



Estampas Mexicanas

Estampas Mexicanas

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 <i>(Mexican Snapshots)</i>	Mexicanische Schnappschüsse	Obrazek Mexika
I. Ferial <i>(Parade)</i>	I. Parade, Prozession	I. Prehľadka, Pouliční Festival
appassionato (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 mírný (ušlechtilý)
gentle, noble, in the background	sanft, im Hintergrund	mírný, ušlechtilý, v pozadí
leggiero (light)	leicht	lehký
reverent	ehrfürchtig	uctivý
rhythmic, playful	rhythmisch, spielerisch	rytmický, hravý
risoluto (resolved)	resolut	rozhodný, rázný
vivo (lively)	lebhaft	živý
II. Danza del Pájaro Sagrado <i>(Dance of the Sacred Bird)</i>	II. Tanz des Heiligen Vögels	II. Tanec Posvátného Ptáka
focused, biting, 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	krátký, 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 hvízd
III. Teotlalli <i>(Land of Gods)</i>	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	jasný, elegantní
bring out	hervortretend	přední
festive, spirited	festlich, begeistert	radostný, nadšený, temperamentní
firm but noble	bestimmt und sanft	rozhodný ale mírný (ušlechtilý)
heroic	heroisch	heroický
in a mocking tone	in einem verspottendem Ton	V posměšném tón
insistent, rhythmic	hartnäckig, rhythmisch	neodbytný, rytmický
joyful, bright and pleasant	freudig, hell, heiter	radostný, jasný, 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	temperamentní a radostný
like a Mariachi band	wie eine mexikanische Mariachi-Volksmusik-Band	jako mexický 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 carácter folklórico, entrelazados 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 cempasúchil 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 desgarrar 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.



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

from *Estampas Mexicanas*

by José L. Elizondo

The score is for a full orchestra and includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Timpani, Percussion 1, Percussion 2, Percussion 3, Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/8 time and features a variety of rhythmic patterns and dynamics. The key signature is Bb major. The tempo is marked as Joyful, Lively, Festive with a quarter note equal to 100-110 beats per minute. The score includes dynamic markings such as *mf* and *f*, and articulation markings such as *spiccato* and *pizzicato*. The percussion parts include Maracas, cabasa, suspended cymbal, Congas, bongos, triangle, Claves, tambourine, and bass drum. The string parts include Violin I, Violin II, Viola, Cello, and Bass. The woodwind parts include Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, and Bassoon. The brass parts include Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, and Trombone 2. The score is arranged in a standard orchestral format with staves for each instrument and a common time signature of 3/8.

8 **A** (col. clarinet)

Picc. *mf*

Fl. 1 (col. clarinet) *mf*

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1 hervortretend *f*

B. Cl. 2

Bsn.

8 **A**

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

8 **A**

Timp.

Perc. 1 Maracas *mf*

Perc. 2 Congas *mf*

Perc. 3 Claves *mf*

8 **A**

Vln. I *subito mp*

Vln. II *subito mp*

Vla. *subito mp*

Vc. *subito mp*

Bass

16

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 B. Cl. 1 B. Cl. 2 Bsn.

16

Hn. 1 Hn. 2 B. Tpt. 1 B. Tpt. 2 Tbn. 1 Tbn. 2

firm but noble
f

16

Timp. Perc. 1 (maracas) Perc. 2 (congas) Perc. 3 (claves)

16

Vln. I Vln. II Vla. Vc. Bass

26 B

Picc. *mf*

26 B

rhythmic, playful

Hr. 1 *mf*
rhythmic, playful
Hr. 2 *mf*
rhythmic, playful
B. Tpt. 1 *mf*
rhythmic, playful
B. Tpt. 2 *mf*
rhythmic, playful
Tbn. 1 *mf*
rhythmic, playful
Tbn. 2 *mp*
rhythmic, playful

26 B

Timp. *mp*
Bongos
Perc. 3 (claves)

26 B

Vln. I *mf*
26 *mf*
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

Hr. 1 Hr. 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 Vln. II Vla. Vc. Bass

42 **C**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *f*

Bsn. *f*

42 **C**

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

42 **C** *mf*

Timp.

Perc. 1 (cabasa) Cabasa *mf*

Perc. 2 (congas) Congas *mf*

Perc. 3 (claves) *mf*

42 **C** *broad, strong, bright*

Vin. I *ff*

42 *broad, strong, bright*

Vin. II *ff*

Vla. *broad, strong, bright*

Vc. *ff*

Bass *f*

50

Picc. 

Fl. 1 

Fl. 2 

Ob. 1 

Ob. 2 

B♭ Cl. 1 

B♭ Cl. 2 

Bsn. 

50

Hn. 1  *firm but noble*
f

Hn. 2 

B♭ Tpt. 1 

B♭ Tpt. 2 

Tbn. 1 

Tbn. 2 

50

Timp. 

Perc. 1 (cabasa) 

Perc. 2 (congas) 

Perc. 3 (claves) 

50

Vln. I 

Vln. II 

Vla. 

Vc. 

Bass 

60 **D** Reverent

Picc. *mf*

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 *pp* *v staccato, leggiero*

Vln. II *pp* *v staccato, leggiero*

Vla. *p* *divisi, pizz.*

Vc. *mp* *divisi, pizz.*

Bass *mp*

68

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B. Cl. 1
 B. Cl. 2
 Bsn.
 mf
 mp

68

gentle, noble, in the background

Hn. 1
 Hn. 2
 B. Tpt. 1
 B. Tpt. 2
 Tbn. 1
 Tbn. 2
 mp

68

Timp.
 Perc. 1 (susp. cymbal)
 Perc. 2 (congas)
 Perc. 3 (tambourine)

68

68

Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

78

E

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mp*

Bsn. *mf*

78

E

Hn. 1

Hn. 2

Bs. Tpt. 1

Bs. Tpt. 2

Tbn. 1

Tbn. 2

78

E

Timp. *pp* *mf*

Perc. 1 (suspended cymbal) *p*

Perc. 2 (congas) *to triangle*

Perc. 3 (tambourine) *Tambourine (Set in a stand and play with a stick) crisp and precise* *p*

78

E

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

Vln. II *mp* *mf* *espressivo*

Vla. *arco* *mp* *pizzicato* *arco* *espressivo* *mf*

Vc. *arco* *espressivo* *mf*

Bass *pizzicato* *arco* *mf*

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn.

88

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

88

Timp.

Perc. 1 (susp. cymbal)

Perc. 2 (triangle)

Perc. 3 (tambourine)

88

Vln. I

Vln. II

Vla.

Vc.

Bass

98

Picc. *f*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. *mf*

98

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

98

Timp.

Perc. 1 (suspended cymbal) *mf* (l.v.) to maracas

Perc. 2 (congas) to congas

Perc. 3 (claves) to claves

98

Vln. I

Vln. II

Vla. *divisi*

Vc. *pizzicato*

Bass

106 **F** Festive

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

B. Cl. 1 *mf*

B. Cl. 2 *mp*

Bsn. *mf*

106 **F** *mf* Festive

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1 *mp*

Tbn. 2

106 **F** Festive

Timp.

Perc. 1

Perc. 2

Perc. 3

106 **F** Festive

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Bass *f*

113 **G**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn.

113 **G** *bold, legato*

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

113 **G**

Timp.

Perc. 1 (maracas)

Perc. 2 (congas)

Perc. 3 (claves)

113 **G**

Vln. I

Vln. II

Vla.

Vc.

Bass

129 H

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. *mp*

129 H

rhythmic

Hr. 1 *mf* rhythmic

Hr. 2 *mf* rhythmic

B. Tpt. 1 *mf* rhythmic

B. Tpt. 2 *mf* rhythmic

Tbn. 1 *mf*

Tbn. 2 *mf*

129 H

Timp. *mf*

Perc. 1 (suspended cymbal) to suspended cymbal

Perc. 2 (congas) *mp*

Perc. 3 (claves) *mf*

129 H

Vln. I *mf*

Vln. II *mf* divisi

Vla. *mf* divisi

Vc. *mf* divisi

Bass *f* arco

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

The score is arranged in a standard orchestral format with the following parts:

- Piccolo**: Treble clef, 7/8 time signature.
- Flute 1**: Treble clef, 7/8 time signature.
- Flute 2**: Treble clef, 7/8 time signature.
- Clarinet in B♭ 1**: Treble clef, key signature of one sharp (F#), 7/8 time signature.
- Clarinet in B♭ 2**: Treble clef, key signature of one sharp (F#), 7/8 time signature.
- Horn in F 1**: Treble clef, key signature of one sharp (F#), 7/8 time signature.
- Horn in F 2**: Treble clef, key signature of one sharp (F#), 7/8 time signature.
- Trombone 1**: Bass clef, 7/8 time signature.
- Trombone 2**: Bass clef, 7/8 time signature.
- Percussion 1 (congas)**: Includes notation for Congas (gong) and Congas (with big soft wool mallets) starting at measure 4 with a *mp* dynamic.
- Percussion 2 (claves)**: Includes notation for Claves, temple blocks, and bird whistle. Claves notation starts at measure 4 with a *mp* dynamic.
- Percussion 3 (bass drum)**: Includes notation for Bass drum steady, in the background, starting at measure 4 with a *mp* dynamic.
- Percussion 4 (optional) (cabasa)**: Empty staff.
- Violin I**: Treble clef, 7/8 time signature.
- Violin II**: Treble clef, 7/8 time signature.
- Viola**: Alto clef, 7/8 time signature.
- Cello**: Bass clef, 7/8 time signature.
- Bass**: Bass clef, 7/8 time signature.

The tempo marking "Andante - Ritualistic" is placed below the percussion section.

7

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

OSSIA
Cabasa

p

Vln. I

Vln. II

Vla.

Vc.

Bass

mf

pizzicato

mf

pizzicato

mf

13 **A** *Focused, biting, with primitive energy*

Picc. *mf* 3

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

13 **A**

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

13 **A**

Perc. 1

Perc. 2

Perc. 3

Perc. 4

13 **A**

Vln. I

Vln. II

Vla. *pizzicato*
mf

Vc.

Bass

19

Picc. *f* 3

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B

19

Hn. 1 *mp* short, bold, dark

Hn. 2 *mp* short, bold, dark

Tbn. 1 *mp* short, bold, dark

Tbn. 2 *mp* short, bold, dark

B

19

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B

19

Vln. I *mf* pizzicato

Vln. II *mf* pizzicato

Vla.

Vc.

Bass

B

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.

Vcl.

Bass

31 C *marcato*

Picc. *f marcato*

Fl. 1 *f marcato*

Fl. 2 *f marcato*

B♭ Cl. 1 *f marcato*

B♭ Cl. 2 *f marcato*

Hn. 1 C

Hn. 2 C

Tbn. 1 C

Tbn. 2 C

Perc. 1 C

Perc. 2 *mf*
Temple blocks steady, reverent, in the background

Perc. 3 C

Perc. 4 C

Vln. I *arco marcato*
f

Vln. II *arco marcato*
f

Vla. *arco marcato*
f

Vc. *arco marcato*
f

Bass *f*

37 **D** *Focused, biting, with primitive energy*

Picc. *f* 3

Fl. 1

Fl. 2

B♭ Cl. 1 *Focused, biting, with primitive energy* *f* 3

B♭ Cl. 2

37 **D**

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

37 **D**

Perc. 1

Perc. 2 Claves *mp*

Perc. 3

Perc. 4

37 **D** *pizzicato*

Vln. I *mf* *pizzicato*

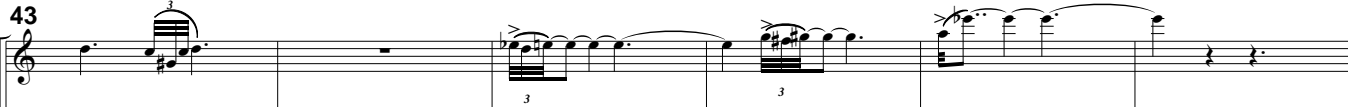
Vln. II *mf* *pizzicato*


Vla. *mf* *pizzicato*

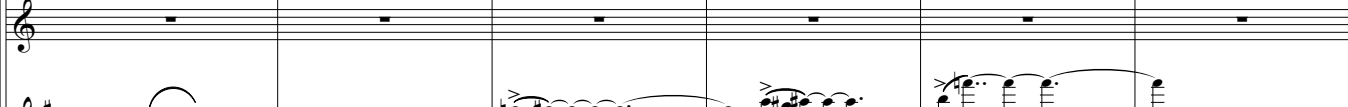
Vc. *mf* *pizzicato*

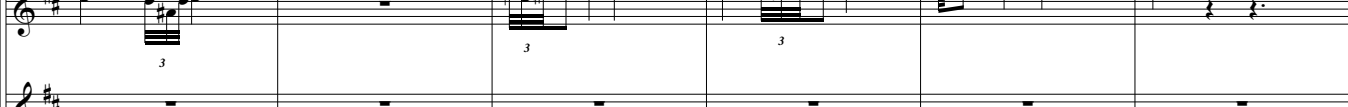
Bass *mf*

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.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2

49 E

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2

49 E

Perc. 1
Perc. 2
Perc. 3
Perc. 4

49 E

Vln. I
Vln. II
Vla.
Vc.
Bass

55 F

Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2

55 F

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2

55 F

Perc. 1
Perc. 2
Perc. 3
Perc. 4

55 F

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

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bird whistle *irregular but noble and gentle, imitating real birds (use one or multiple bird whistles)*

Gong (big soft wool mallet) (l.v.) *p*

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

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Percussion 1 (congas)

Percussion 2 (suspended cymbal)

Percussion 3 (bass drum)

Violin I

Violin II

Viola

Cello I

Cello II

Bass

Congas (play with hands)
mysterious (col. celli)
mf

(Suspended cymbal, snare drum)

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

mp

mp

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

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

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 Joyful, bright and pleasant

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. *mf*

17 Joyful, bright and pleasant

Hn. 1 *marcato, secco*

Hn. 2 *ff marcato, secco*

B♭ Tpt. 1 *ff marcato, secco*

B♭ Tpt. 2 *ff marcato, secco*

Tbn. 1 *ff marcato, secco*

Tbn. 2 *ff marcato, secco*

17 Joyful, bright and pleasant

Perc. 1 (congas) *mf*

Perc. 2 (suspended cymbal) *Susp. cymbal* *mute* *f* *mp* (hit near the dome) (i.v.)

Perc. 3 (bass drum) *Bass drum* *mute* *f* *to cabasa*

17 Joyful, bright and pleasant

Vln. I

Vln. II

Vla. *mf*

Vc. I *ff* *mf*

Vc. II *ff* *mf*

Bass *pizzicato (sempre sostenuto)* *f*

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)

25

Vln. I

Vln. II

Vla.

25

Vc. I

Vc. II

Bass

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

Cabasa *mf*

33 B

Picc. *mp*

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *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.

Vc. I *pizzicato f*

Vc. II *pizzicato 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. *ff*

Fl. 1 *ff*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

49 **C** Bold and pleasant
Bongos

Perc. 1 (congas) *mf*

Perc. 2 (suspended cymbal) (hit near the dome) *mp* (l.v.)

Perc. 3 (cabasa)

49 **C** Bold and pleasant

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

49 *mf* arco

Vc. I *mf*

Vc. II *mf*

Bass *mf*

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

D Apprensivo ed ostinato

65

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

D Apprensivo ed ostinato

65

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

D Apprensivo ed ostinato

65

Perc. 1 (bongos)

Perc. 2

Perc. 3 (cabasa)

to temple blocks

Temple blocks

D Apprensivo ed ostinato appassionato, molto espressivo

65

Vln. I

Vln. II

Vla.

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)

(l.v.)

Cow Bells

Temple blocks

mf

81 E Piu enérgico

Vln. I

Vln. II

Vla.

81

Vc. I

Vc. II

Bass

89

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)

to cow bells

Cow Bells

to temple blocks

Temple blocks

mp

mf

(i.v.)

89

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Bass

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

Picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

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

Hn. 1 *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

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

Perc. 1 (bongos) *f*

Perc. 2 (suspended cymbal) *mp*

Perc. 3 (cow bells) *mp*

(l.v.) to snare drum

Cow Bells

to cabasa

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

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *mf* arco

Vc. II *mf* arco

Bass *mf*

105

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

105

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Cabasa

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.

mf

113

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

113

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Congas

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.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Bass

mf

mf

129 G

Picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1 G *bright*

Hn. 2 *ff* *bright*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

129 G

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (cabaça) *mp*

Vln. I *ff*

Vln. II *ff*

Vla.

