

*Concierto para Piano y  
Orquesta*

Carlos Jurado

# Concierto para Piano y Orquesta

Parte General

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**I**

Nota: En este movimiento se indica cada alteración

Allegro (M.M. ♩ = c. 120)

This page contains the first system of the musical score for the first movement of the Concerto for Piano and Orchestra. The score is written for a full orchestra and piano. The tempo is marked 'Allegro' with a metronome marking of approximately 120 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Trumpet in D 1 and 2, Trombone 1, 2, and 3, Tuba, Timpani, Glockenspiel, Percussion, Piano, Violin I and II, Viola, Violonchelo, and Contrabajo. The second system includes parts for Violin I and II, Viola, Violonchelo, and Contrabajo. The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes performance instructions like 'divisi' and 'arco'. The piano part is written in grand staff notation.

Concierto para Piano y Orquesta - Parte General

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trumpets 1 and 2, Trombones 1, 2, and 3, and Tuba. The middle section contains Percussion, Glockenspiel, and Piano. The bottom section contains strings: Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a variety of dynamics including *mf*, *f*, *mp*, and *p*. Performance instructions such as *loco*, *unis.*, *pizz.*, *arco*, and *divisi* are used throughout. The piano part includes a prominent melodic line with a *loco* section and a *8va* marking. The percussion part features a rhythmic pattern with *mp*, *mf*, *p*, and *mf* dynamics. The string parts provide harmonic support with various articulations and dynamics.

Concierto para Piano y Orquesta - Parte General

*poco rit.* ..... *poco accel.* ..... 3

Flta. 1 *f* *mf* *mota a flautin*

Flta. 2

Ob. 1 *f* *mf*

Ob. 2 *mf*

Cl. 1 *f* *mf*

Cl. 2 *mf*

Fgt. 1 *mf*

Fgt. 2 *mf*

Cor. 1 *f* *mf*

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1 *mf* *sord.*

Tbn. 2

Tbn. 3 *mf*

Tuba *f*

Timb. *mf*

Glk. *mf*

Perc. *p* *mf* *mp*

Pno. *mf* *(loco)* *poco rit.* *poco accel.*

Vln. I *mf* *pizz.* *arco*

Vln. II *mf* *pizz.* *divisi* *unis* *divisi* *unis*

Vla. *mf* *divisi* *pizz.* *unis*

Vc. *mf* *unis* *pizz.*

Cb. *f* *mf* *pizz.*

Concierto para Piano y Orquesta - Parte General

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A Tempo ♩ = c. 120

musical score for various instruments including Flta. 1, Flta. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fgt. 1, Fgt. 2, Cor. 1, Cor. 2, Tpta. 1, Tpta. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Timb., Glk., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mf*, *f*, *mp*, and *pp*, and performance instructions like *muto a flauta*, *senza sord.*, *seco*, *ord.*, *pizz.*, and *(loco)*. It also features a key signature change to one flat and a time signature change to 7/8.

48 *muta a flautín* *accel.*  $\text{♩} = c. 145$

Fta. 1 *f*

Fta. 2 *mp* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *mp* *f*

Fgt. 1 *f*

Fgt. 2 *f*

Cor. 1 *mp*

Cor. 2 *mp*

Tpta. 1 *f*

Tpta. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f* *mp*

Tuba

Timb. *mf* *f*

Glk.

Perc. *mp* *mf* *ord.*

Pno. *f* *mf* *f* *(loco)*

Vln. I *arco* *mp* *f* *accel.*  $\text{♩} = c. 145$

Vln. II *f* *arco* *f*

Vla. *f* *mp* *f* *arco*

Vc. *f* *mp* *f* *arco*

Cb. *f* *mp* *f* *arco*

Concierto para Piano y Orquesta - Parte General

This page of the musical score contains the following parts and markings:

- Flutes (Fta. 1 & 2):** Both parts have a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Oboes (Ob. 1 & 2):** Both parts have a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Clarinets (Cl. 1 & 2):** Cl. 1 has a dynamic marking of *f* at the beginning of the measure starting at measure 56. Cl. 2 has a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Bassoons (Fgt. 1 & 2):** Both parts have a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Horns (Cor. 1 & 2):** Cor. 1 has a dynamic marking of *mf* at the beginning of the measure starting at measure 56. Cor. 2 has a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Trumpets (Tpta. 1 & 2):** Both parts have a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1 and 2 have a dynamic marking of *f* at the beginning of the measure starting at measure 56. Tbn. 3 has a dynamic marking of *mf* at the beginning of the measure starting at measure 56.
- Tuba:** Has a dynamic marking of *mf* at the beginning of the measure starting at measure 56.
- Timpani (Timb.):** Has a dynamic marking of *f* at the beginning of the measure starting at measure 56.
- Percussion (Perc.):** Has a dynamic marking of *mf* at the end of the measure starting at measure 56.
- Piano (Pno.):** The right hand has a dynamic marking of *mf* at the beginning of the measure starting at measure 56, and *f* at the beginning of the measure starting at measure 60. The left hand has a dynamic marking of *f* at the beginning of the measure starting at measure 60.
- Violins (Vln. I & II):** Vln. I has a dynamic marking of *f* at the beginning of the measure starting at measure 56. Vln. II has a dynamic marking of *f* at the beginning of the measure starting at measure 56. Both parts have a dynamic marking of *f* at the beginning of the measure starting at measure 60. Vln. I also has a marking of "divisi pizz." at the beginning of the measure starting at measure 60.
- Viola (Vla.):** Has a dynamic marking of *f* at the beginning of the measure starting at measure 60. Also has a marking of "pizz." at the beginning of the measure starting at measure 60.
- Cello (Vc.):** Has a dynamic marking of *f* at the beginning of the measure starting at measure 60.
- Double Bass (Cb.):** Has a dynamic marking of *f* at the beginning of the measure starting at measure 60.

