Estampas Mexicanas

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I. Ferial
II. Danza del Pájaro Sagrado
III. Teotlalli

SCORE

For orchestra

by José Luis Elizondo

Instrumentation for *Estampas Mexicanas*

Duration: Approximately 10 minutes
Recommended string size: 10-8-6-6-4

I. Ferial

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bassoon
2 Horns in F
2 Trumpets in Bb
2 Trombones
Violins I
Violins II
Violas
Cellos
Basses

Timpani: G, Ab, C, Eb

Percussion I
- Maracas
- Cabasa
- Suspended Cymbal

Percussion II
- Congas (play with hands)
- Bongos (play with hands)
- Triangle (play with light mallet)

Percussion III
- Claves
- Tambourine (set in a stand, play with a stick)
- Bass Drum

II. Danza del Pájaro Sagrado

1 Piccolo
2 Flutes
2 Clarinets in Bb
2 Horns
2 Trombones
Violins I
Violins II
Violas
Cellos
Basses

Percussion I
- Congas (play with soft wool mallets)
- Gong (play with big, soft wool mallet)

Percussion II
- Claves
- 2 Temple Blocks
- Bird Whistle*

Percussion III
- Bass Drum

Percussion IV
- Cabasa

*NOTE ABOUT THE BIRD WHISTLE:

The bird whistle cadenza may be played by several players with several bird whistles (in addition to Percussion II). The intended effect is to imitate birds singing to each other as naturally as possible. The mood should be gentle, noble and somewhat mysterious.

III. Teotlalli

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bassoon
2 Horns in F
2 Trumpets
2 Trombones
Violins I
Violins II
Violas
Cellos
Basses

Percussion I
- Congas (play with hands)
- Bongos (play with hands)

Percussion II
- Suspended Cymbal (play with nylon tips)
- Snare Drum

Percussion III
- Bass Drum
- Cabasa
- 2 Temple Blocks
- 2 Cow Bells (play with soft yarn mallets)
- Suspended Cymbal (play with nylon tips)

Expressions used in the score for

Estampas Mexicanas

	GERMAN	CZECH
Estampas Mexicanas *(Mexican Snapshots)*	**Mexicanische Schnappschüsse**	**Obrazek Mexika**
I. Ferial *(Parade)*	**I. Parade, Prozession**	**I. Prehlidka, Pouliční Festival**
appasionato (passionate)	leidenschaftlich	vášnivý
bold	kräftig	silný
broad, strong, bright	kraftvoll, stark, hell	žřetelný, silný, jasný
crisp and precise	knackig (rhythmisch) und präzise	rytmický, přesný
festive	festlich	radostně
firm but noble	bestimmt und sanft	rozhodný ale mírny (ušlechtilý)
gentle, noble, in the background	sanft, im Hintergrund	mírny, ušlechtilý, v pozadí
leggiero (light)	leicht	lehký
reverent	ehrfürchtig	uctivý
rhythmic, playful	rhythmisch, spielerisch	rytmický, hravý
risoluto (resolved)	resolut	rozhodný, rázný
vivo (lively)	lebhaft	zivý
II. Danza del Pájaro Sagrado *(Dance of the Sacred Bird)*	**II. Tanz des Heiligen Vögels**	**II. Tanec Posvátneho Ptáka**
focused, bitting, with primitive energy	fokussiert, beißend, primitiv	soustředěný, kousavý, primitivní
irregular but noble and gentle, imitating real birds	unregelmäßig, aber sanft, echte Vögel imitierend	nepravidelný, ale mírný a vznešený, imitující reálné ptáky
reverent	ehrfürchtig	uctivý
ritualistic	ritualisiert, rituell	rituální
short, bold, dark	kurtz, kräftig, dunkel	krátky, silný, temný
steady, in the background	konstant, im Hintergrund	konstantní, v pozadí
use one or multiple bird whistles	benutzen Sie eine oder mehrere Vogelpfeifen	použít jeden nebo mnohonásobný ptačí hvizd
III. Teotlalli *(Land of Gods)*	**III. Land der Götter**	**III. Země Bohů**
apprensivo ed ostinato (apprehensive and obstinate)	unruhig und unnachgiebig	znepokojený, neústupný
bold and pleasant	kräftig und heiter	silný a radostný
bright, elegant	hell, elegant	jasny, elegantní
bring out	hervortretend	přední
festive, spirited	festlich, begeistert	radostny, nadšený, temperamentní
firm but noble	bestimmt und sanft	rozhodný ale mírny (ušlechtilý)
heroic	heroisch	heroicky
in a mocking tone	in einem verspottendem Ton	V posměšném tón
insistent, rhythmic	hartnäckig, rhythmisch	neodbytny, rytmicky
joyful, bright and pleasant	freudig, hell, heiter	radostny, jasny, příjemný
mysterious	mysteriös	záhadný
play grace notes before the beat	spielen Sie die Vorschlagsnoten vor dem Takt	hrát ozdobu (notu) před taktem
spirited & festive	begeistert und festlich	temperamentni a radostny
like a Mariachi band	wie eine mexikanische Mariachi-Volksmusik-Band	jako mexicky mariachi folk band

Estampas Mexicanas

Program Notes

ENGLISH

Estampas Mexicanas is a three movement suite for orchestra featuring Mexican folk elements in a style akin to the nationalistic compositions of the beginning of the twentieth century. In particular, *Estampas Mexicanas* is inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of Silvestre Revueltas, and the lyric melodies of Manuel M. Ponce.

Each movement can be identified with a particular stage in the process of the search for a national language seen in Mexican music at the beginning of the twentieth century. The first movement, *Ferial*, is a festive parade of simple, colorful, folk-like tunes and rhythms woven into a tapestry of western European textures. It relates to music written right after the Mexican Revolution of 1910, when composers, who had been writing in the European salon-music styles favored at the time, started to borrow folk musical elements to spice up their compositions.

The second movement, *Danza del Pájaro Sagrado*, presents an Aztec ritual invocation of a bird god. It corresponds to the reactionary movement that sought national identity in the music of the Mexican native tribes, consciously avoiding European influence. The third movement, *Teotlalli*, attempts to synthesize the European, native-Indian and mestizo sounds introduced in the previous movements. It even presents the movement's main motive in a symphonic version of the Mexican mariachi-band sound. This movement corresponds to the reconciliation of the indigenist and pro-European factions that eventually came about in Mexico, creating a more genuine musical idiom that better represented the mixed cultural heritage of the Mexican people.

SPANISH

Estampas Mexicanas es una suite para orquesta en tres movimientos, los cuales pueden ser identificados con las distintas facetas en el proceso del desarrollo del lenguaje musical nacionalista mexicano. En particular, *Estampas Mexicanas* está inspirada en la vitalidad rítmica de la música de Carlos Chávez, el misticismo ritualista de Silvestre Revueltas, y el liricismo melódico de Manuel M. Ponce.

El primer movimiento, *Ferial*, es una procesión festiva de melodías y ritmos coloridos de caracter folklórico, entretejidos en una estructura típicamente europea. Es similar en carácter a la música escrita en México a principios del siglo XX, en que la influencia de la música de salón europea favorecida durante ese período, comenzaba a dar paso a música más representativa de los ritmos y melodías del pueblo mexicano.

El segundo movimiento, *Danza del Pájaro Sagrado*, presenta un ritual azteca imaginario. Este movimiento corresponde al movimiento indigenista que buscaba consolidar la identidad nacional por medio del estudio y asimilación de elementos de las culturas prehispánicas, a la vez que se mantenía concientemente alejado de la influencia europea.

El tercer movimiento, *Teotlalli*, intenta reconciliar los elementos indígenas, mestizos y europeos presentados en los dos movimientos anteriores. El tema principal de la pieza es presentado incluso en lo que sería la versión sinfónica del sonido de mariachi. La síntesis de elementos de estas diversas culturas que se funden para formar al pueblo mexicano, permite una expresión más genuina de la riqueza cultural de México y su gente.

Poems About The Symbolism Of
Estampas Mexicanas

I. Ferial

The conqueror kissed the New Land before wounding it with a shovel. He took pride in the hands that uprooted this bundle of cempasuchil flowers that now embellishes his vase.

The stars descend from the European sky to caress his melodies. Your footsteps, Aztec people, are present in the anonymity of the rhythm that the conqueror now claims as his own.

There is no link between you and him. If he had any ancestor on this land, he would remember… still, he sings this tune that, though dear, remains foreign to him. A song that speaks with the voice of a promise that will not hold true for him.

II. Danza del Pájaro Sagrado

The memory of the chant rests among the abandoned pyramids. Wearisome shadows descend to lay upon the earth. The timid plea of those who seek to rescue their identity from the past echoes in the dark. Each fragment of the temple raises its sight to respond to the invocation. The heartbeat of the sleeping volcano can be heard breathing in this land.

Centuries make way for History to approach the present from afar. She rises from the remains of the pyramids and exhumes herself from oblivion. History comes like the feather that tears time apart.

Music dresses herself with the feathers of the Quetzal. The sacred bird claims his song, his whistle, and fuses with the invocation, revealing itself with the glory of a soul that is reborn from its grave.

The Spaniards watch the winged god haul its trill back to the past and bind them to silence.

III. Teotlalli

Our back is burdened by stone idols that will speak to us no more and with ships that will carry only precious stones to the Old Continent. We have been left adrift.

> *Let the Ancient Sun sink and drag the ships and idols with him. You, who are neither Aztec nor Spaniard, will inherit this land: Teotlalli. The seed that shall nourish your descendents will be sown in this Land of Gods. Your music will embrace them and give them life.*
>
> *Learn to accept the beauty of dawn in this horizon that is yours, before taking on glory that is not your own. Your song will no longer be Nahuatl or Spanish. From your melody, the new Mexican Sun will rise.*

I. Ferial

El conquistador besó la nueva tierra antes de herirla con su pala. Se enorgulleció de las manos que cortaron este ramo de flores de cempasúchil que ahora adorna su florero.

Las estrellas del cielo europeo bajan a acariciar sus melodías. Tus huellas, pueblo azteca, están presentes en el anonimato del ritmo que hoy él reclama como suyo.

No existen lazos entre tú y él. Si él tuviera antecedentes en esta tierra los recordaría…. Y sin embargo toca esta melodía que aunque grata, permanece extranjera a él. Un canto que habla con la voz de las promesas que no se cumplirán para él.

II. Danza Del Pájaro Sagrado

El recuerdo del canto reposa entre las pirámides abandonadas. Bajan lentas las sombras a recostarse sobre la tierra. En la obscuridad retumba la plegaria tímida de los que buscan rescatar una identidad del pasado. Los fragmentos de los templos alzan la vista para responder a la invocación. El latido del volcán dormido se escucha respirar en estas tierras.

Los siglos abren paso a la historia que viene caminando desde muy lejos, que se levanta de entre los escombros de las pirámides y se desentierra a sí misma del olvido. Viene la historia como una pluma que desgarra el tiempo.

La música se viste con el plumaje del Quetzal. El ave sagrada recobra su canto, su silbido, y se funde a la invocación. El dios pájaro se deja ver con la gloria del alma que renace de su sepulcro.

Los españoles observan como el dios emplumado se lleva su trino de vuelta al pasado y los deja solos con el silencio.

III. Teotlalli

A nuestra espalda sólo quedan ídolos de barro que no hablan ya más con nosotros y las carabelas que sólo llevarán oro y piedras preciosas al viejo continente. Estamos varados.

> *Deja que el viejo sol se ahogue y arrastre con él a los barcos y a los ídolos en su naufragio. Tú, que ya no eres Azteca ni Español, heredarás esta tierra: Teotlalli. En esta Tierra de Dioses se sembrará la semilla que nutrirá a tu descendencia. Tu música los acogerá y les dará vida.*
>
> *Aprende a aceptar la belleza de la aurora en este horizonte que es tuyo, antes de adornarte con una gloria ajena. Tu canto ya no será Nahuatl ni Español. De esta melodía surgirá el Nuevo Sol Mexicano.*

Estampas Mexicanas

Commentary by the composer

Estampas Mexicanas (Mexican Snapshots) is a three-movement suite for orchestra featuring Mexican folk elements in a style inspired by the nationalistic compositions of the beginning of the twentieth century in Mexico. In particular, *Estampas Mexicanas* is inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of Silvestre Revueltas, and the lyric melodies of Manuel M. Ponce. Each movement can be identified with a particular stage in the search for a national language, as experienced in Mexican music history.

The first movement, *Ferial*, is a festive parade of simple, colorful, folk-like tunes and rhythms woven into a tapestry of western European textures. The opening measures present a paraphrase of the opening of *Sinfonia India* by Carlos Chavez, one of the first and most influential composers of Mexican classical music. Having attained its political independence from Spain and gone through the Revolution war of 1910, Mexico was left to explore how to reconcile the diverse elements of its rich cultural heritage. Composers, who had been writing in the European salon-music styles favored prior to the Revolution, started to incorporate folk musical elements in their compositions. *Ferial* plays with that juxtaposition of Spanish and native Mexican elements.

A "Ferial" is a combination of a religious procession with a street parade, typical of central Mexico. In the Latin percussion of this movement, one hears the festive sounds of a town celebration and even the sound of "Matachines" ("Matachines" are autochthonous dancers that participate in major Mexican religious parades, wearing shells and other ornaments in their hands and feet to create percussion music as they dance). At more intimate moments, however, like the little waltz at the center of the movement, those Mexican elements are replaced by sounds and rhythms of the Old World. The flute duet melody is more self-conscious and distinctly European, as is the suggestion of the waltz form in which it is presented. It is as if the exuberance of the native Mexican world had been allowed to be displayed in public but not invited into the intimate salons of the Spanish homes of the New Spain. The opening music of the movement, which comes back in different forms -- irregular, repetitive, primal, vibrant--, is tamed by the time the melody insinuates itself in the clarinet and horn, with subtle hints of militaristic connotations. Nevertheless, the pervasive sense of joy and festivity manages to take over and brings *Ferial* to a hopeful conclusion.

The second movement, *Danza del Pájaro Sagrado* (Dance of the Sacred Bird), is a more introspective piece evocative of an Aztec ritual invocation of a bird god. It was inspired by composers from the reactionary movement that sought national identity in the music of the Mexican native tribes, like the Aztecs and Mayas, consciously trying (but unable) to avoid European influence. (Spanish missionaries had destroyed all documentation of such music, and without the results of research that are available now, those composers could only "imagine" what Aztec or Maya music would have sounded like.) The orchestration of *Danza del Pájaro Sagrado* is sparse and symbolic, walking the listener through the scene of an imagined Aztec ritual. The cyclical and simple bass drum figure pulsates like the heartbeat of a giant earth goddess. It is soon joined by a drum figure in the congas that, like a trance-inducing mantra, is repeated time and time again, unchangeable. A pizzicato motive starts in the low strings, later echoed and joined by new layers of ever-higher strings that lift the ritualistic procession upwards. The net effect is that of a step pyramid.

The piccolo's register was chosen to sound like a clay ocarina. The piccolo sings an invocation, piercing the air filled with mystery. Its incantation transports the participants of the ritual, supported upward by the step pyramid of the strings, from the plane of the earthly to the realm of the divine bird god. Colored blocks of woodwinds join the piccolo at the top of the pyramid, moving in parallel, in a relatively primal but relaxed motion, performing some sort of dance. Then, they stop and we hear the pyramid effect in reverse. The strings retreat to the nothingness from which they came, first carrying the piccolo invocation with them, then, accompanied only by the percussion mantra. There is one subtle difference in the invocation. The piccolo has been joined by a bassoon. The divine shadow now accompanies the earthly element too. Eventually, the heartbeat of the land, the giant goddess, is the only thing left. Seemingly as an answer to the ritual, the song of the bird, perhaps the bird god itself, is heard at the end. It evaporates with the sound of the mystical gong.

The third movement, *Teotlalli* (Land of Gods), opens with a dissonant melody with contours that remind us, mockingly, of the melodies that came before. The oboe's register makes it sound strained and tense, rough and primitive. Its melody combines that of the first movement with some of the ornamentation of the piccolo melody of the second movement, but there is something awkward and sarcastic about it. The cello ostinato that supports that melody emphasizes the dissonance and parodies the ostinato accompaniment of the second movement. The conga sound is wild and exaggerated, further providing a sarcastic comment on the imagined, "native" world of the second movement. This section ends with a brass punctuation. A question is being asked... shouted, actually. What was the point of juxtaposition of all these cultural elements? Which influence from these cultures will win? Actually, neither one does. This third movement isn't about subordination. It is about acceptance and expression of all sources in a relaxed, and more genuine, non-splintered manner.

This movement is inspired by Mexican composers who sought to find a voice for Mexican music, not rejecting its many influences, but simply synthesizing the European, native-Indian and mestizo sounds, as well as the very prominent folk music from the time of the Mexican Revolution. The rest of the movement is more epic and varied, like Mexican history of the post-Revolutionary period. We are no longer facing the romanticized salon music of the Pre-Revolutionary period, or the imagined pre-Hispanic ritual music of the Post-Revolutionary composers. This new music might be somewhat chaotic and eclectic, but it is less self-conscious, more comfortable and it thrives in the presence of folk traditions, even in the sound of the Mariachi band, which is now the most recognizable form of Mexican folk music. Festive, like the first movement, but more Mexican somehow, *Teotlalli* is a celebration of this the legendary Land of Gods.

I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon

mf

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Timpani

Percussion 1

(Maracas, cabasa, suspended cymbal)

Percussion 2

(Congas, bongos, triangle)

Percussion 3

(Claves, tambourine, bass drum)

Violin I

spiccato

mf

Violin II

spiccato

mf

Viola

spiccato

mf

Cello

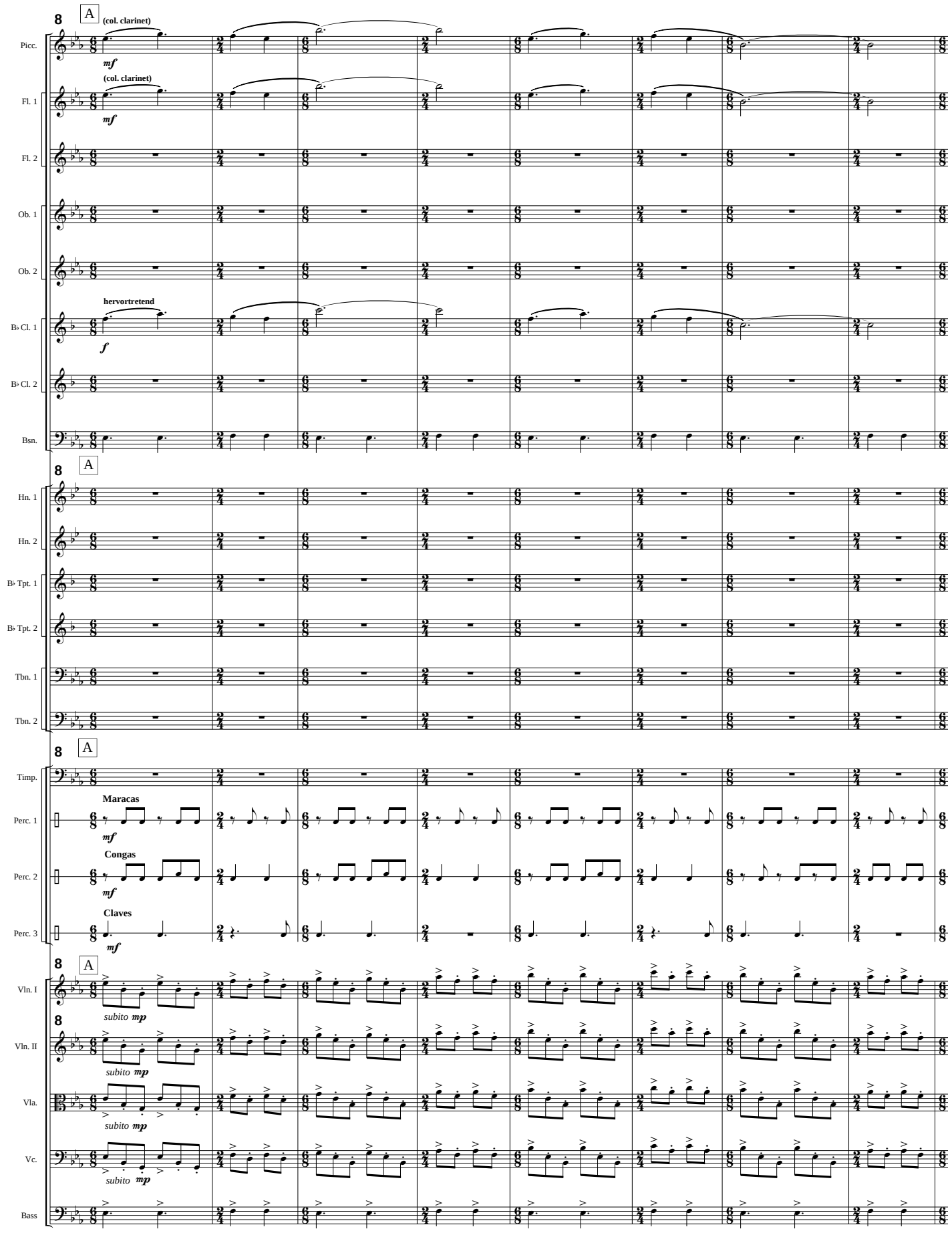
spiccato

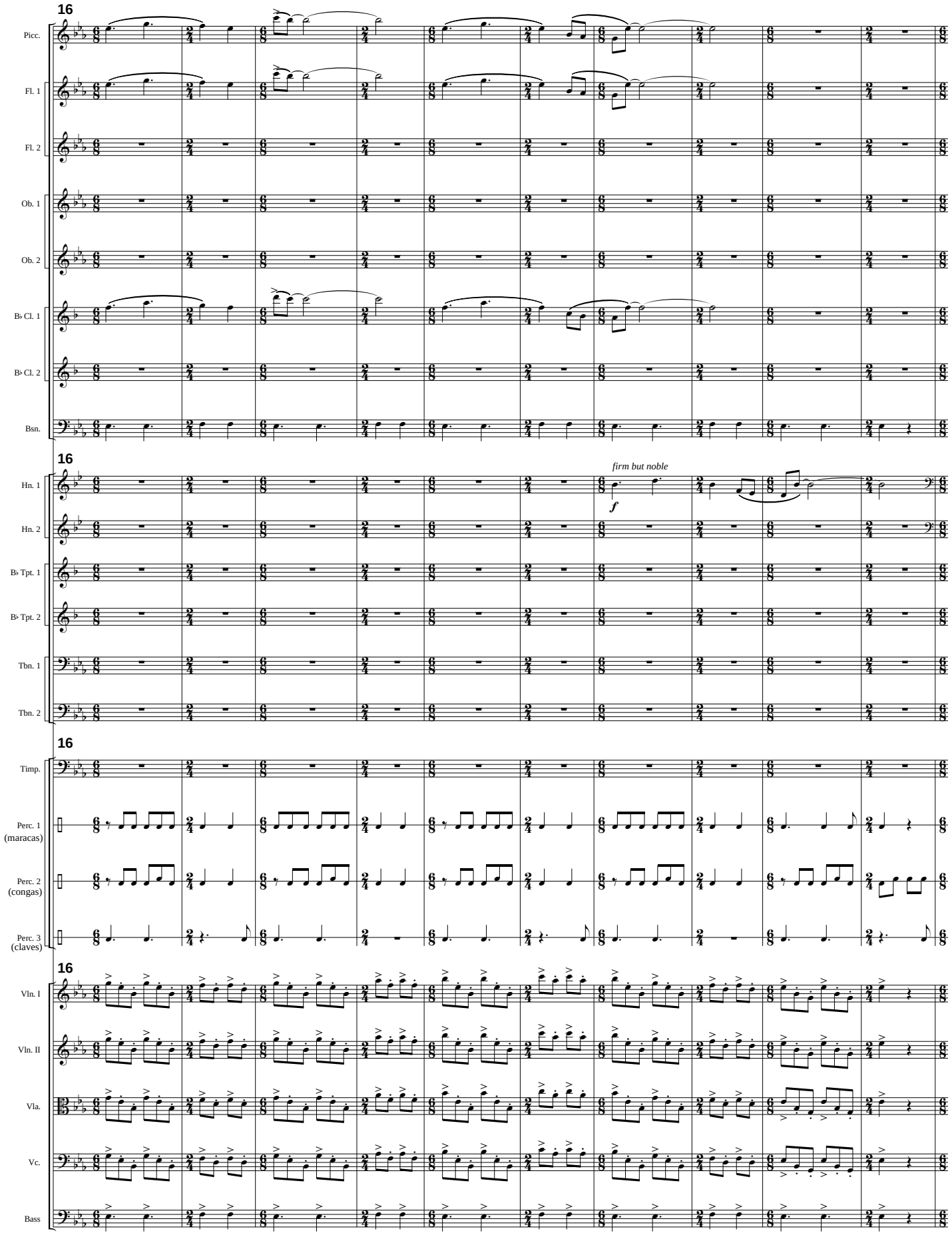
mf

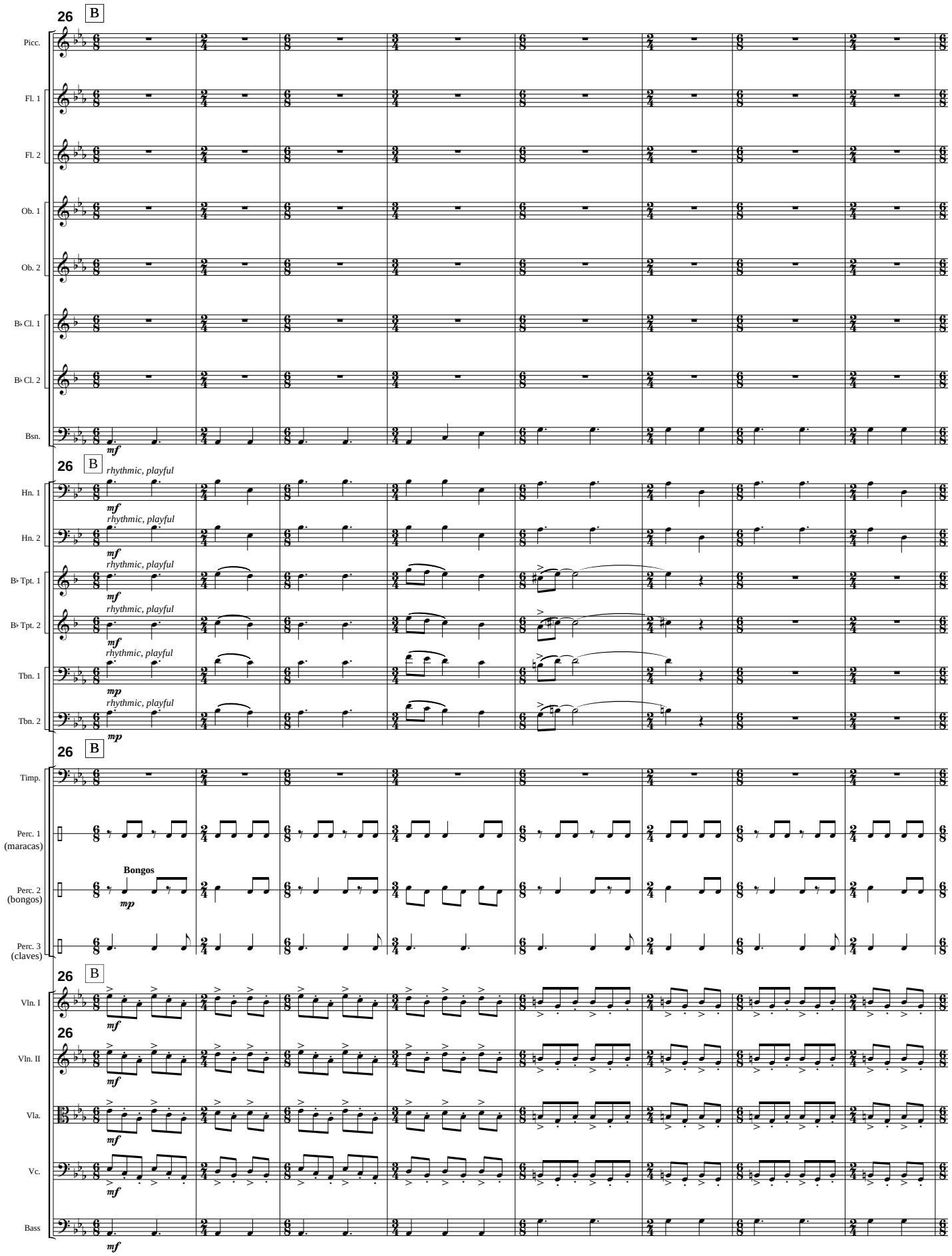
Bass

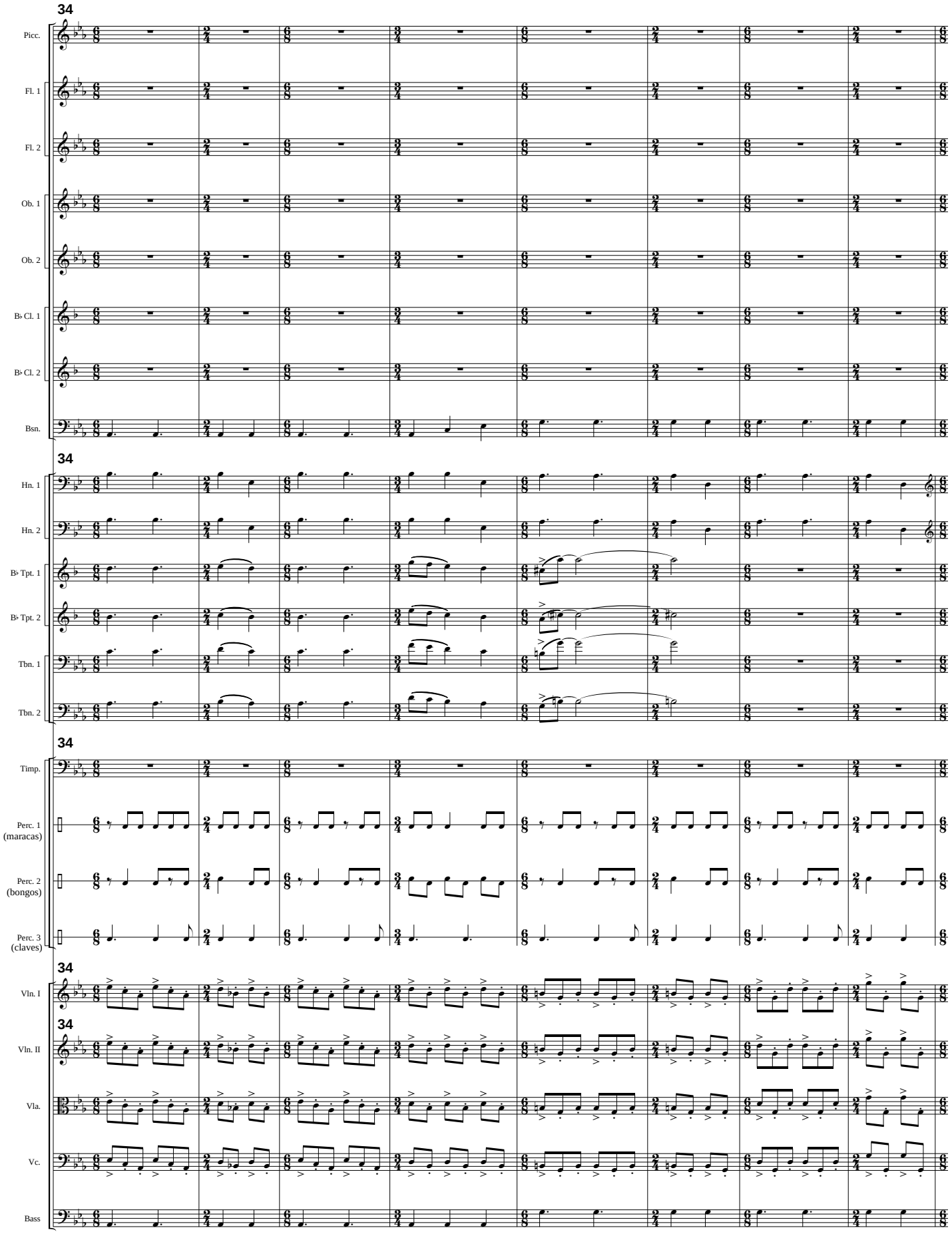
pizzicato

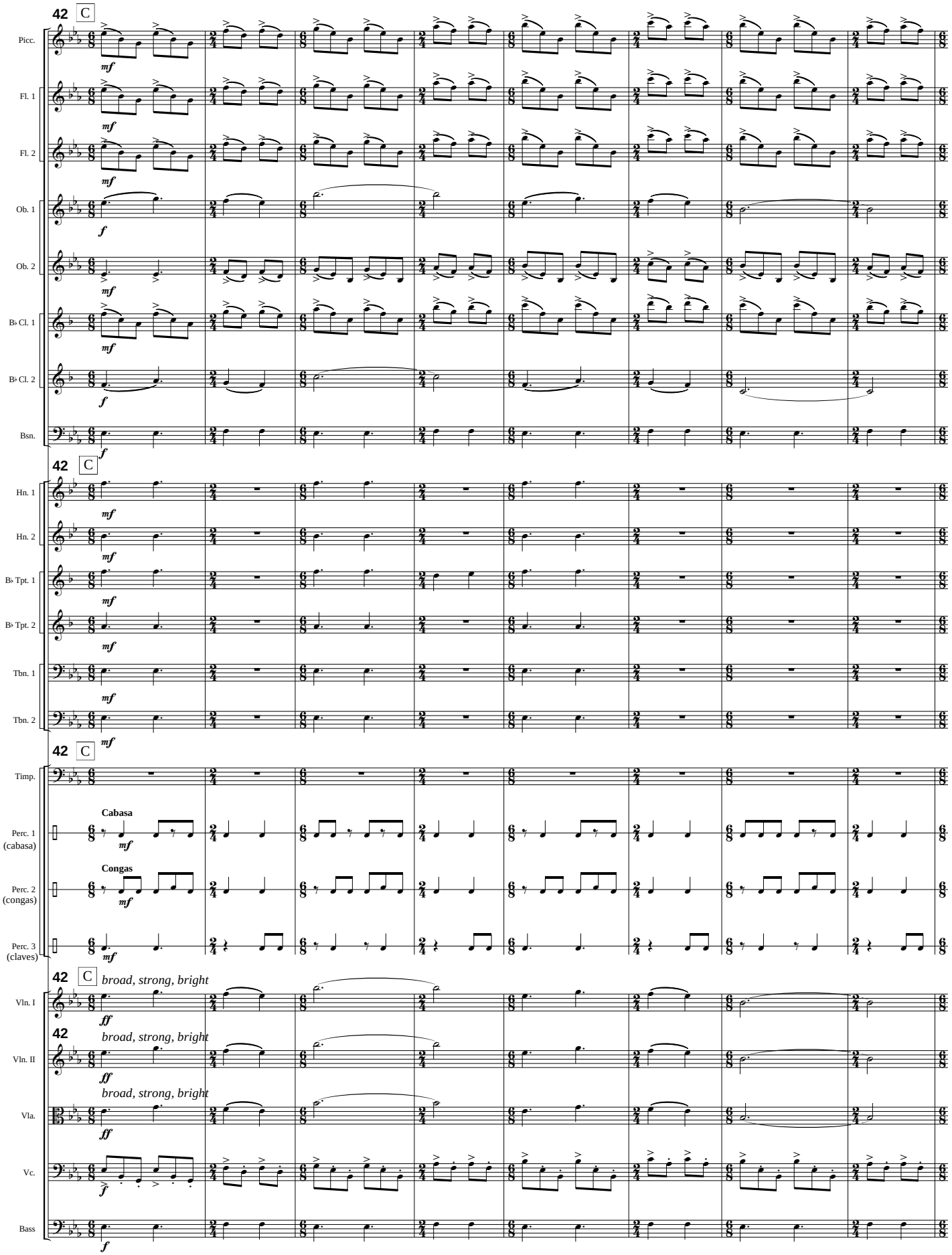
f

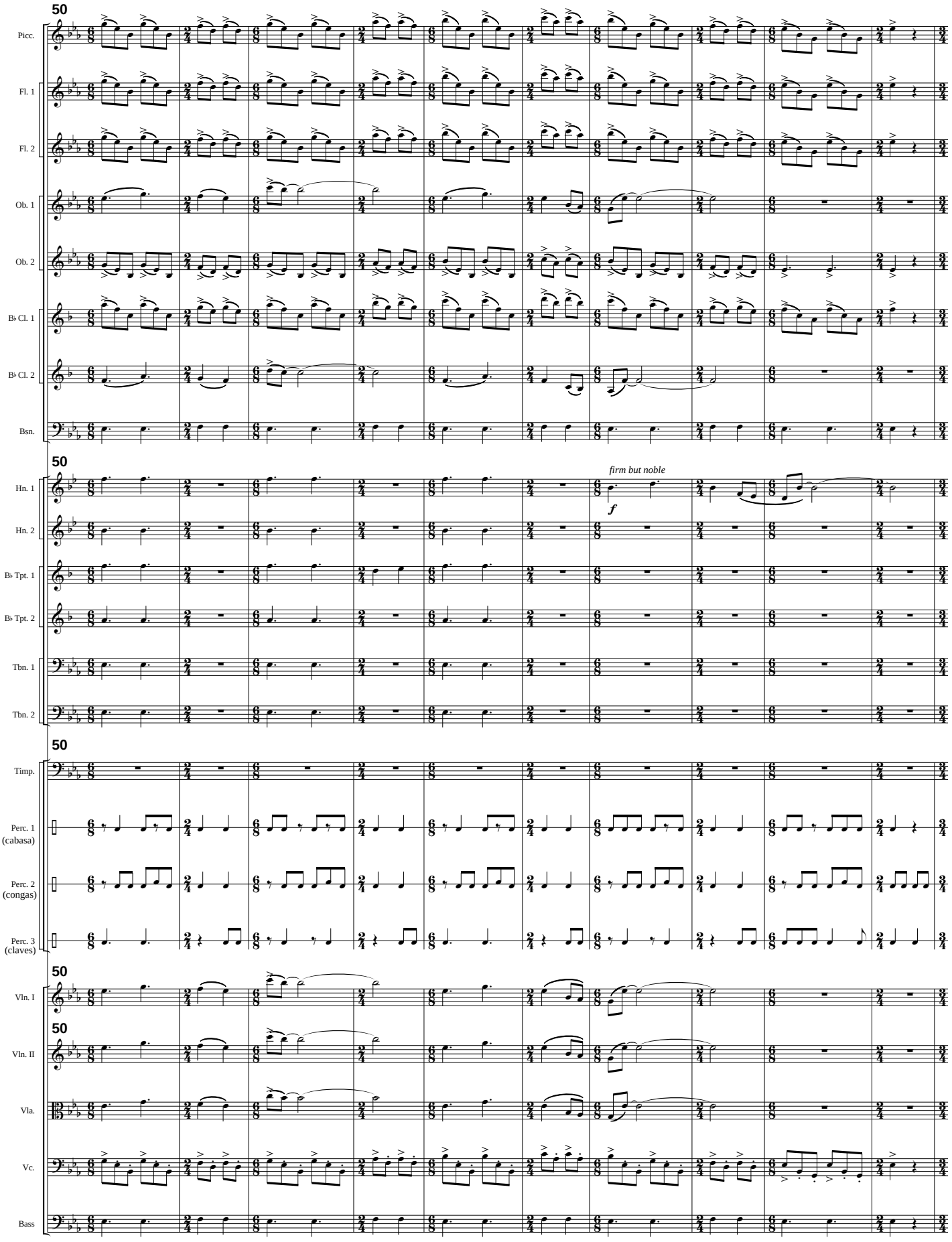

8
A
(col. clarinet)
mf
Picc.
(col. clarinet)
mf
Fl. 1
Fl. 2
Ob. 1
Ob. 2
hervortretend
f
B♭ Cl. 1
B♭ Cl. 2
Bsn.
8
A
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
8
A
Timp.
Maracas
mf
Perc. 1
Congas
mf
Perc. 2
Claves
mf
Perc. 3
8
A
subito mp
Vln. I
8
subito mp
Vln. II
subito mp
Vla.
subito mp
Vc.
Bass


16
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
16
firm but noble
f
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
16
Timp.
Perc. 1 (maracas)
Perc. 2 (congas)
Perc. 3 (claves)
16
Vln. I
Vln. II
Vla.
Vc.
Bass


26
B
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mf
26
B
rhythmic, playful
Hn. 1
mf
rhythmic, playful
Hn. 2
mf
rhythmic, playful
B♭ Tpt. 1
mf
rhythmic, playful
B♭ Tpt. 2
mf
rhythmic, playful
Tbn. 1
mp
rhythmic, playful
Tbn. 2
mp
26
B
Timp.
Perc. 1
(maracas)
Bongos
Perc. 2
(bongos)
mp
Perc. 3
(claves)
26
B
Vln. I
mf
26
Vln. II
mf
Vla.
mf
Vc.
mf
Bass
mf


34
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
34
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
34
Timp.
Perc. 1 (maracas)
Perc. 2 (bongos)
Perc. 3 (claves)
34
Vln. I
34
Vln. II
Vla.
Vc.
Bass


42
C
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Cabasa
Perc. 1 (cabasa)
Congas
Perc. 2 (congas)
Perc. 3 (claves)
broad, strong, bright
Vln. I
Vln. II
Vla.
Vc.
Bass
mf
f
ff


50
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
50
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
firm but noble
f
50
Timp.
Perc. 1 (cabasa)
Perc. 2 (congas)
Perc. 3 (claves)
50
Vln. I
50
Vln. II
Vla.
Vc.
Bass

60 D **Reverent**

Picc.

Fl. 1 — *mf*

Fl. 2 — *mf*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. — *p*

60 D **Reverent**

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

60 D **Reverent**

Timp. — *mp*

Perc. 1 (susp. cymbal) — to suspended cymbal

Perc. 2 (congas) — *p*

Perc. 3 (tambourine) — to tambourine

60 D **Reverent**

Vln. I — *staccato, leggiero* — *pp*

60 *staccato, leggiero*

Vln. II — *pp*

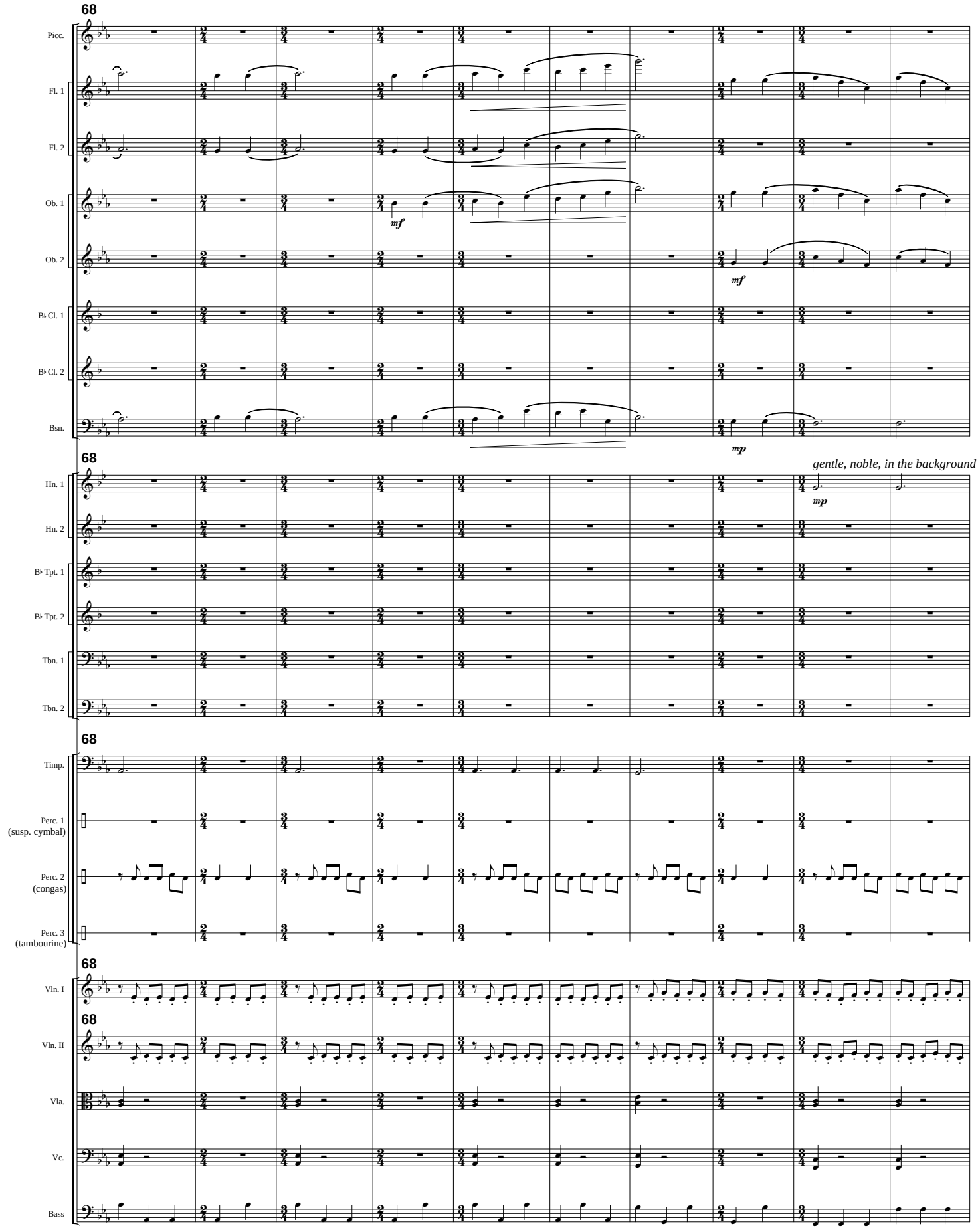
divisi, pizz.

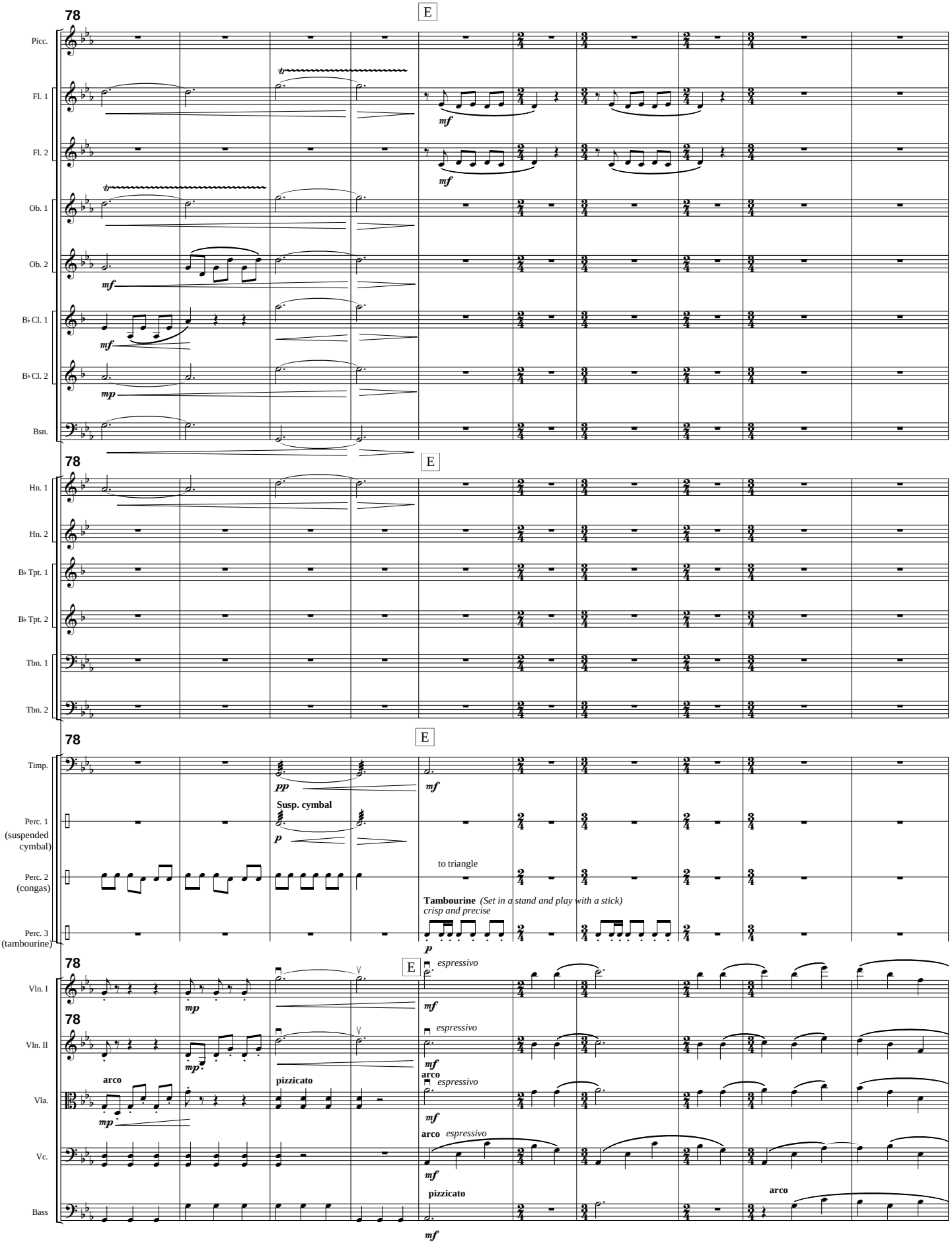
Vla. — *p*

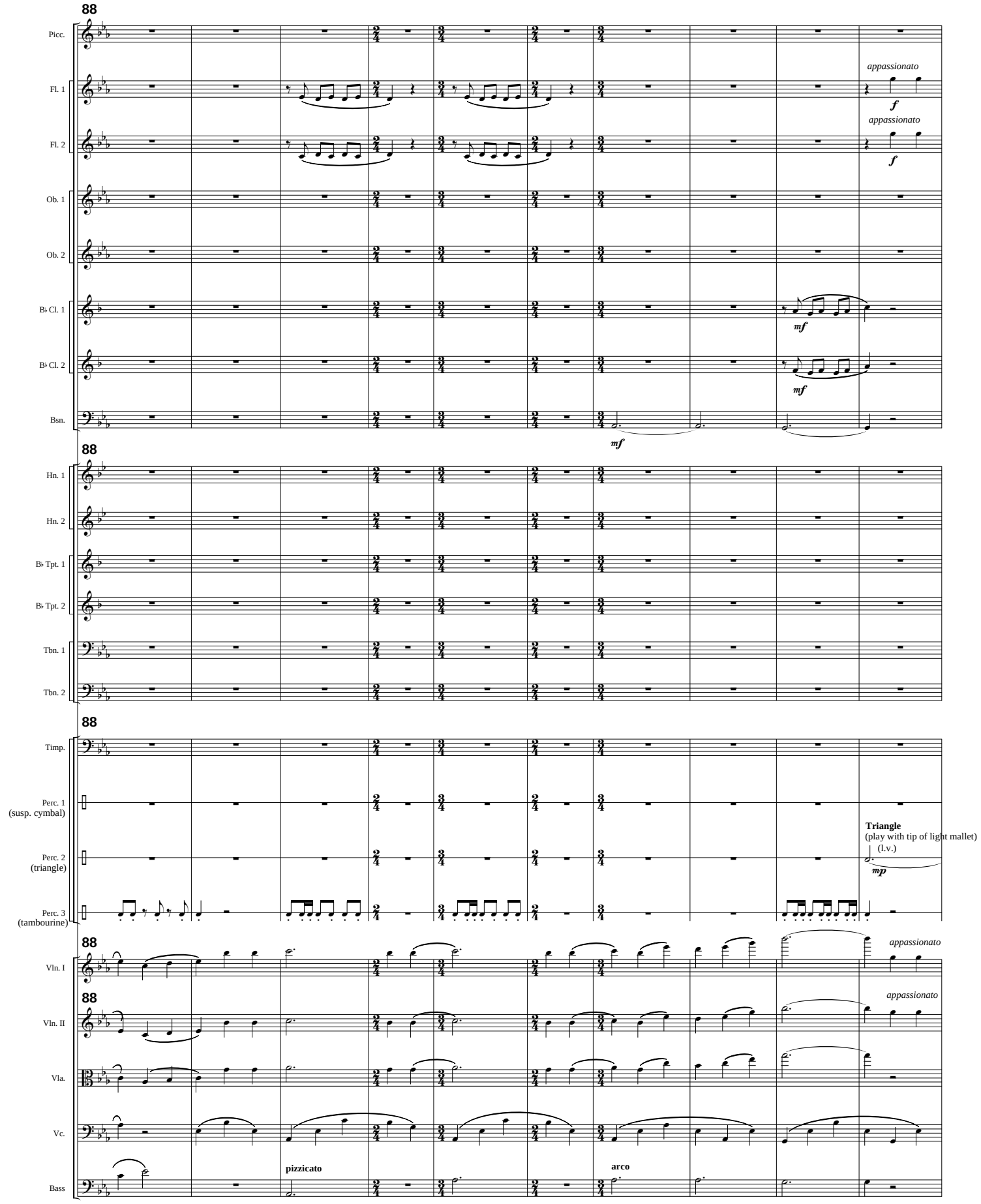
divisi, pizz.

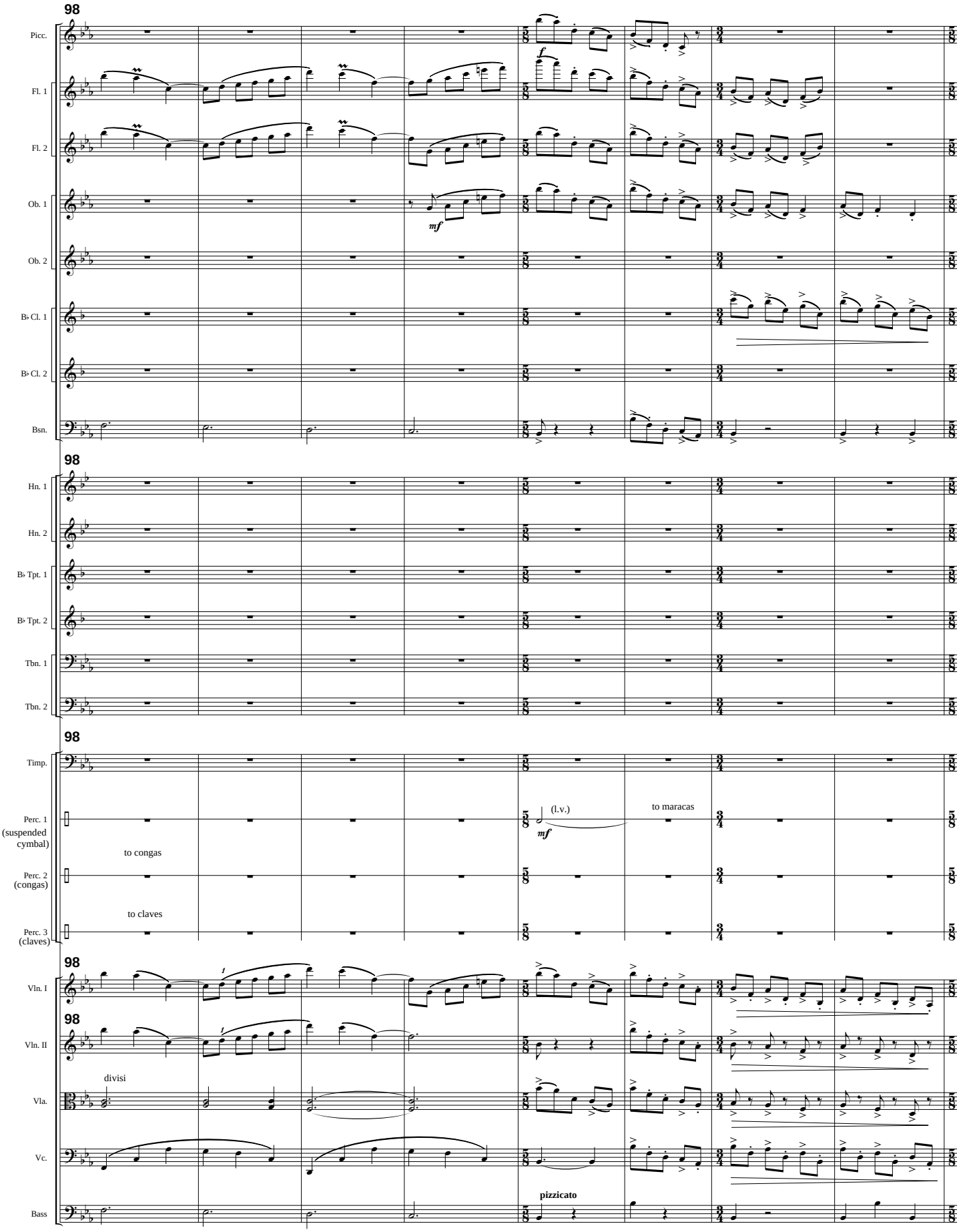
Vc. — *mp*

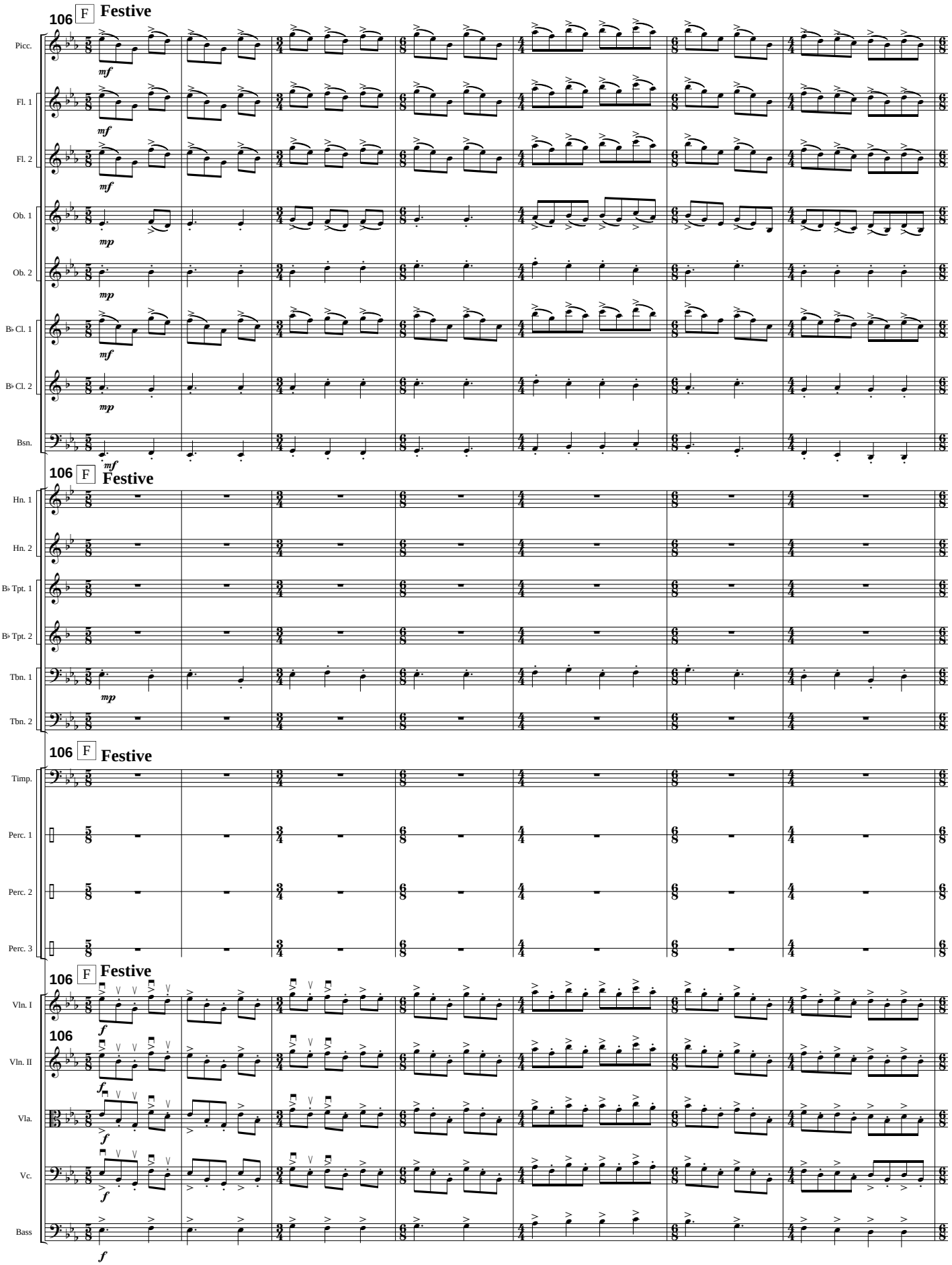
Bass — *mp*

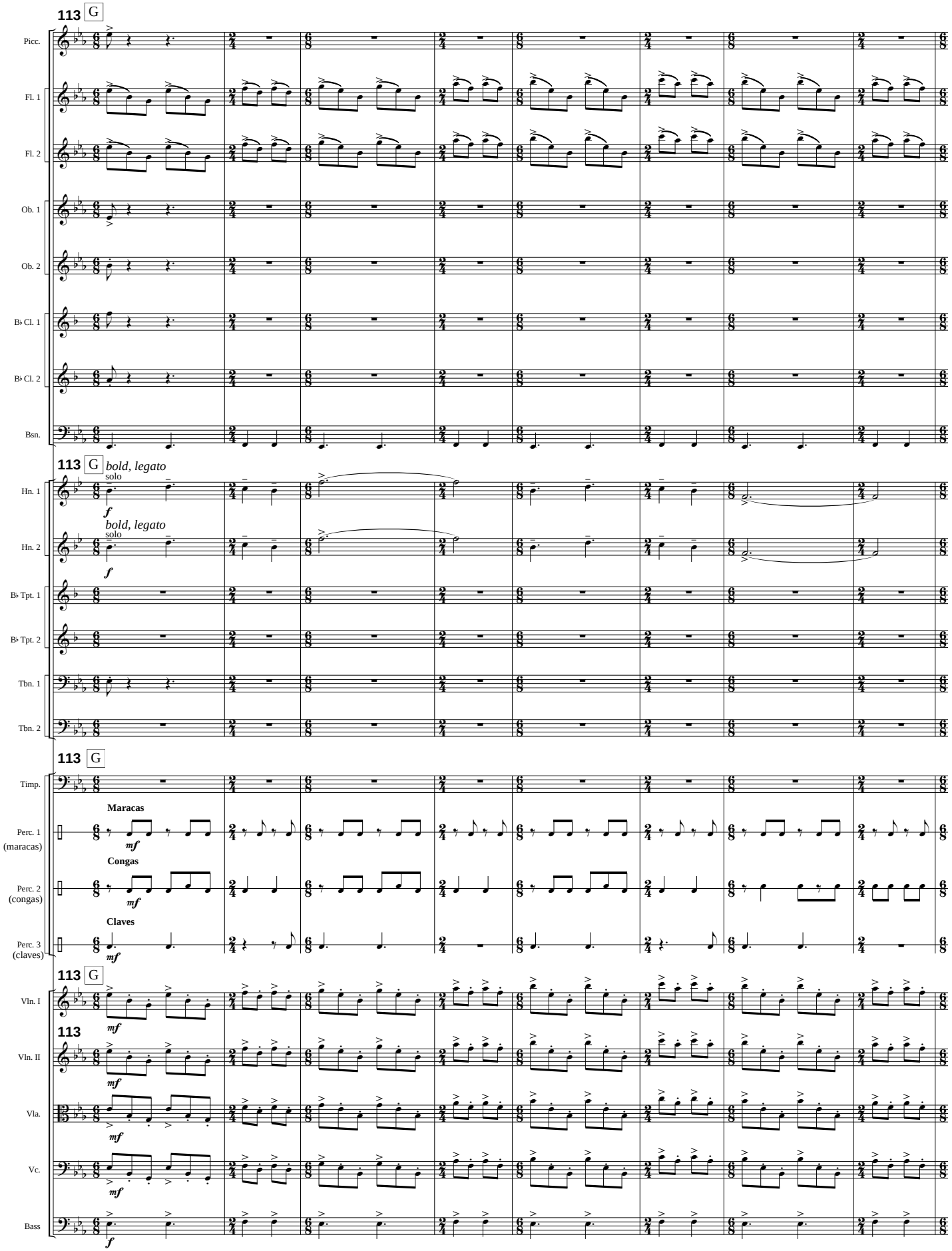

68
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mf
mf
mp
68
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
gentle, noble, in the background
mp
68
Timp.
Perc. 1
(susp. cymbal)
Perc. 2
(congas)
Perc. 3
(tambourine)
68
Vln. I
68
Vln. II
Vla.
Vc.
Bass

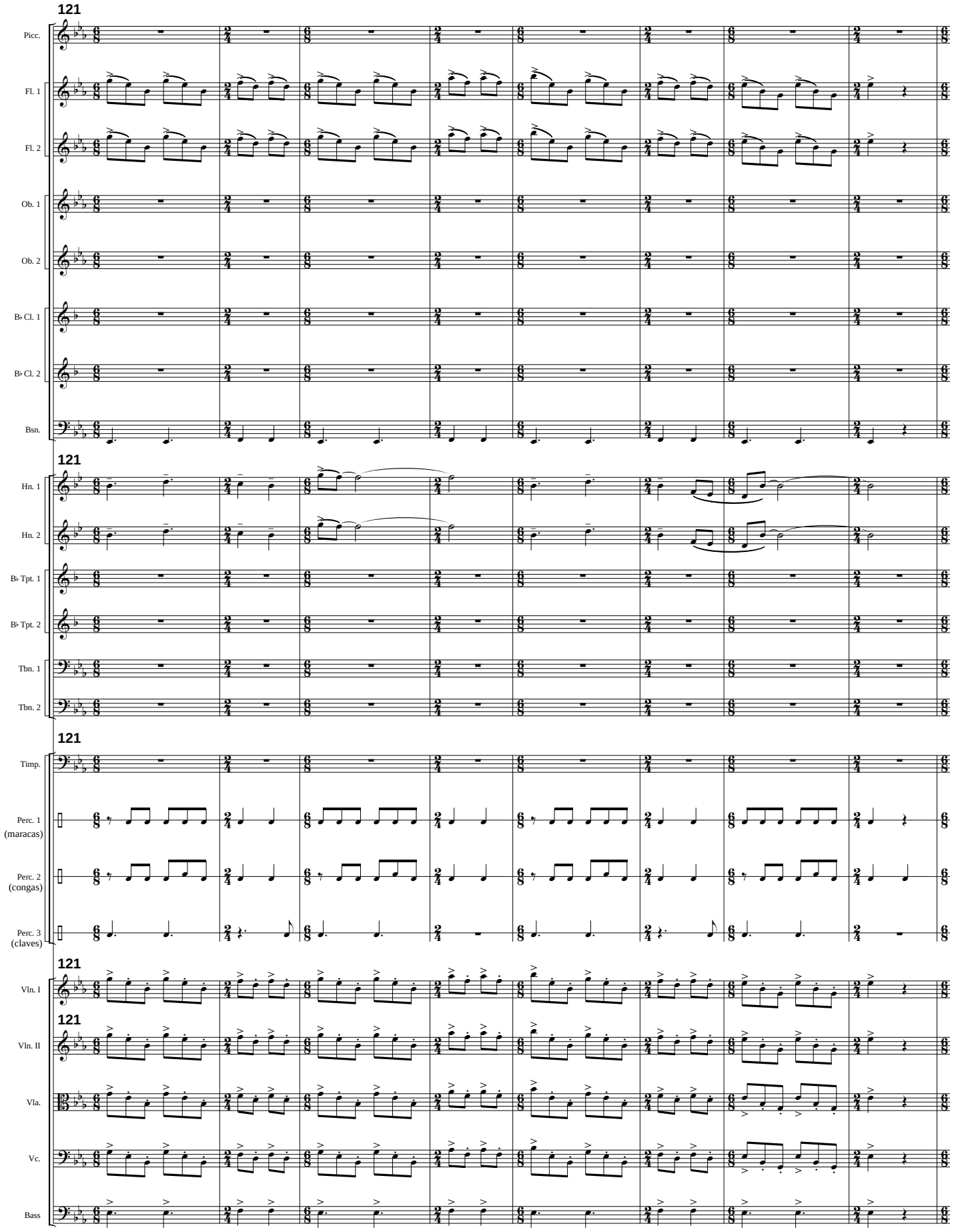

78
E
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1 (suspended cymbal)
Perc. 2 (congas)
Perc. 3 (tambourine)
Susp. cymbal
to triangle
Tambourine (Set in a stand and play with a stick)
crisp and precise
Vln. I
Vln. II
Vla.
Vc.
Bass
espressivo
arco
pizzicato

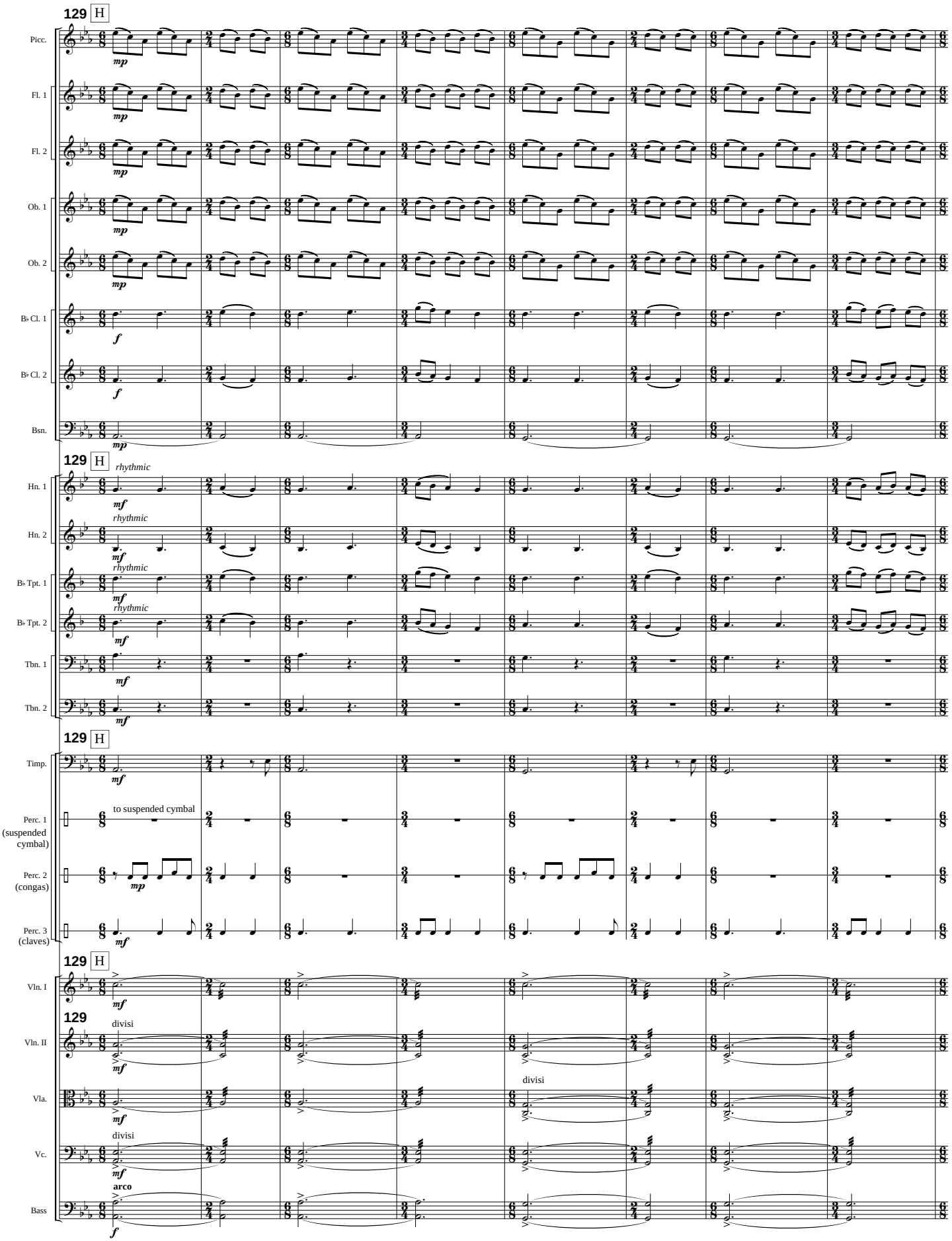

88
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
appassionato
f
mf
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1
(susp. cymbal)
Perc. 2
(triangle)
Perc. 3
(tambourine)
Triangle
(play with tip of light mallet)
(l.v.)
mp
Vln. I
Vln. II
Vla.
Vc.
Bass
pizzicato
arco

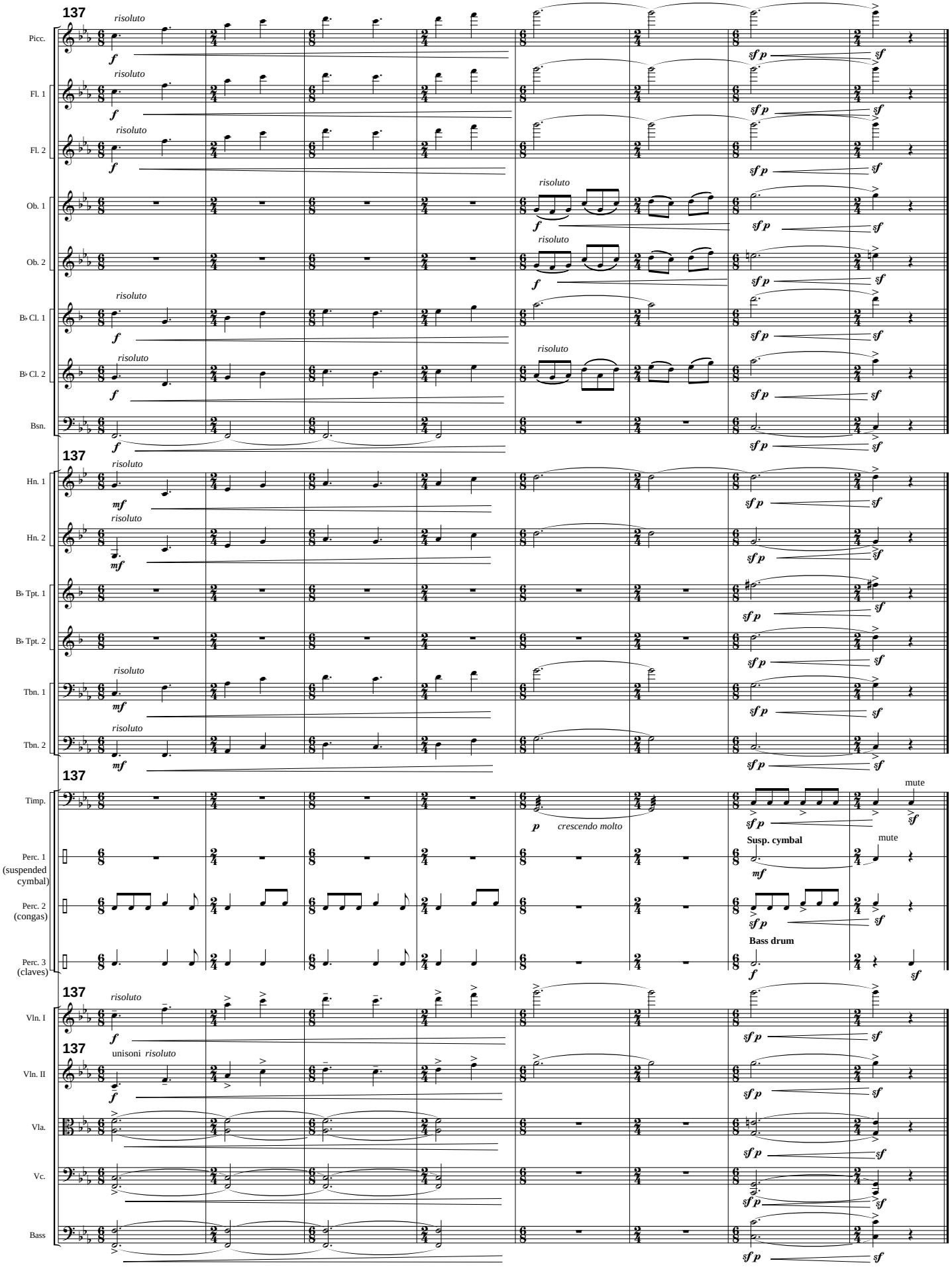

98
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
mf
98
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
98
Timp.
Perc. 1
(suspended cymbal)
Perc. 2
(congas)
Perc. 3
(claves)
to congas
to claves
(l.v.)
mf
to maracas
98
Vln. I
98
Vln. II
divisi
Vla.
Vc.
Bass
pizzicato


106
F
Festive
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Bass
mf
mp
f


113
G
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
113
G
bold, legato
solo
f
Hn. 1
bold, legato
solo
f
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
113
G
Timp.
Maracas
mf
Perc. 1
(maracas)
Congas
mf
Perc. 2
(congas)
Claves
mf
Perc. 3
(claves)
113
G
Vln. I
mf
113
Vln. II
mf
Vla.
mf
Vc.
mf
Bass
f


121
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
121
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
121
Timp.
Perc. 1 (maracas)
Perc. 2 (congas)
Perc. 3 (claves)
121
Vln. I
121
Vln. II
Vla.
Vc.
Bass


129
H
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
129
H
rhythmic
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
129
H
Timp.
to suspended cymbal
Perc. 1 (suspended cymbal)
Perc. 2 (congas)
Perc. 3 (claves)
129
H
Vln. I
129
divisi
Vln. II
Vla.
divisi
Vc.
divisi
arco
Bass


137
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1 (suspended cymbal)
Perc. 2 (congas)
Perc. 3 (claves)
Vln. I
Vln. II
Vla.
Vc.
Bass
risoluto
unisoni risoluto
crescendo molto
mute
Susp. cymbal
Bass drum

II. Danza del Pájaro Sagrado

(*Dance of the Sacred Bird*)

from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

Piccolo

Flute 1

Flute 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Percussion 1 (congas)

(Congas, gong)

Congas (with big soft wool mallets)

mp

Percussion 2 (claves)

(Claves, temple blocks, bird whistle)

Claves

mp

Percussion 3 (bass drum)

Bass drum *steady, in the background*

mp

Percussion 4 (optional) (cabasa)