129

Vc. I

Vc. II

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

137

firm but noble
ff
firm but noble
ff
insistent, rhythmic
f
insistent, rhythmic
f
insistent, rhythmic
f

Perc. 1 (congas) Perc. 2 (snare drum) Perc. 3 (cubassa)

137

Vln. I Vln. II Vla. Vc. I Vc. II Bass

mf
mf

137

145 H

Picc. *f*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

145 H *f* festive, spirited

Hn. 1 *mf* festive, spirited

Hn. 2 *mf* festive, spirited

B♭ Tpt. 1 *mf* festive, spirited

B♭ Tpt. 2 *mf* festive, spirited

Tbn. 1 *mf* festive, spirited

Tbn. 2 *mf* festive, spirited

145 H Bongos

Perc. 1 (congas) *f*

Perc. 2 (snare drum)

Perc. 3 (cabasa)

145 H

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

145

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 (cubassa)

153

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Bass

161

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. *mf*

161

Hn. 1 *f* *firm but noble*

Hn. 2

B♭ Tpt. 1 *bright, elegant* *f*

B♭ Tpt. 2 *bright, elegant* *f*

Tbn. 1

Tbn. 2

161

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Congas

to susp. cymbal

Susp. cymbal (hit near the dome) *mf* (l.v.)

161

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Bass

169

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

169

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

169

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (suspended cymbal)

(hit near the dome) (L.v.) Cabasa

169

Vln. I

Vln. II

Vla.

169

Vc. I

Vc. II

Bass

177

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Bsn. *f* *ff*

177 *heroic (bring out)*

Hn. 1 *ff* *heroic (bring out)*

Hn. 2 *ff* *heroic (bring out)*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

177

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (bass drum) *to bass drum* *f* *Bass drum (secco)* *mute*

177 *ff* *divisi* *ff*

Vln. I *ff* *divisi* *ff*

Vln. II *ff* *divisi* *ff*

Vla. *ff* *divisi* *ff*

177 *ff*

Vc. I *ff*

Vc. II *ff*

Bass *ff*

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

Musical staff for measures 60-64. The staff is in G-flat major (two flats) and 3/4 time. Measures 60-63 contain whole rests. Measure 64 contains a whole note G4 with a fingering of 5.

70 E

Musical staff for measures 70-76. The staff is in G-flat major (two flats) and 3/4 time. Measures 70-71 contain whole rests. Measure 72 contains a whole note G4 with a fingering of 3. Measure 73 contains a whole rest. Measure 74 contains a whole note G4 with a fingering of 6. Measures 75-76 contain whole rests.

83

Musical staff for measures 83-86. The staff is in G-flat major (two flats) and 3/4 time. Measures 83-85 contain whole rests. Measure 86 contains a whole note G4 with a fingering of 5.

94 F Festive

Musical staff for measures 94-107. The staff is in G-flat major (two flats) and 3/4 time. Measure 94 contains a whole rest with a fingering of 8. Measures 95-96 contain eighth notes G4, A4, B4, and A4 with accents and a dynamic marking of *f*. Measure 97 contains a whole rest. Measures 98-107 contain eighth notes G4, A4, B4, and A4 with accents and a dynamic marking of *mf*.

108

Musical staff for measures 108-112. The staff is in G-flat major (two flats) and 3/4 time. Measures 108-112 contain eighth notes G4, A4, B4, and A4 with accents.

113 G

Musical staff for measures 113-118. The staff is in G-flat major (two flats) and 3/4 time. Measure 113 contains a quarter note G4 with an accent. Measures 114-118 contain whole rests.

119

Musical staff for measures 119-124. The staff is in G-flat major (two flats) and 3/4 time. Measures 119-124 contain whole rests.

125 H

Musical staff for measures 125-130. The staff is in G-flat major (two flats) and 3/4 time. Measures 125-124 contain whole rests. Measure 125 contains eighth notes G4, A4, B4, and A4 with accents and a dynamic marking of *mp*. Measure 126 contains eighth notes G4, A4, B4, and A4 with accents. Measures 127-130 contain eighth notes G4, A4, B4, and A4 with accents.

131

Musical staff for measures 131-136. The staff is in G-flat major (two flats) and 3/4 time. Measures 131-136 contain eighth notes G4, A4, B4, and A4 with accents.

137

Musical staff for measures 137-142. The staff is in G-flat major (two flats) and 3/4 time. Measure 137 contains a quarter note G4 with an accent and a dynamic marking of *f*. Measure 138 contains a quarter note A4 with an accent. Measure 139 contains a quarter note B4 with an accent. Measure 140 contains a quarter note A4 with an accent. Measure 141 contains a quarter note G4 with an accent. Measure 142 contains a quarter rest. A dynamic marking of *sf p* is placed below measures 141-142, with a wedge indicating a crescendo from *sf p* to *sf*.

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
mf

Flute 1 -p.2

66

73

80 *tr* **E** 86 4

90 *mf* 94 3 *passionato* *f*

98

105 **F** Festive

111 *mf* **G**

116

122

128 **H** *mp*

134 *risoluto* *f*

140 *sf p* *f*

Detailed description: This is a page of a musical score for Flute 1, page 2, covering measures 66 to 140. The score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature changes frequently throughout the piece, including 2/4, 3/4, 4/4, 6/8, and 3/8. The music features various dynamics such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *sf p* (sforzando piano). Performance instructions include *tr* (trill), *passionato* (passionately), *risoluto* (resolutely), and *sf p* (sforzando piano). There are several boxed letters: 'E' at measure 80, 'F' at measure 105 (with the word 'Festive' next to it), 'G' at measure 111, and 'H' at measure 128. The score includes slurs, accents, and dynamic hairpins. The piece concludes at measure 140 with a final *f* dynamic.

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

by José L. Elizondo

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

6/8 | 3/4 | 6/8 | 4/4 | 6/8

6 A

12

18

24 B

30

36

42 C

48

54

60 D Reverent

mf

66

73

85

94

102

109

114

120

126

132

137

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

by José L. Elizondo

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

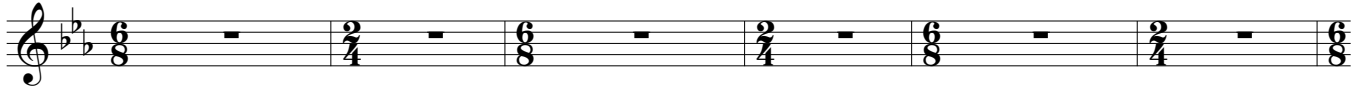


6

A



12



18



24

B



30

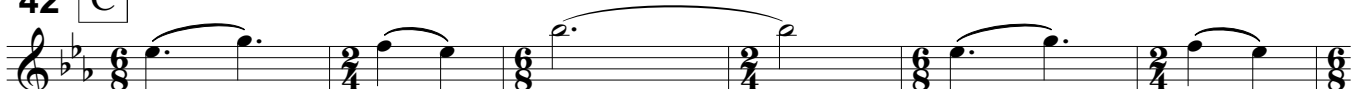


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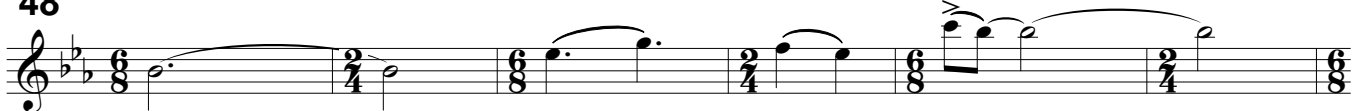
42

C

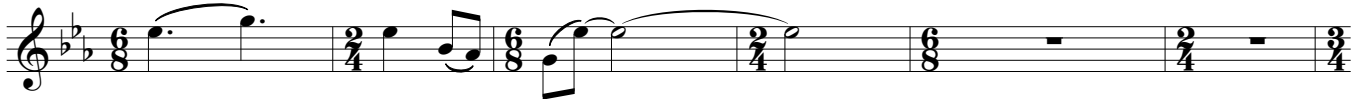


48

f



54



60

D

Reverent



Oboe 1 -p.2

71

Musical staff 71: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 3/4. A dynamic marking of *mf* is present below the first measure.

76

Musical staff 76: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mf* is present below the first measure. A box containing the letter 'E' is located above the staff.

84

Musical staff 84: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mf* is present below the first measure. A box containing the letter 'E' is located above the staff.

94

Musical staff 94: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mf* is present below the first measure. A box containing the letter 'E' is located above the staff.

106 **F** Festive

Musical staff 106: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'F' is located above the staff.

112

Musical staff 112: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'G' is located above the staff.

117

Musical staff 117: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'G' is located above the staff.

123

Musical staff 123: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'G' is located above the staff.

129 **H**

Musical staff 129: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'H' is located above the staff.

135

Musical staff 135: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *mp* is present below the first measure. A box containing the letter 'H' is located above the staff.

141

Musical staff 141: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and a dotted half note G4. The time signature changes from 3/4 to 2/4, then back to 3/4, and finally to 2/4. A dynamic marking of *f* is present below the first measure. A box containing the letter 'H' is located above the staff.

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

by José L. Elizondo

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

5/8 - - - 3/4 - - - 6/8 - - - 4/4 - - - 6/8

6 A

6/8 - - - 4/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

12

6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

18

6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

24 B

6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 3/4 - - - 6/8

30

6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

36

6/8 - - - 3/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

42 C

6/8 *mf* - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8 - - - 2/4 - - - 6/8

48

54

60 D Reverent

3/4 - - - 2/4 - - - 3/4 - - - 2/4 - - - 3/4 ⁵ - - - 2/4 - - - 2/4

Oboe 2 -p.2

71 72 3

mf

78 E

mf

86 5 94 8

mf

104 F **Festive**

mp

110 G

mp

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

Clarinet in B \flat 1 -p.2

70

72 3

78

mf E

86

5

96

mf 98 4

106 **F** Festive

mf

112 **G**

G

117

125 **H**

H

f

131

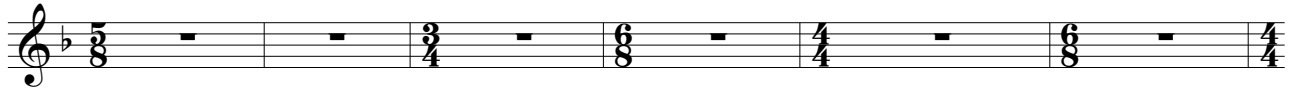
137 *risoluto*

f H *sf p* *sf*

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

by José L. Elizondo

Joyful, Lively, Festive ($\text{♩} = 100-110$)



7 A



12



18

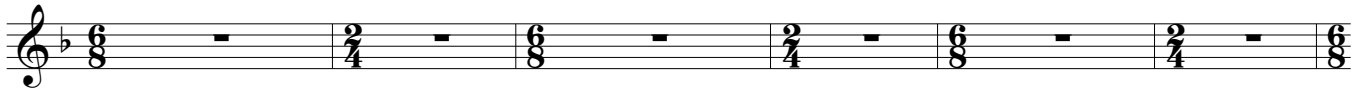


24

B



30

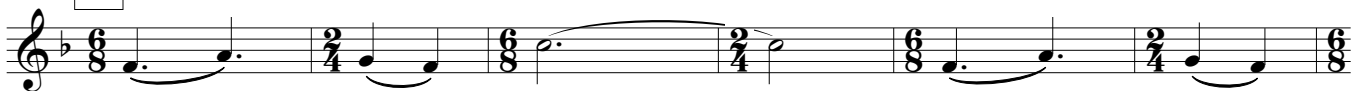


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42

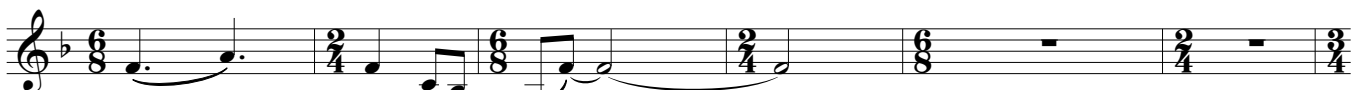
C



48



54



60

D Reverent



Clarinet in B \flat 2 -p.2

70

72 3

78

mp E

86

5

96

98 4

mf

106 **F** Festive

mp

112

G

117

117

123

123

129 **H**

f

135

f risoluto

141

sf p *sf*

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

by José L. Elizondo

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

6 *mf* A

12

18

24 B

30 *mf*

36

42 C

48 *f*

54

60 D Reverent *p*

Bassoon -p.2

66

Musical staff for measures 66-73. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. The music consists of eighth and quarter notes, some with slurs and accents.

74

Musical staff for measures 74-81. The staff is in bass clef with a key signature of two flats. The time signature changes from 2/4 to 3/4 and back to 2/4. The music features slurs and a mezzo-piano (*mp*) dynamic marking.

82

E

Musical staff for measures 82-87. The staff is in bass clef with a key signature of two flats. The time signature changes from 2/4 to 3/4 and back to 2/4. Measures 82-85 are whole rests. Measure 86 contains a five-measure rest with a '5' above it. Measure 87 is a whole rest.

92

Musical staff for measures 92-97. The staff is in bass clef with a key signature of two flats. The time signature changes from 3/4 to 2/4 and back to 3/4. The music consists of quarter notes with slurs.

98

mf

Musical staff for measures 98-103. The staff is in bass clef with a key signature of two flats. The time signature changes from 3/4 to 2/4 and back to 3/4. The music features slurs and accents.

104

F Festive

Musical staff for measures 104-109. The staff is in bass clef with a key signature of two flats. The time signature changes from 3/4 to 2/4 and back to 3/4. The music features slurs and accents, with a mezzo-forte (*mf*) dynamic marking.

110

G

Musical staff for measures 110-114. The staff is in bass clef with a key signature of two flats. The time signature changes from 4/4 to 6/8 and back to 4/4. The music consists of quarter notes with slurs.

115

Musical staff for measures 115-120. The staff is in bass clef with a key signature of two flats. The time signature changes from 6/8 to 2/4 and back to 6/8. The music consists of quarter notes with slurs.

121

Musical staff for measures 121-126. The staff is in bass clef with a key signature of two flats. The time signature changes from 6/8 to 2/4 and back to 6/8. The music consists of quarter notes with slurs.

127

H

Musical staff for measures 127-132. The staff is in bass clef with a key signature of two flats. The time signature changes from 6/8 to 2/4 and back to 6/8. The music features slurs and a mezzo-piano (*mp*) dynamic marking.

133

Musical staff for measures 133-138. The staff is in bass clef with a key signature of two flats. The time signature changes from 6/8 to 2/4 and back to 6/8. The music features slurs and a forte (*f*) dynamic marking.

139

Musical staff for measures 139-144. The staff is in bass clef with a key signature of two flats. The time signature changes from 6/8 to 2/4 and back to 6/8. The music features slurs and dynamic markings of *sf p* and *sf*.

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

by José L. Elizondo

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

Musical staff with rests and time signatures: 8/8, 3/4, 6/8, 4/4, 6/8, 4/4

7 A

Musical staff with rests and time signatures: 4/4, 6/8, 2/4, 6/8, 2/4, 6/8

12

Musical staff with rests and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

18 *firm but noble*

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

24 B *rhythmic, playful*

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

30

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

36

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

42 C

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

48 *mf*

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

54 *firm but noble*

Musical staff with notes and time signatures: 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8

60 D Reverent

Musical staff with notes and time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 5/4, 2/4, 3/4, 2/4

Horn in F 1 -p.2

71 72 3 gentle, noble, in the background

mp

78 E

mp

86 5 94 8

mp

104 F Festive

mp

110 G bold, legato
solo

f

115

f

121

f

127 H rhythmic

mf

133 risoluto

mf

139

sf p *sf*

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

by José L. Elizondo

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

7 A

12

18

24 B *rhythmic, playful*

30

36

42 C *mf*

48

54

60 D Reverent

Horn in F 2 -p.2

70 E

Musical staff 70-76: Treble clef, key signature of two flats. Measures 70-71 are rests. Measure 72 has a triplet of eighth notes. Measure 73 is a rest. Measure 74 has a sextuplet of eighth notes. Measures 75-76 are rests.

84 94

Musical staff 84-94: Treble clef, key signature of two flats. Measures 84-85 are rests. Measure 86 has a quintuplet of eighth notes. Measures 87-93 are rests. Measure 94 has an octuplet of eighth notes.

102 F Festive

Musical staff 102-108: Treble clef, key signature of two flats. Measures 102-103 are rests. Measure 104 has a 3/4 time signature. Measures 105-106 are rests. Measure 107 has a 3/8 time signature. Measure 108 has a 6/8 time signature.

109 G bold, legato
solo

Musical staff 109-113: Treble clef, key signature of two flats. Measures 109-110 are rests. Measure 111 has a 6/8 time signature. Measure 112 has a 4/4 time signature. Measure 113 has a 2/4 time signature. Dynamics: *f*.

114

Musical staff 114-119: Treble clef, key signature of two flats. Measures 114-115 have a 2/4 time signature. Measure 116 has a 6/8 time signature. Measure 117 has a 2/4 time signature. Measure 118 has a 6/8 time signature. Measure 119 has a 2/4 time signature.

120

Musical staff 120-125: Treble clef, key signature of two flats. Measures 120-121 have a 2/4 time signature. Measure 122 has a 6/8 time signature. Measure 123 has a 2/4 time signature. Measure 124 has a 6/8 time signature. Measure 125 has a 2/4 time signature.

126 H rhythmic

Musical staff 126-131: Treble clef, key signature of two flats. Measures 126-127 have a 2/4 time signature. Measure 128 has a 6/8 time signature. Measure 129 has a 2/4 time signature. Measure 130 has a 6/8 time signature. Measure 131 has a 2/4 time signature. Dynamics: *mf*.