Flta. 1

Flta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

*secco*

*pizz.*



Concierto para Piano y Orquesta - Parte General

♩ = c. 120

Flta. 1 *f*

Flta. 2 *f*

Ob. 1 *f* *mp*

Ob. 2 *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Fgt. 1 *p* *f*

Fgt. 2 *p* *f*

Cor. 1 *p* *f* *mp*

Cor. 2 *f*

Tpta. 1 *p* *f*

Tpta. 2 *f*

Tbn. 1 *p* *f*

Tbn. 2 *f*

Tbn. 3 *p* *f*

Tuba *f*

Timb. *f* *mp*

Glk. *f*

Perc. *mf* *mp* *f* *seco* *rimsbot*

Pno. *p* *ff* *mp* *ff* *(loco)* *(loco)*

Vln. I *f* *unis*

Vln. II *f* *arco* *mp*

Vla. *f* *arco* *mp*

Vc. *f* *arco* *mp*

Cb. *f* *(pizz.)*

79  $\text{♩} = c. 145$  *rit.*  $\text{♩} = c. 120$

Fta. 1 *mf* *f* *mf*

Fta. 2

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf*

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1 *mp* *p* *mf* *f*

Cor. 2 *mp* *p*

Tpta. 1 *mf* *f*

Tpta. 2

Tbn. 1 *mf* *f*

Tbn. 2

Tbn. 3 *mf* *f*

Tuba *mf* *f*

Timb.

Glk.

Perc. *mf*

Pno. *mf* *mp* *pp* *mp* *mf* *f*

*Poco mas rápido, subito* *(loco)*

Vln. I *mp* *p*  
Re. nota Llega a comienzo Llega a final

Vln. II *mp* *p*  
Re. nota Llega a comienzo Llega a final

Vla.

Vc. *mp* *p* *mf* *f*

Cb. *mf* *f*

# Concierto para Piano y Orquesta - Parte General

10

The musical score for page 10 of the Concerto for Piano and Orchestra, General Part. The score is written for a full symphony orchestra and piano. The key signature is two flats (B-flat major or D minor), and the time signature is 4/4. The score includes parts for:

- Flute 1 (Fta. 1): Active throughout, featuring complex rhythmic patterns.
- Flute 2 (Fta. 2): Mostly rests.
- Oboe 1 (Ob. 1): Active in the second and third measures, marked *mf*.
- Oboe 2 (Ob. 2): Active in the third measure, marked *mf*.
- Clarinet 1 (Cl. 1): Active throughout, featuring complex rhythmic patterns.
- Clarinet 2 (Cl. 2): Active in the third measure, marked *mf*.
- Bassoon 1 (Fgt. 1): Active in the second and third measures, marked *mf*.
- Bassoon 2 (Fgt. 2): Mostly rests.
- Cor Anglais 1 (Cor. 1): Active in the final measure, marked *mf*.
- Cor Anglais 2 (Cor. 2): Mostly rests.
- Trumpet 1 (Tpta. 1): Active in the second and third measures, marked *mf*.
- Trumpet 2 (Tpta. 2): Mostly rests.
- Trombone 1 (Tbn. 1): Mostly rests.
- Trombone 2 (Tbn. 2): Mostly rests.
- Trombone 3 (Tbn. 3): Mostly rests.
- Tuba: Active in the final measure, marked *mf*.
- Timpani (Timb.): Active in the second and third measures, marked *mf*.
- Glockenspiel (Glk.): Active in the first and fourth measures, marked *mf*.
- Percussion (Perc.): Active in the second and third measures, marked *mf*, with *secco* markings.
- Piano (Pno.): Active throughout, featuring complex rhythmic patterns and a *loco* section in the final measure.
- Violin I (Vln. I): Active throughout, featuring complex rhythmic patterns. Includes *pizz.* and *arco* markings.
- Violin II (Vln. II): Active throughout, featuring complex rhythmic patterns. Includes *pizz.* and *arco* markings.
- Viola (Vla.): Active throughout, featuring complex rhythmic patterns. Includes *pizz.*, *divisi*, and *unis* markings.
- Violoncello (Vc.): Active throughout, featuring complex rhythmic patterns. Includes *pizz.*, *arco*, and *divisi* markings.
- Contrabass (Cb.): Active throughout, featuring complex rhythmic patterns. Includes *pizz.* and *mf* markings.

Fta. 1 *mf* *f*  
 Fta. 2 *mf* *f*  
 Ob. 1 *mf* *f*  
 Ob. 2 *mf* *f*  
 Cl. 1 *mf* *f*  
 Cl. 2 *mf* *f*  
 Fgt. 1 *mf*  
 Fgt. 2  
 Cor. 1  
 Cor. 2  
 Tpta. 1 *f*  
 Tpta. 2 *mf* *f*  
 Tbn. 1 *mf*  
 Tbn. 2  
 Tbn. 3  
 Tuba *f*  
 Timb. *mf* *f*  
 Glk. *mf* *f*  
 Perc. *p*  
 Pno. *f* (loco)  
 Vln. I *f* *pizz.*  
 Vln. II *f* *pizz.*  
 Vla. *pizz.* *f*  
 Vc. *mf*  
 Cb. *mf* *f* *arco*

Concierto para Piano y Orquesta - Parte General

This page of the musical score, page 12, features the following instruments and parts:

- Flutes:** Flta. 1 and Flta. 2, both starting at measure 104.
- Oboes:** Ob. 1 and Ob. 2, both starting at measure 104.
- Clarinets:** Cl. 1 and Cl. 2, both starting at measure 104 with a *mf* dynamic.
- Bassoons:** Fgt. 1 and Fgt. 2, both starting at measure 104.
- Cor Anglais:** Cor. 1 and Cor. 2, both starting at measure 104.
- Trumpets:** Tpta. 1 and Tpta. 2, both starting at measure 104.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3, all starting at measure 104.
- Tuba:** Tuba, starting at measure 104.
- Timpani:** Timb., starting at measure 104.
- Glockenspiel:** Glk., starting at measure 104.
- Percussion:** Perc., starting at measure 104.
- Piano:** Pno., starting at measure 104 with a *f* dynamic, including a 15-measure *loco* passage.
- Violins:** Vln. I and Vln. II, both starting at measure 104.
- Viola:** Vla., starting at measure 104.
- Violoncello:** Vc., starting at measure 104 with a *mf* dynamic.
- Contrabass:** Cb., starting at measure 104 with a *mf* dynamic.