Andante - Ritualistic

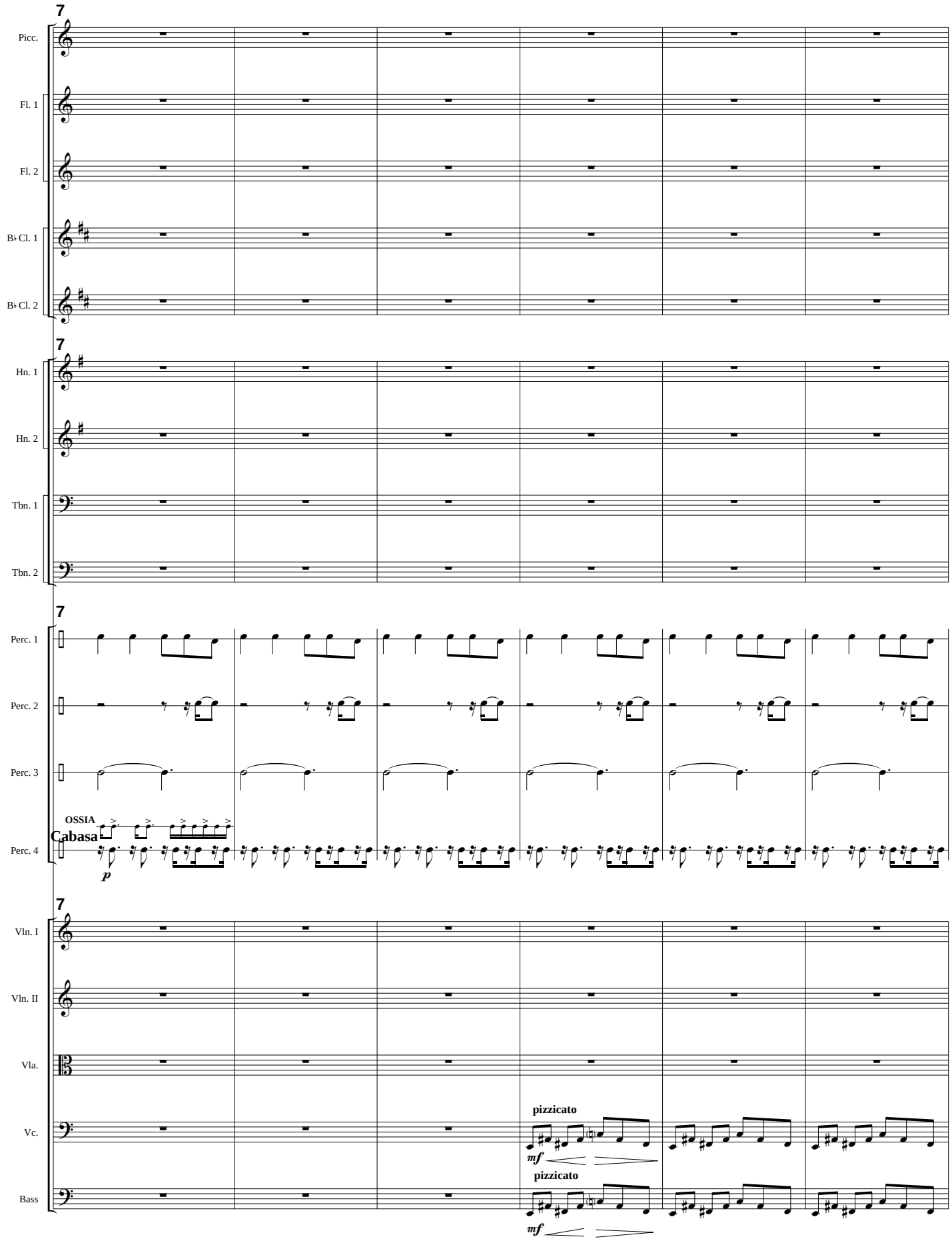
Violin I

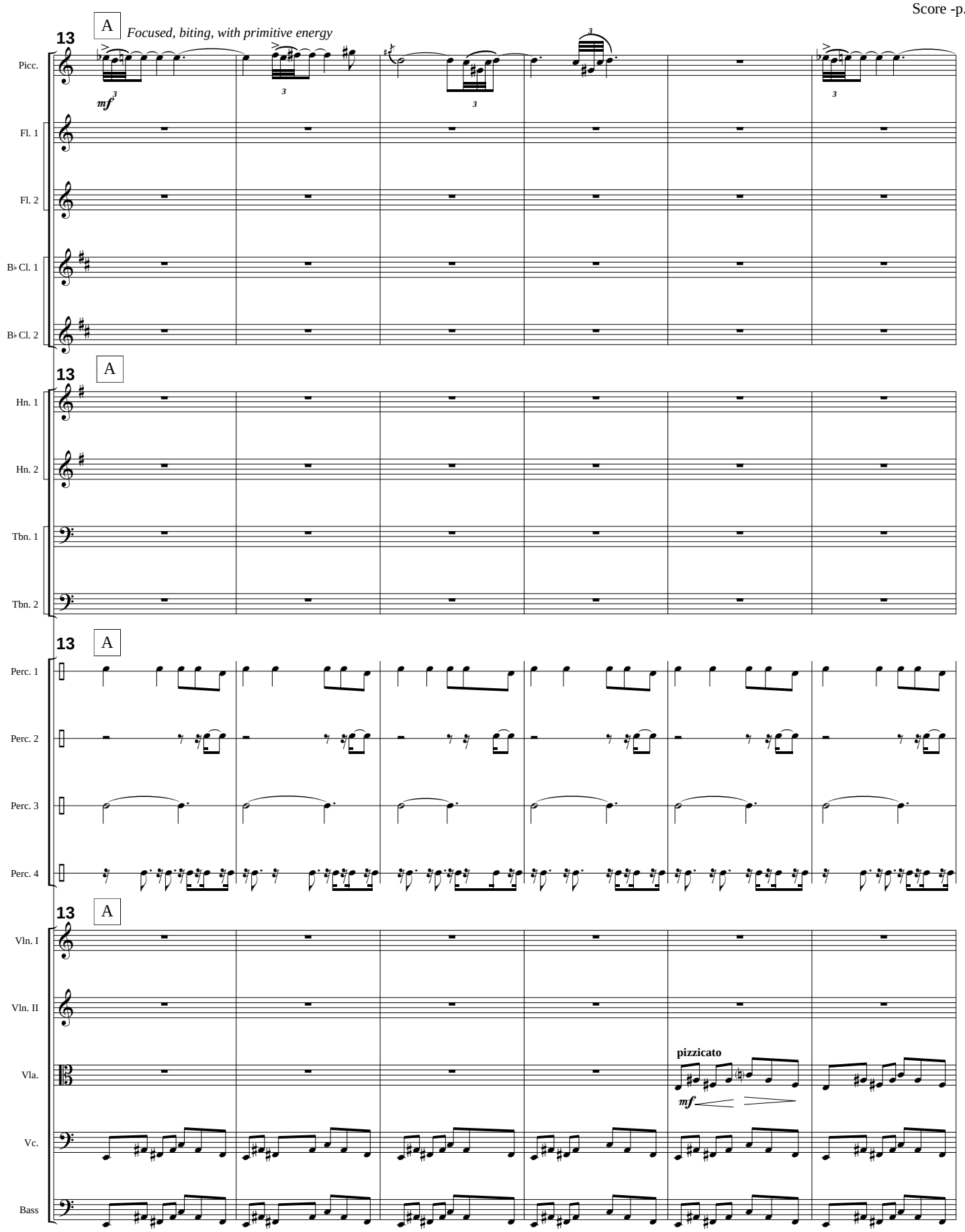
Violin II

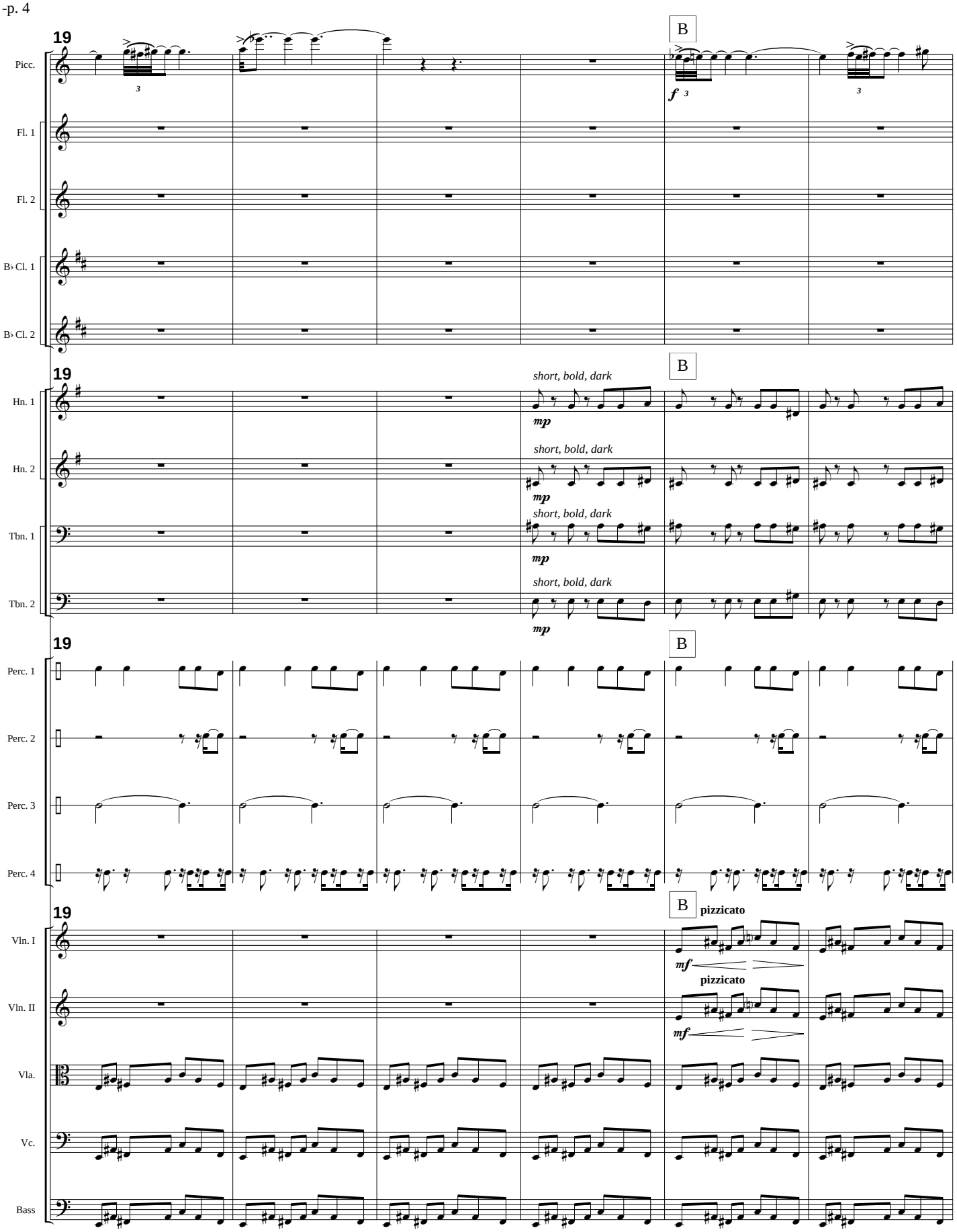
Viola

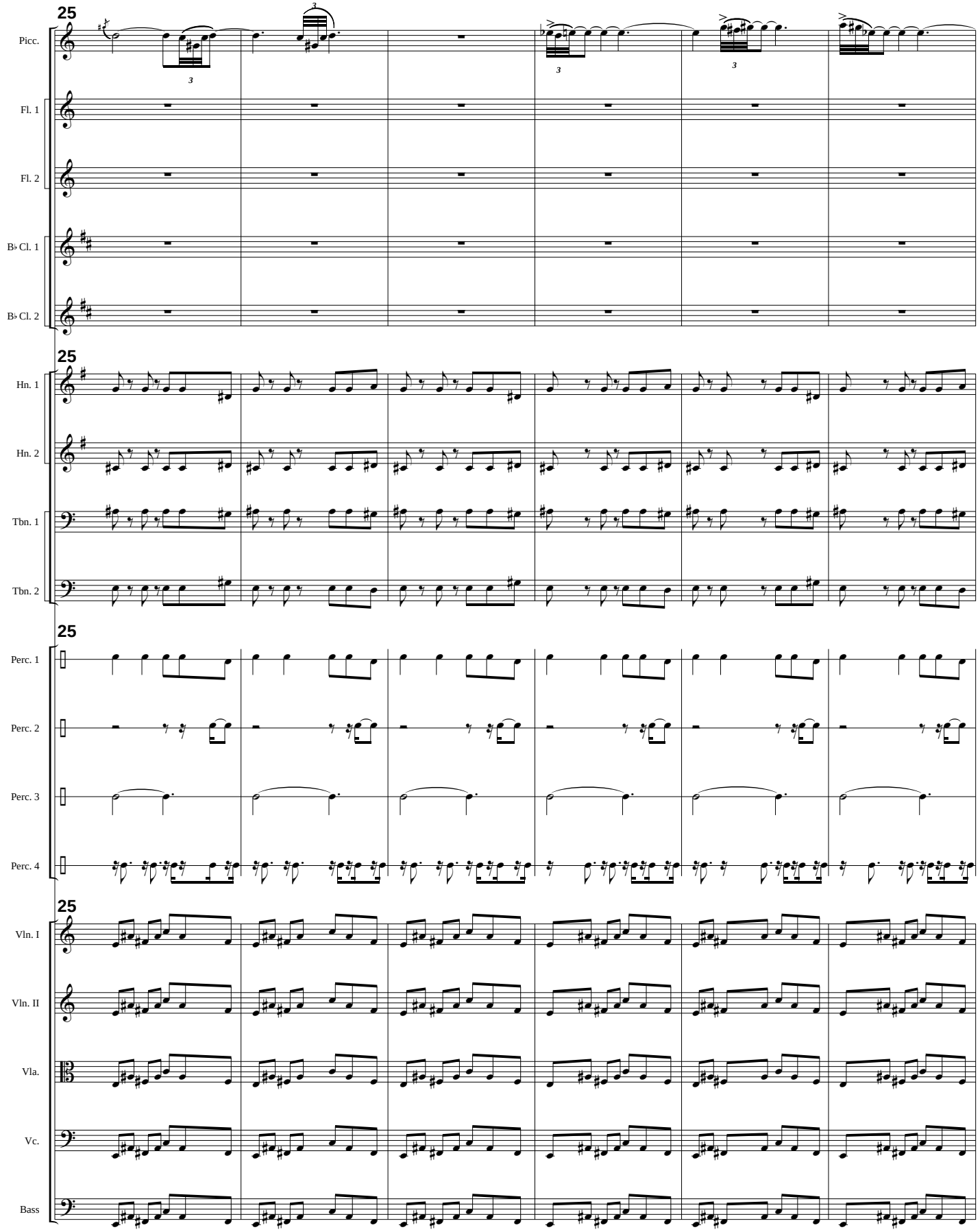
Cello

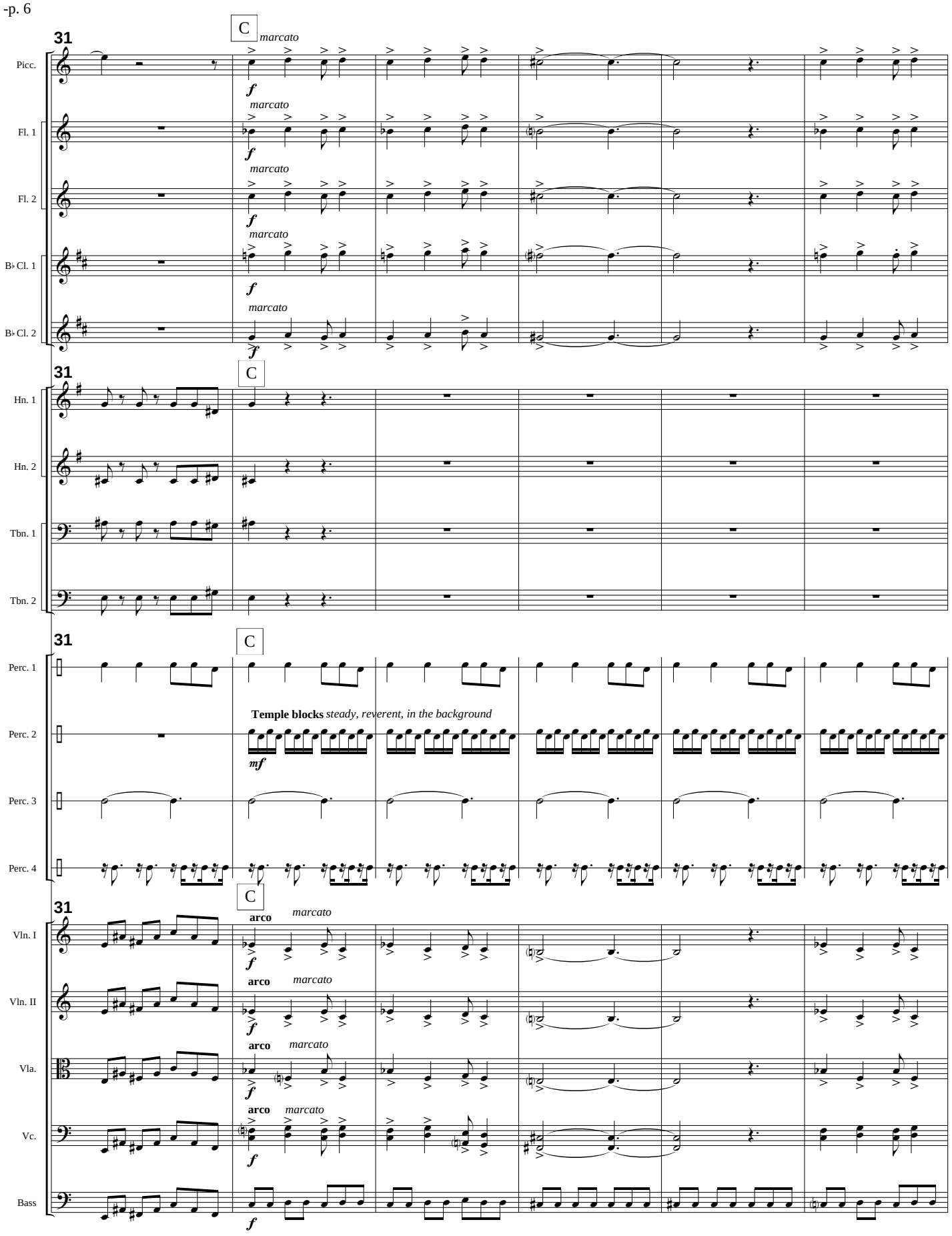
Bass

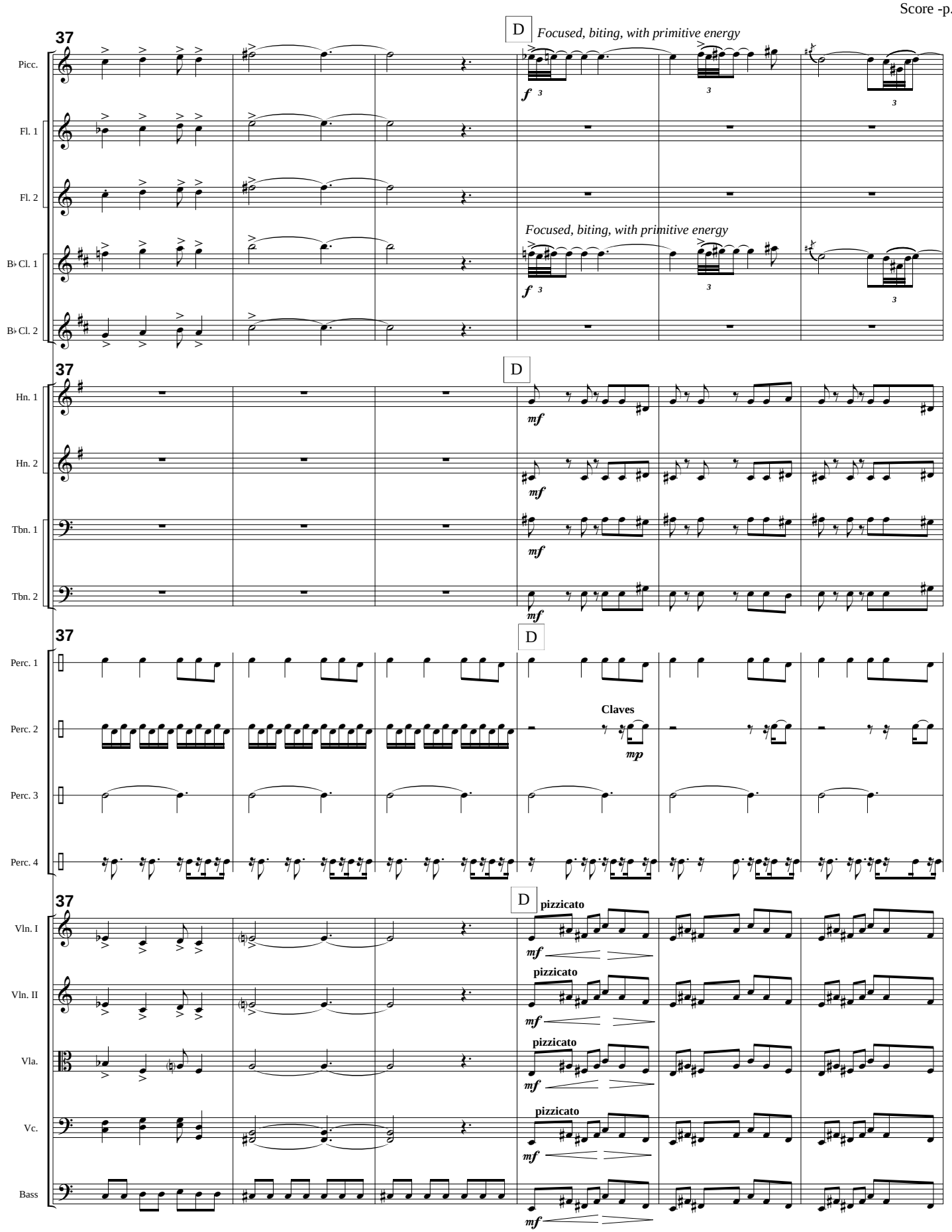

7
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
7
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
7
Perc. 1
Perc. 2
Perc. 3
OSSIA
Cabasa
Perc. 4
p
7
Vln. I
Vln. II
Vla.
Vc.
pizzicato
mf
Bass
pizzicato
mf

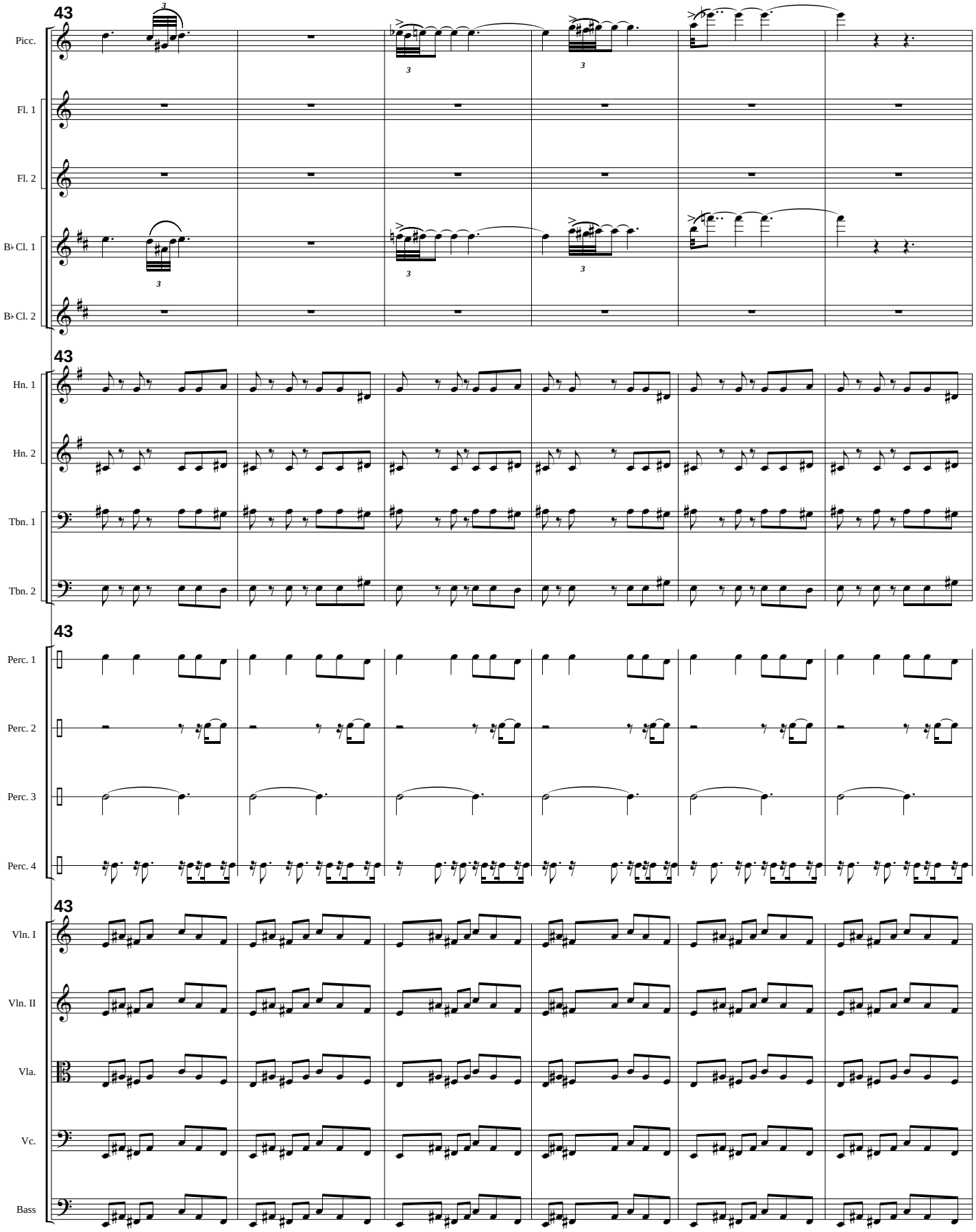

13
A
Focused, biting, with primitive energy
mf
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
Vln. II
Vla.
Vc.
Bass
pizzicato
mf

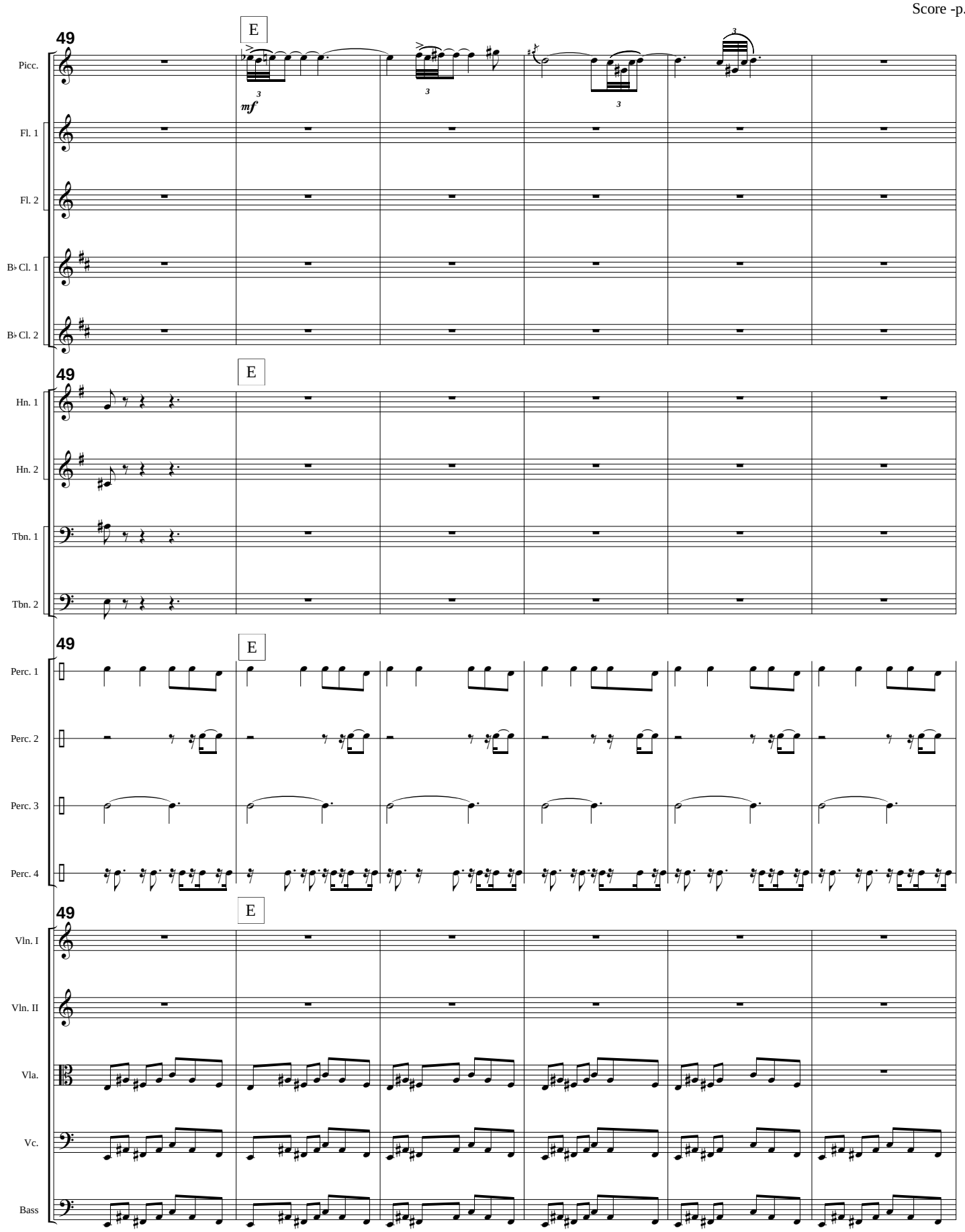

19
B
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
f
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
short, bold, dark
mp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
Vln. II
Vla.
Vc.
Bass
pizzicato
mf

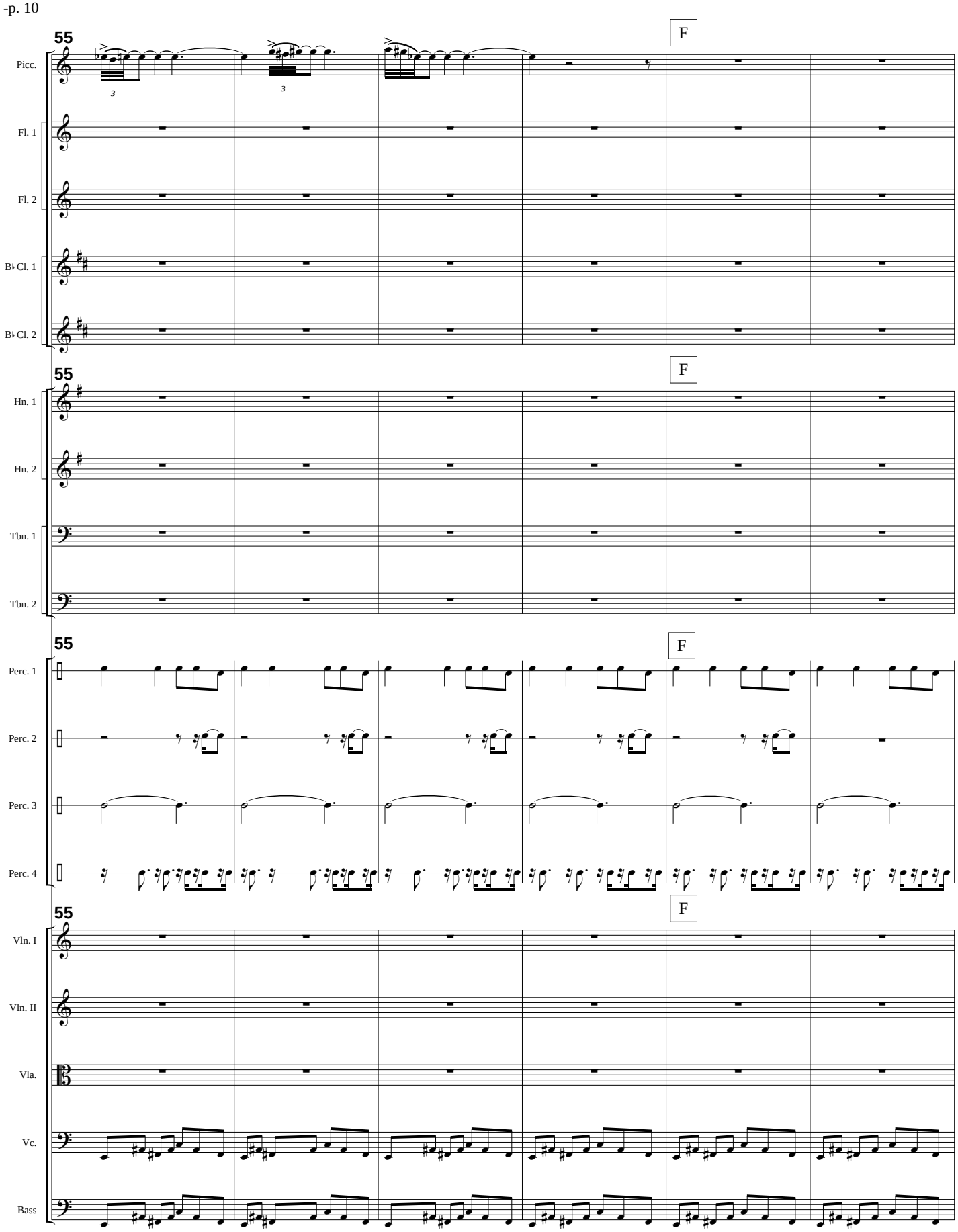

25
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
25
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
25
Perc. 1
Perc. 2
Perc. 3
Perc. 4
25
Vln. I
Vln. II
Vla.
Vc.
Bass

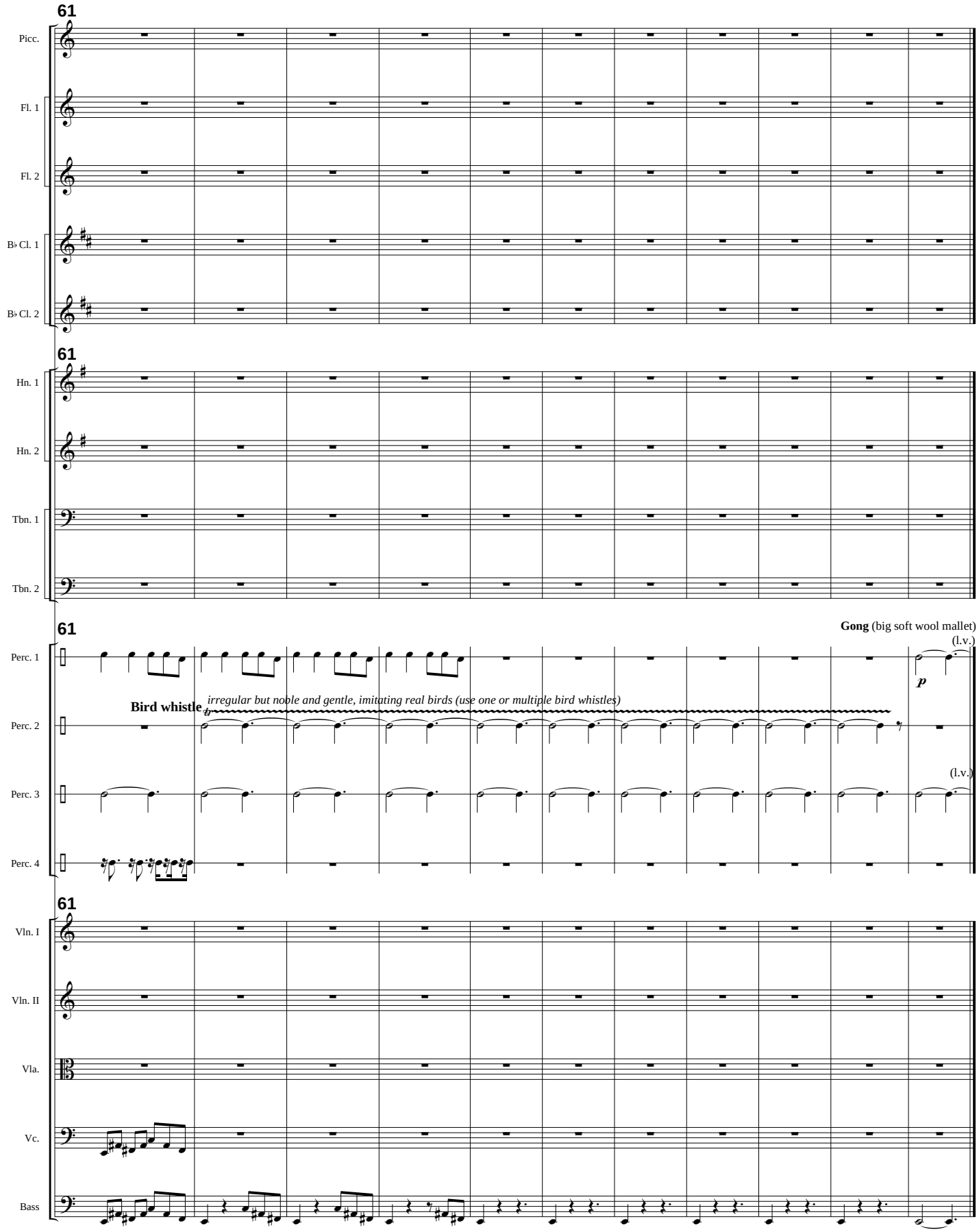

31
C
marcato
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Temple blocks steady, reverent, in the background
Vln. I
Vln. II
Vla.
Vc.
Bass
arco


37
D
Focused, biting, with primitive energy
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Claves
Vln. I
Vln. II
Vla.
Vc.
Bass
pizzicato
f
mf
mp


43
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
43
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
43
Perc. 1
Perc. 2
Perc. 3
Perc. 4
43
Vln. I
Vln. II
Vla.
Vc.
Bass


49
E
Picc.
mf
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
Vln. II
Vla.
Vc.
Bass


55
F
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
Vln. II
Vla.
Vc.
Bass


61
Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
61
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
61
Gong (big soft wool mallet)
(l.v.)
Perc. 1
p
Bird whistle
irregular but noble and gentle, imitating real birds (use one or multiple bird whistles)
Perc. 2
(l.v.)
Perc. 3
Perc. 4
61
Vln. I
Vln. II
Vla.
Vc.
Bass

Score

III. Teotlalli (*Land of Gods*)

from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*

Piccolo

Flute 1

Flute 2

Oboe 1

in a mocking tone (play grace notes before the beat)

mf

Oboe 2

in a mocking tone (play grace notes before the beat)

mf

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Congas (play with hands)

mysterious (col. celli)

Percussion 1 (congas)

mf

(Suspended cymbal, snare drum)

Percussion 2 (suspended cymbal)

(Cabasa, temple blocks, bass drum, cow bells, suspended cymbal)

Percussion 3 (bass drum)

Violin I

Violin II

Viola

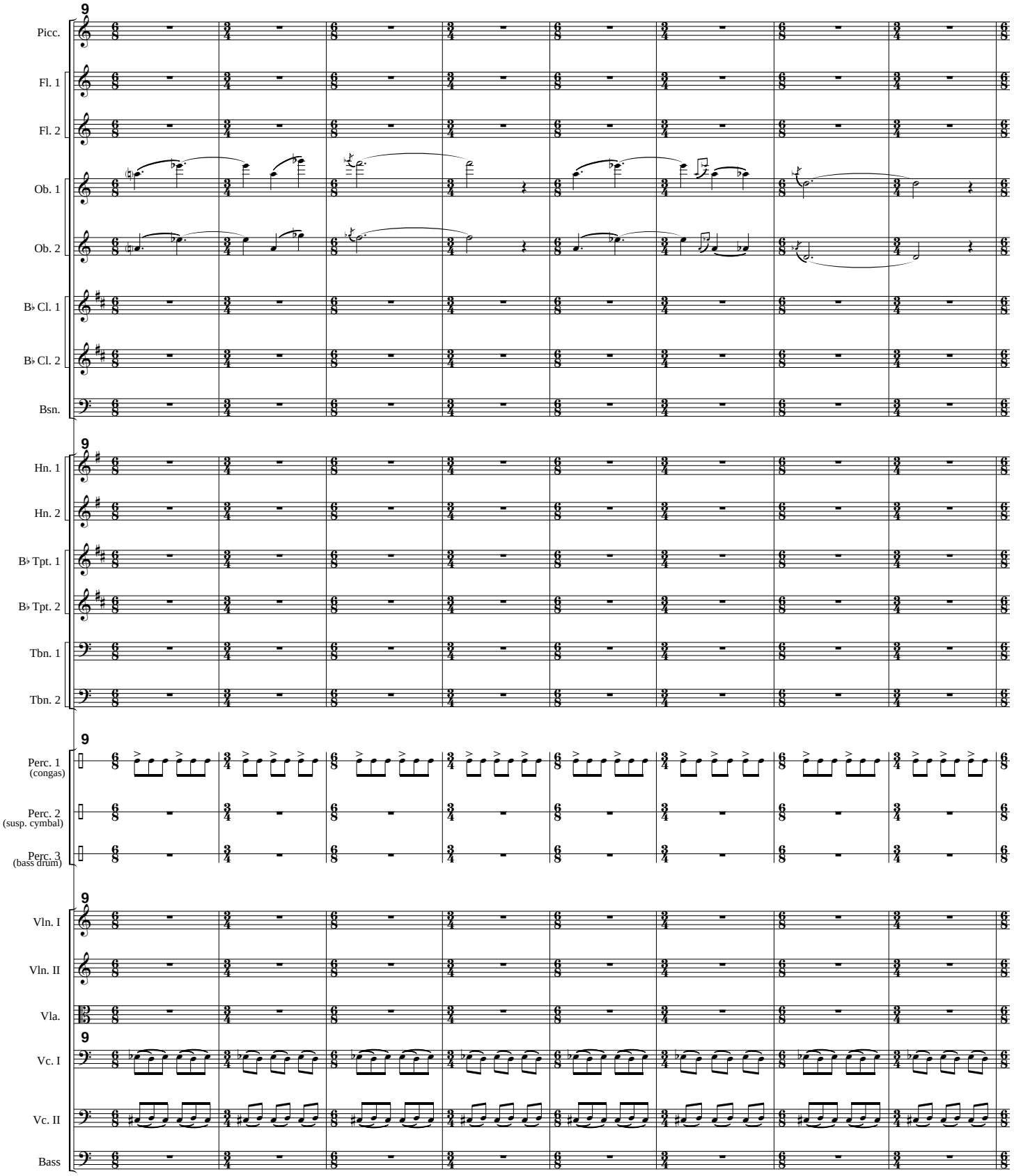
Cello I

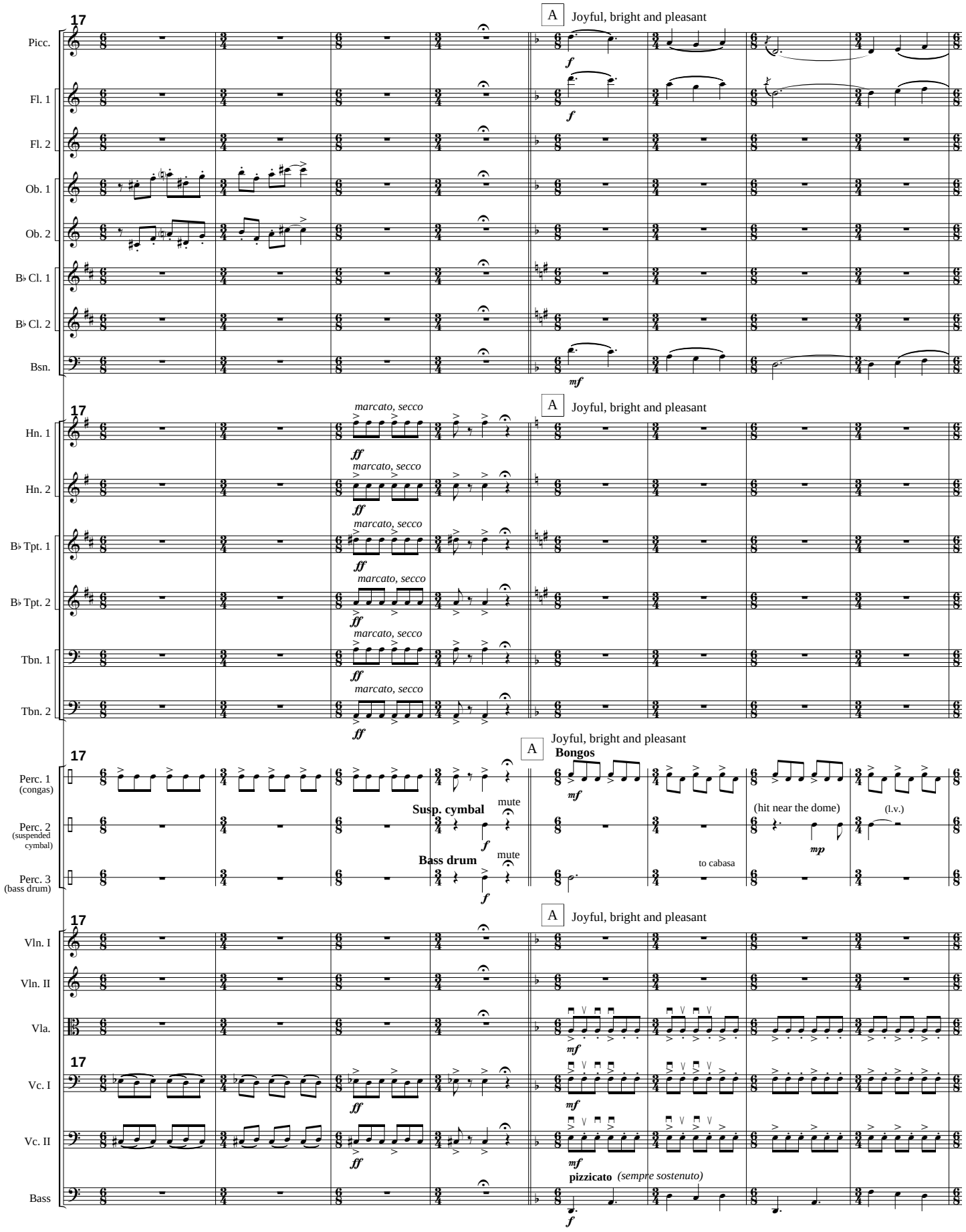
mp

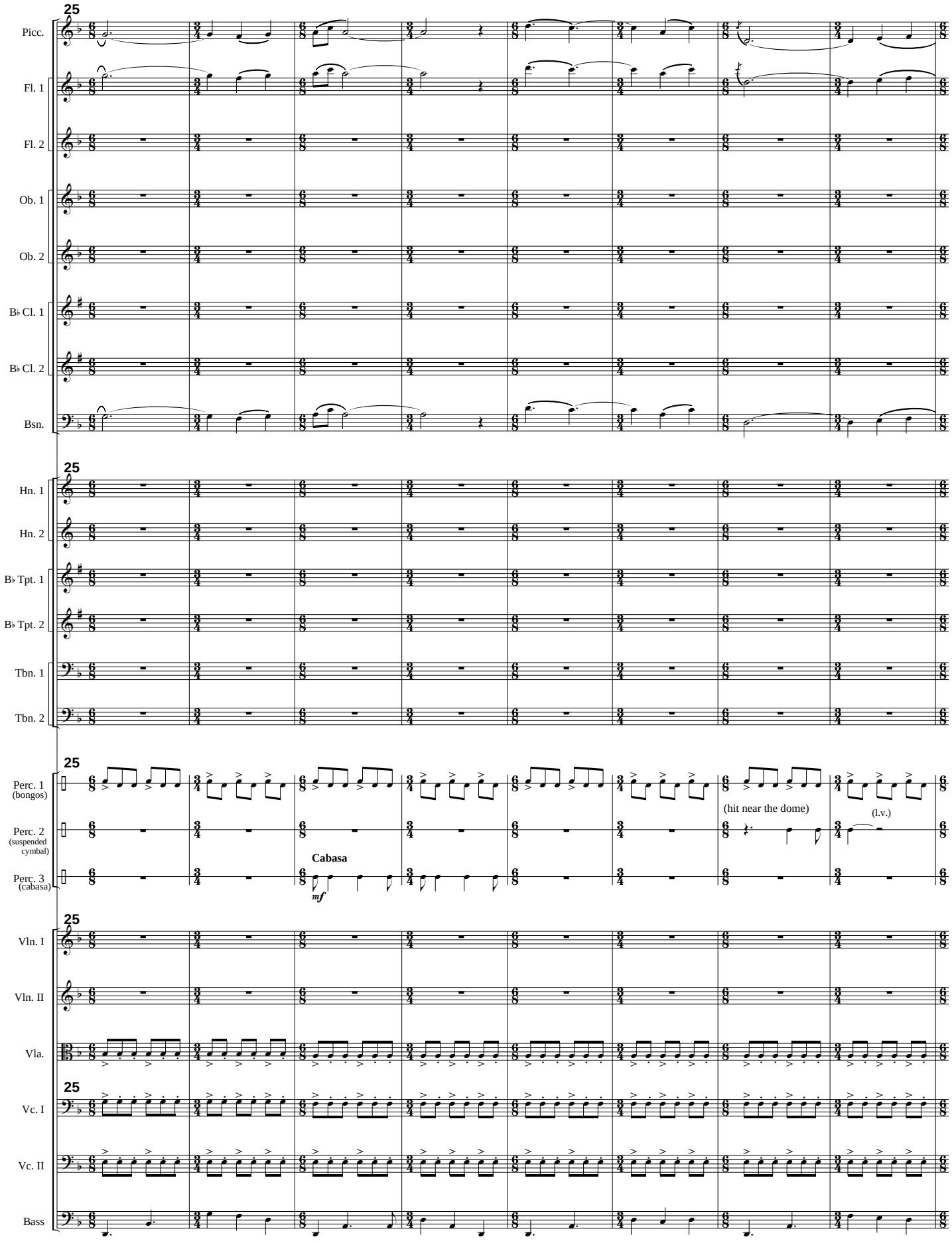
Cello II

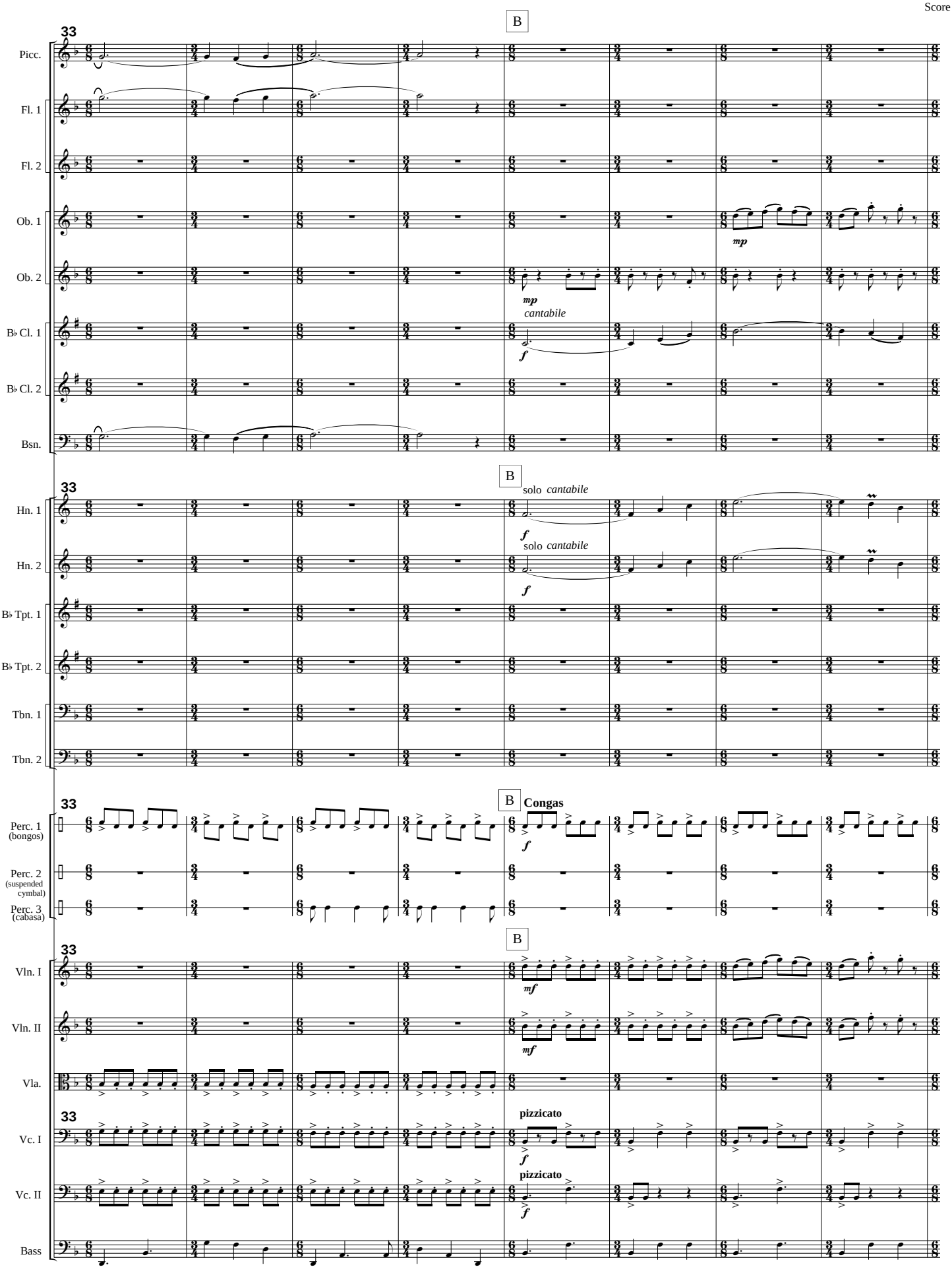
mp

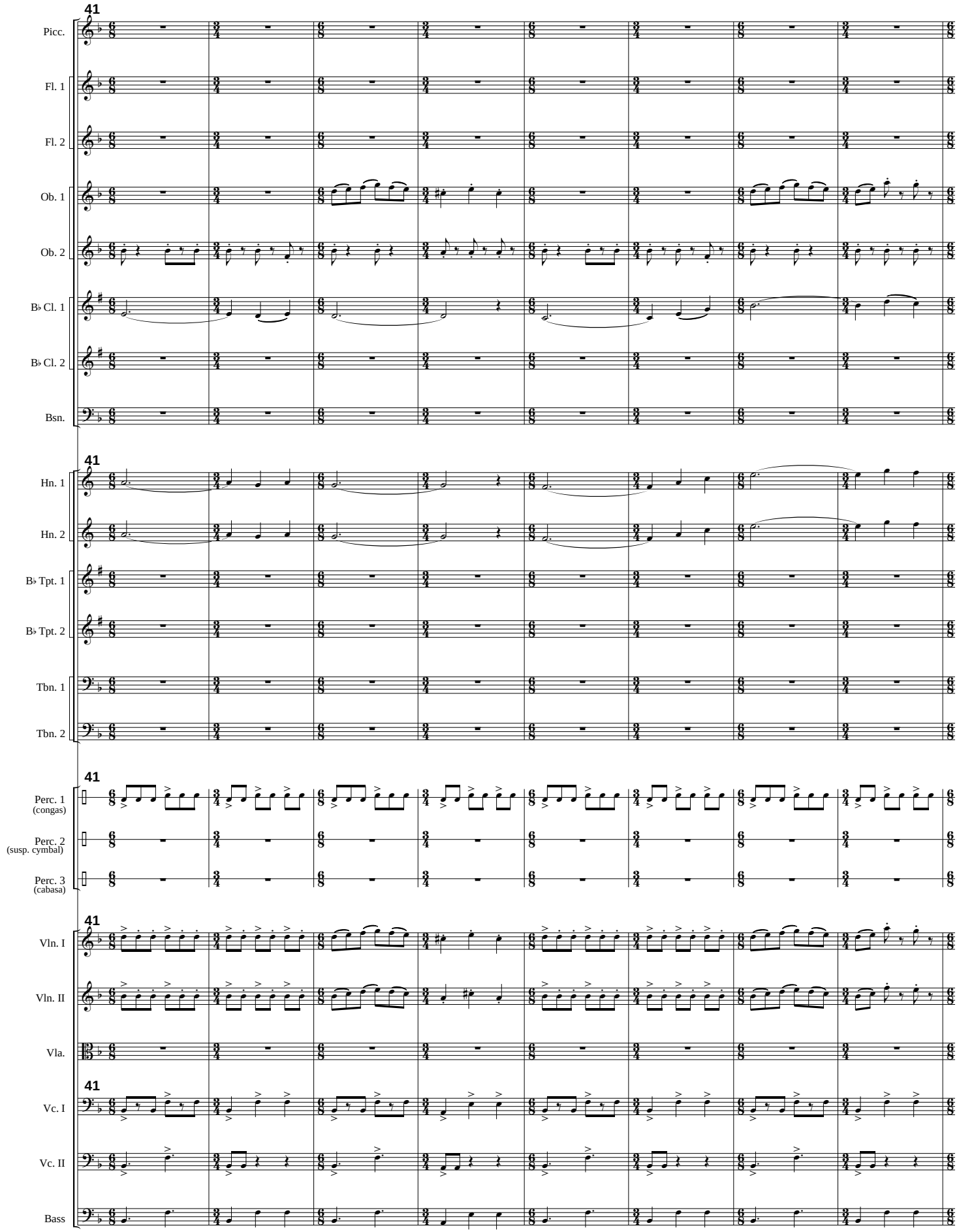
Bass

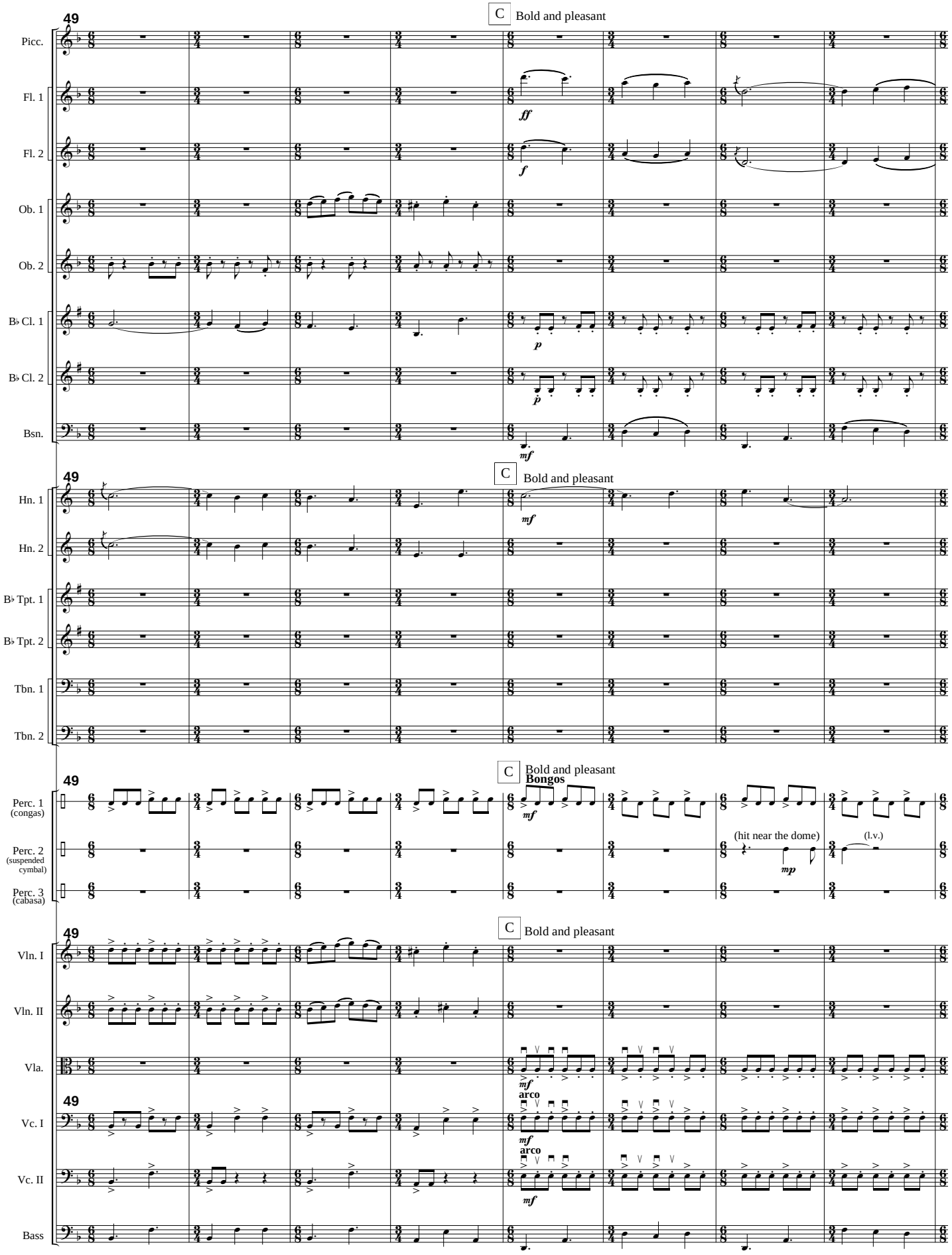

9
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
9
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
9
Perc. 1 (congas)
Perc. 2 (susp. cymbal)
Perc. 3 (bass drum)
9
Vln. I
Vln. II
Vla.
9
Vc. I
Vc. II
Bass

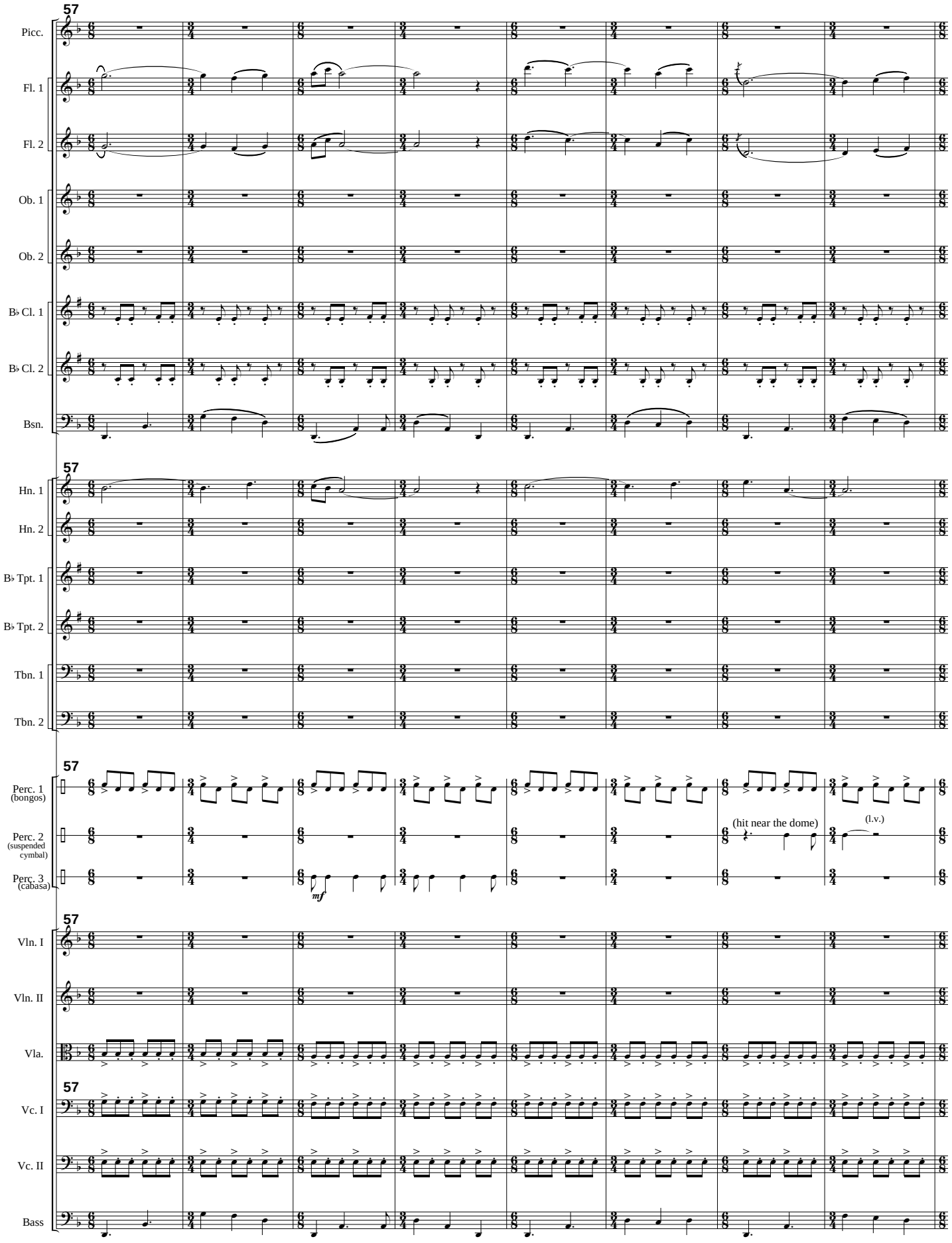

17
A
Joyful, bright and pleasant
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
mf
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
marcato, secco
ff
Perc. 1 (congas)
Perc. 2 (suspended cymbal)
Perc. 3 (bass drum)
Bongos
Susp. cymbal
mute
Bass drum
(hit near the dome)
(l.v.)
mp
to cabasa
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass
pizzicato
(sempre sostenuto)

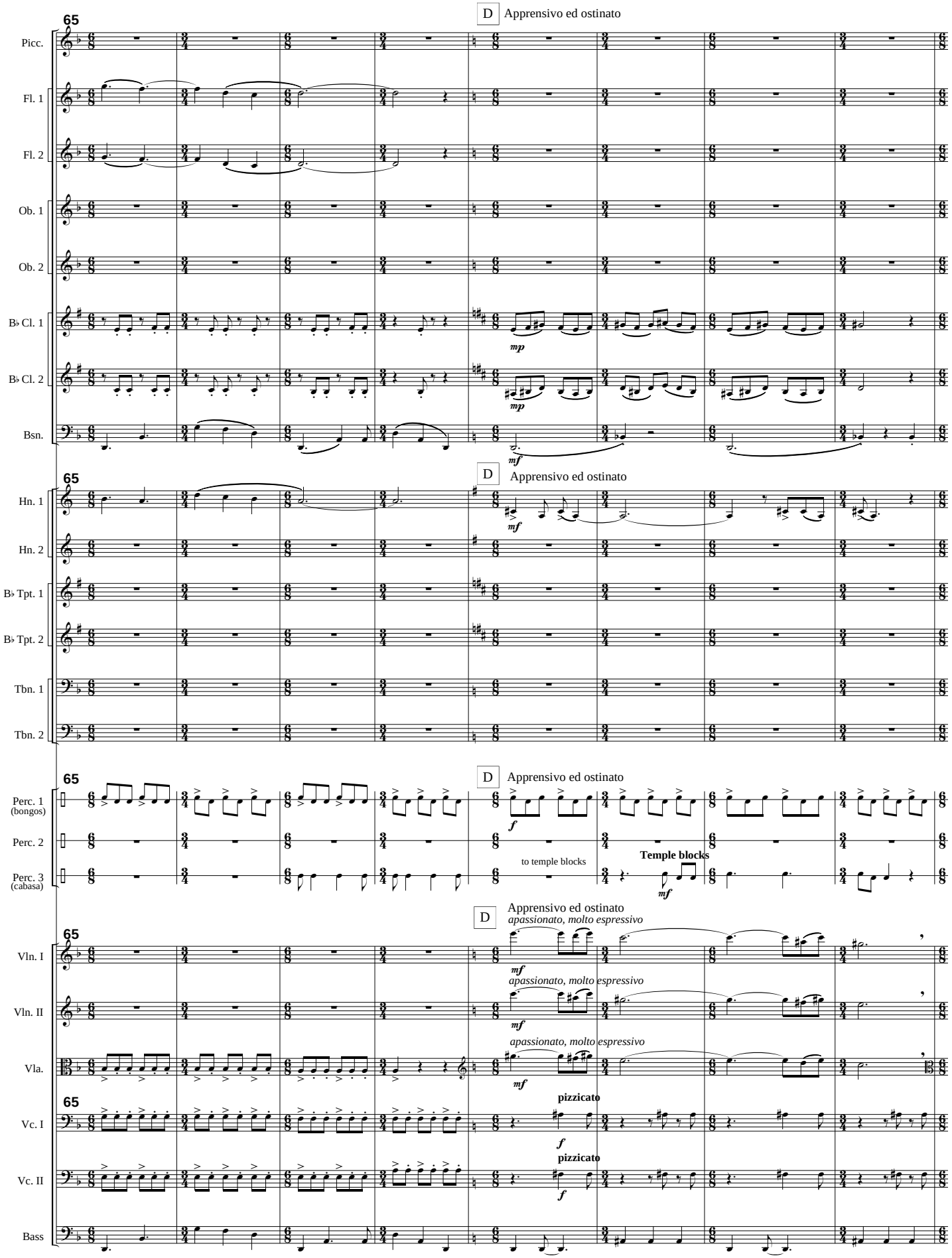

25
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
25
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
25
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cabasa)
(hit near the dome)
(l.v.)
Cabasa
mf
25
Vln. I
Vln. II
Vla.
25
Vc. I
Vc. II
Bass

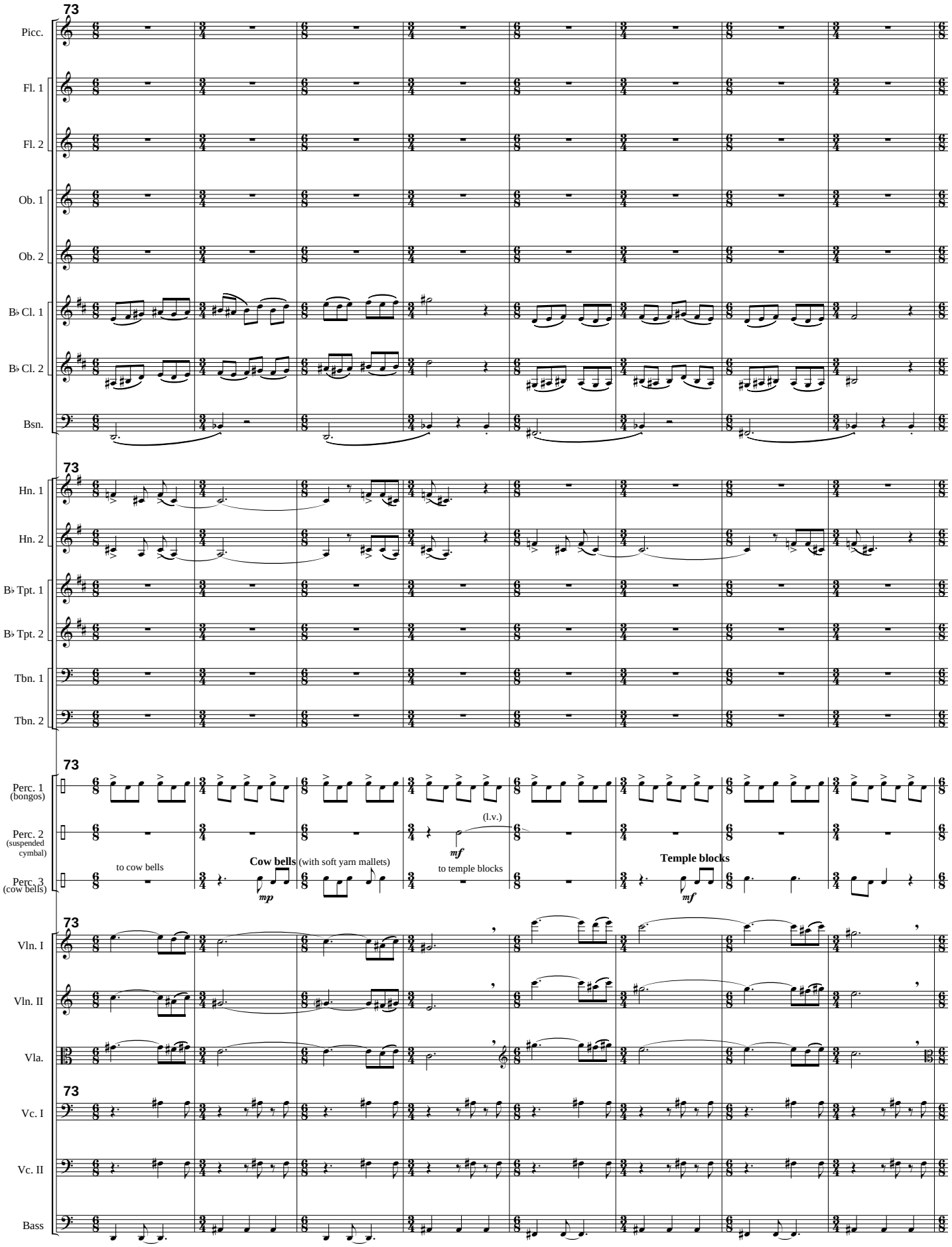

33
B
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
mp
mp
cantabile
B♭ Cl. 1
f
B♭ Cl. 2
Bsn.
33
B
solo cantabile
Hn. 1
f
solo cantabile
Hn. 2
f
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
33
B
Congas
Perc. 1 (bongos)
f
Perc. 2 (suspended cymbal)
Perc. 3 (cabasa)
33
B
Vln. I
mf
Vln. II
mf
Vla.
33
pizzicato
Vc. I
f
pizzicato
Vc. II
f
Bass

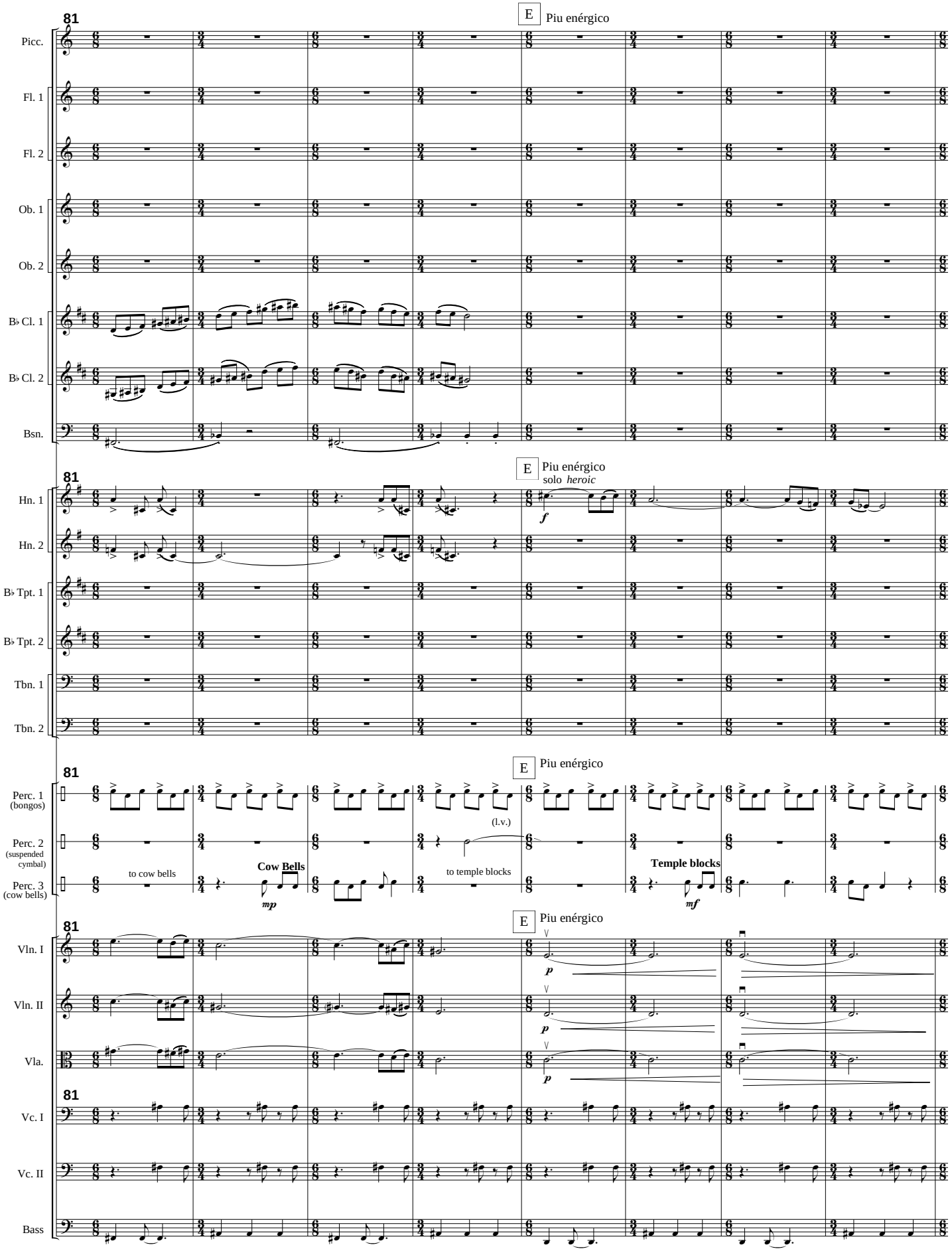

41
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
41
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
41
Perc. 1 (congas)
Perc. 2 (susp. cymbal)
Perc. 3 (cabasa)
41
Vln. I
Vln. II
Vla.
41
Vc. I
Vc. II
Bass

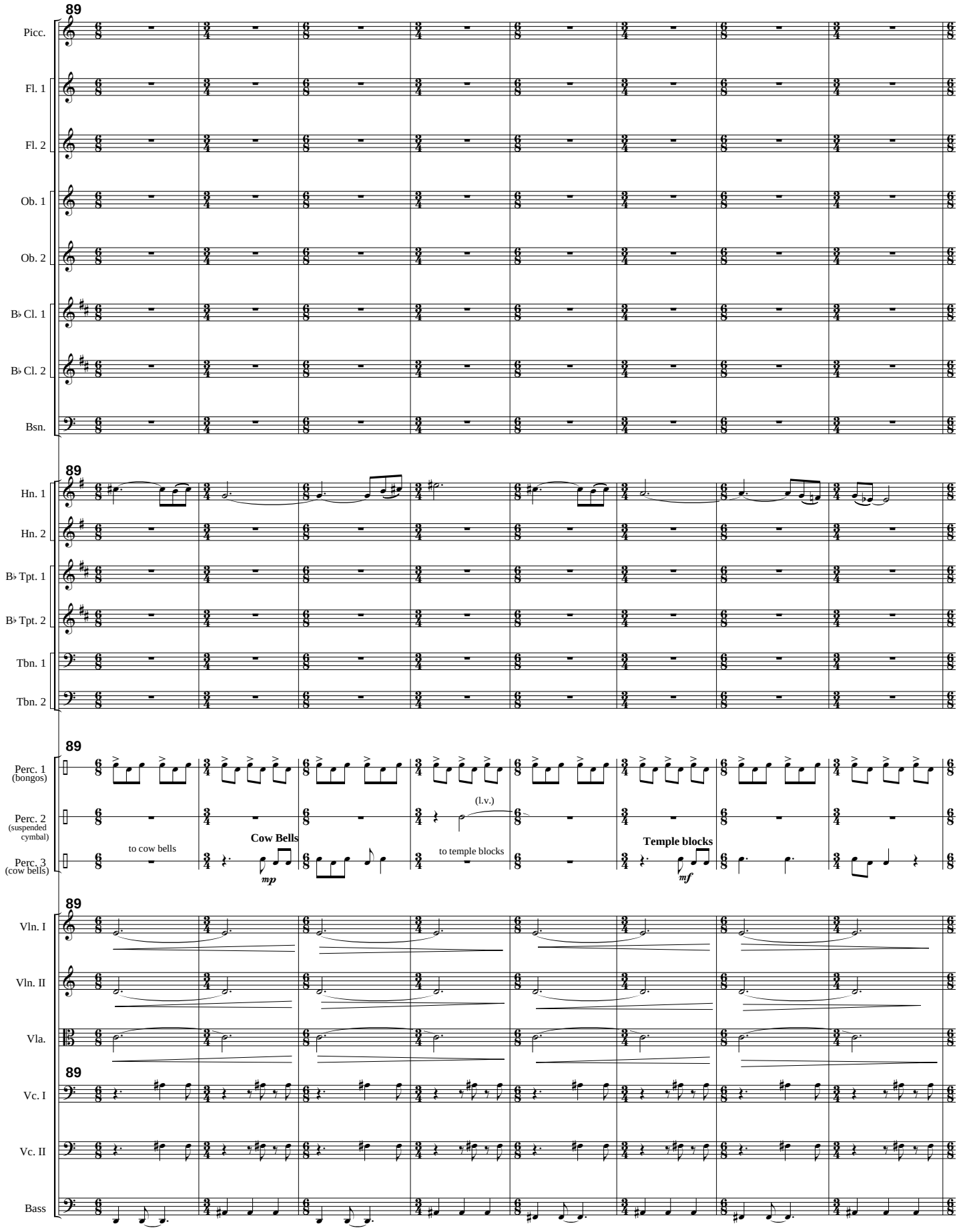

49
C
Bold and pleasant
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
ff
f
p
p
mf
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Bongos
Perc. 1 (congas)
Perc. 2 (suspended cymbal)
Perc. 3 (cabasa)
(hit near the dome)
(l.v.)
mp
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass
arco

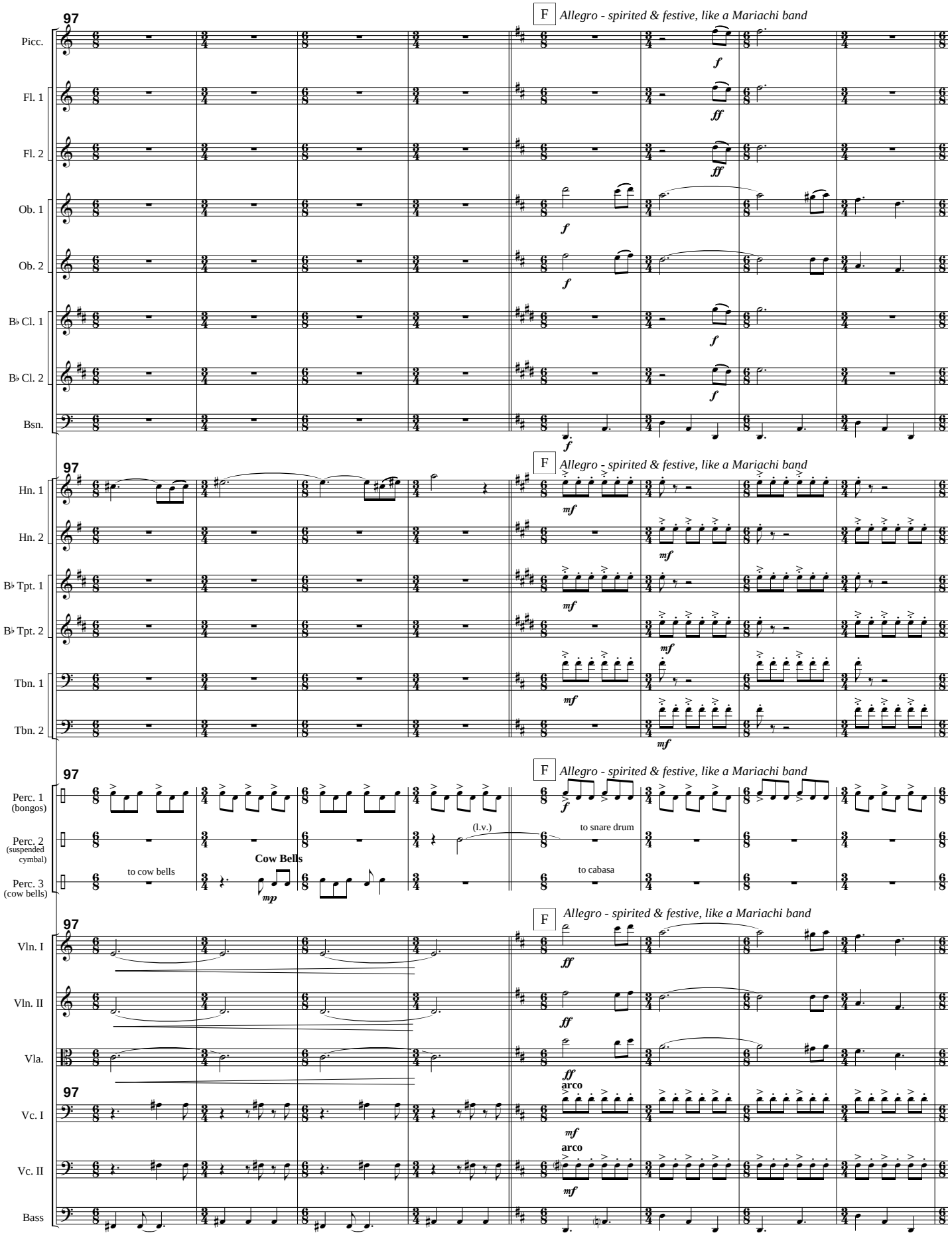

57
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
57
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
57
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cabasa)
mf
(hit near the dome)
(l.v.)
57
Vln. I
Vln. II
Vla.
57
Vc. I
Vc. II
Bass

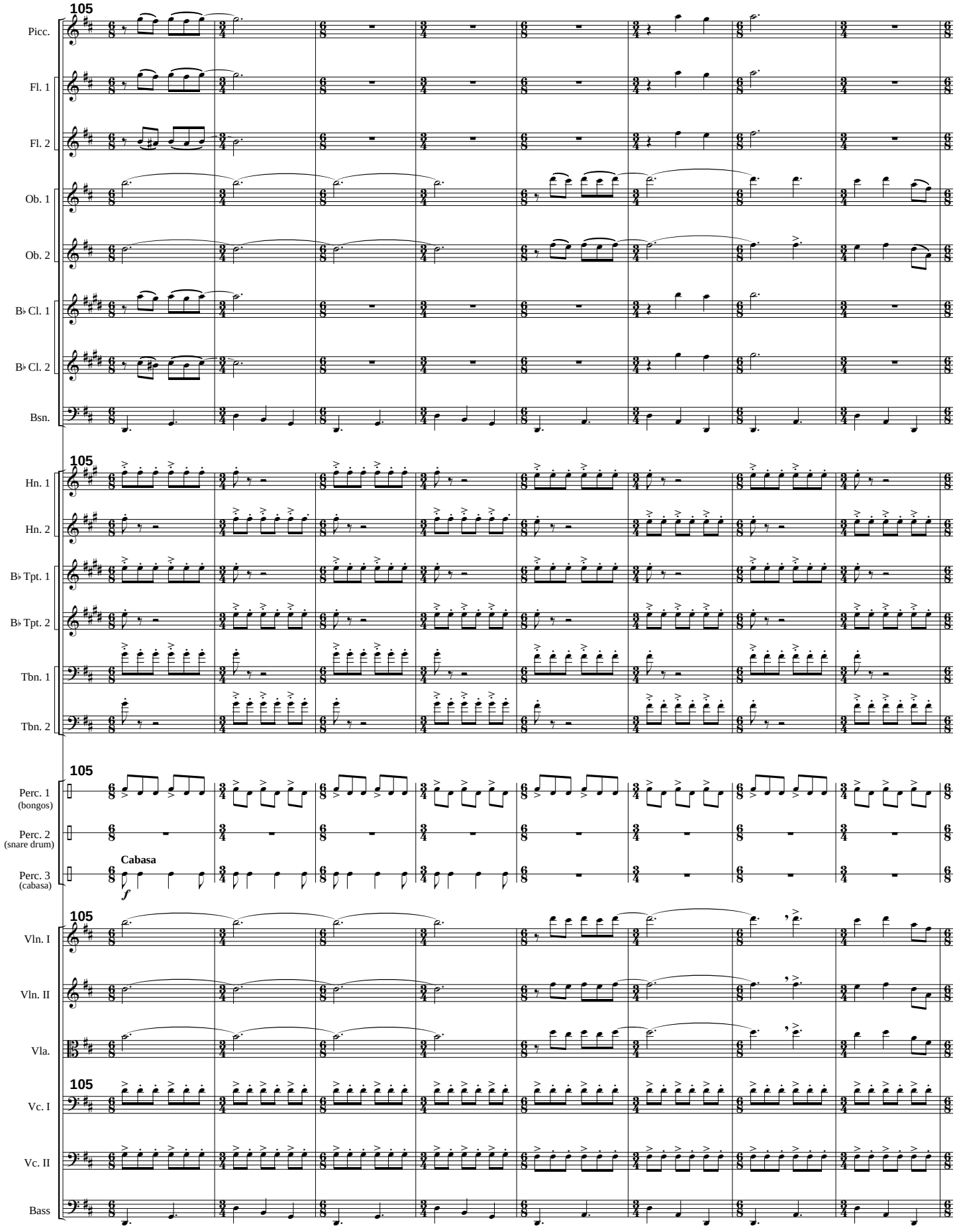

65
D
Apprensivo ed ostinato
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
mp
mp
mf
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
mf
Perc. 1 (bongos)
Perc. 2
Perc. 3 (cabasa)
f
to temple blocks
Temple blocks
mf
apassionato, molto espressivo
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass
pizzicato
f

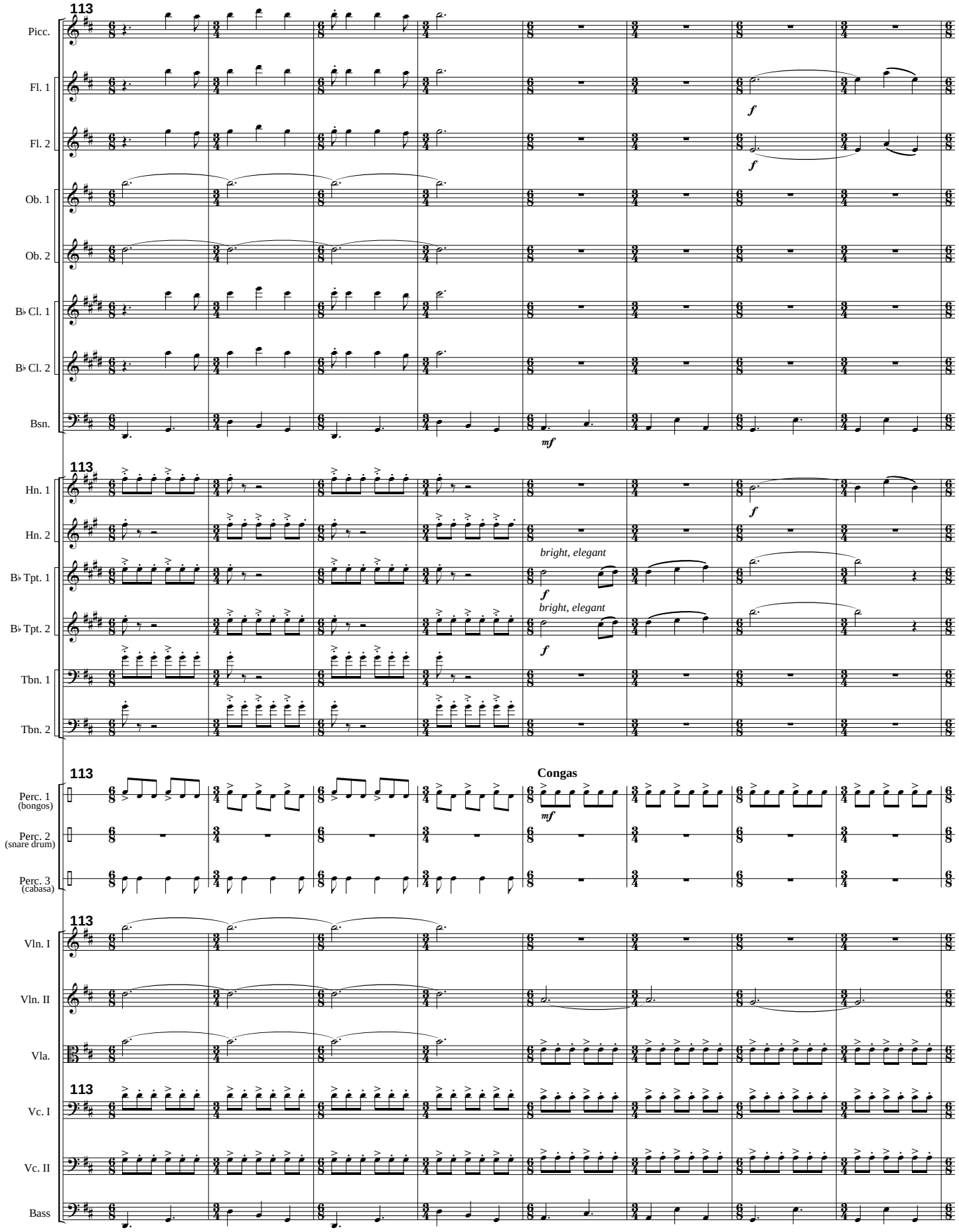

73
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
73
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
73
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cow bells)
to cow bells
Cow bells (with soft yarn mallets)
mp
(l.v.)
mf
to temple blocks
Temple blocks
mf
73
Vln. I
Vln. II
Vla.
73
Vc. I
Vc. II
Bass

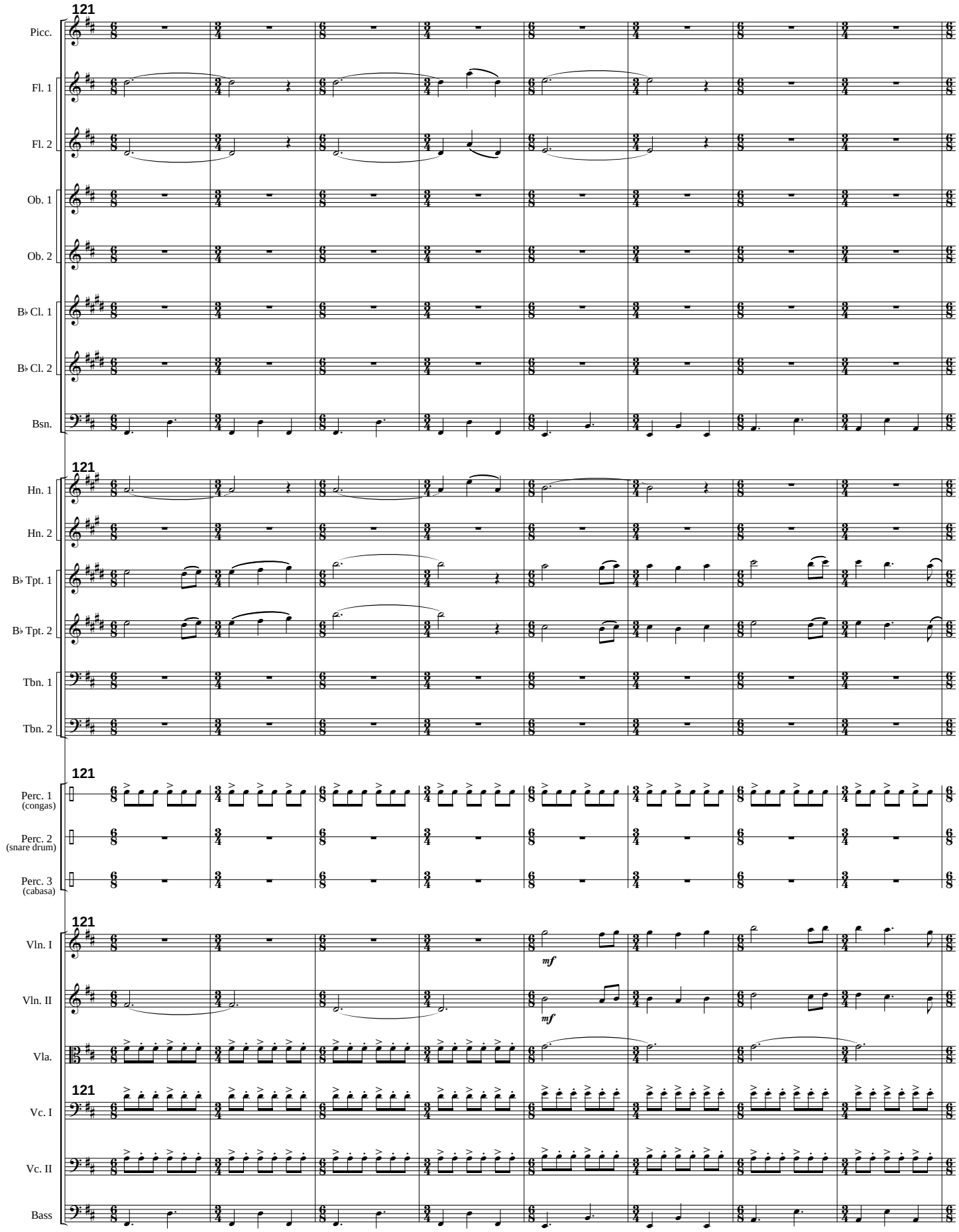

81
E
Piu enérgico
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
81
E
Piu enérgico
solo heroic
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
81
E
Piu enérgico
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cow bells)
to cow bells
Cow Bells
mp
(l.v.)
to temple blocks
Temple blocks
mf
81
E
Piu enérgico
Vln. I
Vln. II
Vla.
p
81
Vc. I
Vc. II
Bass