132

Musical staff 132-136: Treble clef, key signature of two flats. Measures 132-133 have a 3/4 time signature. Measure 134 has a 6/8 time signature. Measure 135 has a 2/4 time signature. Measure 136 has a 6/8 time signature.

137 *risoluto*

Musical staff 137-142: Treble clef, key signature of two flats. Measures 137-138 have a 6/8 time signature. Measure 139 has a 2/4 time signature. Measure 140 has a 6/8 time signature. Measure 141 has a 2/4 time signature. Measure 142 has a 6/8 time signature. Dynamics: *mf*, *sf p*, *sf*.

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

by José L. Elizondo

Joyful, Lively, Festive ($\text{♩} = 100-110$)

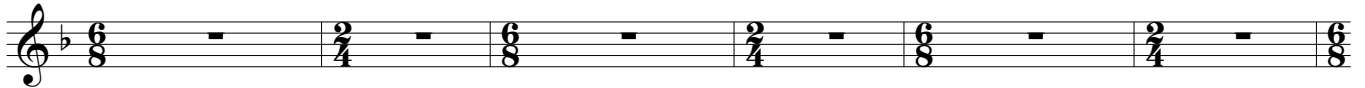


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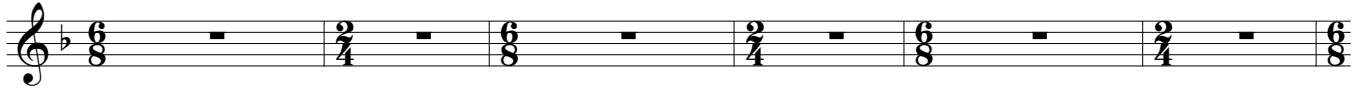
A



12



18



24

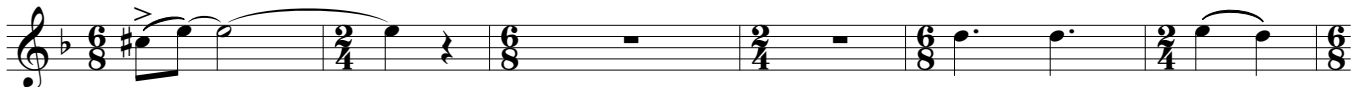
B

rhythmic, playful



mf

30

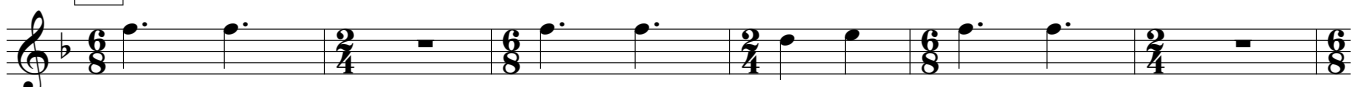


36



42

C



mf

48



54



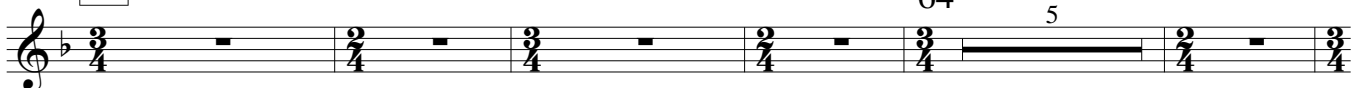
60

D

Reverent

64

5



Trumpet in B \flat 1 -p.2

70 72 3 76 6

Musical staff 70-76: Treble clef, key signature of one flat. Measures 70-71 are rests. Measure 72 has a whole note with a '3' above it. Measure 73 is a rest. Measure 74 has a whole note with a '6' above it. Measure 75 is a rest. Measure 76 has a whole note with a '6' above it.

82 E 86 5

Musical staff 82-88: Treble clef, key signature of one flat. Measures 82-85 are rests. Measure 86 has a whole note with a '5' above it. Measure 87 is a rest. Measure 88 has a whole note.

92 94 8

Musical staff 92-98: Treble clef, key signature of one flat. Measures 92-93 are rests. Measure 94 has a whole note with an '8' above it. Measures 95-98 are rests.

106 F Festive

Musical staff 106-112: Treble clef, key signature of one flat. Measures 106-112 are rests.

113 G

Musical staff 113-119: Treble clef, key signature of one flat. Measures 113-119 are rests.

121

Musical staff 121-127: Treble clef, key signature of one flat. Measures 121-127 are rests.

129 H
rhythmic
mf

Musical staff 129-135: Treble clef, key signature of one flat. Measure 129 has a half note with a dot. Measure 130 has a quarter note. Measure 131 has a half note with a dot. Measure 132 has a quarter note. Measure 133 has a half note with a dot. Measure 134 has a quarter note. Measure 135 has a half note with a dot.

135

Musical staff 135-141: Treble clef, key signature of one flat. Measure 135 has a half note with a dot. Measure 136 has a quarter note. Measure 137 has a half note with a dot. Measure 138 has a quarter note. Measure 139 has a half note with a dot. Measure 140 has a quarter note. Measure 141 has a half note with a dot.

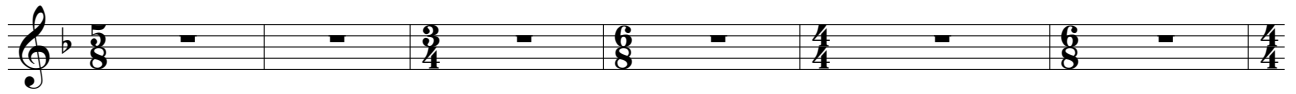
141

Musical staff 141-147: Treble clef, key signature of one flat. Measures 141-142 are rests. Measure 143 has a half note with a sharp sign. Measure 144 has a quarter note with a sharp sign. Measure 145 has a half note with a sharp sign. Measure 146 has a quarter note with a sharp sign. Measure 147 has a half note with a sharp sign. Dynamics: *sf p* at the start of measure 143, *sf* at the end of measure 147.

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

by José L. Elizondo

Joyful, Lively, Festive ($\text{♩} = 100-110$)

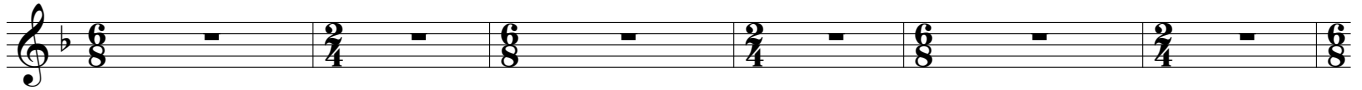


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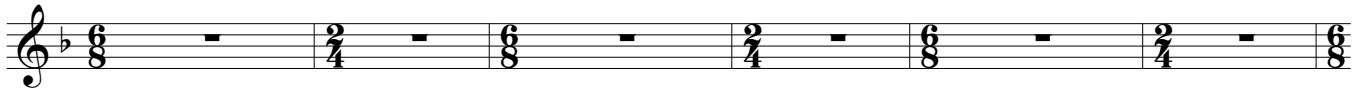
A



12



18



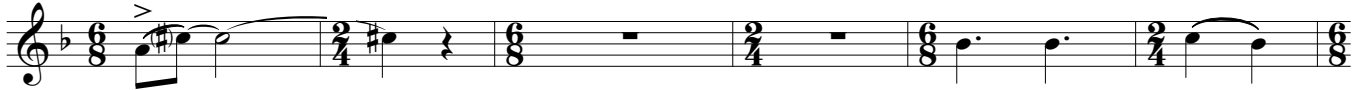
24

B

rhythmic, playful



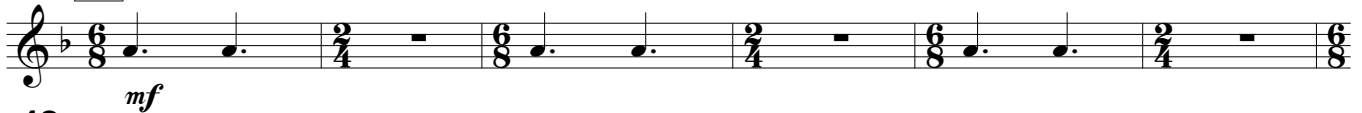
30



36



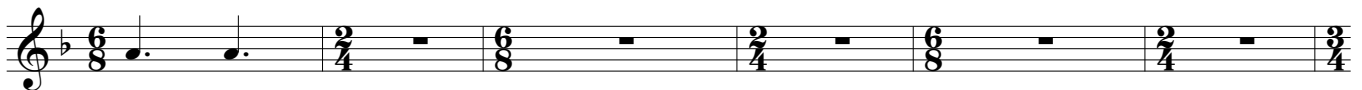
42 C



48



54



60 D Reverent



Trumpet in B \flat 2 -p.2

70 72 3 76 6

Musical staff 70-76: Treble clef, key signature of one flat. Measures 70-71 are rests. Measure 72 has a whole note with a slur and a '3' above it. Measure 73 is a rest. Measure 74 has a whole note with a slur and a '6' above it. Measure 75 is a rest. Measure 76 has a whole note with a slur and a '6' above it.

82 E 86 5

Musical staff 82-88: Treble clef, key signature of one flat. Measures 82-85 are rests. Measure 86 has a whole note with a slur and a '5' above it. Measure 87 is a rest. Measure 88 has a whole note with a slur.

92 94 8

Musical staff 92-98: Treble clef, key signature of one flat. Measures 92-93 are rests. Measure 94 has a whole note with a slur and an '8' above it. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 is a whole rest. Measure 98 is a whole rest.

106 F Festive

Musical staff 106-112: Treble clef, key signature of one flat. Measures 106-107 are rests. Measure 108 has a whole note with a slur. Measure 109 has a whole note with a slur. Measure 110 has a whole note with a slur. Measure 111 has a whole note with a slur. Measure 112 has a whole note with a slur.

113 G

Musical staff 113-119: Treble clef, key signature of one flat. Measures 113-114 are rests. Measure 115 has a whole note with a slur. Measure 116 has a whole note with a slur. Measure 117 has a whole note with a slur. Measure 118 has a whole note with a slur. Measure 119 has a whole note with a slur.

121

Musical staff 121-127: Treble clef, key signature of one flat. Measures 121-122 are rests. Measure 123 has a whole note with a slur. Measure 124 has a whole note with a slur. Measure 125 has a whole note with a slur. Measure 126 has a whole note with a slur. Measure 127 has a whole note with a slur.

129 H *rhythmic*

mf

Musical staff 129-134: Treble clef, key signature of one flat. Measure 129 has a half note with a slur and 'mf' below it. Measure 130 has a half note with a slur. Measure 131 has a half note with a slur. Measure 132 has a half note with a slur. Measure 133 has a half note with a slur. Measure 134 has a half note with a slur.

135

Musical staff 135-140: Treble clef, key signature of one flat. Measure 135 has a half note with a slur. Measure 136 has a half note with a slur. Measure 137 has a half note with a slur. Measure 138 has a whole rest. Measure 139 has a whole rest. Measure 140 has a whole rest.

141

sf p ————— *sf*

Musical staff 141-146: Treble clef, key signature of one flat. Measures 141-142 are rests. Measure 143 has a half note with a slur and 'sf p' below it. Measure 144 has a half note with a slur and 'sf' below it. Measure 145 has a half note with a slur. Measure 146 has a half note with a slur.

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

by José L. Elizondo

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

6

A

12

18

24

B

rhythmic, playful

mp

30

36

42

C

48

mf

54

60

D

Reverent

64

5

Trombone 1 -p.2

70

Musical staff for measures 70-76. Measures 70-71 are rests. Measure 72 has a 3-measure rest. Measure 73 has a 3-measure triplet. Measures 74-75 are rests. Measure 76 has a 6-measure rest.

82 E

Musical staff for measures 82-86. Measures 82-85 are rests. Measure 86 has a 5-measure rest.

94

F Festive

Musical staff for measures 94-98. Measure 94 has an 8-measure rest. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 has a quarter note G2, quarter note G2, quarter note G2. Measure 98 has a quarter note G2, quarter note G2, quarter note G2. *mp*

108

Musical staff for measures 108-112. Measure 108 has a quarter note G2, quarter note G2, quarter note G2. Measure 109 has a quarter note G2, quarter note G2, quarter note G2. Measure 110 has a quarter note G2, quarter note G2, quarter note G2. Measure 111 has a quarter note G2, quarter note G2, quarter note G2. Measure 112 has a quarter note G2, quarter note G2, quarter note G2.

113 G

Musical staff for measures 113-118. Measure 113 has a quarter note G2, quarter rest, quarter rest. Measure 114 is a whole rest. Measure 115 is a whole rest. Measure 116 is a whole rest. Measure 117 is a whole rest. Measure 118 is a whole rest.

119

Musical staff for measures 119-124. Measures 119-124 are whole rests.

125

H

Musical staff for measures 125-130. Measures 125-129 are whole rests. Measure 130 has a quarter note G2, quarter rest, quarter rest. *mf*

131

Musical staff for measures 131-136. Measure 131 has a quarter note G2, quarter rest, quarter rest. Measure 132 is a whole rest. Measure 133 has a quarter note G2, quarter rest, quarter rest. Measure 134 is a whole rest. Measure 135 has a quarter note G2, quarter rest, quarter rest. Measure 136 is a whole rest.

137

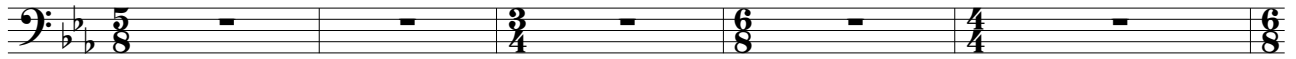
risoluto

Musical staff for measures 137-142. Measure 137 has a quarter note G2, quarter note G2, quarter note G2. Measure 138 has a quarter note G2, quarter note G2, quarter note G2. Measure 139 has a quarter note G2, quarter note G2, quarter note G2. Measure 140 has a quarter note G2, quarter note G2, quarter note G2. Measure 141 has a half note G2, half note G2. Measure 142 has a quarter note G2, quarter note G2, quarter note G2. *mf* *sf p* *sf*

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

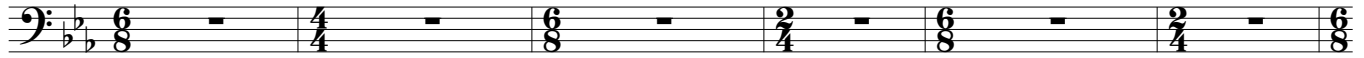
by José L. Elizondo

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

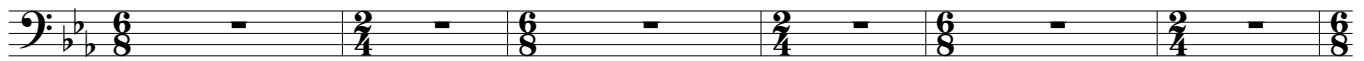


6

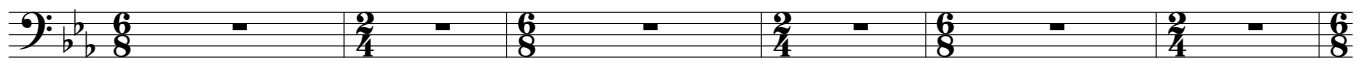
A



12



18



24

B

rhythmic, playful



mp

30



36



42

C



mf

48



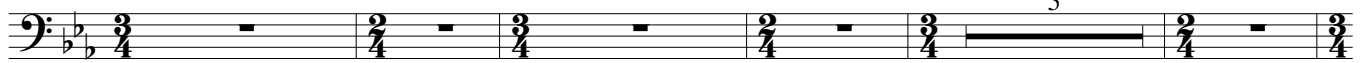
54



60 **D Reverent**

64

5



Trombone 2 -p.2

70

Musical staff for measures 70-76. Measures 70-71 are rests. Measure 72 has a triplet of eighth notes. Measures 73-74 are rests. Measure 75 has a sextuplet of eighth notes. Measure 76 is a rest.

82

E

Musical staff for measures 82-88. Measures 82-85 are rests. Measure 86 has a quintuplet of eighth notes. Measures 87-88 are rests.

94

F

Festive

Musical staff for measures 94-100. Measure 94 has an eighth note with an '8' above it. Measures 95-96 are rests. Measures 97-98 are eighth notes. Measures 99-100 are rests.

108

Musical staff for measures 108-112. Measures 108-109 are eighth notes. Measures 110-111 are rests. Measure 112 is an eighth note.

113

G

Musical staff for measures 113-118. Measures 113-114 are eighth notes. Measures 115-116 are rests. Measures 117-118 are eighth notes.

119

Musical staff for measures 119-124. Measures 119-120 are eighth notes. Measures 121-122 are rests. Measures 123-124 are eighth notes.

125

H

Musical staff for measures 125-130. Measures 125-126 are eighth notes. Measures 127-128 are rests. Measure 129 has a half note with *mf* below it. Measure 130 is a rest.

131

Musical staff for measures 131-136. Measures 131-132 are eighth notes. Measures 133-134 are rests. Measures 135-136 are eighth notes.