The score includes various musical notations such as dynamics (*mf*, *f*, *mp*, *ff*), articulation (*pizz.*, *arco*), and performance instructions (*loco*, *divisi*). The piano part features a prominent 15-measure *loco* section marked with a dashed line and a *f* dynamic.

*accel.*  $\text{♩} = c. 130$

Fta. 1 *f* *ff* *mf* *muto a flautin*

Fta. 2 *ff* *mf*

Ob. 1 *f* *ff* *mf*

Ob. 2 *ff* *mf*

Cl. 1 *f* *ff* *mf*

Cl. 2 *ff* *mf*

Fgt. 1 *mf* *ff* *mf* *ff*

Fgt. 2 *mf* *ff* *mf* *ff*

Cor. 1 *f* *ff* *mf*

Cor. 2 *f* *ff* *mf*

Tpta. 1 *f* *ff* *mf*

Tpta. 2 *f* *ff* *mf*

Tbn. 1 *mf* *ff* *mf* *ff*

Tbn. 2 *mf* *ff* *mf* *ff*

Tbn. 3 *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Timb.

Glk.

Perc. *mf* *f* *ff*

Pno. *f* *ff* *f*

*accel.*  $\text{♩} = c. 130$

Vln. I *f* *ff* *mf* *ff* *arco* *8va*

Vln. II *f* *ff* *mf* *ff* *arco* *8va*

Vla. *f* *ff* *mf* *ff* *arco*

Vc. *f* *ff* *mf* *ff* *arco*

Cb. *f* *ff* *mf* *ff* *arco* *8va*

# Concierto para Piano y Orquesta - Parte General

A Tempo ♩ = c. 120

muta a flauta

*accel.*

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Flutes:** Flta. 1 and Flta. 2. Flta. 1 has a dynamic of *mf* and includes the instruction "muta a flauta".
- Oboes:** Ob. 1 and Ob. 2. Both have a dynamic of *mf*.
- Clarinets:** Cl. 1 and Cl. 2. Both have a dynamic of *mf*.
- Bassoons:** Fgt. 1 and Fgt. 2. Both have a dynamic of *mf* and include the instruction "Glissando".
- Horns:** Cor. 1 and Cor. 2. Both have a dynamic of *mf*.
- Trumpets:** Tpta. 1 and Tpta. 2. Both have a dynamic of *mf*.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3. Tbn. 1 and Tbn. 2 have a dynamic of *mf* and include the instruction "Glissando".
- Tuba:** Tuba. Dynamic of *mf*.
- Timpani:** Timb. Dynamic of *mf*.
- Glockenspiel:** Glk. Dynamic of *mf*.
- Percussion:** Perc. Dynamic of *mf*.
- Piano:** Pno. The score shows a complex texture with various dynamics including *mf*, *f*, and *loco*. The right hand includes the instruction "8va" and "loco".
- Violins:** Vln. I and Vln. II. Both have a dynamic of *mf* and include the instruction "divisi pizz.". Vln. I also includes "divisi" and "pizz.". Vln. II includes "divisi".
- Viola:** Vla. Dynamic of *mf* and includes "divisi (pizz.)".
- Violoncello:** Vc. Dynamic of *mf* and includes "pizz.". The instruction "divisi" is written above the staff.
- Contrabass:** Cb. Dynamic of *mf* and includes "pizz.". The instruction "divisi" is written above the staff.

The score is in 4/4 time and features a variety of musical textures and dynamics throughout the measures.

125  $\text{♩} = c. 130$   $\text{♩} = c. 145$

Fta. 1 *f* *ff*

Fta. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Fgt. 1 *f* *ff*

Fgt. 2 *f* *ff*

Cor. 1 *f* *ff*

Cor. 2 *f* *ff*

Tpta. 1 *f* *ff*

Tpta. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff* *p* *ff*

Tuba *f* *ff* *p* *ff*

Timb. *ff*

Glk. *ff*

Perc. *f* *ff*

Pno. *ff* *ff* *mf* *loco* *loco*

Vln. I *f* *ff* *arco* *divisi* *arco* *subito p* *ff*

Vln. II *f* *ff* *arco* *divisi* *arco* *subito p* *ff*

Vla. *f* *ff* *(pizz.)* *arco* *divisi* *subito p* *ff*

Vc. *f* *ff* *(pizz.)* *arco* *divisi* *pizz.* *arco* *subito p* *ff*

Cb. *f* *ff* *(pizz.)* *arco* *pizz.* *arco* *subito p* *ff*





142  $\text{♩} = \text{c. } 140$

Fta. 1 *f* *p*

Fta. 2 *f*

Ob. 1 *f* *p* *mp*

Ob. 2 *f*

Cl. 1 *f* *p* *p*

Cl. 2 *f*

Fgt. 1 *mp* *p* *mp* *p*

Fgt. 2 *p* *mp* *p*

Cor. 1 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cor. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Tpta. 1 *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Tpta. 2 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc. *mf*

Pno. *ff* *mf* *mp* *mp* *p* (loco)