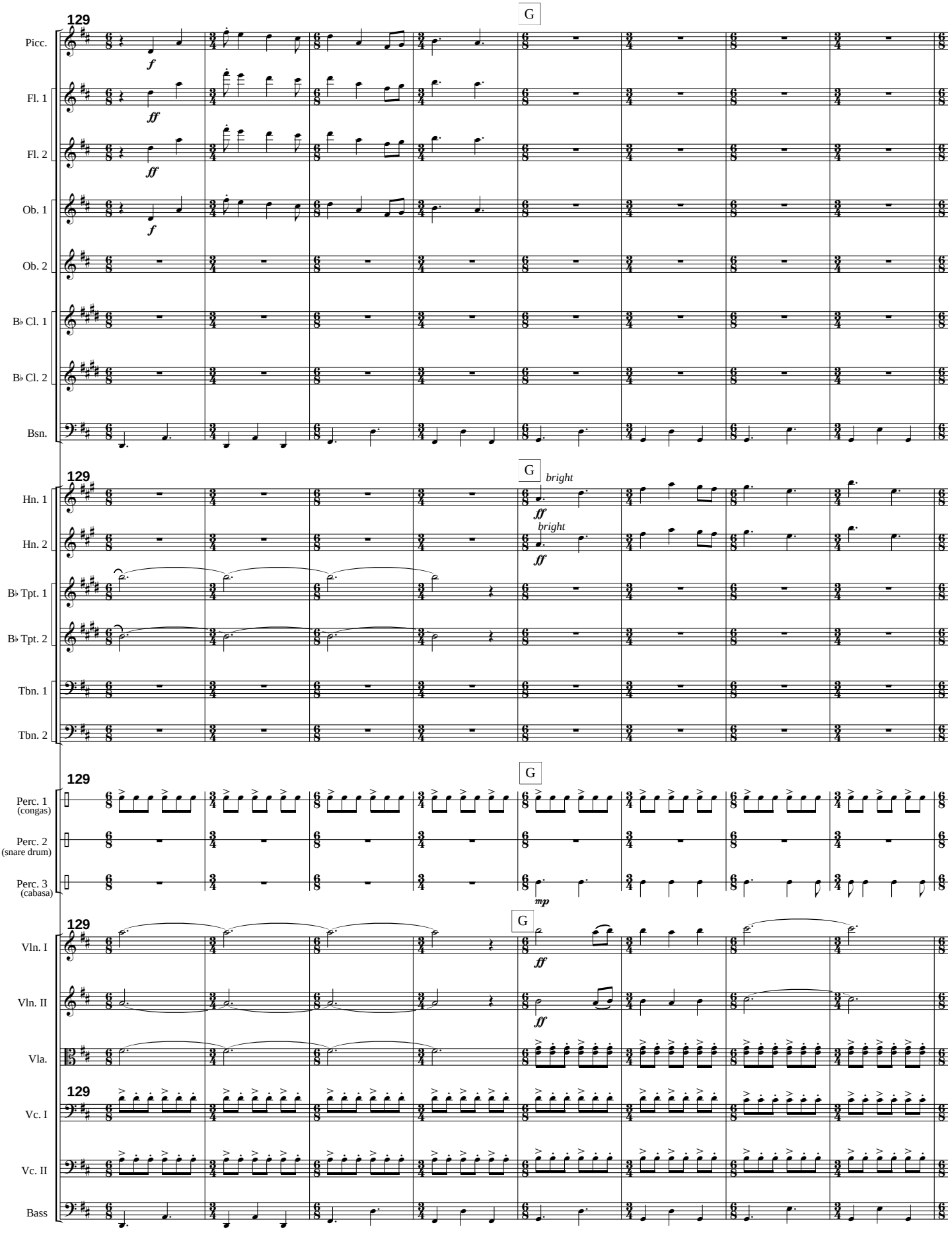

89
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
89
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
89
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cow bells)
to cow bells
Cow Bells
mp
(l.v.)
to temple blocks
Temple blocks
mf
89
Vln. I
Vln. II
Vla.
89
Vc. I
Vc. II
Bass

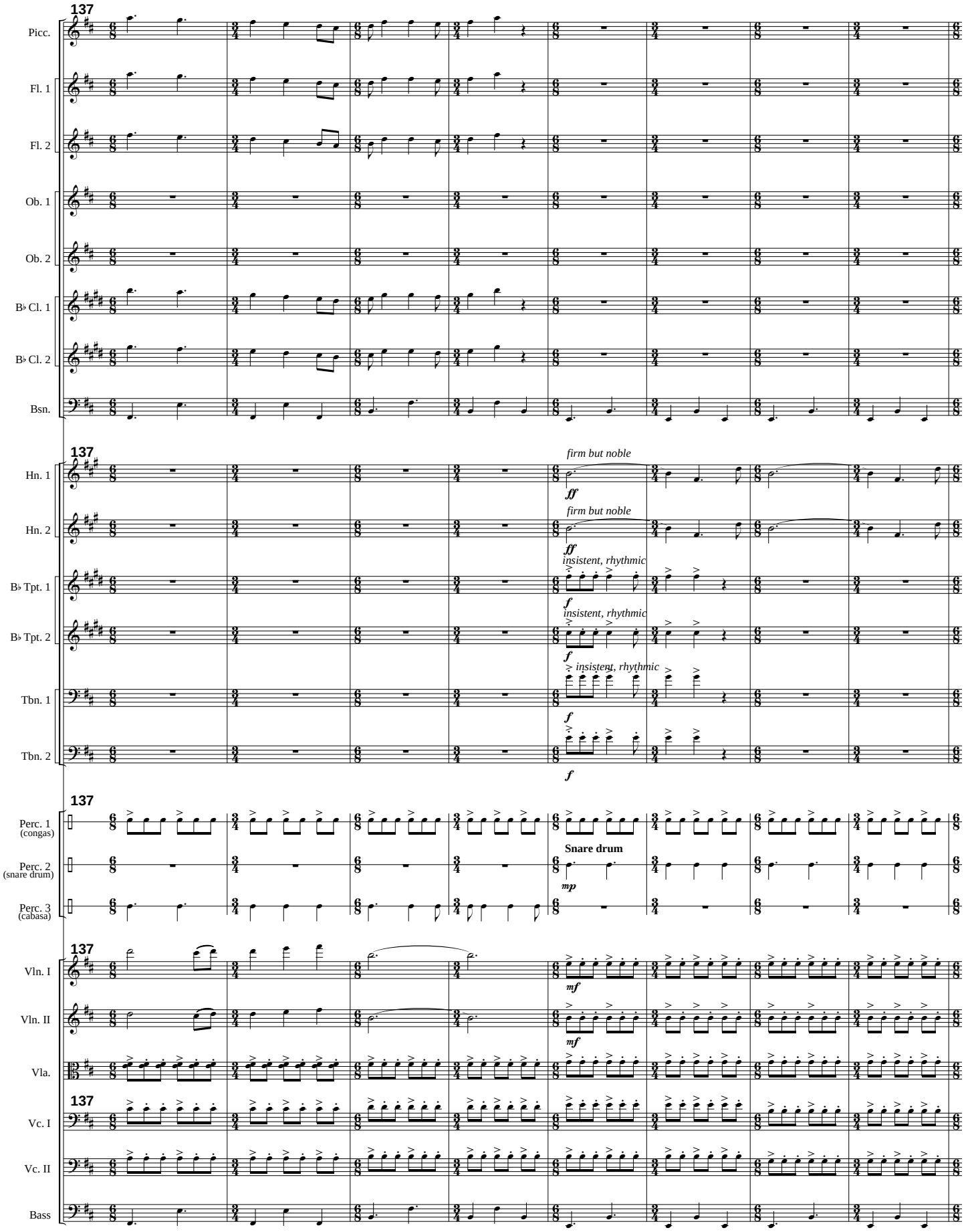

97
F
Allegro - spirited & festive, like a Mariachi band
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1 (bongos)
Perc. 2 (suspended cymbal)
Perc. 3 (cow bells)
(l.v.)
to snare drum
to cow bells
Cow Bells
to cabasa
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass
arco

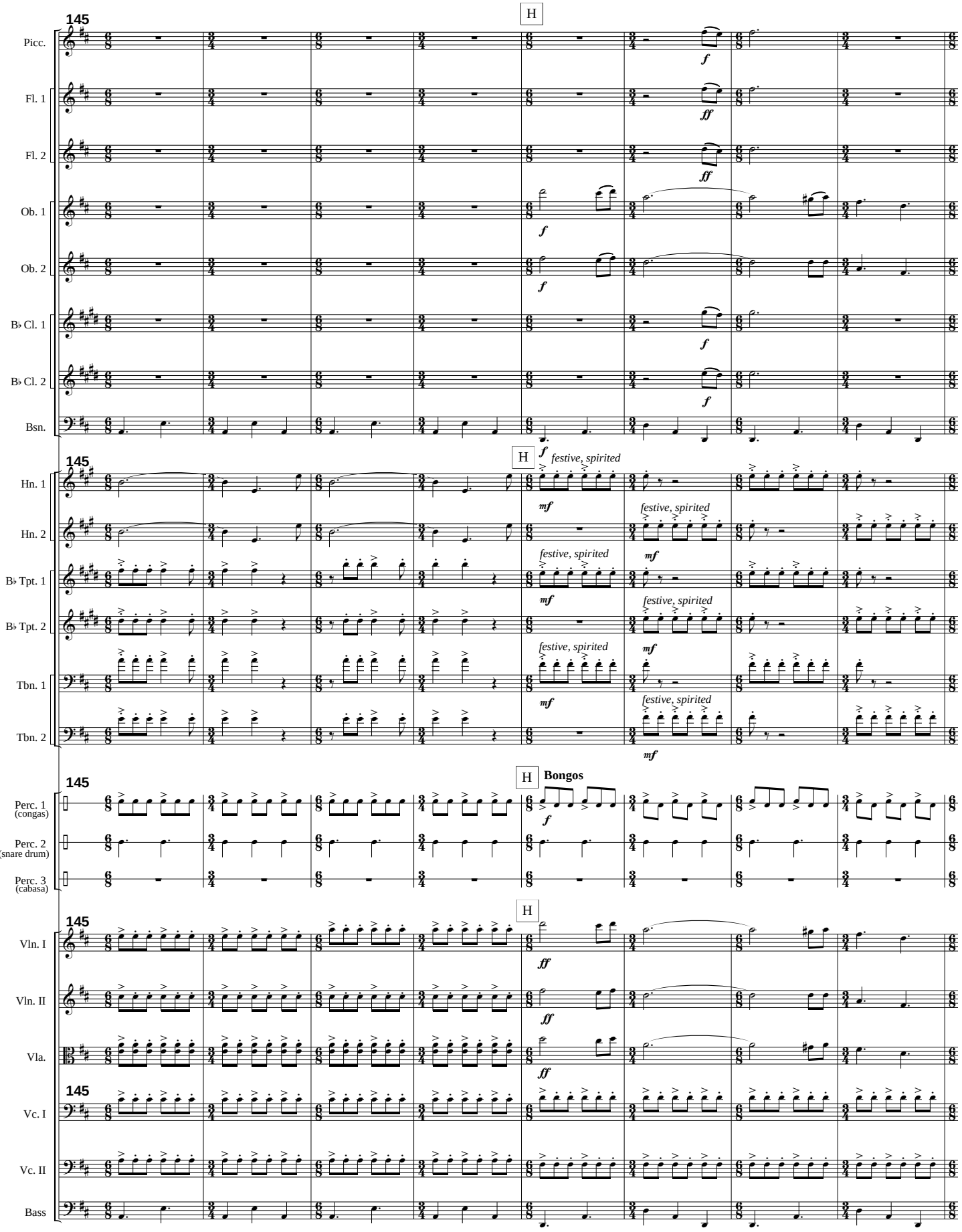

105
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
105
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
105
Perc. 1
(bongos)
Perc. 2
(snare drum)
Perc. 3
(cabasa)
Cabasa
f
105
Vln. I
Vln. II
Vla.
105
Vc. I
Vc. II
Bass

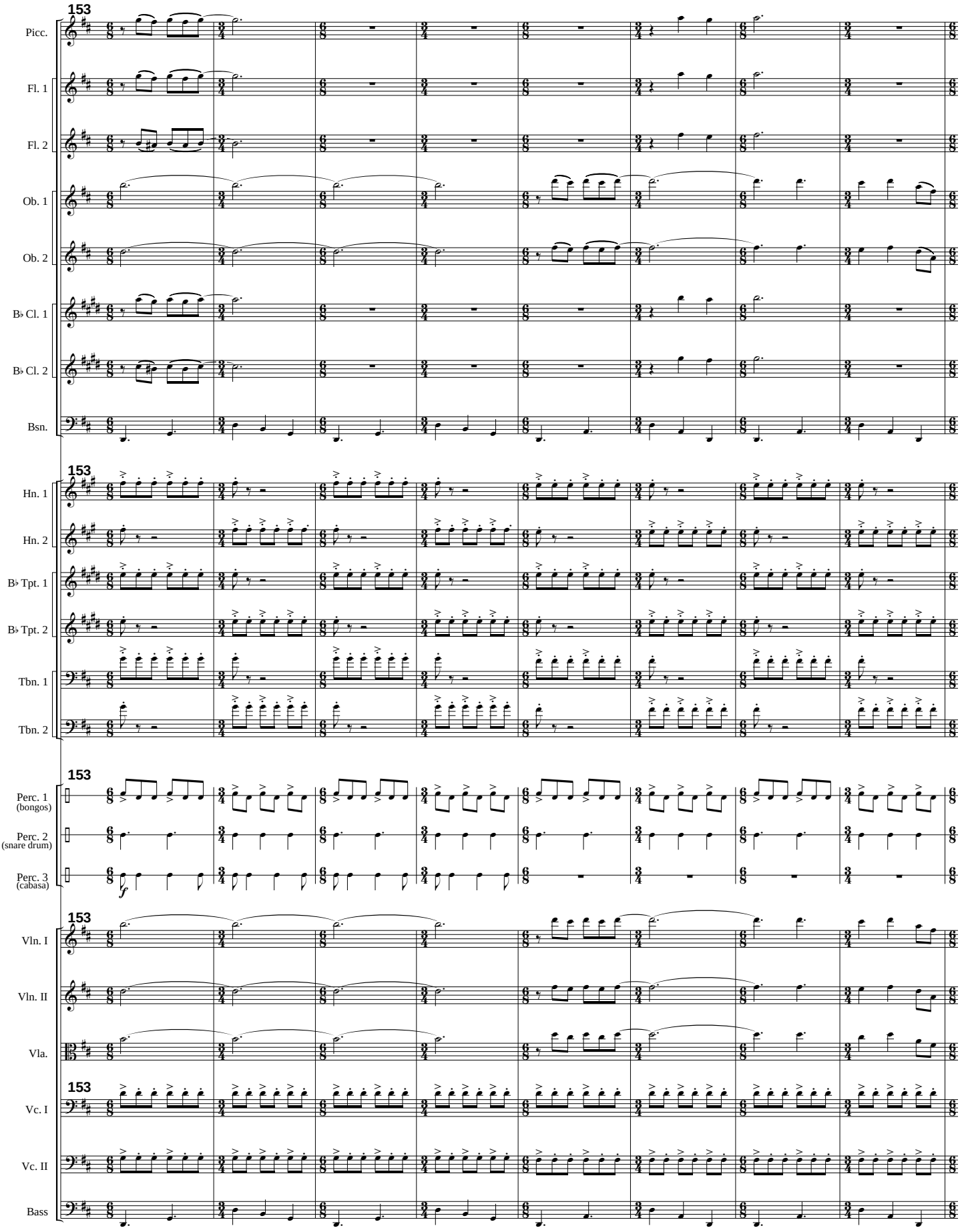

113
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
f
mf
113
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
bright, elegant
f
bright, elegant
f
f
113
Congas
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
mf
113
Vln. I
Vln. II
Vla.
113
Vc. I
Vc. II
Bass

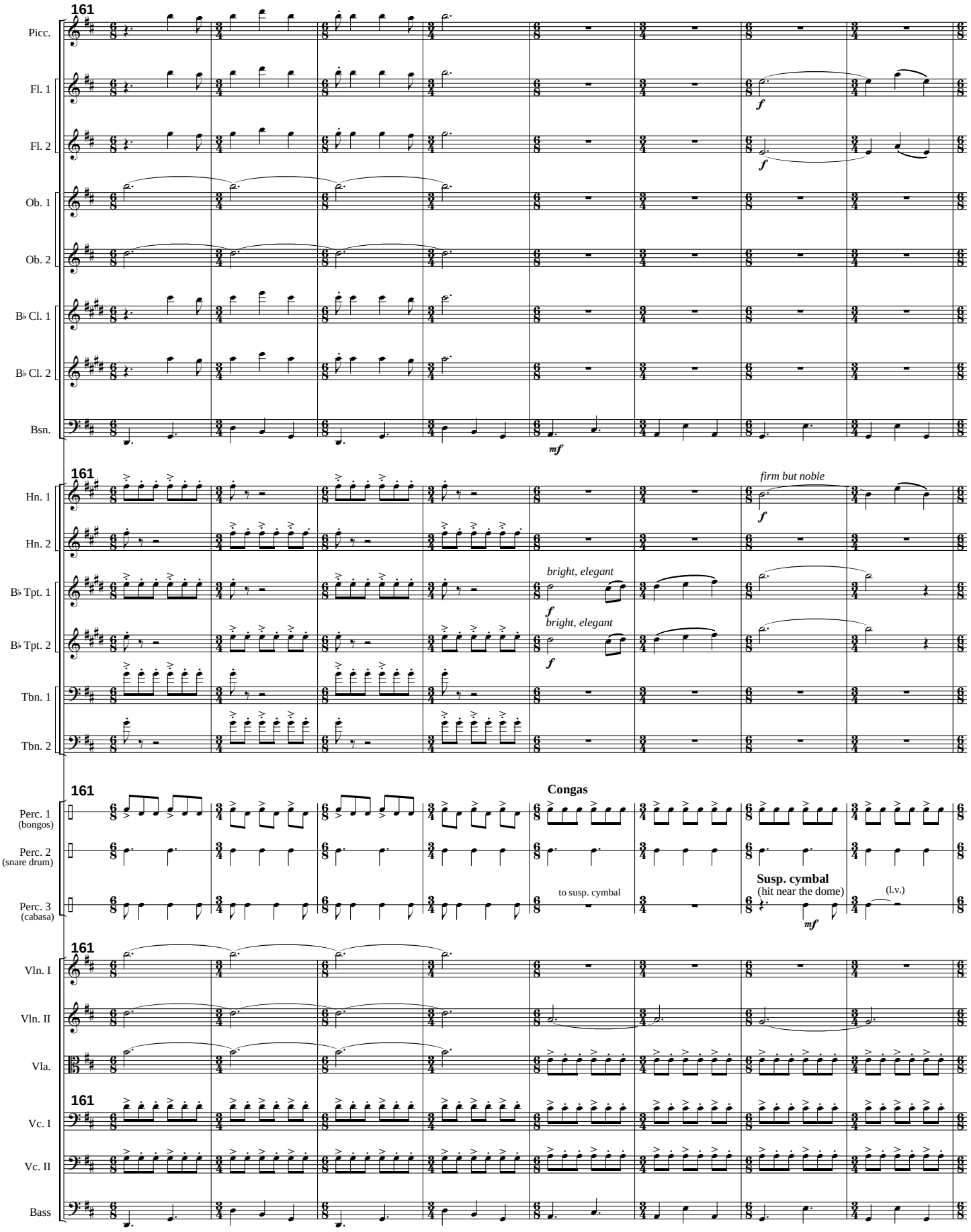

121
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
121
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
121
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
121
Vln. I
Vln. II
Vla.
121
Vc. I
Vc. II
Bass
mf
mf

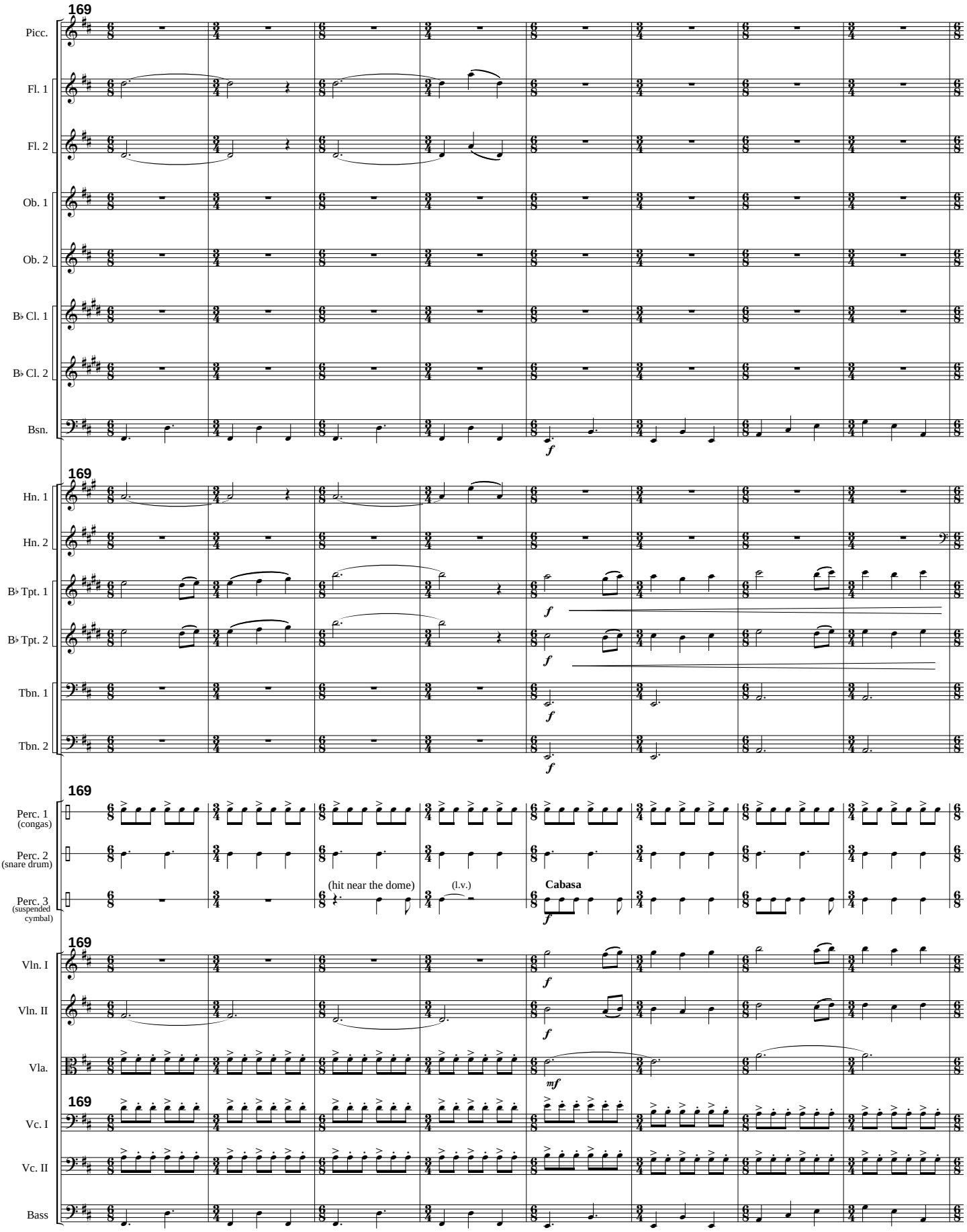

129
G
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
ff
Hn. 1
Hn. 2
bright
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
mp
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass

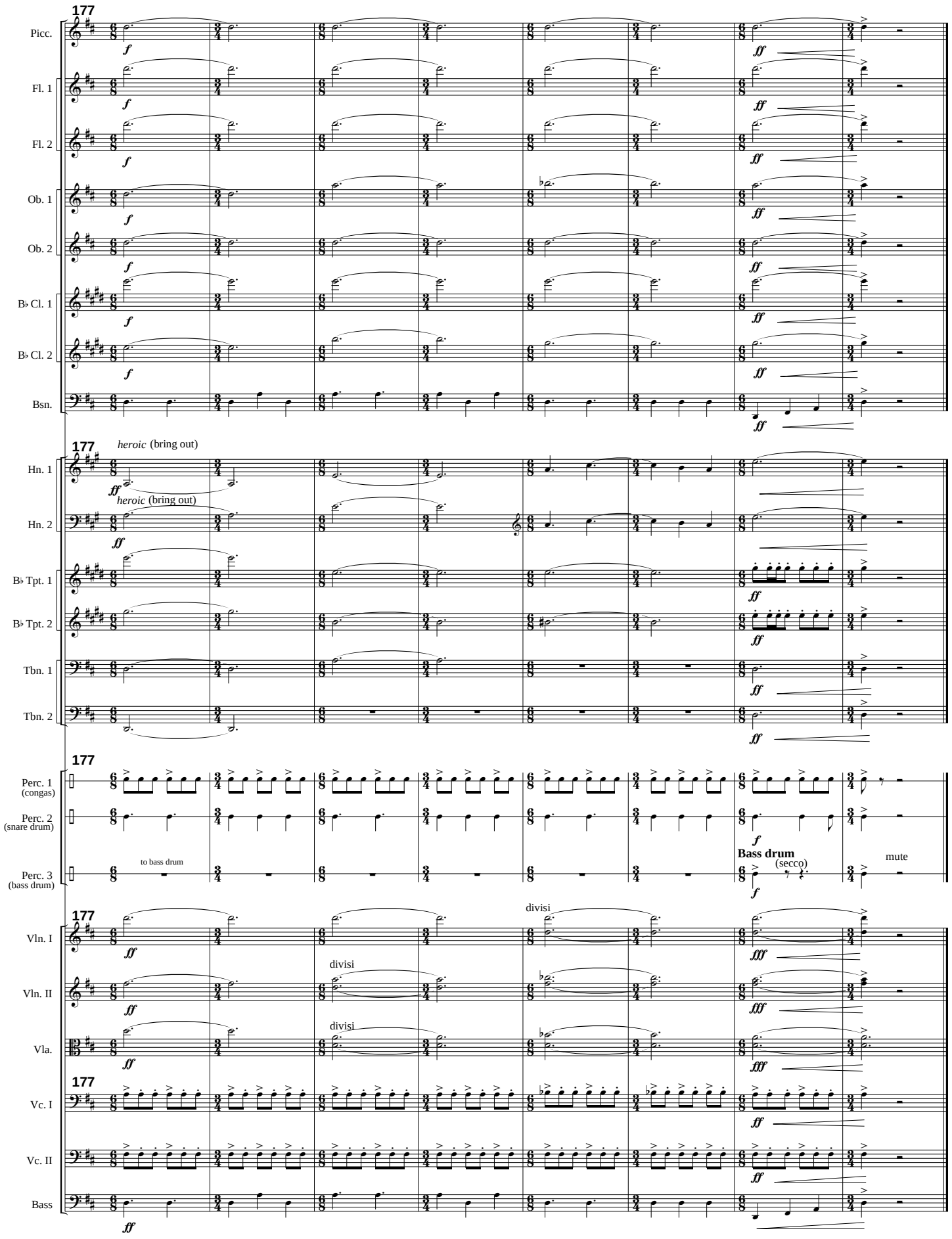

137
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
137
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
firm but noble
ff
insistent, rhythmic
f
137
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
Snare drum
mp
137
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass
mf


145
H
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
festive, spirited
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
Bongos
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Bass


153
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
153
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
153
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
f
153
Vln. I
Vln. II
Vla.
153
Vc. I
Vc. II
Bass


161
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
f
mf
161
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
firm but noble
f
bright, elegant
f
bright, elegant
f
161
Congas
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
to susp. cymbal
Susp. cymbal
(hit near the dome)
(l.v.)
mf
161
Vln. I
Vln. II
Vla.
161
Vc. I
Vc. II
Bass


169
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
f
169
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
f
f
Tbn. 1
Tbn. 2
f
f
169
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (suspended cymbal)
(hit near the dome)
(l.v.)
Cabasa
f
169
Vln. I
Vln. II
Vla.
f
f
mf
169
Vc. I
Vc. II
Bass


177
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
177
heroic (bring out)
Hn. 1
heroic (bring out)
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
177
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (bass drum)
to bass drum
Bass drum
(secco)
mute
177
divisi
Vln. I
Vln. II
Vla.
177
Vc. I
Vc. II
Bass

I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

-

6

A

(col. clarinet)

mf

12

18

24

B

30

36

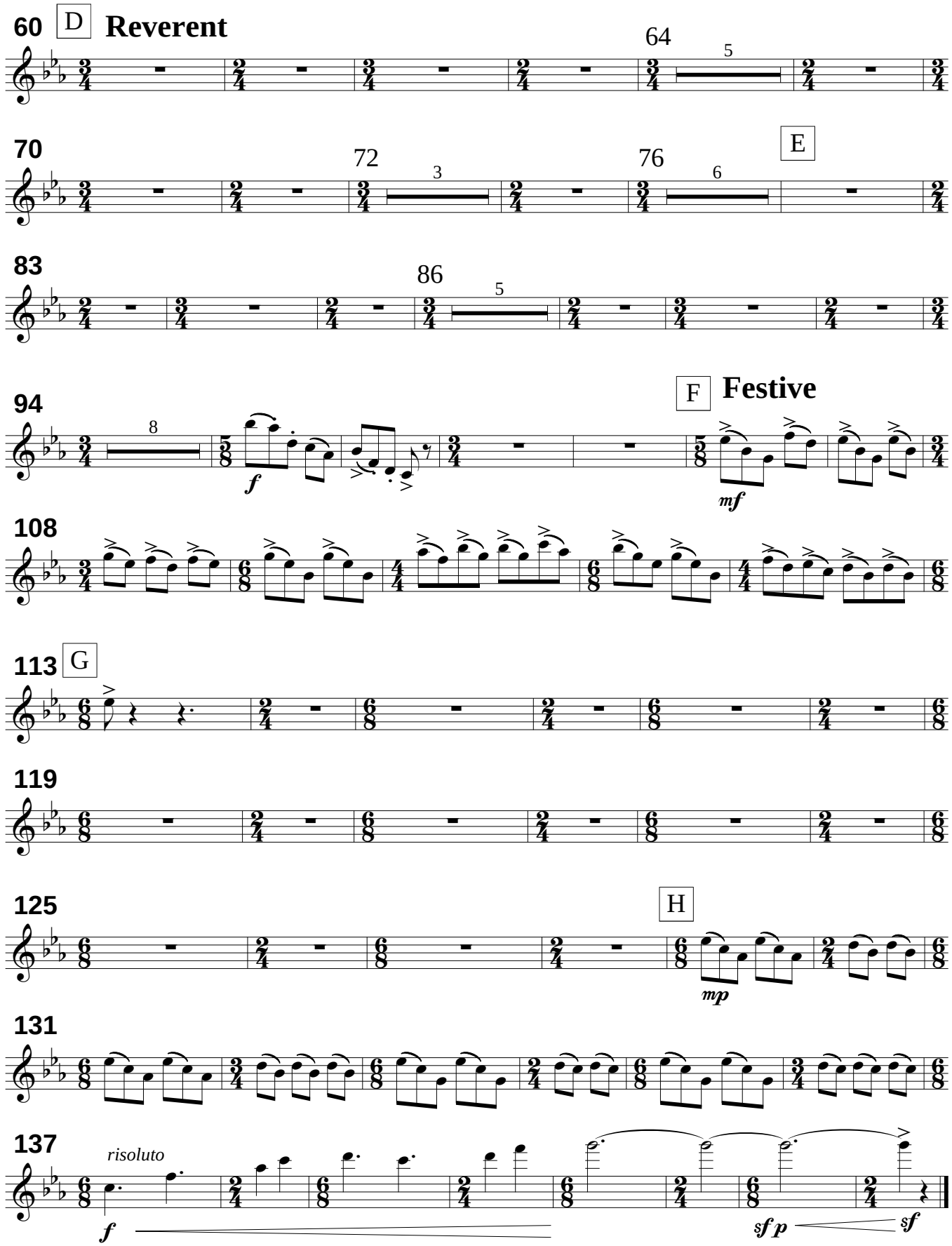
42

C

mf

48

54

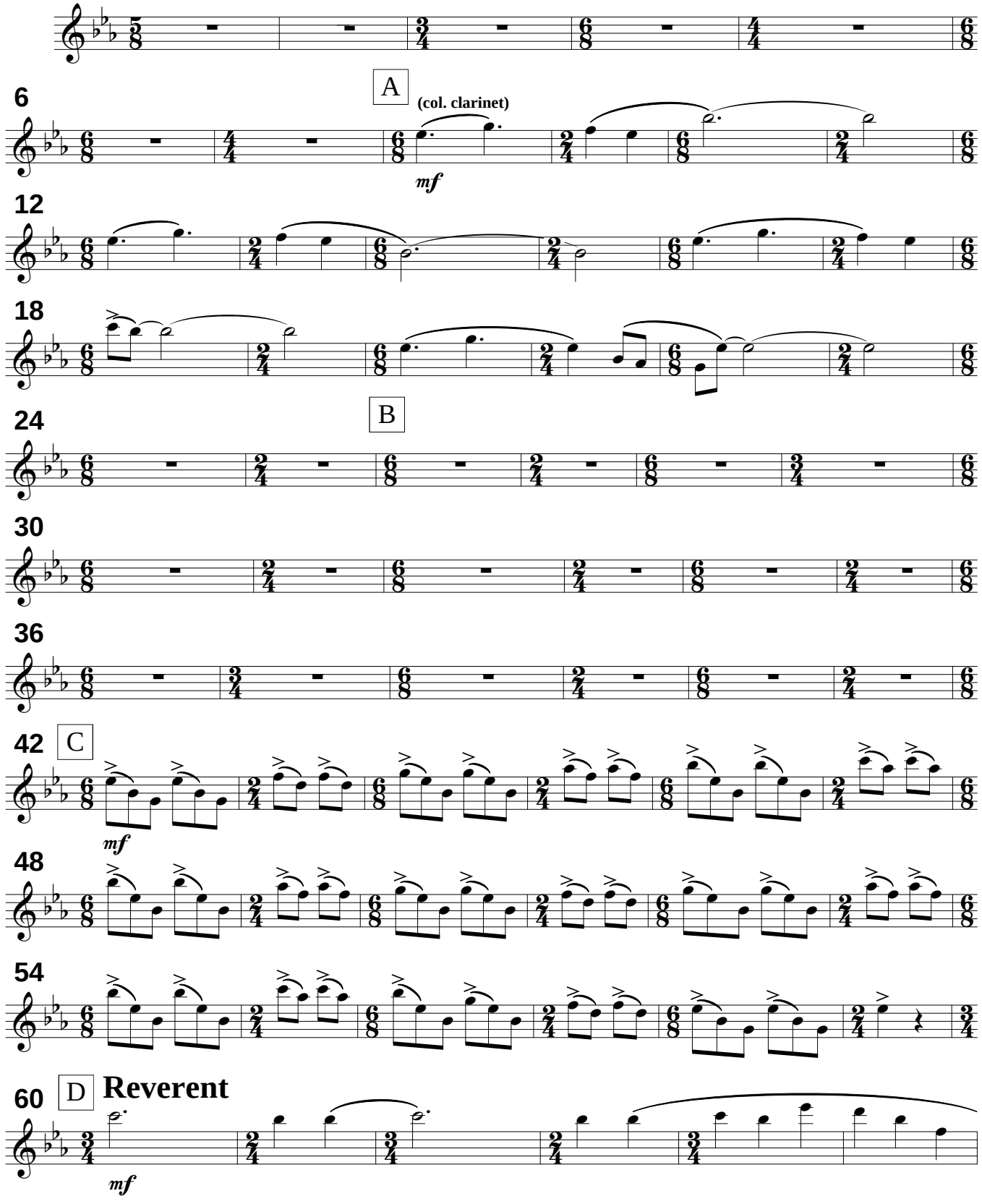

60
D
Reverent
64
5
70
72
3
76
6
E
83
86
5
94
8
F
Festive
f
mf
108
113
G
119
125
H
mp
131
137
risoluto
f
sf p
sf

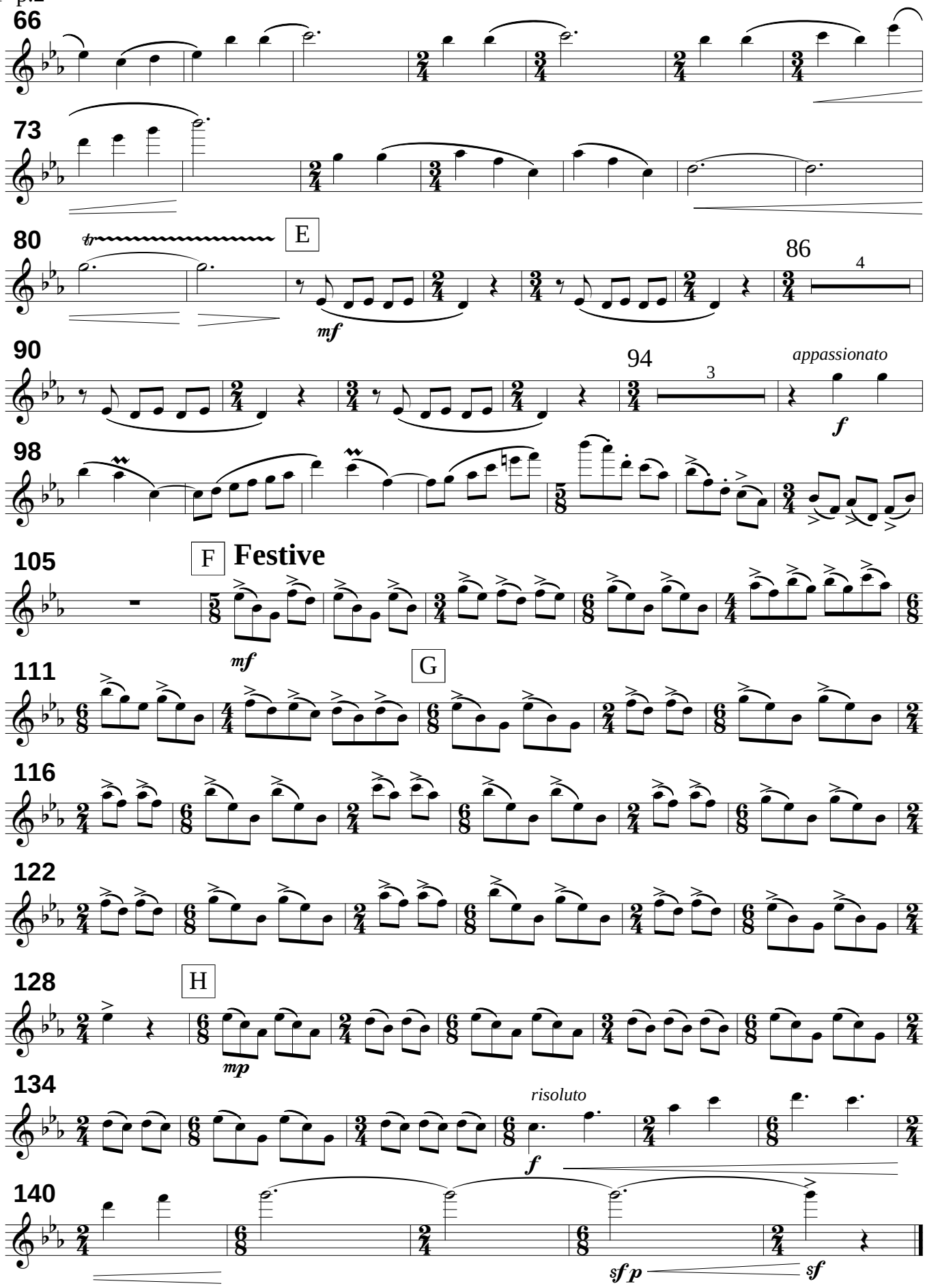
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



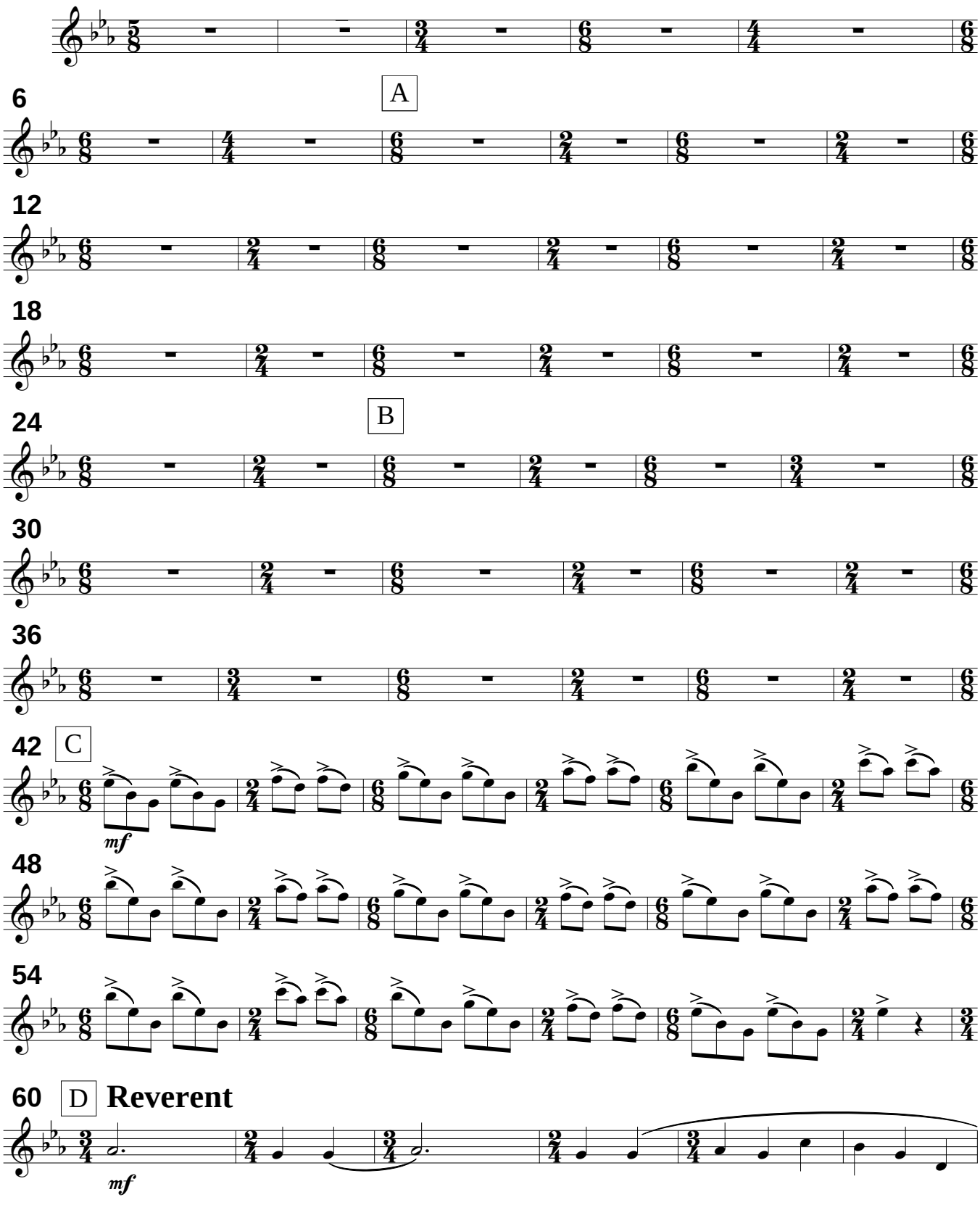

66
73
80
tr
E
86
4
mf
90
94
3
appassionato
f
98
105
F
Festive
mf
111
G
116
122
128
H
mp
134
risoluto
f
140
sf p
sf

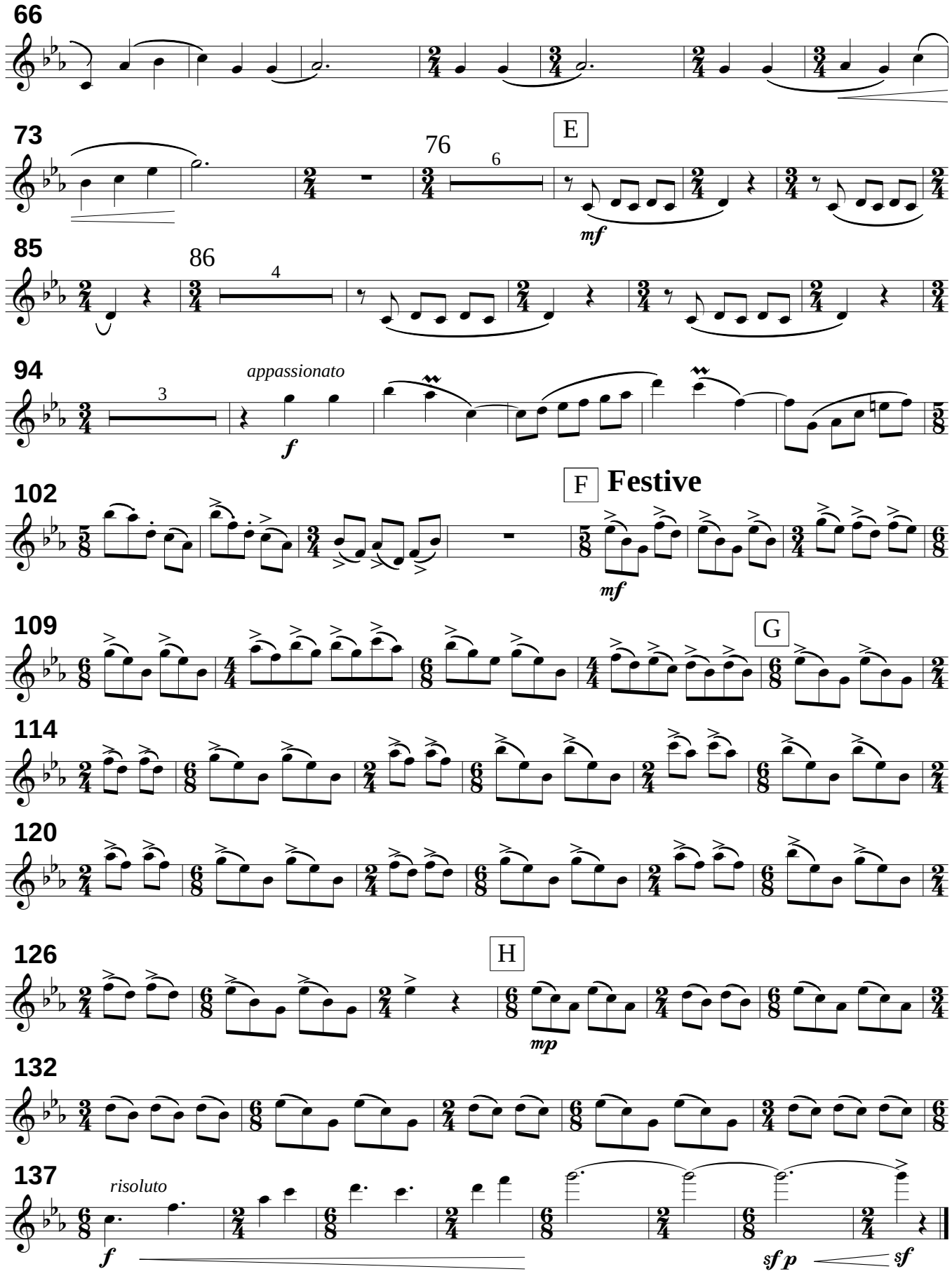
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

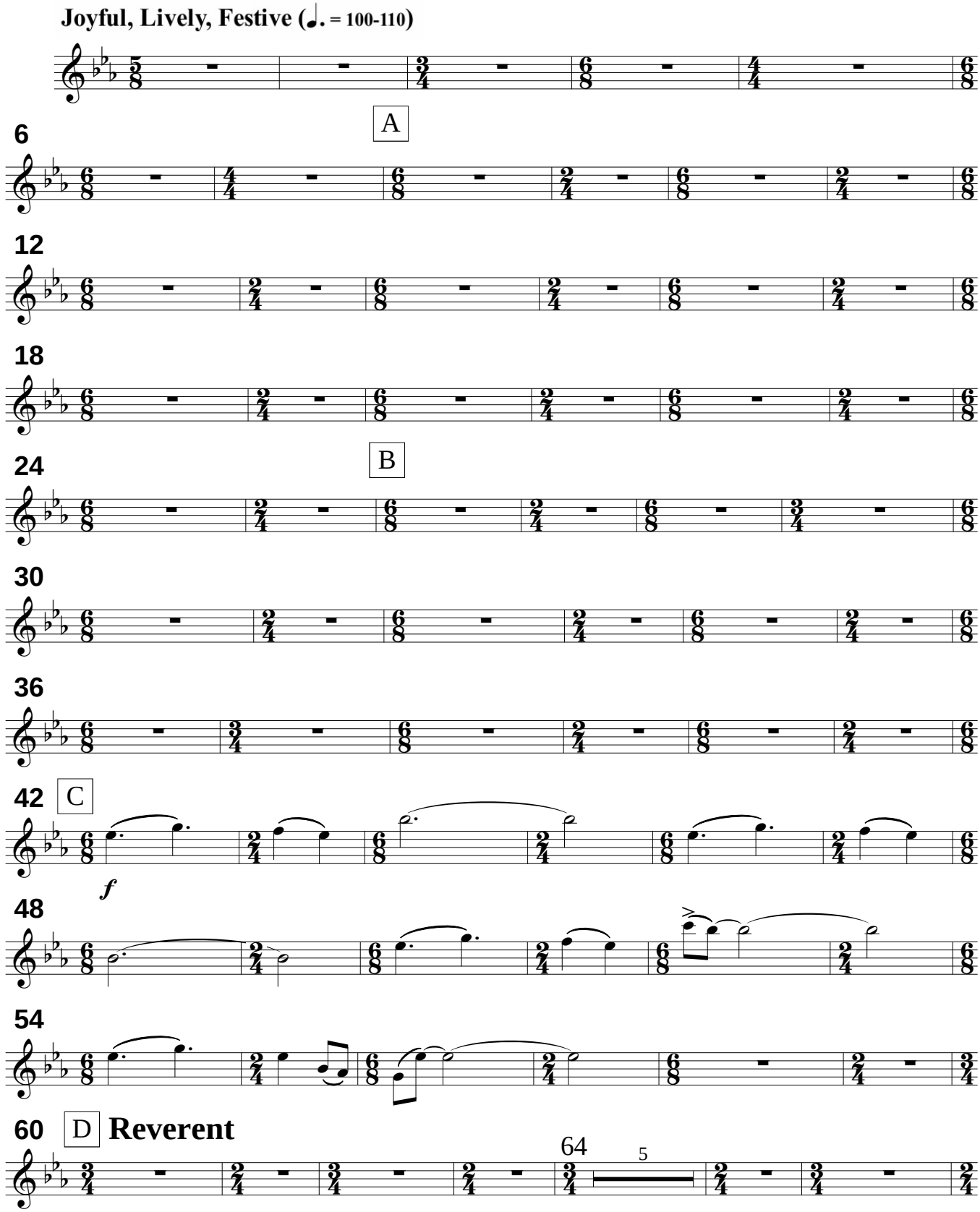


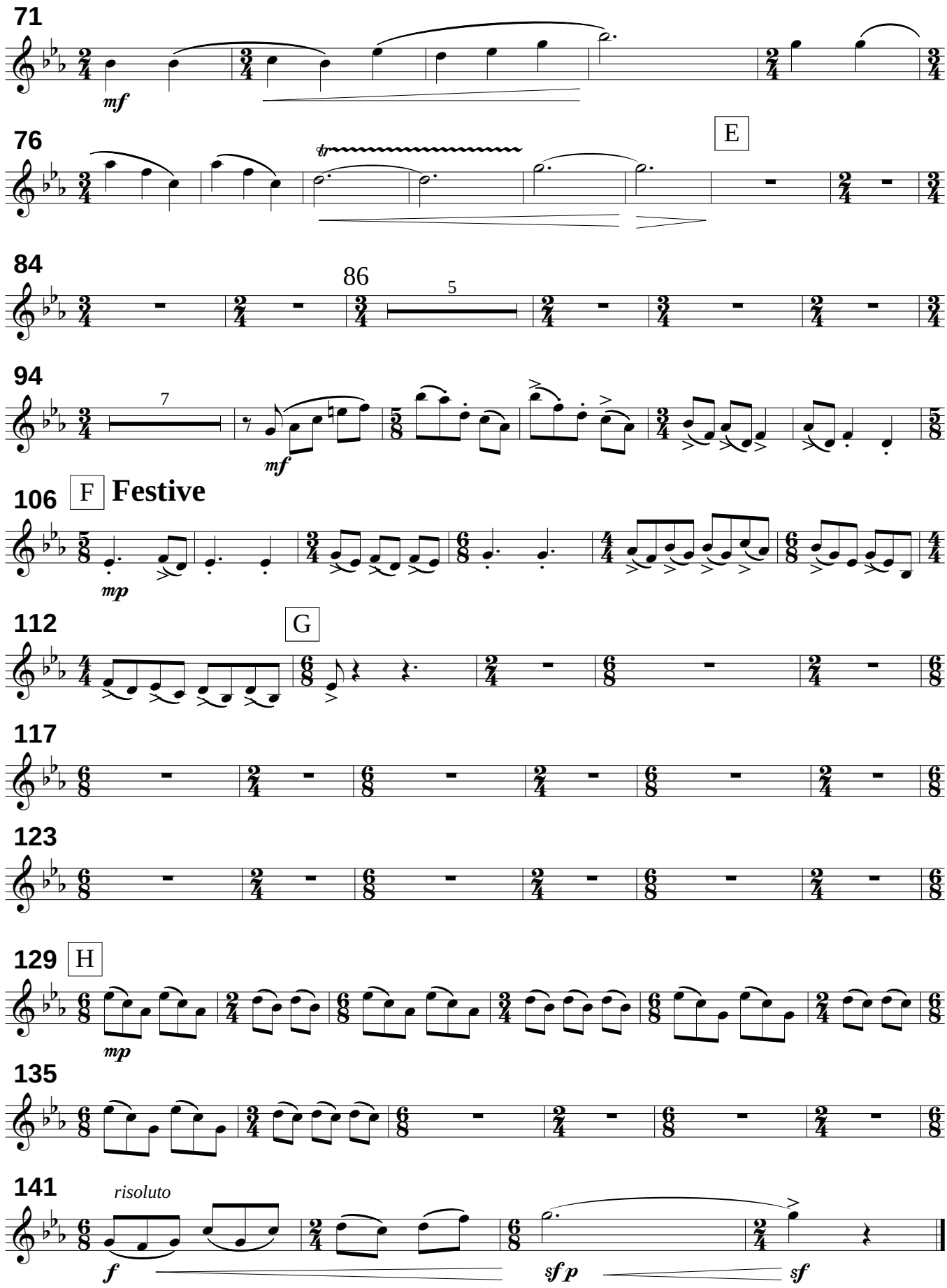

66
73
E
76
6
mf
85
86
4
94
appassionato
3
f
102
F
Festive
mf
109
G
114
120
126
H
mp
132
137
risoluto
f
sf p
sf

I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo



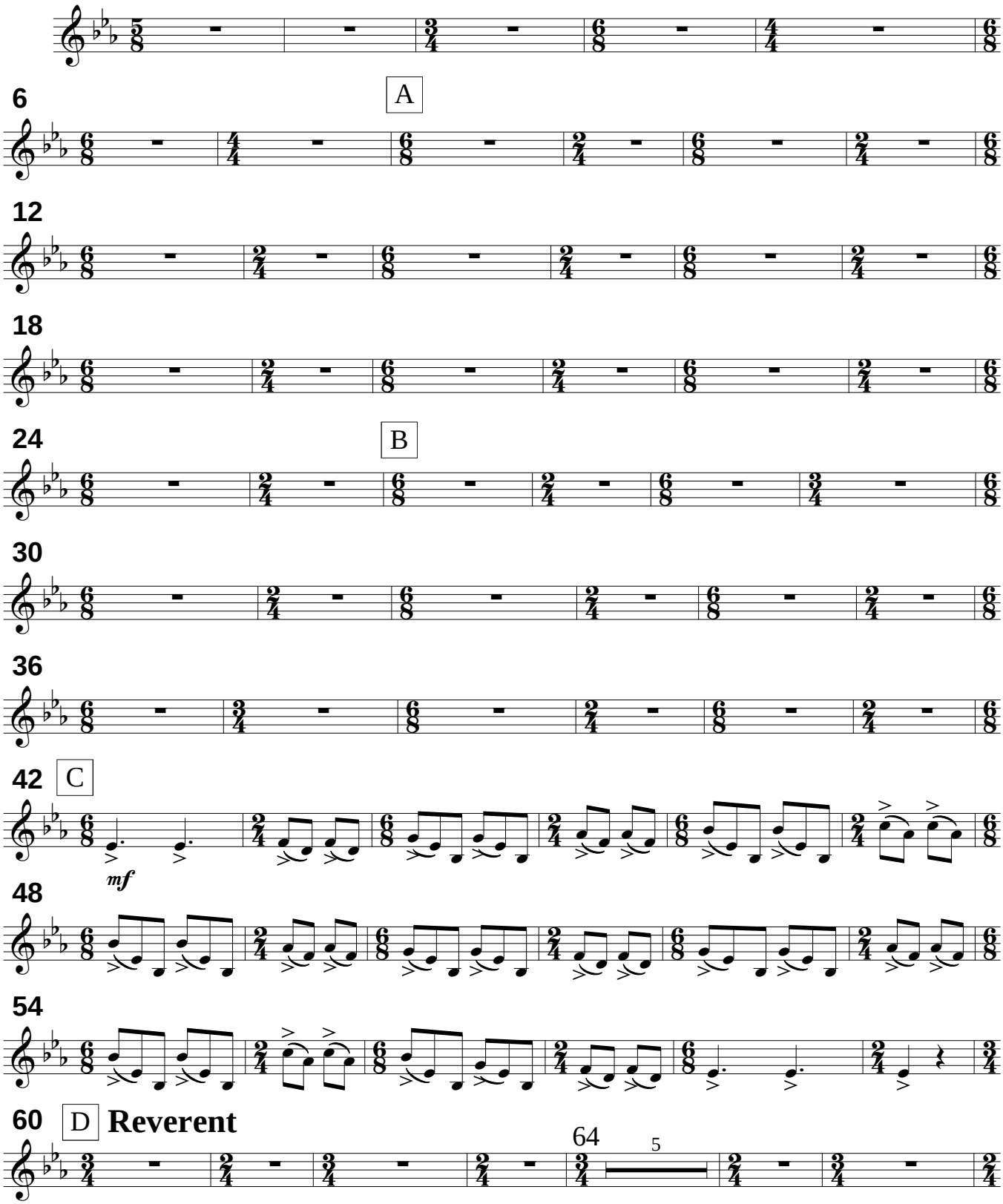

71
mf
76
tr
E
84
86
5
94
7
mf
106
F
Festive
mp
112
G
117
123
129
H
mp
135
141
risoluto
f
sf p
sf

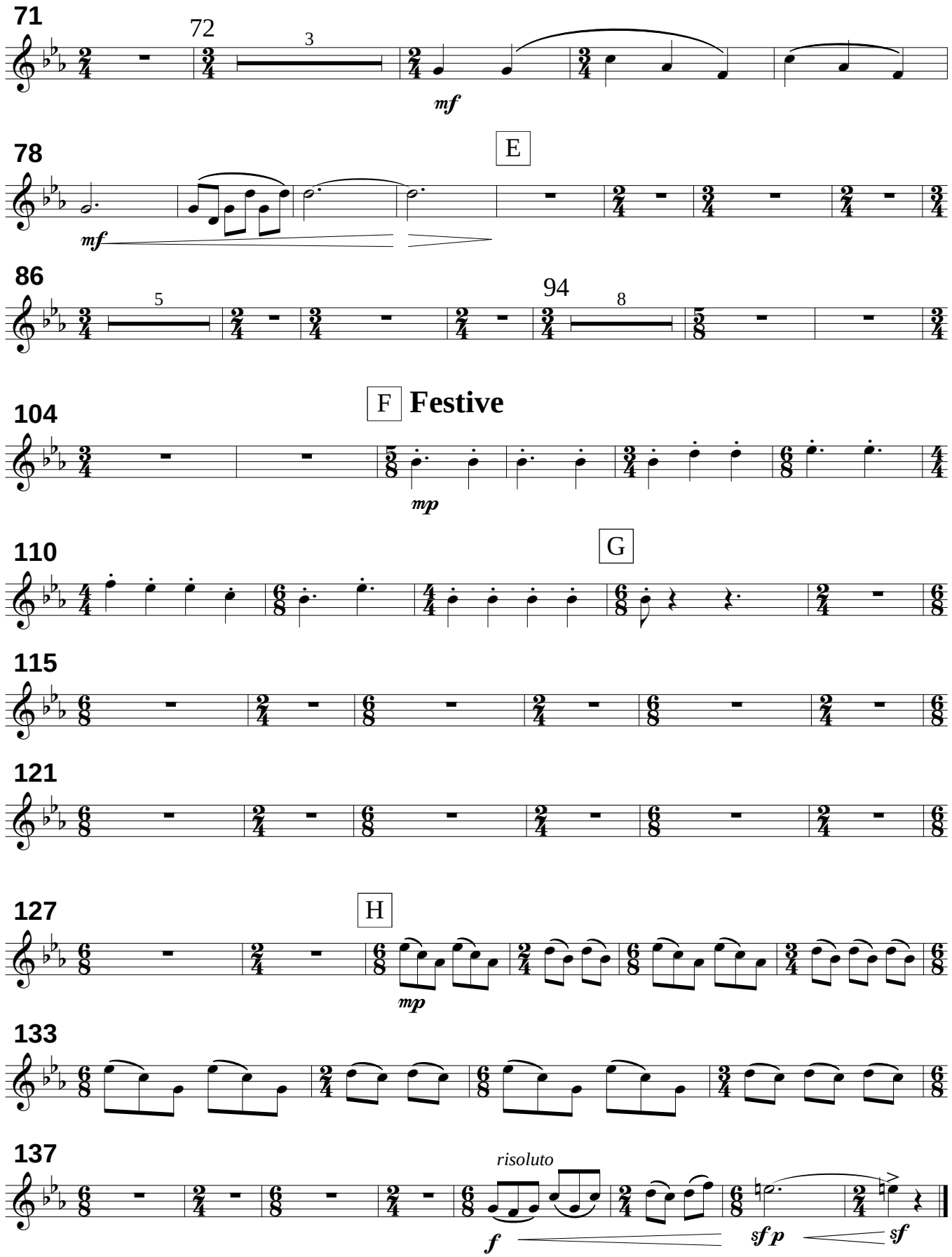
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)




71
72
3
mf
78
E
mf
86
5
94
8
F
Festive
104
mp
110
G
115
121
127
H
mp
133
137
risoluto
f
sf p
sf

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

6 A **hervortretend**

f

12

18

24 B

30

36

42 C

mf

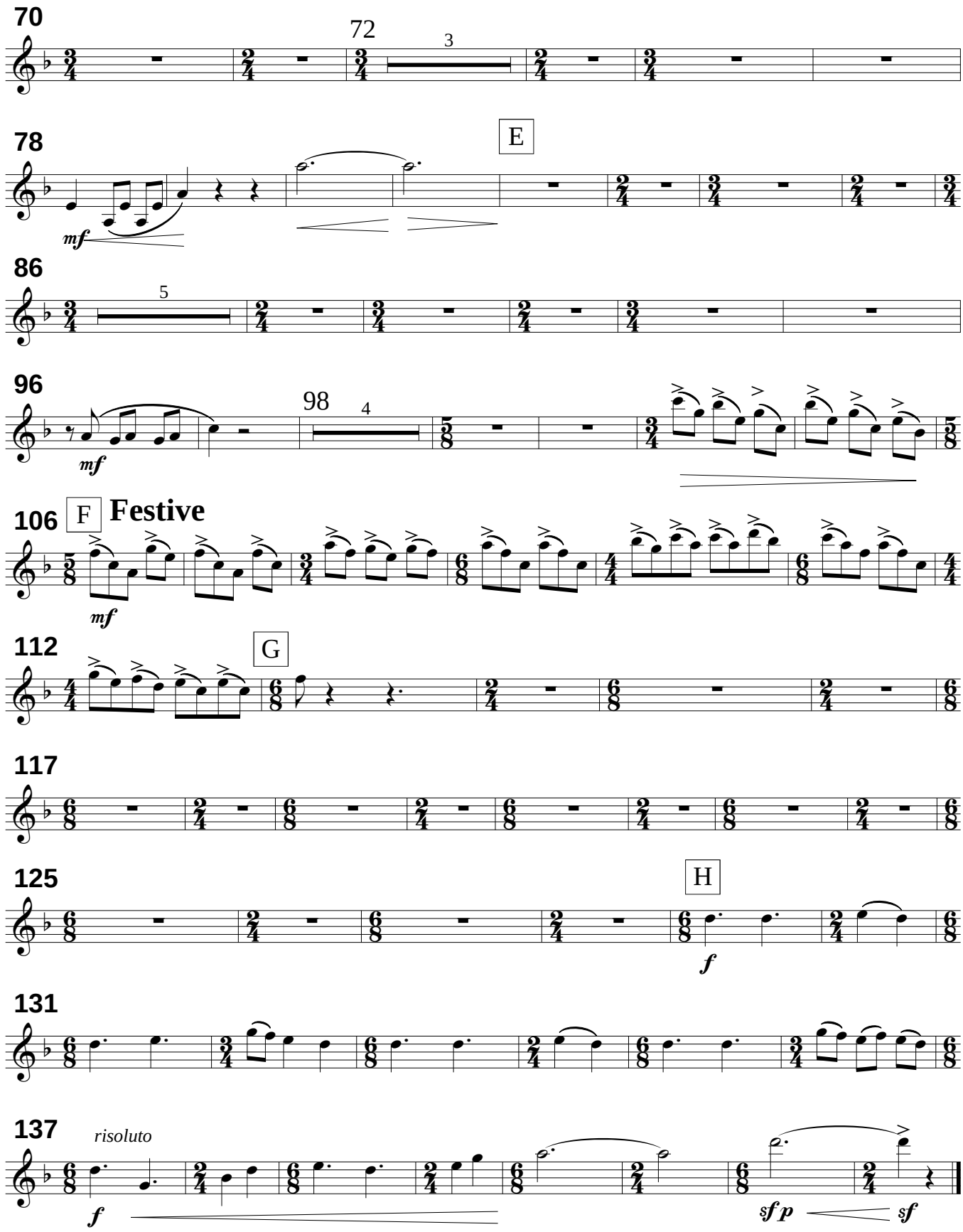
48

54

60 D **Reverent**

64

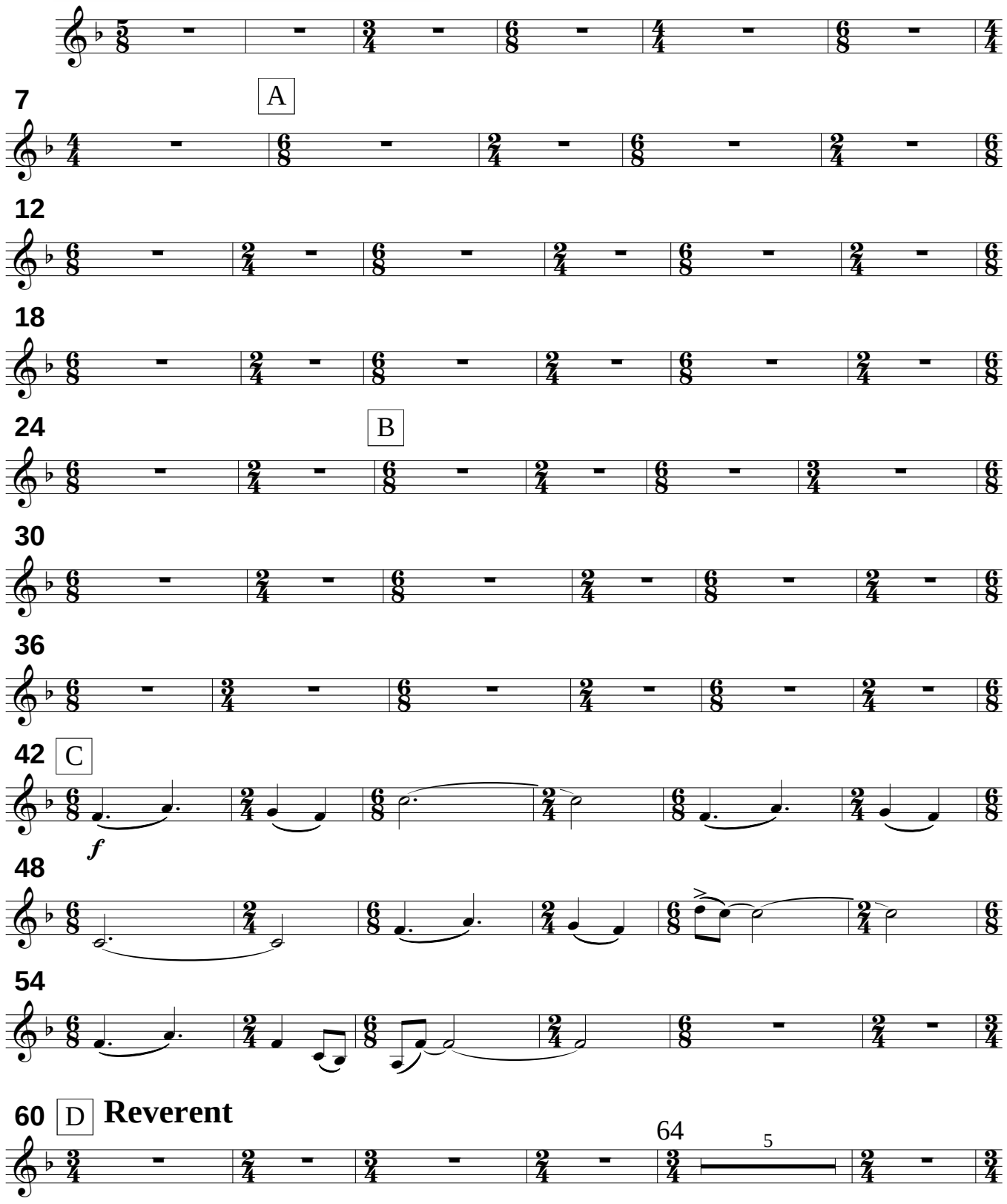
5

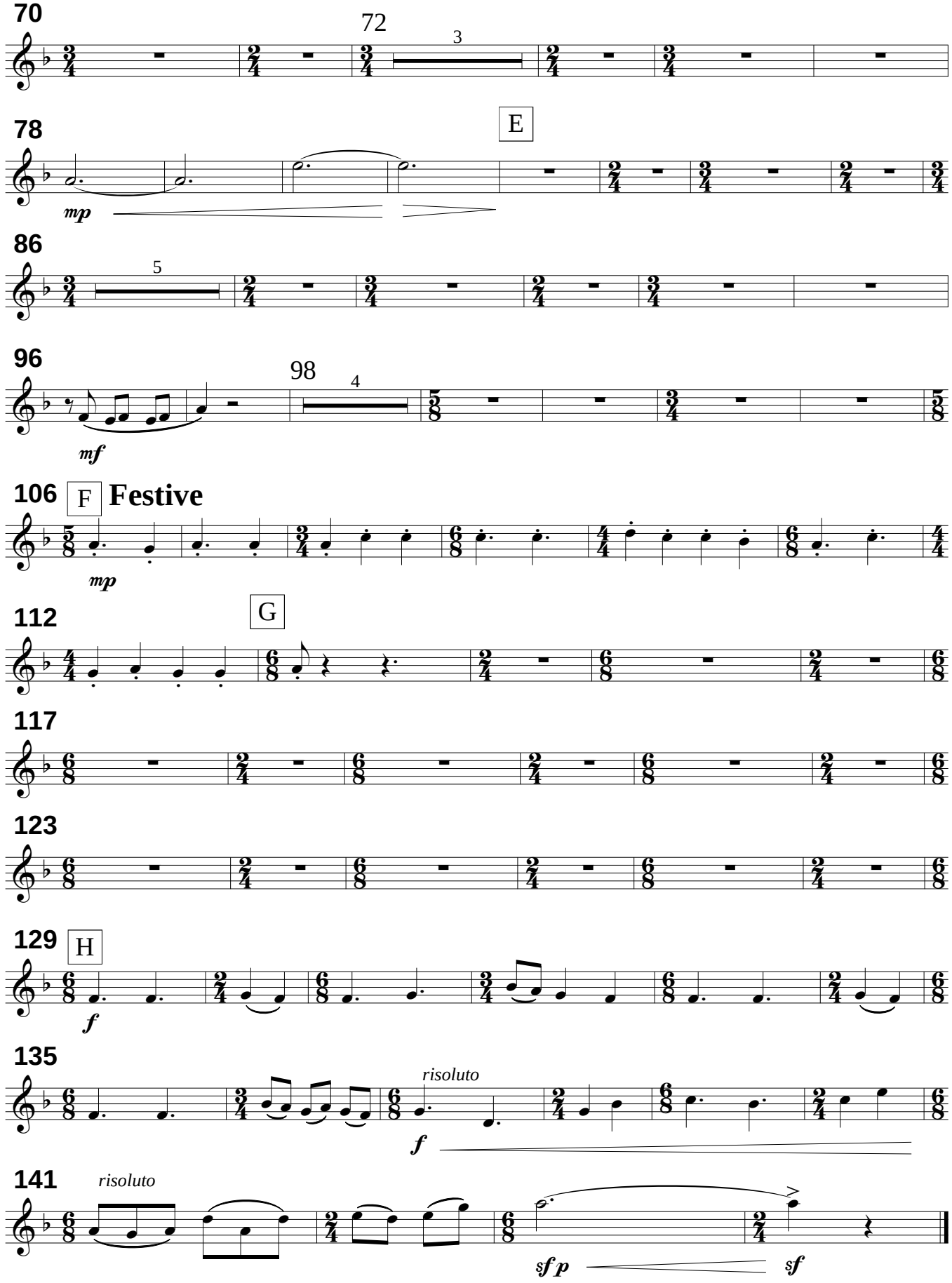

70
72
3
78
E
mf
86
5
96
98
4
mf
106
F
Festive
mf
112
G
117
125
H
f
131
137
risoluto
f
sf p
sf

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



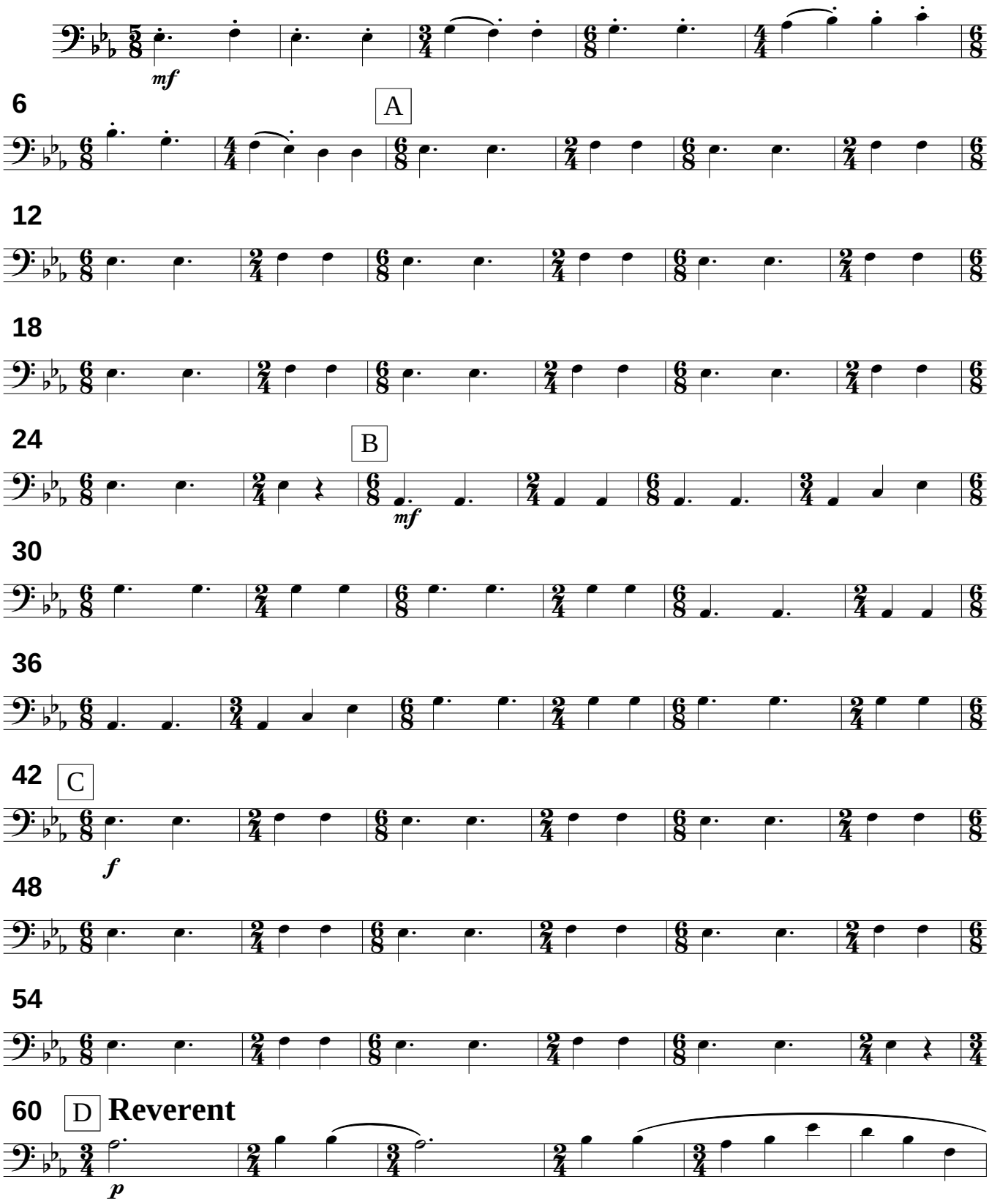

70
72
3
78
E
mp
86
5
96
98
4
mf
106
F
Festive
mp
112
G
117
123
129
H
f
135
risoluto
f
141
risoluto
sf p
sf

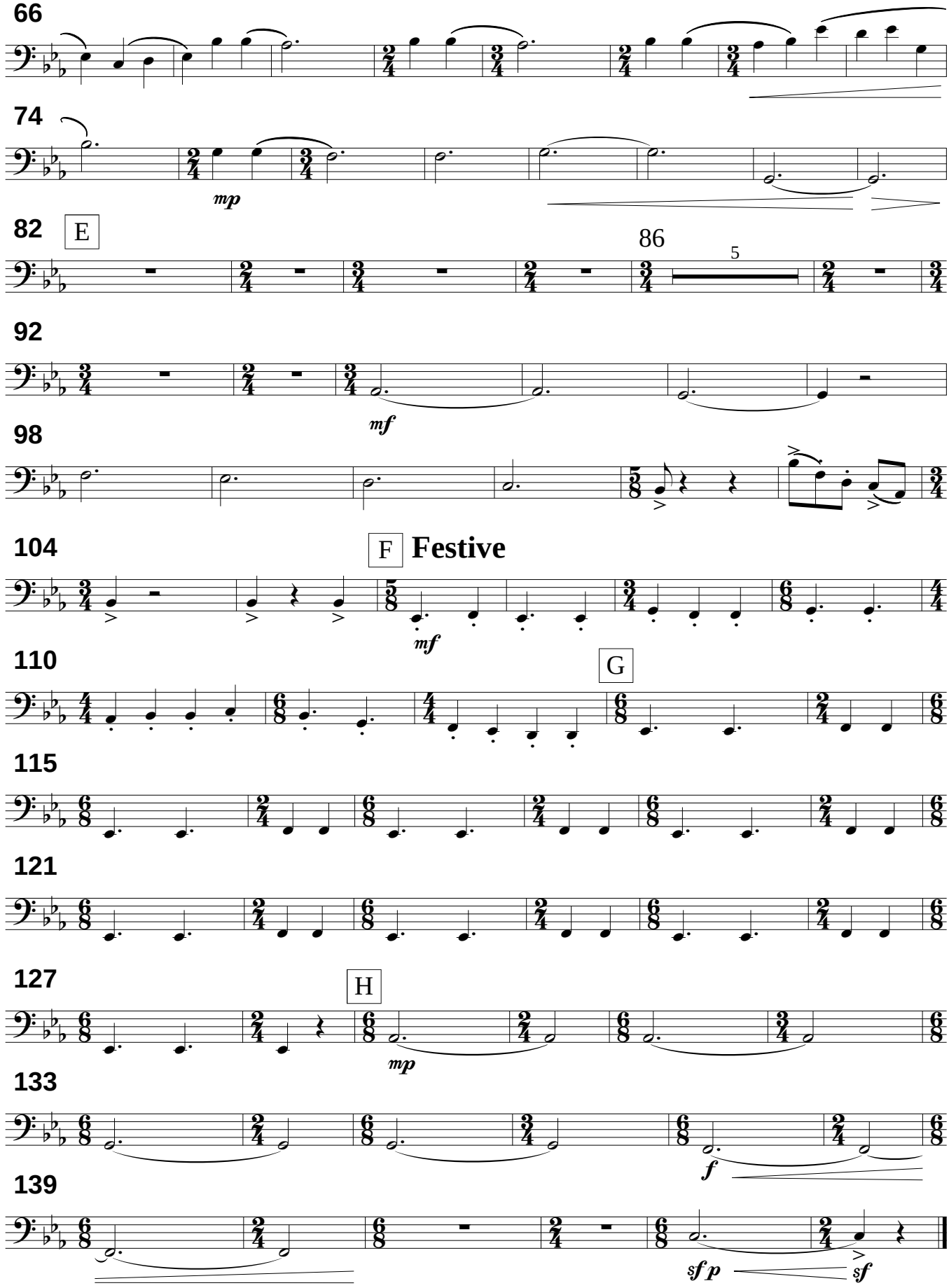
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)




66
74
mp
82
E
86
5
92
mf
98
104
F
Festive
mf
110
G
115
121
127
H
mp
133
f
139
sf p
sf

I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

7 A

12

18 *firm but noble*

f

24 B *rhythmic, playful*

mf

30

36

42 C

mf

48

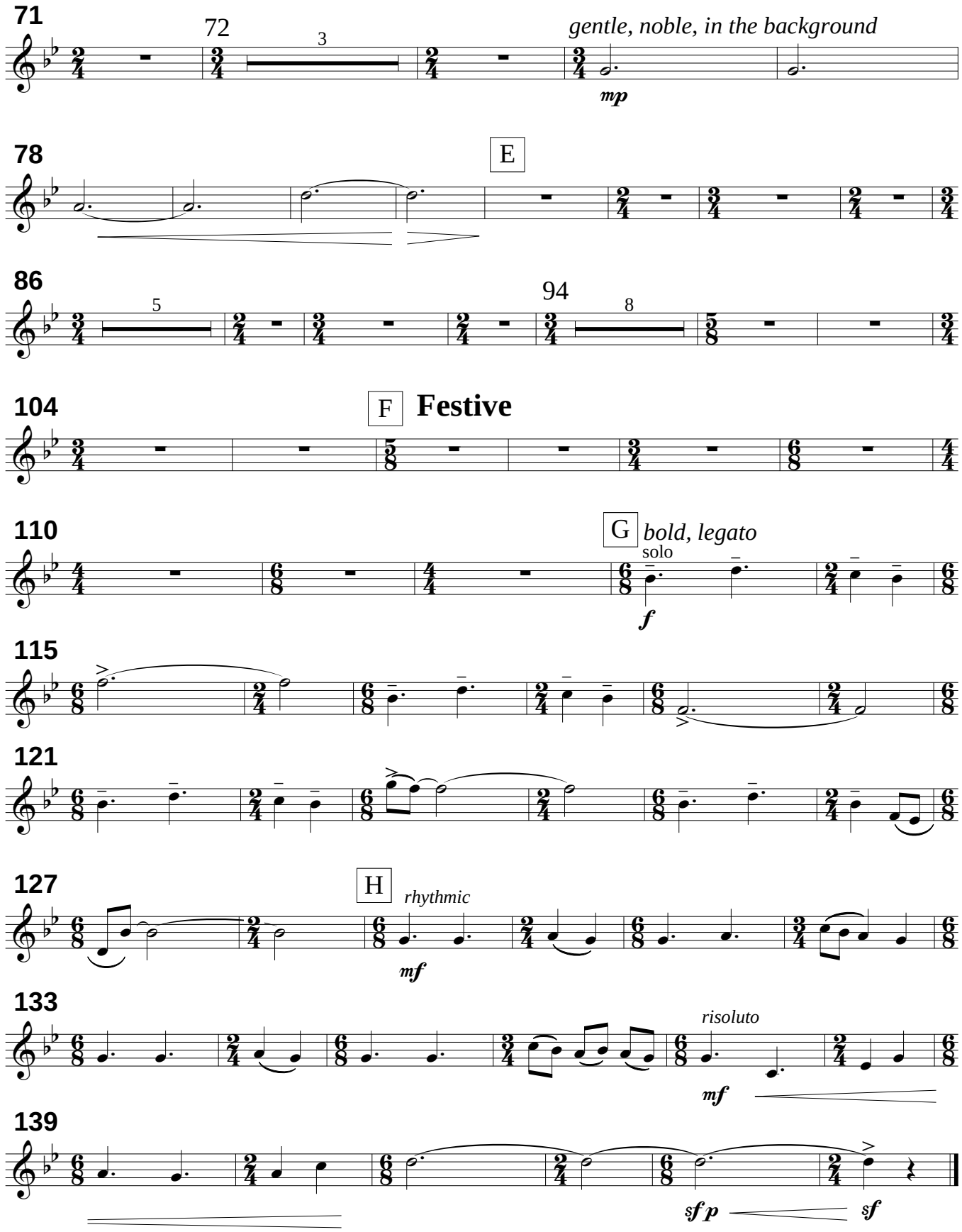
54 *firm but noble*

f

60 D **Reverent**

64

5


71
72
3
gentle, noble, in the background
mp
78
E
86
5
94
8
104
F
Festive
110
G
bold, legato
solo
f
115
121
127
H
rhythmic
mf
133
risoluto
mf
139
sf p
sf