137

Musical staff for measures 137-142. Measure 137 has a half note with *mf* below it and *risoluto* above it. Measures 138-139 are eighth notes. Measure 140 has a half note with *sf p* below it. Measure 141 has a half note with *sf* below it. Measure 142 has a half note with *sf* below it.

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

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

Timpani

8 A

16

24

B

32

40

C

48

56

60 D Reverent

68

76

E

86

102

Timpani -p.2

106 F Festive

Musical staff for exercise 106, featuring a bass clef and a key signature of two flats. The staff contains eight measures of whole rests, with time signatures alternating between 5/8, 3/4, 6/8, 4/4, 6/8, 4/4, and 6/8.

113 G

Musical staff for exercise 113, featuring a bass clef and a key signature of two flats. The staff contains eight measures of whole rests, with time signatures alternating between 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8, and 2/4.

121

Musical staff for exercise 121, featuring a bass clef and a key signature of two flats. The staff contains eight measures of whole rests, with time signatures alternating between 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8, and 2/4.

129 H

Musical staff for exercise 129, featuring a bass clef and a key signature of two flats. The staff contains eight measures of music. The first measure is a half note with a dynamic marking of *mf*. The second measure is a quarter rest followed by a quarter note. The third measure is a half note. The fourth measure is a quarter rest. The fifth measure is a half note. The sixth measure is a quarter rest followed by a quarter note. The seventh measure is a half note. The eighth measure is a quarter rest. Time signatures alternate between 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8, and 2/4.

137

Musical staff for exercise 137, featuring a bass clef and a key signature of two flats. The staff contains eight measures of music. The first four measures are whole rests. The fifth measure is a half note with a dynamic marking of *p*. The sixth measure is a half note with a dynamic marking of *crescendo molto*. The seventh measure is a half note with a dynamic marking of *sf p*. The eighth measure is a half note with a dynamic marking of *sf*. The word *mute* is written above the eighth measure. Time signatures alternate between 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, 6/8, and 2/4.

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)

8 A

Timpani

Percussion 1 (maracas)

Percussion 2 (congas)

Percussion 3 (claves)

14

Timp.

Perc. 1 (maracas) *mf*

Perc. 2 (congas) *mf*

Perc. 3 (claves) *mf*

Percussion -p.2

20

Timpani (Timp.)

Perc. 1 (maracas)

Perc. 2 (congas)

Perc. 3 (claves)

26

B

Timpani (Timp.)

Perc. 1 (maracas)

Perc. 2 (bongos)

Perc. 3 (claves)

Bongos

mp

32

Timpani (Timp.)

Perc. 1 (maracas)

Perc. 2 (bongos)

Perc. 3 (claves)

38

C

Timpani (Timp.)

Perc. 1 (maracas)

Perc. 2 (bongos)

Perc. 3 (claves)

Cabasa

Congas

mf

mf

mf

44

Timp.

Perc. 1 (cabasa)

Perc. 2 (congas)

Perc. 3 (claves)

52

Timp.

Perc. 1 (cabasa)

Perc. 2 (congas)

Perc. 3 (claves)

60 D Reverent

Timp.

mp

Perc. 1 (suspended cymbal)

to suspended cymbal

Perc. 2 (congas)

p

Perc. 3 (tambourine)

to tambourine

67

Timp.

Perc. 1 (susp. cymbal)

Perc. 2 (congas)

Perc. 3 (tambourine)

113 G

Timp.

 Perc. 1 (maracas) *mf*

 Perc. 2 (congas) *mf*

 Perc. 3 (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* *sf* *mute*

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

 Perc. 2 (congas) *sf* *p* *sf*

 Perc. 3 (claves) *f* *sf*

Percussion 1

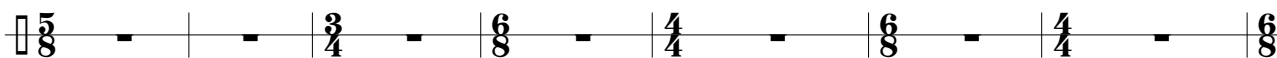
INSTRUMENTS:

Maracas
Cabasa
Suspended Cymbal

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

Percussion 1 -p.1
by José L. Elizondo

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



8 **A**
Maracas
mf

14

20

26 **B**

32

38 **C** Cabasa
mf

44

50

56 **D** Reverent
to suspended cymbal

Percussion 1 -p.2

62

64 5

72

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*

Percussion 2 -p.1

by José L. Elizondo

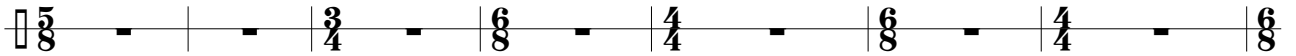
INSTRUMENTS:

Congas (played with hands)

Bongos (played with hands)

Triangle

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



8 **A**
Congas
mf

14

20

26 **B**
Bongos
mp

32

38 **C**
Congas
mf

44

50

56 **D** Reverent
p

Percussion 2 -p.2

62

Musical staff for measure 62, featuring a sequence of eighth and sixteenth notes in 3/4 and 2/4 time signatures.

68

Musical staff for measure 68, featuring a sequence of eighth and sixteenth notes in 2/4 and 3/4 time signatures.

74

Musical staff for measure 74, featuring a sequence of eighth and sixteenth notes in 2/4 and 3/4 time signatures.

82 **E**

Musical staff for measure 82, featuring rests in 2/4, 3/4, and 2/4 time signatures, with a note in 3/4 time marked "to triangle".

91

Musical staff for measure 91, featuring rests in 2/4, 3/4, and 2/4 time signatures, with a note in 3/4 time marked "94" and "3". A triangle symbol is present with the instruction "Triangle (play with tip of light mallet) (l.v.)" and a dynamic marking of *mp*.

98

Musical staff for measure 98, featuring rests in 3/8, 3/4, and 3/8 time signatures, with a note in 3/8 time marked "4" and "to congas".

106 **F** Festive

Musical staff for measure 106, featuring rests in 3/8, 3/4, 6/8, 4/4, 6/8, 4/4, and 6/8 time signatures.

113 **G**

Musical staff for measure 113, featuring eighth and sixteenth notes in 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, and 6/8 time signatures, with a dynamic marking of *mf*.

119

Musical staff for measure 119, featuring eighth and sixteenth notes in 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, and 6/8 time signatures.

125

Musical staff for measure 125, featuring eighth and sixteenth notes in 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, and 6/8 time signatures, with a dynamic marking of *mp* and a box labeled "H".

131

Musical staff for measure 131, featuring rests in 6/8, 3/4, 6/8, 2/4, 6/8, 3/4, and 6/8 time signatures.

137

Musical staff for measure 137, featuring eighth and sixteenth notes in 6/8, 2/4, 6/8, 2/4, 6/8, 2/4, and 6/8 time signatures, with dynamic markings of *sf* and *p*.

Percussion 3

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

Percussion 3 -p.1
by José L. Elizondo

INSTRUMENTS:

Claves

Tambourine

(set in a stand and play with a stick)

Bass Drum

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

5/8 - - - | - - - | 3/4 - - - | 6/8 - - - | 4/4 - - - | 6/8 - - - | 4/4 - - - | 6/8

8 **A**
Claves

mf 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 - - - | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8

14

6/8 ♩. ♩. | 2/4 - - - | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 - - - | 6/8

20

6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 - - - | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8

26 **B**

6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 3/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8

32

6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 3/4 ♩. ♩. | 6/8

38

6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 **C**
mf

44

6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8

50

6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. | 2/4 ♩. ♩. | 6/8

56

6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 ♩. ♩. ♩. | 2/4 ♩. ♩. | 6/8 - - - | 2/4 - - - | 3/4 **D Reverent**
to tambourine

Percussion 3 -p.2

62

64 5

E Tambourine
(Set in a stand and play with a stick)
crisp and precise

72

3 76 5

p

84

92

98

4 to claves

F
106 Festive

G
113 Claves

mf

119

125

mf

H

131

137

Bass drum

f *sf*

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

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

by José L. Elizondo

spiccato
mf

6 **A**

subito mp

12

18

24 **B**

mf

30

36

42 **C** *broad, strong, bright*

ff

48

54

60 **D** **Reverent**
staccato, leggero

pp

Violin I - p.2

66

Musical staff 66-72: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains eighth-note patterns with various time signatures: 7/8, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4.

73

Musical staff 73-79: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *mp* is present at the end of the staff.

80

Musical staff 80-86: Treble clef, key signature of two flats. The staff contains half-note patterns with various time signatures: 2/4, 3/4, 2/4, 3/4. A dynamic marking of *mf* is present. A box labeled 'E' is placed above the first measure. The word *espressivo* is written above the staff.

87

Musical staff 87-92: Treble clef, key signature of two flats. The staff contains half-note patterns with various time signatures: 2/4, 3/4, 2/4.

93

Musical staff 93-98: Treble clef, key signature of two flats. The staff contains half-note patterns with various time signatures: 2/4, 3/4, 2/4, 3/4. A dynamic marking of *appassionato* is present.

99

Musical staff 99-105: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *f* is present.

106 **F** Festive

Musical staff 106-111: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *f* is present.

112

Musical staff 112-116: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 4/4, 3/4, 2/4, 3/4, 2/4. A box labeled 'G' is placed above the first measure.

117

Musical staff 117-122: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *mf* is present.

123

Musical staff 123-128: Treble clef, key signature of two flats. The staff contains eighth-note patterns with various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

129 **H**

Musical staff 129-136: Treble clef, key signature of two flats. The staff contains half-note patterns with various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *mf* is present.

137

Musical staff 137-143: Treble clef, key signature of two flats. The staff contains half-note patterns with various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. A dynamic marking of *f* is present. The word *risoluto* is written above the staff. A dynamic marking of *sf p* is present at the end of the staff.

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

by José L. Elizondo

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

6 *mf* **A**

12 *subito mp*

18

24 **B**

30 *mf*

36

42 **C** *broad, strong, bright*

48 *ff*

54

60 **D** **Reverent**
staccato, leggiero

pp

Violin II -p.2

66

Musical staff for measures 66-72. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody consists of eighth and sixteenth notes.

73

Musical staff for measures 73-79. The time signature changes from 2/4 to 3/4, then to 2/4, and back to 3/4. The melody continues with eighth and sixteenth notes. A dynamic marking of *mp* is present at the end of the staff.

80

Musical staff for measures 80-86. A box labeled 'E' is placed above the staff. The word *espressivo* is written below the staff. A dynamic marking of *mf* is present. The melody features a long, sweeping slur over several measures.

87

Musical staff for measures 87-92. The time signature changes from 2/4 to 3/4, then to 2/4, and back to 3/4. The melody continues with a long slur.

93

Musical staff for measures 93-98. The time signature changes from 2/4 to 3/4, then to 2/4, and back to 3/4. The word *appassionato* is written above the staff. The melody features a long slur.

99

Musical staff for measures 99-105. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody features a long slur and some accents.

106 **F** Festive

Musical staff for measures 106-111. A box labeled 'F' is placed above the staff. The word *f* is written below the staff. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody is more rhythmic and features many accents.

112

Musical staff for measures 112-116. A box labeled 'G' is placed above the staff. The word *mf* is written below the staff. The time signature changes from 2/4 to 3/4, then to 2/4, and back to 3/4. The melody continues with many accents.

117

Musical staff for measures 117-122. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody continues with many accents.

123

Musical staff for measures 123-128. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody continues with many accents.

129 **H** *divisi*

Musical staff for measures 129-136. A box labeled 'H' is placed above the staff. The word *divisi* is written below the staff. The word *mf* is written below the staff. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody features a long slur and some accents.

137 *unisoni risoluto*

Musical staff for measures 137-142. The word *unisoni risoluto* is written above the staff. The word *f* is written below the staff. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. The melody features a long slur and some accents. Dynamic markings of *sf p* and *sf* are present.

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

by José L. Elizondo

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

spiccato *mf*

6 **A**

12

18

24 **B**

30 *mf*

36

42 **C** *broad, strong, bright*

ff

48

54

60 **D** **Reverent**
divisi, pizz.

p

66

Musical staff for measure 66, featuring a whole note chord in 2/4 time.

73

Musical staff for measure 73, featuring a whole note chord in 2/4 time, followed by an eighth-note melody in 3/4 time. Includes the instruction "arco" and dynamic marking "mp".

80

Musical staff for measure 80, featuring a half-note chord in 2/4 time, followed by a half-note melody in 3/4 time. Includes the instruction "pizzicato", a box labeled "E", and "arco espressivo". Dynamic marking "mf" is present.

87

Musical staff for measure 87, featuring a half-note melody in 2/4 time.

93

Musical staff for measure 93, featuring a half-note melody in 2/4 time, followed by a whole note chord in 3/4 time. Includes the instruction "divisi".

99

Musical staff for measure 99, featuring a half-note chord in 2/4 time, followed by a half-note melody in 3/4 time.

106 **F** Festive

Musical staff for measure 106, featuring a half-note melody in 2/4 time, followed by a half-note melody in 3/4 time. Dynamic marking "f" is present.

112

Musical staff for measure 112, featuring a half-note melody in 2/4 time, followed by a half-note melody in 3/4 time. Includes a box labeled "G" and dynamic marking "mf".

117

Musical staff for measure 117, featuring a half-note melody in 2/4 time, followed by a half-note melody in 3/4 time.

123

Musical staff for measure 123, featuring a half-note melody in 2/4 time, followed by a half-note melody in 3/4 time.

129 **H**

Musical staff for measure 129, featuring a half-note chord in 2/4 time, followed by a half-note chord in 3/4 time. Includes the instruction "divisi" and dynamic marking "mf".

137

Musical staff for measure 137, featuring a half-note chord in 2/4 time, followed by a half-note chord in 3/4 time. Dynamic marking "sf" is present.

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

by José L. Elizondo

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

spiccato
mf

6 **A**

subito mp

12

18

24 **B**

mf

30

36

42 **C**

f

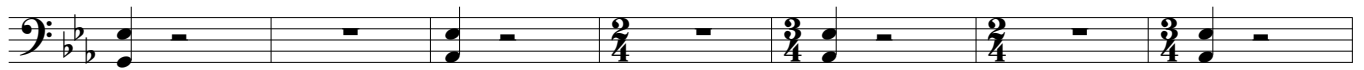
48

54

60 **D Reverent**
divisi, pizz.

mp

66



73



80

E arco *espressivo*



mf

87



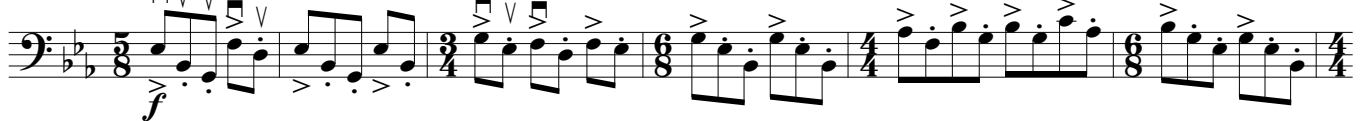
93



99



106 **F** Festive



f

112

G



mf

117



123



129 **H** *divisi*



mf

137



sf p sf

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

by José L. Elizondo

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

pizzicato
f

6 A

12

18

24 B
mf

30

36

42 C
f

48

54

60 **D** Reverent



66 *mp*



74



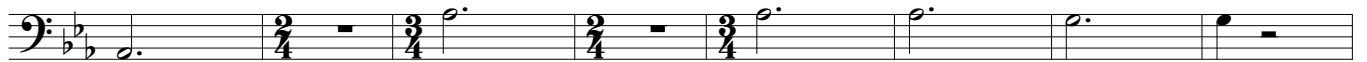
82 **E** pizzicato



mf

arco

90 pizzicato



arco

98



pizzicato

106 **F** Festive



f

112



G

f

117



123



129 **H** arco



f

137



sf p

sf

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

15

20

25

30

34

40

44

48

52

57

59

13

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

12 A 13 10 B 23 9

A musical staff in treble clef with a 3/8 time signature. It contains measure rests for sections A and B. Section A is 12 measures long, and section B is 9 measures long. The rests are labeled with their respective measure counts and section letters.

C

32 *marcato*
f

A musical staff in treble clef with a 3/8 time signature. It begins at measure 32 with the *marcato* and *f* markings. The music consists of eighth notes with accents, followed by a half note and a quarter note.

36

A musical staff in treble clef with a 3/8 time signature. It continues from measure 36. The music features eighth notes with accents and a half note.

40 D 10 E 50 9 F 59 13

A musical staff in treble clef with a 3/8 time signature. It contains measure rests for sections D, E, and F. Section D is 10 measures long, section E is 9 measures long, and section F is 13 measures long. The rests are labeled with their respective measure counts and section letters.

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

12 A 13 10 B 23 9

A musical staff in treble clef with a 3/8 time signature. It contains five measures of rests. Above the staff, the measure numbers 12, 13, 10, 23, and 9 are written. Above measures 12 and 13 is a box labeled 'A'. Above measures 23 and 24 is a box labeled 'B'.