Vln. I  $\text{♩} = \text{c. } 140$  *mf* *mp* *pizz.* *arco* *p*

Vln. II *mf* *mp* *pizz.*

Vla. *mf* *mp* *pizz.*

Vc. *f*

Cb. *f*



Concierto para Piano y Orquesta - Parte General

180  $\text{♩} = c. 65$   $\text{♩} = c. 70$  muta a flautín

Fla. 1 *pppp* *p*

Fla. 2 *pppp* *p*

Ob. 1 *pppp* *p*

Ob. 2 *pppp* *p*

Cl. 1 *pppp* *p*

Cl. 2 *pppp* *p*

Fgt. 1 *pppp* *p*

Fgt. 2 *pppp* *p*

Cor. 1 *p*

Cor. 2

Tpta. 1 *mp*

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk. *p* *p*

Perc. *p* *p* *mf*

Pno. *p* *mp* *loco* *loco*

Vln. I *pizz.* *arco* *pppp* *p* *p* *pppp* *mp* *ppp* *mp* *pp* *pizz. arco*

Vln. II *pizz.* *arco* *pppp* *p* *pppp* *p* *p* *pp* *pizz.* *mp* *p*

Vla. *pizz.* *arco* *divisi* *unis.* *pizz.* *arco* *pppp* *p* *p* *pppp* *mp* *ppp* *mp* *pp* *pizz. arco*

Vc. *pizz.* *arco* *pppp* *p* *pppp* *mp* *ppp* *mp* *pp*

Cb.

Concierto para Piano y Orquesta - Parte General

195

Fta. 1 *f* *muta a flauta* *f* *ff* *mf*

Fta. 2 *f* *f* *ff* *mf*

Ob. 1 *f* *f* *ff* *mf*

Ob. 2 *f* *f* *ff* *mf*

Cl. 1 *f* *ff* *mf*

Cl. 2 *f* *ff* *mf*

Fgt. 1 *f* *mf*

Fgt. 2 *f* *mf*

Cor. 1 *f* *mf*

Cor. 2 *mf*

Tpta. 1 *f* *f* *ff* *mf*

Tpta. 2 *f* *ff* *mf*

Tbn. 1 *f* *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff* *mf*

Tuba *f* *ff* *mf*

Timb. *f*

Glk. *f*

Perc. *f* *seco* *f* *baqueta blanda*

Pno. *f* *(loco)* *ff* *(loco)* *ff* *(loco)*

Vln. I *f* *pizz.* *divisi* *arco* *divisi* *unis.* *f* *ff* *mf* *p*

Vln. II *f* *pizz.* *arco* *divisi* *unis.* *f* *ff* *mf*

Vla. *f* *pizz.* *arco* *divisi* *unis.* *f* *ff* *mf*

Vc. *f* *pizz.* *arco* *divisi* *unis.* *f* *ff*

Cb. *f* *ff* *mf*

♩ = c. 120

Flta. 1

Flta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Concierto para Piano y Orquesta - Parte General

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Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

*pizz.*

*divisi*

(loco)

(loco)

8vb...

8vb...

223

Fta. 1 *mp* *muta a flautin*

Fta. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1 *senza sord*

Cor. 2

Tpta. 1 *p* *sord.* *mp* *senza sord.*

Tpta. 2

Tbn. 1 *mp*

Tbn. 2

Tbn. 3 *mp*

Tuba *mp*

Timb. *p*

Glk.

Perc. *p* *mp*

Pno. *p* *(loco)*

Vln. I *p* *arco* *mp*

Vln. II *p* *(pizz.)* *mp* *arco* *divisi* *uniso* *divisi*

Vla. *p* *arco* *mp* *Glissando*

Vc. *p* *arco* *mp*

Cb. *mp* *arco*



232 muta a flauta  $\text{♩} = c. 100$

Fta. 1 *mf* *f* *ff*

Fta. 2 *mp* *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Fgt. 1 *f* / *mp* *ff*

Fgt. 2 *f* / *mp* *ff*

Cor. 1 *mf* *f* *f* / *mp* *ff*

Cor. 2 *mf* *f* *f* / *mp* *ff*

Tpta. 1 *mf* *f* *ff*

Tpta. 2 *mf* *f* *ff*

Tbn. 1 *mf* *f* / *mp* *ff*

Tbn. 2 *mf* *f* / *mp* *ff*

Tbn. 3 *mf* *f* / *mp* *ff*

Tuba *mf* *f* / *mp* *ff*

Timb.

Glk.

Perc. *mf* *f* *f* / *mp* *ff*

Pno. *mf* *f* *ff*  
loco *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo*  
loco *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo*  
loco *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo* *Manotazo*  
*Gesto "X"* *Caricia*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vcl. *mf* *f* *f* / *mp* *ff*

Cb. *mf* *f* / *mp* *ff*

239

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

*(8<sup>ma</sup>)*

*8<sup>mo</sup>*

*8<sup>mo</sup>*

*loco*

*loco*

*loco*

P. "Manotazo"

Gesto "X"

P. "Manotazo" *loco*

P. "Caricia"

P. "Manotazo"

P. "Caricia"

*loco*

Musical score for Concerto for Piano and Orchestra, Part General, page 26. The score includes parts for Flutes (Fta. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fgt. 1, 2), Cor Anglais (Cor. 1, 2), Trumpets (Tpta. 1, 2), Trombones (Tbn. 1, 2, 3), Tuba, Timpani (Timb.), Glockenspiel (Glk.), Percussion (Perc.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in 4/4 time with a key signature of two flats (B-flat major/D minor). It features various musical notations including notes, rests, slurs, and dynamic markings such as 'f' and 'loco'. The piano part includes the instruction 'P. Manotazo' and 'loco'.

