla. 1 *pp* *pp* *p* *ppp* *pp*

Vla. 2 *pp* *pp* *p* *ppp* *pp*

Vc. 1 *pp* *ppp* *p* *pp*

Vc. 2 *pp* *ppp* *p* *pp*

D. 1 *pp* *pp* *p* *p*

D. 2 *pp*



[♩=60]  
«Fandango de Santa Bárbara»

28

132 (Fl.) (Ob.) (Cl.) (Tpt.) (Perc. 1) (Perc. 2) (Synth.)

rall.

133 (Fl.) (Ob.) (Cl.) (Tpt.) (Perc. 1) (Perc. 2) (Synth.)

134 (Vla. 1) (Vla. 2) (Vc. 1) (Vc. 2)

Bass drum

135 (Vla. 1) (Vla. 2) (Vc. 1) (Vc. 2)

136 (Vla. 1) (Vla. 2) (Vc. 1) (Vc. 2)

137 (Fl.) (Ob.) (Cl.) (Tpt.) (Perc. 1) (Perc. 2) (Hpf.) (Synth.)

(D C Bb / E F G A) solo

138 (Vla. 1) (Vla. 2) (Vc. 1) (Vc. 2)

[♩=60]  
«Fandango de Santa Bárbara»

=

137 (Fl.) (Ob.) (Cl.) (Tpt.) (Perc. 1) (Perc. 2) (Hpf.) (Synth.)

(D C Bb / E F G A) solo

138 (Vla. 1) (Vla. 2) (Vc. 1) (Vc. 2)

143

Perc. 1

Hp. (D# C Bb / E F G A)  
(w/ plectrum / près de la table)

Synth.

Cantaor

Vln. 1 (Thunder effect!) *p*

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

146

Me cant - ta - bay me me - cí - a  
*fjondo, valiente* *ff*

二

Fl.

Ob.

Cl.

B. Cl.

Tpt.

Tbn. 1

Tbn. 2

Perc. 1

Vibriphone (w/ hard mallets)

Sizzle cymbal

Triangles

Glockenspiel (w/ bow)

Hp.

Synth.

Cantaor

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

(Flt.)

*mp* *f* *ff*

*mp* *ff* *ppp*

*fff* *p*

(w/ harmon mute)

*p* *f* *ff*

*mp* *fff*

*fff*

*p* *lontano sempre*

*pp*

(D C# Bb / E F# G A)

(w/ plectrum, près de la table)

*p* *gliss.* *ffff* *ppp*

(damp it!)

*ffff*

*ffff*

*ffff*

Qué fe - li - ci - dad más gran - de Dor - mir co - mo yo dor - mi - a

*mf* *f* *sub p* *mp*

*pp lontanissimo* *ppp*

*pp lontanissimo* *ppp*

*pp lontanissimo*

*pp lontanissimo* *ppp*

*pp lontanissimo*

*pp lontanissimo* *ppp*

*pp lontanissimo*

*pp lontanissimo*

*molto sul pont.*

*ff* *pp*

*molto sul pont.*

*ff* *pp*

Fl. Ob. Cl. B. Cl. solo *mp* *espr.*

Tpt. (open) *ppp* *p dolcissimo*

Tbn. 1 *p lontano* *p dolcissimo*

Tbn. 2 *p lontano*

Perc. 1

Perc. 2 *p* *sub pp* *p* *pp* *p* *sub pp* *p*

Hp. *p* *sub pp* *p dolcissimo* *pp*

Synth.

Cantaor 5 5 7 3 6 en los bra - zos de mi ma - re 159 (Quejío...)

Vln. 1 IV V *ppp* *p dolcissimo* gliss. gliss.

Vln. 2 IV V *ppp* *p dolcissimo* gliss. gliss.

Vln. 3 IV V *ppp* *p dolcissimo* gliss. gliss.

Vln. 4 IV V *ppp* *p dolcissimo* gliss. gliss.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db. 1 *p dolcissimo*

Db. 2 *p dolcissimo*

**2****4****2****4**

Fl. morendo

Ob. f

Cl.

B. Cl. *p dolcissimo* morendo

Tpt. *pppp*

Tbn. 1 morendo

Tbn. 2

Perc. 1 (let vibrate semper)  
 (Mark tree) (*ppp lontano*) gliss.  
 (Mark tree) (*ppp lontano*) Tubular bells (w/ soft mallets)

Perc. 2 *p dolcissimo*

Hp. *p dolcissimo* gliss.

Synth.