C

32 *marcato*
f

A musical staff in treble clef starting at measure 32. The first six measures contain eighth notes with accents (>). The seventh measure contains a half note with a sharp sign (#) and a slur. The eighth measure contains a dotted half note with a slur. The staff ends with a double bar line.

36

A musical staff in treble clef starting at measure 36. The first six measures contain eighth notes with accents (>). The seventh measure contains a half note with a sharp sign (#) and a slur. The eighth measure contains a dotted half note with a slur. The staff ends with a double bar line.

40 D 10 E 50 9 F 59 13

A musical staff in treble clef with rests for measures 40, 50, and 59. Above the staff, the measure numbers 40, 50, and 59 are written. Above measures 40-49 is a box labeled 'D'. Above measures 50-58 is a box labeled 'E'. Above measures 59-71 is a box labeled 'F'.

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

by José L. Elizondo

Andante Ritualistic ($\text{♩} = 64-70$)

12

A 13 10

B 23 9

32 *marcato*
f

36

40 D *Focused, biting, with primitive energy*
f 3 3 3 3

44 3 3

48 E 50 9 F 59 13

Clarinet in B \flat 2

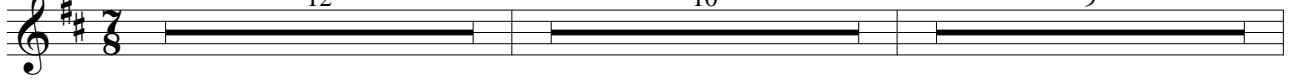
II. Danza del Pájaro Sagrado
(Dance of the Sacred Bird)
from *Estampas Mexicanas*

Clarinet in B \flat 2 -p. 1

by José L. Elizondo

Andante Ritualistic ($\text{♩} = 64-70$)

12 A 13 10 B 23 9



32 C
marcato
f



36



40 D 10 E 50 9 F 59 13



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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

Musical staff starting at measure 1. Section A is marked from measure 13 to 19. The tempo is Andante Ritualistic with a quarter note equal to 64-70 beats. The dynamics are marked *mp*. The instruction *short, bold, dark* is written above the staff.

Musical staff starting at measure 23. Section B is marked from measure 23 to 26. The dynamics are *mp*.

Musical staff starting at measure 27. The dynamics are *mp*.

Musical staff starting at measure 31. Section C is marked from measure 31 to 32. Section D is marked from measure 33 to 37. The dynamics are marked *mf*.

Musical staff starting at measure 41. The dynamics are *mf*.

Musical staff starting at measure 45. The dynamics are *mf*.

Musical staff starting at measure 49. Section E is marked from measure 50 to 58. Section F is marked from measure 59 to 62. The dynamics are *mf*.

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

12 13 9 *short, bold, dark*
mp

23

27

31 33 7 *mf*

41

45

49 50 9 59 13

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

12 A 13 9 *short, bold, dark*
mp

23 B

27

31 C 33 7 D
mf

41

45

49 E 50 9 F 59 13

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.

Andante Ritualistic (♩ = 64-70)

Congas (with big soft wool mallets) *mp*

Claves *mp*

Bass drum *steady, in the background* *mp*

Percussion 1 (congas)

Percussion 2 (claves)

Percussion 3 (bass drum)

Percussion 4 (optional) (cabasa)

6

OSSIA Cabasa *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Percussion -p. 2

10

A

Musical score for Percussion parts 1-4, measures 10-14. Perc. 1: Quarter notes on a descending line. Perc. 2: Accented eighth notes on a descending line. Perc. 3: Half notes with a slur. Perc. 4: Sixteenth notes with a slur.

15

Musical score for Percussion parts 1-4, measures 15-19. Perc. 1: Quarter notes on a descending line. Perc. 2: Accented eighth notes on a descending line. Perc. 3: Half notes with a slur. Perc. 4: Sixteenth notes with a slur.

20

B

Musical score for Percussion parts 1-4, measures 20-24. Perc. 1: Quarter notes on a descending line. Perc. 2: Accented eighth notes on a descending line. Perc. 3: Half notes with a slur. Perc. 4: Sixteenth notes with a slur.

25

Musical score for Percussion parts 1-4, measures 25-29. Perc. 1: Quarter notes on a descending line. Perc. 2: Accented eighth notes on a descending line. Perc. 3: Half notes with a slur. Perc. 4: Sixteenth notes with a slur.

30

C

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Temple blocks *steady, reverent, in the background*

mf

35

Perc. 1

Perc. 2

Perc. 3

Perc. 4

40

D

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Claves

mp

45

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Percussion -p. 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)*
Perc. 2
Perc. 3
Perc. 4

68

Perc. 1
Gong (big soft wool mallet) (l.v.)
p
Perc. 2
Perc. 3
Perc. 4 (l.v.)

Percussion 1

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

Percussion 1 -p. 1

INSTRUMENTS:

Congas
Gong

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

Congas (with big soft wool mallets)

mp

7

15

23 **B**

31 **C**

39 **D**

47 **E**

55 **F**

63

Gong (big soft wool mallet)

p

(l.v.)

Percussion 2
INSTRUMENTS:

Claves
Temple Blocks
Bird Whistle

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

Percussion 2 -p. 1

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

3 Claves
mp

8 A

15

22 B

28 C Temple blocks *steady, reverent, in the background*
mf

34

40 D Claves
mp

48 E

56 F

60 2

62 Bird whistle
irregular but noble and gentle, imitating real birds (use one or multiple bird whistles)
sf

68

Detailed description: The score is written for Percussion 2 in 7/8 time. It begins with a 3-measure rest for Claves, followed by a melodic line of eighth notes. Section A (measures 8-15) continues this pattern. Section B (measures 22-28) is a continuation. Section C (measures 28-34) features a steady, reverent background of temple blocks. Section D (measures 40-48) returns to the Claves pattern. Section E (measures 48-56) continues. Section F (measures 56-60) concludes with a 2-measure rest. The Bird Whistle part (measures 62-68) consists of irregular, noble, and gentle whistles imitating real birds, marked *sf*.

Percussion 3

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

Percussion 3 -p. 1

INSTRUMENT:

by José L. Elizondo

Bass Drum

Andante Ritualistic (♩ = 64-70)

Bass drum

7/8 *mp*

10

A

19

B

28

C

37

D

46

E

55

F

64

(l.v.)

Percussion 4
(optional)

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

Percussion 4
(optional) -p. 1

by José L. Elizondo

Cabasa

Andante Ritualistic (♩ = 64-70)

Percussion 4 (optional)

7

6

OSSIA

p

10

A

16

22

B

28

C

34

40

D

46

E

52

58

F

62

6

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

The musical score is written for Violin I in 7/8 time. It begins with a key signature of one sharp (F#) and a tempo of Andante Ritualistic (♩ = 64-70). The score is divided into sections A through F, with measures 12, 13, 10, 24, 28, 32, 36, 40, 44, 48, 50, 59, and 13 marked. Section A (measures 12-13) and Section B (measures 10-13) are marked *pizzicato* and *mf*. Section C (measures 32-36) is marked *arco marcato* and *f*. Section D (measures 40-44) is marked *pizzicato* and *mf*. Section E (measures 50-59) and Section F (measures 59-13) are marked *pizzicato* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

The musical score is written for Violin II in 7/8 time. It begins with a tempo marking of 'Andante Ritualistic' and a metronome marking of 64-70 beats per minute. The score is divided into several sections marked with letters A through F:

- Section A:** Measures 12 and 13. Measure 12 contains a whole rest. Measure 13 contains a whole note.
- Section B:** Measure 10. This section is marked 'pizzicato' and 'mf' (mezzo-forte). It features a melodic line with slurs and dynamic markings.
- Section C:** Measures 32-36. This section is marked 'arco marcato' and 'f' (forte). It consists of a series of quarter notes with accents.
- Section D:** Measure 40. This section is marked 'pizzicato' and 'mf'. It features a melodic line with slurs and dynamic markings.
- Section E:** Measures 50 and 9. Measure 50 contains a whole rest. Measure 9 contains a whole note.
- Section F:** Measures 59 and 13. Measure 59 contains a whole rest. Measure 13 contains a whole note.

Additional performance instructions include 'mf' (mezzo-forte) and 'f' (forte) dynamics, and 'pizzicato' and 'arco marcato' articulations. The score concludes with a double bar line at the end of measure 13.

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

by José L. Elizondo

Andante Ritualistic (♩ = 64-70)

12 A 13 4 *pizzicato*
mf

18

22

26

30 C *arco marcato*
f

34

40 D *pizzicato*
mf

44

48 E

52 F 54 5 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

Cello -p. 2

48

E



52



56

F



60

62

10



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

33

37 D

41

45

Bass -p. 2

49

E



53



57

F



62



68



69 **D** Apprensivo ed ostinato



77



85 **E** Piu enérgico



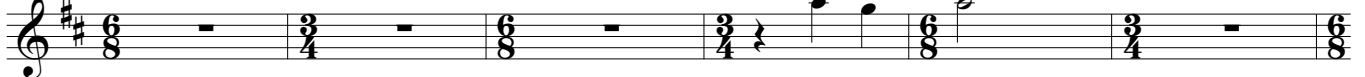
93



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



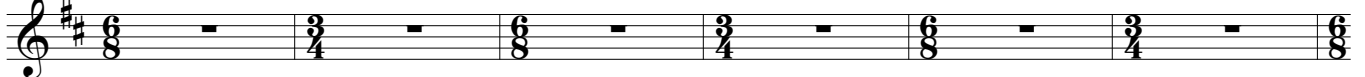
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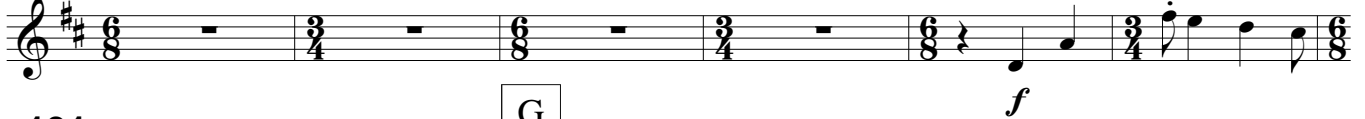
113



119



125



131

G



137



143



149 H

Musical staff for measure 149. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments. The first segment is a whole rest. The second segment is a quarter rest. The third segment contains a quarter note G5 with a dynamic marking of *f*. The fourth segment is a quarter rest. The fifth segment contains a quarter note G5, followed by a quarter note A5, and a quarter note B5, all beamed together. The sixth segment is a quarter note G5.

155

Musical staff for measure 155. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments. The first segment is a whole rest. The second segment is a quarter rest. The third segment is a whole rest. The fourth segment contains a quarter note G5, followed by a quarter note A5, and a quarter note B5, all beamed together. The fifth segment is a quarter note G5. The sixth segment is a quarter rest.

161

Musical staff for measure 161. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments. The first segment contains a quarter note G5, followed by a quarter note A5, and a quarter note B5, all beamed together. The second segment contains a quarter note G5, followed by a quarter note A5, and a quarter note B5, all beamed together. The third segment contains a quarter note G5, followed by a quarter note A5, and a quarter note B5, all beamed together. The fourth segment is a quarter note G5. The fifth segment is a quarter rest. The sixth segment is a quarter rest.

167

Musical staff for measure 167. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments, all of which are whole rests.


173

Musical staff for measure 173. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments. The first four segments are whole rests. The fifth segment contains a half note G5 with a dynamic marking of *f*. The sixth segment contains a half note G5.


179

Musical staff for measure 179. The staff is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The measure is divided into six eighth-note segments. The first segment contains a half note G5. The second segment contains a half note G5. The third segment contains a half note G5. The fourth segment contains a half note G5. The fifth segment contains a half note G5. The sixth segment contains a half note G5 with an accent (>) and a dynamic marking of *ff*. The staff ends with a double bar line.

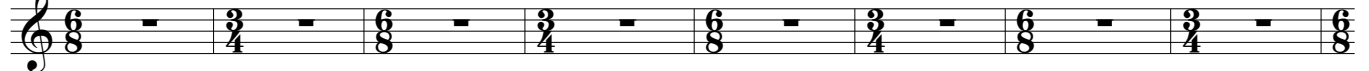
69 **D** Apprensivo ed ostinato




77



85 **E** Piu enérgico



93



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




107



113




119 *f*



125 *ff*



131 **G**



137



69 **D** Apprensivo ed ostinato

77

85 **E** Piu enérgico

93

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

107

113

119

125

131 **G**

137

143

149 H

ff

155

161

167

f

173

f

179

ff

Oboe 1 -p.2

61

69 **D** Apprensivo ed ostinato

77

85 **E** Piu enérgico

93

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

107

113

119

127

133 **G**

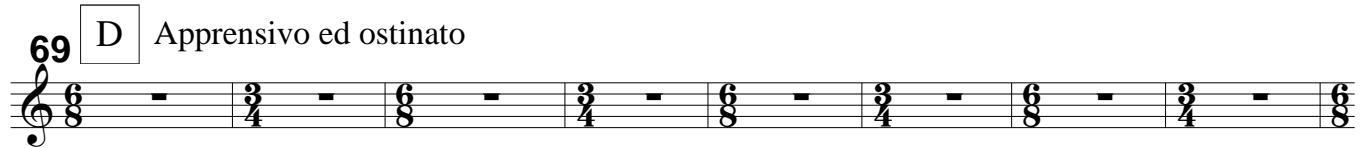
141

Oboe 2 -p.2

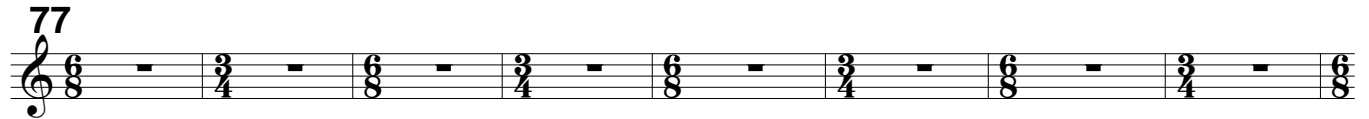
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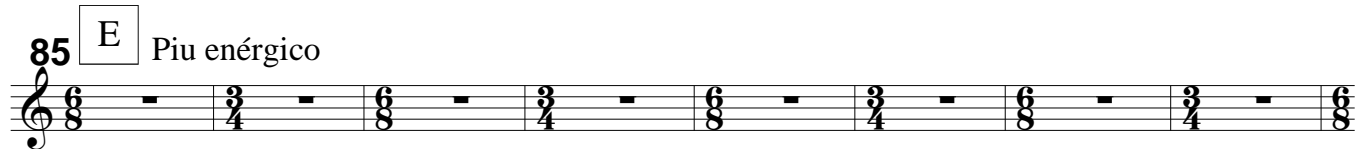
69 **D** Apprensivo ed ostinato



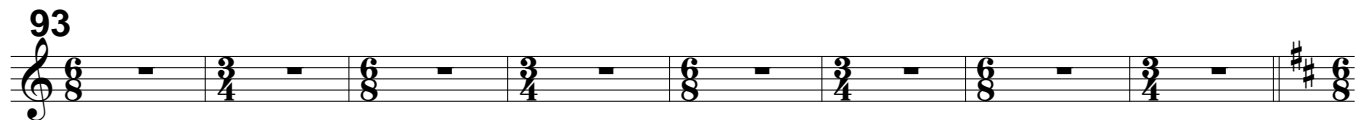
77



85 **E** Piu enérgico



93



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



107



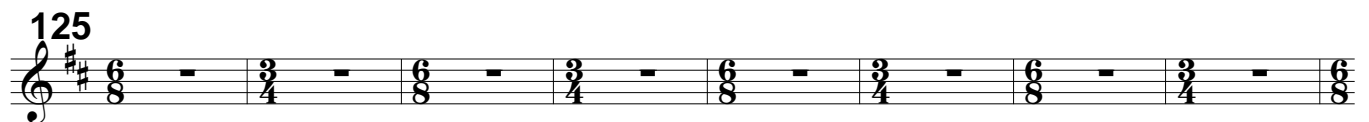
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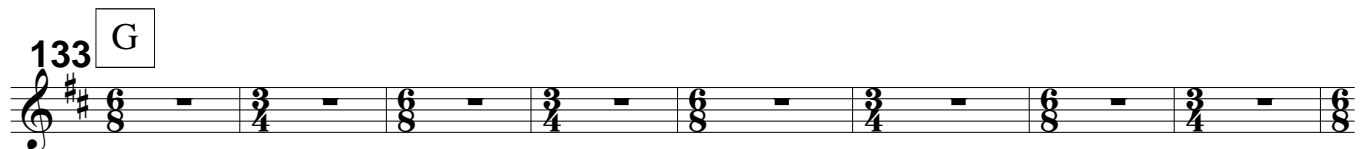
119



125



133 **G**



141



D Apprensivo ed ostinato

67 Musical staff 67-72: Treble clef, key signature of two sharps (F# and C#). Measures 67-72 contain a melodic line with eighth and sixteenth notes, starting with a quarter rest. A dynamic marking of *mp* is placed below the staff.