This page of the musical score, page 27, contains the following parts and markings:

- Flutes 1 & 2 (Fta. 1, 2):** Both parts play a complex, rhythmic melody with many accidentals.
- Oboes 1 & 2 (Ob. 1, 2):** Both parts play a similar complex melody.
- Clarinets 1 & 2 (Cl. 1, 2):** Both parts play a complex melody.
- Bassoons 1 & 2 (Fgt. 1, 2):** Both parts play a complex melody.
- Cor Anglais 1 & 2 (Cor. 1, 2):** Both parts play a melodic line. The Cor. 2 part has a *ff* marking.
- Trumpets 1 & 2 (Tpta. 1, 2):** Both parts play a complex melody.
- Trombones 1, 2, & 3 (Tbn. 1, 2, 3):** All three parts play a complex melody.
- Tuba (Tuba):** Plays a simple, rhythmic pattern.
- Timpani (Timb.):** Plays a simple, rhythmic pattern.
- Glockenspiel (Glk.):** Plays a simple, rhythmic pattern.
- Percussion (Perc.):** Plays a complex, rhythmic pattern.
- Piano (Pno.):** Features a complex, rhythmic melody with *loco* markings and *8va* (octave) markings. A section is labeled *P. "Manotazo"*.
- Violins I & II (Vln. I, II):** Both parts play a complex melody. The Vln. I part has *loco* and *pizz.* markings.
- Viola (Vla.):** Plays a complex melody with *pizz.* markings.
- Cello (Vc.):** Plays a complex melody.
- Double Bass (Cb.):** Plays a complex melody.

Concierto para Piano y Orquesta - Parte General

*molto rit.* ..... (1/4 = c. 40) .....  $\text{♩} = c. 120$

*muto a flautin*

$\text{♩} = c. 145$

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

*mf* ..... *f*

*loco* ..... *f* ..... *ff*

*loco*

*molto rit.* ..... (1/4 = c. 40) .....  $\text{♩} = c. 120$

*divisi*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco* ..... *f*

*arco* ..... *f*

*pizz.* ..... *f*

*pizz.* ..... *f*

257

Fta. 1 *mf* *f* muta a flauta

Fta. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

Cl. 1 *mf* *f* *mp*

Cl. 2 *f* *mp*

Fgt. 1 *mf* *f* *mp*

Fgt. 2 *mf* *f* *mp*

Cor. 1 *mf* *mp* *f* *mp*

Cor. 2 *mf* *mp* *f* *mp*

Tpta. 1

Tpta. 2

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

Tuba *mf* *f*

Timb. *mf*

Glk.

Perc. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Pno. *f* *mp*

Vln. I *mf* *f* *divisi* *unis.*

Vln. II *mf* *f* *arco* *pizz.*

Vla. *mf* *f* *arco* *pizz.* *arco*

Vc. *mf* *f* *arco* *mp*

Cb. *mf* *f*

Concierto para Piano y Orquesta - Parte General

Flta. 1 *mf* *f* *ff* *muto a flautin*

Flta. 2 *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *f* *ff*

Fgt. 1 *f* *ff*

Fgt. 2 *mf* *f* *ff*

Cor. 1 *mf* *f* *ff*

Cor. 2 *mf* *f* *ff*

Tpta. 1 *mf* *f* *ff*

Tpta. 2 *mf* *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *f* *ff*

Tuba *mf* *f* *ff*

Timb.

Glk. *mf* *f*

Perc. *f* *mp* *ff*

Pno. *mf* *f* *ff* *arco* *loco* *seco* *divisi* *arco* *pizz.* *loco*

Vln. I *mf* *f* *ff* *arco* *pizz.* *divisi* *arco*

Vln. II *mf* *f* *ff* *pizz.* *divisi* *arco*

Vla. *mf* *f* *ff* *pizz.* *divisi* *pizz.*

Vc. *mf* *f* *ff* *pizz.* *arco*

Cb. *mf* *f* *ff* *arco* *pizz.* *arco*

276

Fta. 1 *f* *ff* *f* *muta a flauta*

Fta. 2 *f*

Ob. 1 *f* *ff*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *ff* *f*

Fgt. 1 *f*

Fgt. 2 *f*

Cor. 1 *mf* *mp* *f*

Cor. 2 *mf* *mp* *f*

Tpta. 1 *f*

Tpta. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *mf* *mp* *f*

Tuba *f*

Timb. *f*

Glk. *f*

Perc. *f* *f* *seco*

Pno. *ff* *ff* *loco* *loco*

Vln. I *divisi* *unis.* *loco* *ff* *f*

Vln. II *divisi* *loco* *ff* *f*

Vla. *arco* *divisi* *loco* *unis.* *loco* *ff* *f*

Vc. *f*

Cb. *f*



$\text{♩} = c. 160$

This page contains the musical score for the general part of a concerto, page 32. It includes staves for various instruments and the piano. The score features a variety of musical notations, including dynamics (e.g., *f*, *ff*, *pp*), articulations (e.g., *staccato*, *arco*), and performance directions (e.g., *loco*, *pizz.*, *unis.*). The piano part (Pno.) is a grand staff with a *f* dynamic and *(loco)* markings. The woodwinds (Flta. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Fgt. 1 & 2, Cor. 1 & 2, Tpta. 1 & 2, Tbn. 1 & 2, Tbn. 3, Tuba) and brass parts (Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3, Tuba) are marked with *f*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *f* and include directions such as *(arco)*, *(pizz.)*, and *(loco)*. A *Gon----* marking appears in the violin I part. The score is in a 4/4 time signature.



-II-

$\downarrow = 65$

299

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Tmb.

Glk.

Perc.

Pno.

*mf*

*mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\downarrow = 65$

*mp*

arco

*mp*

arco

*mp*

pizz.