I. Ferial (*Parade*)

from *Estampas Mexicanas*

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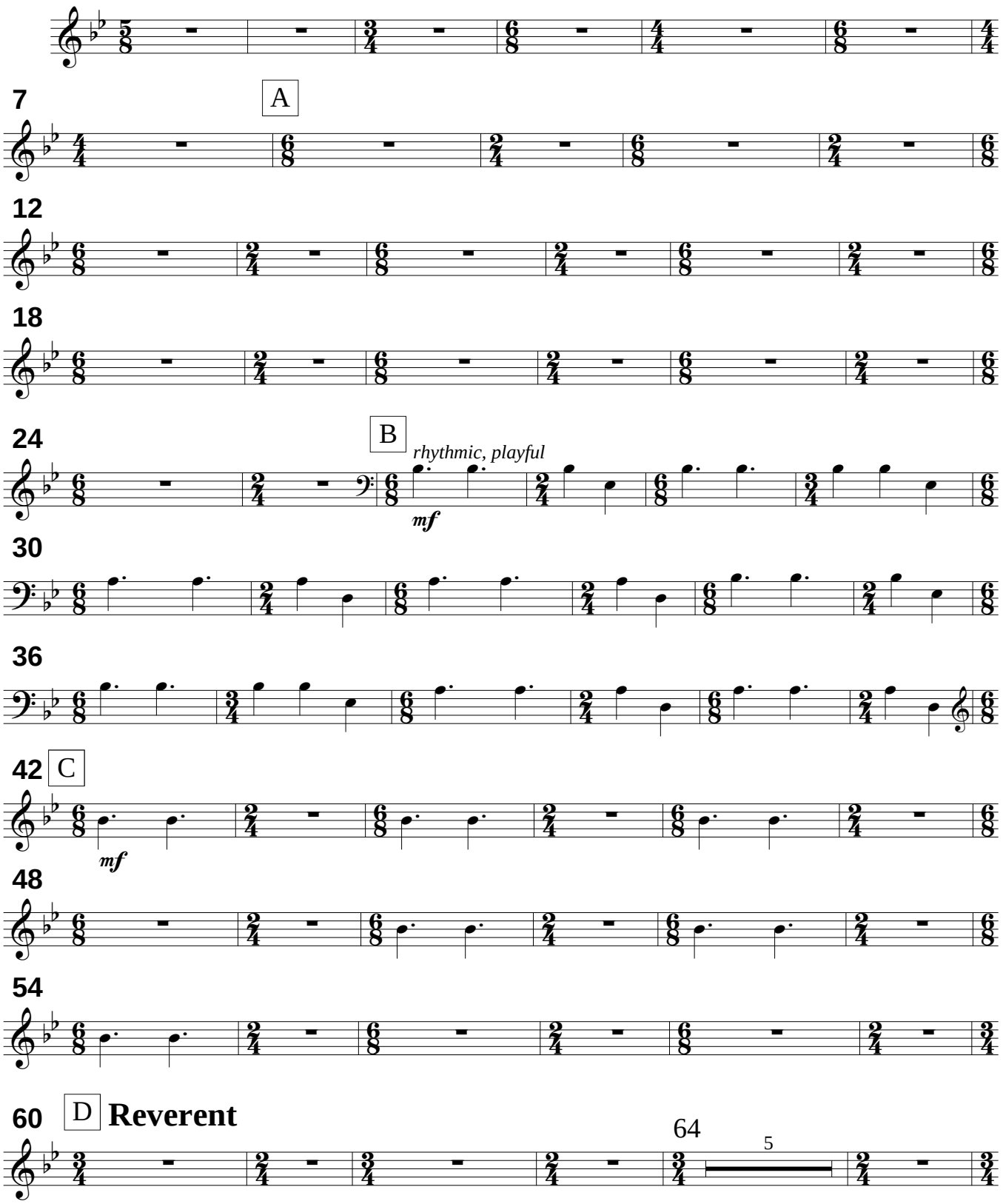
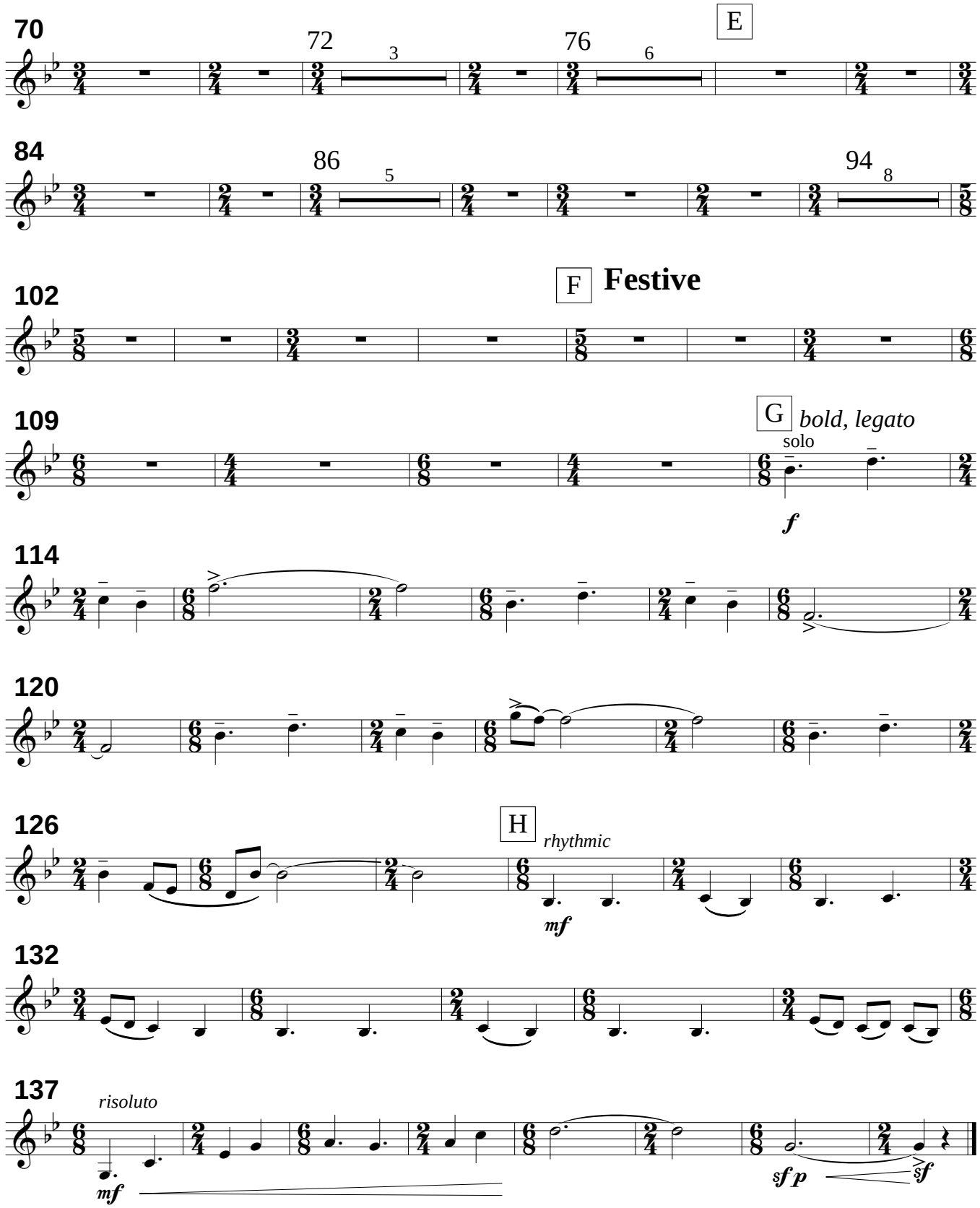
Joyful, Lively, Festive (♩. = 100-110)

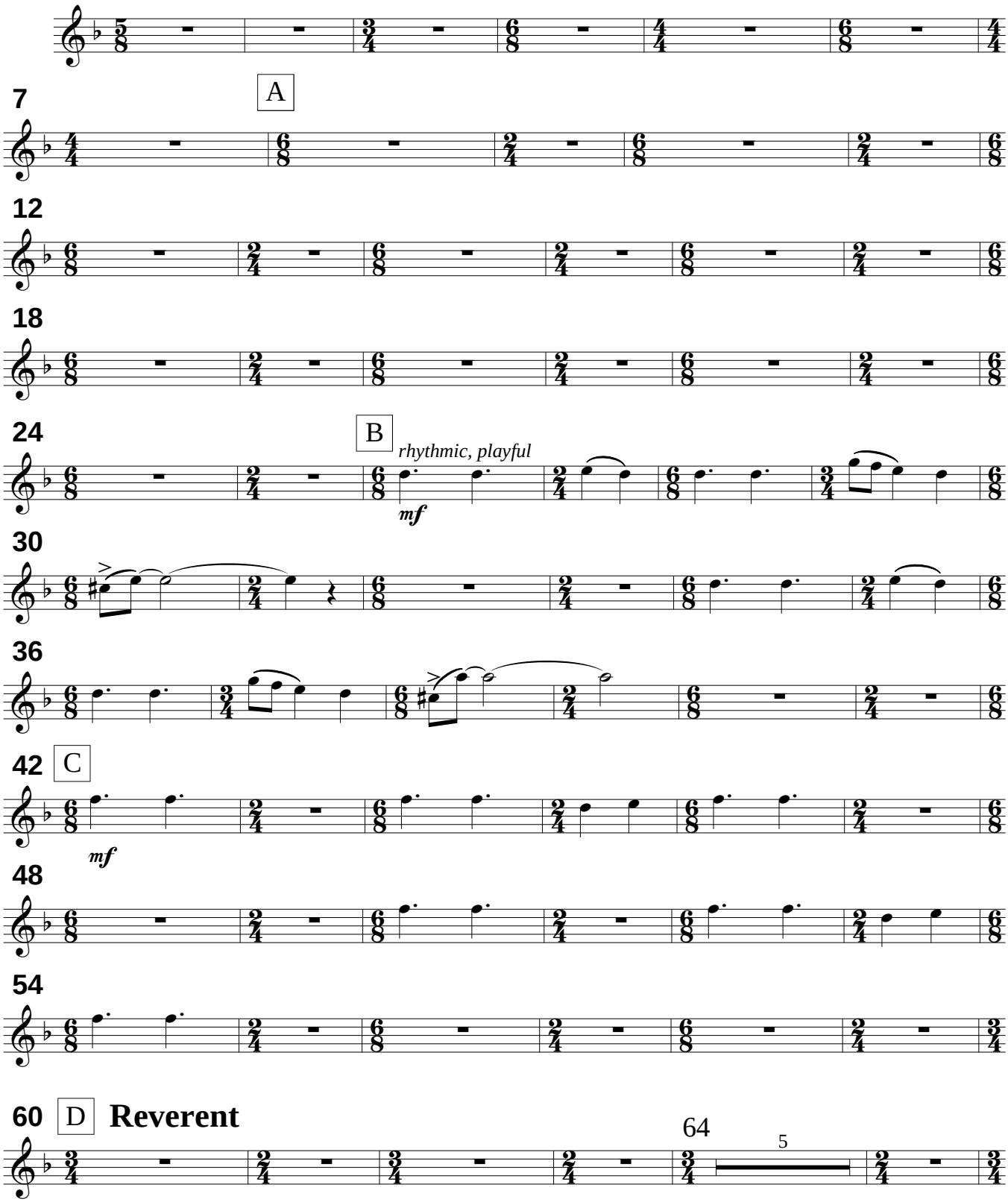


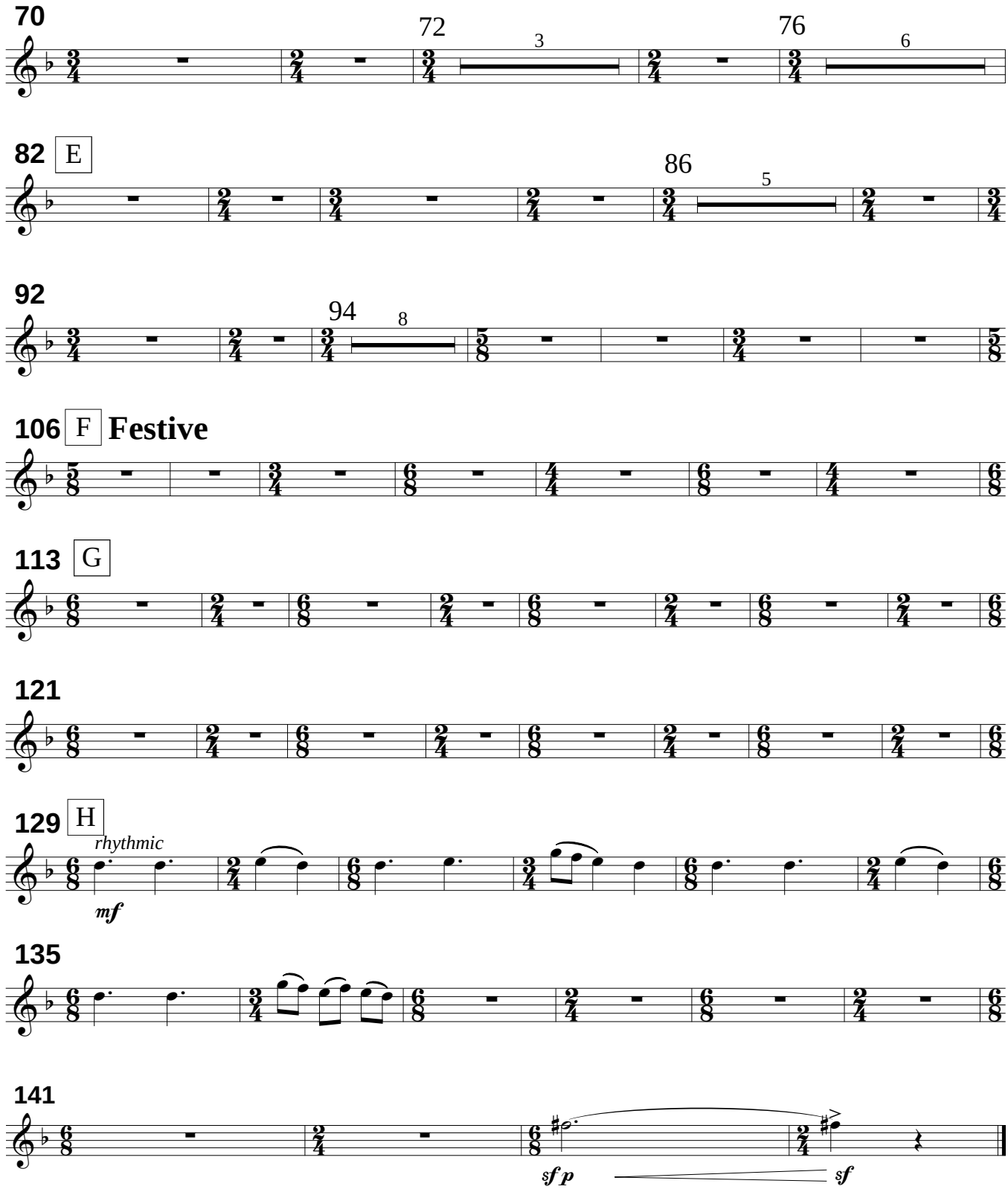

70
72
3
76
6
E
84
86
5
94
8
102
F
Festive
109
G
bold, legato
solo
f
114
120
126
H
rhythmic
mf
132
137
risoluto
mf
sf p
sf

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

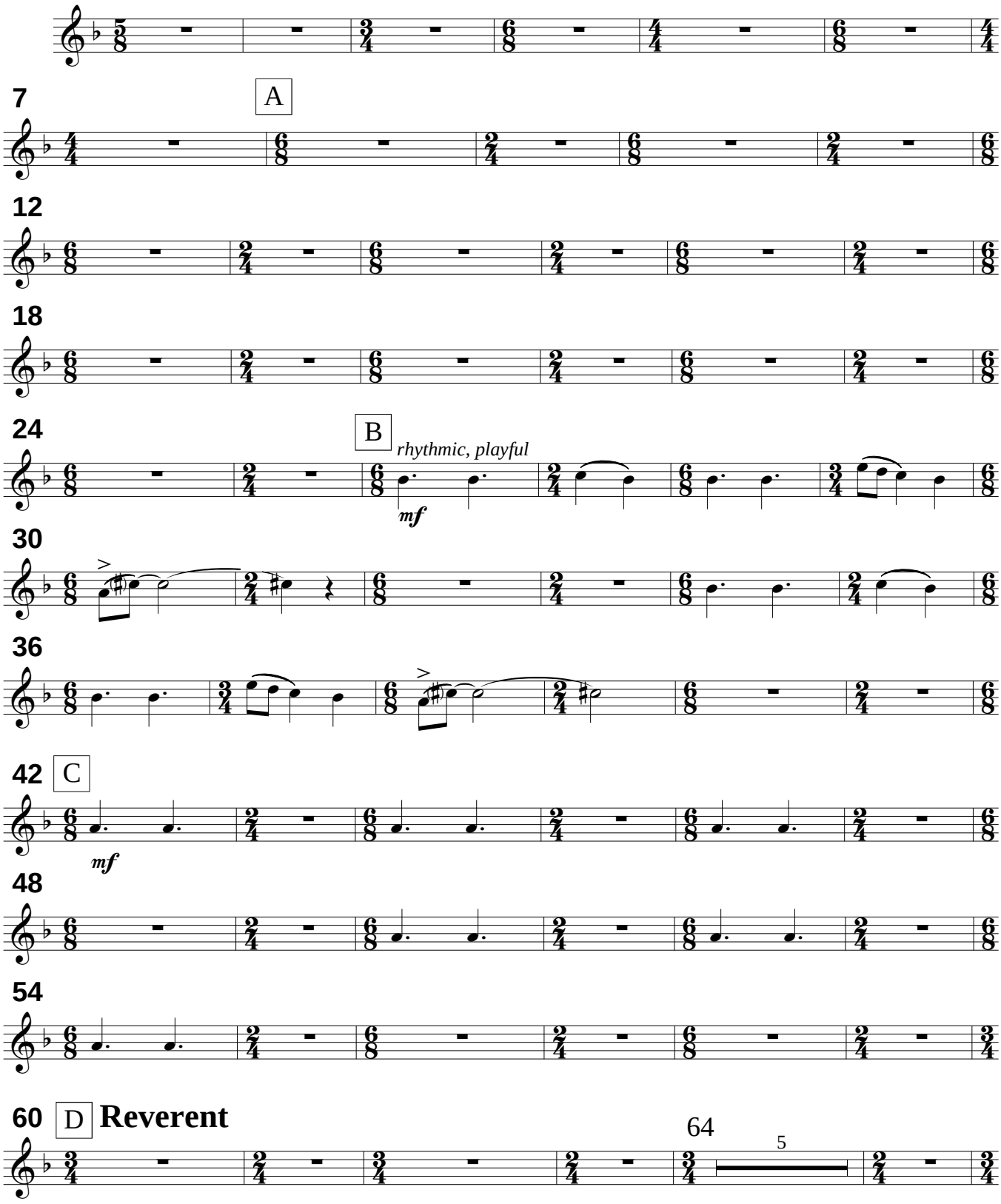


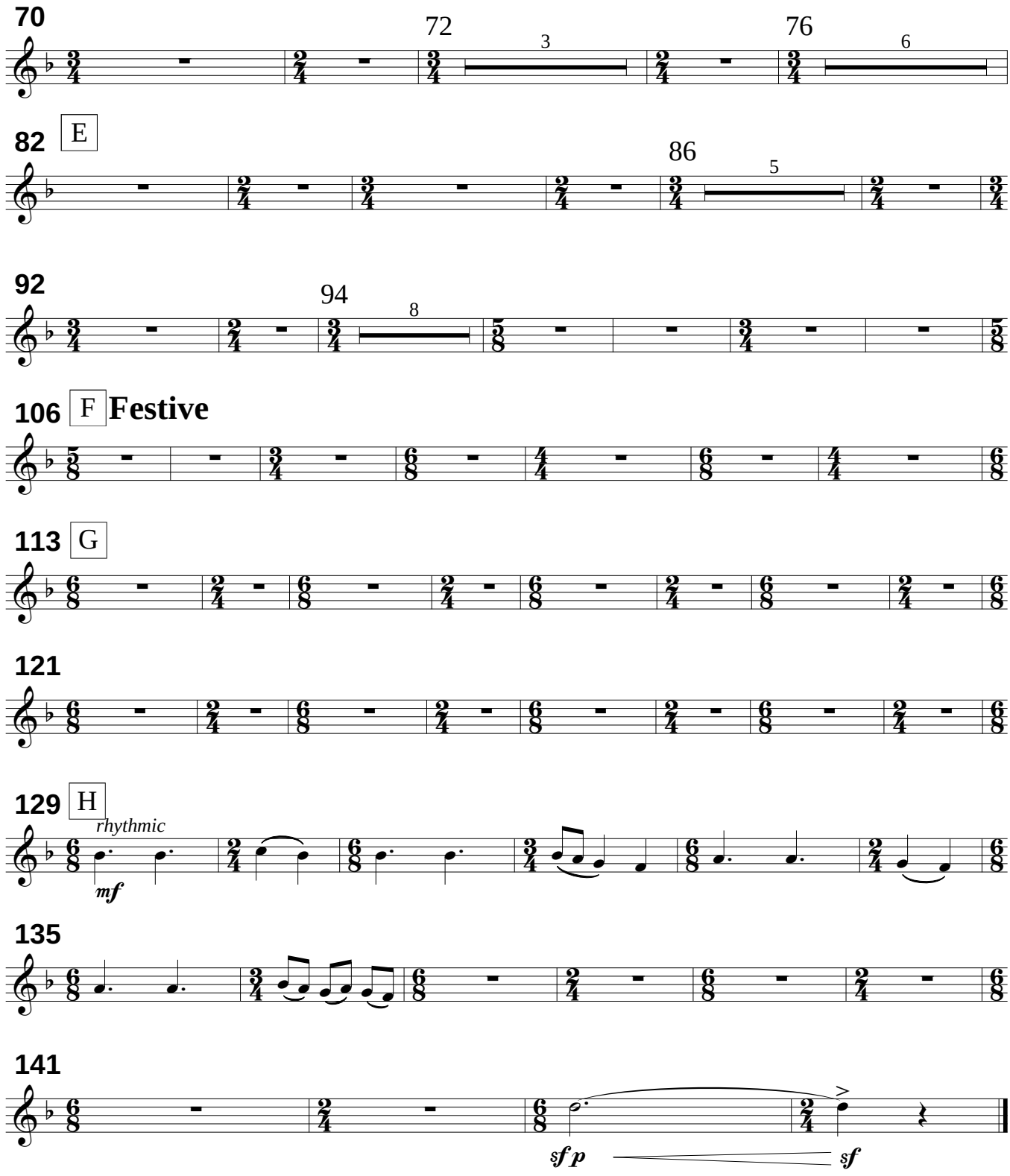

70
72
3
76
6
82
E
86
5
92
94
8
106
F
Festive
113
G
121
129
H
rhythmic
mf
135
141
sf p
sf

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)




70
72
3
76
6
82
E
86
5
92
94
8
106
F
Festive
113
G
121
129
H
rhythmic
mf
135
141
sf p
sf

I. Ferial (*Parade*)

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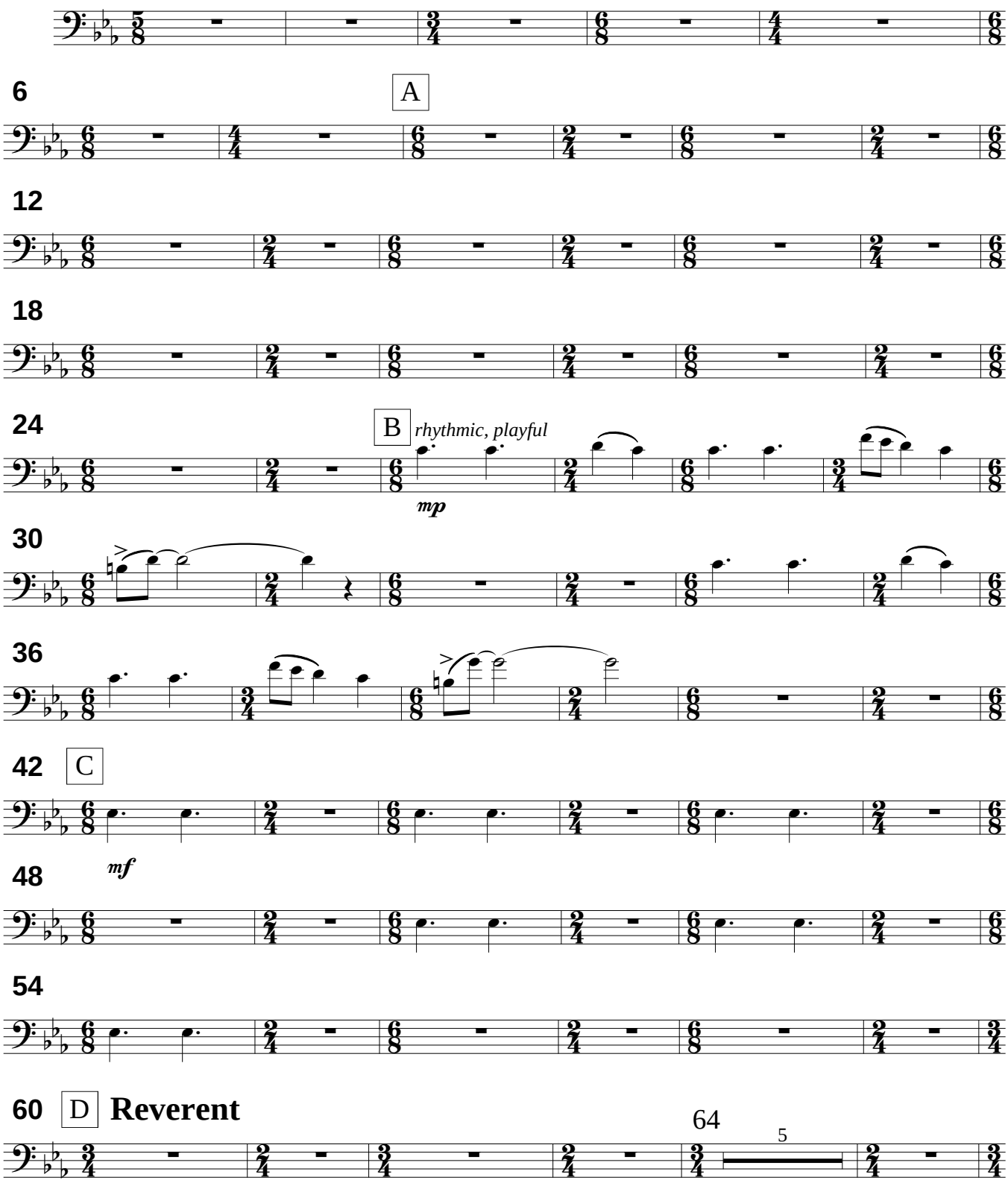
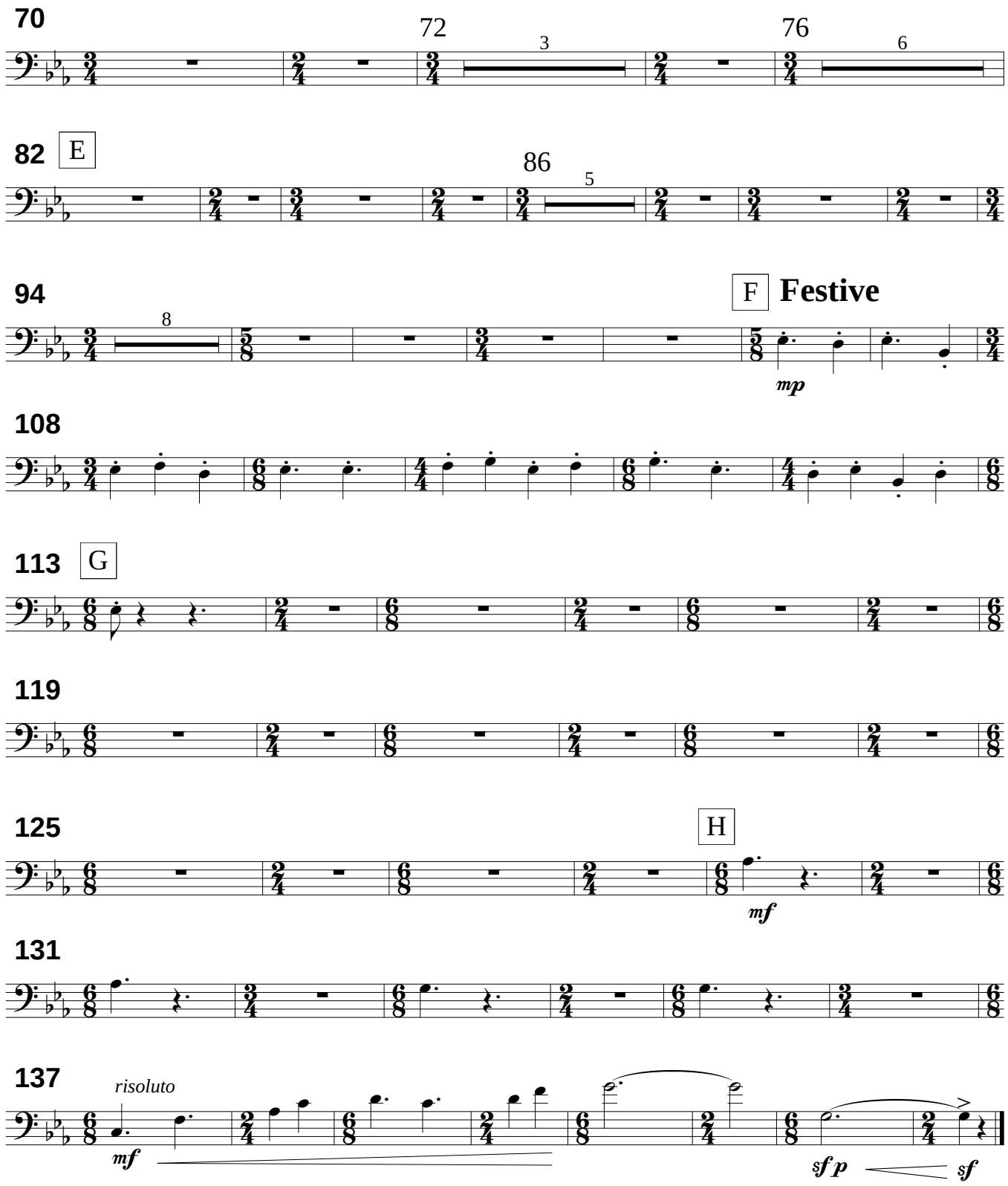
Joyful, Lively, Festive (♩. = 100-110)

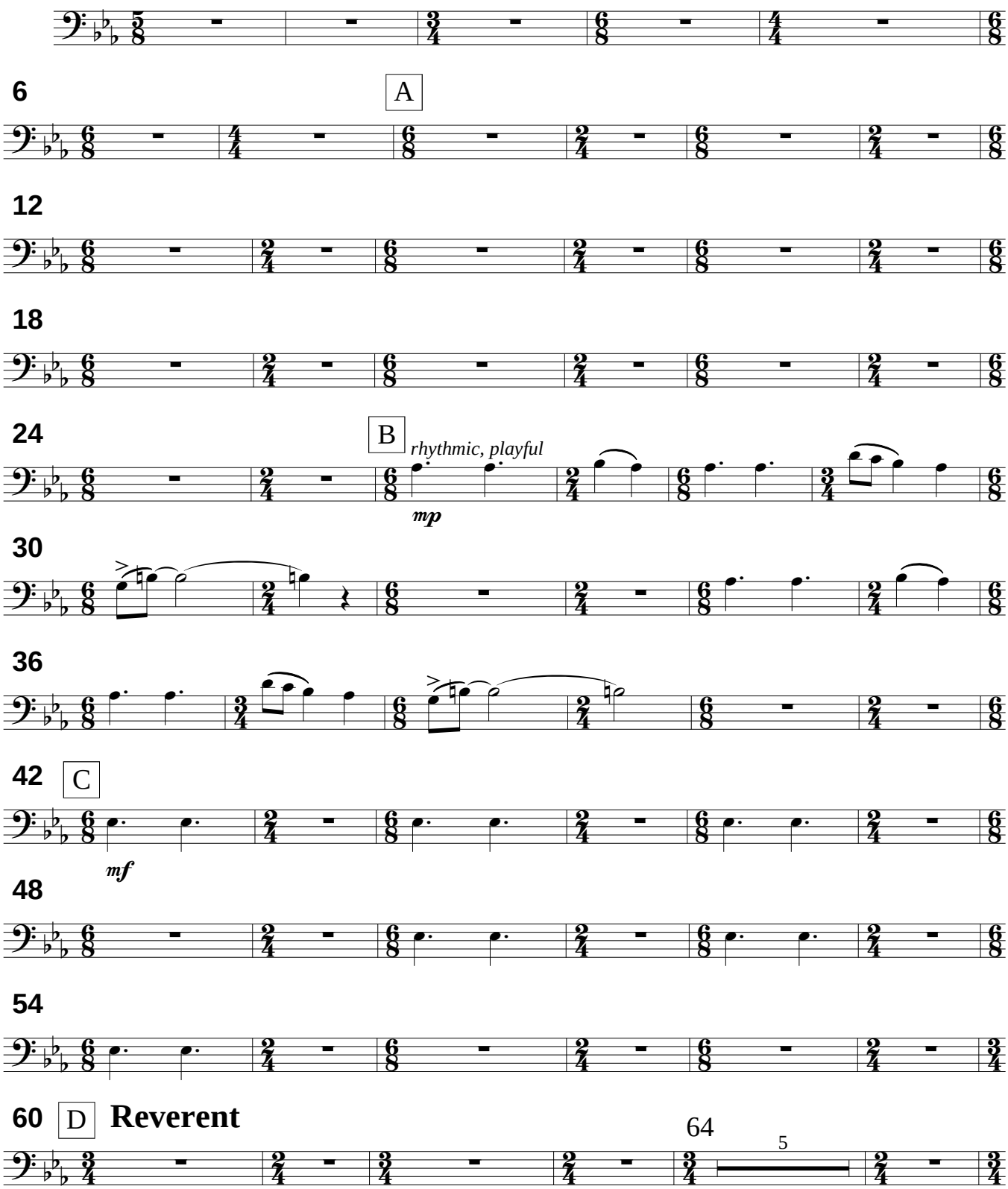


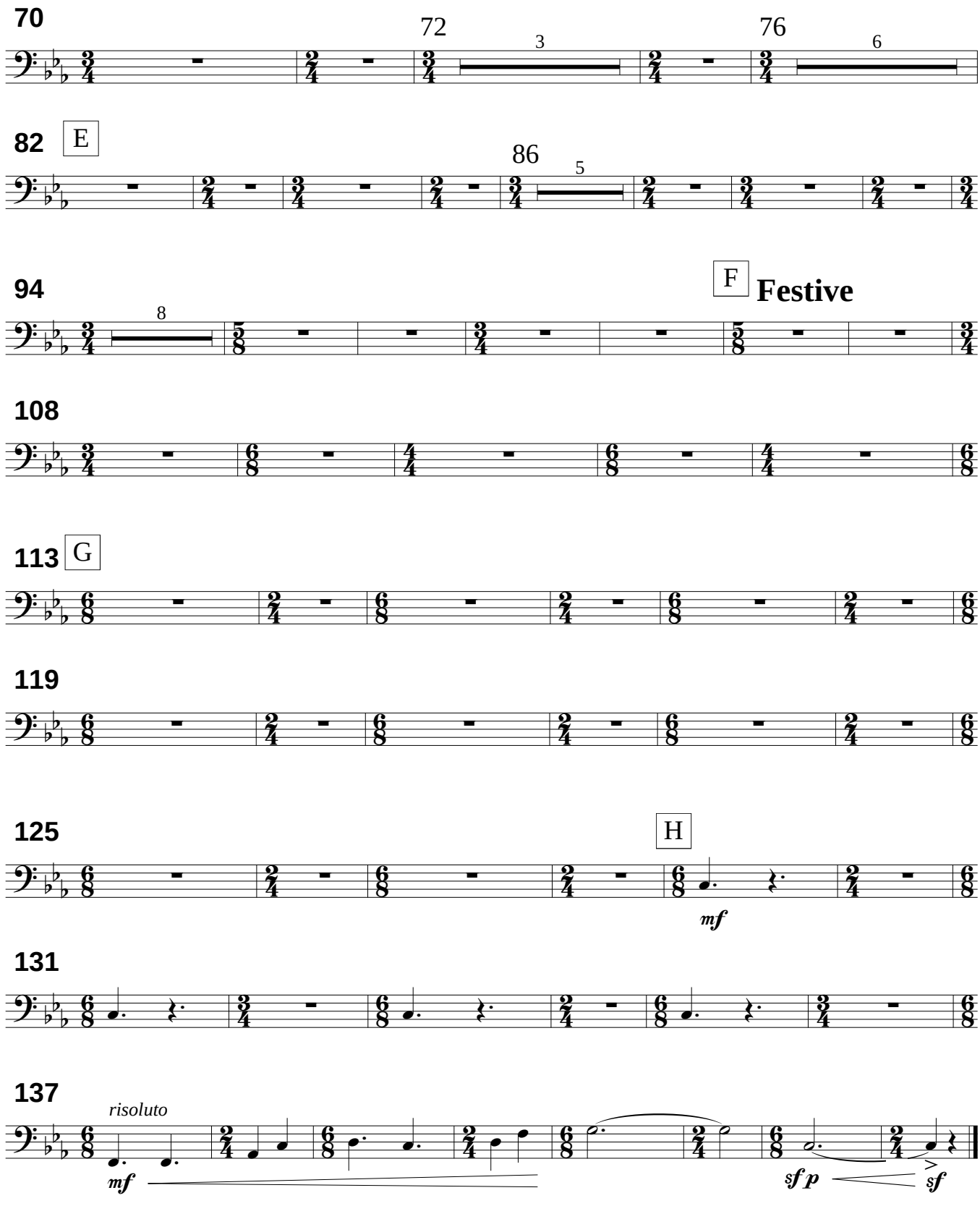

70
72
3
76
6
82
E
86
5
94
8
F
Festive
mp
108
113
G
119
125
H
mf
131
137
risoluto
mf
sf p
sf

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)




70
72
3
76
6
82
E
86
5
94
8
F
Festive
108
113
G
119
125
H
mf
131
137
risoluto
mf
sf p
sf

G, Ab, C, Eb
Timpani

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)

Timpani

8 A

16

24 B

32

40 C

48

56

60 D **Reverent**

mp

68

76 E

4

pp *mf*

86

5

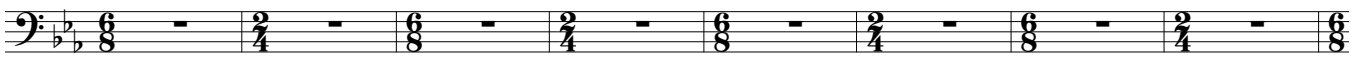
94

8

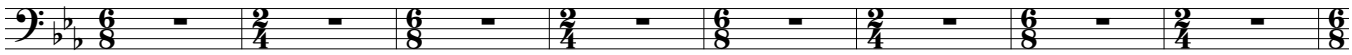
102

106 F **Festive**

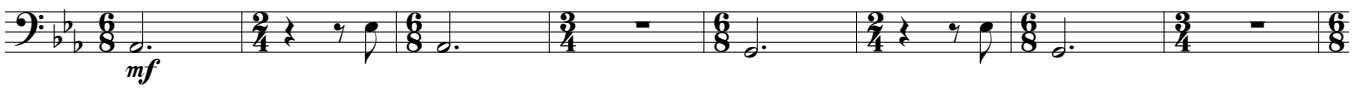
113 G



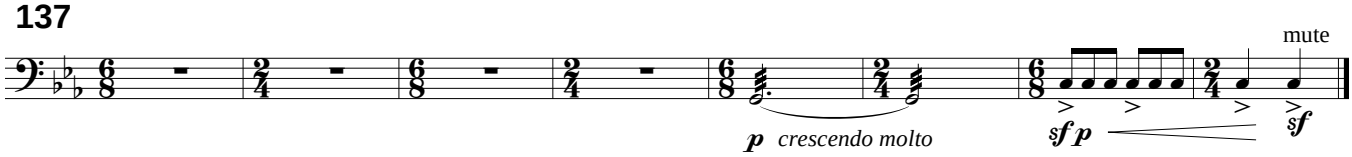
121



129 H



137



I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

TIMPANI

G, Ab, C, Eb

PERCUSSION I

Maracas
Cabasa
Suspended Cymbal

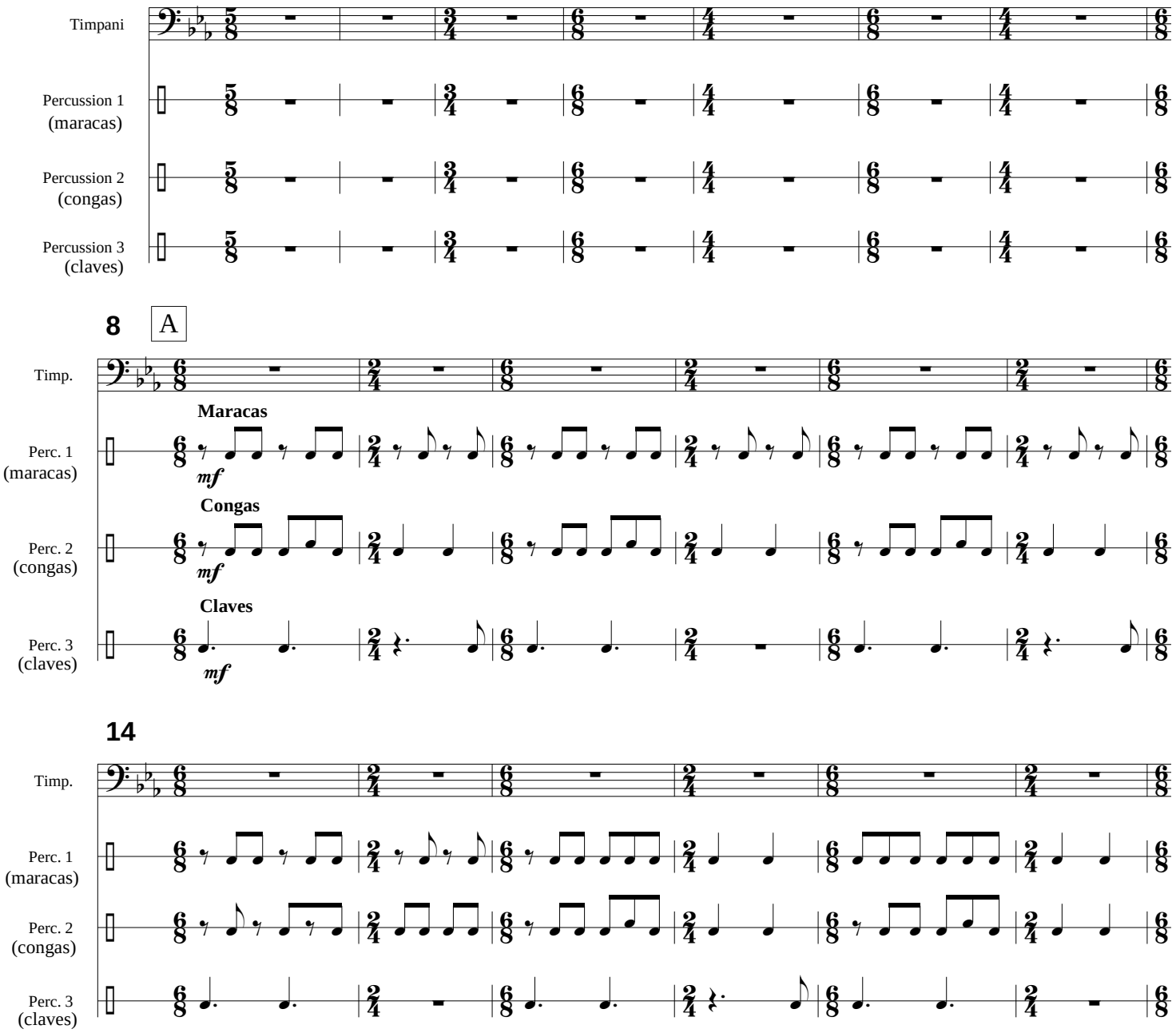
PERCUSSION II

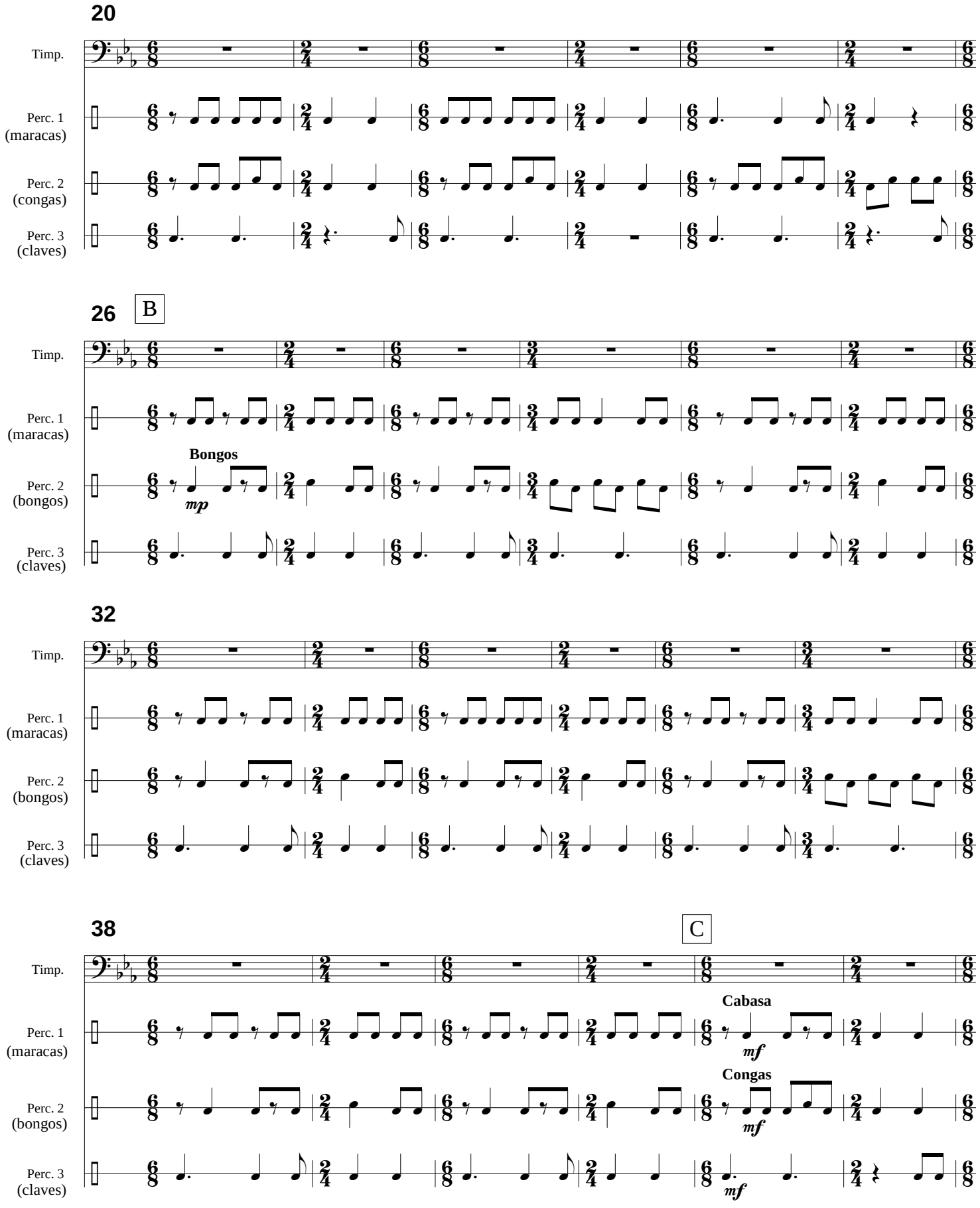
Congas
(play with hands)
Bongos
(play with hands)
Triangle
(play with tip of light mallet)

PERCUSSION III

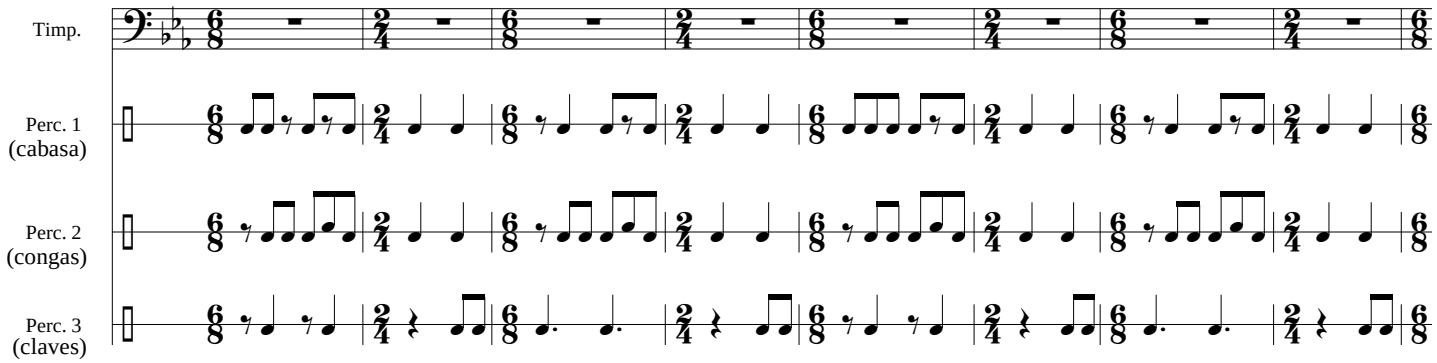
Claves
Tambourine
(set in a stand and play with a stick)
Bass Drum

Joyful, Lively, Festive (♩. = 100-110)

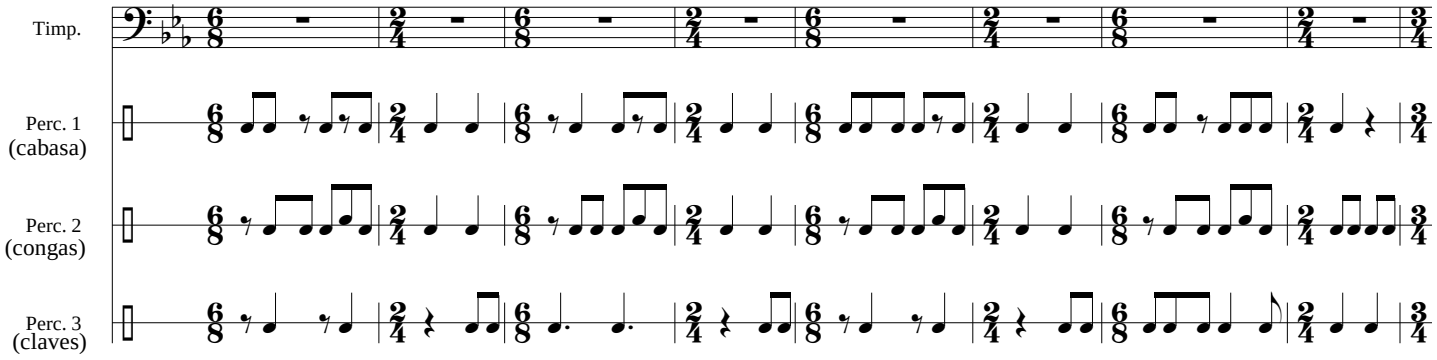



20
Timp.
Perc. 1
(maracas)
Perc. 2
(congas)
Perc. 3
(claves)
26
B
Timp.
Perc. 1
(maracas)
Bongos
mp
Perc. 2
(bongos)
Perc. 3
(claves)
32
Timp.
Perc. 1
(maracas)
Perc. 2
(bongos)
Perc. 3
(claves)
38
C
Timp.
Cabasa
mf
Perc. 1
(maracas)
Congas
mf
Perc. 2
(bongos)
mf
Perc. 3
(claves)

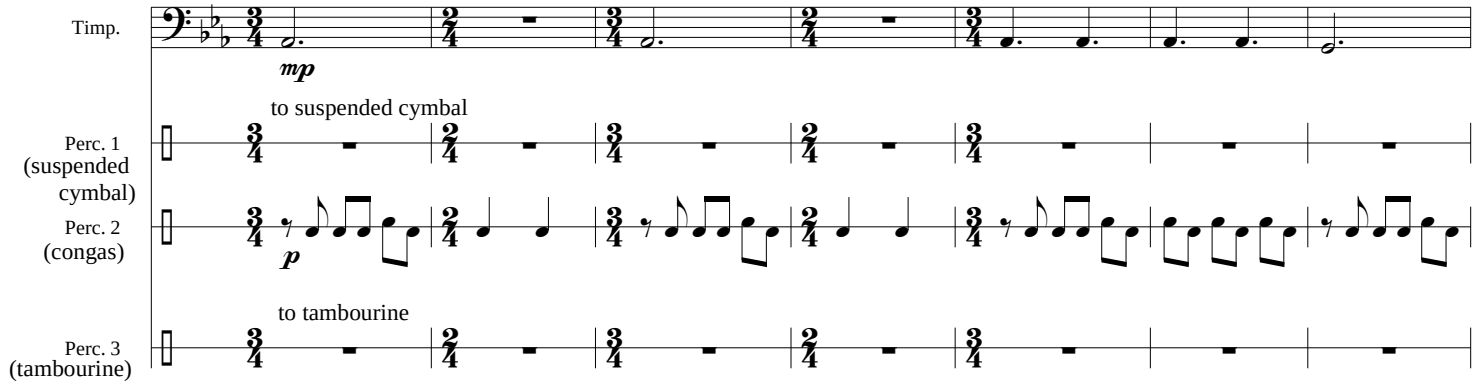
44



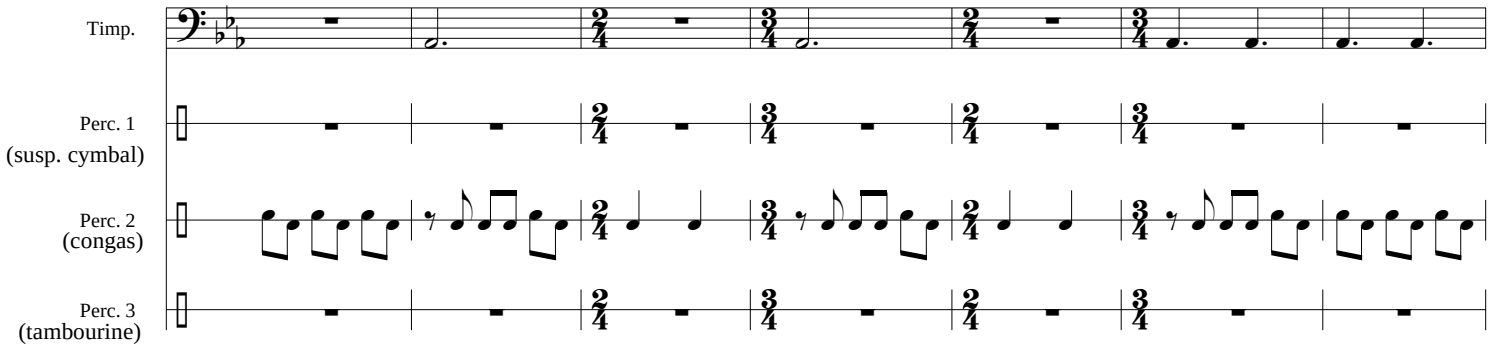
52

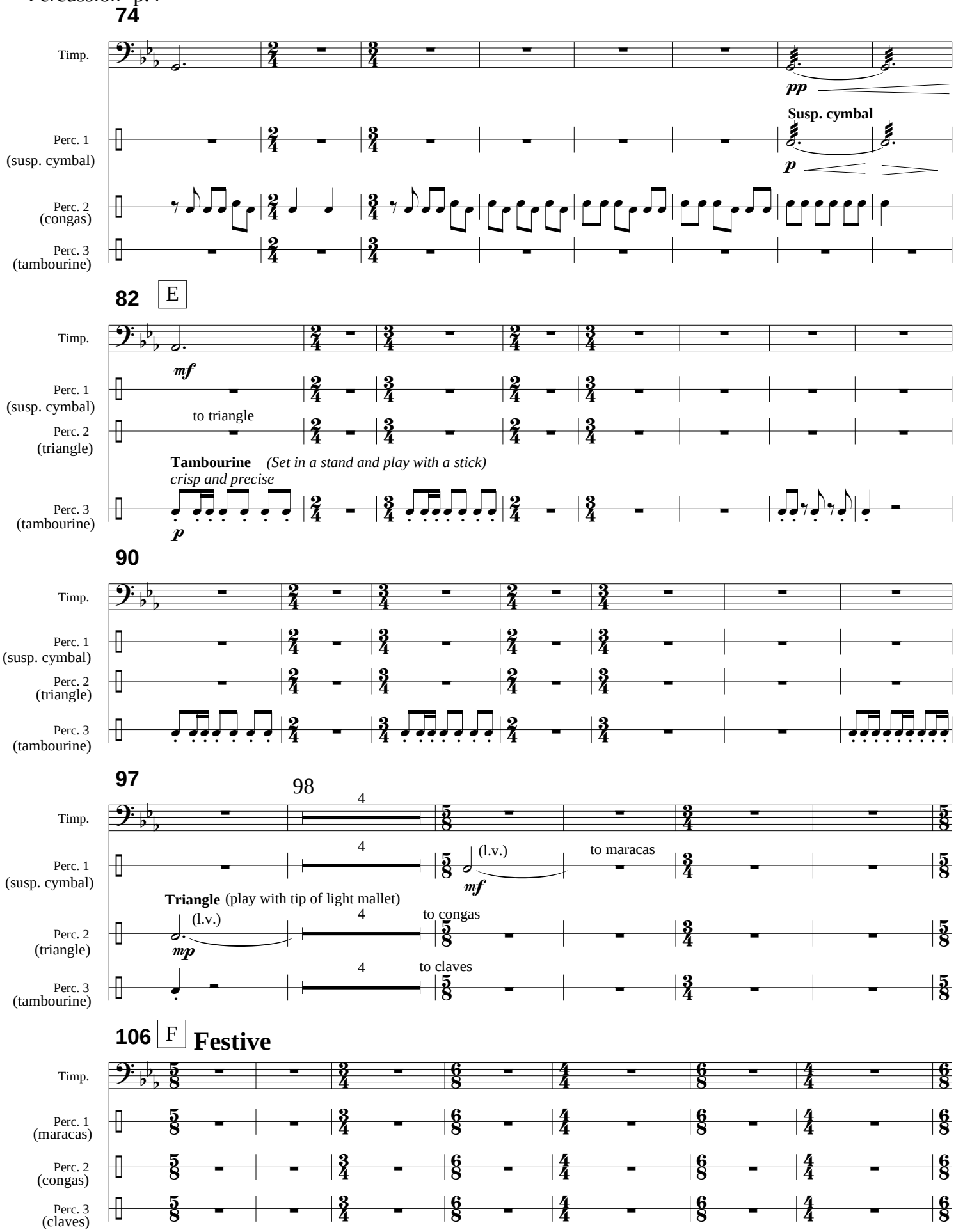


60 D **Reverent**



67




74
Timp.
pp
Susp. cymbal
Perc. 1
(susp. cymbal)
p
Perc. 2
(congas)
Perc. 3
(tambourine)
82
E
Timp.
mf
Perc. 1
(susp. cymbal)
to triangle
Perc. 2
(triangle)
Tambourine (Set in a stand and play with a stick)
crisp and precise
Perc. 3
(tambourine)
p
90
Timp.
Perc. 1
(susp. cymbal)
Perc. 2
(triangle)
Perc. 3
(tambourine)
97
98
Timp.
4
4
(l.v.)
to maracas
Perc. 1
(susp. cymbal)
mf
Triangle (play with tip of light mallet)
(l.v.)
4
to congas
Perc. 2
(triangle)
mp
4
to claves
Perc. 3
(tambourine)
106
F
Festive
Timp.
Perc. 1
(maracas)
Perc. 2
(congas)
Perc. 3
(claves)

113 G

Timp.

Perc. 1 (maracas) — **Maracas** — *mf*

Perc. 2 (congas) — **Congas** — *mf*

Perc. 3 (claves) — **Claves** — *mf*

121

Timp.

Perc. 1 (maracas)

Perc. 2 (congas)

Perc. 3 (claves)

129 H

Timp. — *mf*

Perc. 1 (susp. cymbal) — to suspended cymbal

Perc. 2 (congas) — *mp*

Perc. 3 (claves) — *mf*

137

Timp. — *p crescendo molto* — *sf p* — *sf* — mute

Perc. 1 (susp. cymbal) — **Susp. cymbal** — *mf* — mute

Perc. 2 (congas) — *sf p* — *sf*

Perc. 3 (claves) — **Bass drum** — *f* — *sf*

Percussion 1

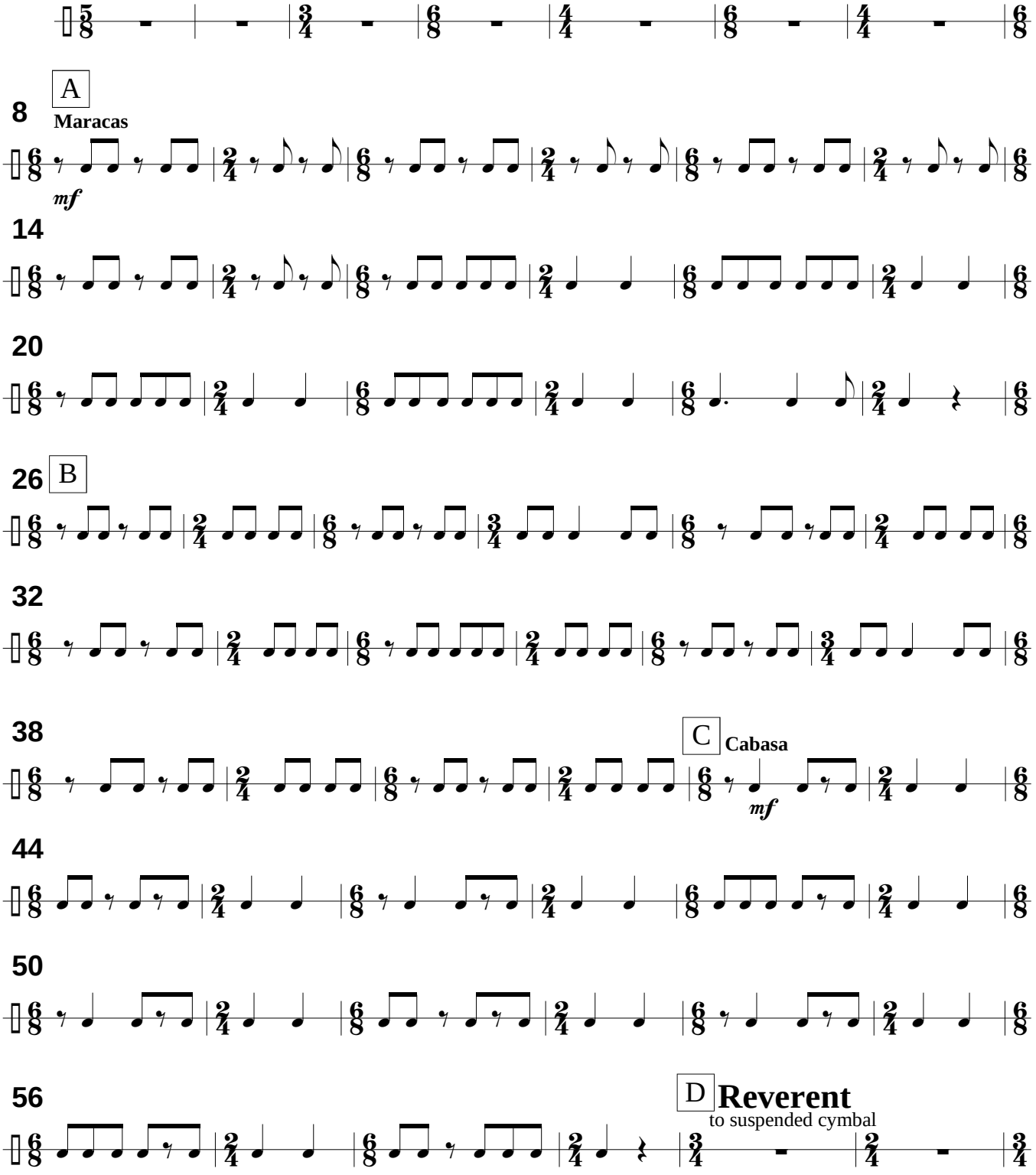
I. Ferial (*Parade*)
from *Estampas Mexicanas*

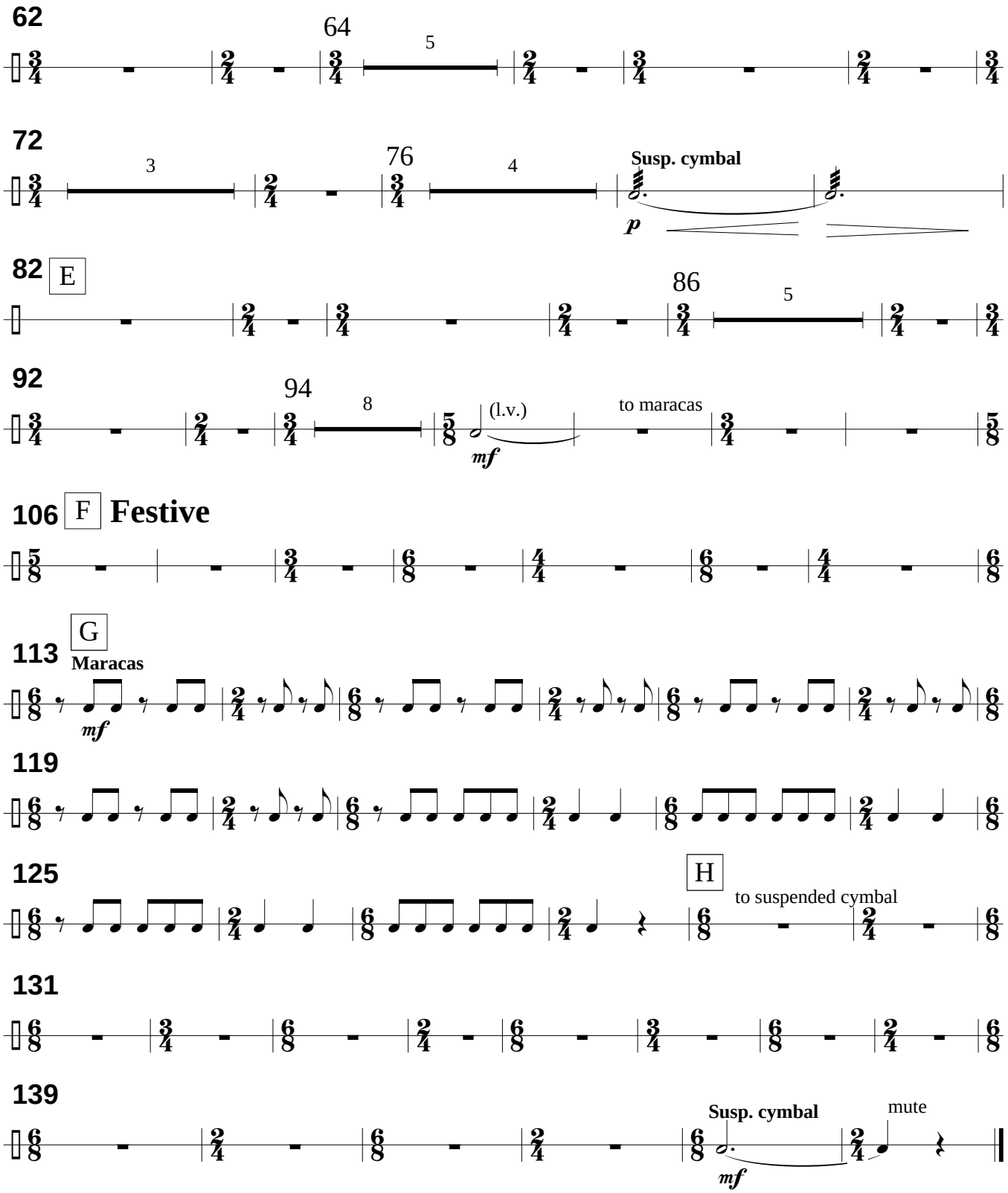
by José L. Elizondo

INSTRUMENTS:

Maracas
Cabasa
Suspended Cymbal

Joyful, Lively, Festive (♩. = 100-110)




62
64
5
72
3
76
4
Susp. cymbal
p
82
E
86
5
92
94
8
(l.v.)
mf
to maracas
106
F
Festive
113
G
Maracas
mf
119
125
H
to suspended cymbal
131
139
Susp. cymbal
mute
mf

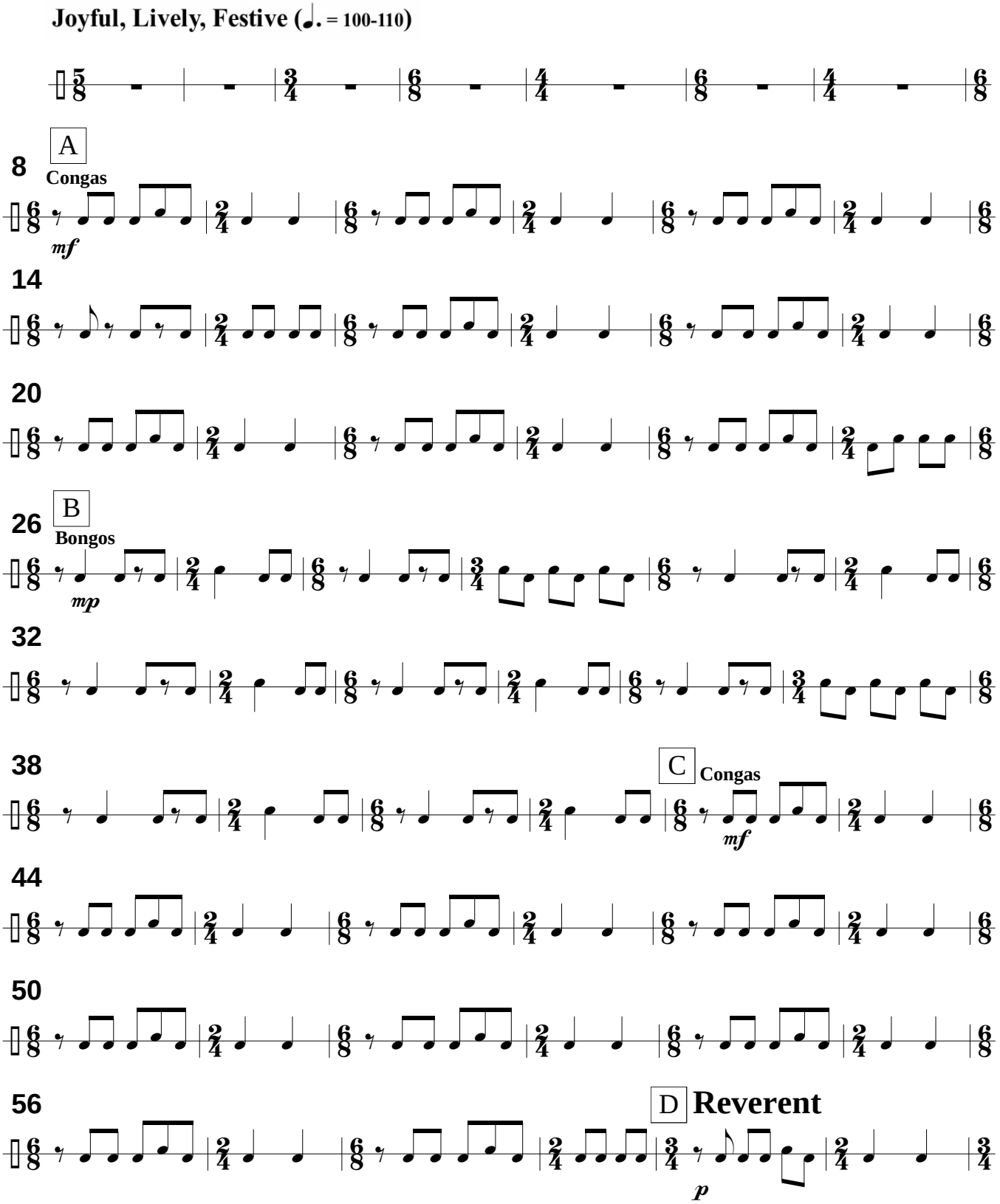
Percussion 2

I. Ferial (*Parade*)
from *Estampas Mexicanas*

by José L. Elizondo

INSTRUMENTS:

Congas (played with hands)
Bongos (played with hands)
Triangle



62

68

74

82 E

to triangle

86

5

91

94

3

Triangle
(play with tip of light mallet)
(l.v.)

mp

98

4

to congas

106 F **Festive**

113 G

Congas

mf

119

125 H

mp

131

137

sf p

sf

Percussion 3

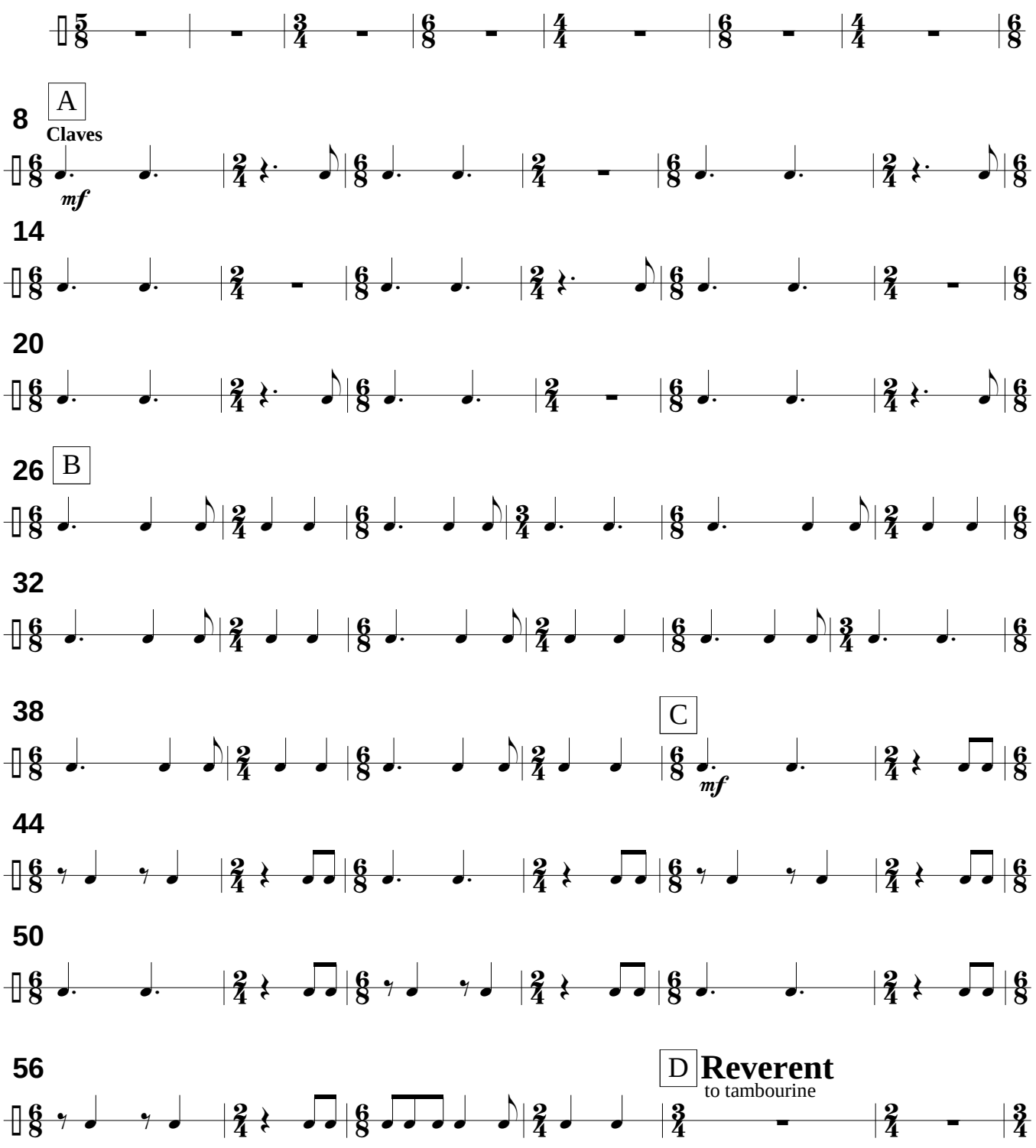
I. Ferial (*Parade*)
from *Estampas Mexicanas*

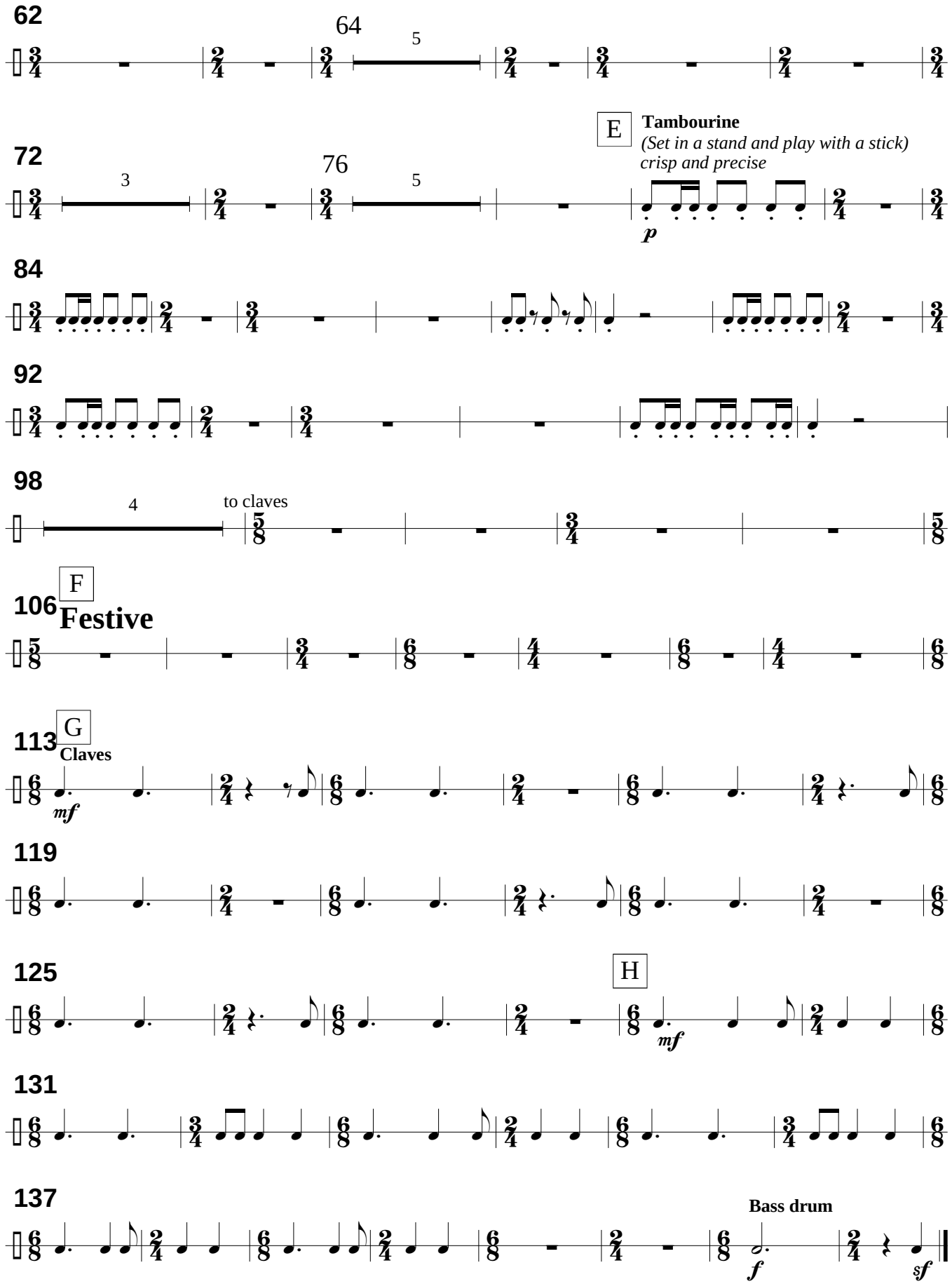
by José L. Elizondo

INSTRUMENTS:

Claves
Tambourine
(set in a stand and play with a stick)
Bass Drum

Joyful, Lively, Festive (♩. = 100-110)



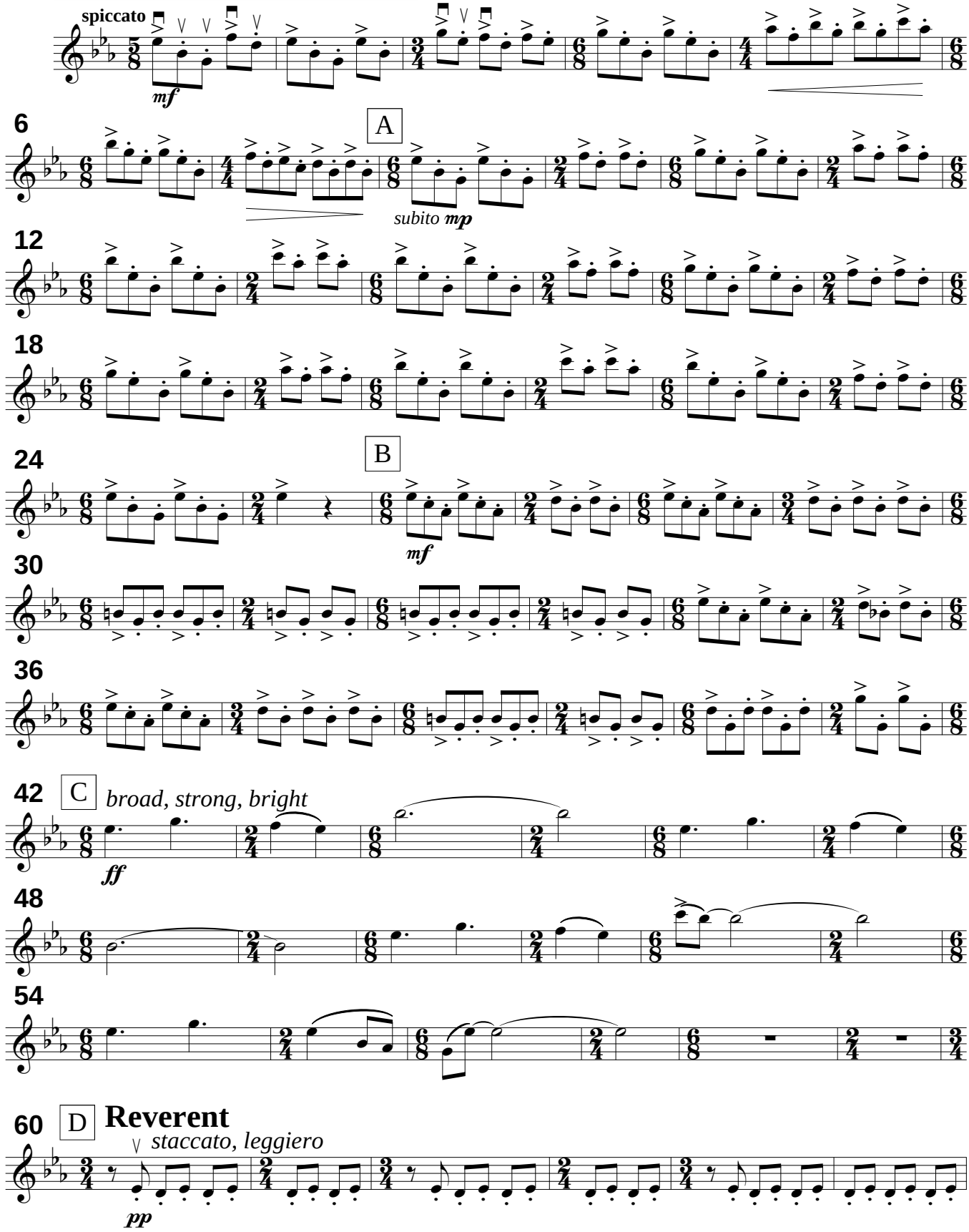

62
64
5
72
3
76
5
E
Tambourine
(Set in a stand and play with a stick)
crisp and precise
p
84
92
98
4
to claves
F
106
Festive
G
113
Claves
mf
119
125
H
mf
131
137
Bass drum
f
sf

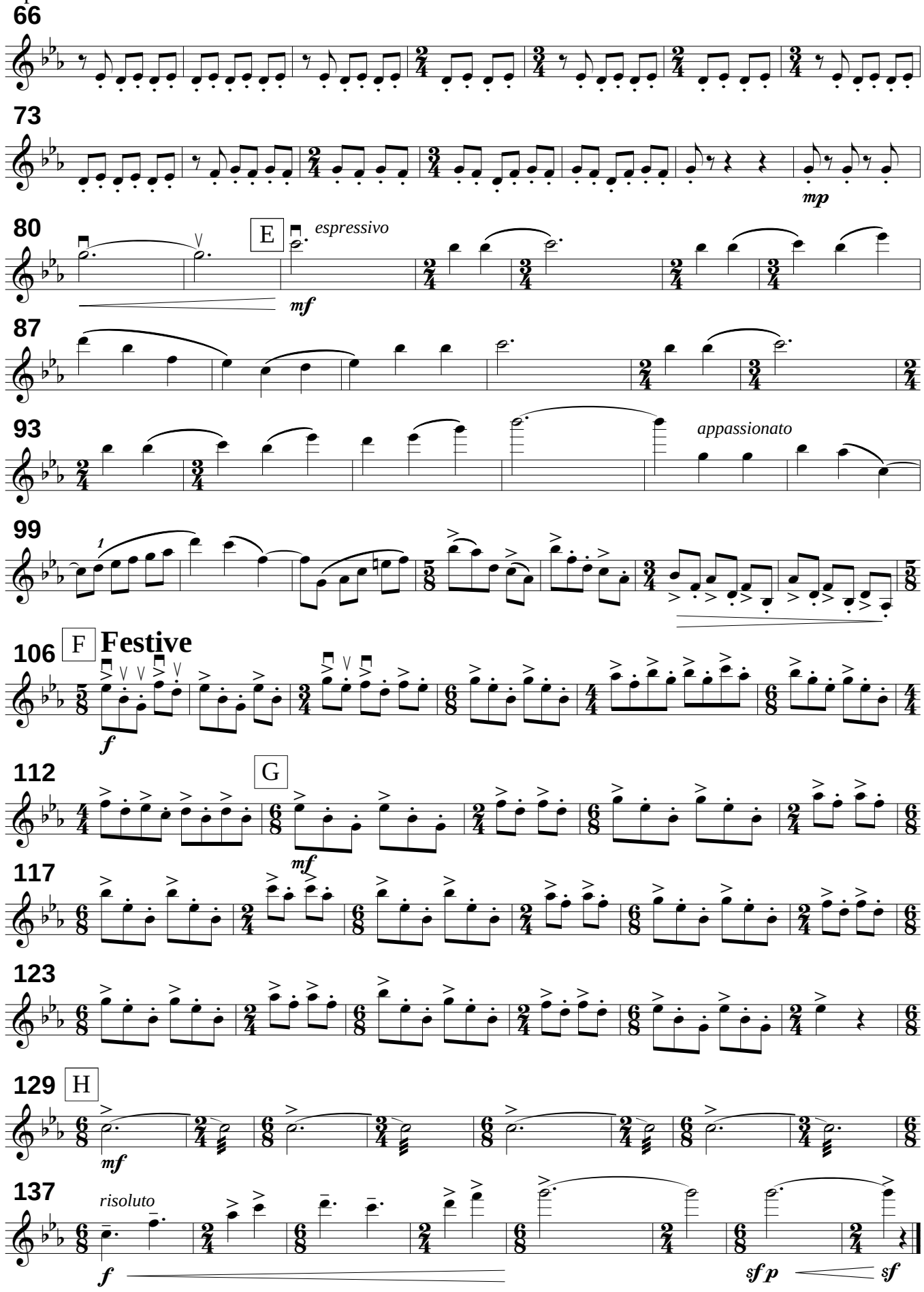
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