73 Musical staff 73-78: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes.

79 Musical staff 79-84: Continuation of the melodic line, ending with a quarter rest in measure 84.

E Piu enérgico

85 Musical staff 85-92: A series of whole rests, indicating a section of silence for the instrument.

93 Musical staff 93-100: A series of whole rests, continuing the section of silence.

F Allegro - spirited & festive, like a Mariachi band

101 Musical staff 101-106: Treble clef, key signature of three sharps (F#, C#, G#). Measures 101-106 contain a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff.

107 Musical staff 107-112: Continuation of the melodic line from the previous staff.

113 Musical staff 113-118: Continuation of the melodic line, featuring eighth and sixteenth notes.

119 Musical staff 119-124: A series of whole rests, indicating a section of silence.

125 Musical staff 125-130: A series of whole rests, continuing the section of silence.

G

131 Musical staff 131-136: A series of whole rests, indicating a section of silence.

137 Musical staff 137-142: Treble clef, key signature of three sharps (F#, C#, G#). Measures 137-142 contain a melodic line starting with a quarter rest, followed by eighth and sixteenth notes.

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

Bassoon -p.2

65

D Apprensivo ed ostinato

Musical staff for measures 65-70. The staff is in bass clef with a key signature of one flat (Bb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a melodic line with slurs and a dynamic marking of *mf* (mezzo-forte) starting at measure 69.

71

Musical staff for measures 71-76. The staff is in bass clef with a key signature of one flat (Bb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a melodic line with slurs.

77

Musical staff for measures 77-82. The staff is in bass clef with a key signature of one flat (Bb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a melodic line with slurs and a sharp sign (#) indicating a key change to two flats (Bb, Eb) starting at measure 79.

83

E Piu enérgico

Musical staff for measures 83-88. The staff is in bass clef with a key signature of two flats (Bb, Eb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a melodic line with slurs.

89

Musical staff for measures 89-94. The staff is in bass clef with a key signature of two flats (Bb, Eb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music consists of whole rests.

95

Musical staff for measures 95-100. The staff is in bass clef with a key signature of two flats (Bb, Eb). The time signature changes from 6/8 to 3/4 and back to 6/8. The music consists of whole rests.

101

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

Musical staff for measures 101-106. The staff is in bass clef with a key signature of two sharps (F#, C#). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a rhythmic, festive melody with a dynamic marking of *f* (forte) starting at measure 101.

107

Musical staff for measures 107-112. The staff is in bass clef with a key signature of two sharps (F#, C#). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a rhythmic, festive melody.

113

Musical staff for measures 113-118. The staff is in bass clef with a key signature of two sharps (F#, C#). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a rhythmic, festive melody with a dynamic marking of *mf* (mezzo-forte) starting at measure 116.

119

Musical staff for measures 119-124. The staff is in bass clef with a key signature of two sharps (F#, C#). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a rhythmic, festive melody.

125

Musical staff for measures 125-130. The staff is in bass clef with a key signature of two sharps (F#, C#). The time signature changes from 6/8 to 3/4 and back to 6/8. The music features a rhythmic, festive melody.

Horn in F 1 -p.2

61

67 **D** Apprensivo ed ostinato

mf

73

79

85 **E** Piu enérgico

solo heroic

f

91

97

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

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

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* **A** Joyful, bright and pleasant

25

31

B 37 *solo cantabile*

43

49 **C** Bold and pleasant

55

Horn in F 2 -p.2

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

ff firm but noble

143

149

H

mf festive, spirited

155

161

167

173

ff heroic (bring out)

179



Trumpet in B \flat 1

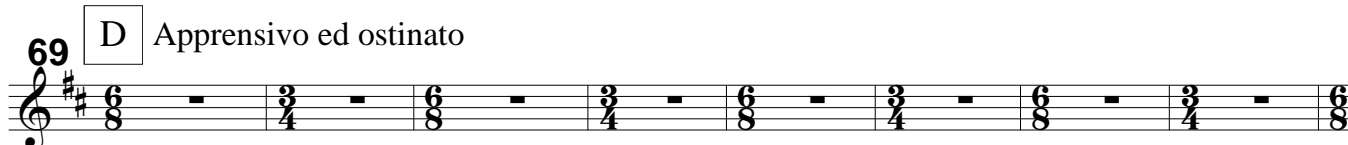
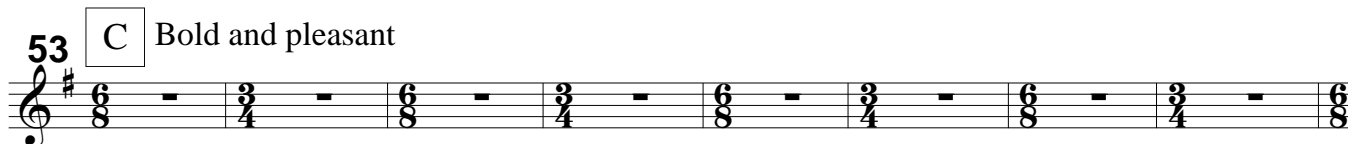
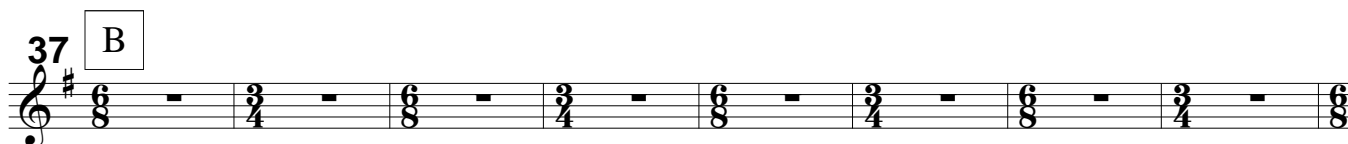
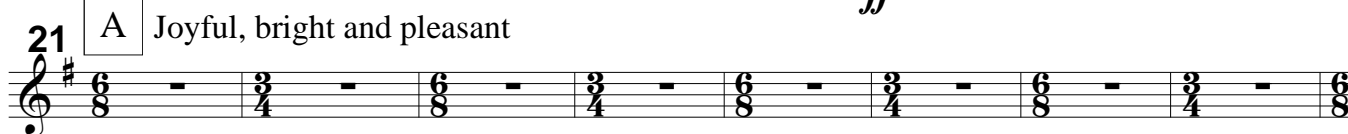
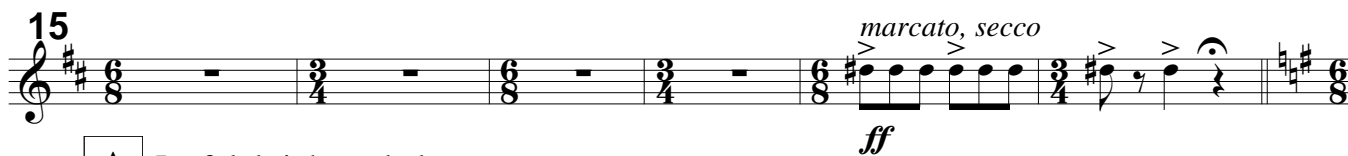
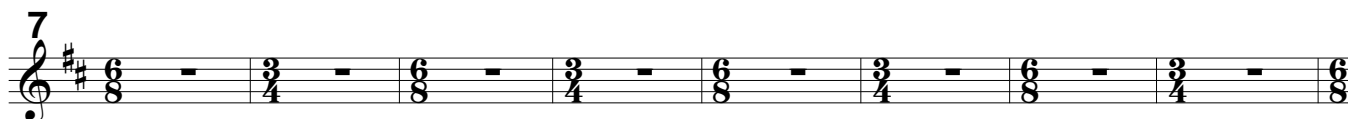
III. Teotlalli (*Land of Gods*)

Trumpet in B \flat 1 -p.1

from *Estampas Mexicanas*

by José L. Elizondo

Mysterious and Alert ($\text{♩} = 100-110$) *always the same steady tempo*



Trumpet in B \flat 1 -p.2

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

149 H *festive, spirited*

mf

155

161 *bright, elegant*

f

167

173

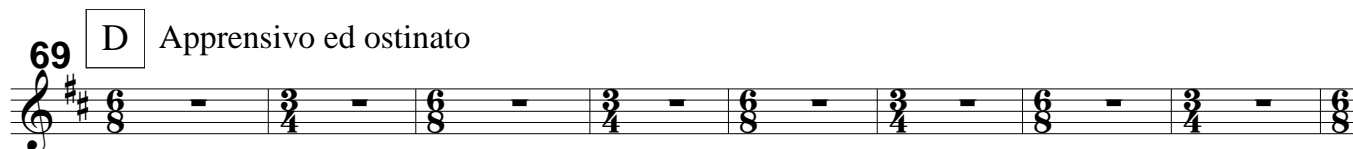
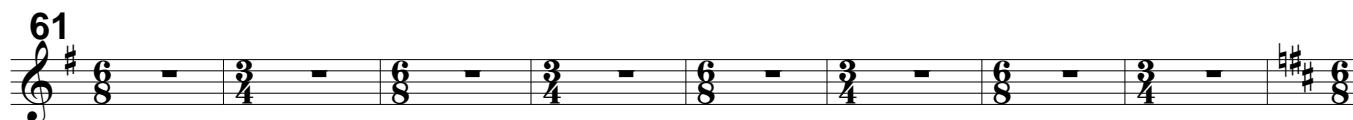
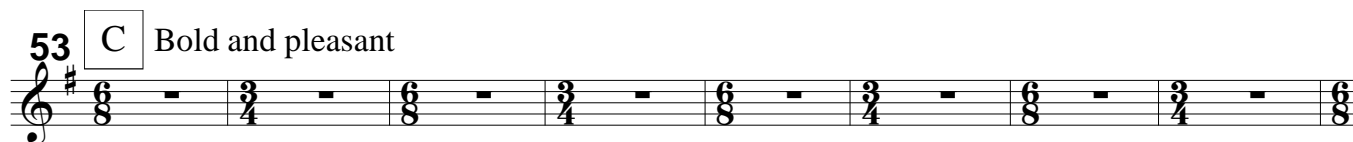
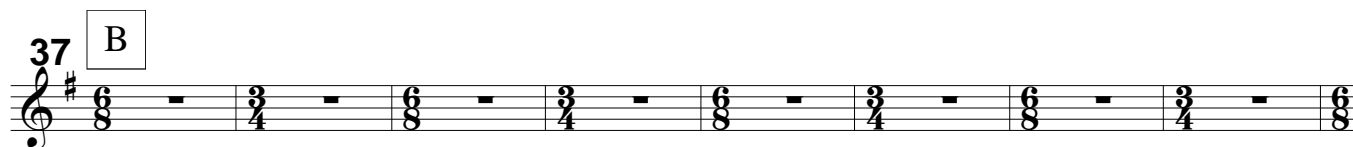
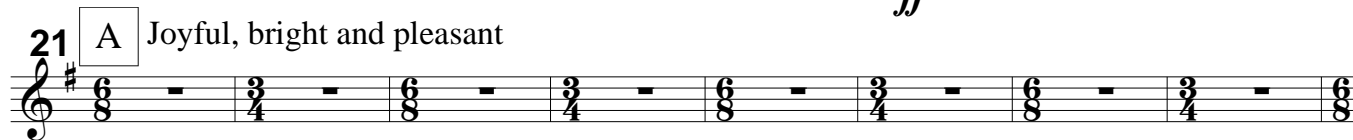
f

179

ff

Trumpet in B \flat 2 **III. Teotlalli (*Land of Gods*)** Trumpet in B \flat 2 -p.1
from *Estampas Mexicanas* by José L. Elizondo

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



Trumpet in B \flat 2 -p.2

77

E Piu enérgico

85

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

149 H *festive, spirited*

mf

155

161 *bright, elegant*

f

167

173

f

179

ff

III. Teotlalli (*Land of Gods*)

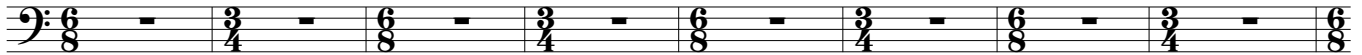
from *Estampas Mexicanas*

by José L. Elizondo

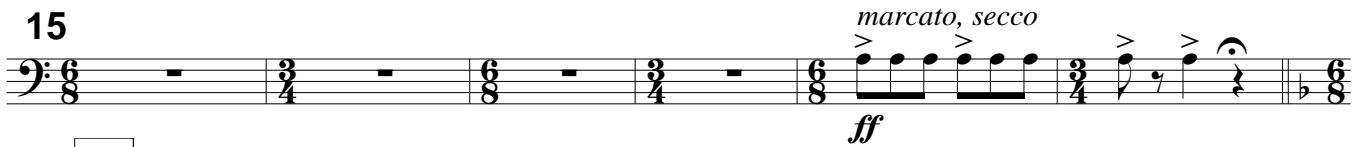
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



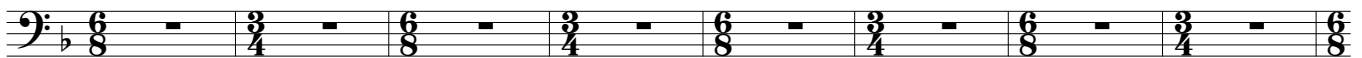
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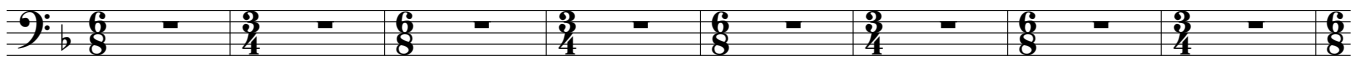
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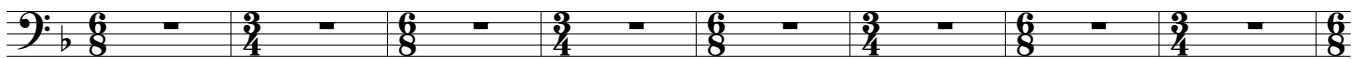
21 A Joyful, bright and pleasant



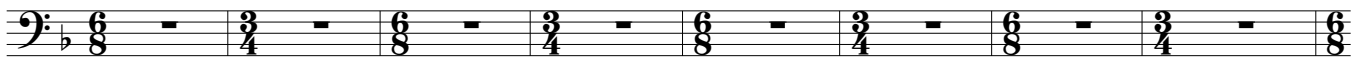
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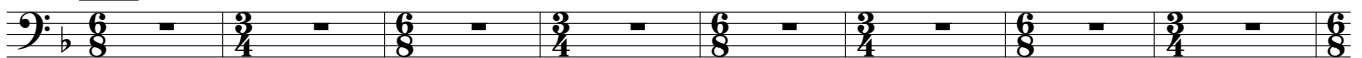
37 B