Cantaor

**2** **4** poco sul pont. **2** **4** tr. gliss. morendo

Vln. 1 morendo *p dolcissimo* poco sul pont. *p dolcissimo* tr. gliss. morendo

Vln. 2 morendo *p dolcissimo* morendo

Vln. 3 morendo *p dolcissimo* V morendo

Vln. 4 morendo *p dolcissimo* V morendo

Vla. 1 morendo

Vla. 2 morendo

Vc. 1 morendo

Vc. 2 morendo

Db. 1 morendo *p dolcissimo*

Db. 2 morendo V

**2** «Fandango cané de Alosno»

166

Perc. 1

Perc. 2

Hp.

Cantaor

**2** «Fandango cané de Alosno»

166

Vla. 1

Vla. 2

Db. 1

Db. 2

=

170

Perc. 1

Perc. 2

Hp.

Cantaor

Db. 2

=

174

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Db. 2



### **III: Coda - «La caña»**

**♩= ca. 85 «molto sostenuto»**

5

## *Echoing...*

## *Echoing...*

68

82

A musical score page showing parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Cl.), Trumpet (Tpt.), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The score is divided into measures by vertical bar lines. The first four measures show woodwind entries with dynamics *p*, *pp*, and *ppp*. Measures 5-8 feature sustained notes with grace notes and dynamics *pp*, *p*, and *pp*. Measure 9 begins a solo section for the trumpet, indicated by a bracket labeled "Solo". The trumpet plays a melodic line with dynamics *mf*, *p*, and *dolcissimo*. Measures 10-12 continue the solo line with dynamics *p*, *mfpp*, and *p*.

**Wind chimes set** (play randomly using the different types of wind chimes)

Musical score for Percussion 1 and Percussion 2. The score consists of two staves. The top staff for Percussion 1 starts with a dynamic of *ppp*, followed by a sustained note. The bottom staff for Percussion 2 starts with a dynamic of *p*. Both staves continue with sustained notes and occasional short strokes. The score includes markings for a Tambourine roll with two fingers and dynamics like *morendo poco a poco* and *pppp*.

Musical score for strings and woodwind section. The strings (Violin I, Violin II, Cello) play eighth-note patterns in measures 1-4. In measure 5, Violin I has a sixteenth-note pattern, Violin II has eighth-note pairs, and Cello has eighth-note pairs. In measure 6, Violin I has eighth-note pairs, Violin II has eighth-note pairs, and Cello has eighth-note pairs. In measure 7, Violin I has eighth-note pairs, Violin II has eighth-note pairs, and Cello has eighth-note pairs. In measure 8, Violin I has eighth-note pairs, Violin II has eighth-note pairs, and Cello has eighth-note pairs.

36 189

Picc. *pp sempre*

Ob.

Cl. *ppp very gently* *fff* *pp sempre*

B. Cl. *ppp very gently* *fff* *pp sempre*

Tpt. *ppp* *fff* Solo *mf espri.* *mp calmo* *ppp* *fff*

Tbn. 1 *mp* *fff* *mp*

Tbn. 2 *mp* *fff* *mp*

Perc. 1 (let the tubes sounding until the sound disappears) *fff*

Perc. 2 (normal rolling) *fff*

Vibraphone (w/ hard mallets) *ppp*

Bass Drum (muffled; w/ soft mallets) *ppp*

Hp. (D C Bb / E F# G Ab) (D C# Bb / E F# G A) *fff* *pp quasi glissando* *mp* *gliss.*

Synth.

Vln. 1 (con sordino) *ppp* *> pppp*

Vln. 2 (con sordino) *ppp* *> pppp*

Vln. 3 (con sordino) *ppp* *> pppp*

Vln. 4 (con sordino) *ppp* *> pppp*

Vla. 1 senza sordino *ppp very gently* *fff* *ppp*

Vla. 2 senza sordino *ppp very gently* *fff* *ppp*

Vc. 1 senza sordino *ppp very gently* *fff* *ppp*

Vc. 2 senza sordino *ppp very gently* *fff* *ppp*

Db. 1 pizz. arco *fff* *ppp* senza sordino *ppp* *pp*

Db. 2 pizz. arco *fff* *ppp* senza sordino *ppp* *pp*

194

**38** *accel.*

**195** **68**

Picc. *fff pp sempre*

Ob. *fff*

Cl. *p fff*

B. Cl. *p p*

Tpt. *p*

Tbn. 1 *fff mp fff p fff*

Tbn. 2 *fff mp fff p fff*

Perc. 1 *fff p p*

Perc. 2 *mf morendo*

Hp. *fff*

Synth.