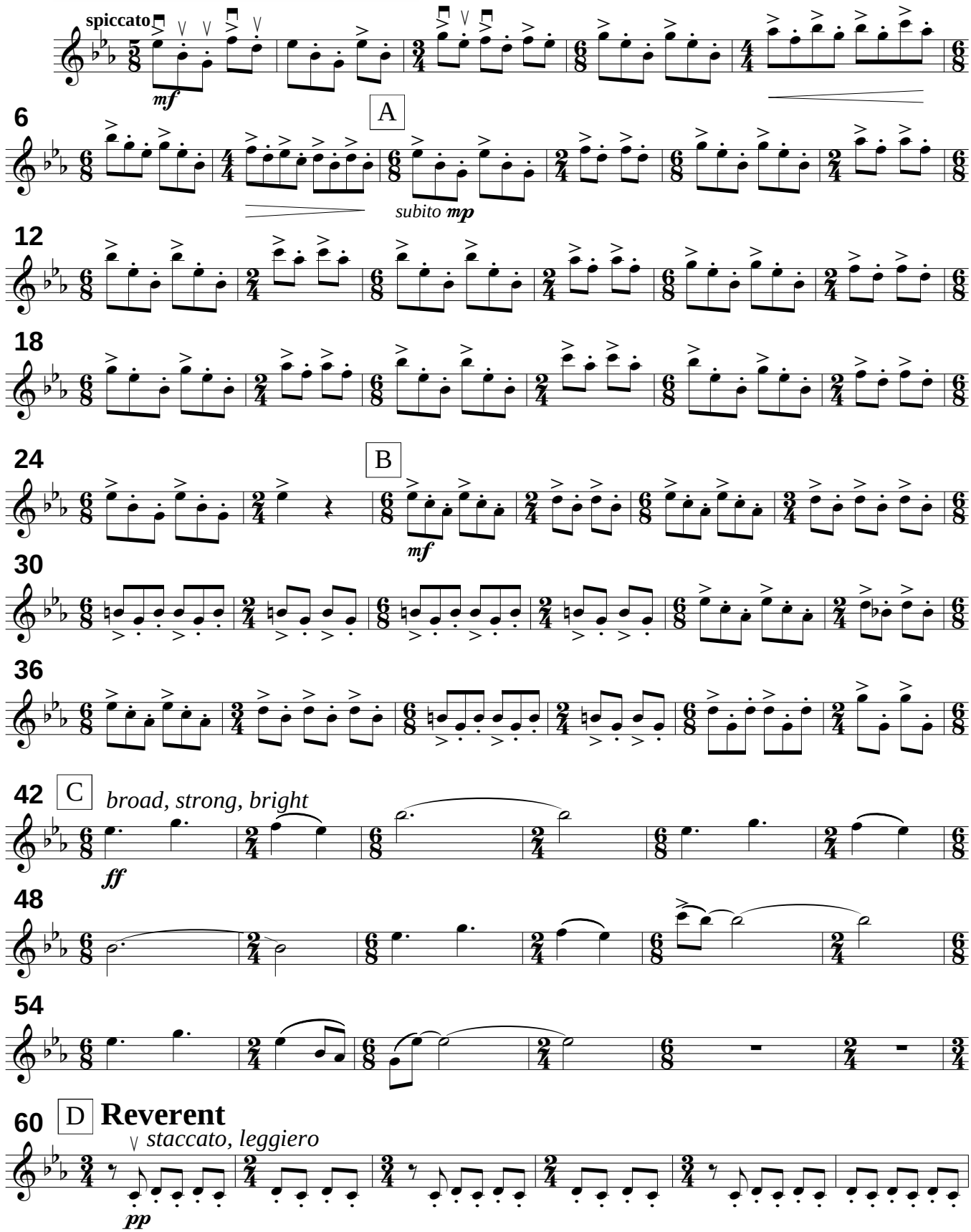

66
73
mp
80
E
espressivo
mf
87
93
appassionato
99
1
106
F
Festive
f
112
G
mf
117
123
129
H
mf
137
risoluto
f
sf p
sf

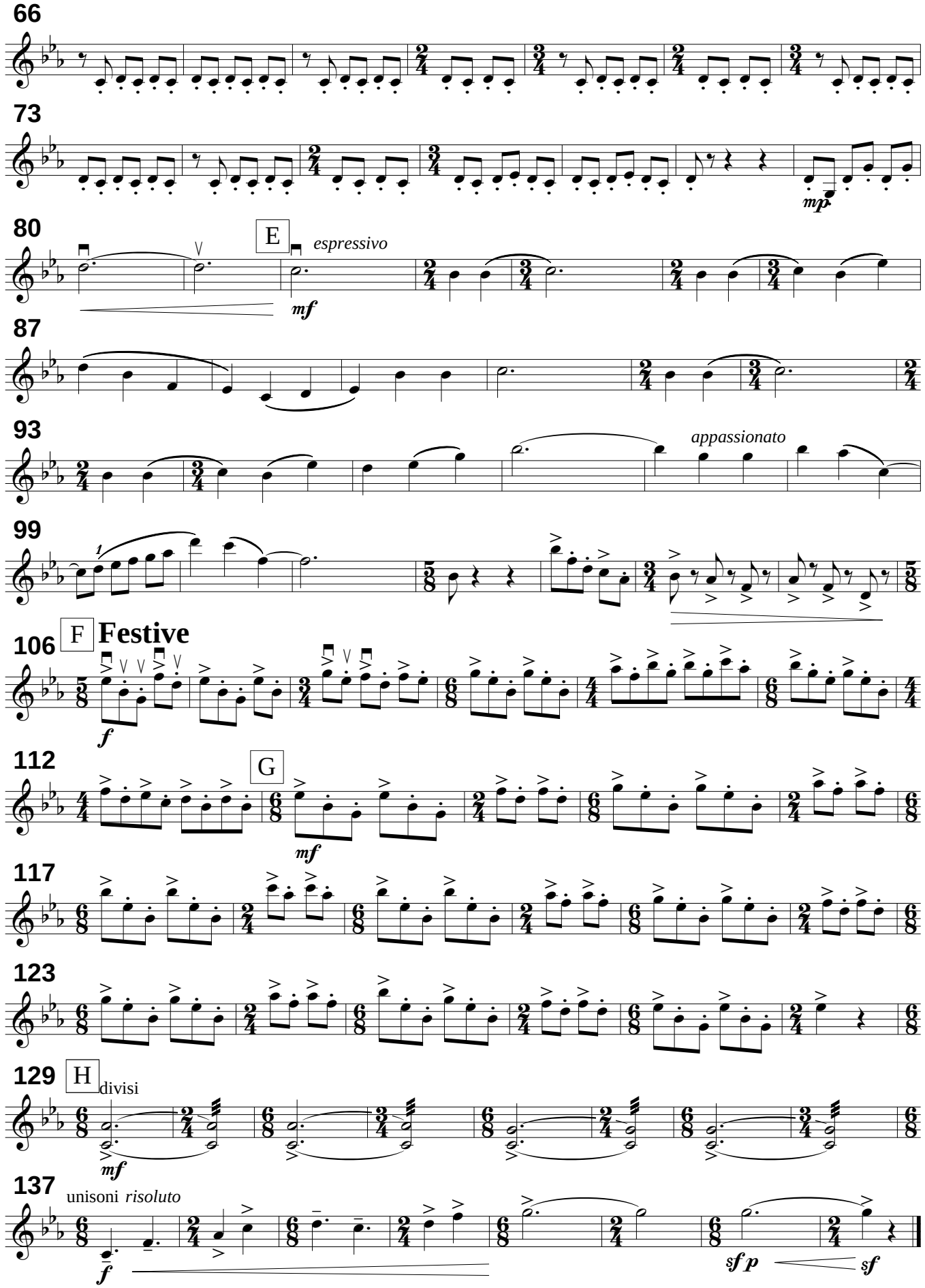
I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



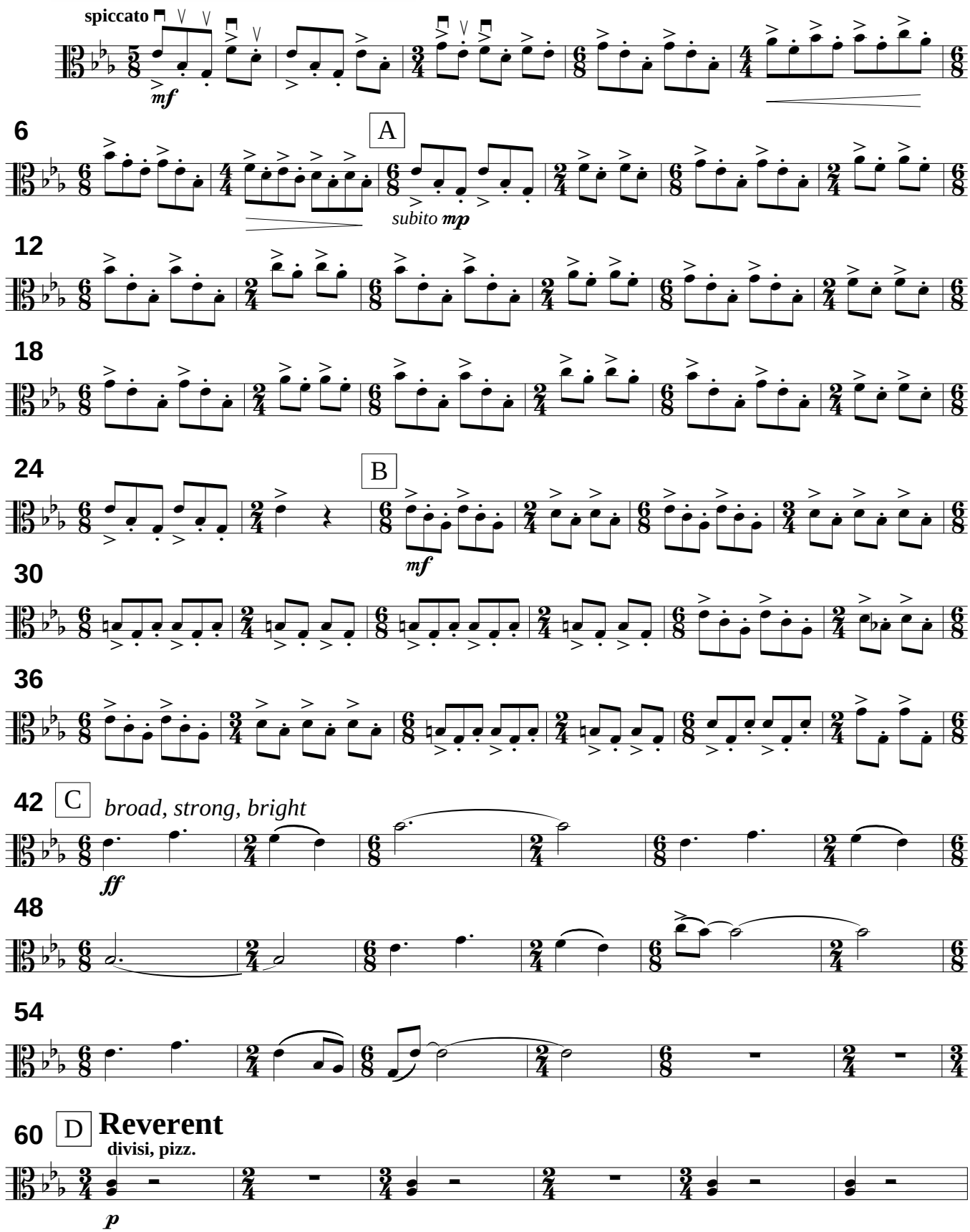

66
73
mp
80
E
espressivo
mf
87
93
appassionato
99
106
F
Festive
f
112
G
mf
117
123
129
H
divisi
mf
137
unisoni
risoluto
f
sf p
sf

I. Ferial (*Parade*)

from *Estampas Mexicanas*

by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



66

73

arco

mp

80

pizzicato

E

arco

espressivo

mf

87

93

divisi

99

106

F

Festive

f

112

G

mf

117

123

129

H

divisi

mf

137

sf p

sf

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from *Estampas Mexicanas*

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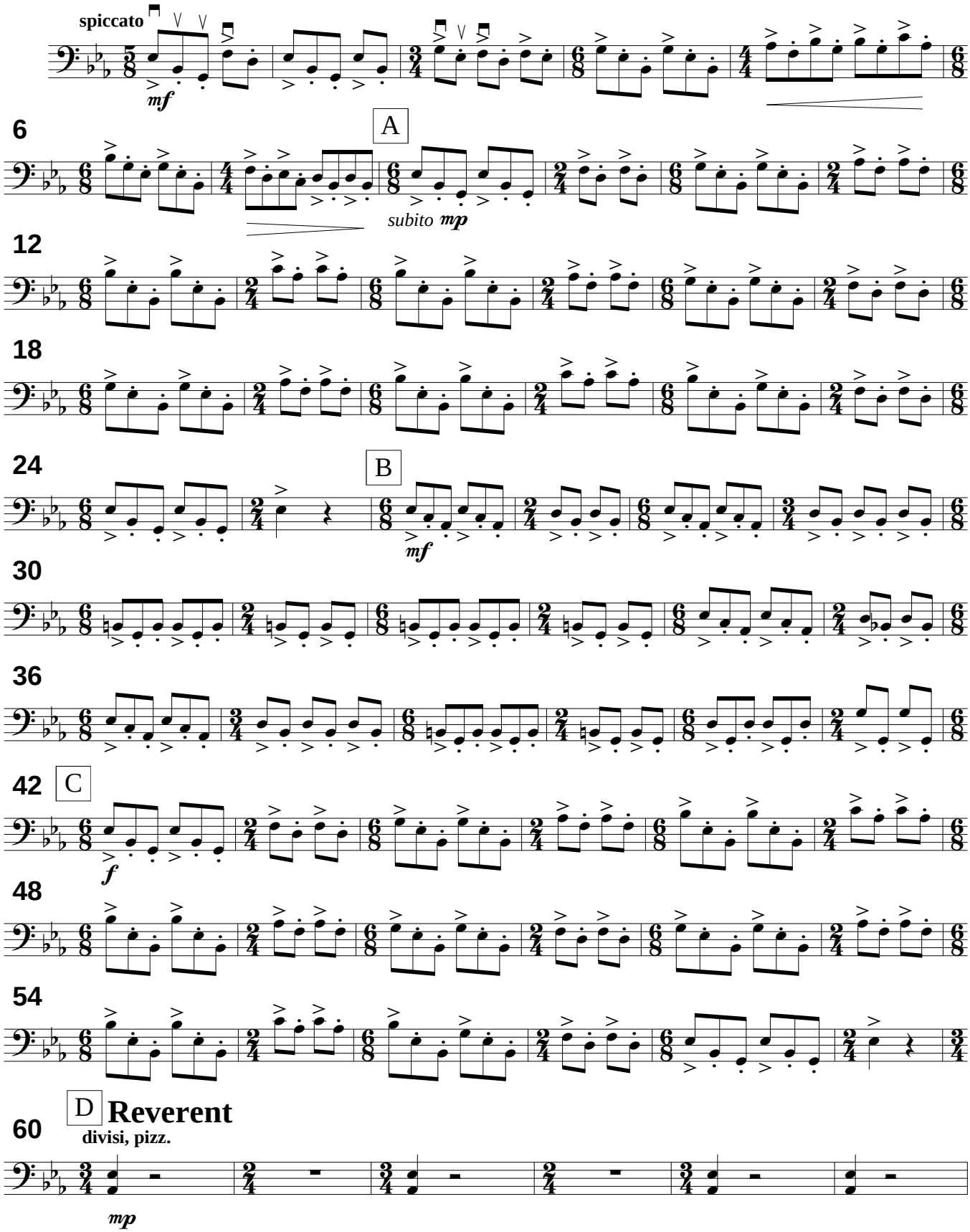

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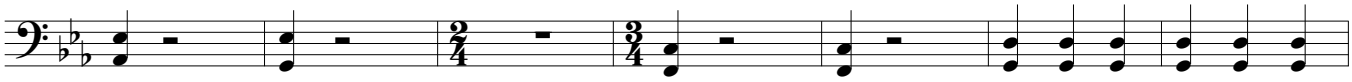
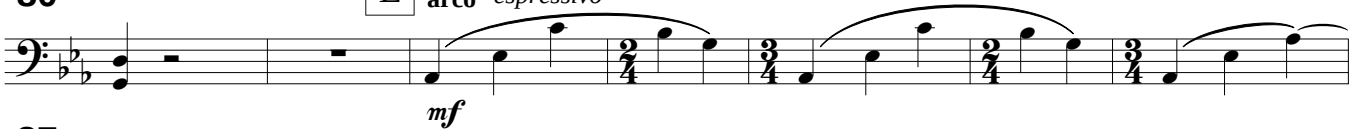
73



80 E **arco** *espressivo*



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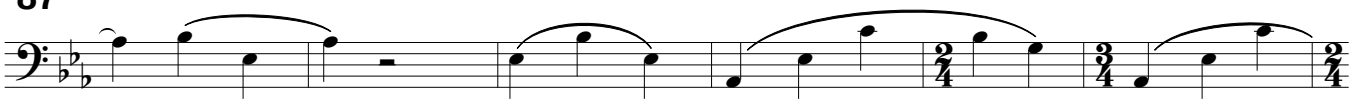

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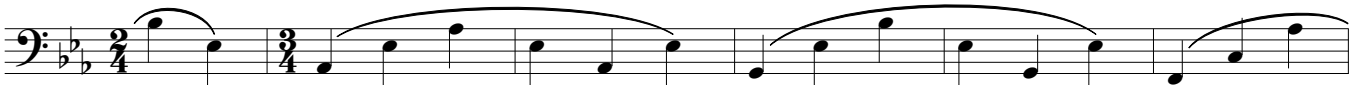

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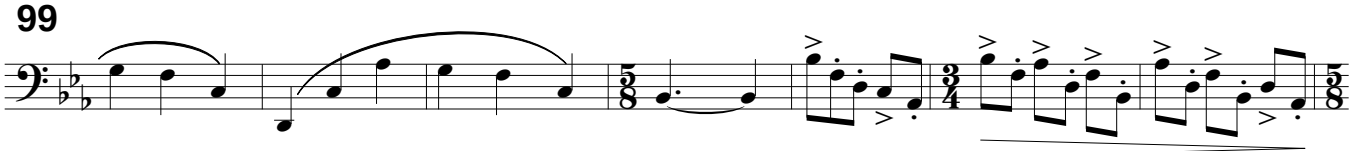
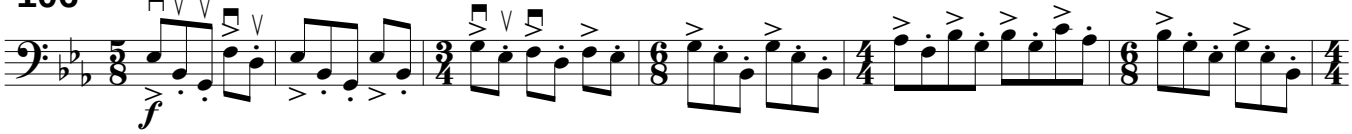
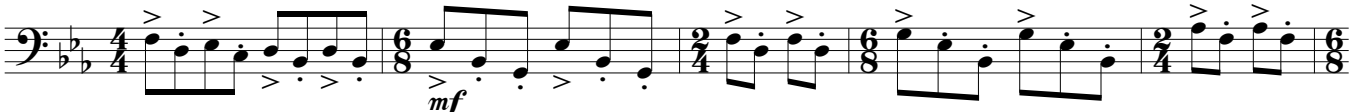


106 F **Festive**



112 G



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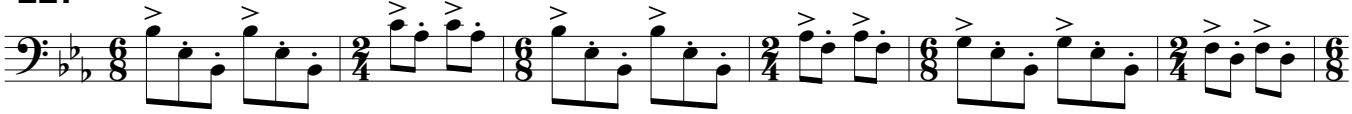

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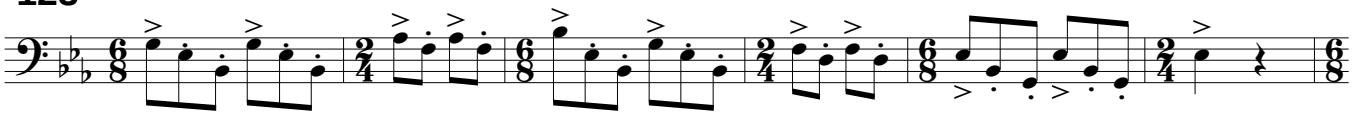
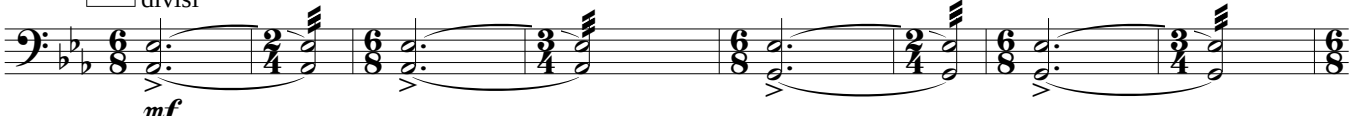


129 H divisi



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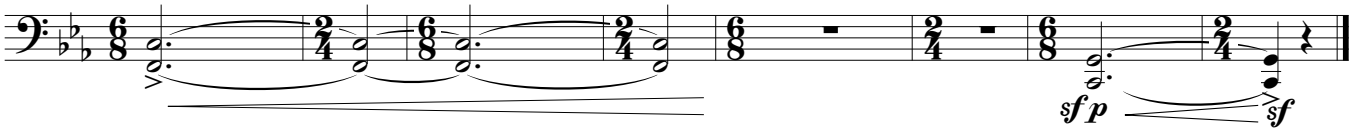

I. Ferial (*Parade*)

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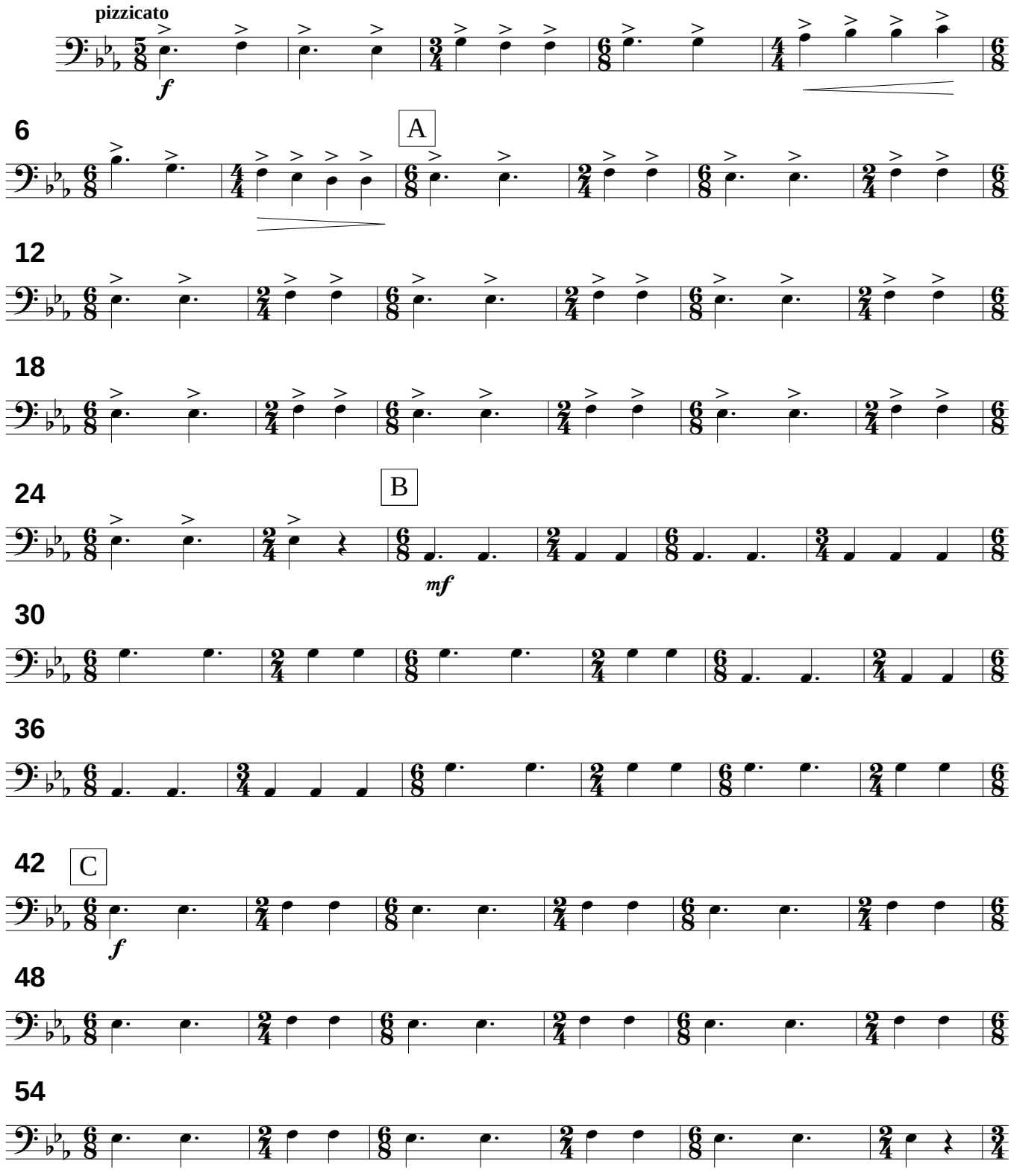
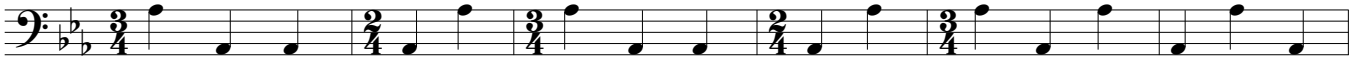
by José L. Elizondo

Joyful, Lively, Festive (♩. = 100-110)



60 D **Reverent**



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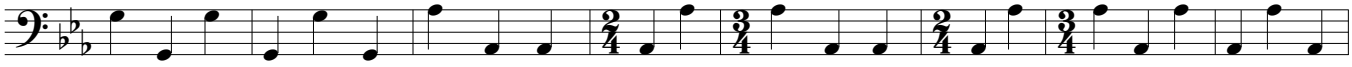

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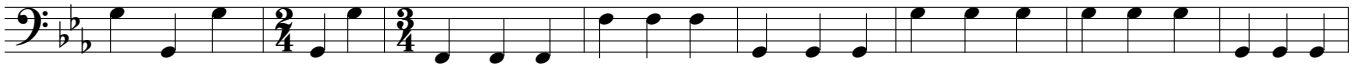
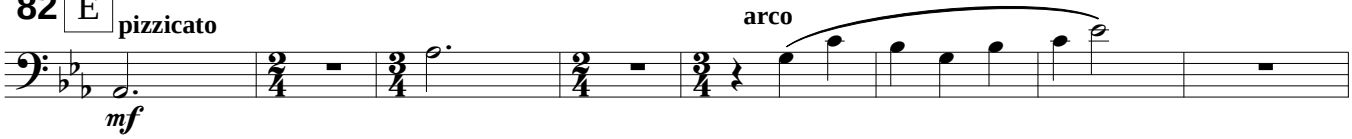


82 E pizzicato



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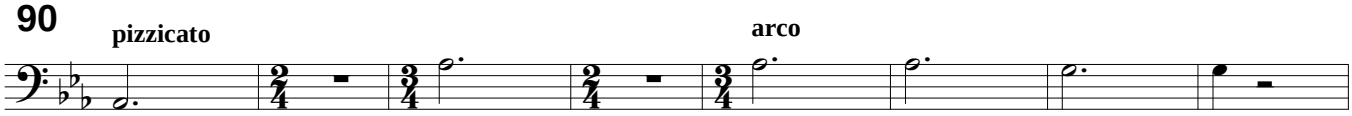

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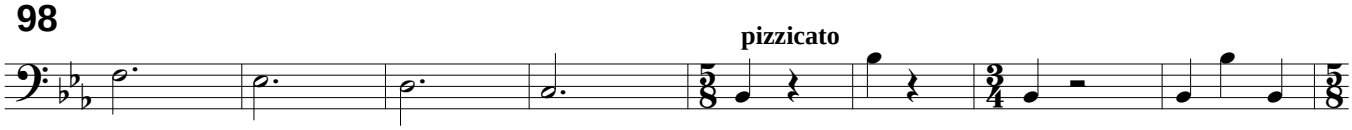
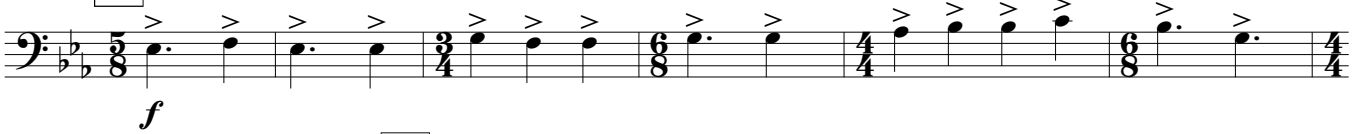
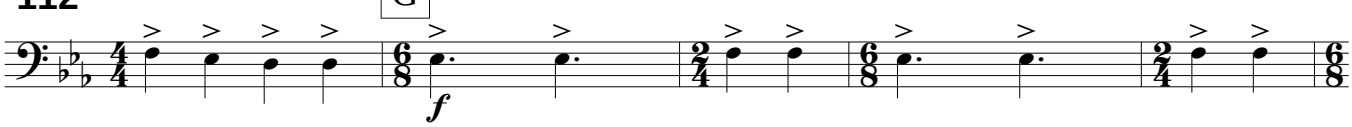


106 F **Festive**



112 G



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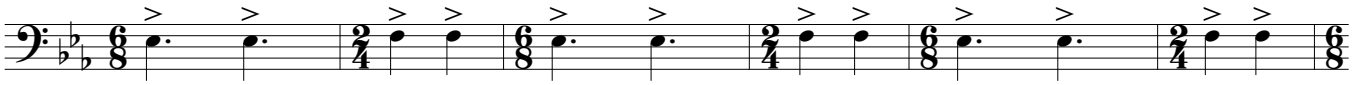

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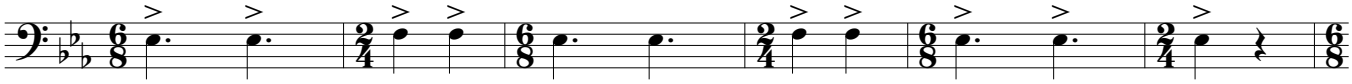
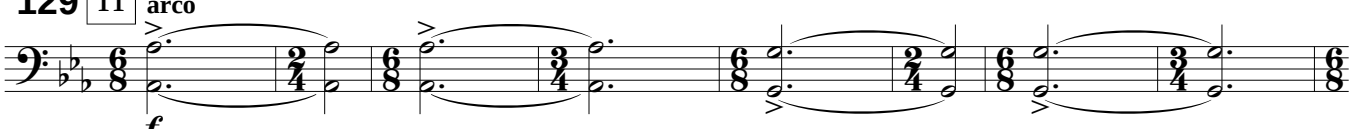


129 H arco



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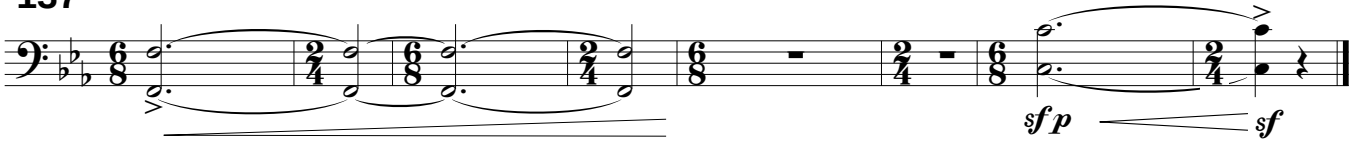

Piccolo

II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

A

Focused, biting, with primitive energy

12

mf

15

20

B

f

25

30

C

marcato

f

34

D

40

Focused, biting, with primitive energy

f

44

48

E

mf

52

57

F

59

13

II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
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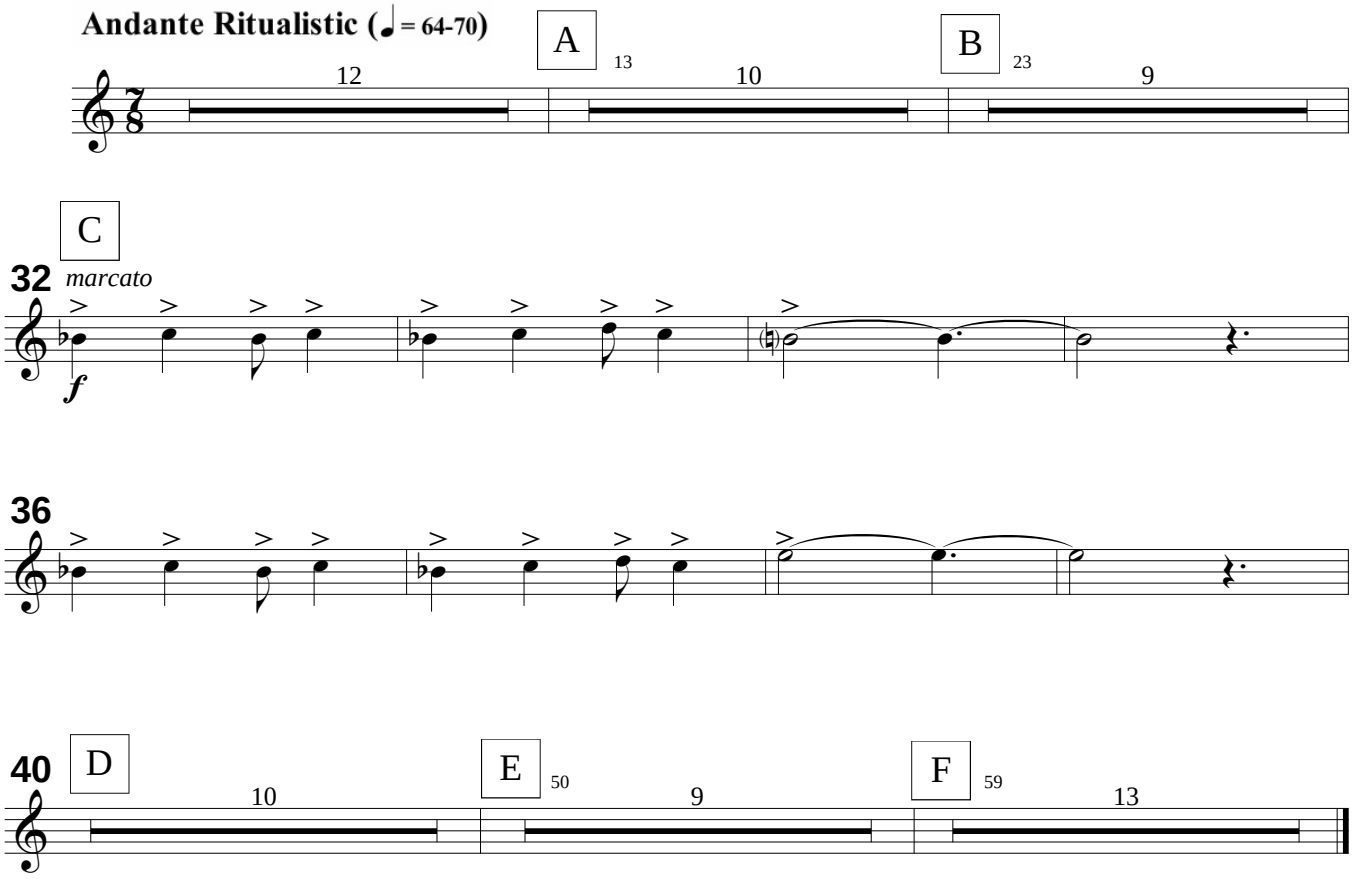
by José L. Elizondo



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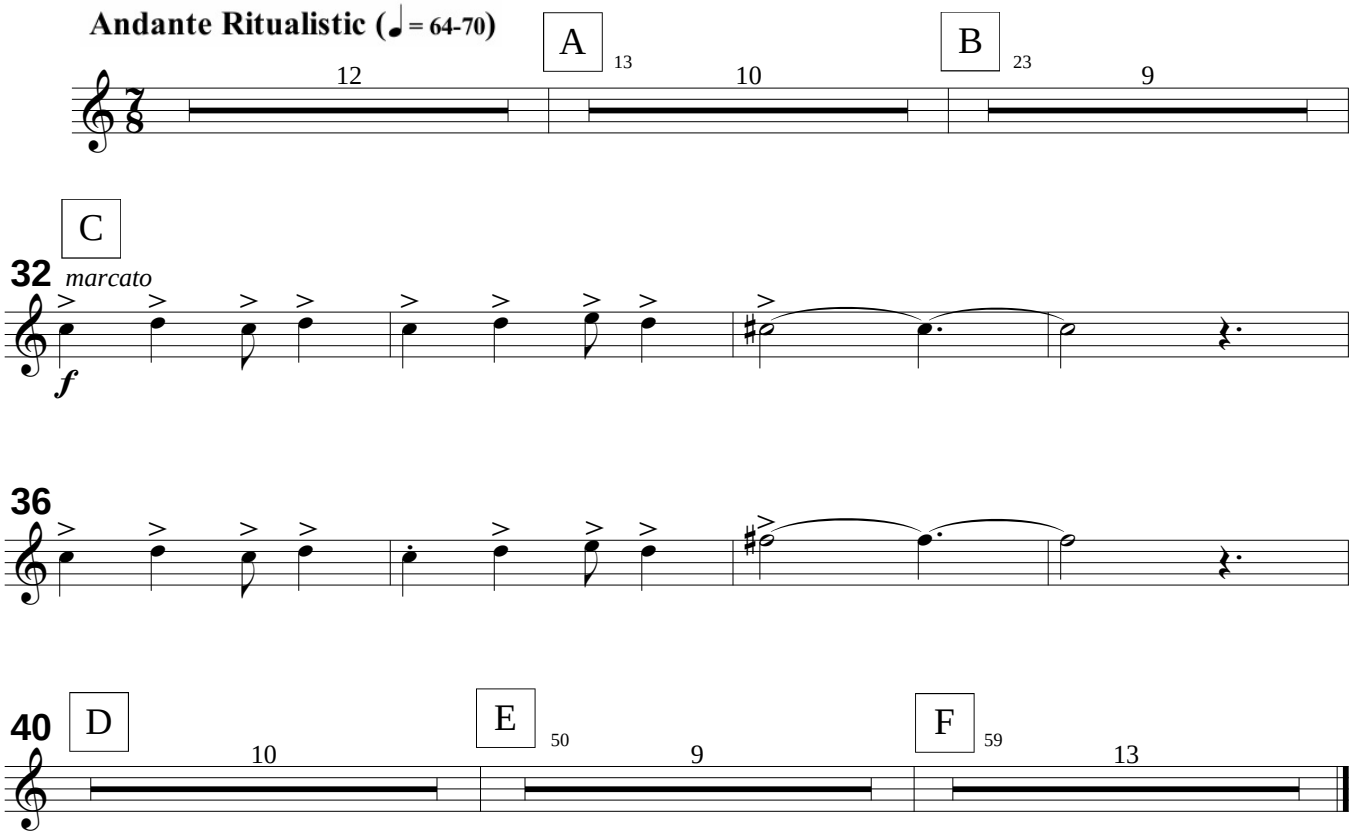

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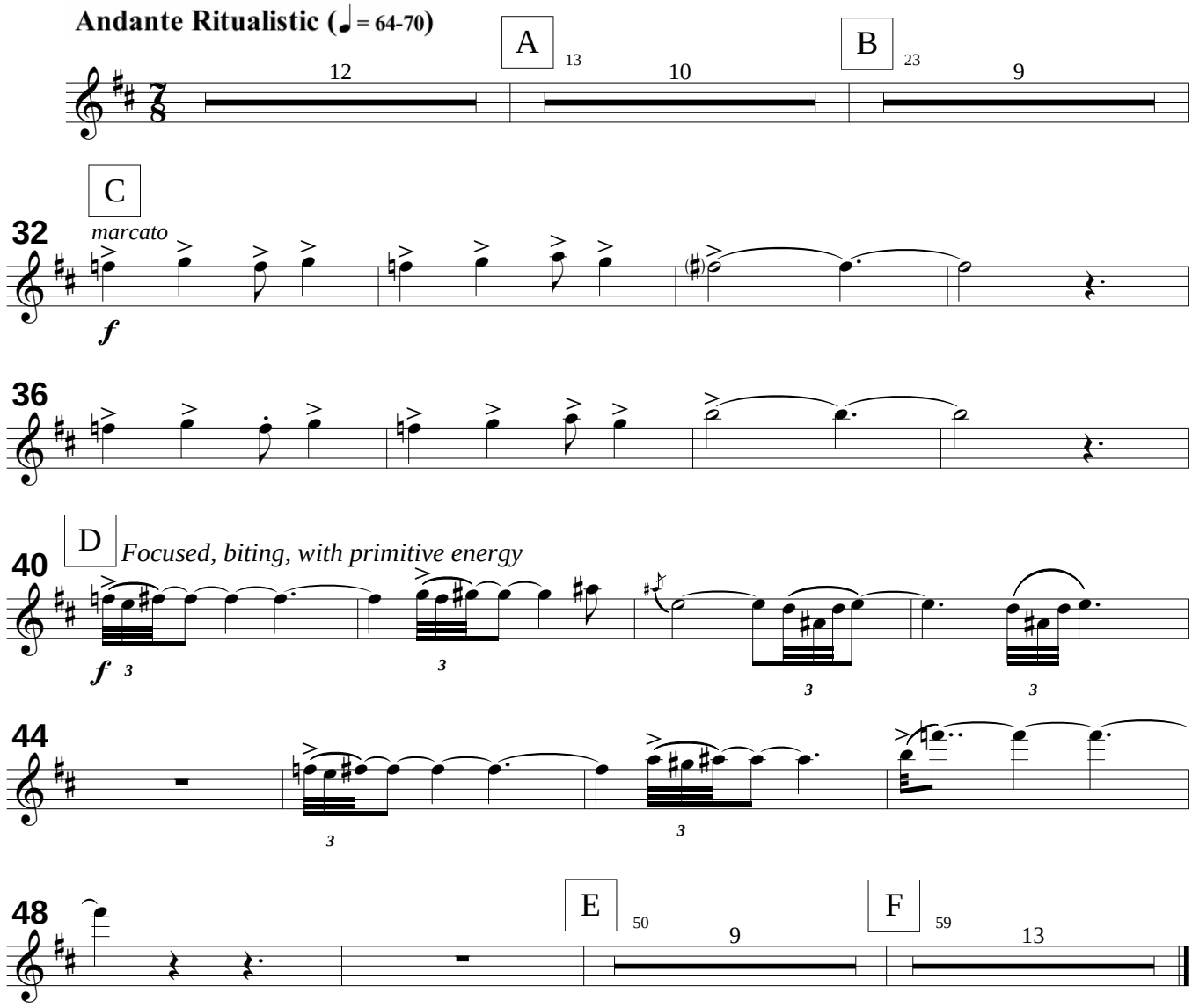

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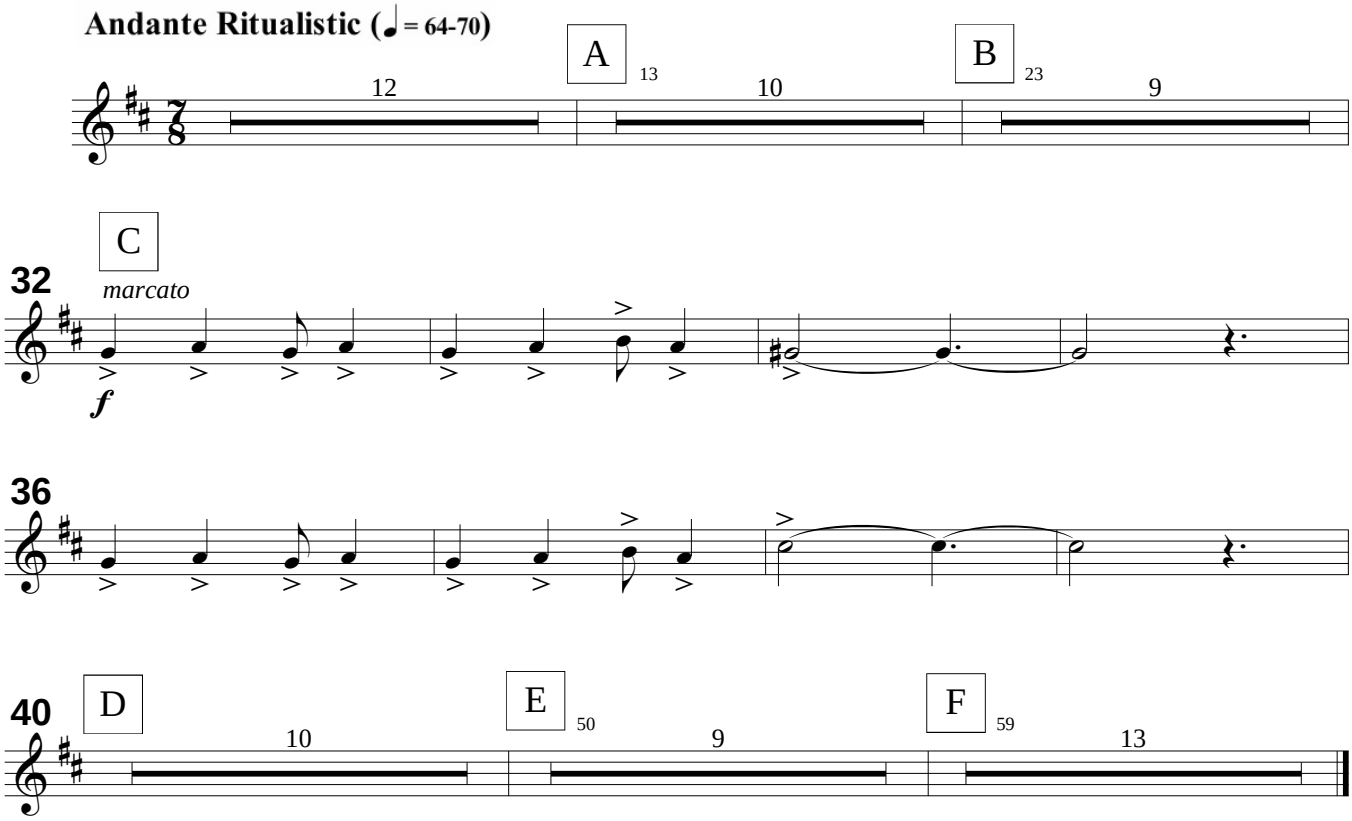

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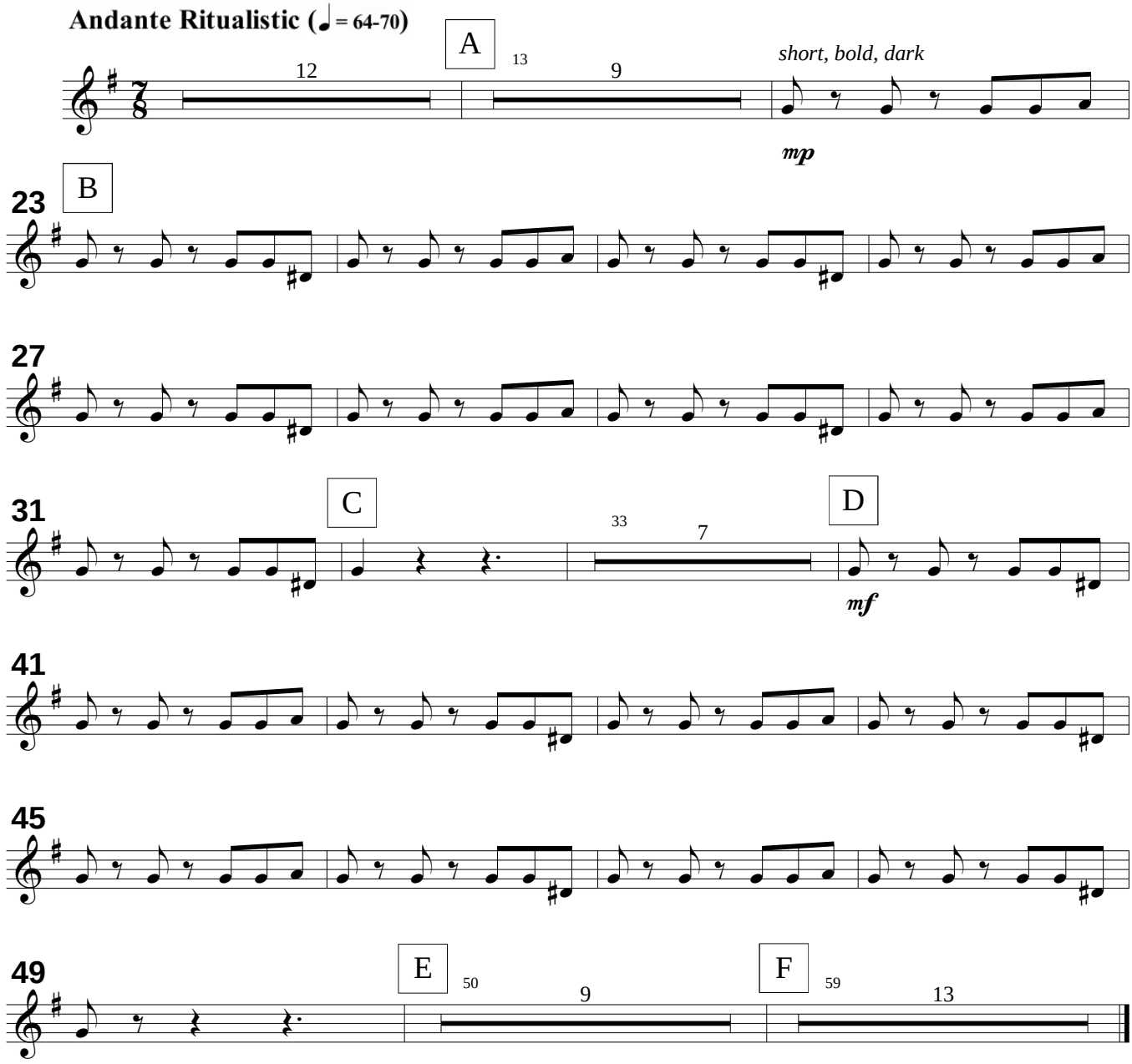

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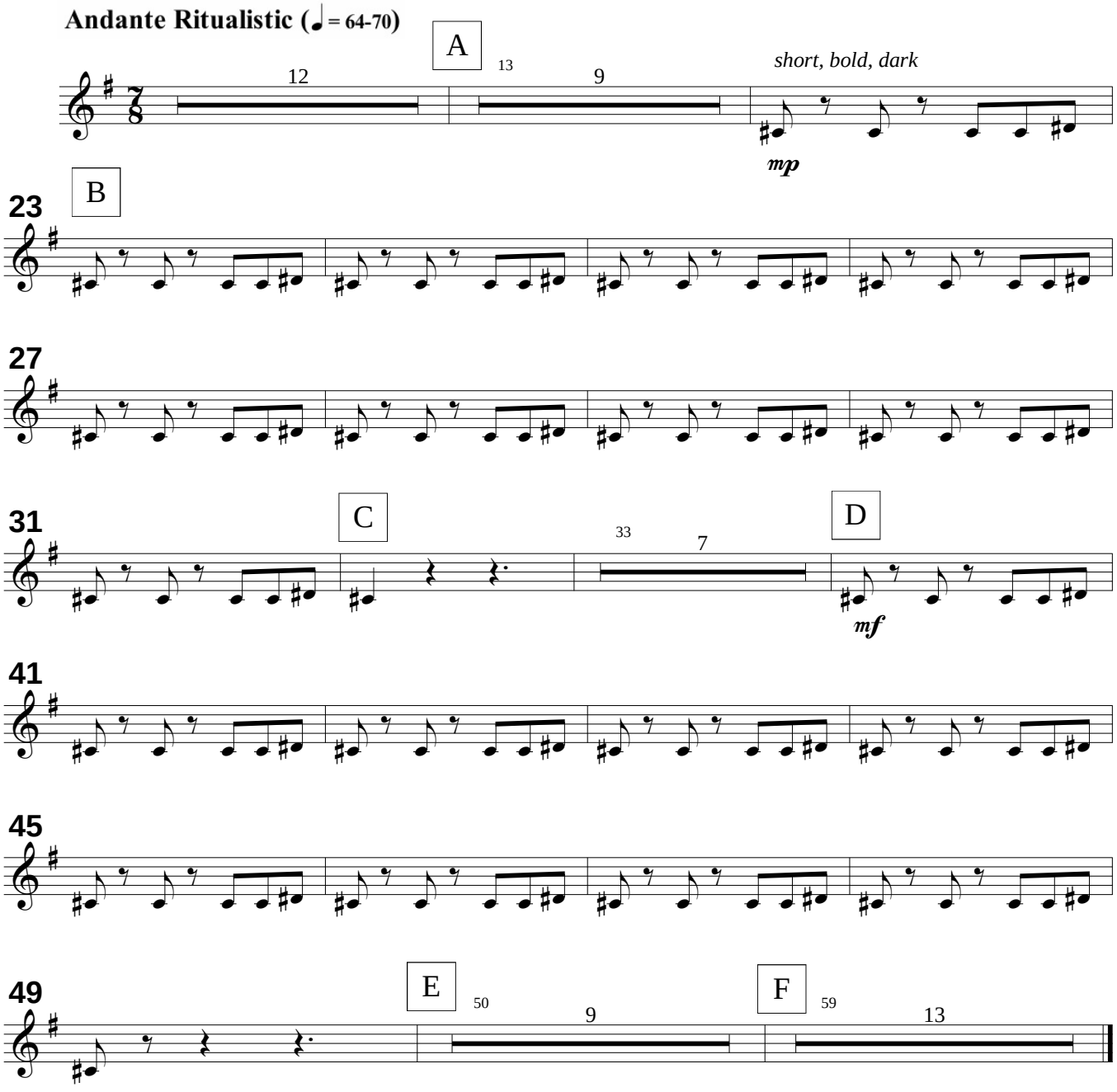

II. Danza del Pájaro Sagrado
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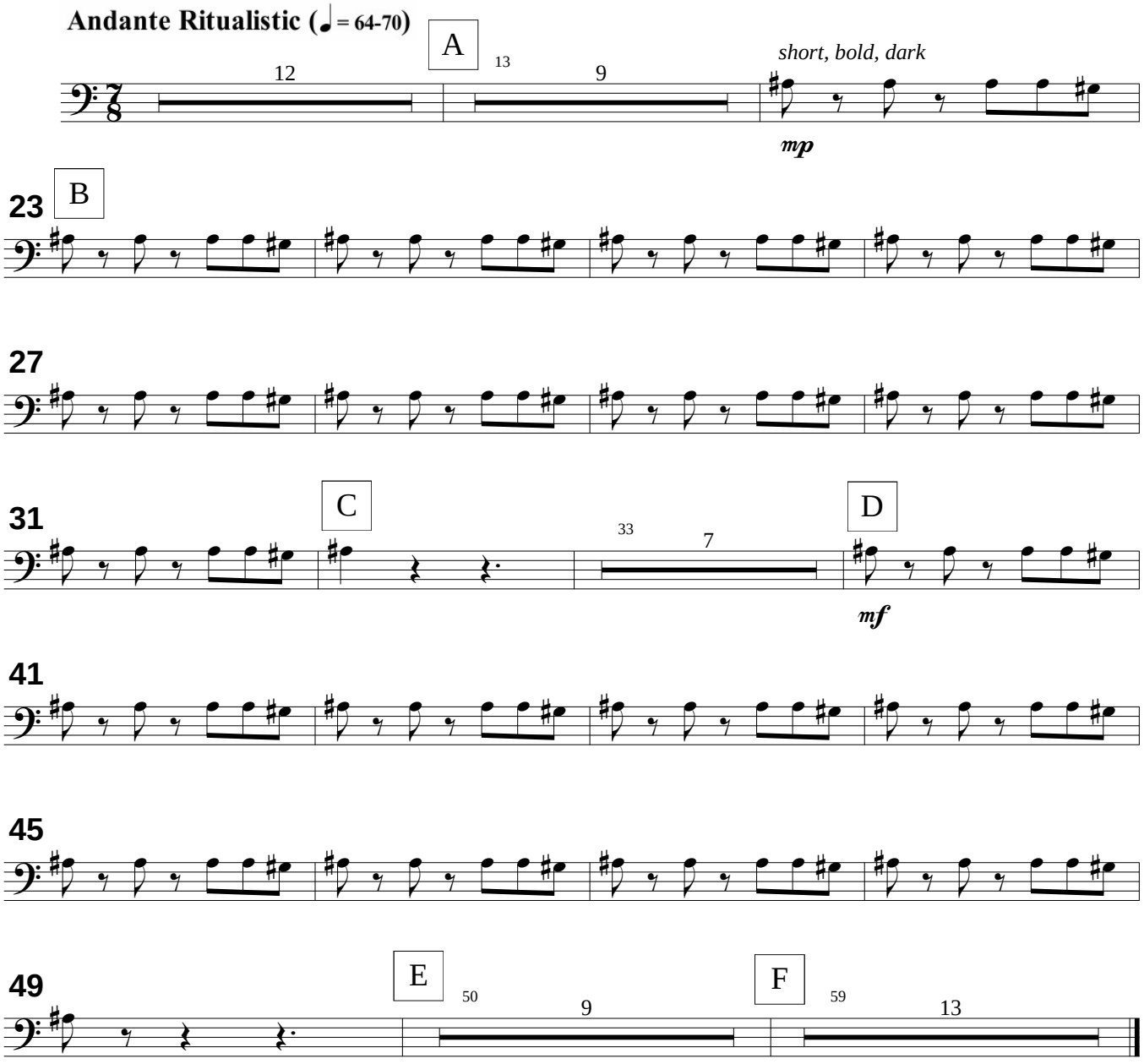

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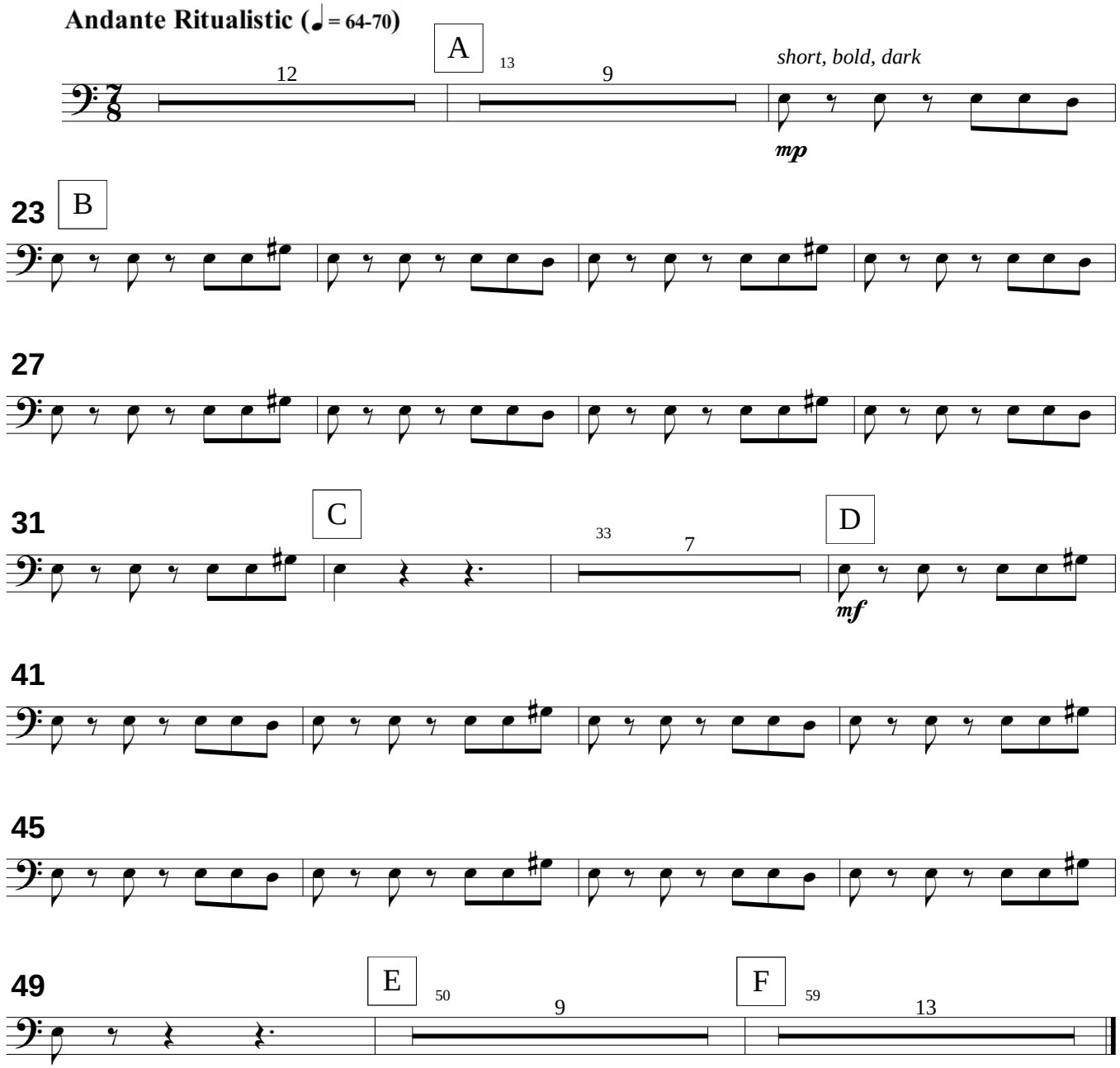


II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

PERCUSSION I

Congas
(played with soft wool mallets)
Gong
(played with soft wool mallet)

PERCUSSION II

Claves
Temple Blocks
Bird Whistle*

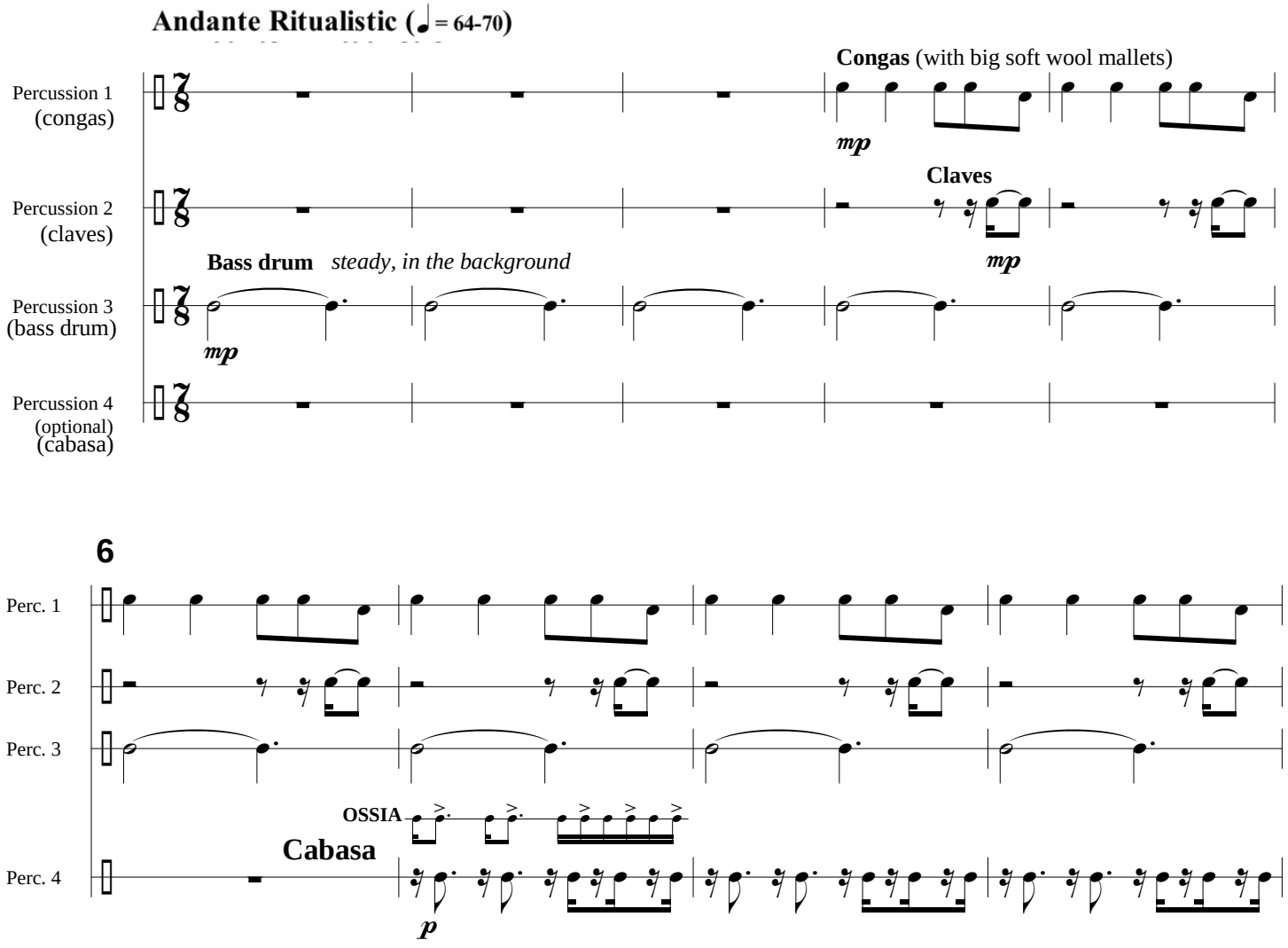
PERCUSSION III

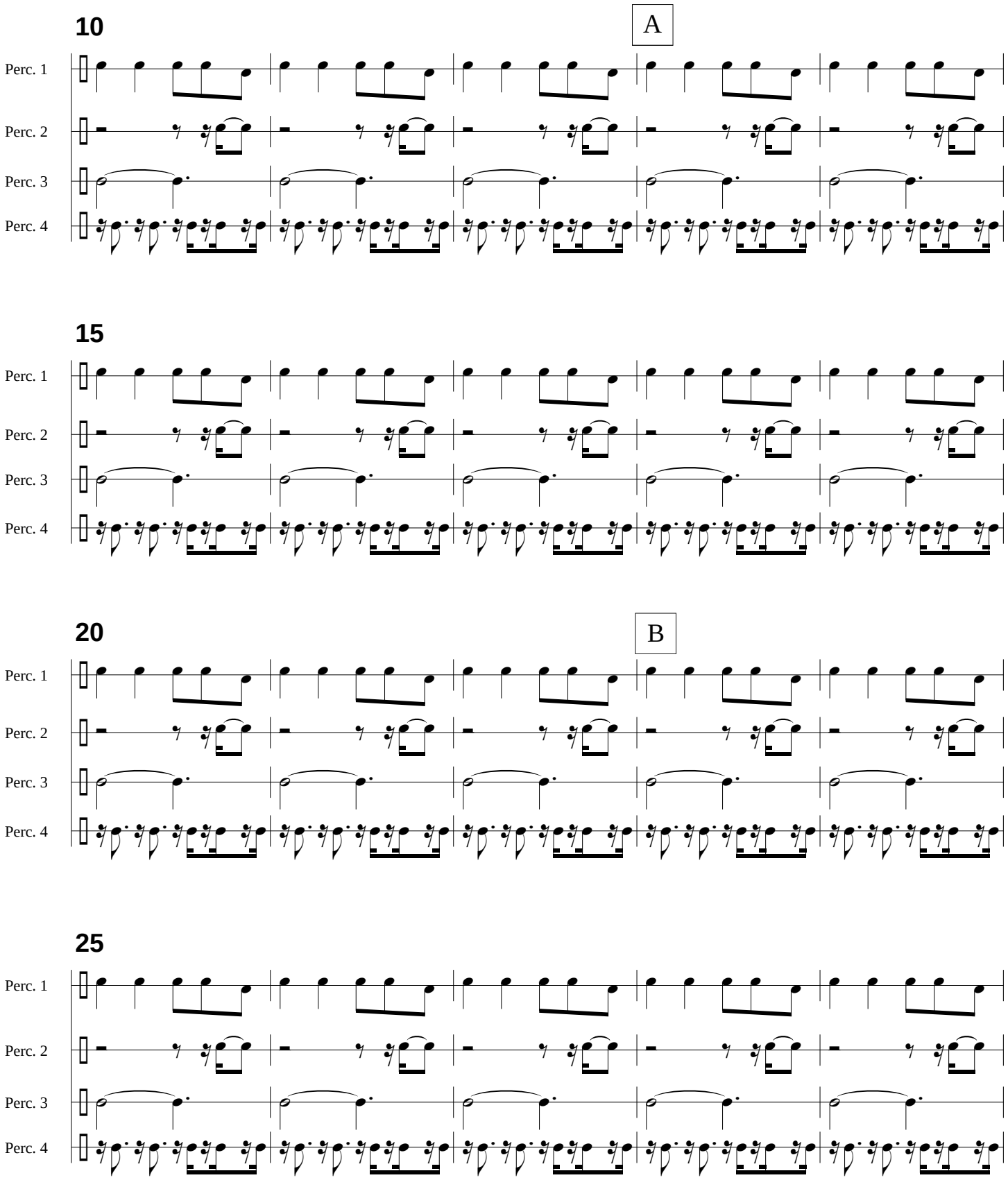
Bass Drum

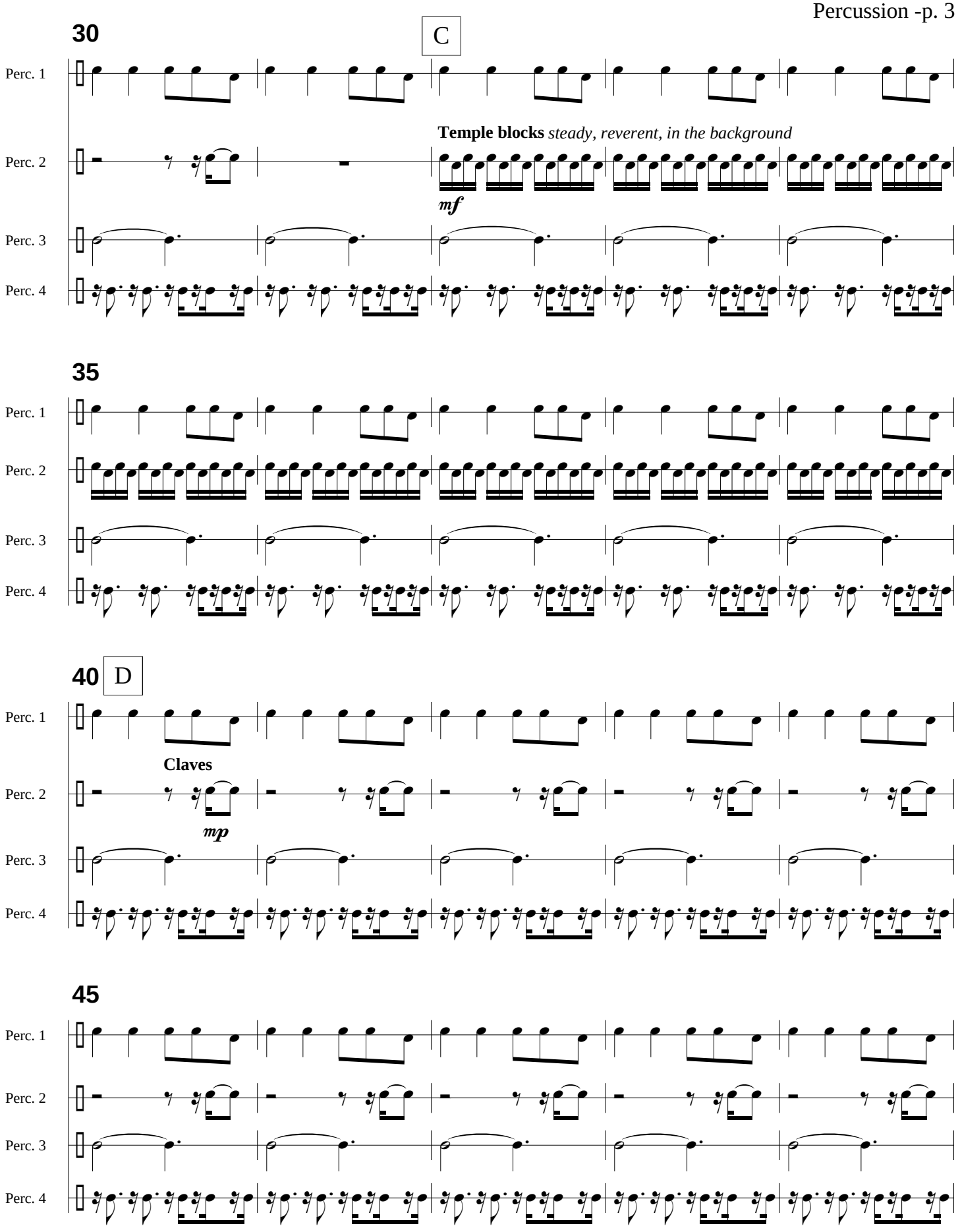
PERCUSSION IV
(Optional)

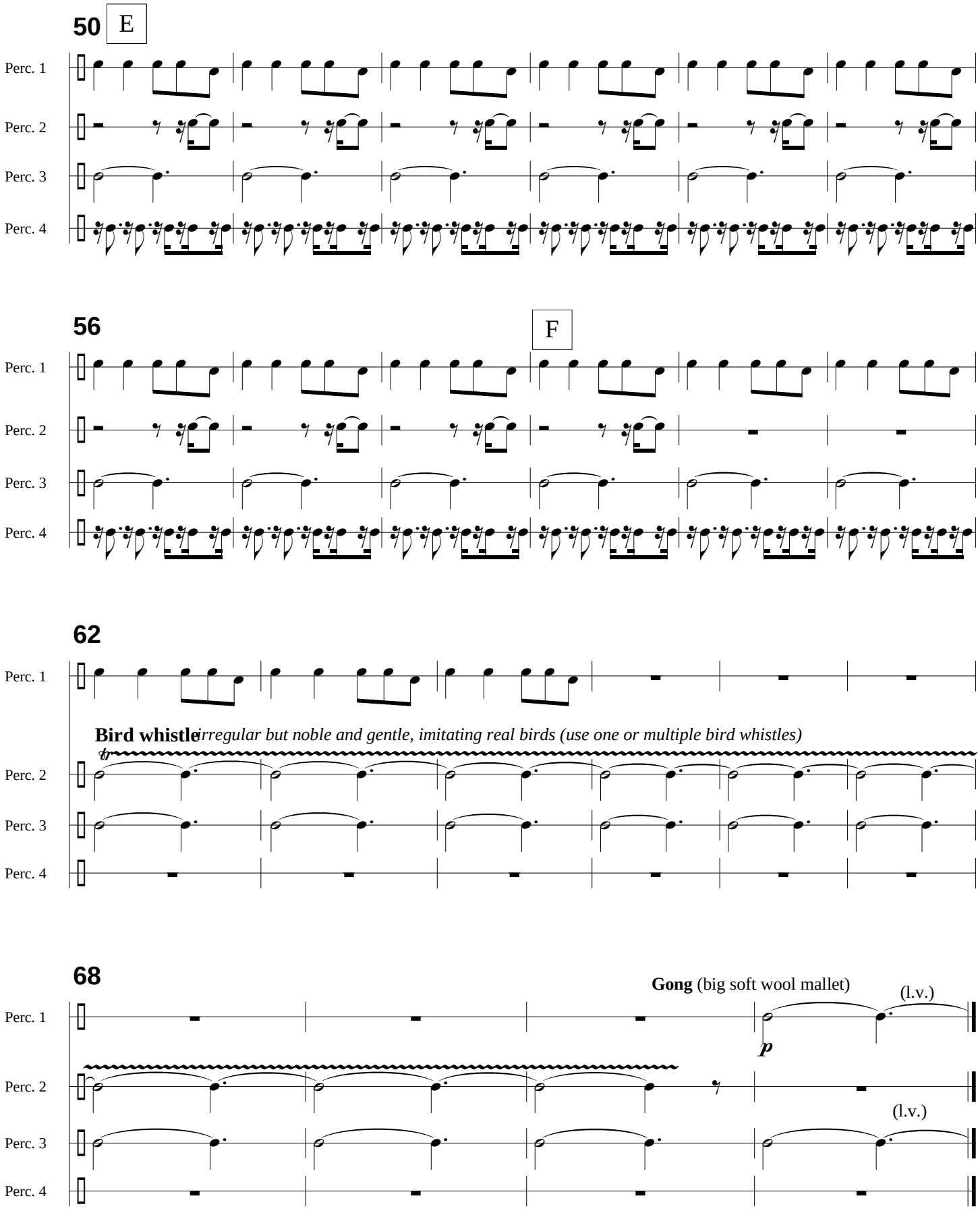
Cabasa

*NOTE ABOUT THE BIRD WHISTLE:
The bird whistle cadenza may be played by several players (in addition to Percussion II).
The intended effect is to imitate birds singing to each other as naturally as possible.
The mood should be gentle, noble and somewhat mysterious.