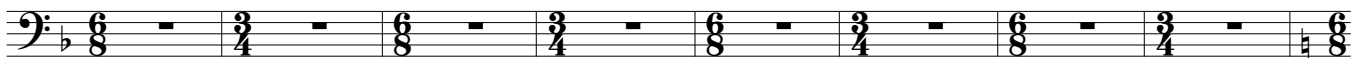
45



53 C Bold and pleasant



61

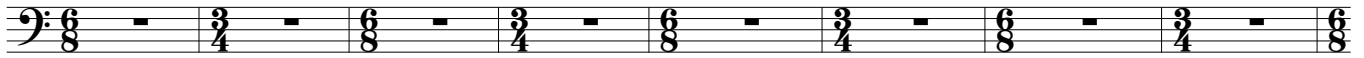


69 D Apprensivo ed ostinato



Trombone 1 -p.2

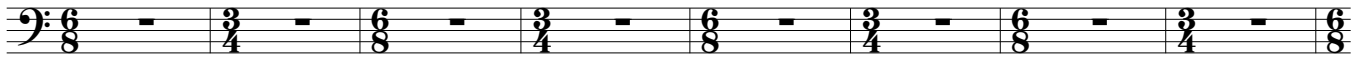
77



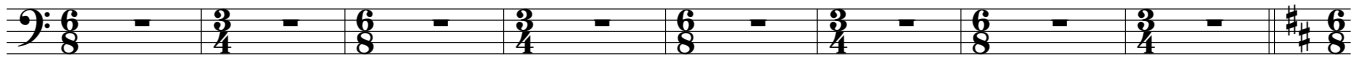
85

E

Piu enérgico



93



101

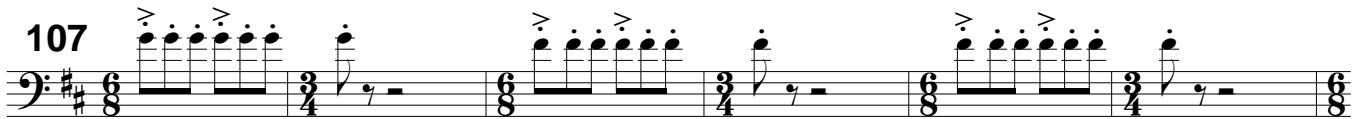
F

Allegro - spirited & festive, like a Mariachi band

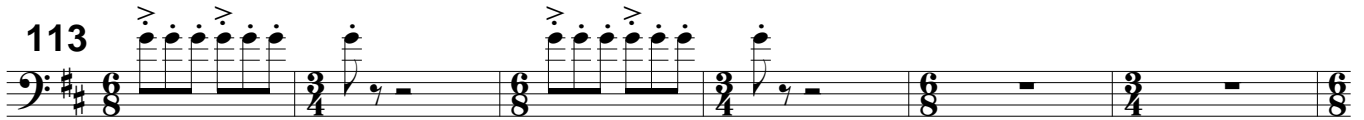


mf

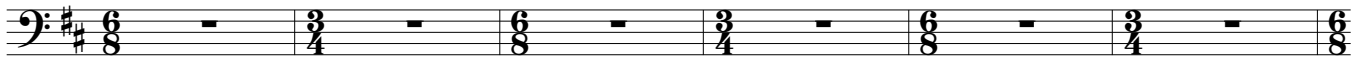
107



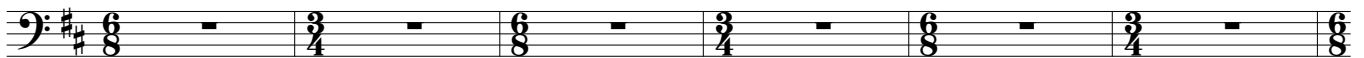
113



119

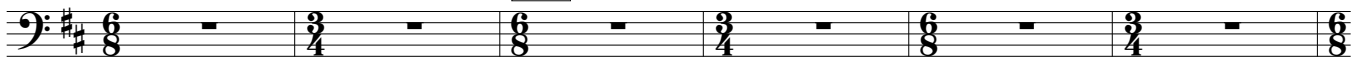


125



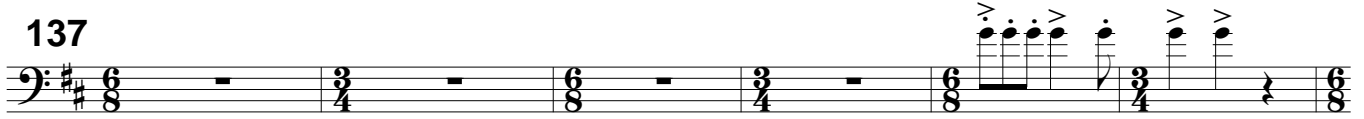
131

G



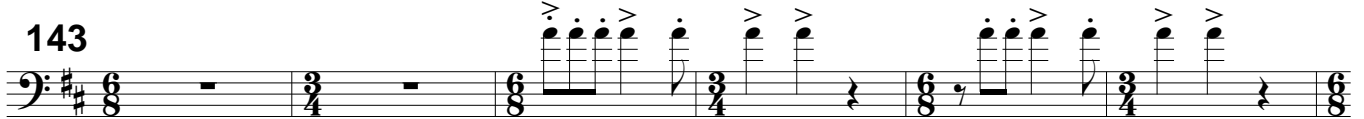
137

insistent, rhythmic



f

143



H festive, spirited

149

mf

155

161

167

173

f

179

ff

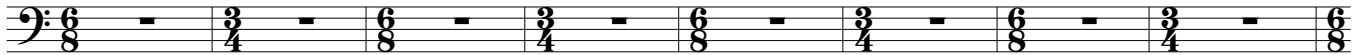
III. Teotlalli (*Land of Gods*) from *Estampas Mexicanas*

by José L. Elizondo

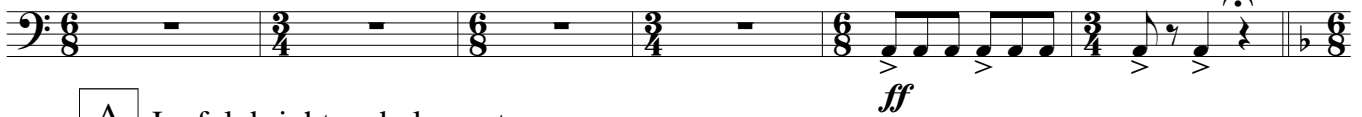
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



7



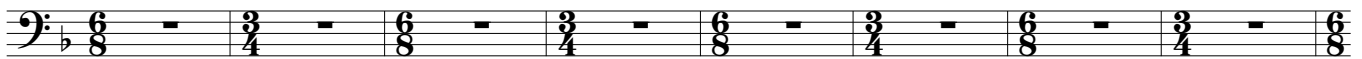
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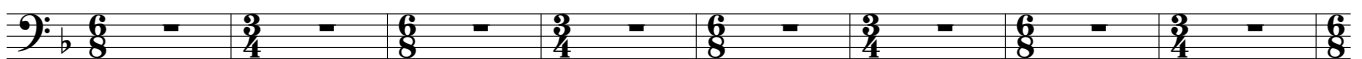
21 A Joyful, bright and pleasant



29



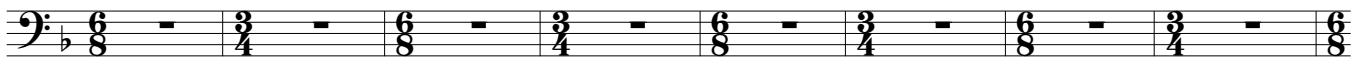
37 B



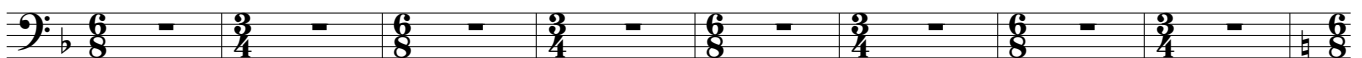
45



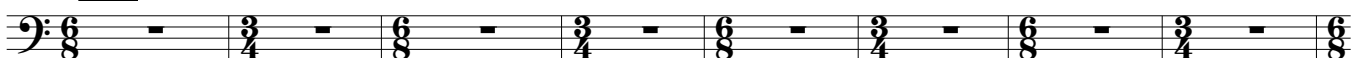
53 C Bold and pleasant



61



69 D Apprensivo ed ostinato



77

Musical staff for measure 77, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

85 **E** Piu enérgico

Musical staff for measure 85, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

93

Musical staff for measure 93, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures, ending with a key signature change to E major.

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

Musical staff for measure 101, starting with a key signature change to F major. It features a melodic line with accents and a dynamic marking of *mf*. Time signatures include 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8.

107

Musical staff for measure 107, continuing the melodic line with accents. Time signatures include 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4.

113

Musical staff for measure 113, continuing the melodic line with accents. Time signatures include 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4.

119

Musical staff for measure 119, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4 time signatures.

125

Musical staff for measure 125, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4 time signatures.

131

Musical staff for measure 131, showing rests in 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4 time signatures, with a key signature change to G major indicated by a box containing the letter 'G'.

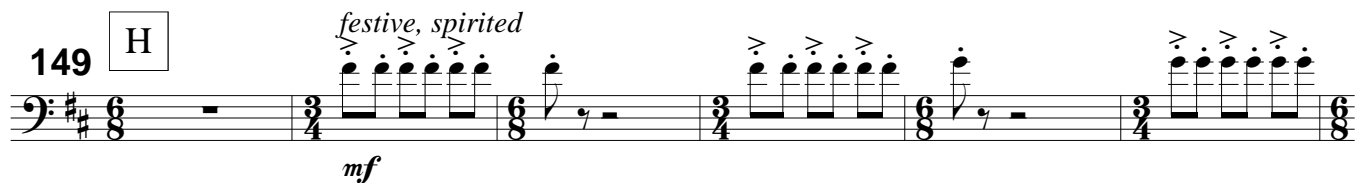
137

Musical staff for measure 137, featuring a melodic line with accents and a dynamic marking of *f*. Time signatures include 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4.

143

Musical staff for measure 143, featuring a melodic line with accents. Time signatures include 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4.

149 H *festive, spirited*



mf

155




161



167



173



f

179



ff

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*

Congas (play with hands)
mysterious (col. celli)

mf

Percussion 1 (congas)

Percussion 2 (suspended cymbal)

Percussion 3 (bass drum)

5

Perc. 1 (congas)

Perc. 2 (susp. cymbal)

Perc. 3 (bass drum)

11

Perc. 1 (congas)

Perc. 2 (susp. cymbal)

Perc. 3 (bass drum)

Percussion -p.2

A Joyful, bright and pleasant

17

Perc. 1 (congas)

Perc. 2 (susp. cymbal)

Perc. 3 (bass drum)

Bongos

Susp. cymbal *mute*

Bass drum *mute*

mf

f

f

to cabasa

23

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (cabasa)

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

mp

Cabasa

mf

29

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (cabasa)

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

35

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (cabasa)

B Congas

f

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)

Perc. 2 (susp. cymbal)

Perc. 3 (cabasa)

mf

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

mp

59

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (cabasa)

mf

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

Percussion -p.4

D Apprensivo ed ostinato

65

Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (cabasa)

to temple blocks
Temple blocks
f
mf

Detailed description: This block contains the musical notation for measures 65 through 70. It features three staves: Perc. 1 (bongos), Perc. 2 (susp. cymbal), and Perc. 3 (cabasa). The time signature alternates between 6/8 and 3/4. Perc. 1 has a rhythmic pattern of eighth notes with accents. Perc. 2 is mostly silent, with a single note in measure 70. Perc. 3 has a pattern of quarter notes in 6/8 and eighth notes in 3/4. Dynamics include *f* and *mf*. A box labeled 'D' is above the first measure, and the tempo 'Apprensivo ed ostinato' is written to the right.

71

Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)

(l.v.)
mf
to cow bells
Cow bells (with soft yarn mallets)
to temple blocks
mp

Detailed description: This block contains the musical notation for measures 71 through 77. It features three staves: Perc. 1 (bongos), Perc. 2 (susp. cymbal), and Perc. 3 (temple blocks). The time signature alternates between 6/8 and 3/4. Perc. 1 has a rhythmic pattern of eighth notes with accents. Perc. 2 has a single note in measure 77. Perc. 3 has a pattern of quarter notes in 6/8 and eighth notes in 3/4. Dynamics include *mf* and *mp*. A box labeled 'E' is above the first measure, and the tempo 'Piu enérgico' is written to the right.

78

Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)

Temple blocks
to cow bells
Cow Bells
mf
mp

Detailed description: This block contains the musical notation for measures 78 through 83. It features three staves: Perc. 1 (bongos), Perc. 2 (susp. cymbal), and Perc. 3 (temple blocks). The time signature alternates between 3/4 and 6/8. Perc. 1 has a rhythmic pattern of eighth notes with accents. Perc. 2 is silent. Perc. 3 has a pattern of quarter notes in 6/8 and eighth notes in 3/4. Dynamics include *mf* and *mp*.

84

Perc. 1 (bongos)
Perc. 2 (susp. cymbal)
Perc. 3 (temple blocks)

(l.v.)
to temple blocks
Temple blocks
mf

Detailed description: This block contains the musical notation for measures 84 through 89. It features three staves: Perc. 1 (bongos), Perc. 2 (susp. cymbal), and Perc. 3 (temple blocks). The time signature alternates between 3/4 and 6/8. Perc. 1 has a rhythmic pattern of eighth notes with accents. Perc. 2 has a single note in measure 84. Perc. 3 has a pattern of quarter notes in 6/8 and eighth notes in 3/4. Dynamics include *mf*.

89

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (cow bells)

to cow bells

Cow Bells

to temple blocks

Temple blocks

mp

mf

(l.v.)

95

Perc. 1 (bongos)

Perc. 2 (susp. cymbal)

Perc. 3 (temple blocks)

to cow bells

Cow Bells

mp

(l.v.)

101

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

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

to snare drum

to cabasa

Cabasa

f

107

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Percussion -p.6

113

Congas

Perc. 1 (bongos) *mf*

Perc. 2 (snare drum)

Perc. 3 (cabasa)

119

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

125

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

131

G

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

155

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Percussion -p.8

161

Congas

Perc. 1 (bongos)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

to susp. cymbal

167

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (susp. cymbal)

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

mf

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

173

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (cabasa)

Cabasa

f

to bass drum

179

Perc. 1 (congas)

Perc. 2 (snare drum)

Perc. 3 (bass drum)

Bass drum (secco)

f

mute

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)

7

13

19

A Joyful, bright and pleasant
Bongos

25

31

B

37

Congas

43

C Bold and pleasant
Bongos

49

Percussion 1 -p.2

55

Musical notation for measures 55-60. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

61

Musical notation for measures 61-66. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

67

D Apprensivo ed ostinato

Musical notation for measures 67-72. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures. A dynamic marking *f* is present below the staff.

73

Musical notation for measures 73-78. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

79

Musical notation for measures 79-84. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

85

E Piu enérgico

Musical notation for measures 85-90. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

91

Musical notation for measures 91-96. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

97

Musical notation for measures 97-102. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

101

F Allegro - spirited & festive, like a Mariachi band

Musical notation for measures 101-106. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures. A dynamic marking *f* is present below the staff.

107

Musical notation for measures 107-112. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures.

113

Congas

Musical notation for measures 113-118. The staff shows a rhythmic pattern of eighth notes with accents, alternating between 6/8 and 3/4 time signatures. A dynamic marking *mf* is present below the staff.

119

Musical notation for measure 119, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

125

Musical notation for measure 125, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

131

G

Musical notation for measure 131, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

137

Musical notation for measure 137, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

143

Musical notation for measure 143, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

H

149 Bongos

Musical notation for measure 149, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures. A dynamic marking *f* is present.

155

Musical notation for measure 155, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

161

Congas

Musical notation for measure 161, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

167

Musical notation for measure 167, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

173

Musical notation for measure 173, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures.

179

Musical notation for measure 179, featuring a sequence of eighth notes with accents in 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8 time signatures, ending with a final note and a bar line.

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*

The musical score is written on a single staff with a key signature of one flat (Bb). The time signature alternates between 6/8 and 3/4. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 45, 53, and 61 marked. The score includes several sections: a main rhythmic pattern, a section labeled 'A' (measures 19-25) described as 'Joyful, bright and pleasant', and a section labeled 'C' (measures 53-61) described as 'Bold and pleasant'. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mp* (mezzo-piano). Performance instructions include 'mute' and '(hit near the dome)'. The score also includes first and last endings, indicated by '(l.v.)'.

Percussion 2 -p.2

69 **D** Apprensivo ed ostinato

Musical notation for measure 69, marked **D** and *Apprensivo ed ostinato*. The notation shows a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The final measure contains a half note with a first ending bracket and the dynamic marking *mf*.

77

Musical notation for measure 77, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The final measure contains a half note with a first ending bracket.

85 **E** Piu enérgico

Musical notation for measure 85, marked **E** and *Piu enérgico*. The notation shows a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The final measure contains a half note with a first ending bracket.

93

Musical notation for measure 93, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The final measure contains a half note with a first ending bracket.

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

Musical notation for measure 101, marked **F** and *Allegro - spirited & festive, like a Mariachi band*. The notation shows a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The first measure includes the instruction *to snare drum*.

109

Musical notation for measure 109, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8.

117

Musical notation for measure 117, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8.

125

Musical notation for measure 125, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8.

G

133

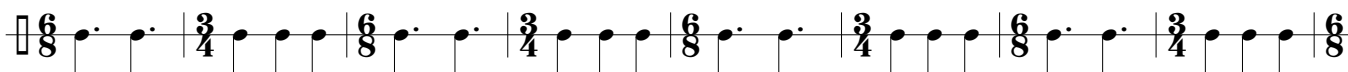
Musical notation for measure 133, showing a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8.

141 Snare drum

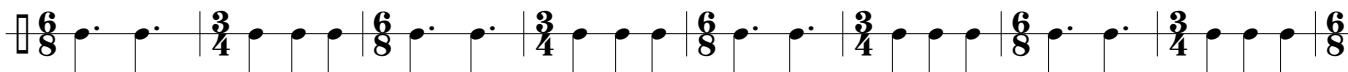
Musical notation for measure 141, marked **G** and *Snare drum*. The notation shows a sequence of time signatures: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, and 6/8. The notes are quarter notes with stems, and the dynamic marking *mp* is indicated.