*mp*

arco

*mp*

arco

*mp*

arco

div. unis

pizz.

arco

*mp*

314

Fta. 1 *mp* *mf*<sup>3</sup>

Fta. 2 *mp* *mf*<sup>3</sup>

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Fgt. 1 *mp* *mf*

Fgt. 2 *mp* *mf*

Cor. 1 *mp* *mf*

Cor. 2 *mp* *mf*

Tpta. 1 *mp*

Tpta. 2 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

314

Timb. *mf*

Glk.

314

Perc. *mp* *mf*

Pno. *mf*

Vln. I *div.* *unis.* *div.* *unis.* *mf*

Vln. II *mf*

Vla. *arco* *pizz.* *arco* *mf*

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

Cb. *mf*

This page of the musical score, numbered 36, is titled "Concierto para Piano y Orquesta - Parte General". It contains the following instruments and parts:

- Flutes (Fta. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Oboes (Ob. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Clarinets (Cl. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Bassoons (Fgt. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Horns (Cor. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Trumpets (Tpta. 1, 2):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Trombones (Tbn. 1, 2, 3):** All three parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Tuba:** Plays a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Timpani (Timb.):** Plays a rhythmic pattern starting at measure 326, with a dynamic of *mf*.
- Glockenspiel (Glk.):** Plays a melodic line starting at measure 326, with a dynamic of *f*.
- Percussion (Perc.):** Plays a rhythmic pattern starting at measure 326, with dynamics ranging from *f* to *mf* and *f*. Includes performance instructions: *seco*, *ord.*, and *secoord.*
- Piano (Pno.):** Plays a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Violins (Vln. I, II):** Both parts play a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.
- Viola (Vla.):** Plays a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*. Includes performance instructions: *pizz.* and *arco*.
- Violoncello (Vc.):** Plays a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*. Includes performance instructions: *arco* and *pizz.*
- Contrabass (Cb.):** Plays a melodic line starting at measure 326, with dynamics ranging from *f* to *mf* and *f*.

*rit.*  $\text{♩} = c.55$   $\text{♩} = c.62$  - A Tempo I, algo mas lento

Fta. 1 *mf* *f* *mf* *mp* *f*

Fta. 2 *mf* *f* *mf* *mp*

Ob. 1 *f* *mf* *mp* *f*

Ob. 2 *f* *mf* *mp*

Cl. 1 *mf* *mp* *f*

Cl. 2 *mf* *mp*

Fgt. 1 *mf* *mp*

Fgt. 2 *mf* *mp*

Cor. 1 *mp* *f* *mf* *mp*

Cor. 2 *ff* *p* *mf* *mp*

Tpta. 1 *ff* *p* *f* *mf*

Tpta. 2 *ff* *p* *f* *mf*

Tbn. 1 *ff* *p* *mf* *mp*

Tbn. 2 *ff* *p* *mf* *mp*

Tbn. 3 *ffp* *f* *mf* *mp*

Tuba *ffp* *f* *mf* *mp* *f*

Timb. *f*

Glk. *f*

Perc. *ff* *mf* *f* *mf* *pp* *mp* *p* *f*

Pno. *ffp* *f* *mf* *mp* *f*

Vln. I *ffp* *f* *mf* *mp* *f* *divisi*

Vln. II *mf* *f* *mf* *f*

Vla. *ffp* *f* *mf* *mp* *f* *pizz.* *arco*

Vc. *ffp* *f* *mf* *mp* *f* *arco*

Cb. *ffp* *f* *mf* *mp* *f* *div.* *unis.* *pizz.*

This page of the musical score for "Concierto para Piano y Orquesta - Parte General" (page 38) contains the following instruments and parts:

- Flutes:** Flta. 1 and Flta. 2, both starting at measure 346 with a forte (*f*) dynamic.
- Oboes:** Ob. 1 and Ob. 2, starting at measure 346 with a forte (*f*) dynamic.
- Clarinets:** Cl. 1 and Cl. 2, starting at measure 346 with a forte (*f*) dynamic.
- Bassoons:** Fgt. 1 and Fgt. 2, starting at measure 346 with a forte (*f*) dynamic.
- Horns:** Cor. 1 and Cor. 2, starting at measure 346 with a forte (*f*) dynamic.
- Trumpets:** Tpta. 1 and Tpta. 2, starting at measure 346 with a forte (*f*) dynamic.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3, starting at measure 346 with a forte (*f*) dynamic.
- Tuba:** Tuba, starting at measure 346 with a forte (*f*) dynamic.
- Timpani:** Timb., starting at measure 346 with a forte (*f*) dynamic.
- Glockenspiel:** Glk., starting at measure 346 with a forte (*f*) dynamic.
- Percussion:** Perc., starting at measure 346 with a mezzo-piano (*mp*) dynamic, transitioning to forte (*f*).
- Piano:** Pno., starting at measure 346 with a forte (*f*) dynamic.
- Violins:** Vln. I and Vln. II, starting at measure 346 with a forte (*f*) dynamic. Vln. I includes markings for "unis." and "divisi".
- Viola:** Vla., starting at measure 346 with a forte (*f*) dynamic. Includes markings for "pizz." and "arco".
- Cello:** Vc., starting at measure 346 with a forte (*f*) dynamic. Includes markings for "pizz." and "arco".
- Double Bass:** Cb., starting at measure 346 with a forte (*f*) dynamic. Includes marking for "arco".

The score includes various dynamic markings such as *f*, *mp*, *ff*, and *subito p*, along with performance instructions like *arco*, *pizz.*, *unis.*, and *div.* (divisi). The piece is in 4/4 time and features complex rhythmic patterns and melodic lines across the woodwinds and strings.

- III -

Nota:  
- En este movimiento se indica cada alteración, excepto donde exista armadura  
- No hay pausa entre parte II y parte III

♩ = c. 160

359

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

359

Timb.

359

Glk.

359

Perc.

*f*

*mf*

359

Pno.

359

♩ = c. 160

Vln. I

*ff*

(arco)

Vln. II

(arco)

Vla.