(w/ straight mute) ord. → (brassy)

(w/ straight mute) ord. → (brassy)

(w/ straight mute) ord. → (brassy)

**Temple blocks (w/ hard mallets)**

(To have prepared both hard and soft mallets)

(D C# Bb / E F G A)

*pp quasi glissando*

**38** *accel.*

**195** **68**

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. 1 *fff p fff p*

Vla. 2 *fff p fff p*

Vc. 1 *fff p*

Vc. 2 *fff p*

Db. 1 *sfp ppp*

Db. 2 *sfp ppp*

*sul pont. gliss. mf*

**199** ♩= ca. 100 «Temple»

Picc. *mp dolcissimo sempre*

Ob. *ff* *p possible* *mp cantabile e esp.* *p*

Cl. *mp dolcissimo sempre* *un poco in rilievo* *un poco in rilievo* *pp*

B. Cl. *mp dolcissimo sempre* *un poco in rilievo* *p*

Tpt. *fff* *morendo*

Tbn. 1 *fff* *morendo* *p* *fmp* *ppp*

Tbn. 2 *ffpp* *morendo* *p* *fmp* *ppp*

Perc. 1 *fff* *Mark tree* *gloss.* *pppp* *Sizzle cymbal (w/ soft mallets)* *Tubular bells* *mp* *f*

Perc. 2 *fff* *Clash cymbals*

Hp. *f deep*

Synth.

**199** ♩= ca. 100 «Temple»

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4 *fff* *non vibrato*

Vla. 1 *fff* *p* *mp* *morendo*

Vla. 2 *fff* *p* *mp* *morendo*

Vc. 1 *fff* *pizz.* *mp* *f*

Vc. 2 *fff* *pizz.* *mp* *f*

Db. 1 *ff* *sul pont.* → (ord.) *mp* *fmp*

Db. 2 *ff* *sul pont.* → (ord.) *mp* *fmp*

203

Picc. *un poco in rilievo* *p* *pp quasi imperceptible*

Ob.

Cl. *un poco in rilievo* *p* *pp quasi imperceptible*

B. Cl. *un poco in rilievo* *p* *3* *mp* *pp*

Tpt.

Tbn. 1 *p*

Tbn. 2 *p* *p espri.* *mp* *p*

Perc. 1

Perc. 2

Hp. *pp sempre*

Synth.

Cantaor

203

Vln. 1 *sul tasto* *6* *pp sempre* *5*

Vln. 2 *5* *pp sempre* *sul tasto* *6* *5* *6*

Vln. 3 *6* *pp sempre* *sul tasto* *6* *5*

Vln. 4 *5* *pp sempre* *6* *5*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1 *pp*

Vc. 2 *pp*

D. b. 1 *pppp* *p espri.* *mp* *p*

D. b. 2 *pppp* *p espri.* *mp* *p*

**4** ♩=90 (♩=45)

208

208

Picc. Ob. Cl. B. Cl. Tpt. Tbn. 1 Tbn. 2 Perc. 1 Perc. 2 Hp. Synth. Cantaor

*rall.*

*mp ppp* *mp ppp*

*mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp*

*mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp*

*mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp*

(w/ straight mute) *mp* (w/ straight mute) *mp* (w/ straight mute) *mp*

*morendo*

**Triangles** *mp bright*

**Glockenspiel** *p bright*

*6* *6* *5* *5* *6* *6*

*w.*

**4**/**4** ♩=90 (♩=45)

208

208

Vln. 1      *rall.*

Vln. 2

Vln. 3

Vln. 4

(change the bow unobtrusively)

Vla. 1

(change the bow unobtrusively)

Vla. 2

(change the bow unobtrusively)

Vc. 1

(change the bow unobtrusively)

Vc. 2

(change the bow unobtrusively)

Db. 1      *pp*

(change the bow unobtrusively)

Db. 2

209

Picc. *poco a poco dim.*

Ob. *poco a poco dim.*

Cl. *poco a poco dim.*

B. Cl. *poco a poco dim.*

Tpt. *open*

Tbn. 1 *open*

Tbn. 2 *open*

Perc. 1

Perc. 2

Hp.

Synth.

Cantor

Vln. 1 *poco a poco dim.*

Vln. 2 *poco a poco dim.*

Vln. 3 *poco a poco dim.*

Vln. 4 *poco a poco dim.*

Vla. 1 *poco a poco dim.*

Vla. 2 *poco a poco dim.*

Vc. 1 *poco a poco dim.*

Vc. 2 *poco a poco dim.*

Db. 1 *poco a poco dim.*

Db. 2 *poco a poco dim.*

214

Picc. Ob. Cl. B. Cl.

Tpt. Tbn. 1 Tbn. 2

Perc. 1 Perc. 2

Hp.

Synth.

Cantaor

Vln. 1 Vln. 2 Vln. 3 Vln. 4

Vla. 1 Vla. 2

Vc. 1 Vc. 2

Db. 1 Db. 2

*morendo*

*morendo*

*morendo*

*morendo*

*open*

*ppp possible*

*ppp possible*

*morendo*

*ppp*

*morendo*

*ppp*

*morendo*