10
A
Perc. 1
Perc. 2
Perc. 3
Perc. 4
15
Perc. 1
Perc. 2
Perc. 3
Perc. 4
20
B
Perc. 1
Perc. 2
Perc. 3
Perc. 4
25
Perc. 1
Perc. 2
Perc. 3
Perc. 4


30
C
Perc. 1
Perc. 2
Temple blocks steady, reverent, in the background
mf
Perc. 3
Perc. 4
35
Perc. 1
Perc. 2
Perc. 3
Perc. 4
40
D
Perc. 1
Claves
Perc. 2
mp
Perc. 3
Perc. 4
45
Perc. 1
Perc. 2
Perc. 3
Perc. 4


50
E
Perc. 1
Perc. 2
Perc. 3
Perc. 4
56
F
Perc. 1
Perc. 2
Perc. 3
Perc. 4
62
Perc. 1
Bird whistle irregular but noble and gentle, imitating real birds (use one or multiple bird whistles)
tr
Perc. 2
Perc. 3
Perc. 4
68
Gong (big soft wool mallet)
(l.v.)
p
Perc. 1
Perc. 2
(l.v.)
Perc. 3
Perc. 4

Percussion 1

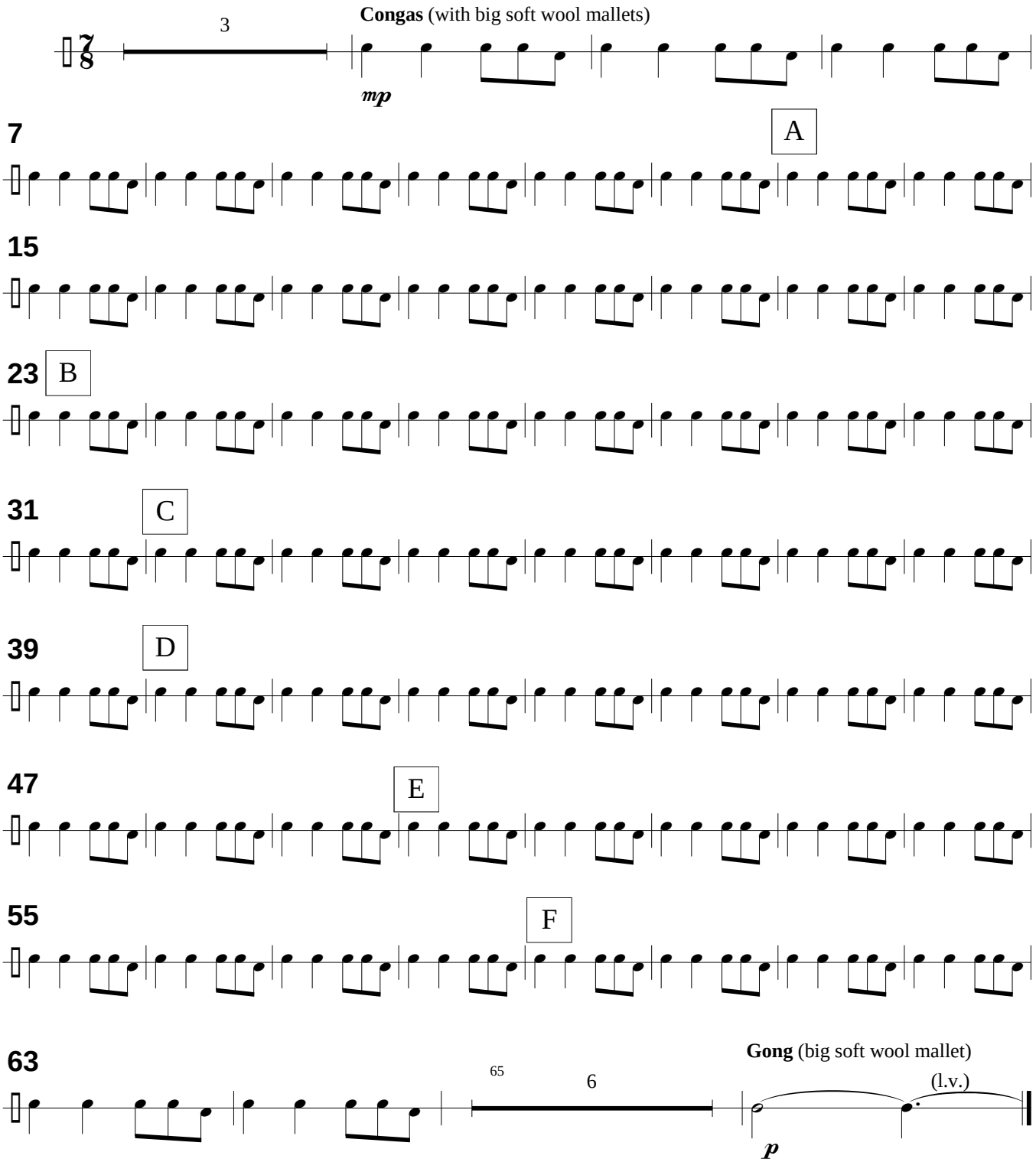
II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

INSTRUMENTS:

Congas
Gong

Andante Ritualistic (♩ = 64-70)



Percussion 2

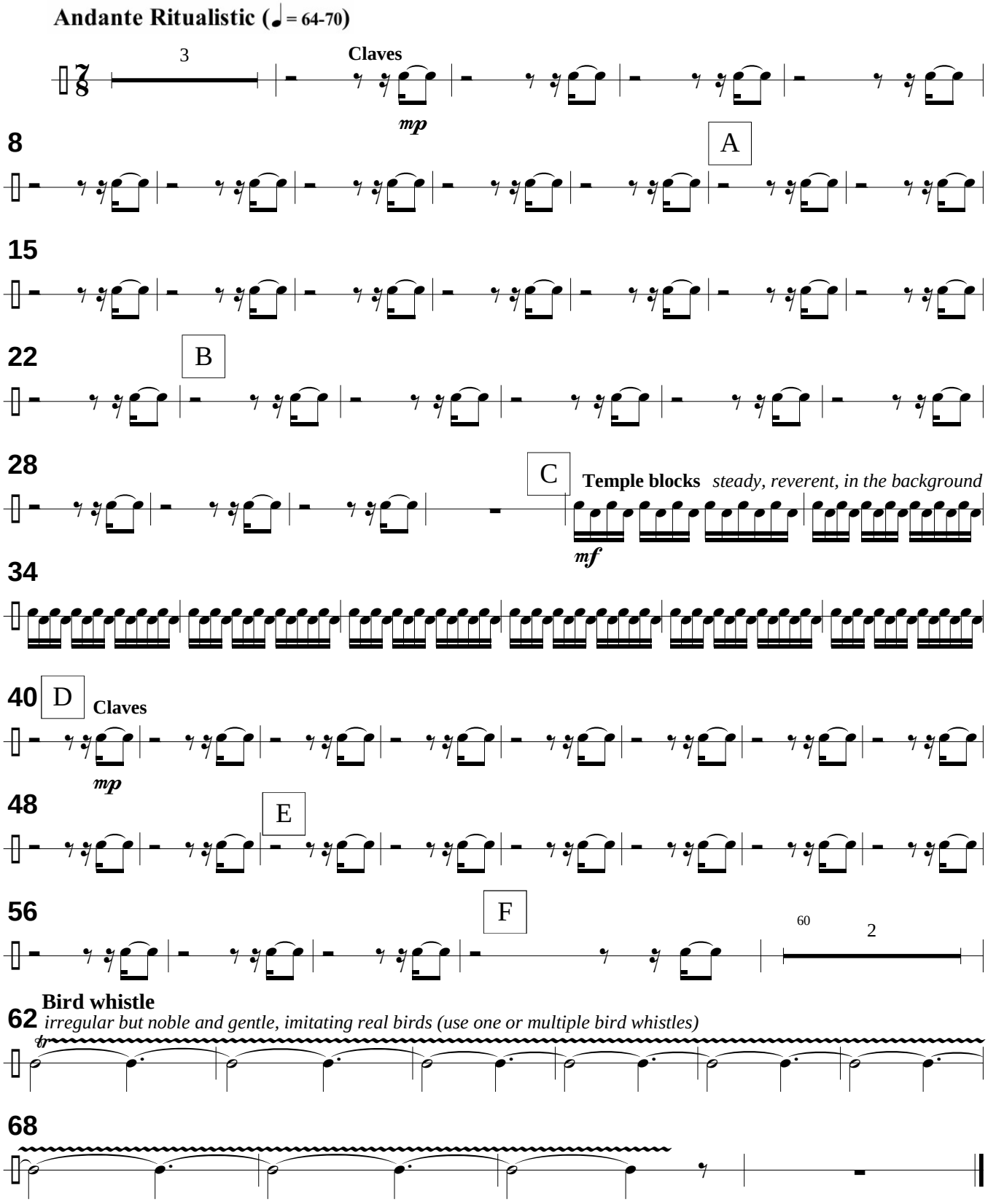
INSTRUMENTS:

Claves
Temple Blocks
Bird Whistle

II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)



Percussion 3

INSTRUMENT:

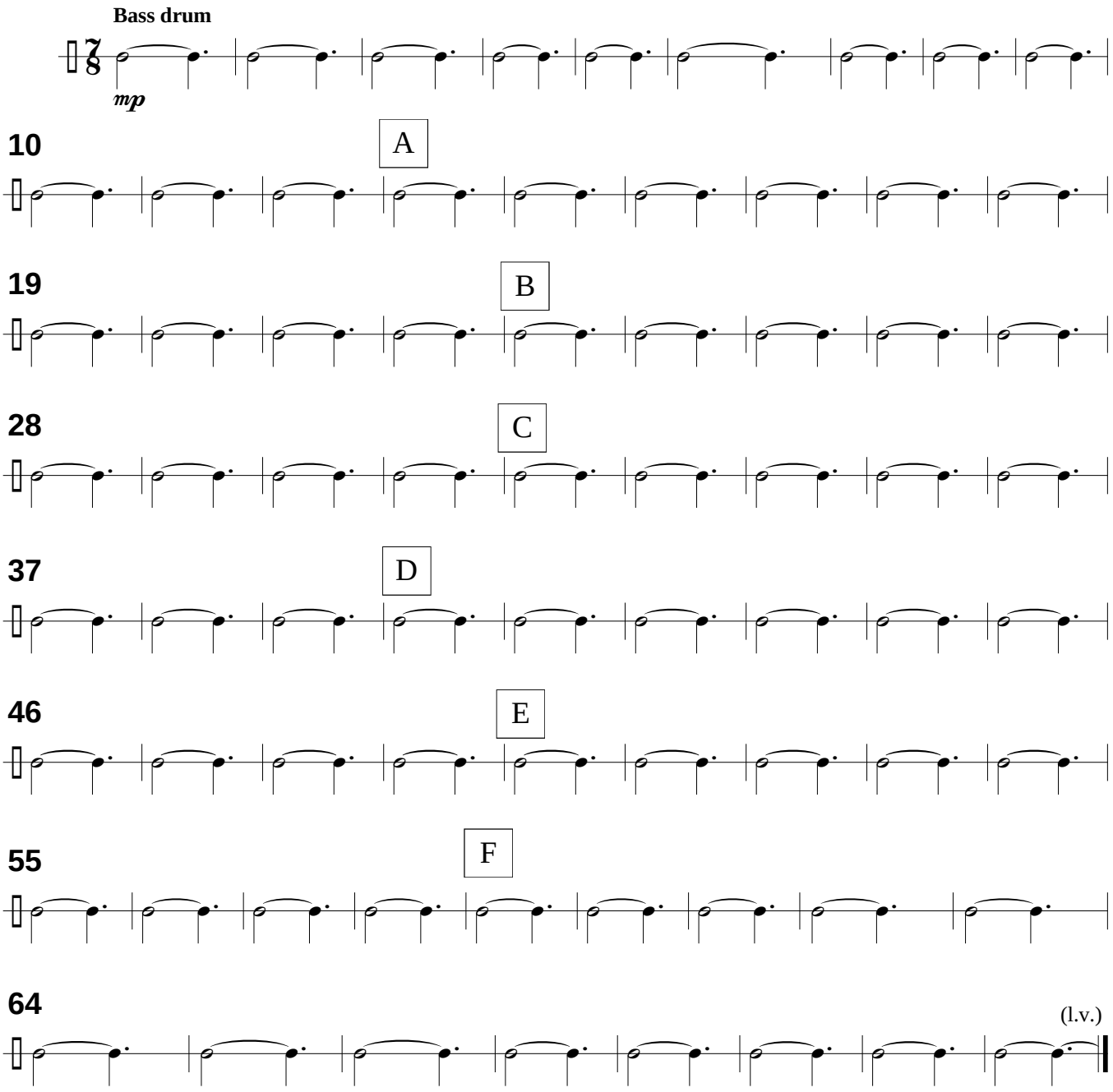
Bass Drum

II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*) from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

Bass drum

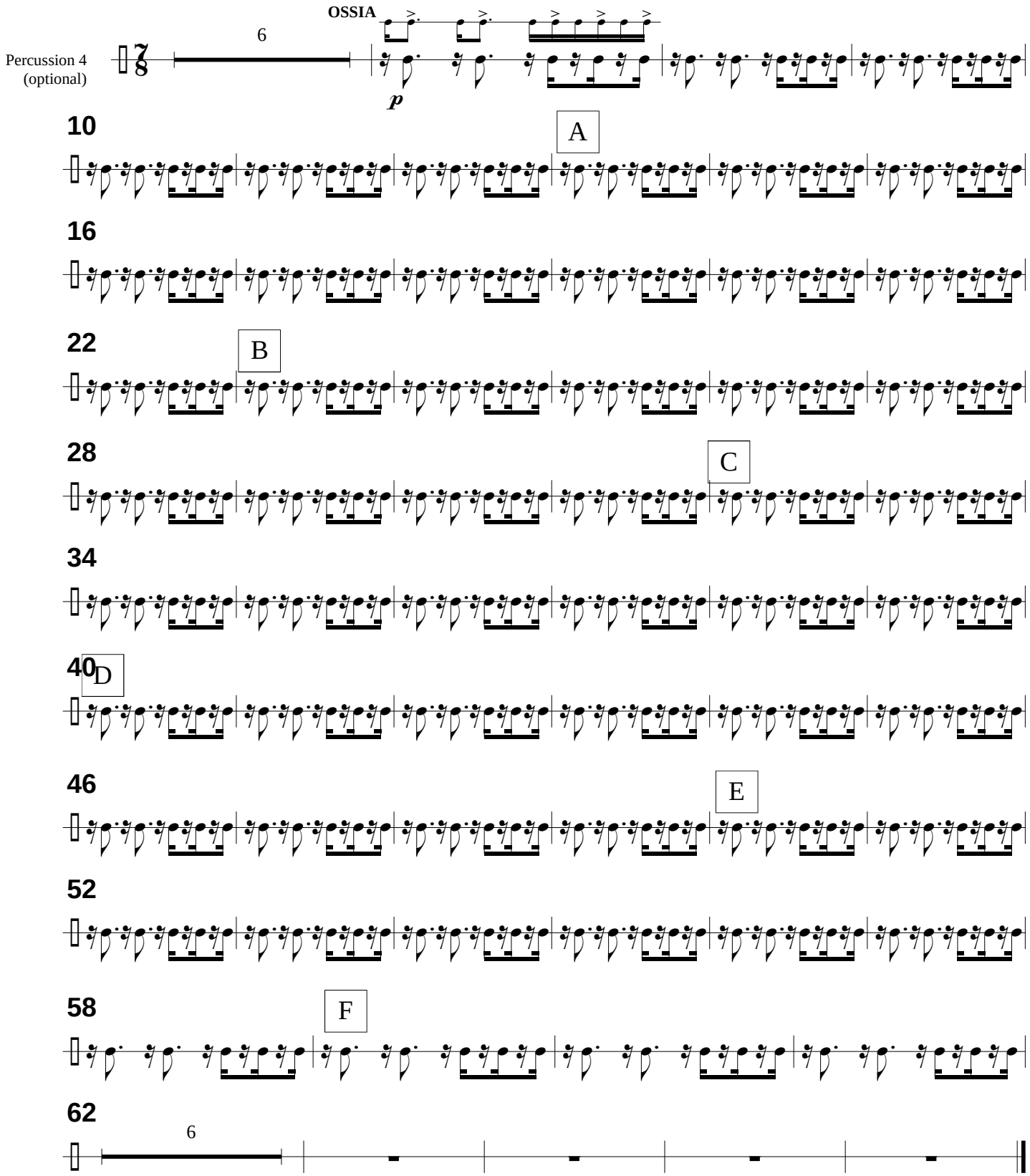


II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

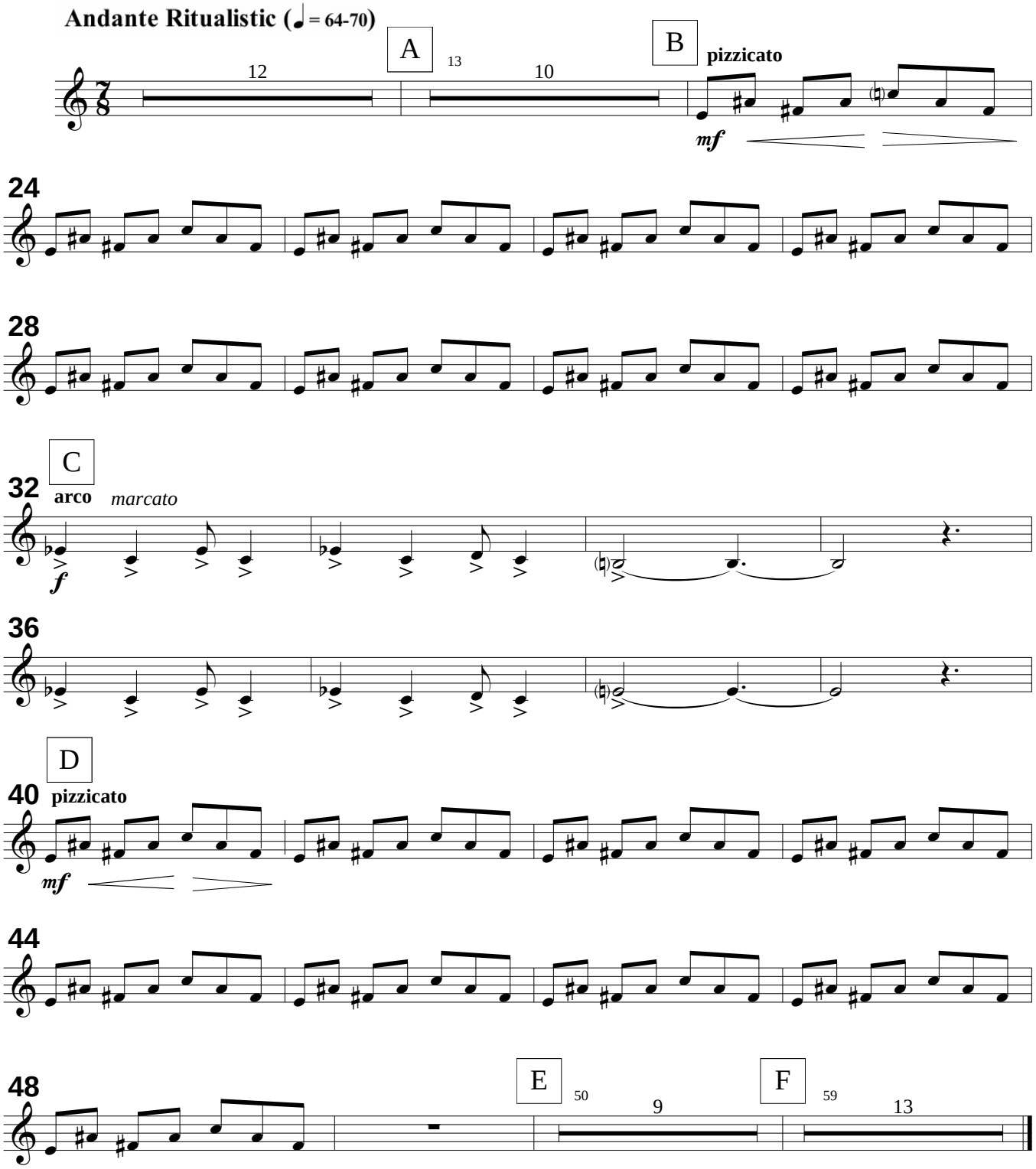
Cabasa

Andante Ritualistic (♩ = 64-70)



II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo



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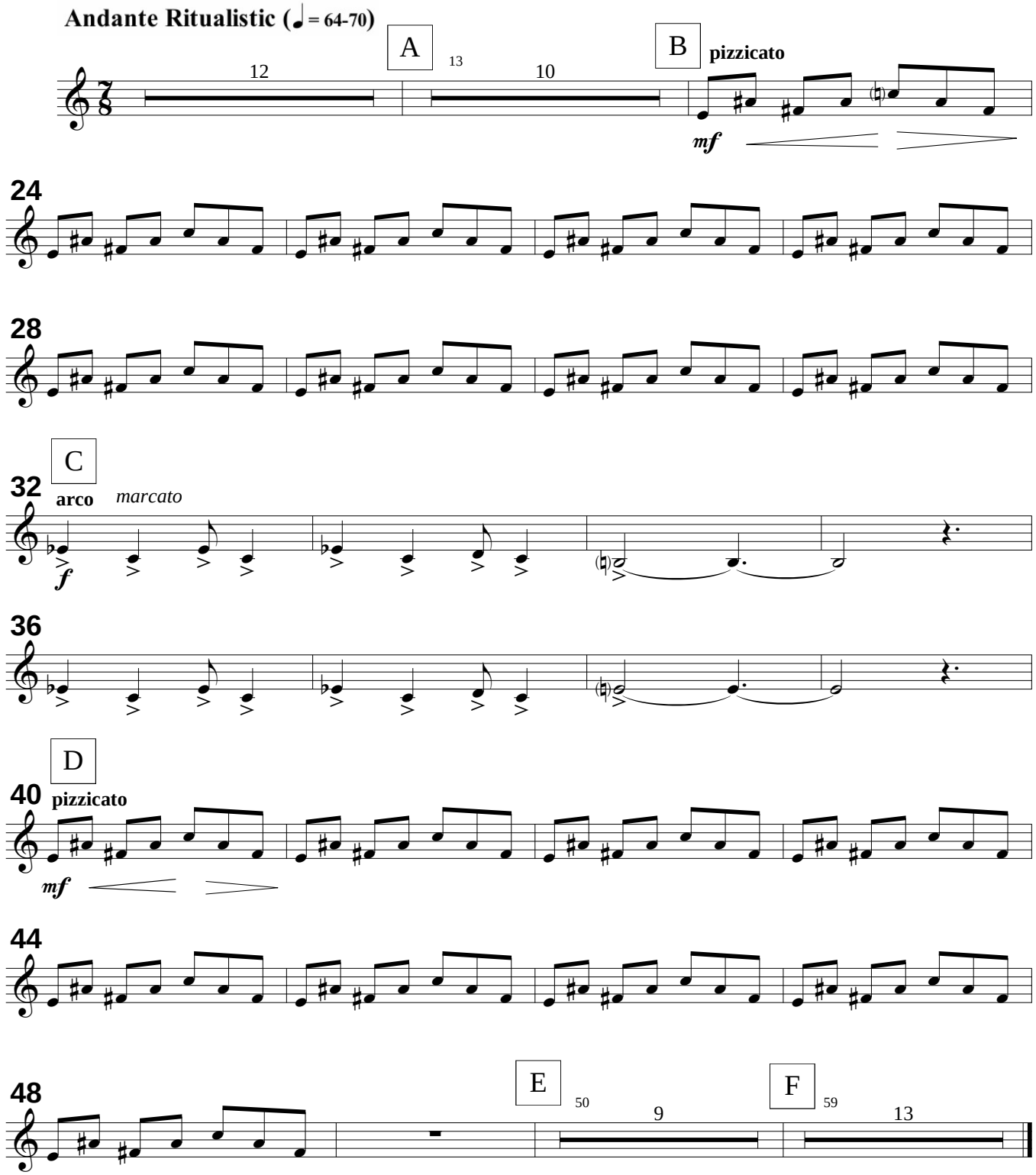
by José L. Elizondo



II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

A

12

13 4

pizzicato

mf

18

22

26

C

30

arco *marcato*

f

34

D

40

pizzicato

mf

44

E

48

52

54 5

F

59 13

II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

9

pizzicato

mf

13 A

17

21 B

25

29 C

arco *marcato*

f

34

40 D

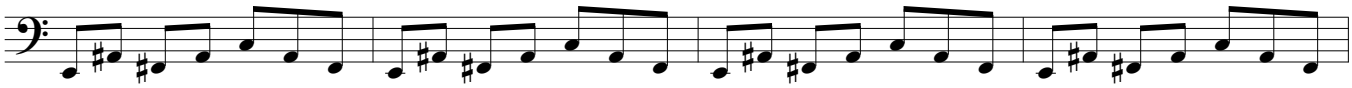
pizzicato

mf

44

E

48



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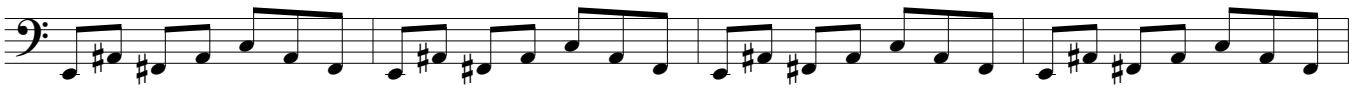

F

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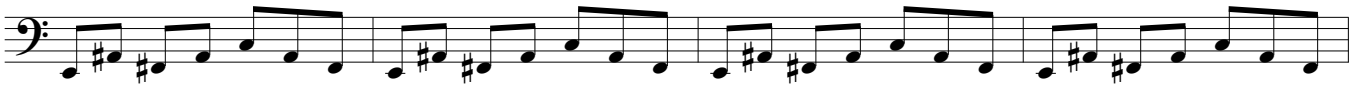

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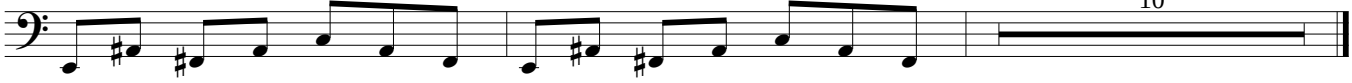


II. Danza del Pájaro Sagrado
(*Dance of the Sacred Bird*)
from *Estampas Mexicanas*

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

1 9 **pizzicato**

mf

13

17

21 B

25

29 C

f

33

37 D

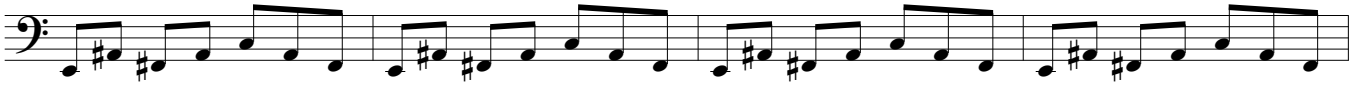
mf

41

45

49

E



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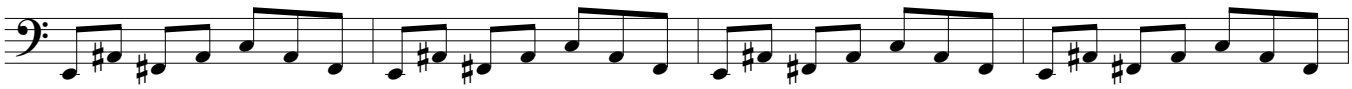

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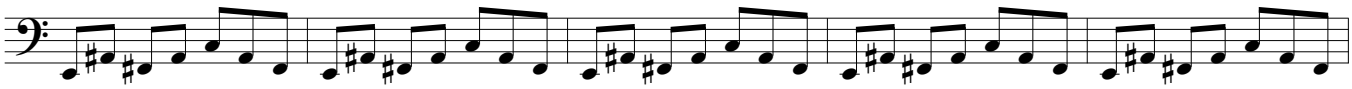
F



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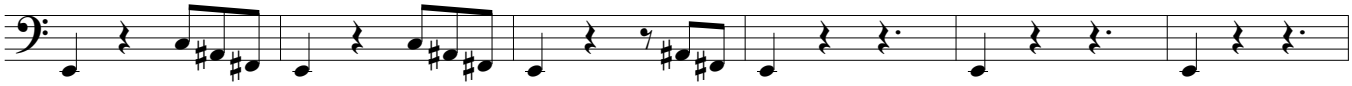

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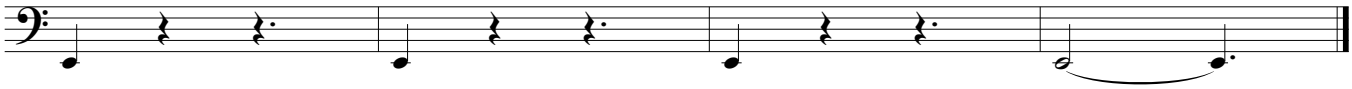
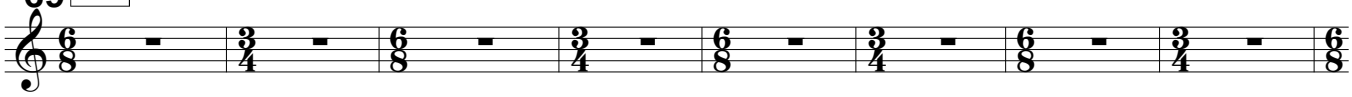


69 D Apprensivo ed ostinato



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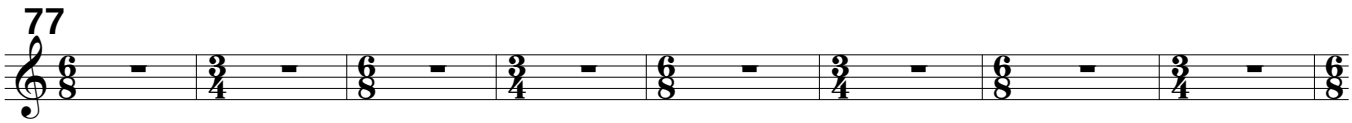
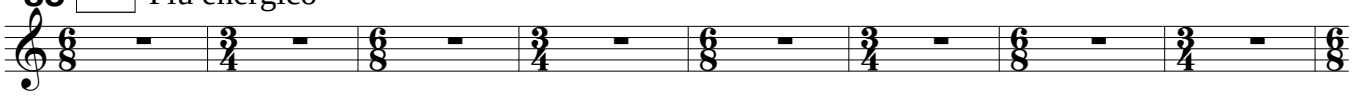


85 E Piu enérgico



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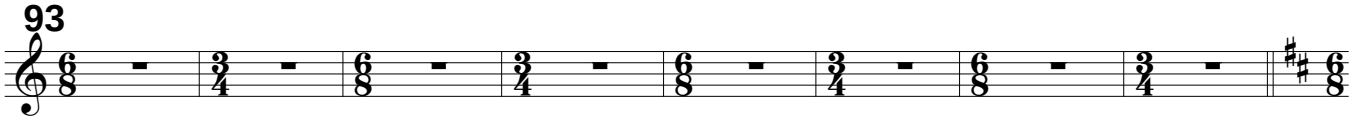
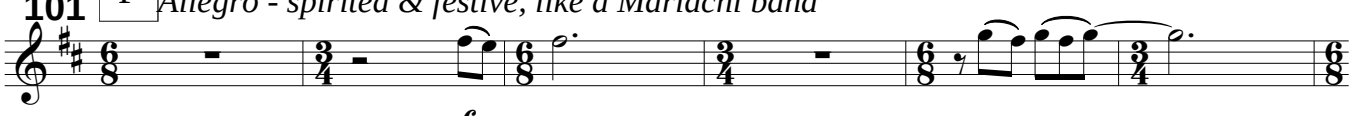


101 F *Allegro - spirited & festive, like a Mariachi band*



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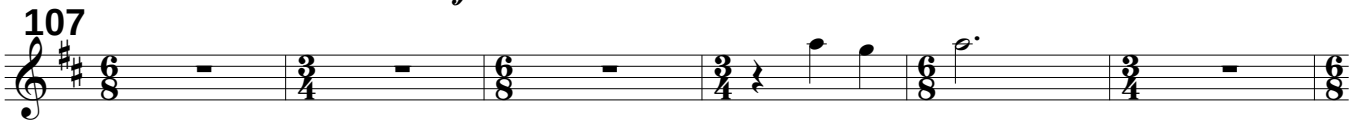

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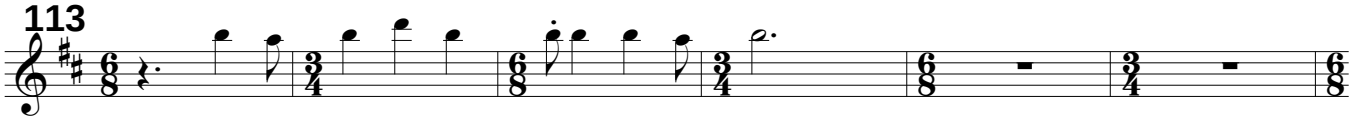

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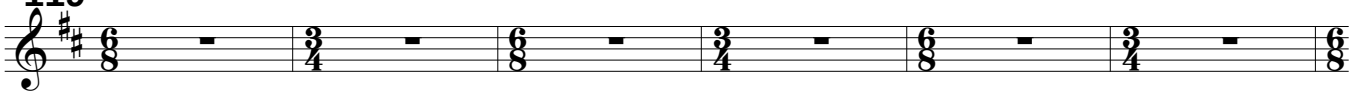

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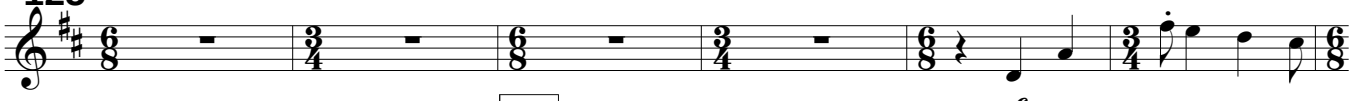

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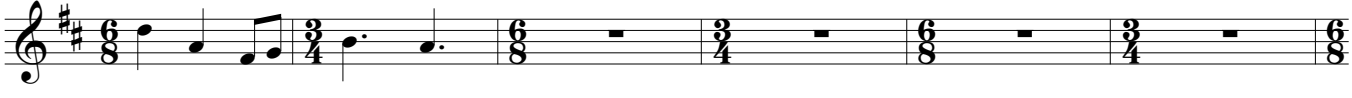
131



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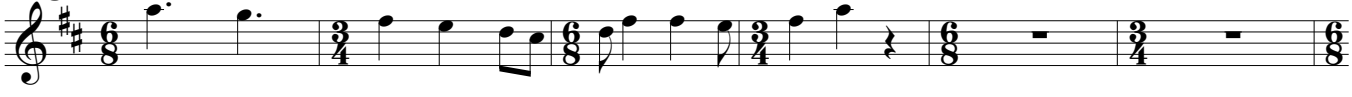

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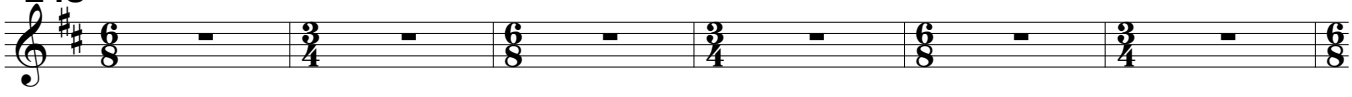
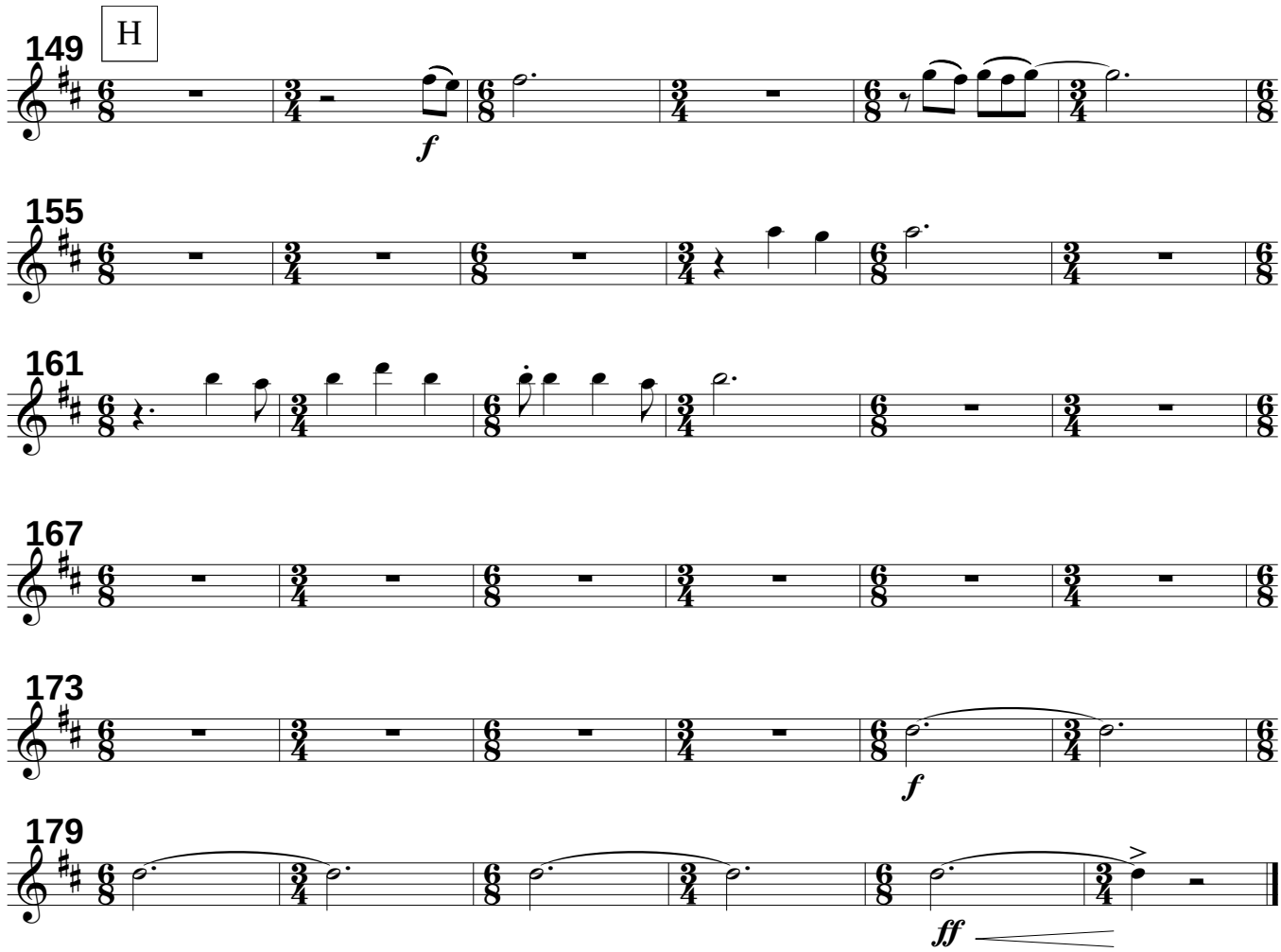
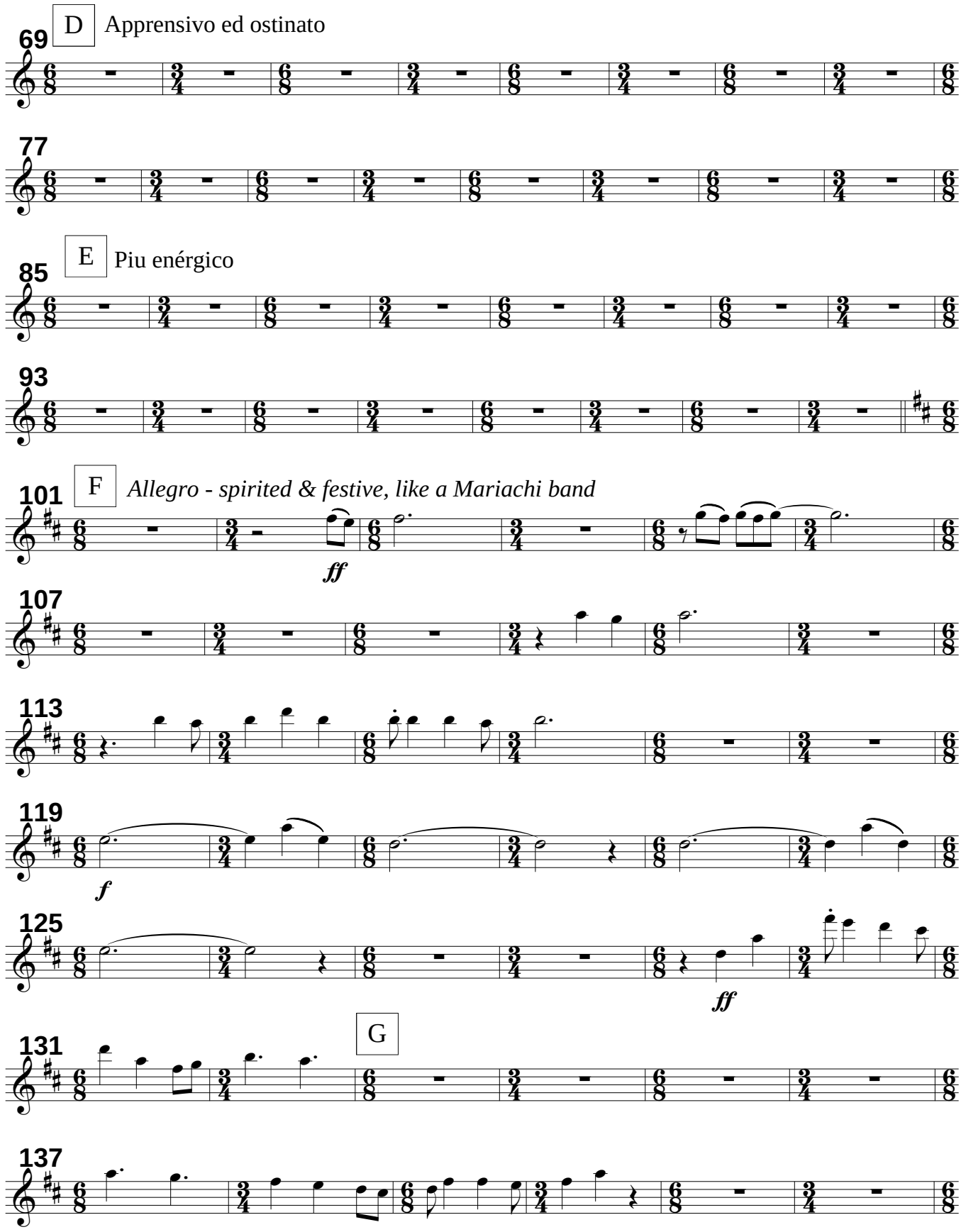
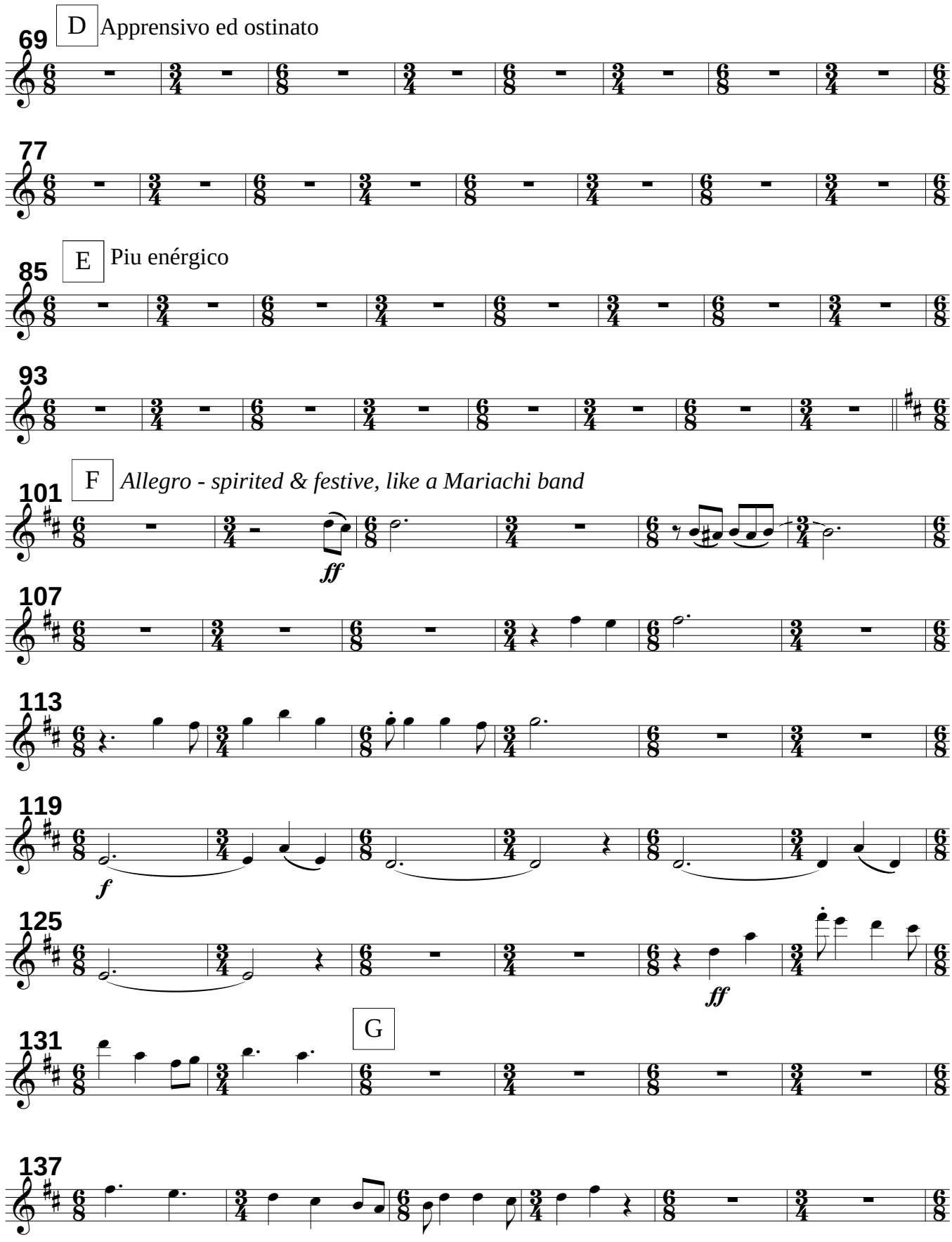



H
149
f
155
161
167
173
f
179
ff


D
Apprensivo ed ostinato
69
77
E
Piu enérgico
85
93
F
Allegro - spirited & festive, like a Mariachi band
101
ff
107
113
119
f
125
ff
G
131
137


D
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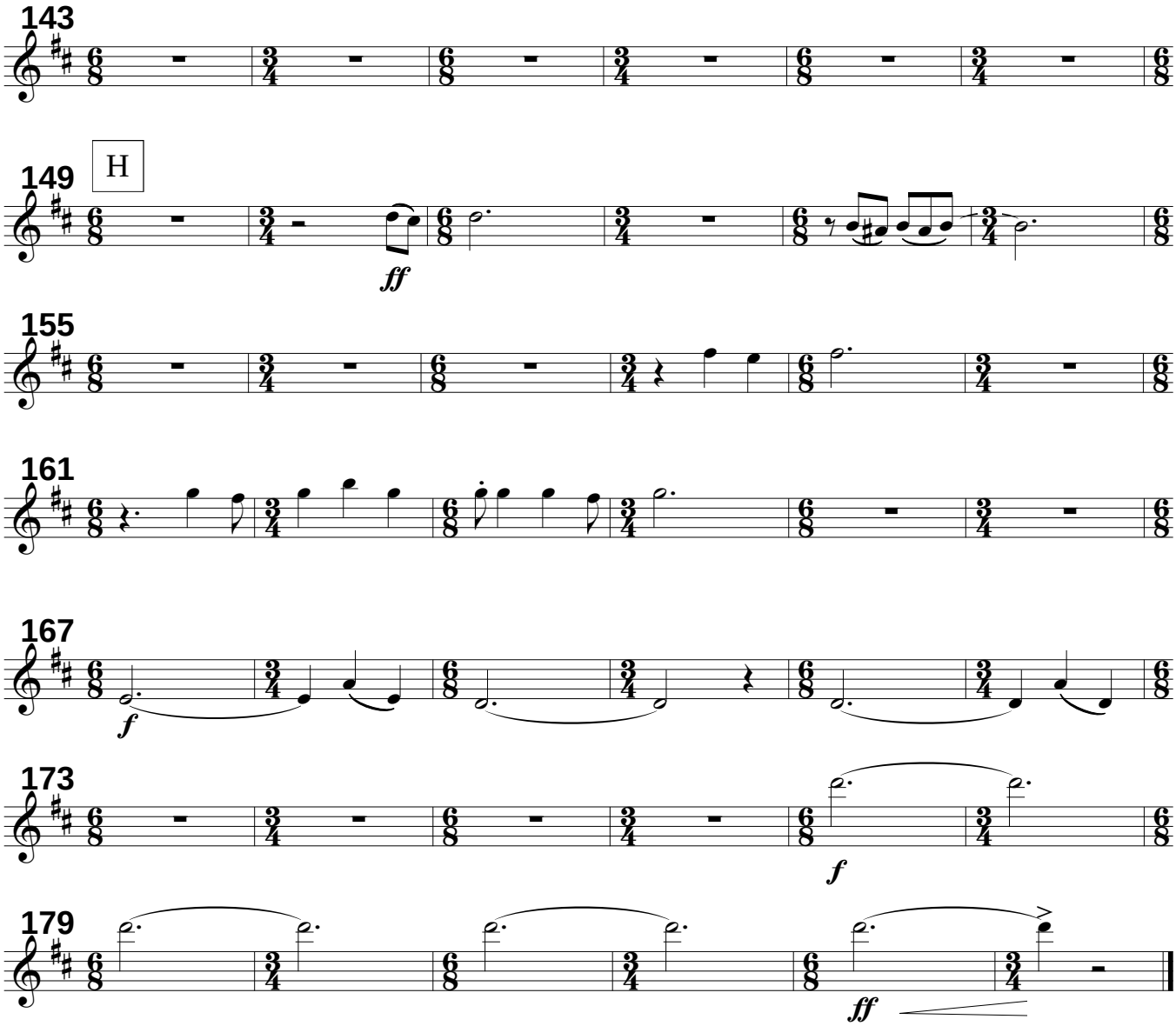
137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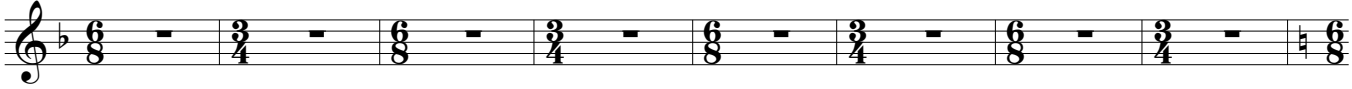
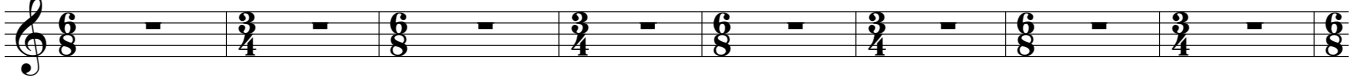
ff

61



69 D Apprensivo ed ostinato



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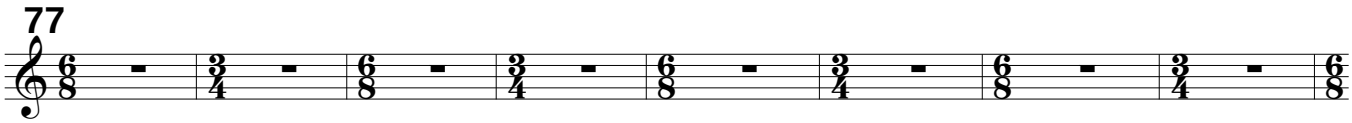
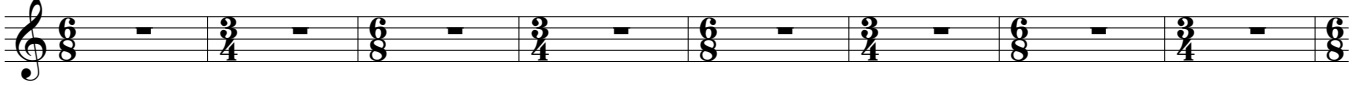


85 E Piu enérgico



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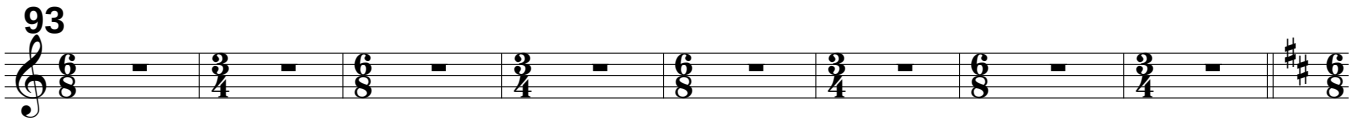
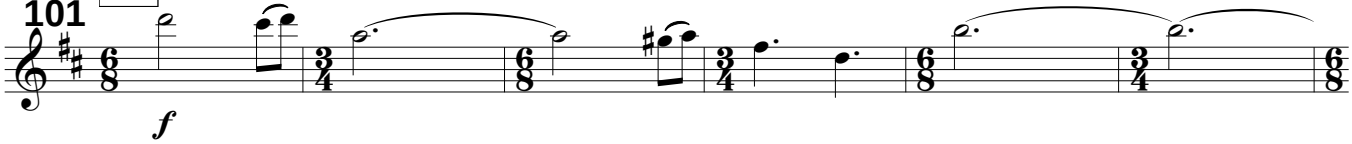


F *Allegro - spirited & festive, like a Mariachi band*

101



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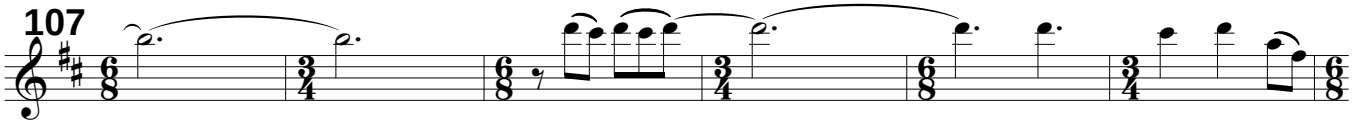

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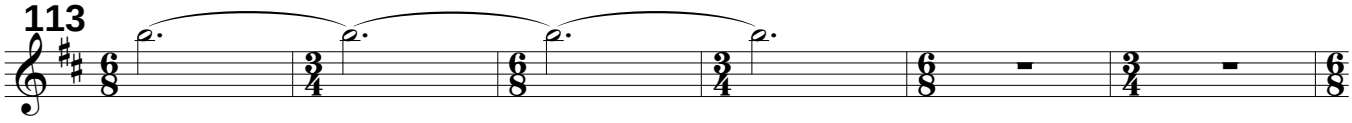

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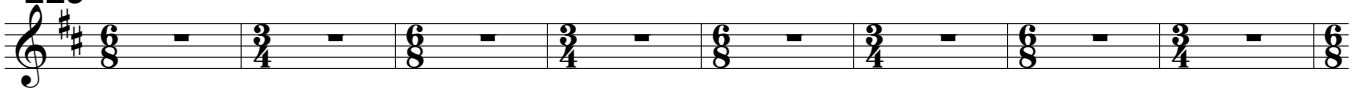

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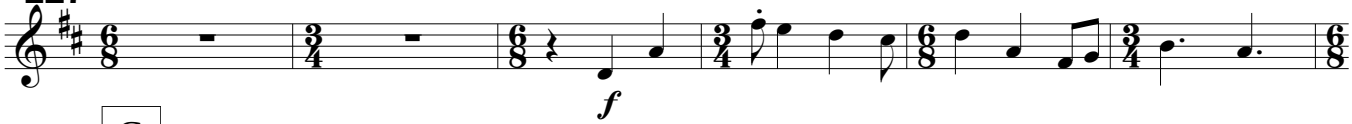
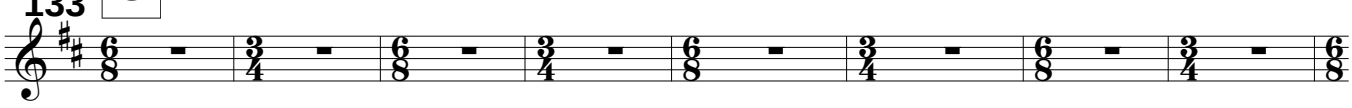


133 G



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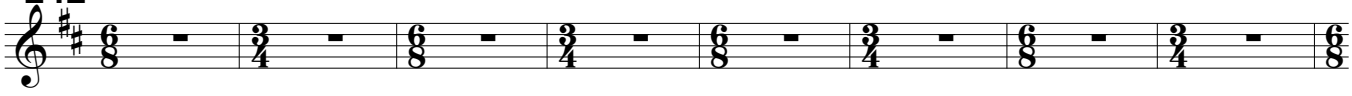

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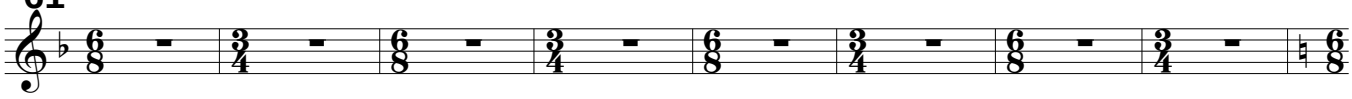
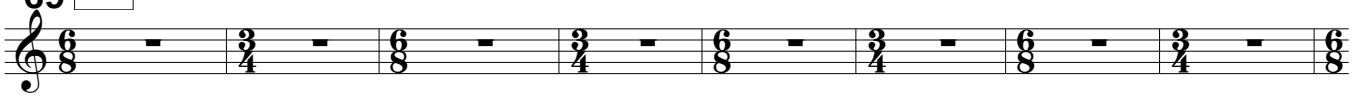


69 D Apprensivo ed ostinato



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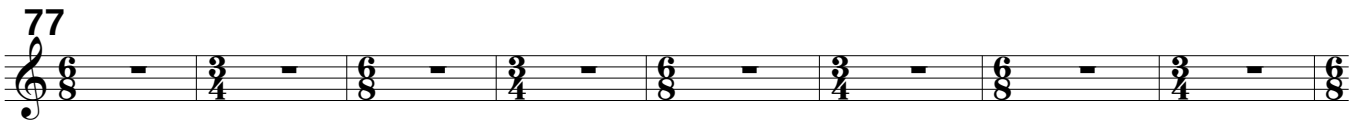
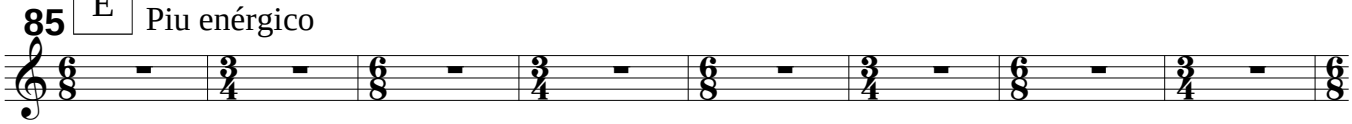


85 E Piu enérgico



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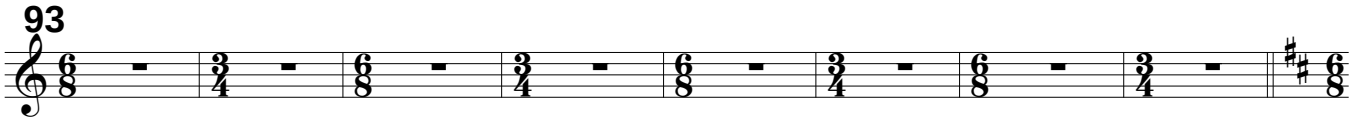
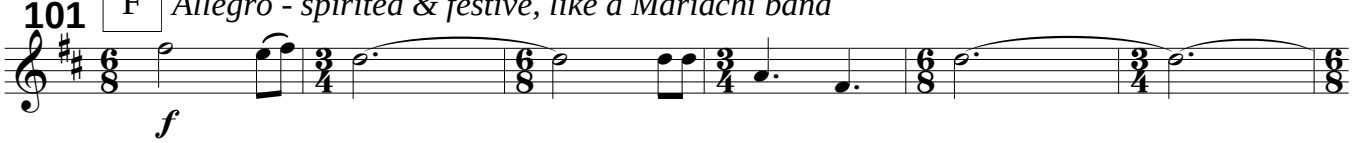


101 F *Allegro - spirited & festive, like a Mariachi band*



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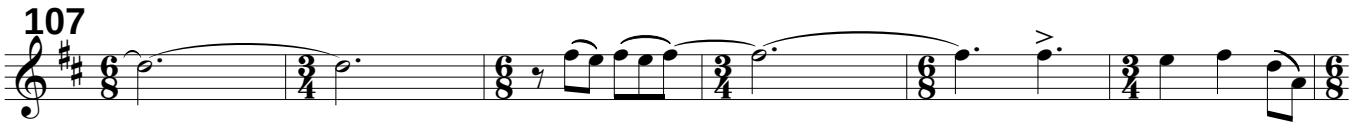

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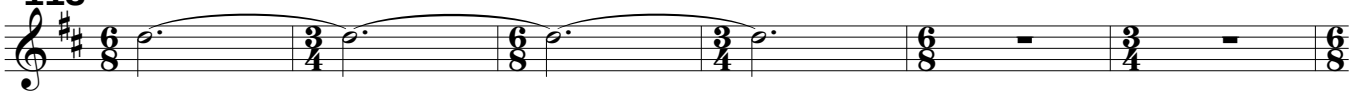

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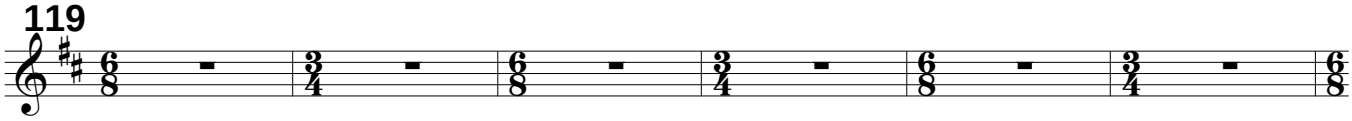

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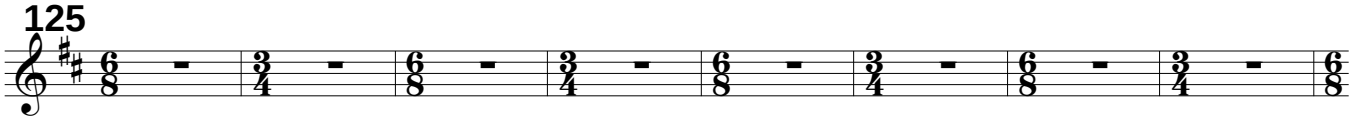

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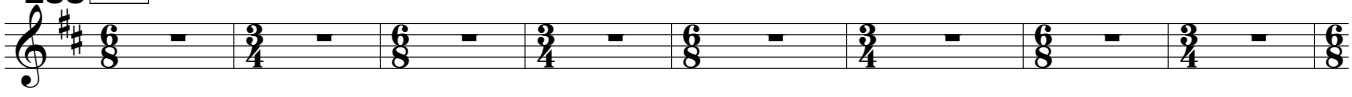

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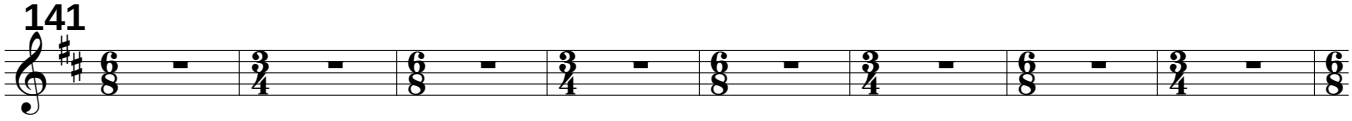
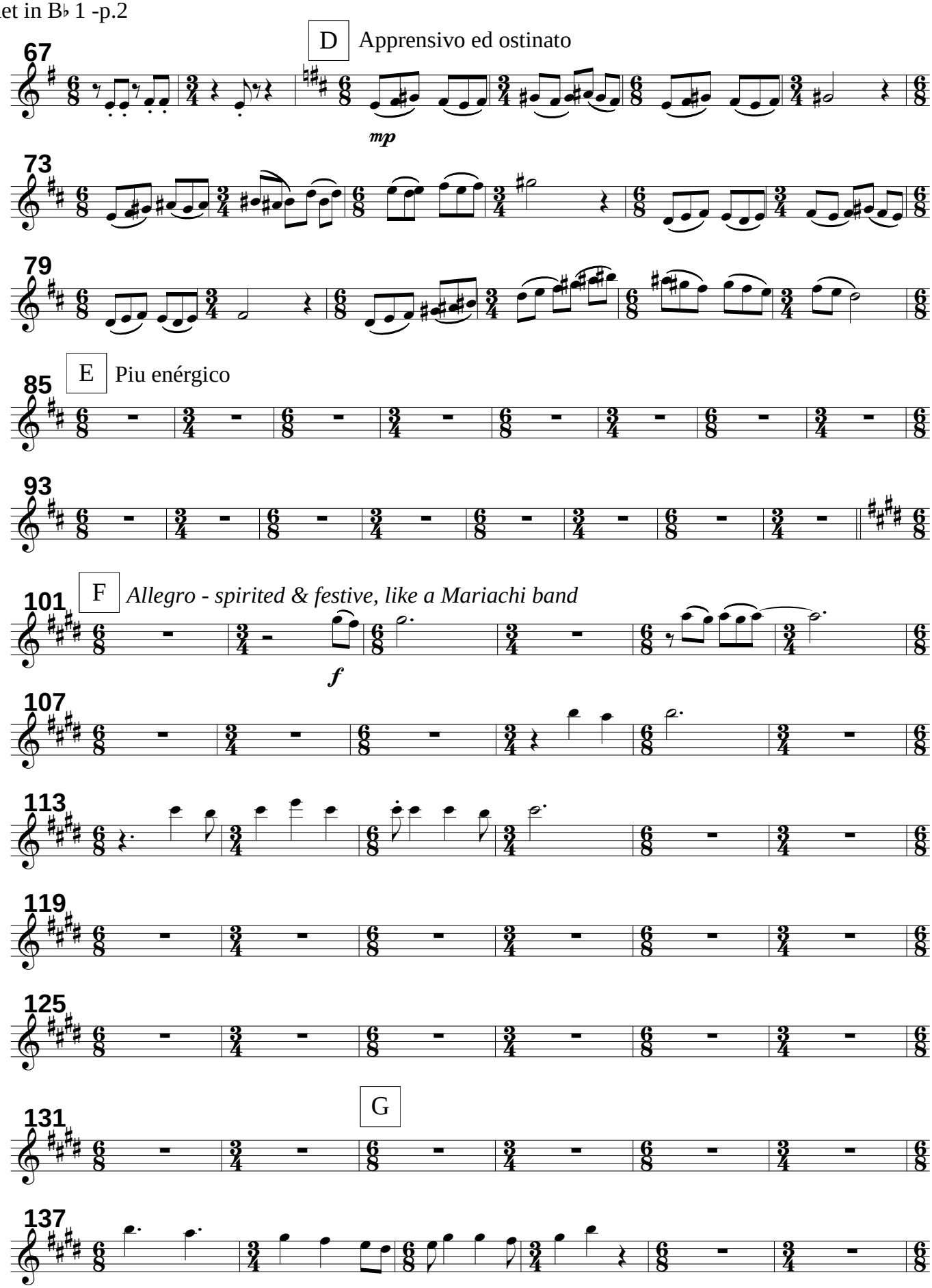
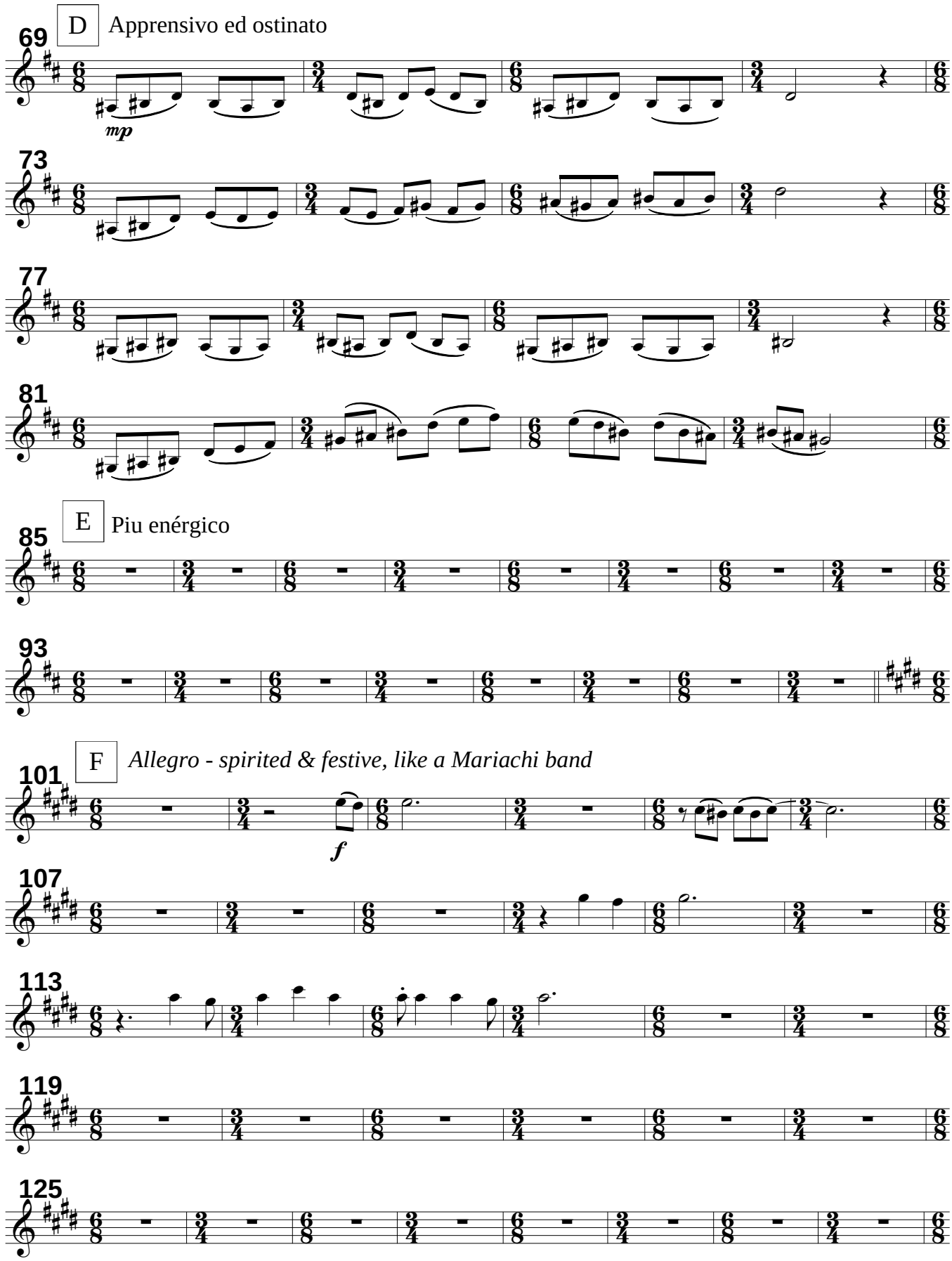



D
Apprensivo ed ostinato
67
mp
73
79
E
Piu enérgico
85
93
F
Allegro - spirited & festive, like a Mariachi band
101
f
107
113
119
125
G
131
137


69
D
Apprensivo ed ostinato
mp
73
77
81
85
E
Piu enérgico
93
101
F
Allegro - spirited & festive, like a Mariachi band
f
107
113
119
125

65

D Apprensivo ed ostinato

mf

71

77

83

E Piu enérgico

89

95

101

F *Allegro - spirited & festive, like a Mariachi band*

f

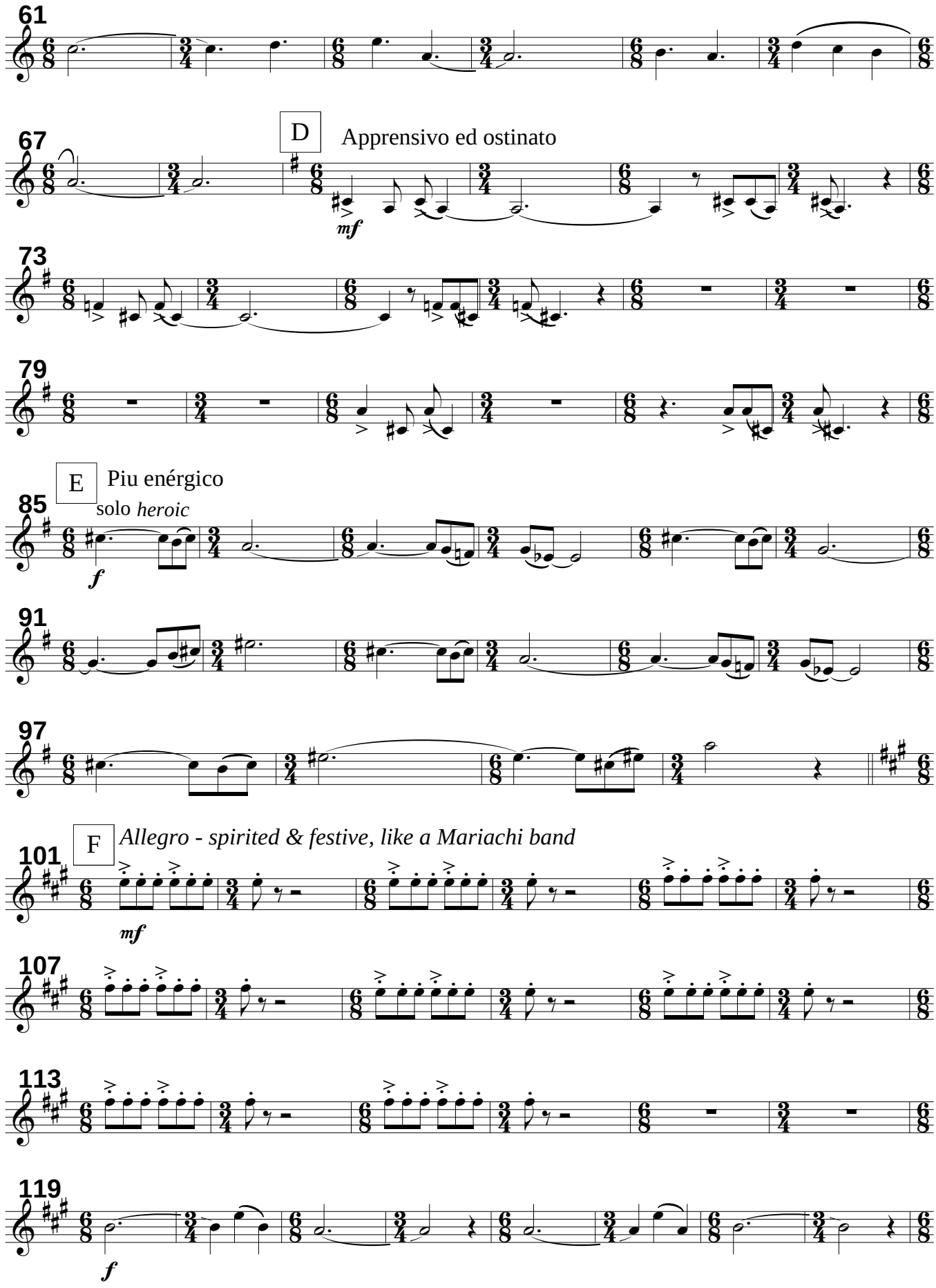
107

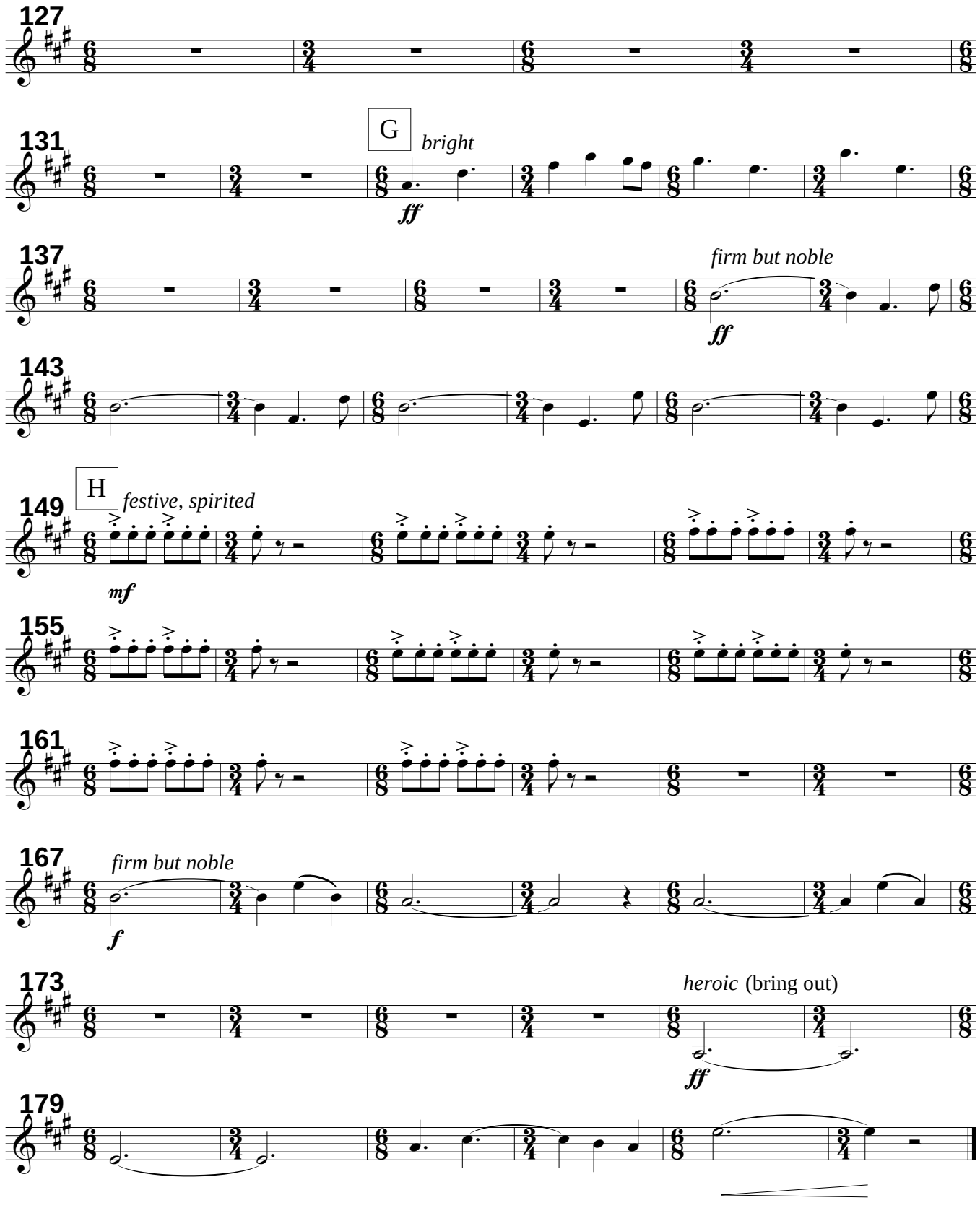
113

mf

119

125


61
67
D
Apprensivo ed ostinato
mf
73
79
E
Piu enérgico
solo heroic
85
f
91
97
F
Allegro - spirited & festive, like a Mariachi band
101
mf
107
113
119
f


127
131
G
bright
ff
137
firm but noble
ff
143
149
H
festive, spirited
mf
155
161
167
firm but noble
f
173
heroic (bring out)
ff
179

Horn in F 2

III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*

7

13

19 *marcato, secco*

ff

A Joyful, bright and pleasant

25

31

B

37 solo *cantabile*

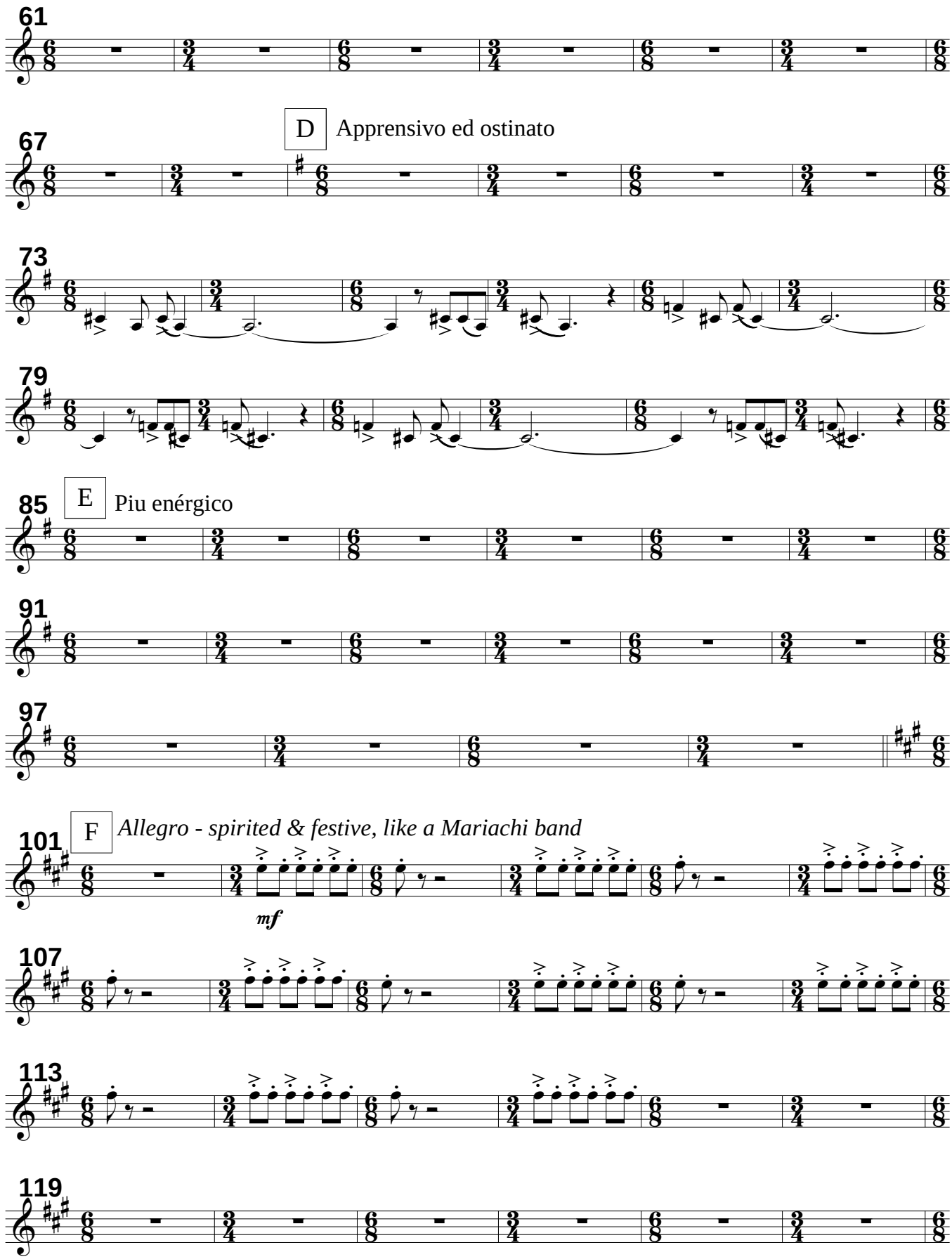
f

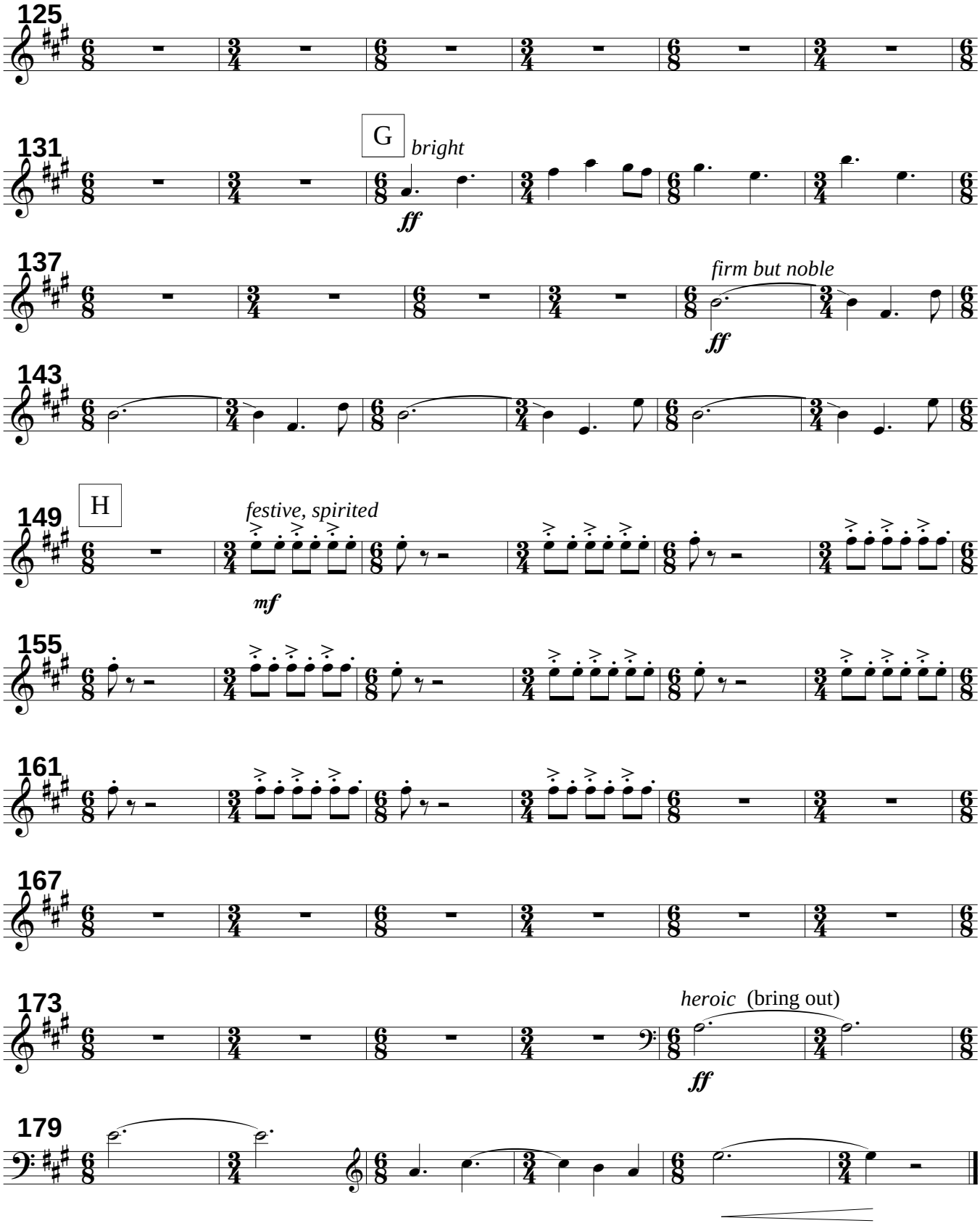
43

49

C Bold and pleasant

55


61
67
D
Apprensivo ed ostinato
73
79
85
E
Piu enérgico
91
97
101
F
Allegro - spirited & festive, like a Mariachi band
mf
107
113
119

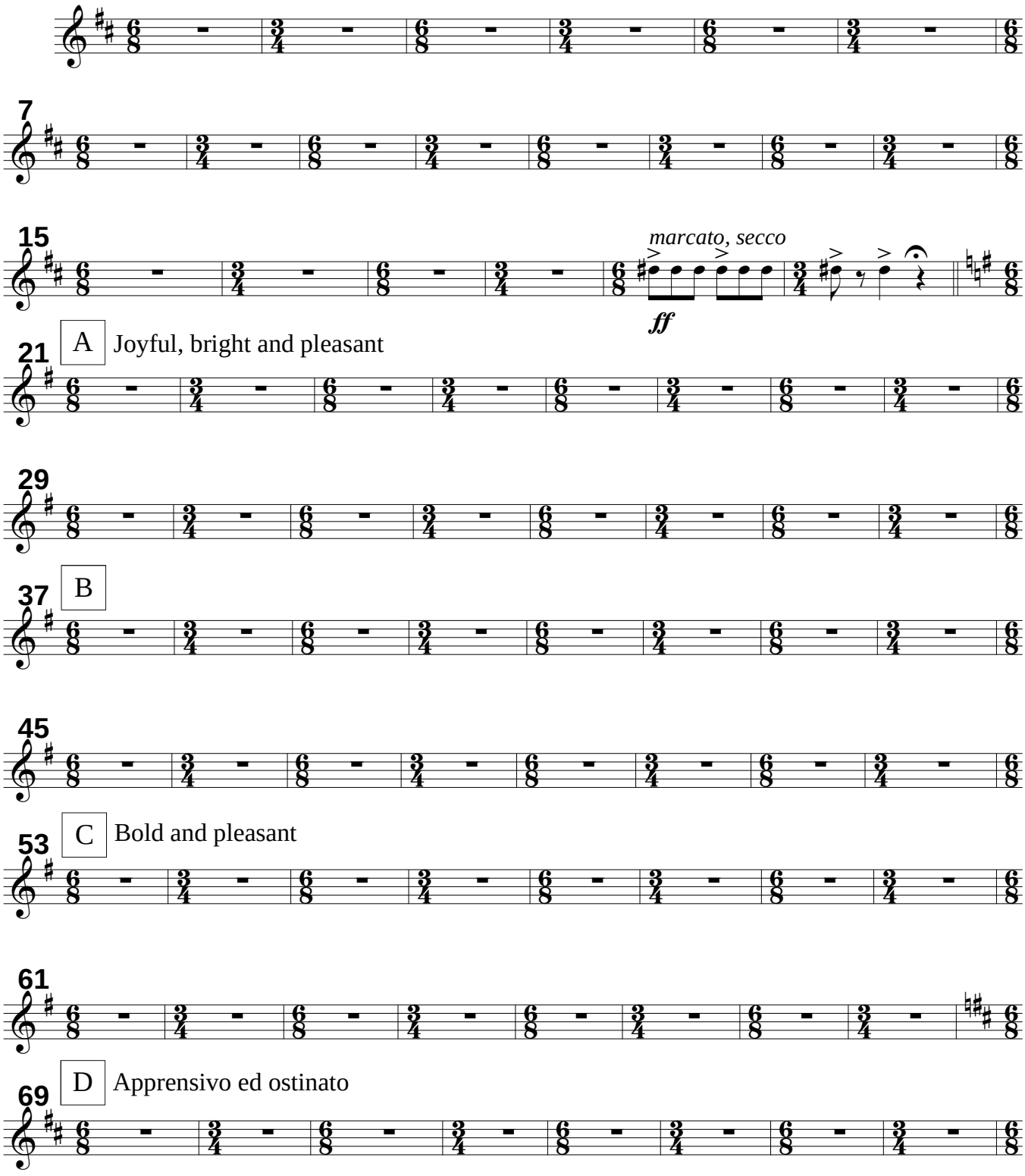

125
131
G
bright
ff
137
firm but noble
ff
143
149
H
festive, spirited
mf
155
161
167
173
heroic (bring out)
ff
179

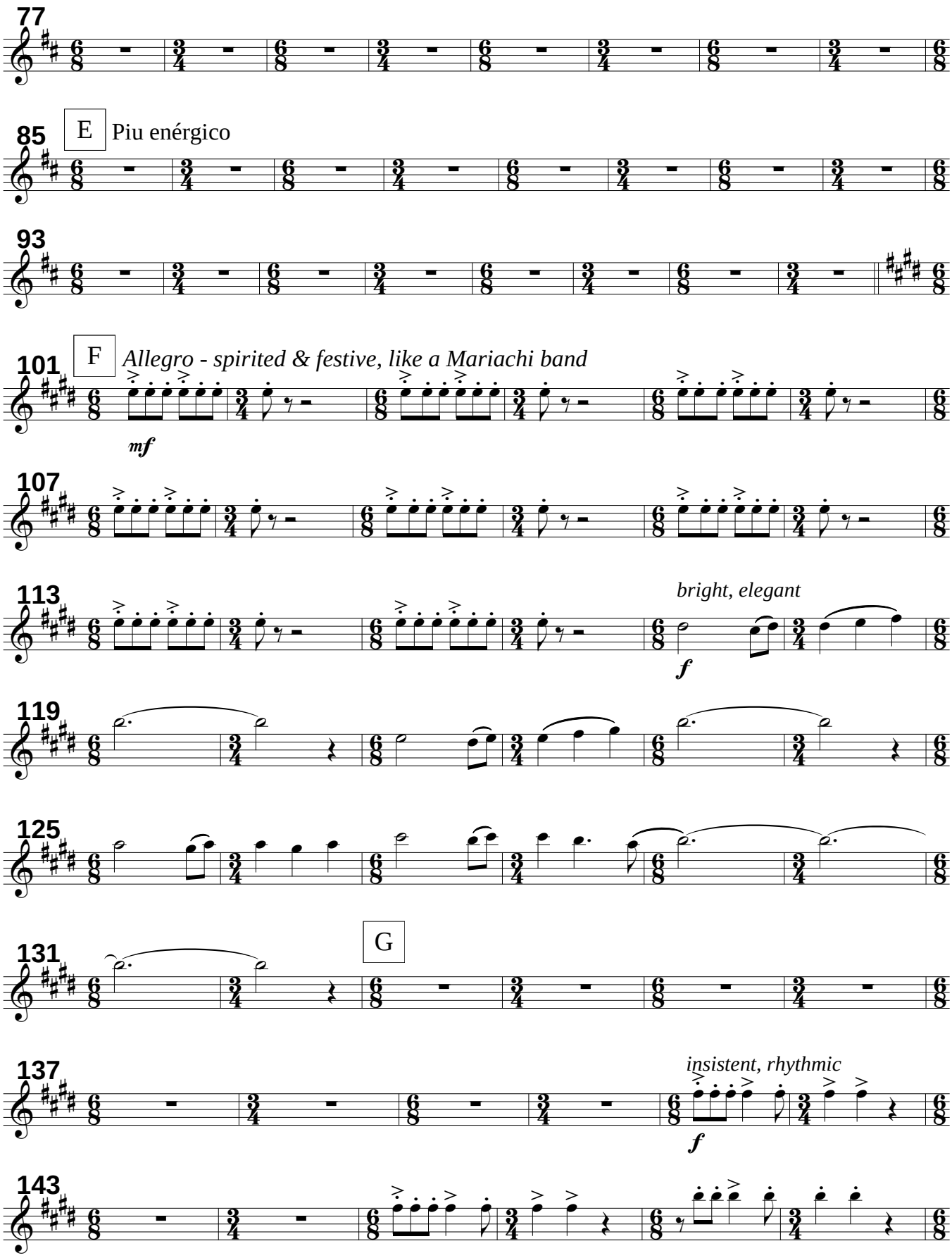
Trumpet in B♭ 1

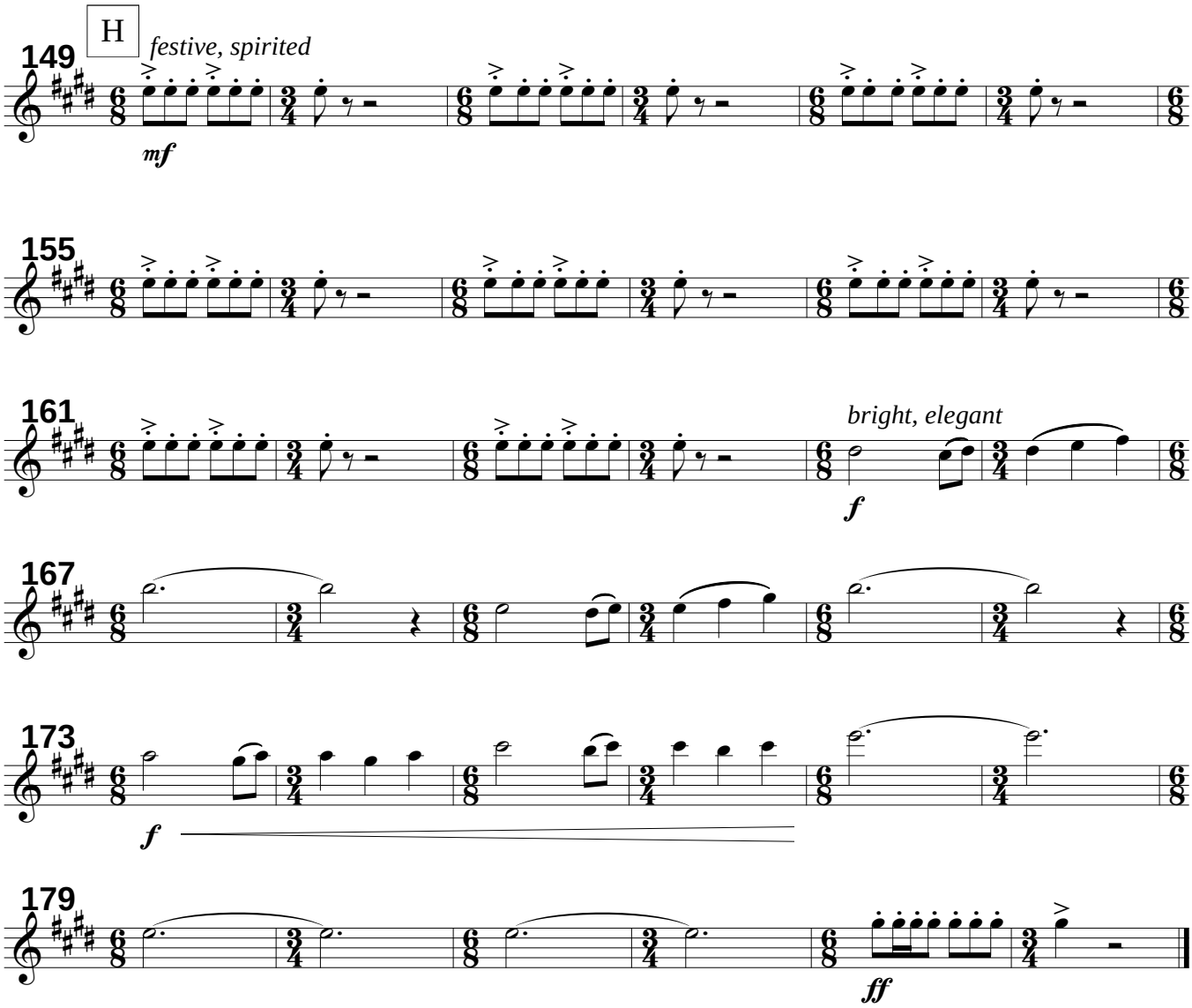
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*