*ff*

(arco)

divisi

unis

Vc.

(arco)

*ff*

divisi

unis

Cb.

(arco)

*ff*



366

Fta. 1 *f*

Fta. 2 *f*

Ob. 1

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

366

Timb. *f*

366

Glk.

366

Perc.

366

Pno. *ff*

366

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = \text{c. } 140$

375  
Fta. 1

375  
Fta. 2

375  
Ob. 1

375  
Ob. 2

375  
Cl. 1

375  
Cl. 2

375  
Fgt. 1

375  
Fgt. 2

375  
Cor. 1

375  
Cor. 2

375  
Tpta. 1

375  
Tpta. 2

375  
Tbn. 1

375  
Tbn. 2

375  
Tbn. 3

375  
Tuba

375  
Timb.

375  
Glk.

375  
Perc.

375  
Pno.

375  
Vln. I

375  
Vln. II

375  
Vla.

375  
Vc.

375  
Cb.

$\text{♩} = \text{c. } 140$

This page of the musical score contains the following parts and markings:

- Flutes 1 & 2 (Fta. 1, 2):** Complex rhythmic patterns with slurs and accents.
- Oboes 1 & 2 (Ob. 1, 2):** Similar complex rhythmic patterns.
- Clarinets 1 & 2 (Cl. 1, 2):** Rhythmic patterns with some melodic lines.
- Bassoons 1 & 2 (Fgt. 1, 2):** Rhythmic patterns.
- Horns 1 & 2 (Cor. 1, 2):** Rhythmic patterns with *mf* markings.
- Trumpets 1 & 2 (Tpta. 1, 2):** Rhythmic patterns.
- Trombones 1, 2, & 3 (Tbn. 1, 2, 3):** Rhythmic patterns.
- Tuba (Tuba):** Rhythmic pattern with *mp* marking.
- Timpani (Timb.):** Rested.
- Glockenspiel (Glk.):** Rested.
- Percussion (Perc.):** Sparse rhythmic accents.
- Piano (Pno.):** Complex rhythmic patterns with slurs and accents.
- Violins I & II (Vln. I, II):** Complex rhythmic patterns.
- Viola (Vla.):** Rhythmic pattern with *arco* marking.
- Violoncello (Vc.):** Rhythmic pattern with *unis* and *divisi* markings.
- Contrabass (Cb.):** Rhythmic pattern with *arco* and *mp* markings.

Andante (♩ = c. 100) ♩ = c. 95

The musical score is arranged in a standard orchestral layout. It includes parts for:

- Flutes 1 & 2 (Fta. 1, Fta. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets 1 & 2 (Cl. 1, Cl. 2)
- Bassoons 1 & 2 (Fgt. 1, Fgt. 2)
- Horns 1 & 2 (Cor. 1, Cor. 2)
- Trumpets 1 & 2 (Tpta. 1, Tpta. 2)
- Trombones 1, 2, & 3 (Tbn. 1, Tbn. 2, Tbn. 3)
- Tuba
- Timpani (Timb.)
- Glockenspiel (Glk.)
- Percussion (Perc.)
- Piano (Pno.)
- Violins I & II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score is in 4/4 time and includes dynamic markings such as *mp*, *mf*, and *locco*. The tempo is marked as Andante, with a metronome marking of approximately 100 for the first section and 95 for the second section.

Allegro (♩ = c. 120)

406

Fta. 1 *mf*

Fta. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fgt. 1 *mf*

Fgt. 2 *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Tpta. 1 *mf*

Tpta. 2 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba *mf*

Timb.

Glk.

Perc.

Pno. *f*

Vln. I *p* *f* (arco)

Vln. II *pizz.* *p* *f* *unis arco*

Vla. *pizz.* *p* *f* *arco*

Vc. *pizz.* *p* *f* *arco non staccato alla corda*

Cb. *pizz.* *p* *f* *arco non staccato alla corda*

This page of the musical score, page 45, features the following parts and markings:

- Flutes (Fta. 1 & 2):** Treble clef, playing sustained notes with a *f* dynamic.
- Oboes (Ob. 1 & 2):** Treble clef, playing rhythmic patterns and sustained notes with a *f* dynamic.
- Clarinets (Cl. 1 & 2):** Treble clef, playing sustained notes with a *f* dynamic.
- Bassoons (Fgt. 1 & 2):** Bass clef, playing sustained notes with a *f* dynamic.
- Horns (Cor. 1 & 2):** Treble clef, playing sustained notes with a *f* dynamic.
- Trumpets (Tpta. 1 & 2):** Treble clef, playing rhythmic patterns and sustained notes with a *f* dynamic.
- Trombones (Tbn. 1 & 2):** Bass clef, playing sustained notes with a *f* dynamic.
- Tuba (Tuba):** Bass clef, playing sustained notes with a *f* dynamic.
- Timpani (Timb.):** Bass clef, playing sustained notes.
- Glockenspiel (Glk.):** Treble clef, playing sustained notes.
- Percussion (Perc.):** Playing rhythmic patterns.
- Piano (Pno.):** Treble and bass clefs, featuring complex rhythmic patterns, triplets, and a *loco* section. Includes markings for *mf* and *ff*.
- Violins (Vln. I & II):** Treble clef, playing sustained notes with a *ff* dynamic.
- Viola (Vla.):** Bass clef, playing sustained notes with a *ff* dynamic.
- Violoncello (Vc.):** Bass clef, playing rhythmic patterns with a *ff* dynamic.
- Contrabass (Cb.):** Bass clef, playing rhythmic patterns with a *ff* dynamic.

*rit.*..... (1/4 = c. 90) ♩ = c. 145

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-3, Trumpets 1 & 2, Trombones 1-3, and Tuba. The percussion section includes Timpani, Glockenspiel, and Percussion. The piano part is written for both hands. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is in G major and 3/4 time, with a tempo of approximately 90 beats per minute. It features dynamic markings such as *mf*, *mp*, *f*, and *mf*, and includes performance instructions like *rit.* and *loco*.

♩ = c. 170 (subito) & accel. ----- ♩ = c. 200

433 muta a flautín

Fta. 1 *mf* *ff*

Fta. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Fgt. 1 *f* *ff*

Fgt. 2 *f* *ff*

Cor. 1 *f* *ff*

Cor. 2 *f* *ff*

Tpta. 1 *mf* *ff*

Tpta. 2 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *ff*

Tuba *ff*

Timb. *mf*

Glk.

Perc. *ff*

Pno. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* (arco)

Cb. *ff* (arco)

♩ = c. 170 (subito) & accel. ----- ♩ = c. 200 ----- ♩ = c. 180



♩ = c. 190      ♩ = c. 220

This page shows the general part of a musical score for a concert. The instruments included are Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Trombones 1, 2, & 3, Tuba, Timpani, Glockenspiel, Percussion, Piano, Violins I & II, Viola, Violoncello, and Contrabasso. The score consists of 28 staves. The Piano part (Pno.) is the only one with musical notation, including dynamics (ff, loco), articulation (accents, slurs), and performance directions like 'Como escrito / P. "Manotazo" - sin palma'. The other instruments have blank staves with measure markings. The score is divided into measures by vertical bar lines, with measures 2/4 and 4/4 indicated. The piano part features complex rhythmic patterns, including triplets and eighth notes.

450 ♩ = c. 160

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(arco)

*sf*

*f*

*fff*

Como escrito / P. "Manotazo"

*sf*

*f*

*fff*

*sf*

*f*

*fff*

divisi

This page of the musical score, page 50, contains staves for various instruments and the piano. The score begins at measure 456. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and strings (Violins I & II, Viola, Violoncello, Contrabasso) play a melodic line marked *f* (forte). The percussion (Timpani, Percussion) and piano (Piano) parts are marked *f*. The brass section (Trumpets 1 & 2, Trombones 1, 2, & 3, Tuba) is mostly silent, with the Tuba and Timpani playing a rhythmic pattern marked *mf* (mezzo-forte). The woodwinds and strings play a melodic line marked *f* (forte). The piano part is marked *mp* (mezzo-piano) and includes a *loco* section. The tempo is marked *♩ = c. 150*. The score includes dynamic markings such as *f*, *mp*, and *mf*. The woodwinds and strings play a melodic line marked *f*. The piano part is marked *mp* and includes a *loco* section. The percussion and tuba parts are marked *mf*.

*rit.* -----  $\text{♩} = c. 140$   $\text{♩} = c. 150$

Fta. 1 *mf*

Fta. 2 *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mp* *mf*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mf*

Fgt. 1 *mf* *mp* *mf*

Fgt. 2 *mf* *mp* *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Tpta. 1 *mp* *mf*

Tpta. 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mf*

Tuba *mf*

Timb.

Glk. *mp* *mf*

Perc. *mp* *mf*

Pno. *f* *mf* *mf* (loco)

Vln. I *mf* *mp* *mf*

Vln. II *mp* *mf* *pizz.*

Vla. *mf* *mp* *mf*

Vc. *mf* *pizz.*

Cb. *mf*

472  $\text{♩} = c. 160$

Flta. 1 *mf*

Flta. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fgt. 1 *mf*

Fgt. 2 *mf*

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba *mf*

Timb.

Glk. *mf*

Perc.

Pno. *f* *ff* *f*

Vln. I *mf*

Vln. II *mf* pizz. sul tasto

Vla. *mf*

Vc.

Cb.

477  $\text{♩} = c. 160$

479

Flta. 1

Flta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = c. 145

*muta a flautin*

*mf*

*f*

*ff*

(*loco*)

*rit.*

(14 = c.110) ♩ = c. 140 (subito)

456

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

404 *muta a flauta*

Fta. 1 *f*

Fta. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1

Cl. 2

Fgt. 1 *mf* *f*

Fgt. 2 *mf* *f*

Cor. 1 *f*

Cor. 2 *f*

Tpta. 1 *mf* *f*

Tpta. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Tuba *f*

Timb.

Glk.

Perc. *mf* *f*

Pno. *mp* *mf* *f* *15<sup>ma</sup>* *(loco)*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *pizz.* *f*

Vc. *f* *pizz. divisi* *unis* *divisi*

Cb. *f* *pizz.*



502

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

(15ma)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = c. 148

muto a flautín

mp

mf

p

arco

mp

mf

mp

mf

mp

mf

mp

mf

rit.

(1/4 = c. 100)

♩ = c. 170 subito & accel.

508

Fta. 1

Fta. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fgt. 1

Fgt. 2

Cor. 1

Cor. 2

Tpta. 1

Tpta. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timb.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *sfz*

*rit.* *subito & accel.*

*loco* *pizz.*

P. "Manotazo" Gesto X P. "Caricia"

♩ = c. 200
♩ = c. 170
♩ = c. 145

Fta. 1  
 Fta. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Fgt. 1  
 Fgt. 2  
 Cor. 1  
 Cor. 2  
 Tpta. 1  
 Tpta. 2  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tuba  
 Timb.  
 Glk.  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for Concerto for Piano and Orchestra - Part General, page 58. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1, 2, and 3, Tuba, Timpani, Glockenspiel, Percussion, Piano (with left and right hand staves), Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (*ff*, *sf*, *f*, *sfz*), articulation (*pizz.*, *divisi*, *unis*), and performance instructions like *loco* and *Mamotazo*. There are also tempo markings ( $\text{♩} = \text{c. } 200$ ,  $\text{♩} = \text{c. } 170$ ,  $\text{♩} = \text{c. } 145$ ) and a rehearsal mark *8<sup>m</sup>*.