77
85
E
Piu enérgico
93
101
F
Allegro - spirited & festive, like a Mariachi band
mf
107
113
bright, elegant
f
119
125
131
G
137
insistent, rhythmic
f
143

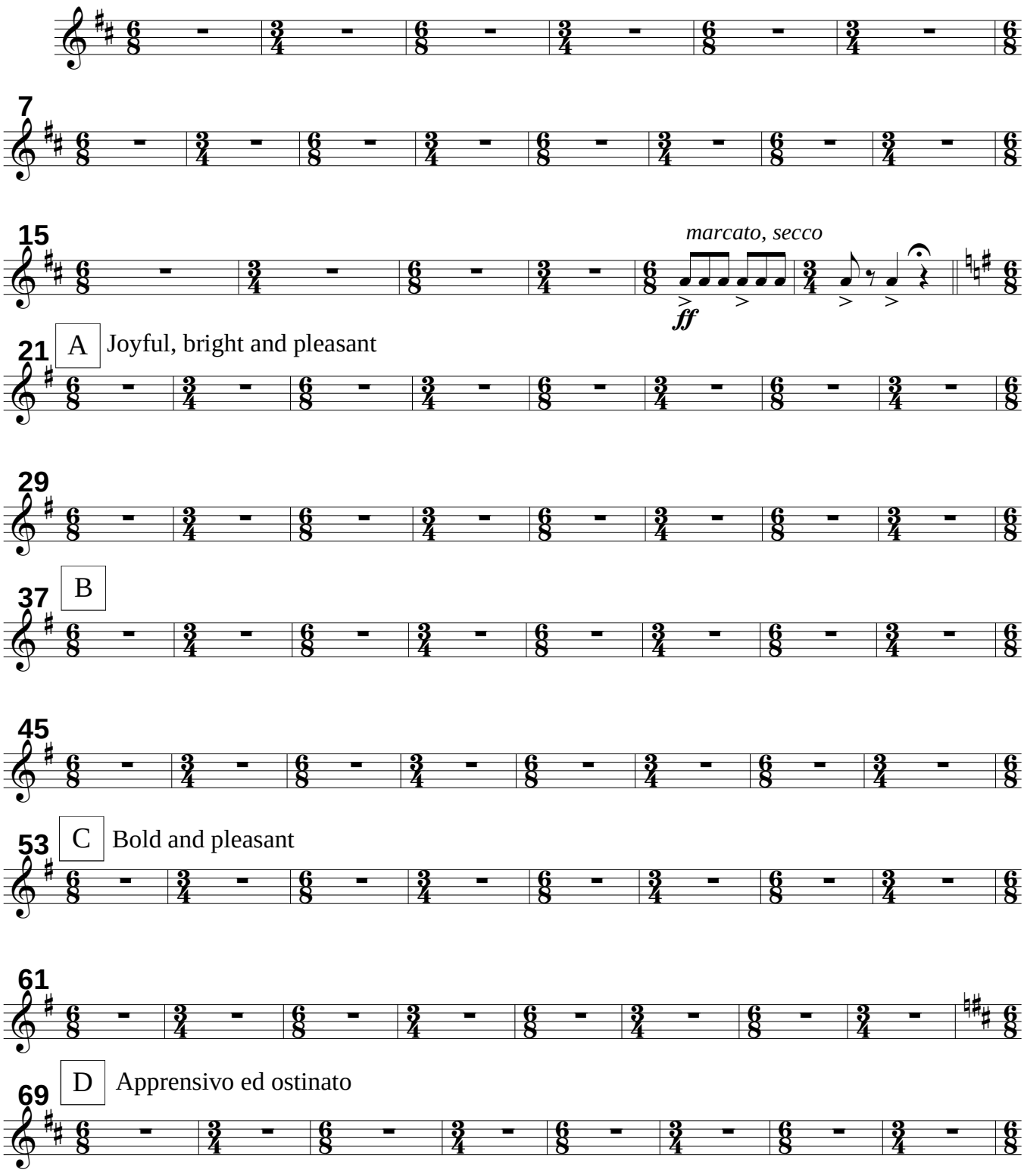

H
festive, spirited
149
mf
155
161
bright, elegant
f
167
173
f
179
ff

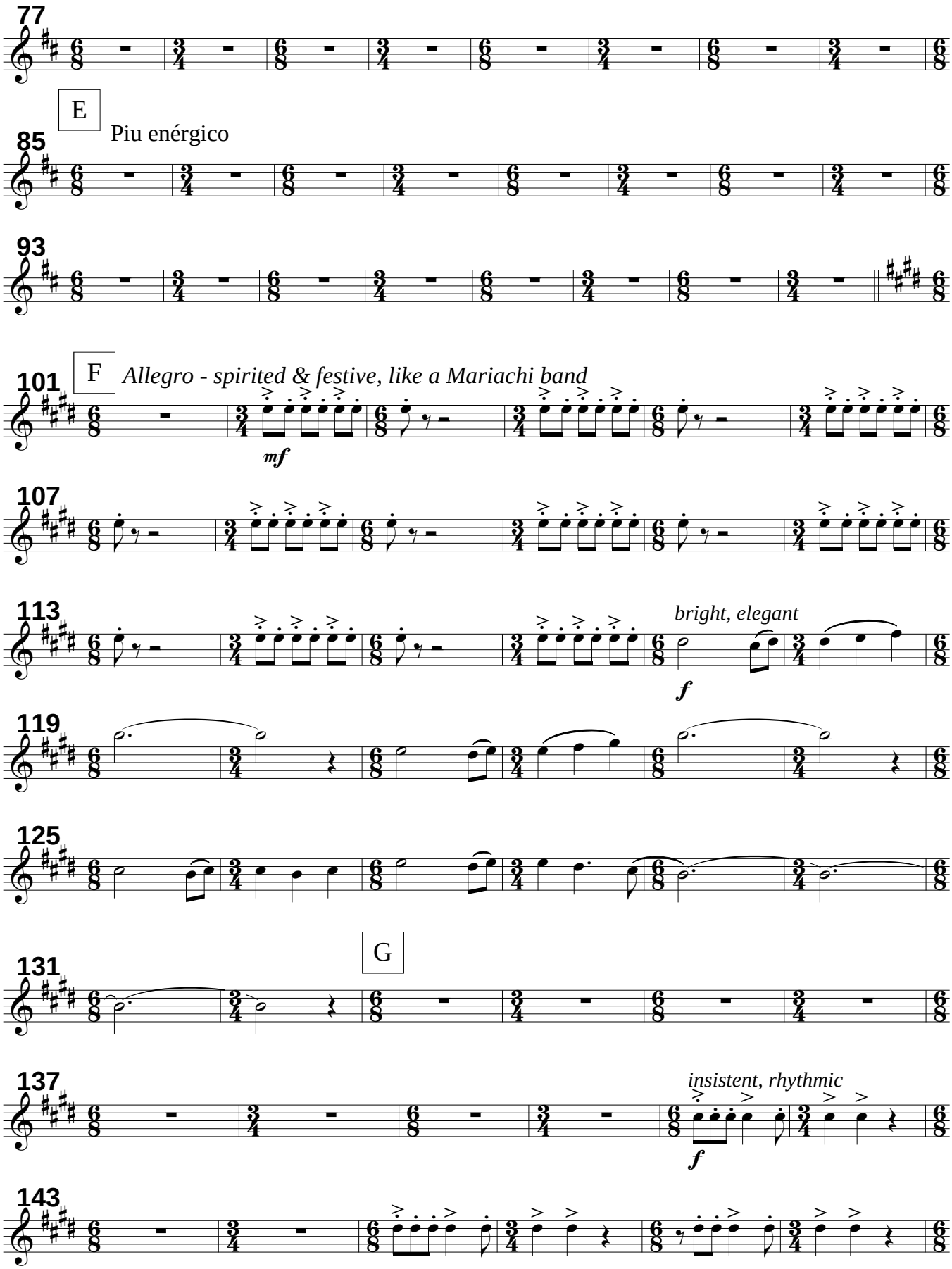
Trumpet in B♭ 2

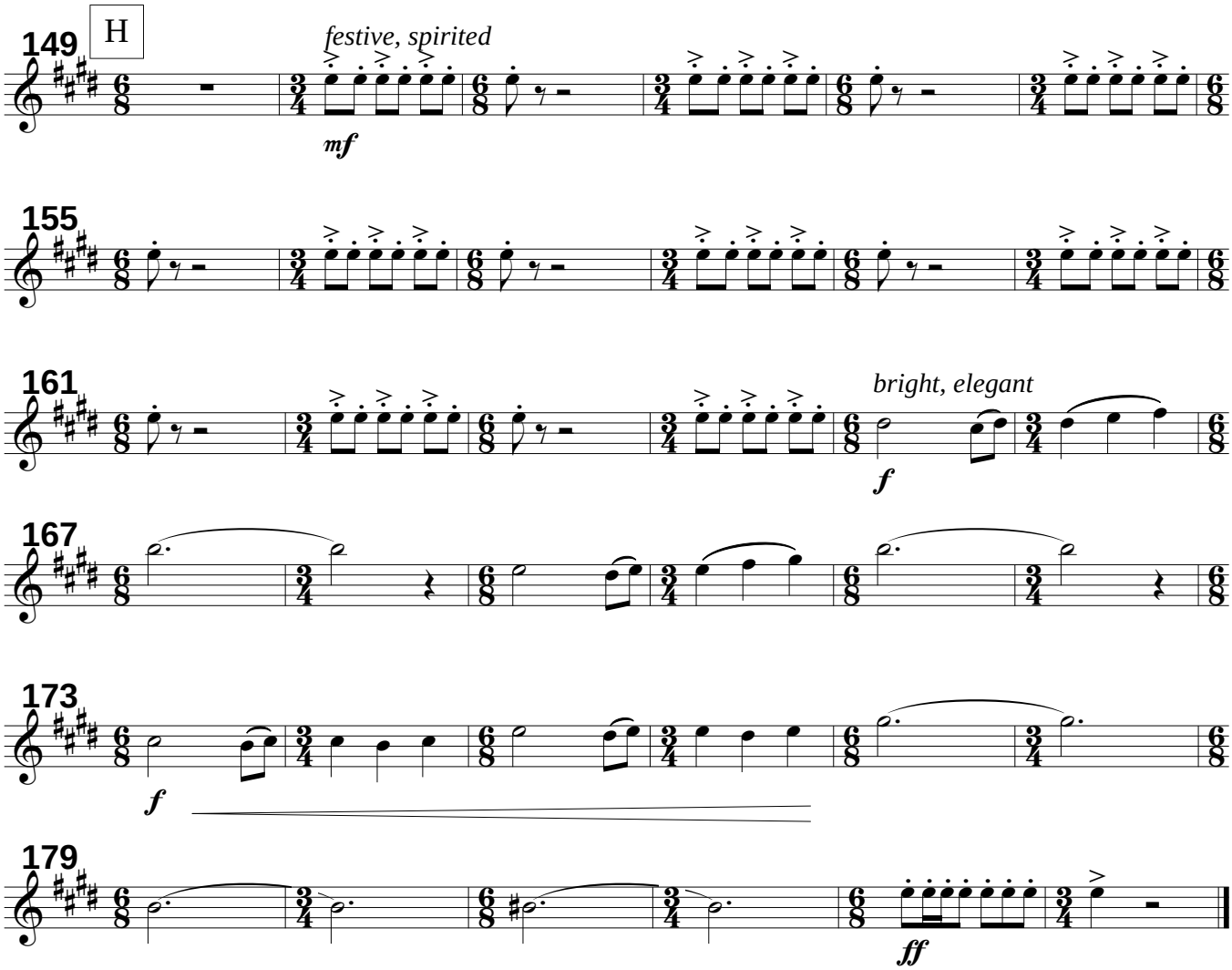
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



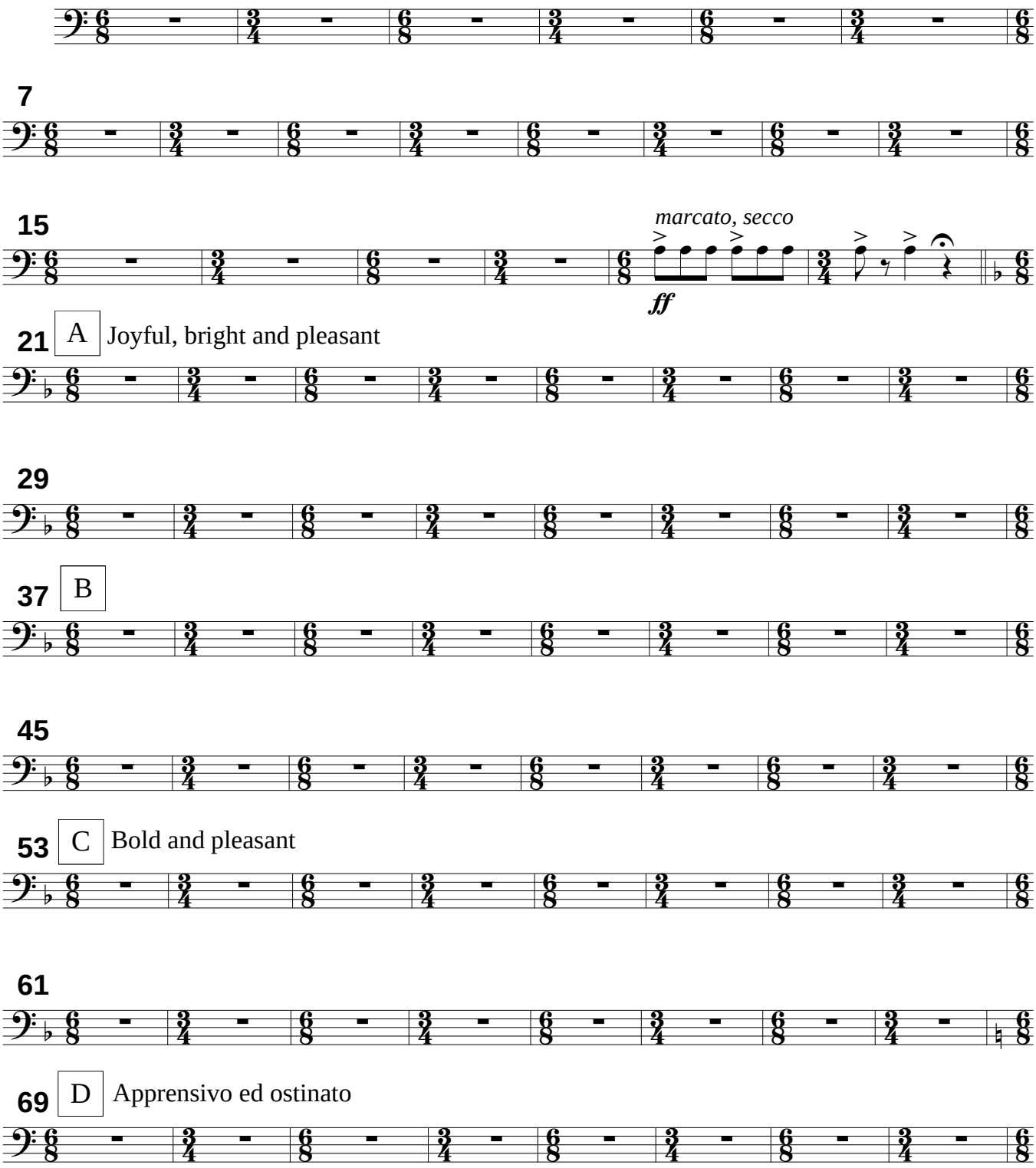

77
E
Piu enérgico
85
93
F
Allegro - spirited & festive, like a Mariachi band
101
mf
107
113
bright, elegant
f
119
125
G
131
137
insistent, rhythmic
f
143


149
H
festive, spirited
mf
155
161
bright, elegant
f
167
173
f
179
ff

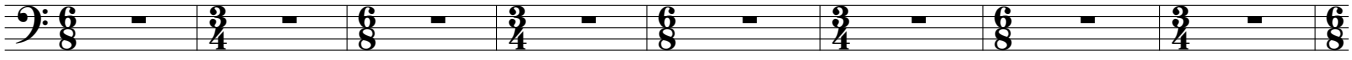
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



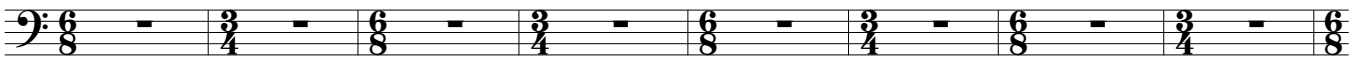
77



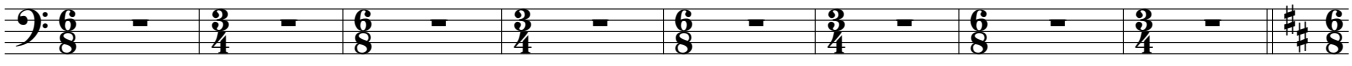
85

E

Piu enérgico



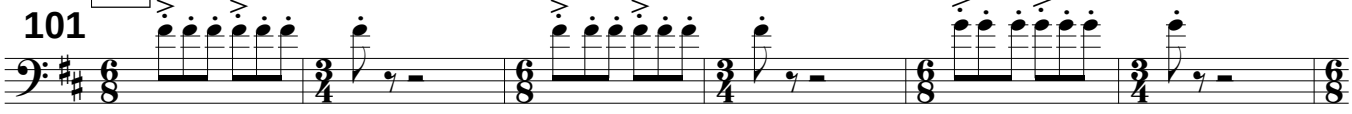
93



F

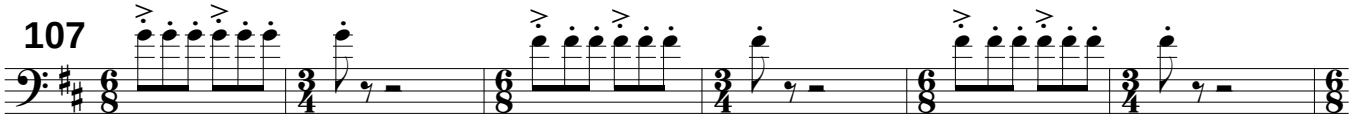
Allegro - spirited & festive, like a Mariachi band

101

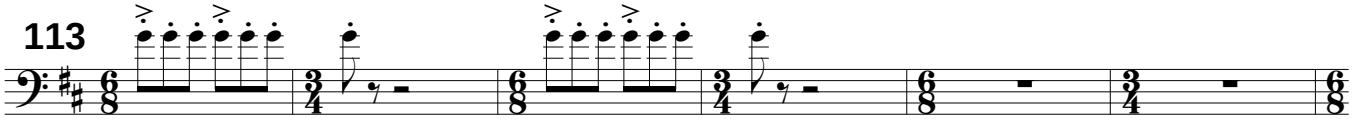


mf

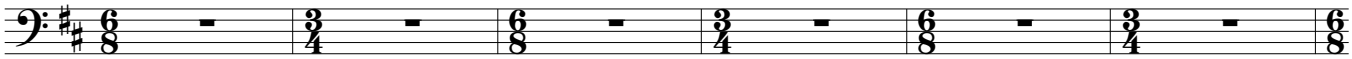
107



113



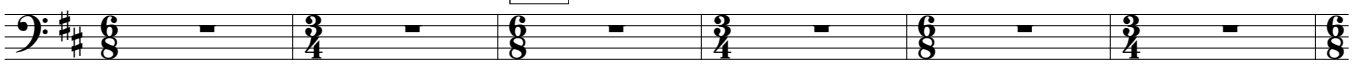
119



125

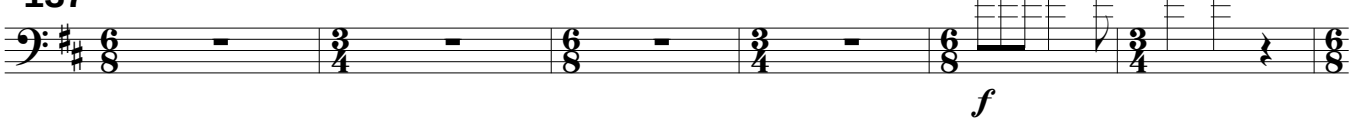
131

G



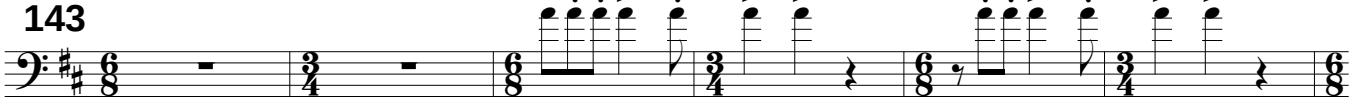
insistent, rhythmic

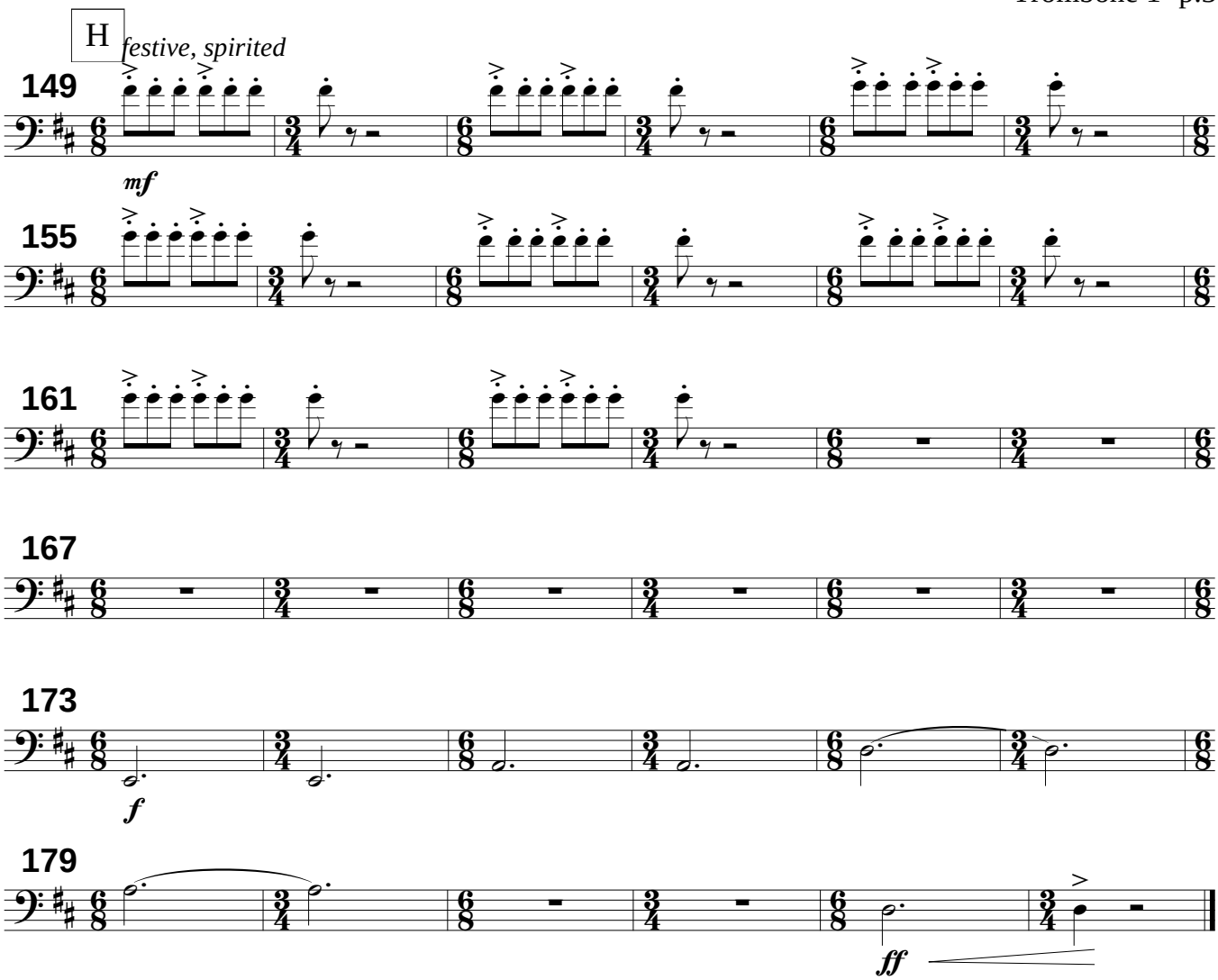
137



f

143



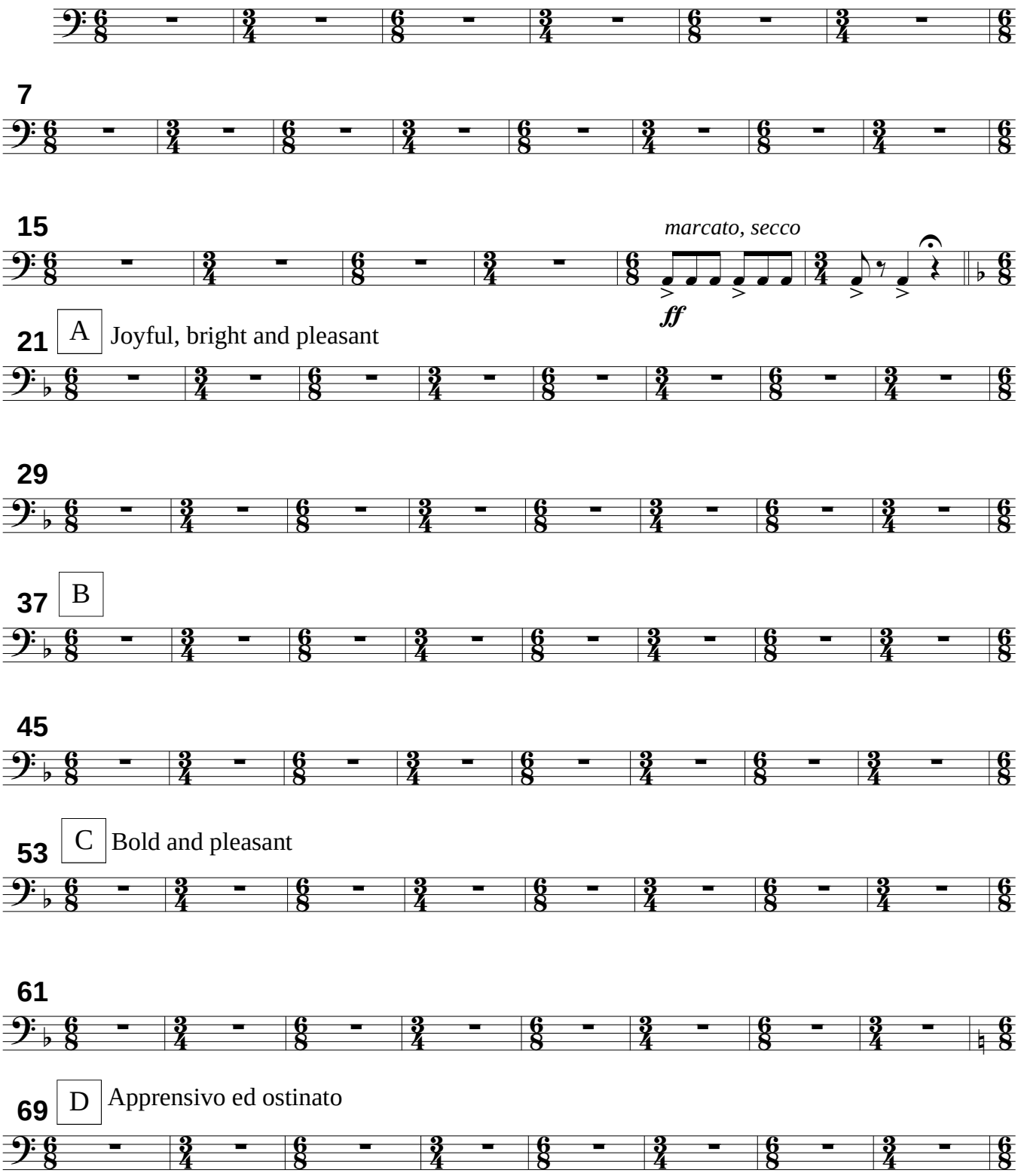

H
festive, spirited
149
mf
155
161
167
173
f
179
ff

Trombone 2

III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



77

85 E Piu enérgico

93

F *Allegro - spirited & festive, like a Mariachi band*

101 *mf*

107

113

119

125

131 G

137 *f*

143

H
festive, spirited
149
mf
155
161
167
173
f
179
ff

Percussion

III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

PERCUSSION I

Congas
(play with hands)
Bongos
(play with hands)

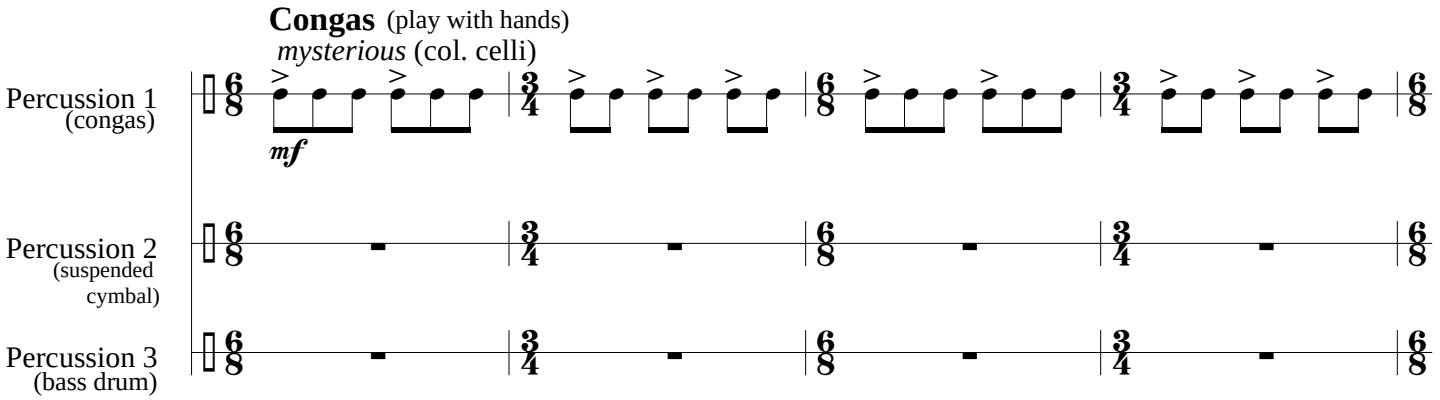
PERCUSSION II

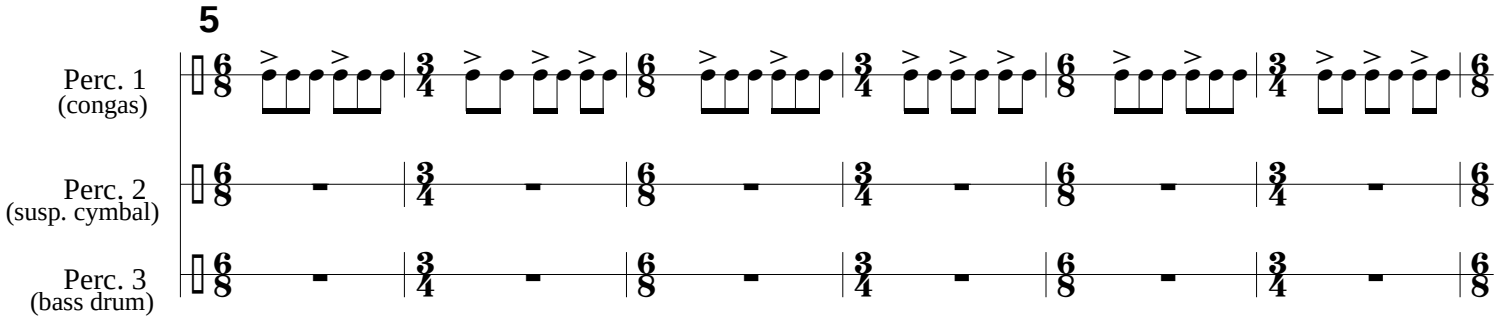
Suspended Cymbal
(play with nylon tips)
(always hit near the dome)
Snare Drum
(always noble and
in the background)

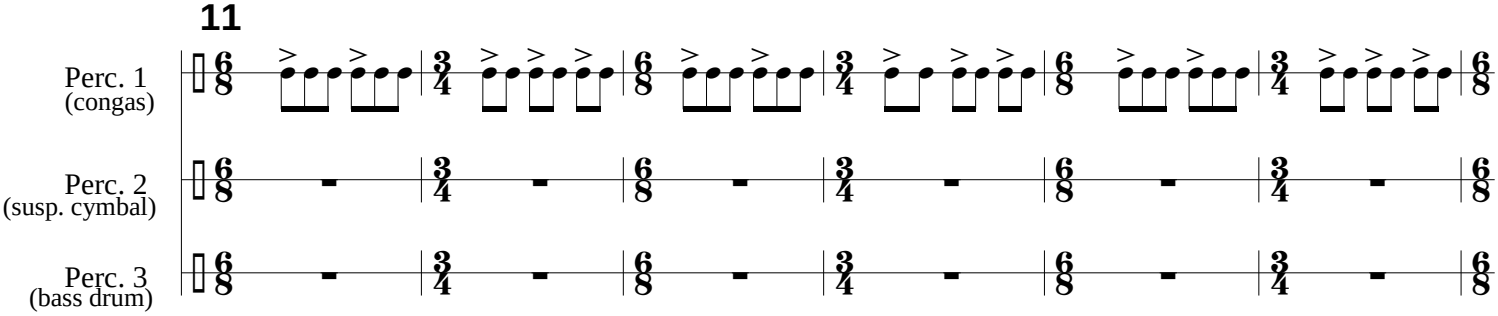
PERCUSSION III

Bass Drum
Cabasa
Temple Blocks
Cow Bells
(always play with
soft yarn mallets)
Suspended Cymbal
(play with nylon tips)
(always hit near the dome)

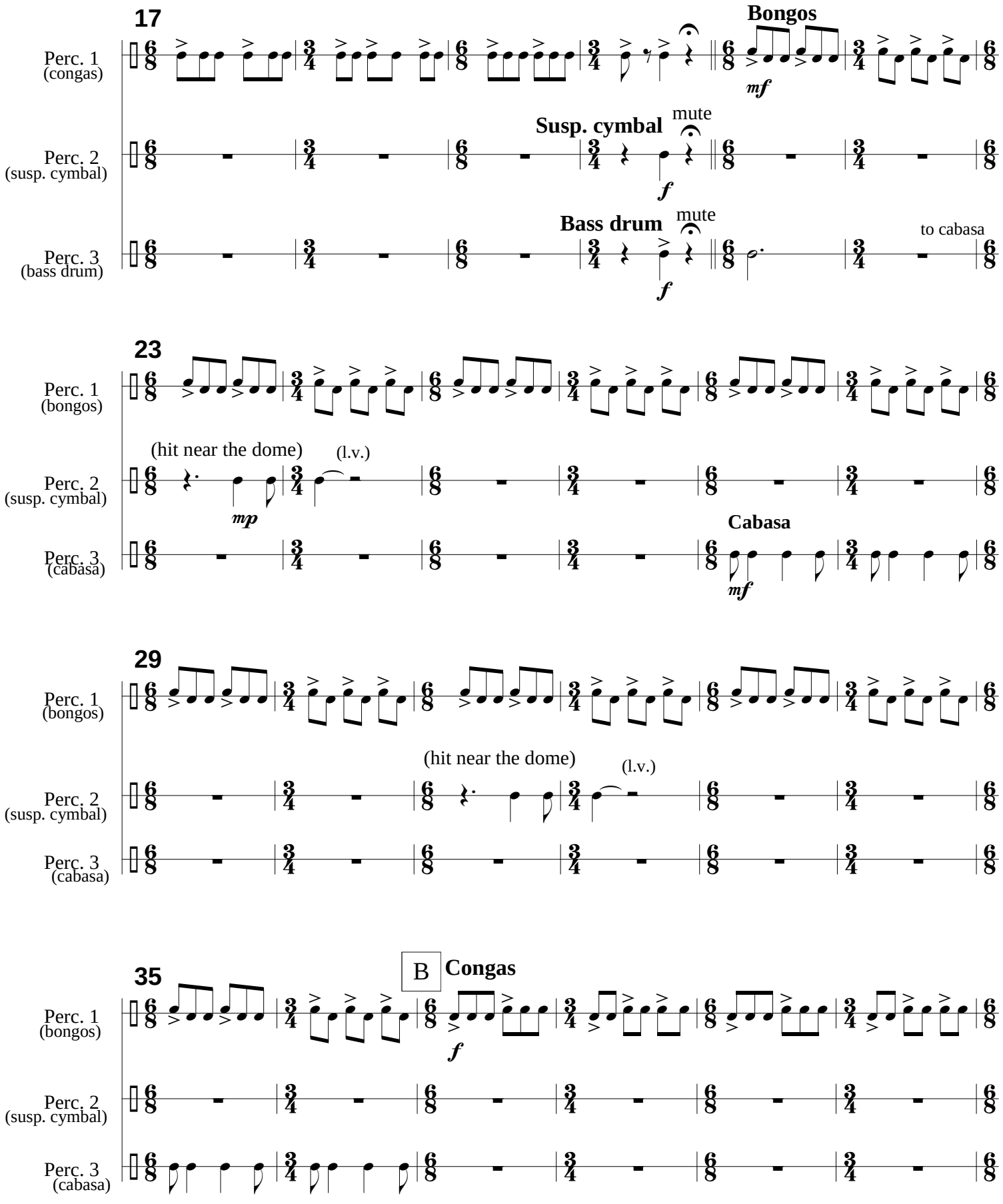
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*

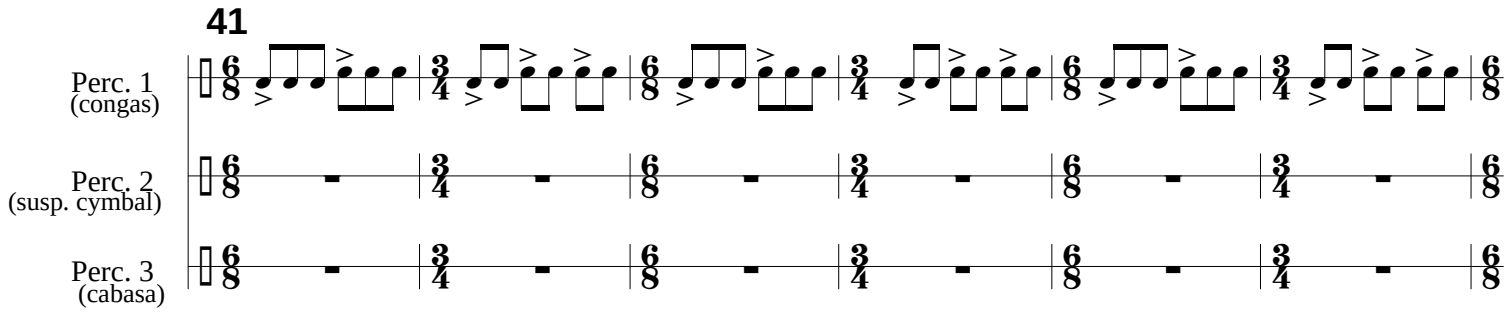


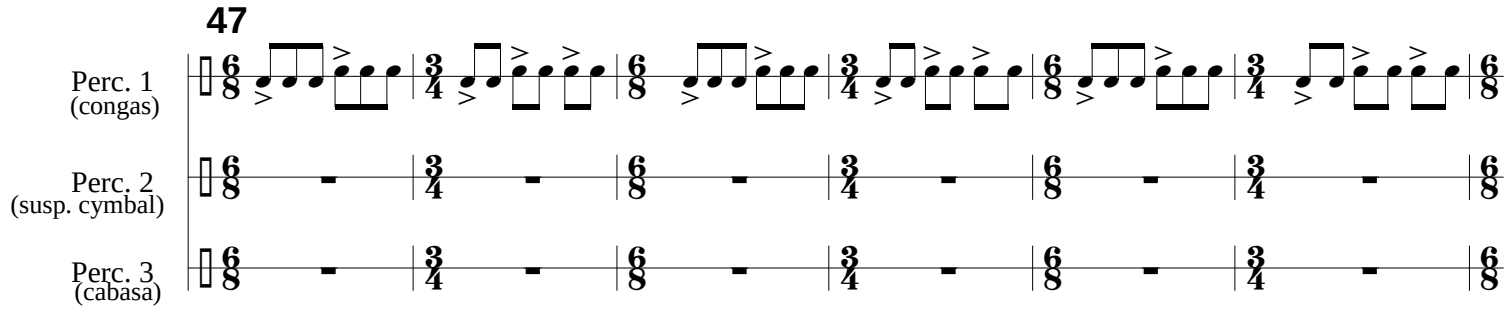


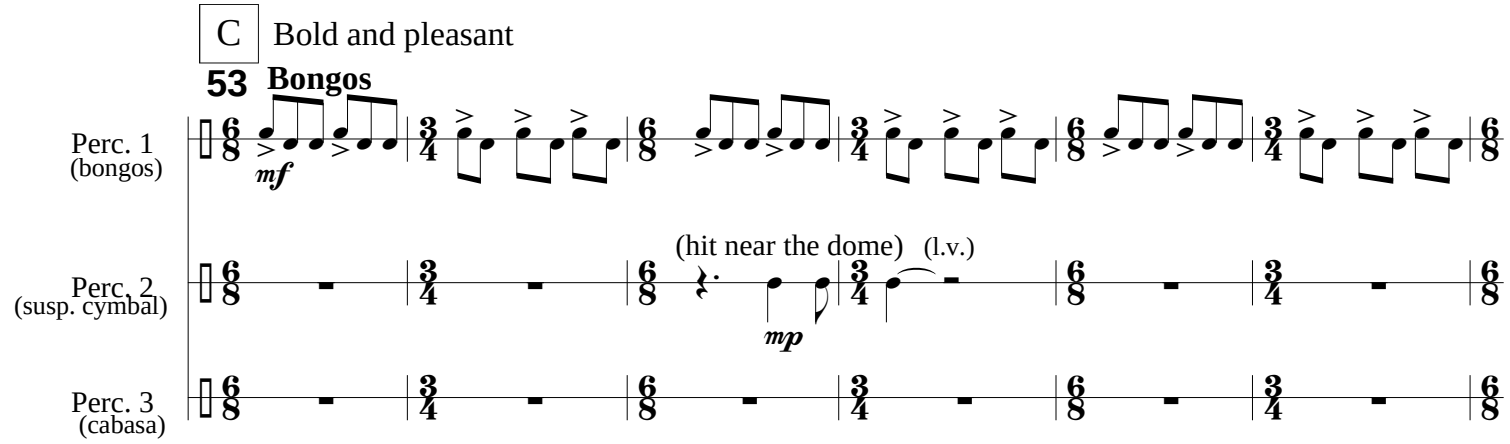


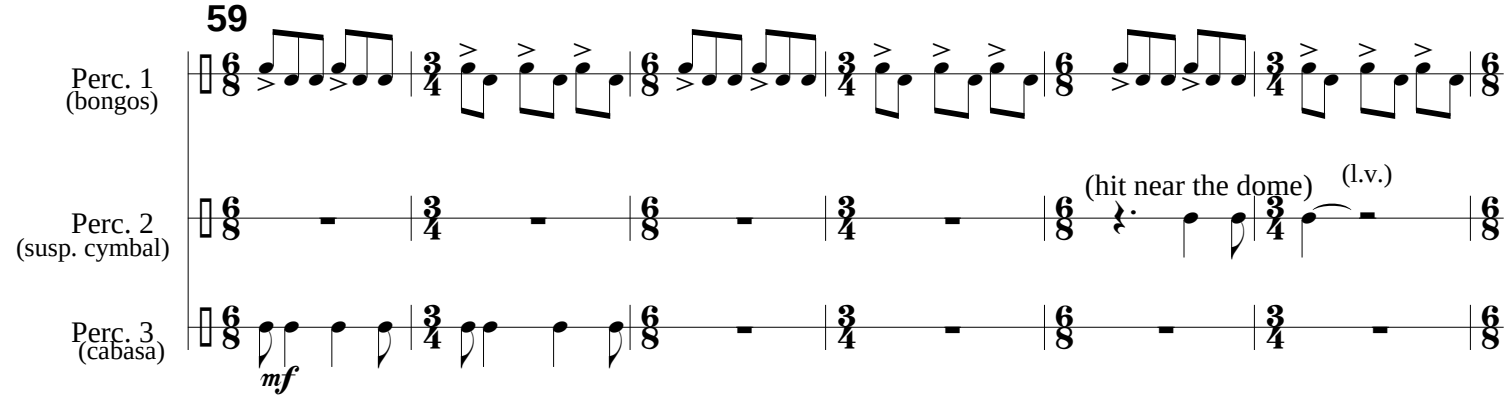
A Joyful, bright and pleasant

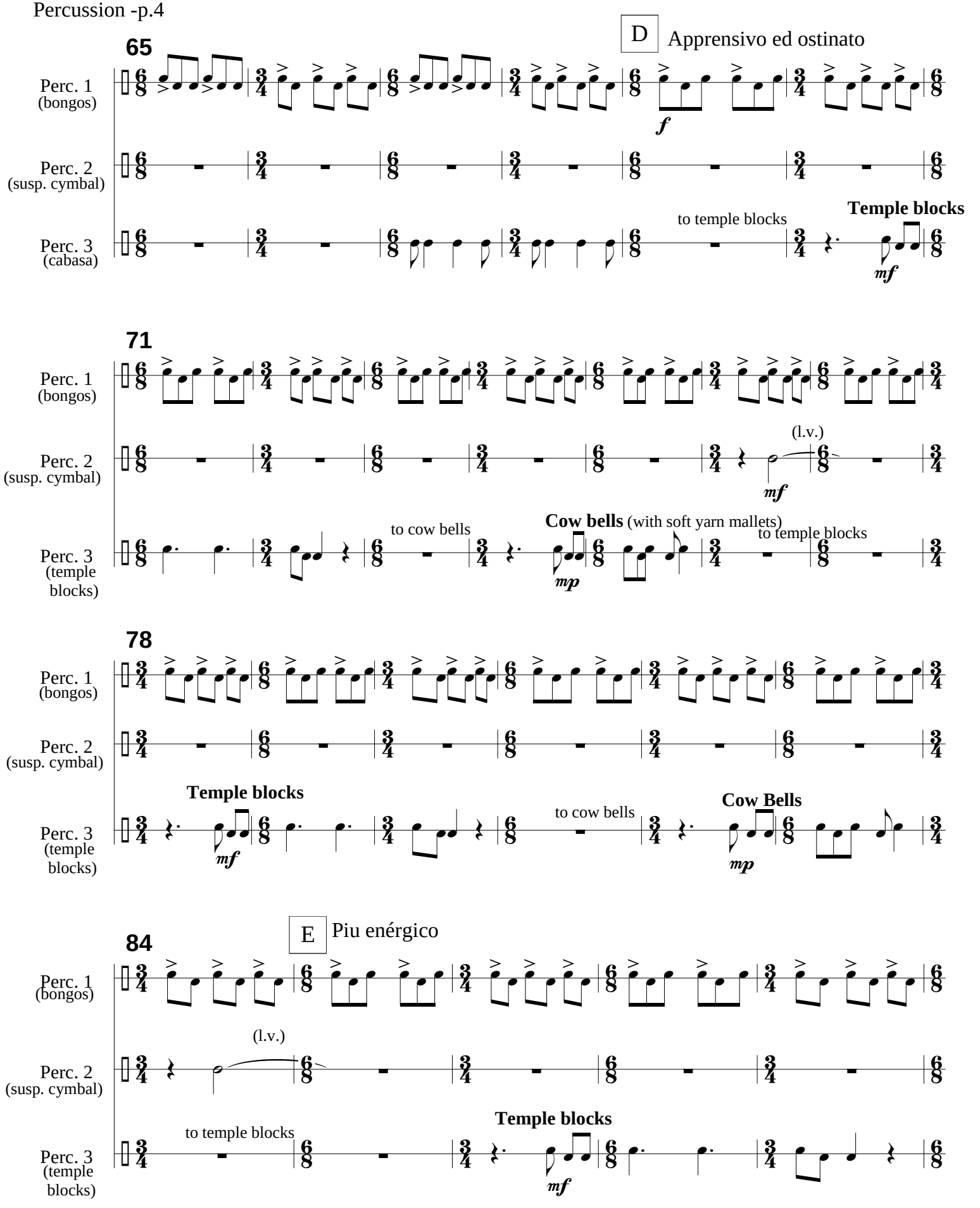


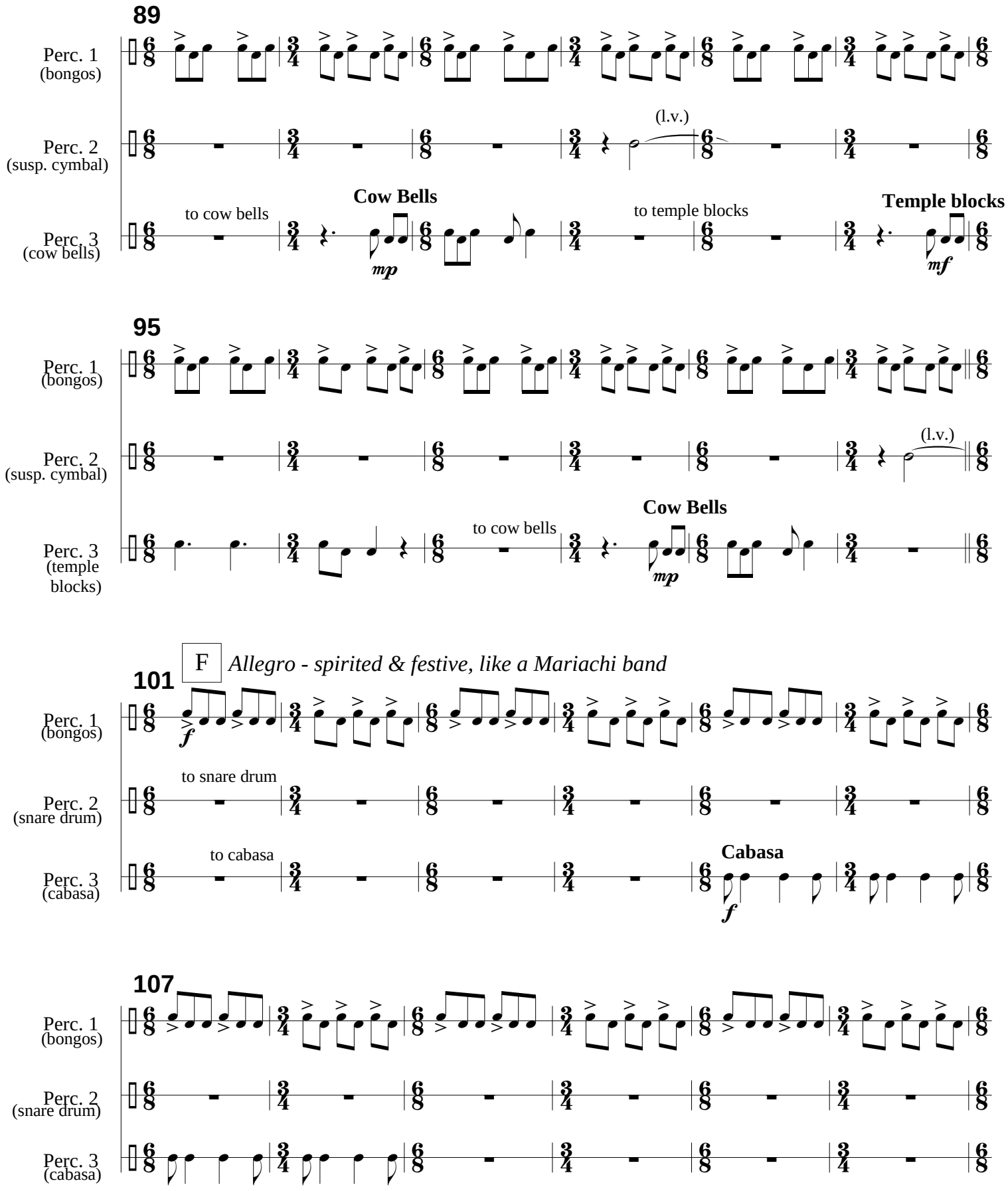

41
Perc. 1
(congas)
Perc. 2
(susp. cymbal)
Perc. 3
(cabasa)

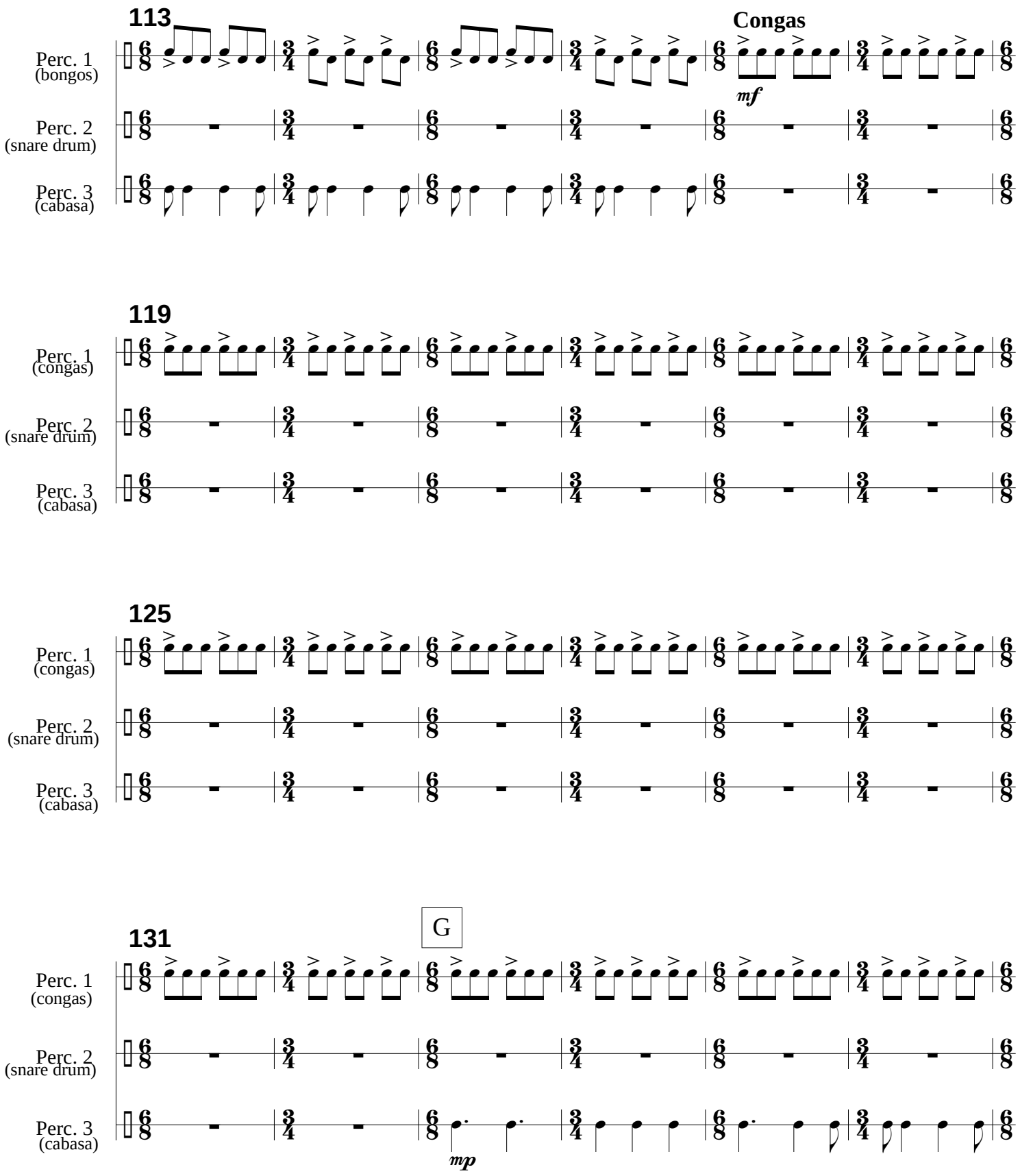

47
Perc. 1
(congas)
Perc. 2
(susp. cymbal)
Perc. 3
(cabasa)

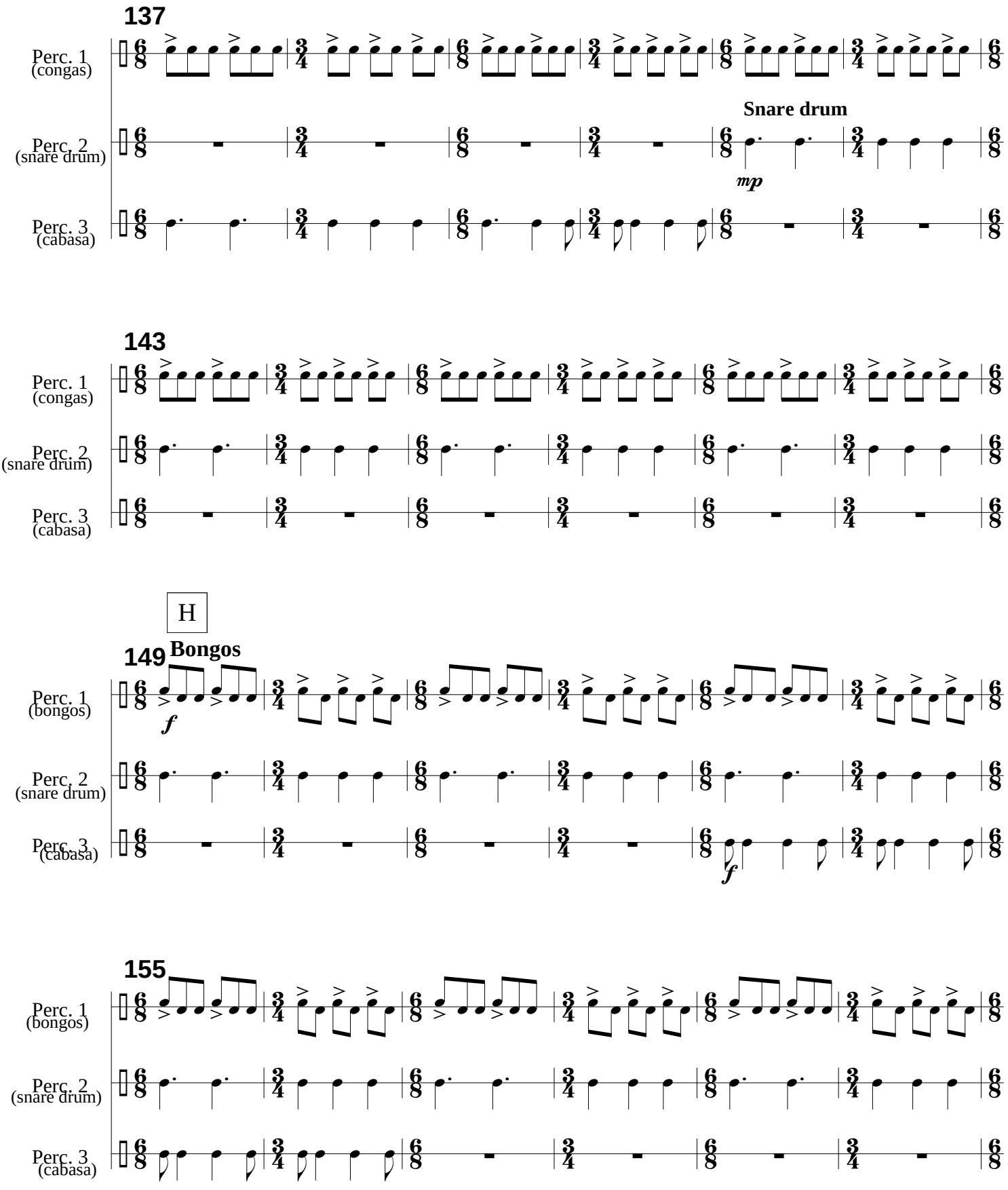

C
Bold and pleasant
53
Bongos
Perc. 1
(bongos)
mf
Perc. 2
(susp. cymbal)
(hit near the dome)
(l.v.)
mp
Perc. 3
(cabasa)

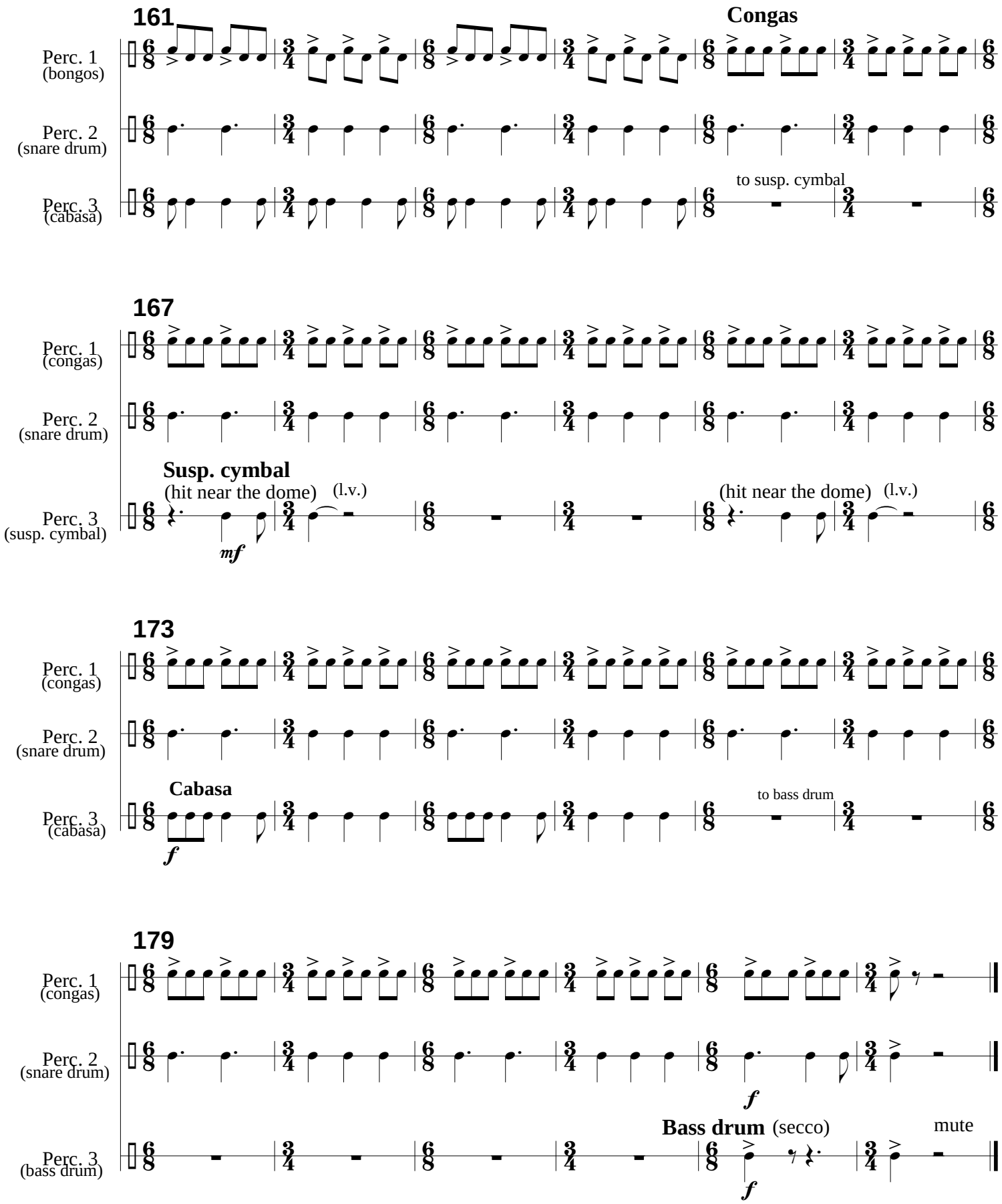

59
Perc. 1
(bongos)
Perc. 2
(susp. cymbal)
(hit near the dome)
(l.v.)
Perc. 3
(cabasa)
mf


D
Apprensivo ed ostinato
65
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (cabasa)
f
to temple blocks
Temple blocks
mf
71
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)
(l.v.)
mf
to cow bells
Cow bells (with soft yarn mallets)
mp
to temple blocks
78
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)
Temple blocks
mf
to cow bells
Cow Bells
mp
E
Piu enérgico
84
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)
(l.v.)
to temple blocks
Temple blocks
mf


89
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (cow bells)
(l.v.)
to cow bells
Cow Bells
mp
to temple blocks
Temple blocks
mf
95
Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)
(l.v.)
Cow Bells
to cow bells
mp
F
Allegro - spirited & festive, like a Mariachi band
101
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
f
to snare drum
to cabasa
Cabasa
f
107
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)


113
Congas
Perc. 1
(bongos)
Perc. 2
(snare drum)
Perc. 3
(cabasa)
mf
119
Perc. 1
(congas)
Perc. 2
(snare drum)
Perc. 3
(cabasa)
125
Perc. 1
(congas)
Perc. 2
(snare drum)
Perc. 3
(cabasa)
G
131
Perc. 1
(congas)
Perc. 2
(snare drum)
Perc. 3
(cabasa)
mp


137
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
Snare drum
mp
143
Perc. 1 (congas)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
H
149
Bongos
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
f
f
155
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)


161
Congas
Perc. 1 (bongos)
Perc. 2 (snare drum)
Perc. 3 (cabasa)
to susp. cymbal
167
Perc. 1 (congas)
Perc. 2 (snare drum)
Susp. cymbal
(hit near the dome)
(l.v.)
mf
Perc. 3 (susp. cymbal)
(hit near the dome)
(l.v.)
173
Perc. 1 (congas)
Perc. 2 (snare drum)
Cabasa
f
Perc. 3 (cabasa)
to bass drum
179
Perc. 1 (congas)
Perc. 2 (snare drum)
f
Bass drum (secco)
mute
f
Perc. 3 (bass drum)

Percussion 1

III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

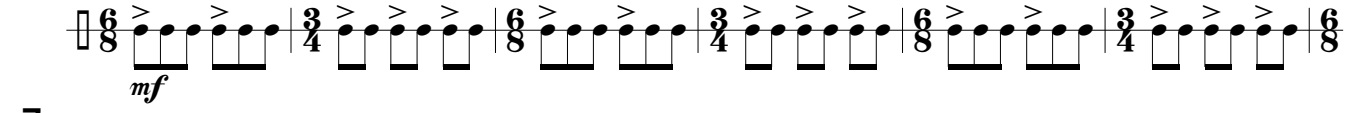
INSTRUMENTS:

Congas (play with hands)
Bongos (play with hands)

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*

Congas (play with hands)

mysterious (col. celli)



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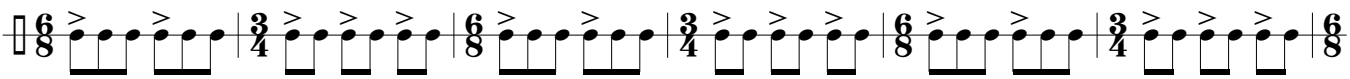

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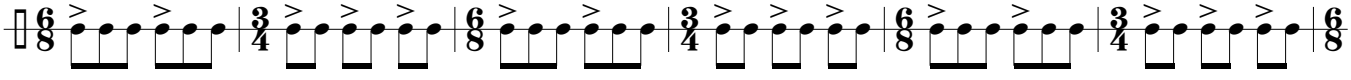
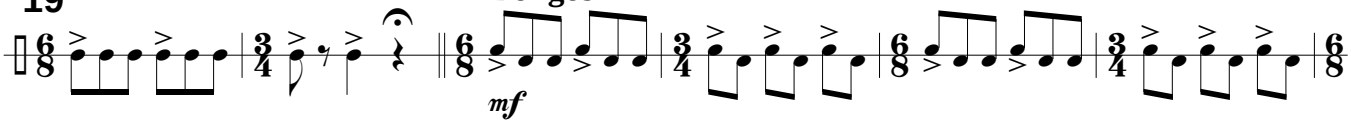


A Joyful, bright and pleasant

19 **Bongos**



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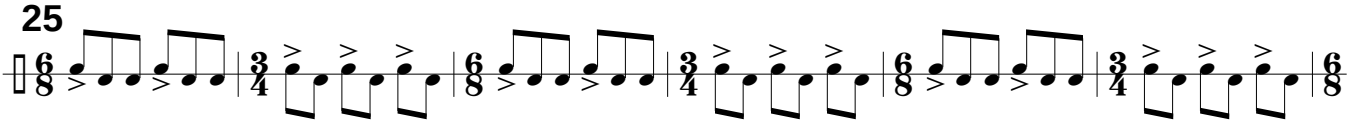

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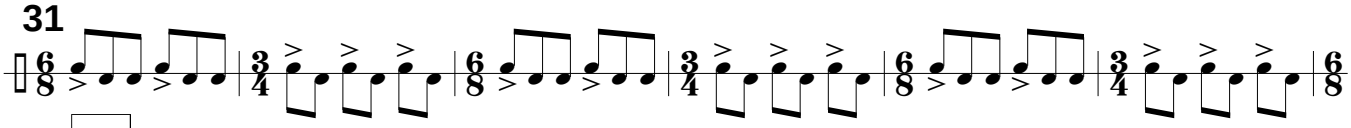
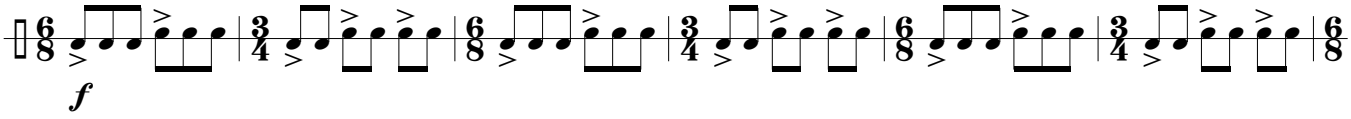


B

37 **Congas**



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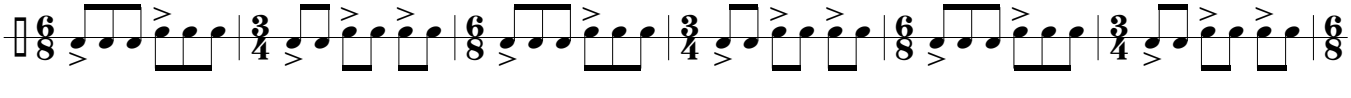
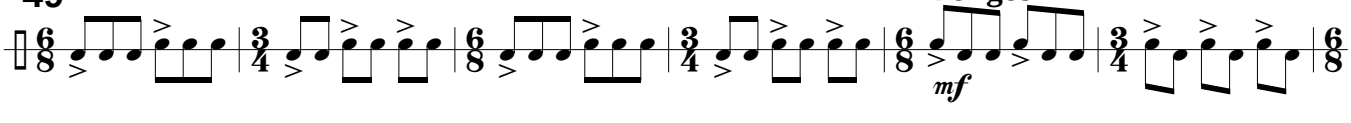


C Bold and pleasant

49 **Bongos**



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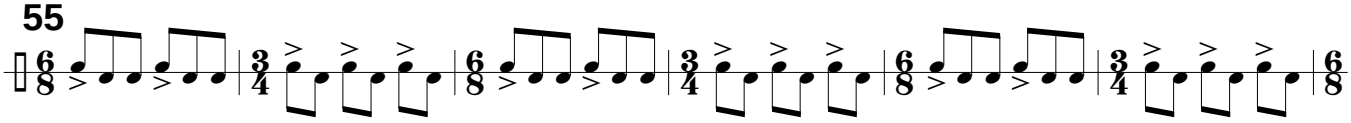

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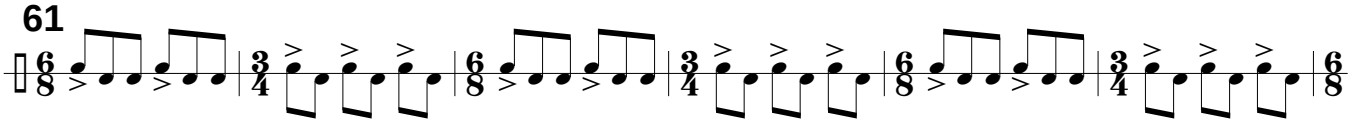
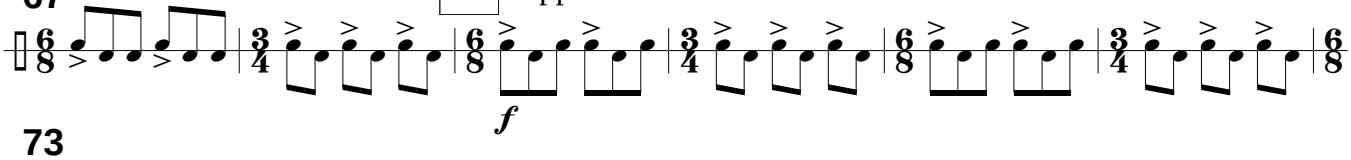


D Apprensivo ed ostinato

67



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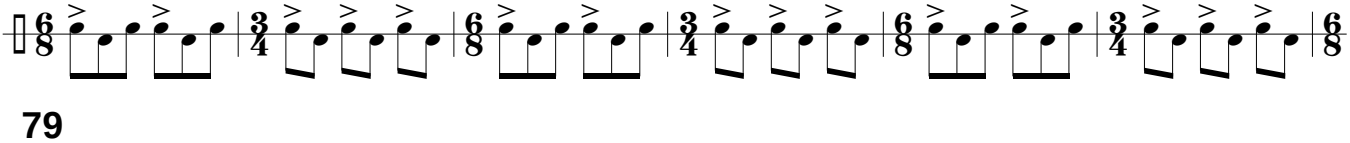

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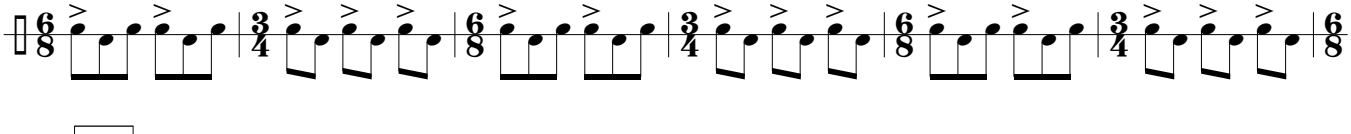
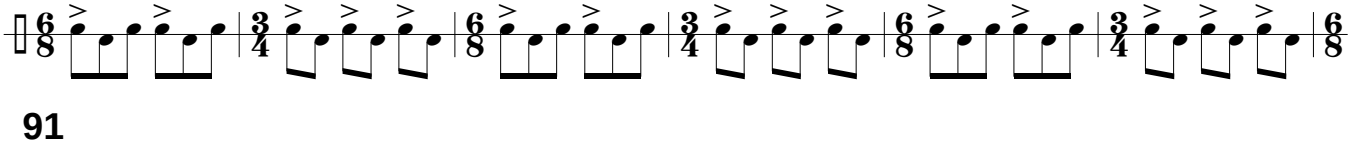


E Piu enérgico

85



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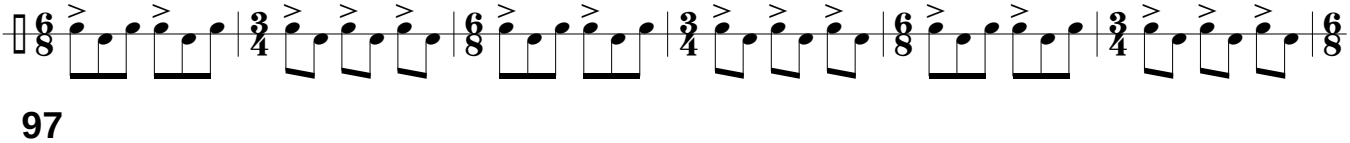

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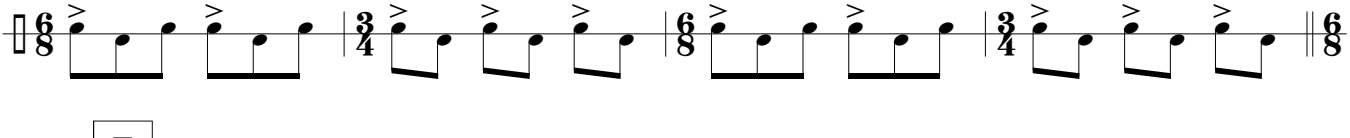
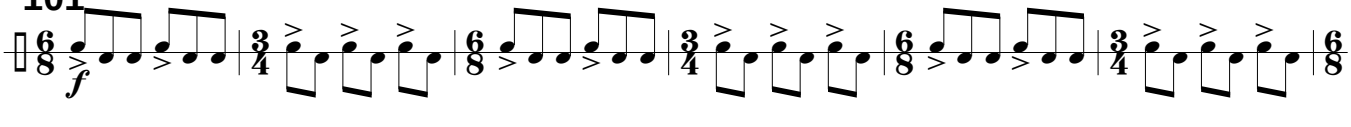


F *Allegro - spirited & festive, like a Mariachi band*

101



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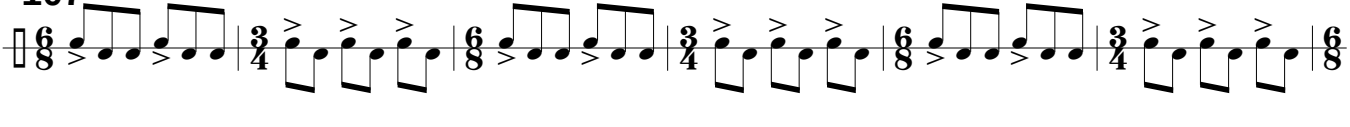

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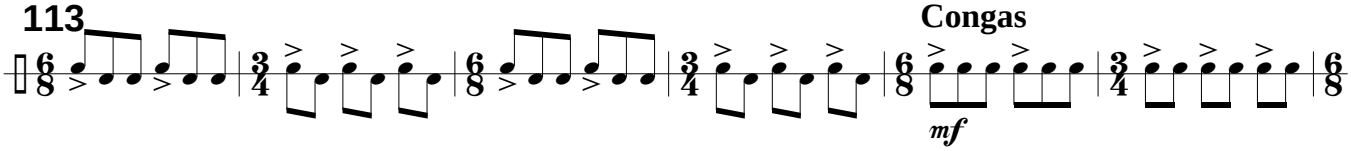

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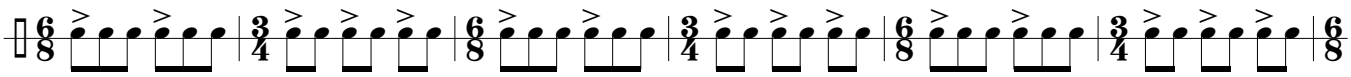

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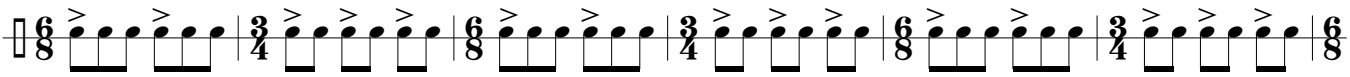
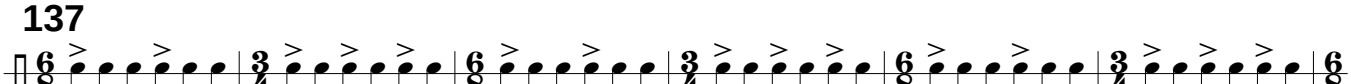


G

131

137



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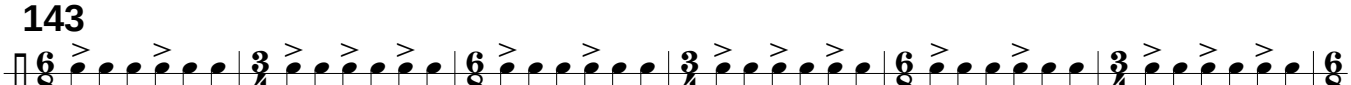
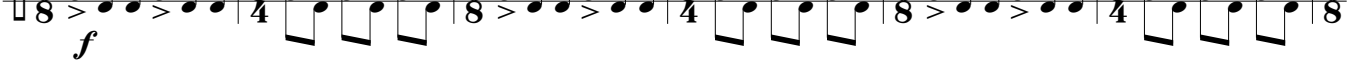


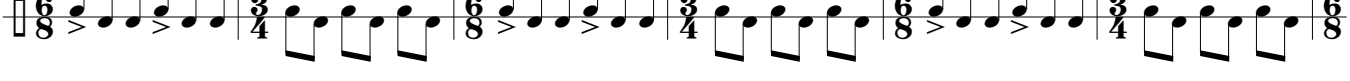
H

149 Bongos

155



161 Congas



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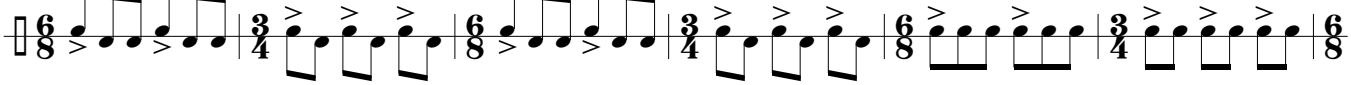

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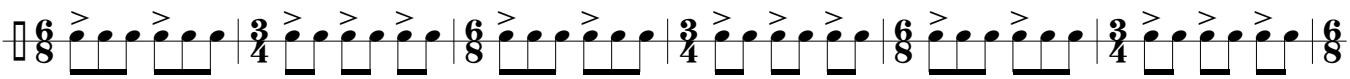

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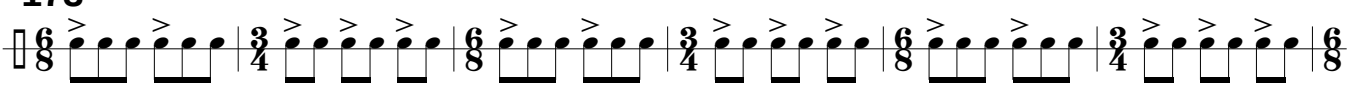


Percussion 2

III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

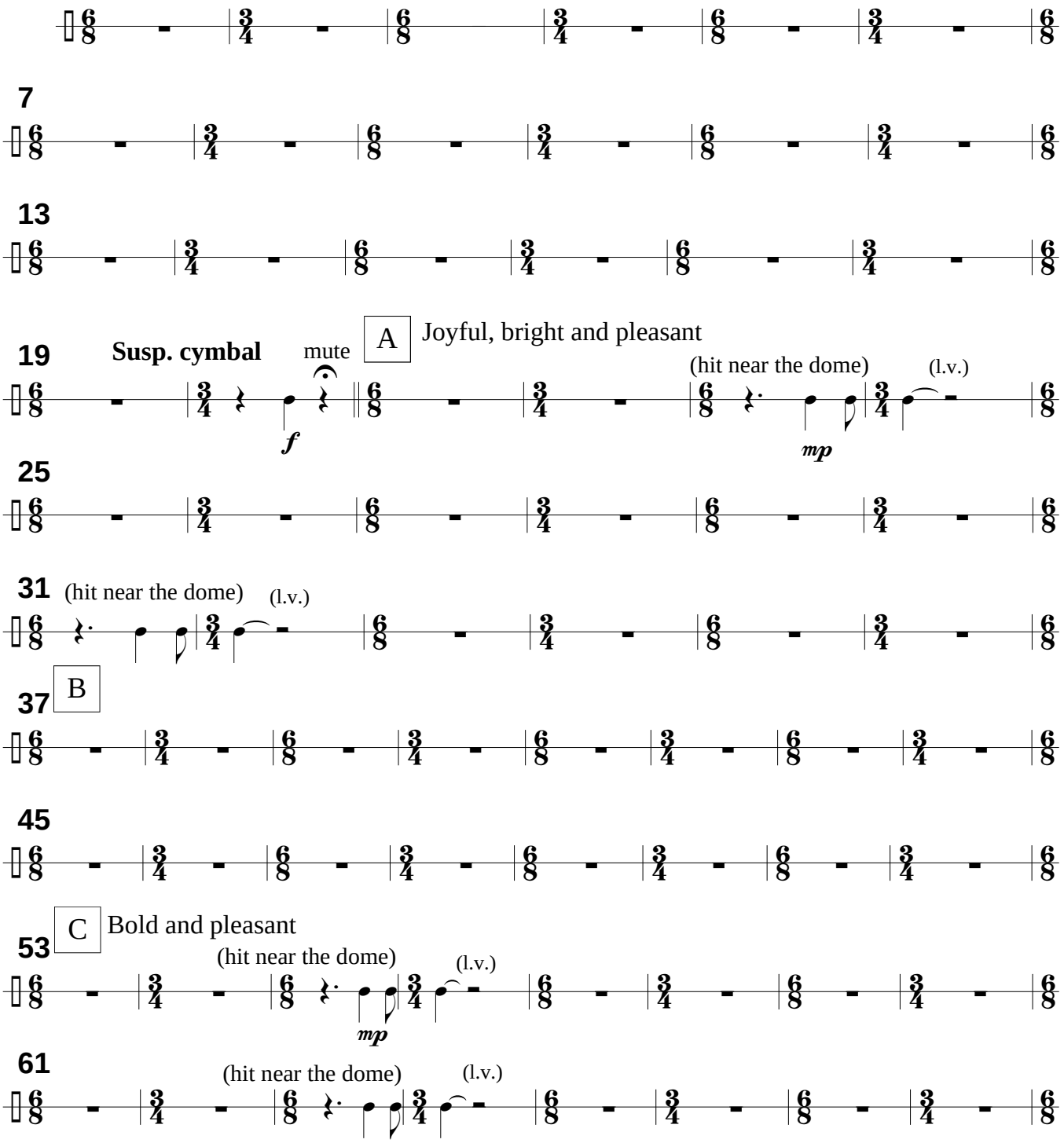
by José L. Elizondo

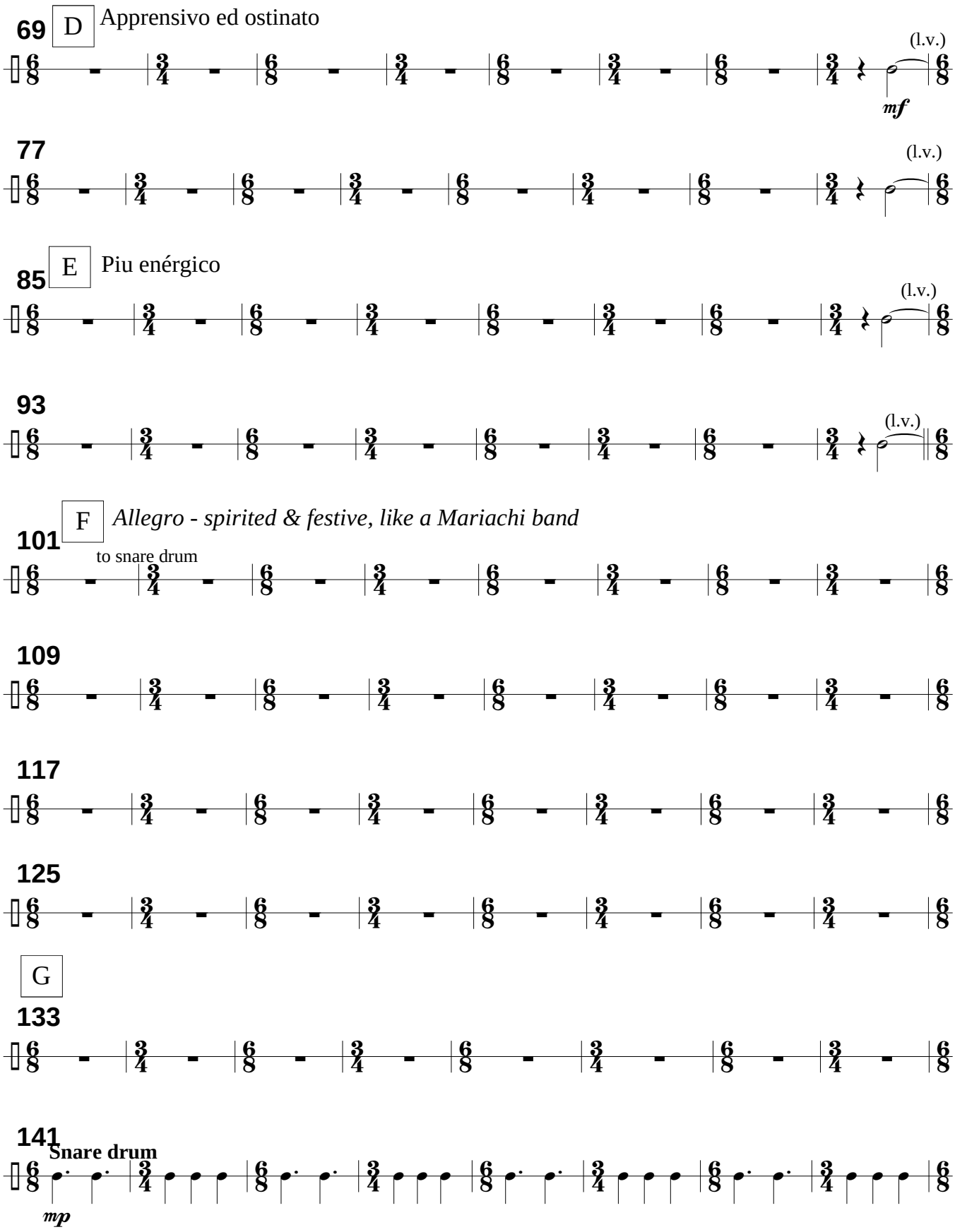
INSTRUMENTS:

Suspended Cymbal
(play with nylon tips)
(always hit near the dome)

Snare Drum
(always noble and
in the background)

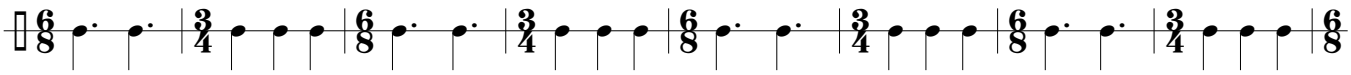
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*




69
D
Apprensivo ed ostinato
(l.v.)
mf
77
(l.v.)
85
E
Piu enérgico
(l.v.)
93
(l.v.)
101
F
Allegro - spirited & festive, like a Mariachi band
to snare drum
109
117
125
G
133
141
Snare drum
mp

H

149



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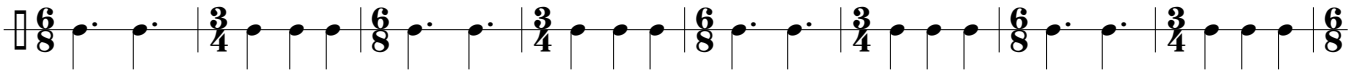

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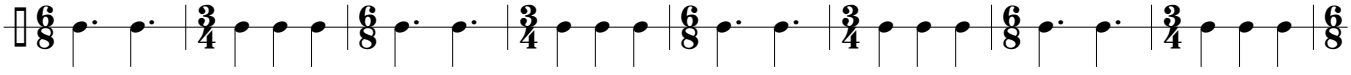

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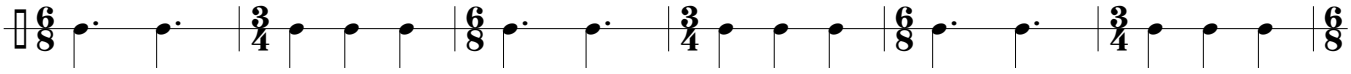

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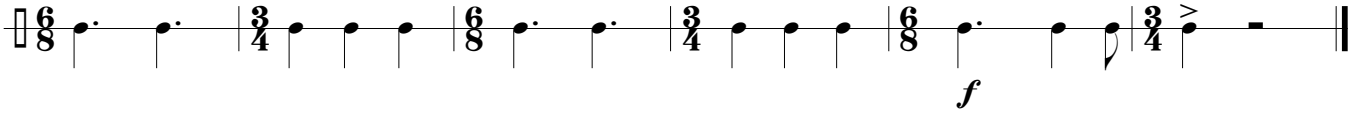


Percussion 3

III. Teotlalli (*Land of Gods*) from *Estampas Mexicanas*

by José L. Elizondo

INSTRUMENTS:

Bass Drum

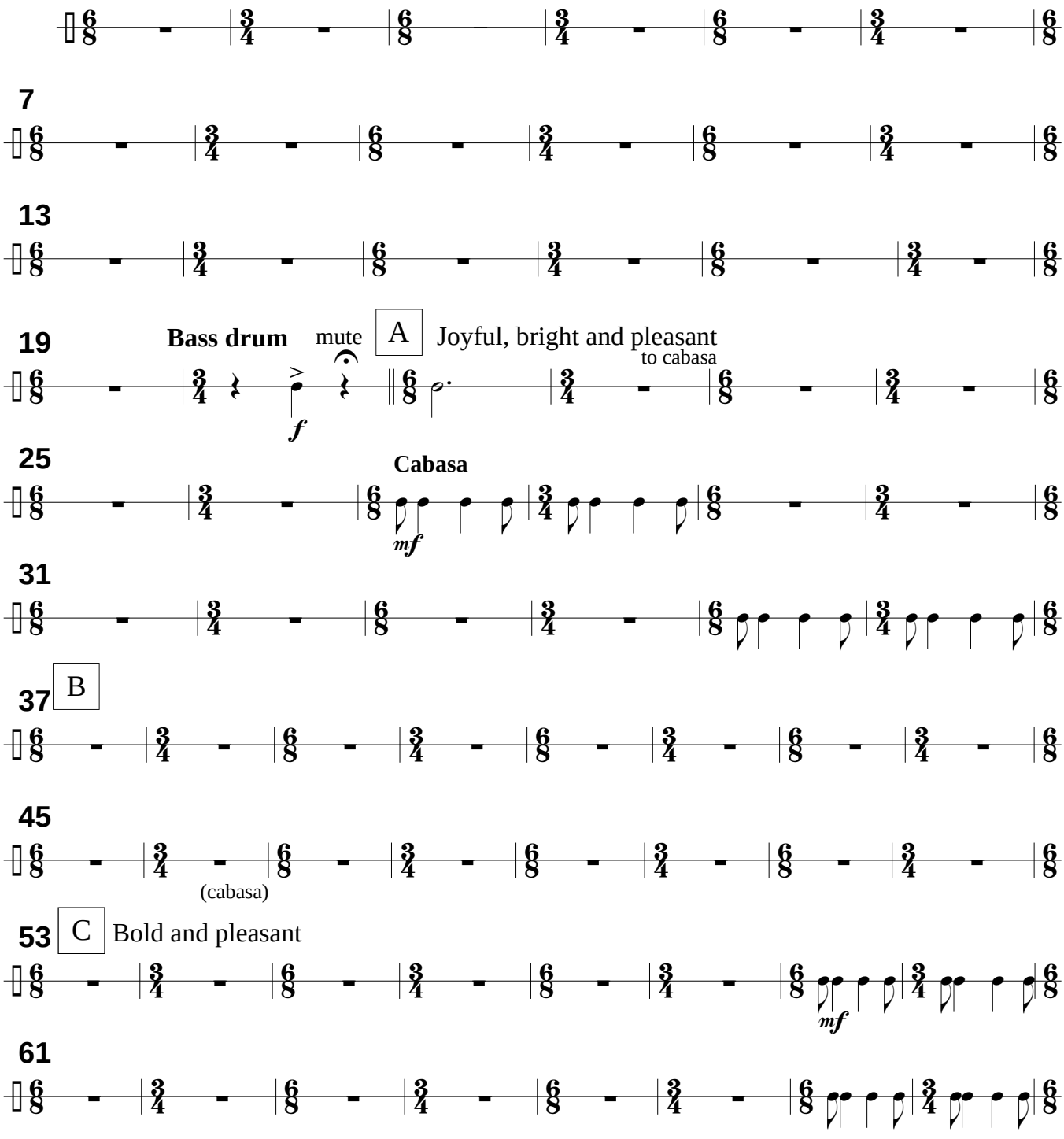
Cabasa

Temple Blocks

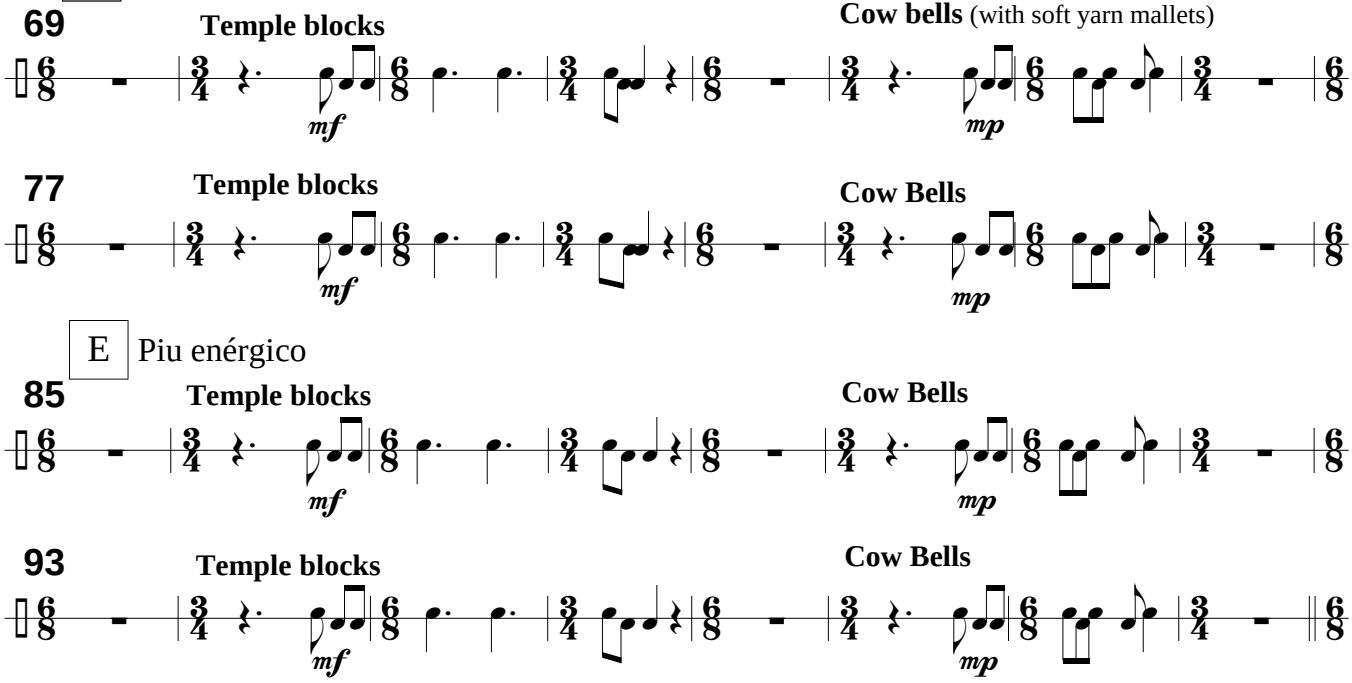
Cow Bells
(always play with soft yarn mallets)

Suspended Cymbal
(play with nylon tips)
(always hit near the dome)

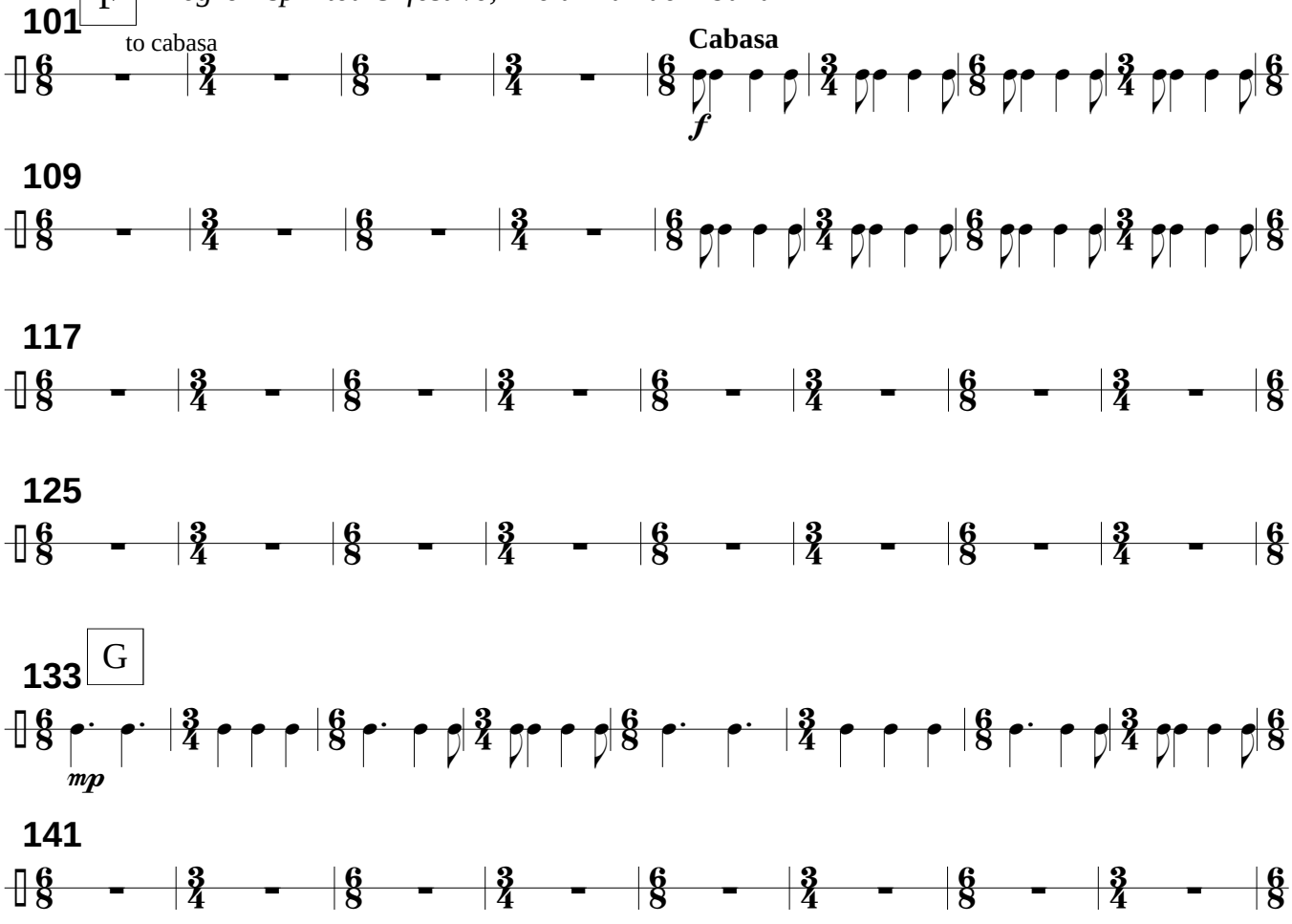
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



D Apprensivo ed ostinato



F *Allegro - spirited & festive, like a Mariachi band*



H

149

157

165

to susp. cymbal

Susp. cymbal

(hit near the dome) (l.v.)

(hit near the dome) (l.v.)

173

Cabasa

to bass drum

179

Bass drum

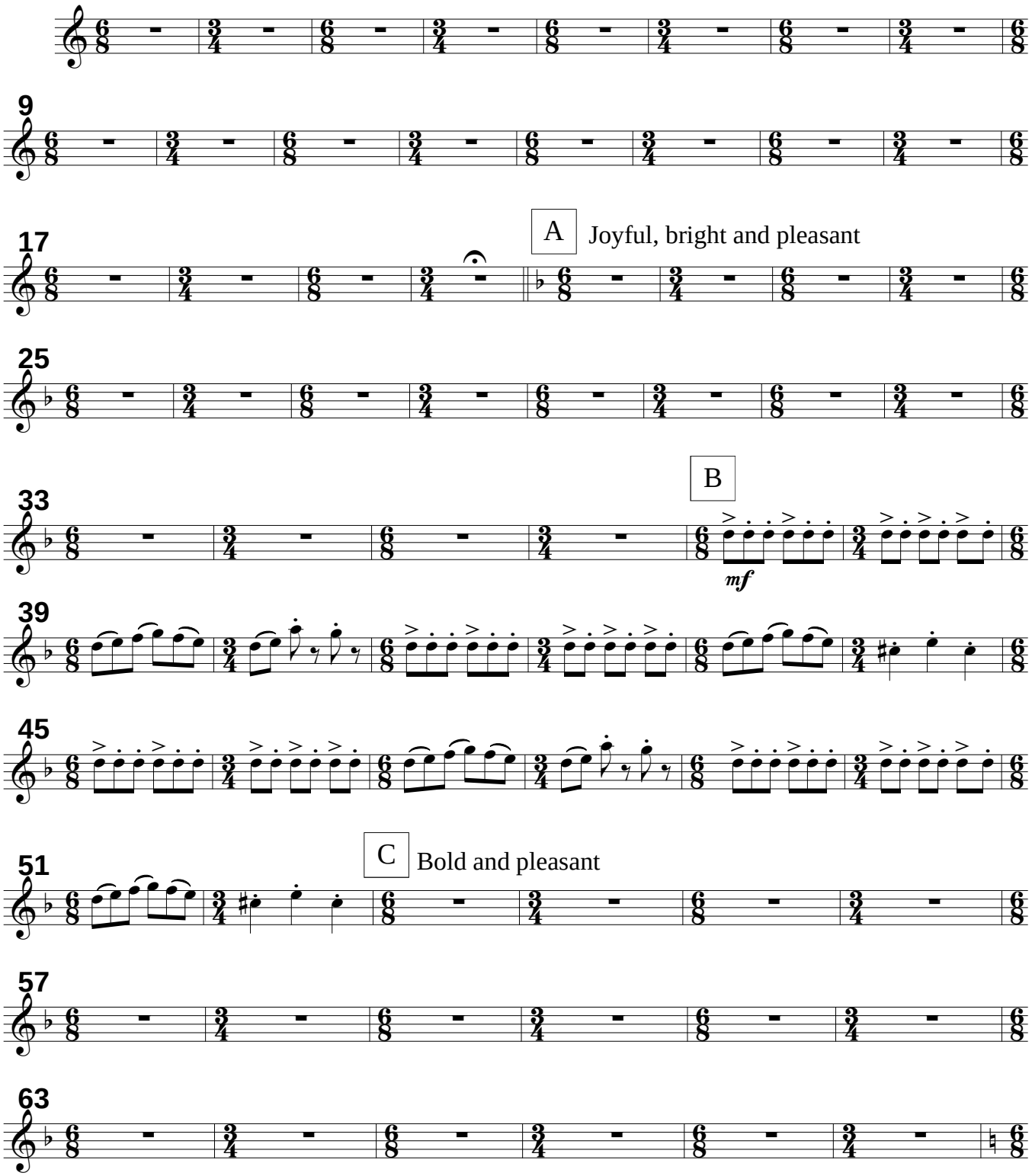
(secco)

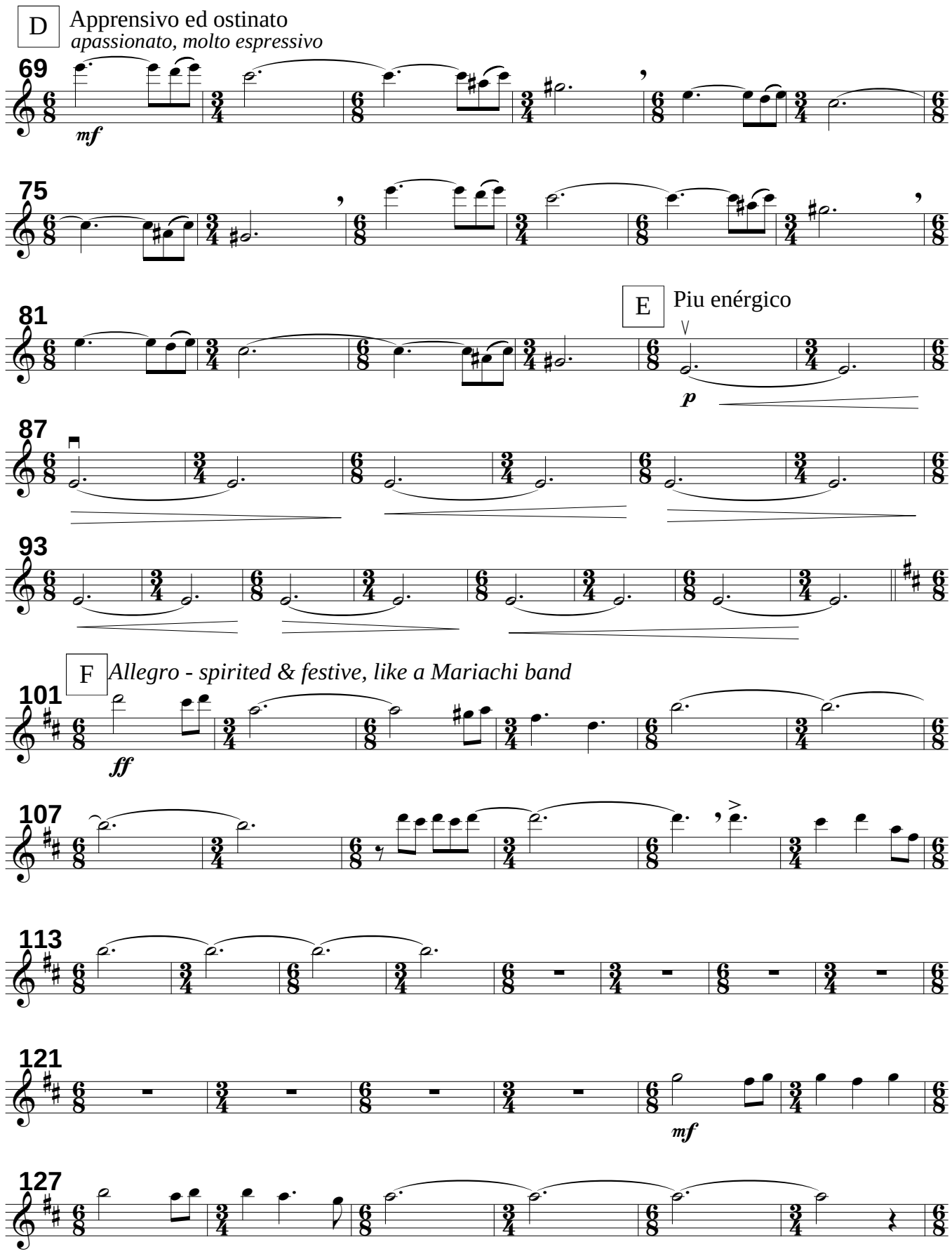
mute

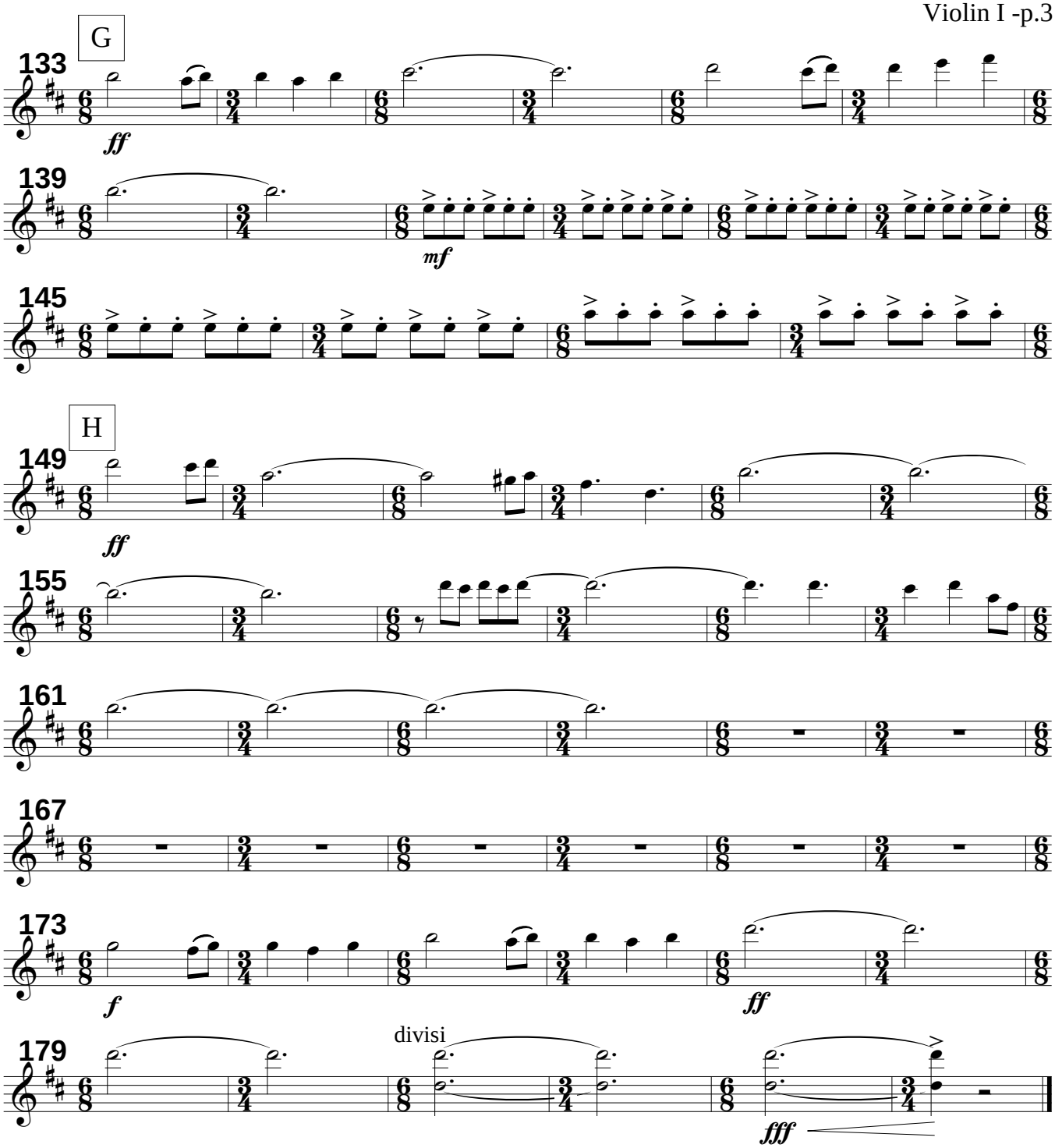
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



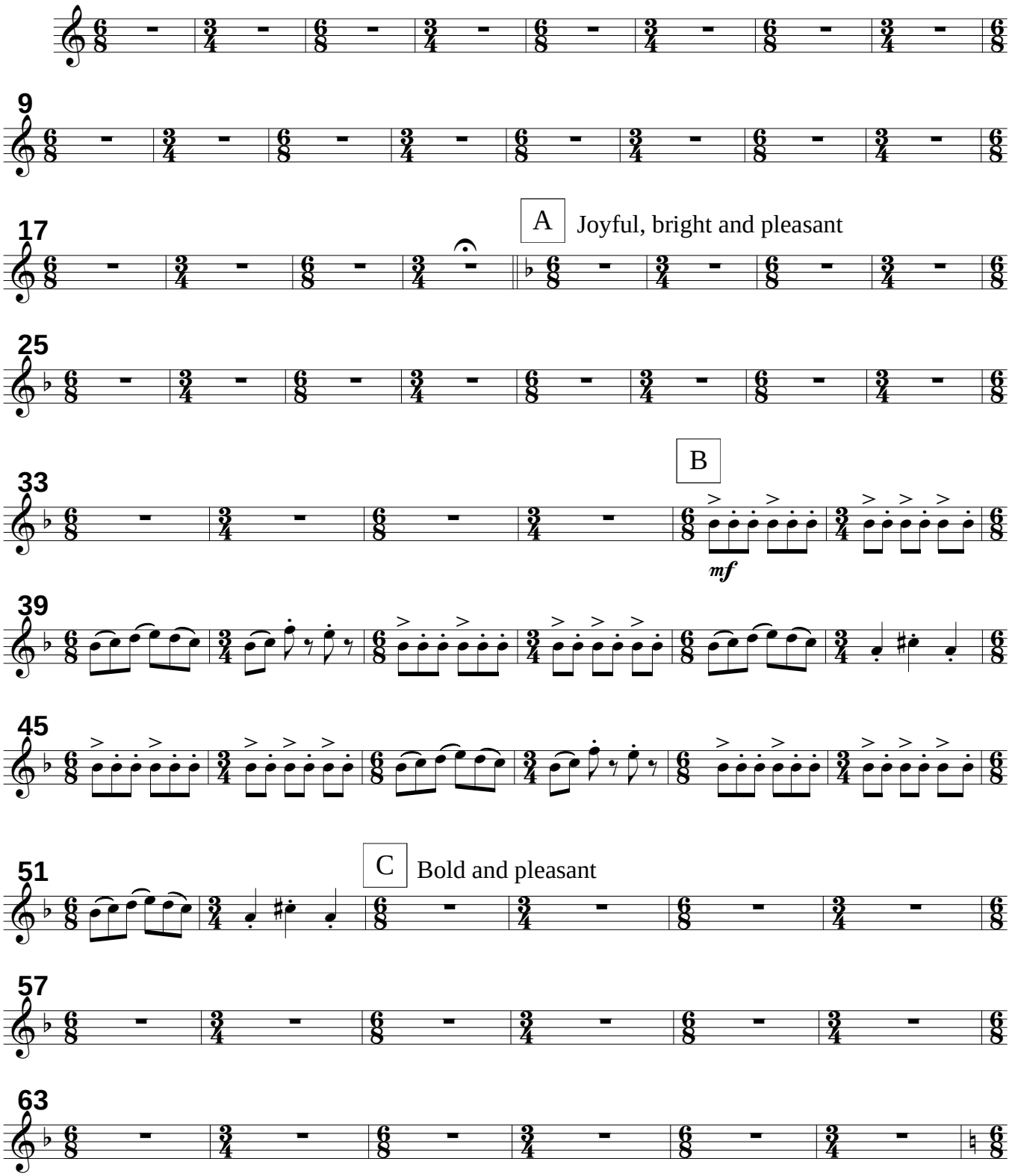

D
Apprensivo ed ostinato
apassionato, molto espressivo
69
mf
75
81
E
Piu enérgico
p
87
93
F
Allegro - spirited & festive, like a Mariachi band
101
ff
107
113
121
mf
127

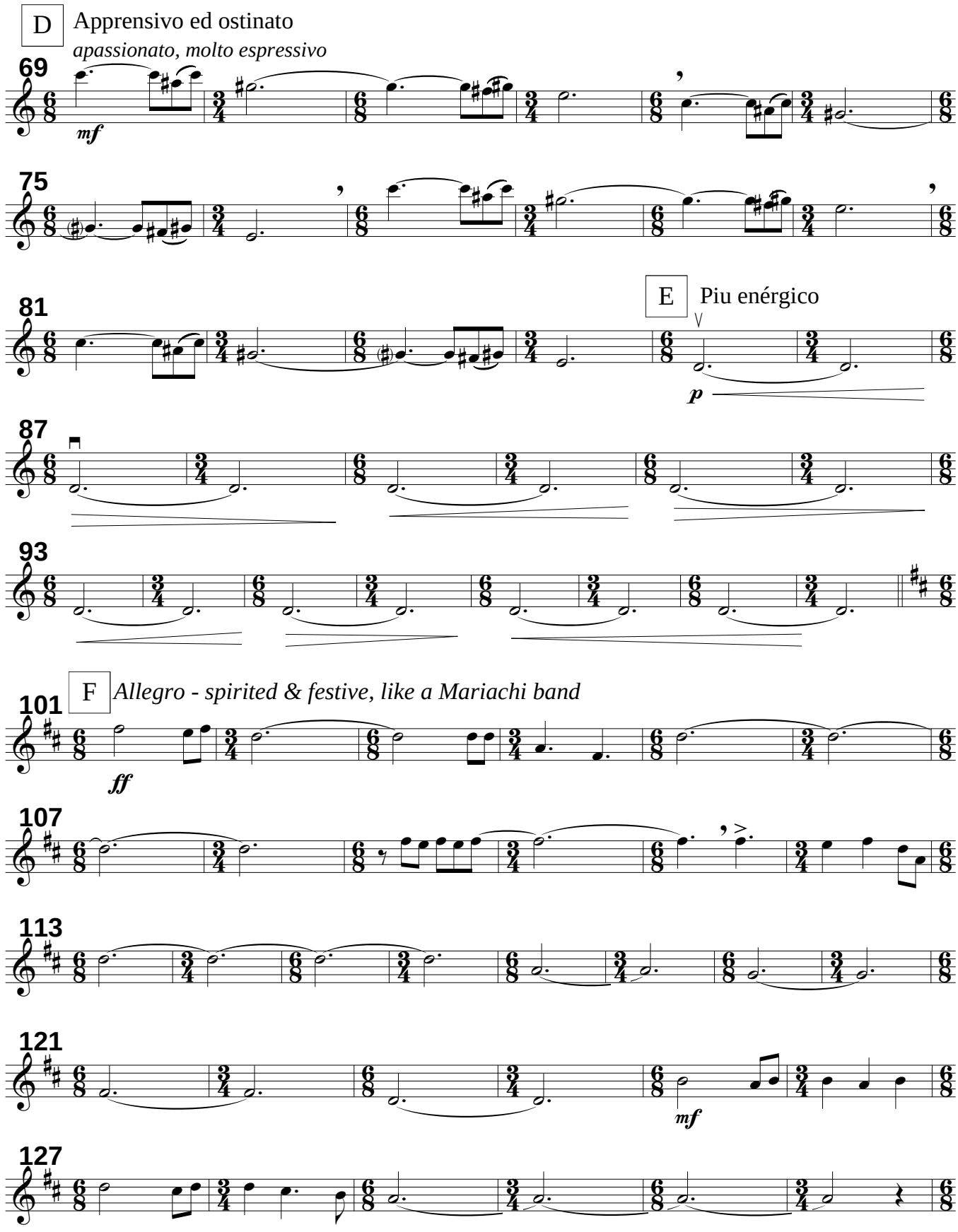

G
133
ff
139
mf
145
H
149
ff
155
161
167
173
f
ff
179
divisi
fff

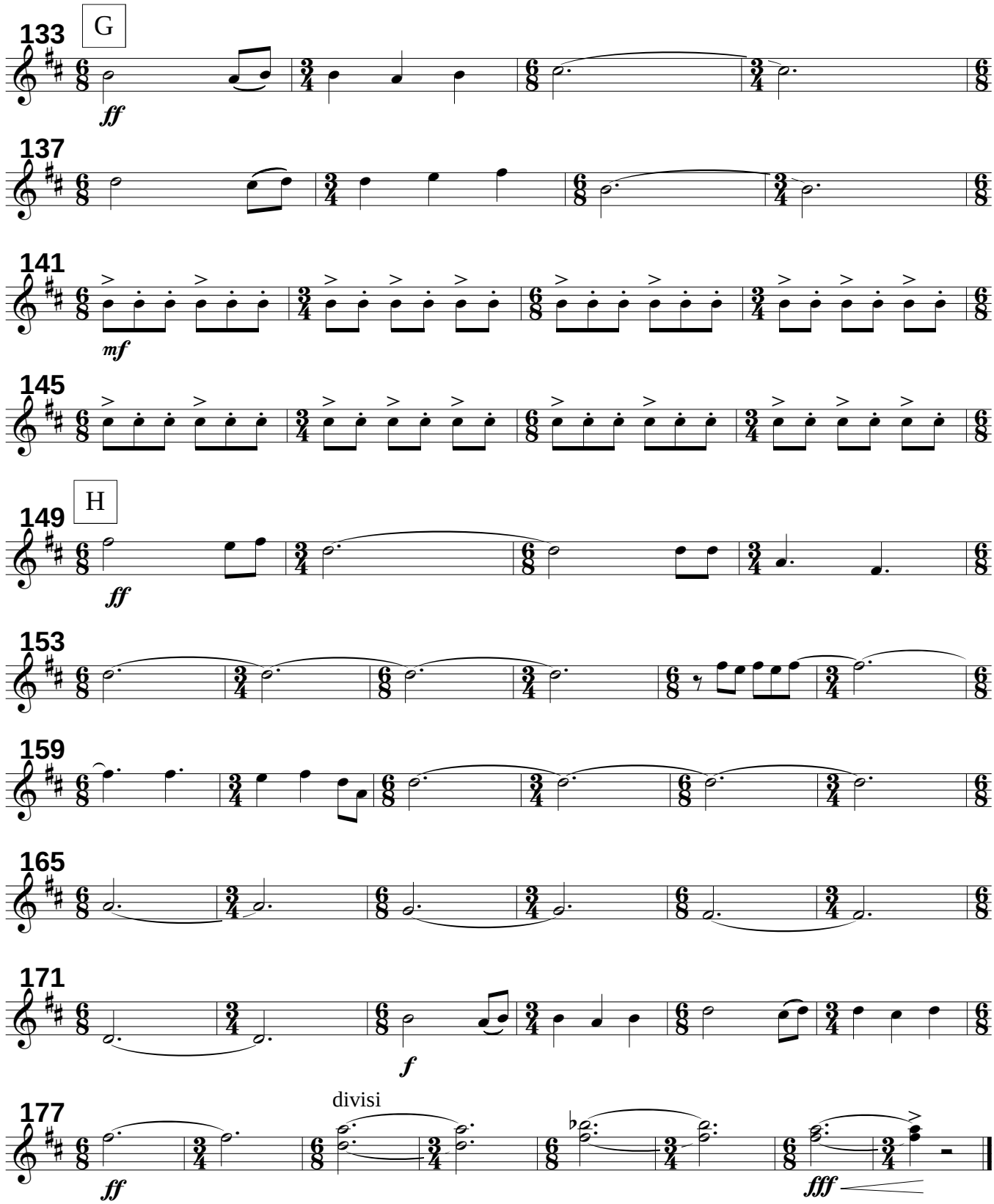
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



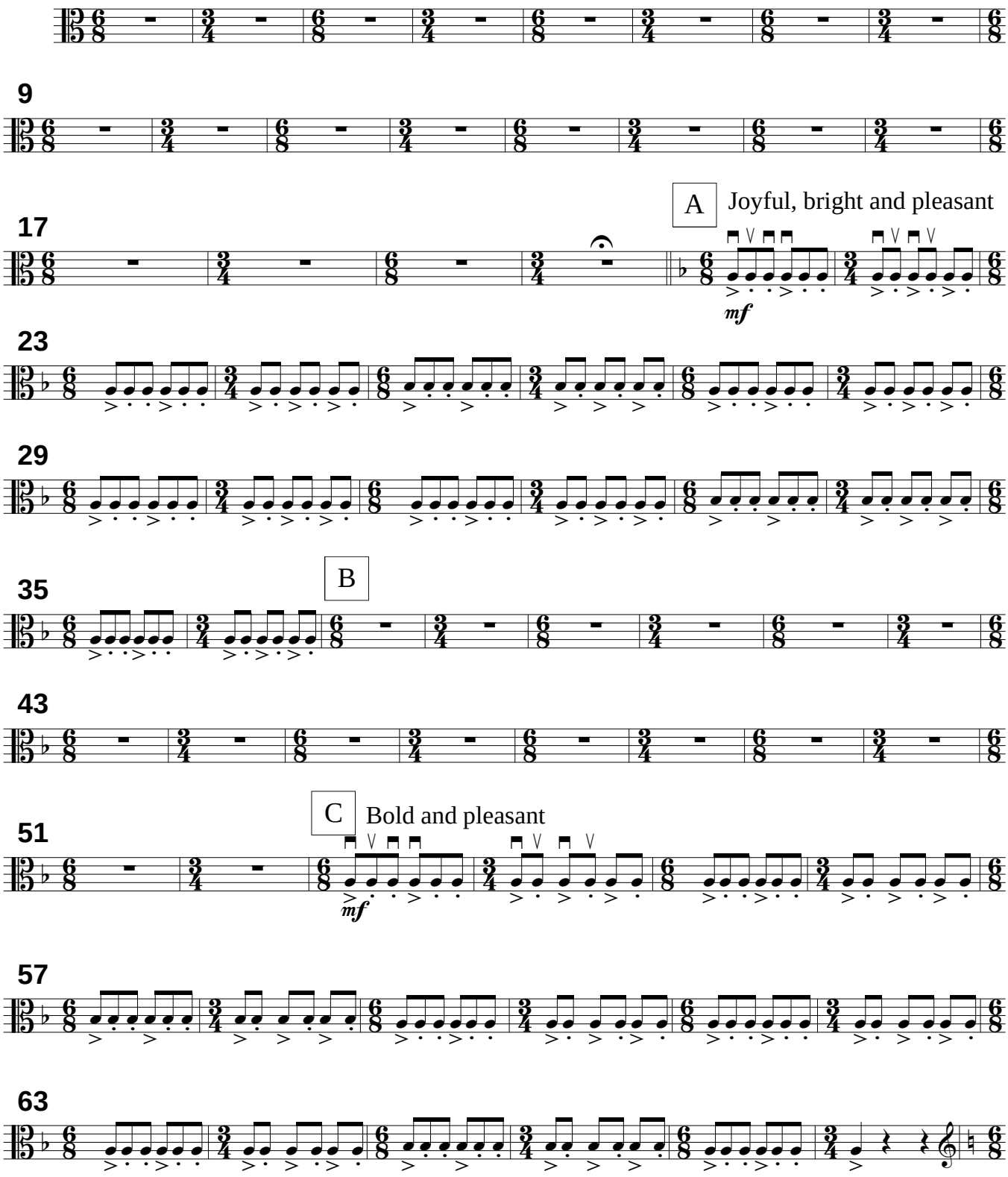

D
Apprensivo ed ostinato
apassionato, molto espressivo
69
mf
75
81
E
Piu enérgico
p
87
93
101
F
Allegro - spirited & festive, like a Mariachi band
ff
107
113
121
mf
127

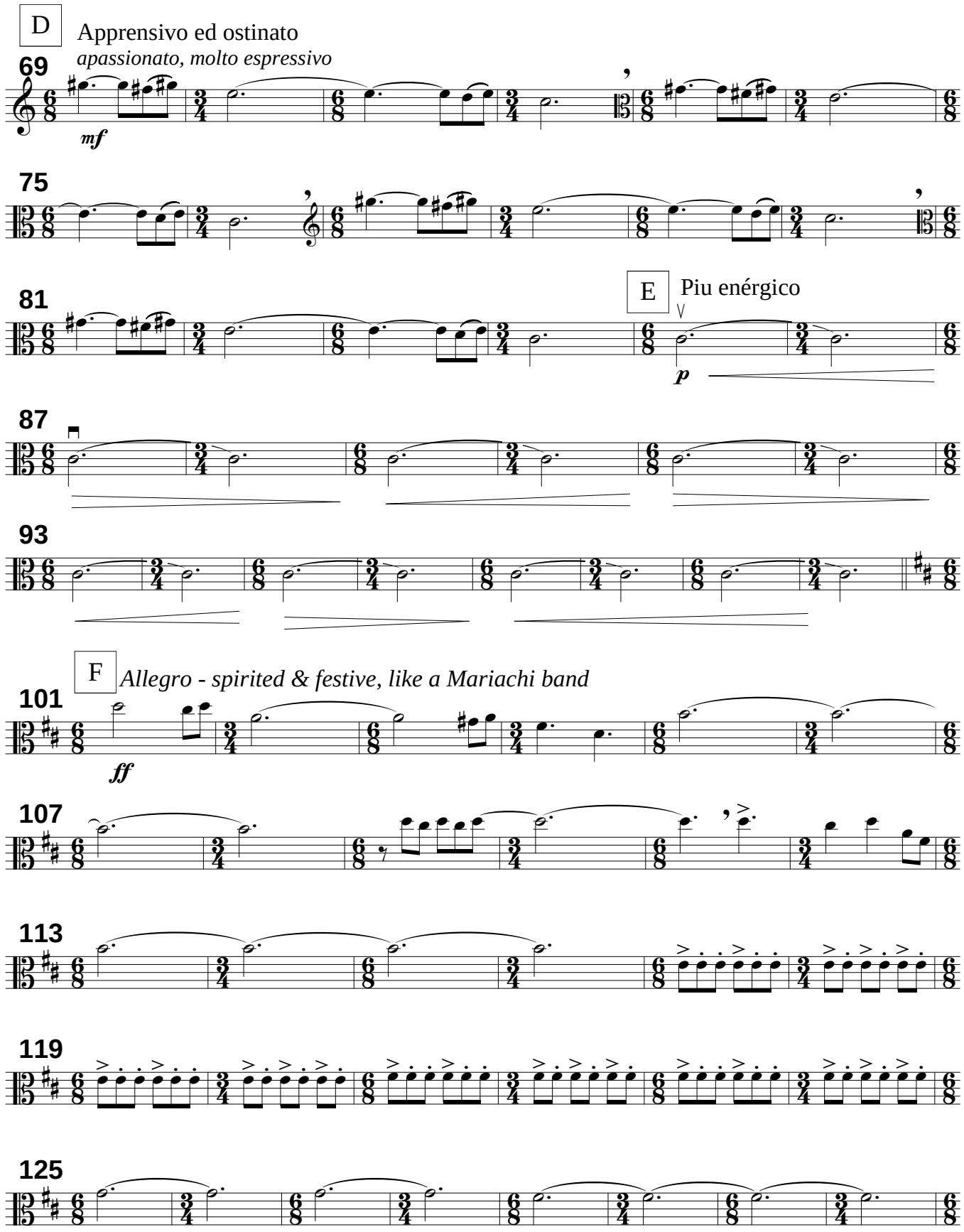

133
G
ff
137
141
mf
145
149
H
ff
153
159
165
171
f
177
divisi
ff
fff

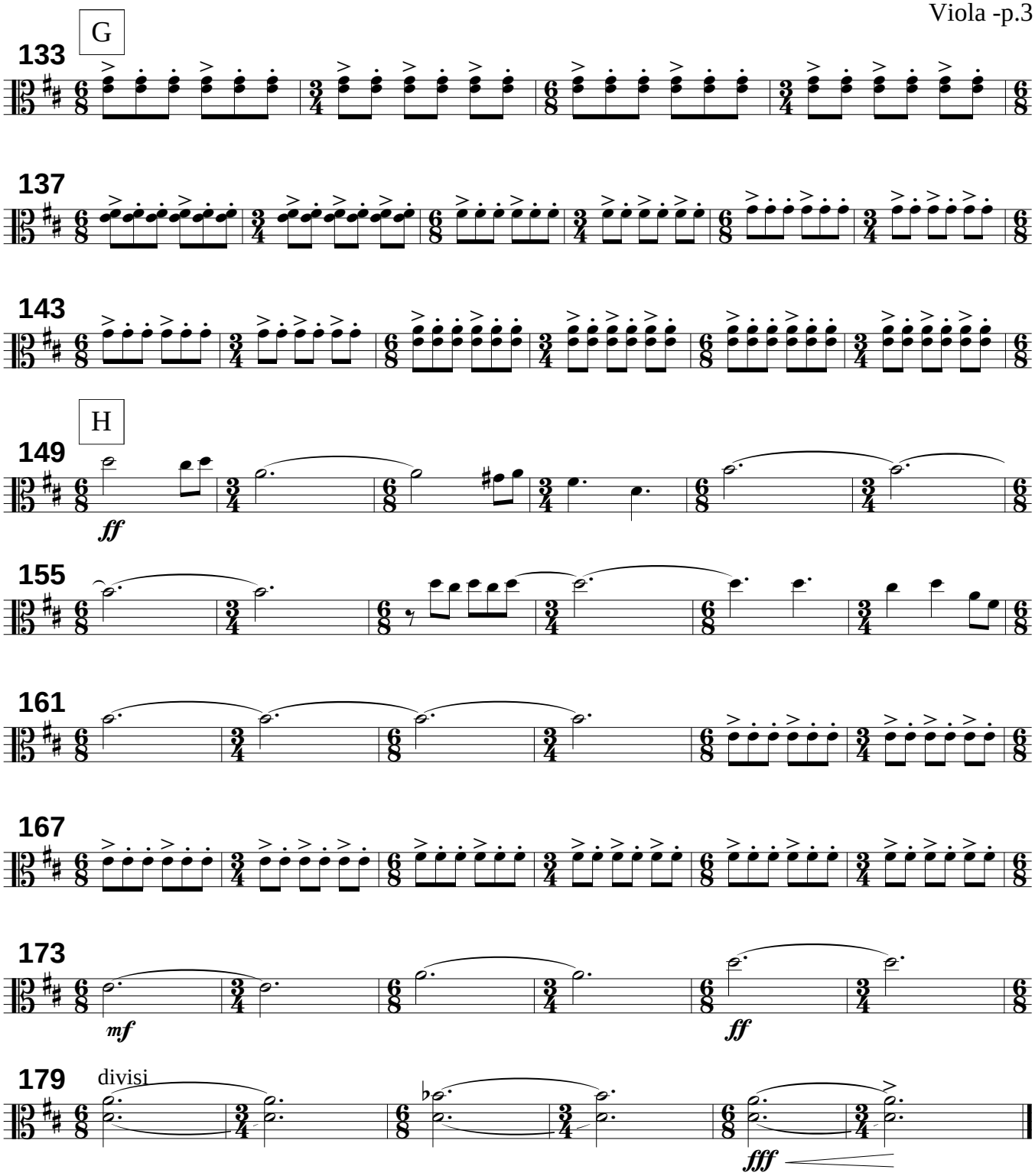
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



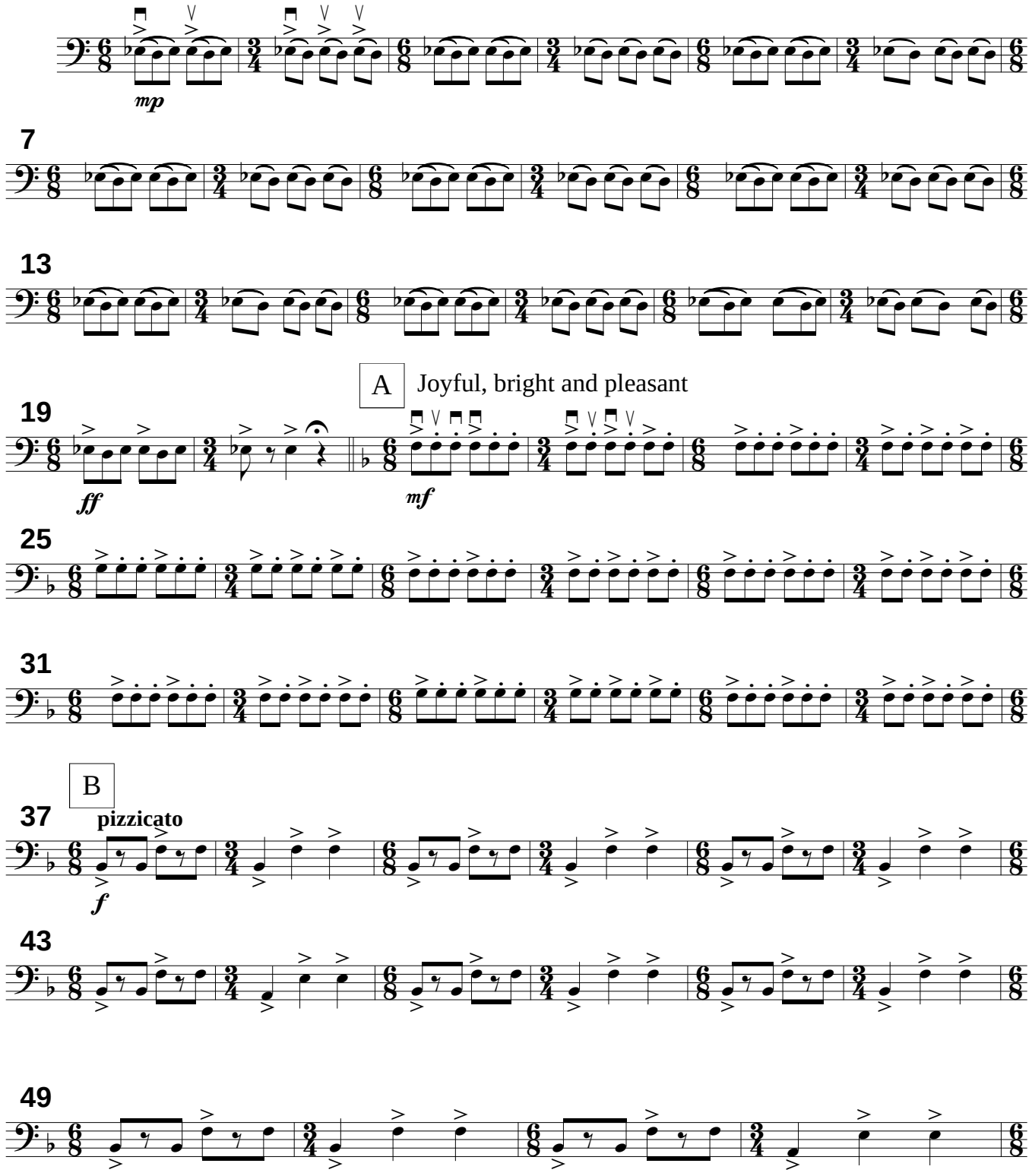

D
Apprensivo ed ostinato
apassionato, molto espressivo
69
mf
75
81
E
Piu enérgico
p
87
93
F
Allegro - spirited & festive, like a Mariachi band
101
ff
107
113
119
125

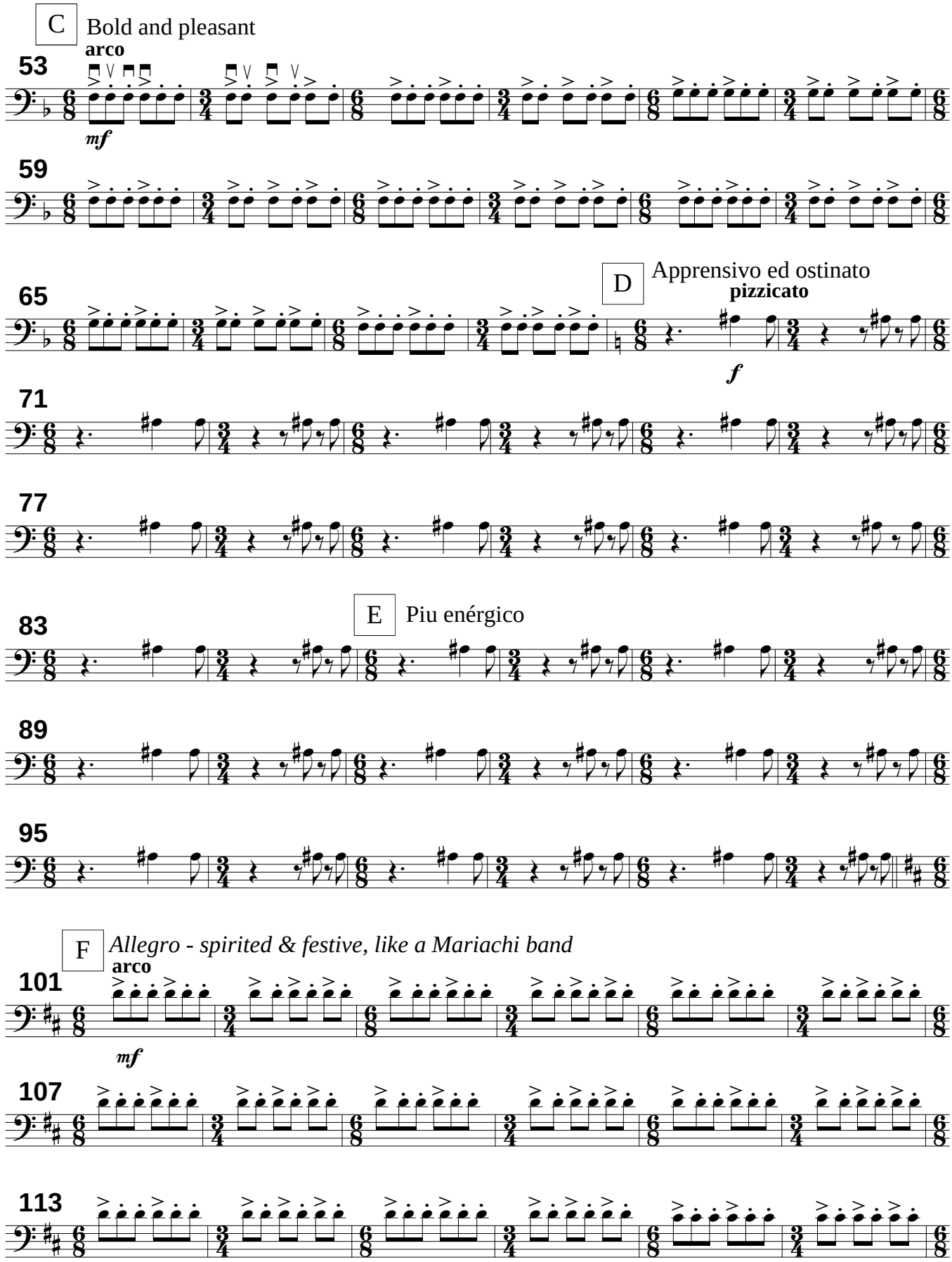

G
133
137
143
H
149
ff
155
161
167
173
mf
ff
179
divisi
fff

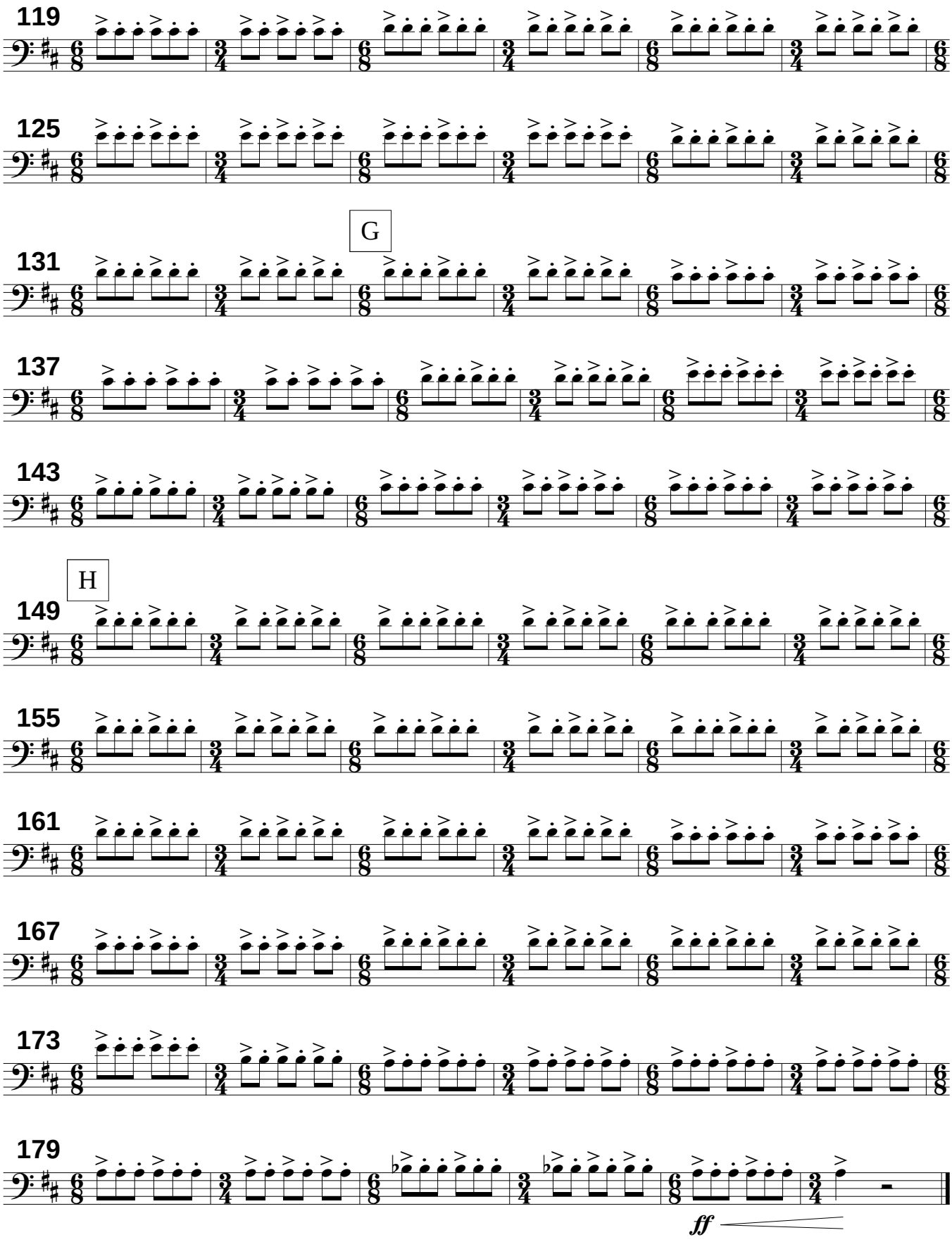
III. Teotlalli (*Land of Gods*)
from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert (♩. = 100-110) *always the same steady tempo*




C
Bold and pleasant
arco
53
mf
59
D
Apprensivo ed ostinato
pizzicato
65
f
71
77
E
Piu enérgico
83
89
95
F
Allegro - spirited & festive, like a Mariachi band
arco
101
mf
107
113


119
125
G
131
137
143
H
149
155
161
167
173
179
ff

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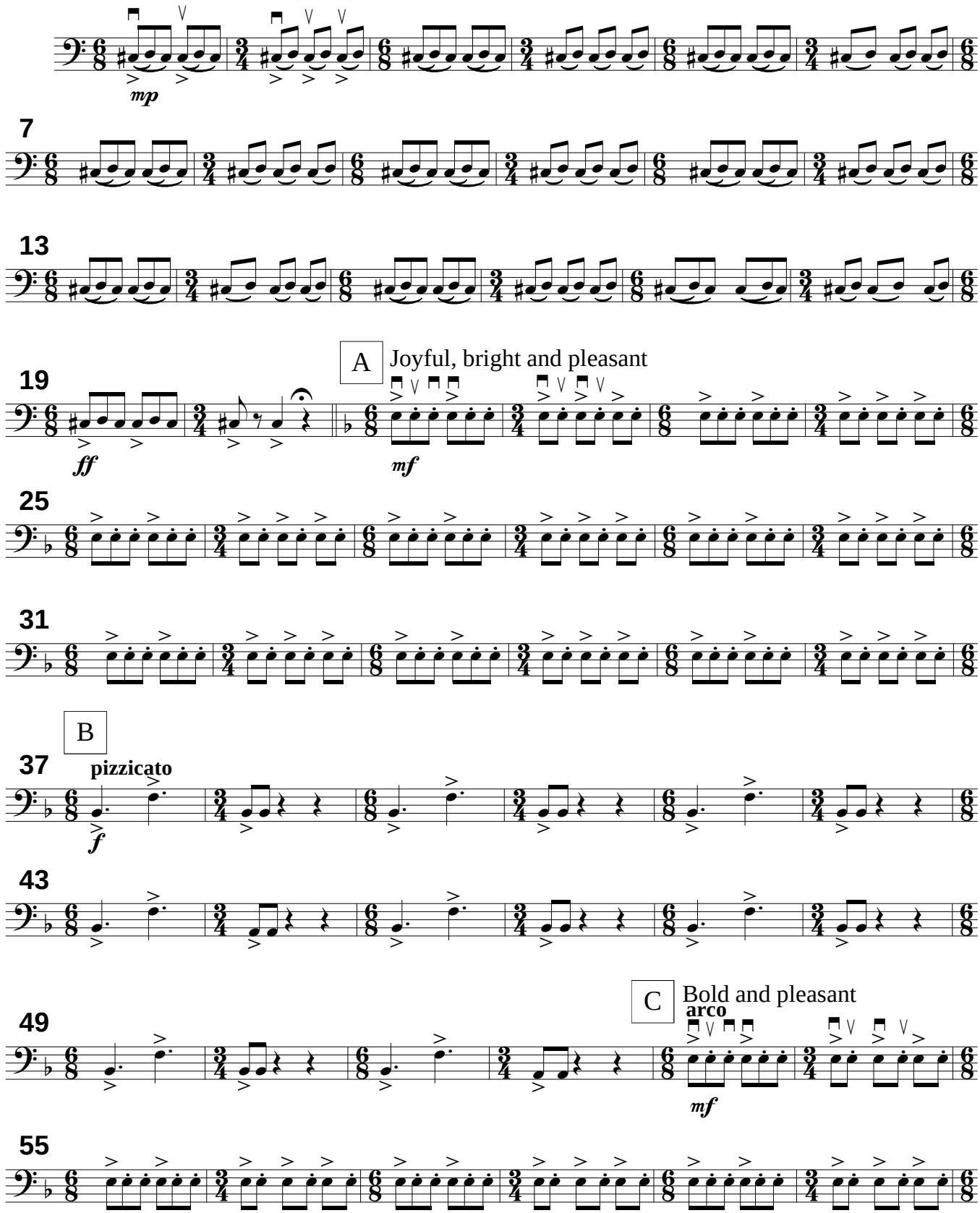

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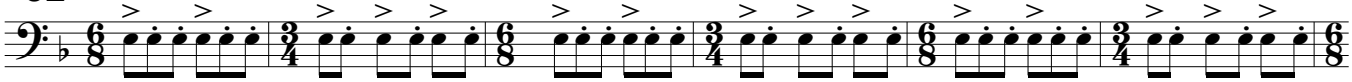
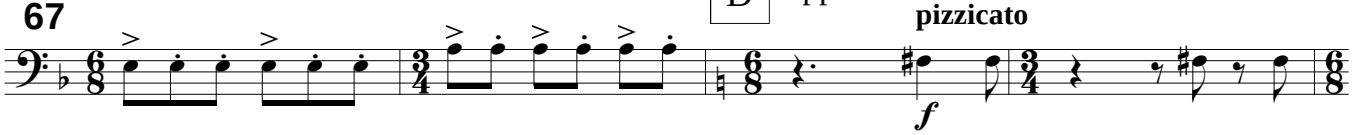


67

D Apprensivo ed ostinato

pizzicato



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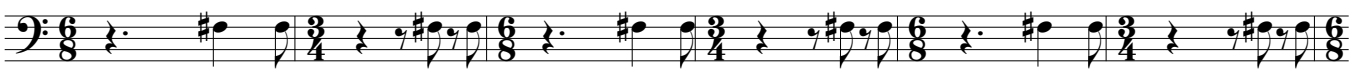

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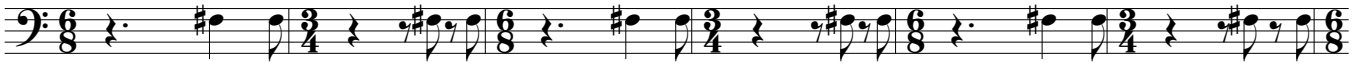
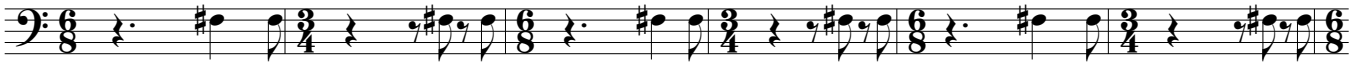


83

E Piu enérgico



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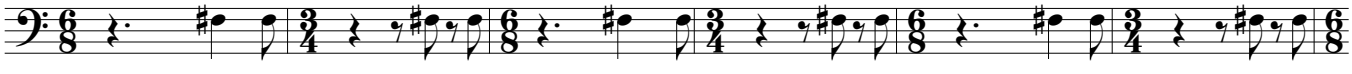

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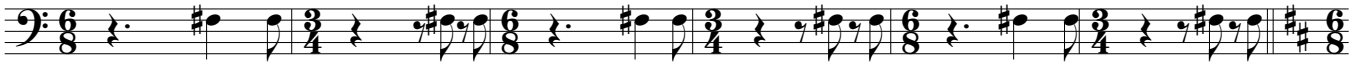
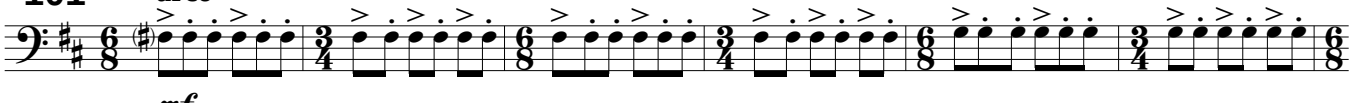


101

F *Allegro - spirited & festive, like a Mariachi band*

arco



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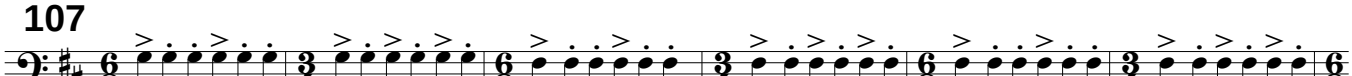

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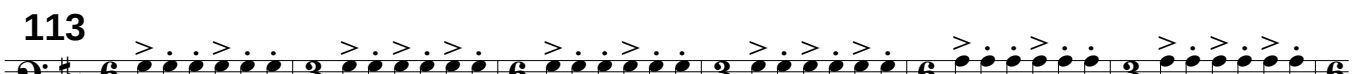

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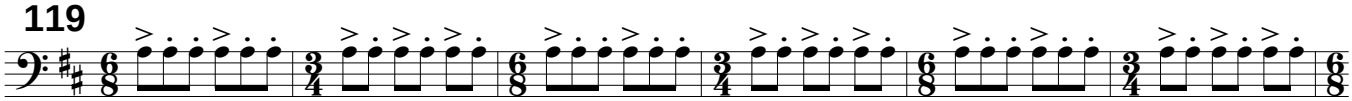

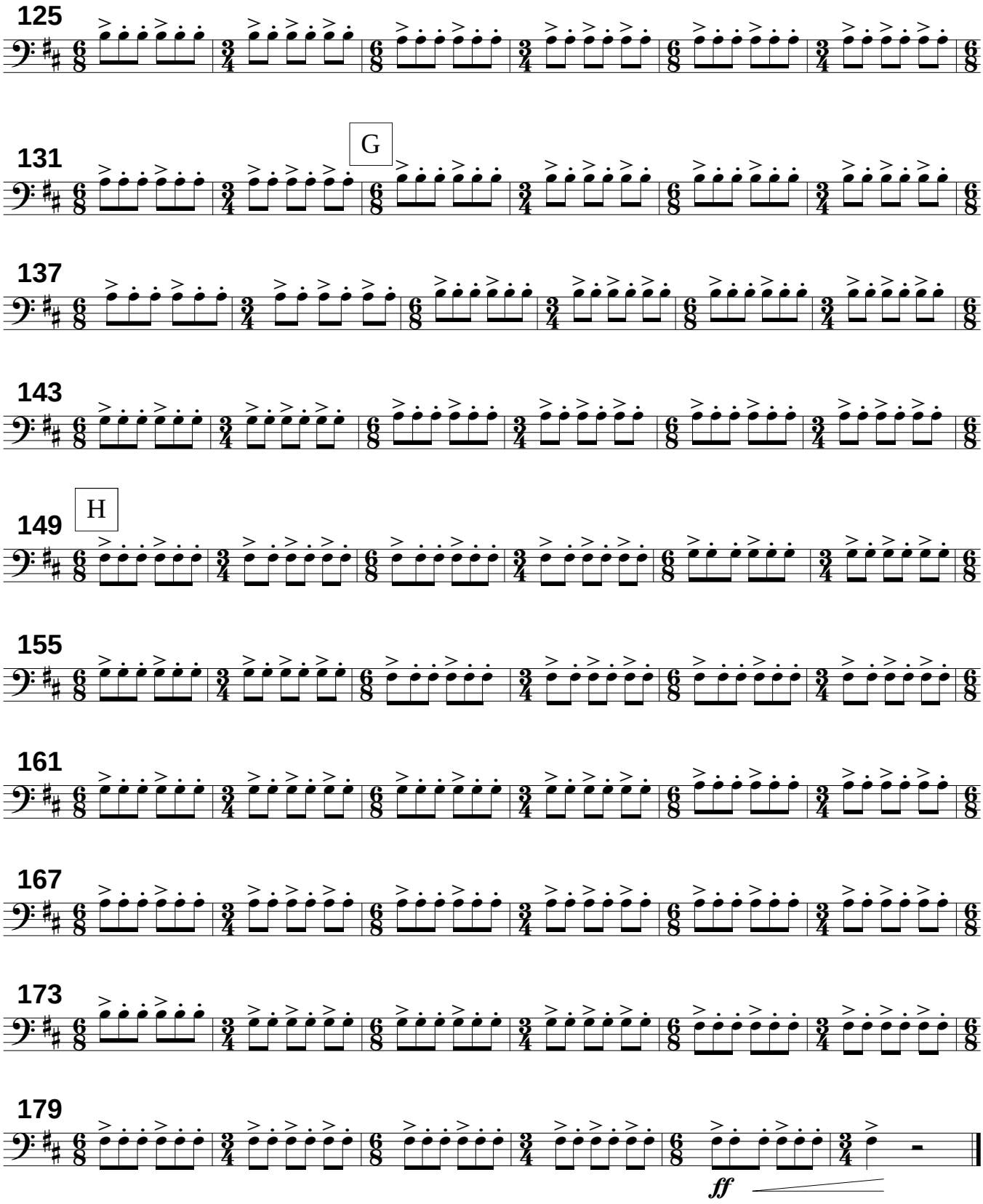
125
131
G
137
143
149
H
155
161
167
173
179
ff

III. Teotlalli (*Land of Gods*)
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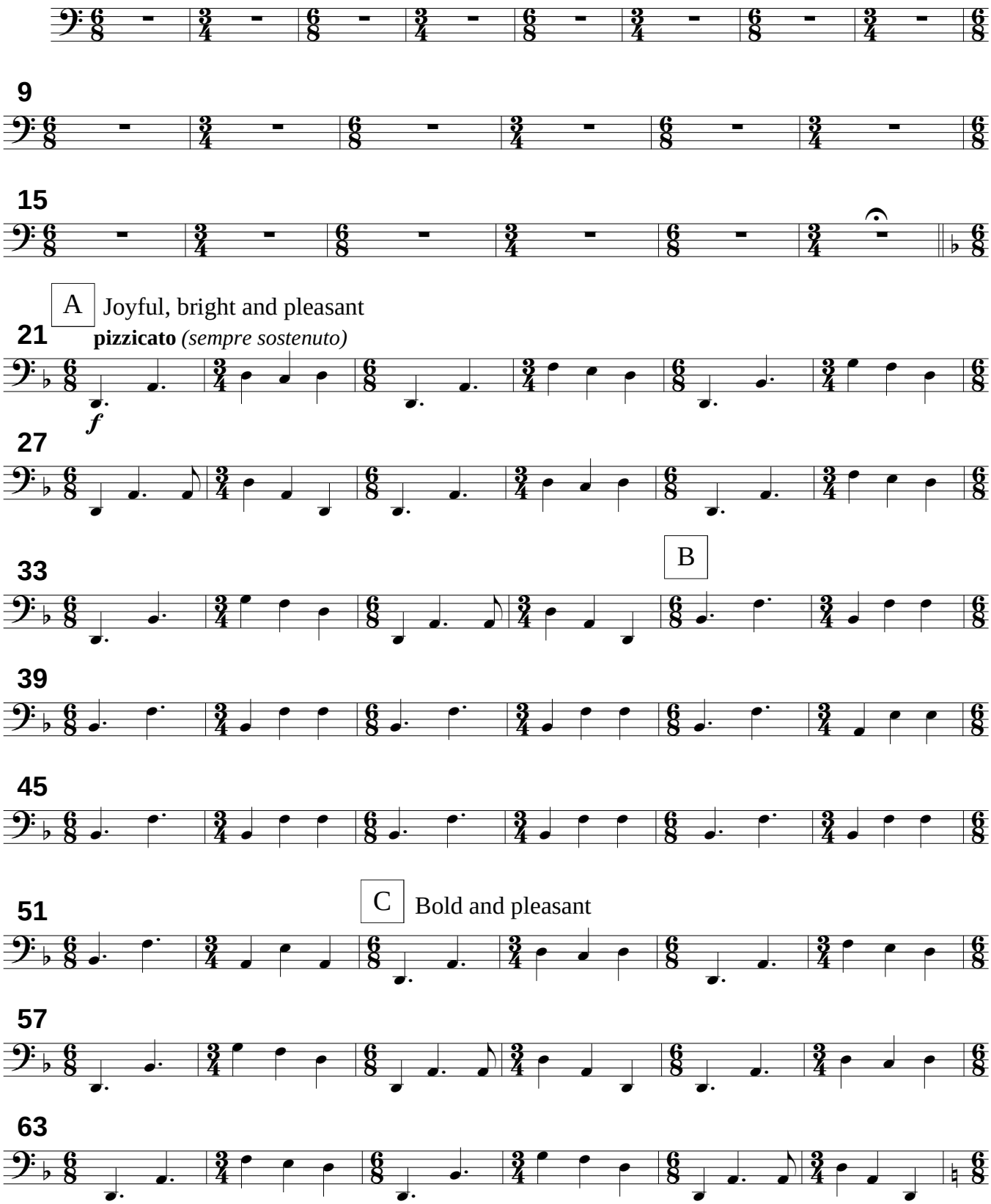
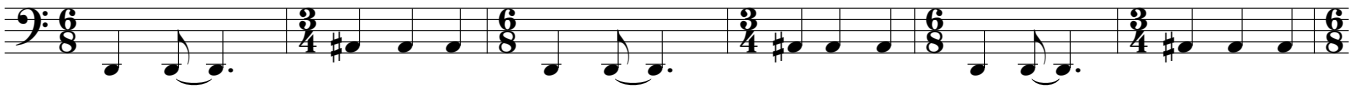
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



69 D Apprensivo ed ostinato



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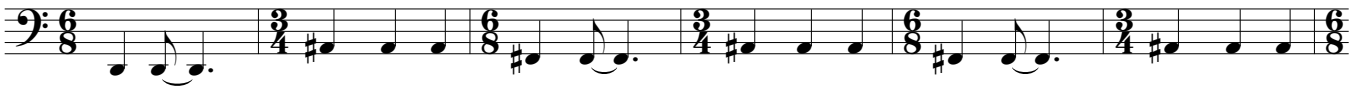
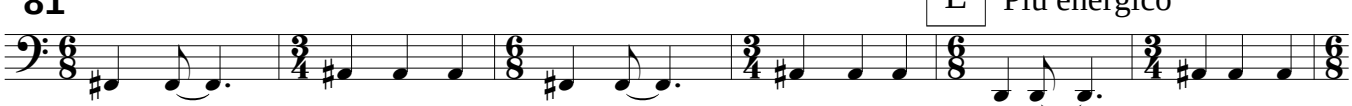


81 E Piu enérgico



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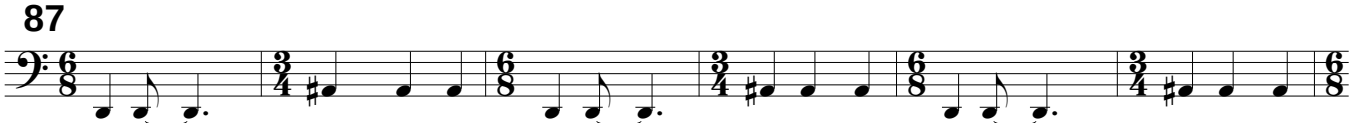

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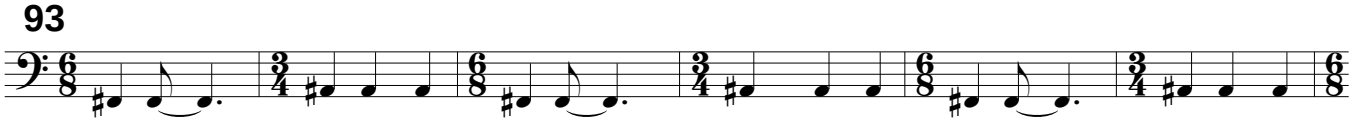
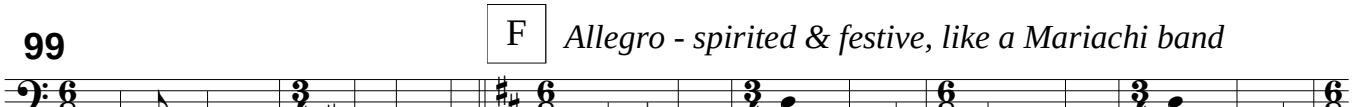


99 F *Allegro - spirited & festive, like a Mariachi band*



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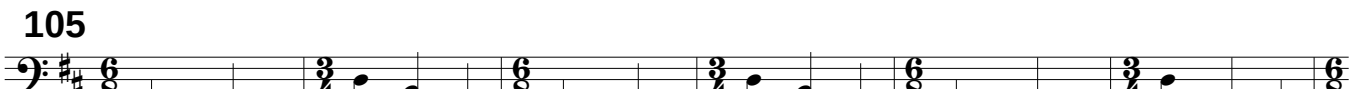

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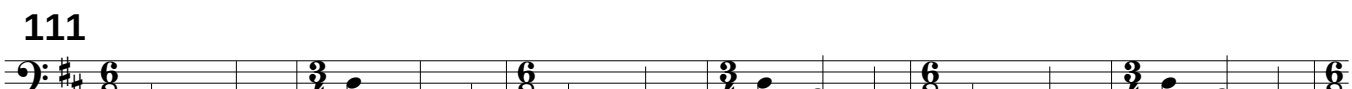

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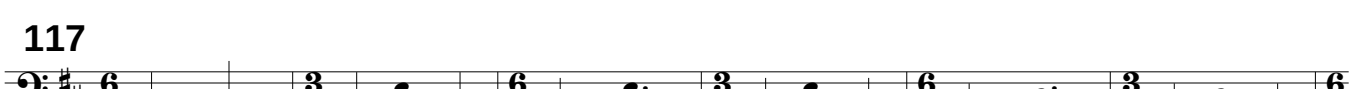

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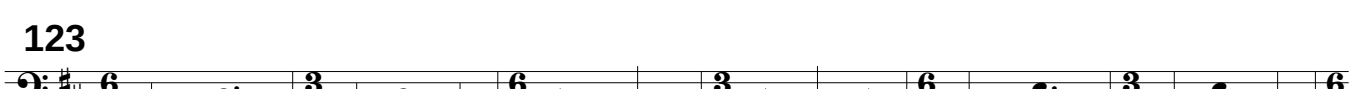

129 G

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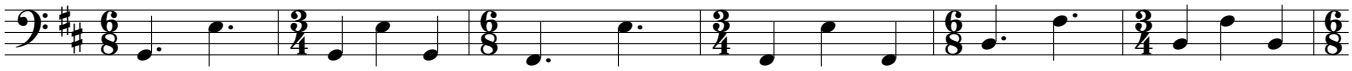

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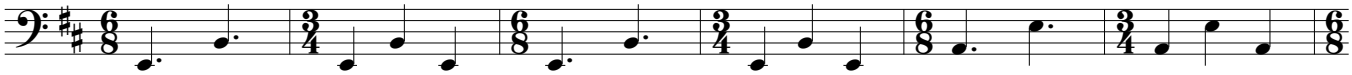

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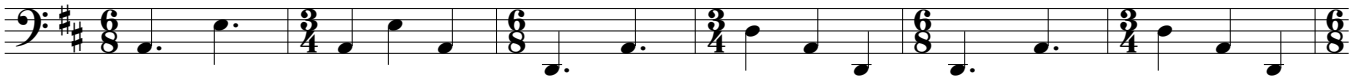

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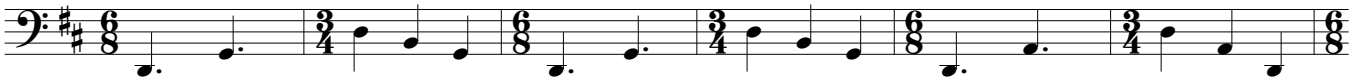

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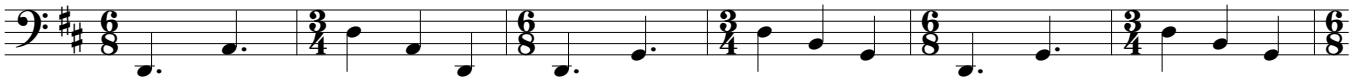

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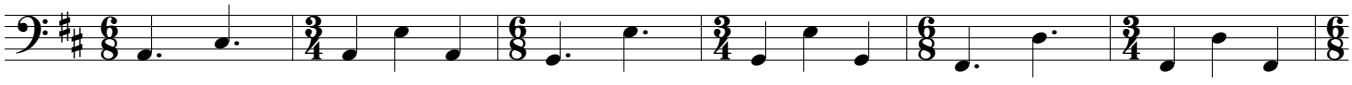

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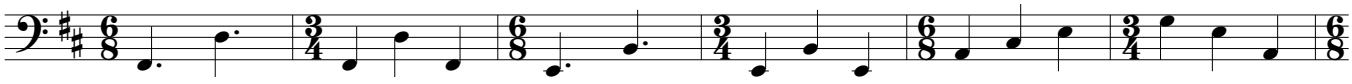
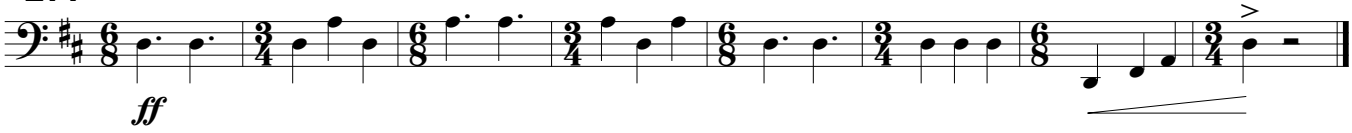
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