H

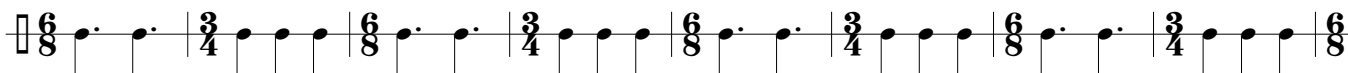
149



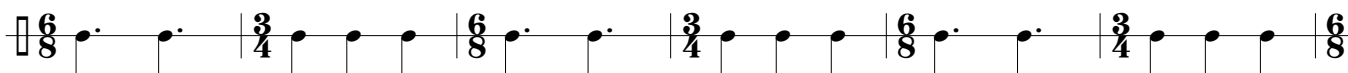
157



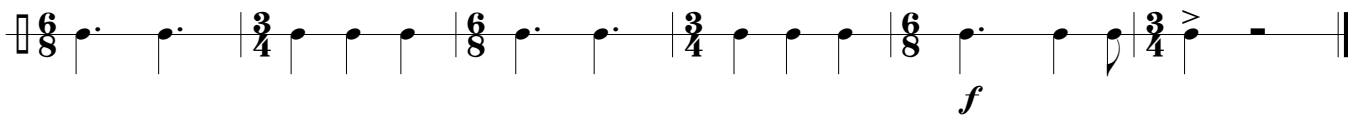
165



173



179



Percussion 3

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

Percussion 3 -p.1

INSTRUMENTS:

by José L. Elizondo

Bass Drum

Cow Bells

Cabasa

(always play with soft yarn mallets)

Temple Blocks

Suspended Cymbal

(play with nylon tips)

(always hit near the dome)

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

7

13

19 Bass drum mute **A** Joyful, bright and pleasant
to cabasa

25 Cabasa
mf

31

37 **B**

45 (cabasa)

53 **C** Bold and pleasant
mf

61

Percussion 3 -p.2

D Apprensivo ed ostinato

69 Temple blocks *mf* Cow bells (with soft yarn mallets) *mp*

77 Temple blocks *mf* Cow Bells *mp*

E Piu enérgico

85 Temple blocks *mf* Cow Bells *mp*

93 Temple blocks *mf* Cow Bells *mp*

F Allegro - spirited & festive, like a Mariachi band

101 to cabasa Cabasa *f*

109

117

125

G

133 *mp*

141

H

149

Musical notation for measure 149: A staff with a treble clef and a key signature of one flat. The measure is divided into four equal parts by bar lines. The first three parts are whole rests. The fourth part contains a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* is placed below the first note.

157

Musical notation for measure 157: A staff with a treble clef and a key signature of one flat. The measure is divided into four equal parts by bar lines. The first three parts are whole rests. The fourth part contains a quarter note G4, followed by quarter notes A4, B4, and C5.

165

Musical notation for measure 165: A staff with a treble clef and a key signature of one flat. The measure is divided into four equal parts by bar lines. The first part is a whole rest. The second part is a whole rest. The third part contains a quarter note G4 with a dynamic marking of *mf* below it. The fourth part contains a quarter note G4. Above the staff, the text "Susp. cymbal" is centered. To the left of the first part is "to susp. cymbal". Above the third part is "(hit near the dome) (l.v.)". Above the fourth part is "(hit near the dome) (l.v.)".

173

Musical notation for measure 173: A staff with a treble clef and a key signature of one flat. The measure is divided into four equal parts by bar lines. The first part contains a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* is placed below the first note. Above the first part is the text "Cabasa". The second part is a whole rest. The third part is a whole rest. The fourth part is a whole rest. Above the fourth part is the text "to bass drum".

179

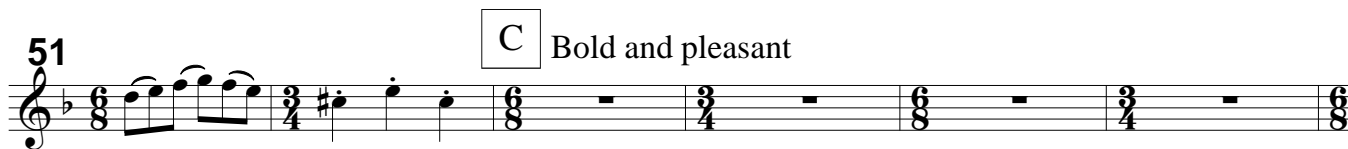
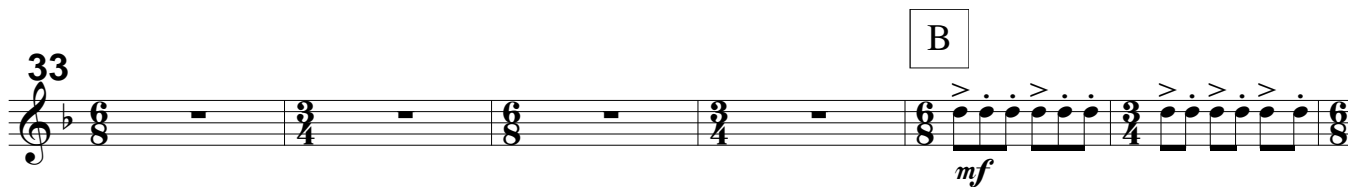
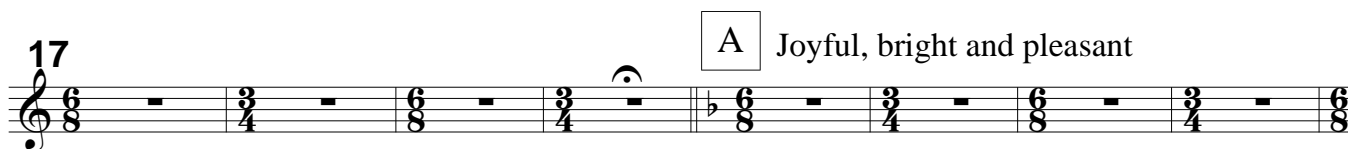
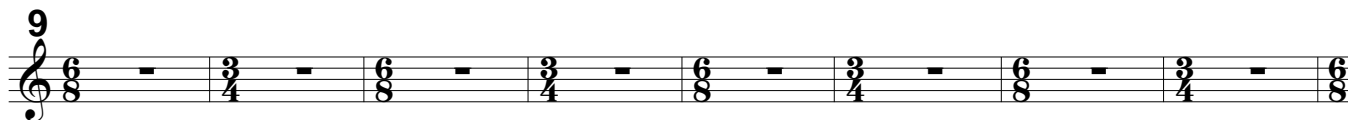
Musical notation for measure 179: A staff with a treble clef and a key signature of one flat. The measure is divided into four equal parts by bar lines. The first three parts are whole rests. The fourth part contains a quarter note G4 with a dynamic marking of *f* below it. Above the fourth part is the text "Bass drum". Above the note is "(secco)". The fifth part contains a quarter note G4 with a dynamic marking of *f* below it. Above the note is "mute".

III. Teotlalli (*Land of Gods*)

from *Estampas Mexicanas*

by José L. Elizondo

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



Violin I -p.2

D Apprensivo ed ostinato
apassionato, molto espressivo

69 *mf*

75

81 **E** Più enérgico
p

87

93

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

107

113

121 *mf*

127

133 G

ff

Musical staff 133-138: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures. Measures 133-134 are in 6/8 time, and measures 135-138 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes. A box labeled 'G' is positioned above the first measure.

139

mf

Musical staff 139-144: Treble clef, key signature of two sharps. The staff contains six measures. Measures 139-140 are in 6/8 time, and measures 141-144 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes.

145

Musical staff 145-148: Treble clef, key signature of two sharps. The staff contains four measures, all in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes.

149 H

ff

Musical staff 149-154: Treble clef, key signature of two sharps. The staff contains six measures. Measures 149-150 are in 6/8 time, and measures 151-154 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes. A box labeled 'H' is positioned above the first measure.

155

Musical staff 155-160: Treble clef, key signature of two sharps. The staff contains six measures. Measures 155-156 are in 6/8 time, and measures 157-160 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes.

161

Musical staff 161-166: Treble clef, key signature of two sharps. The staff contains six measures. Measures 161-162 are in 6/8 time, and measures 163-166 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes.

167

Musical staff 167-172: Treble clef, key signature of two sharps. The staff contains six measures, all of which contain whole rests.

173

f *ff*

Musical staff 173-178: Treble clef, key signature of two sharps. The staff contains six measures. Measures 173-174 are in 6/8 time, and measures 175-178 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes. Dynamics *f* and *ff* are indicated.

179

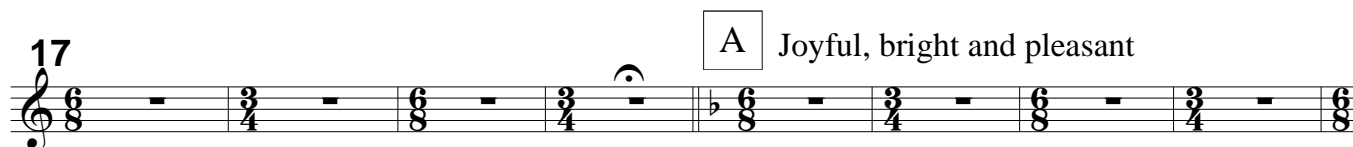
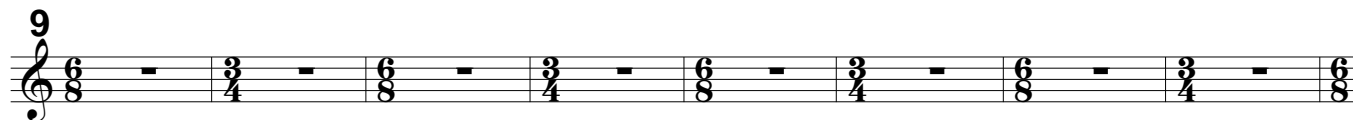
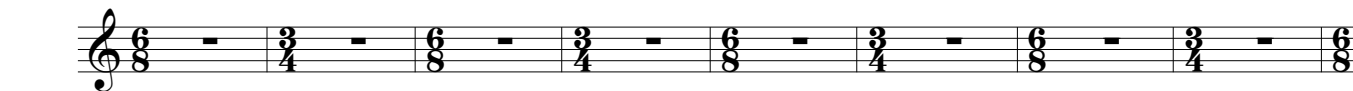
divisi

fff

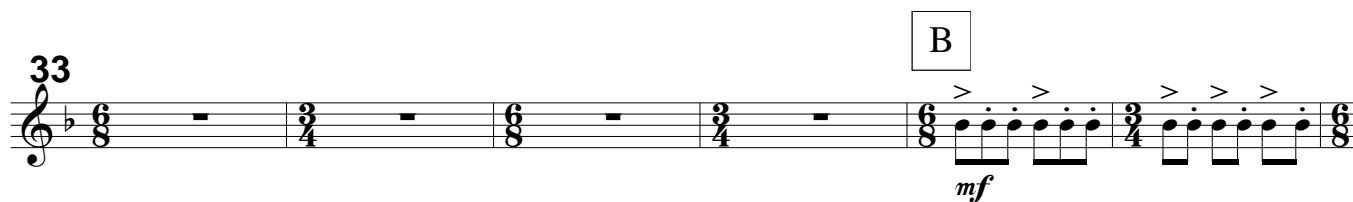
Musical staff 179-184: Treble clef, key signature of two sharps. The staff contains six measures. Measures 179-180 are in 6/8 time, and measures 181-184 are in 3/4 time. The music features a melodic line with slurs and accents, and a bass line with sustained notes. The word 'divisi' is written above the staff, and the dynamic *fff* is indicated at the end.

from *Estampas Mexicanas*

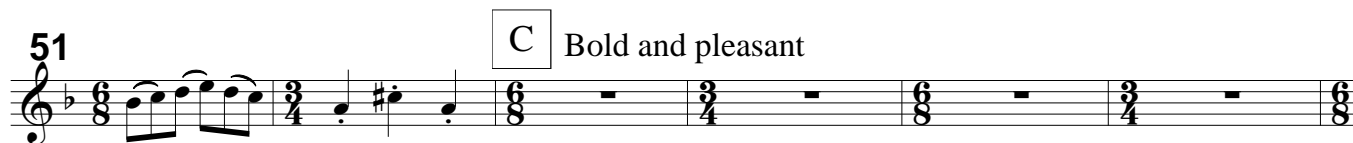
by José L. Elizondo

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

A Joyful, bright and pleasant



B

*mf*

C Bold and pleasant



Violin II -p.2

D Apprensivo ed ostinato
apassionato, molto espressivo

69 *mf*

75

E Piu enérgico

81 *p*

87

93

F Allegro - spirited & festive, like a Mariachi band

101 *ff*

107

113

121 *mf*

127

133 G
ff

137

141
mf

145

149 H
ff

153

159

165

171
f

177
ff *divisi* *fff*

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

by José L. Elizondo

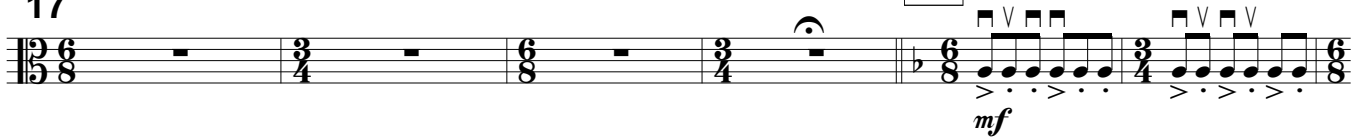
Mysterious and Alert (♩. = 100-110) *always the same steady tempo*



9



17



A Joyful, bright and pleasant

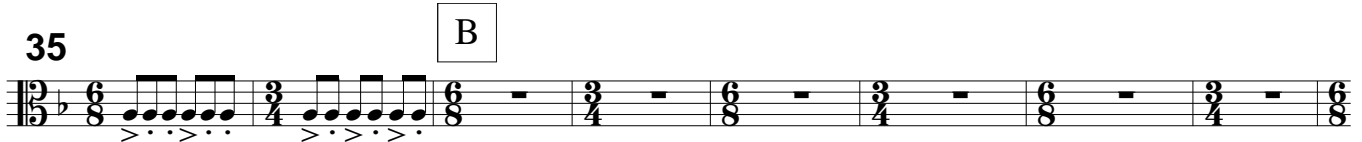
23



29



35

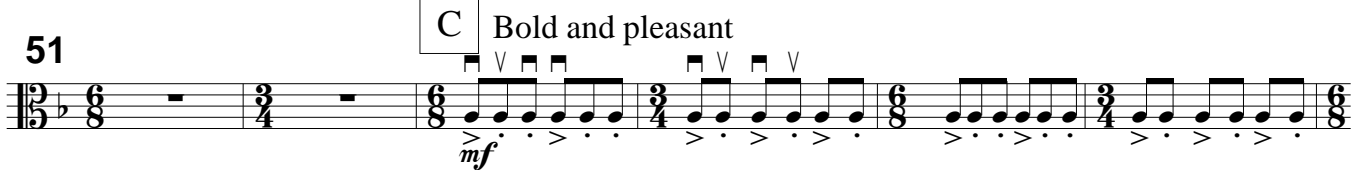


B

43



51



C Bold and pleasant

57



63



D

Apprensivo ed ostinato
apassionato, molto espressivo

69 *mf*

75

81

E Piu energético

p

87

93

F

Allegro - spirited & festive, like a Mariachi band

101 *ff*

107

113

119

125

133 G

137

143

149 H

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*

Measures 1-6: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. *mp*. Includes accents and breath marks.

7

Measures 7-12: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8.

13

Measures 13-18: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8.

A Joyful, bright and pleasant

19

Measures 19-24: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. *ff* and *mf*. Includes accents and breath marks.

25

Measures 25-30: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. Includes accents.

31

Measures 31-36: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. Includes accents.

B

37

Measures 37-42: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. *f*, *pizzicato*. Includes accents and breath marks.

43

Measures 43-48: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. Includes accents.

49

Measures 49-54: Bass clef, 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8. Includes accents.

C Bold and pleasant
arco

53 *mf*

Musical notation for measures 53-58, featuring eighth-note patterns in various time signatures (6/8, 3/4, 9/8, 3/4, 6/8, 3/4, 6/8).

59 *mf*

Musical notation for measures 59-64, continuing the eighth-note patterns in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4, 6/8).

65 **D** Apprensivo ed ostinato
pizzicato *f*

Musical notation for measures 65-70, featuring a pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

71 *f*

Musical notation for measures 71-76, continuing the pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

77 *f*

Musical notation for measures 77-82, continuing the pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

83 **E** Piu enérgico

Musical notation for measures 83-88, featuring a more active pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

89 *f*

Musical notation for measures 89-94, continuing the active pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

95 *f*

Musical notation for measures 95-100, continuing the active pizzicato pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

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

Musical notation for measures 101-106, featuring a rhythmic eighth-note pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

107 *mf*

Musical notation for measures 107-112, continuing the rhythmic eighth-note pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

113 *mf*

Musical notation for measures 113-118, continuing the rhythmic eighth-note pattern in various time signatures (6/8, 3/4, 6/8, 3/4, 6/8, 3/4).

119

Musical staff 119: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

125

Musical staff 125: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

131

G

Musical staff 131: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents. A box labeled "G" is positioned above the second measure.

137

Musical staff 137: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

143

Musical staff 143: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

149

H

Musical staff 149: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents. A box labeled "H" is positioned above the first measure.

155

Musical staff 155: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

161

Musical staff 161: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

167

Musical staff 167: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

173

Musical staff 173: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents.

179

Musical staff 179: Bass clef, key signature of one sharp (F#), 6/8 time signature. Six measures of eighth-note patterns with accents, ending with a fermata. A dynamic marking "ff" is below the staff.

III. Teotlalli (*Land of Gods*)

from *Estampas Mexicanas*

by José L. Elizondo

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

Musical notation for measures 1-6. The piece begins in 6/8 time with a key signature of one sharp (F#). The tempo is 'Mysterious and Alert' with a quarter note equal to 100-110 beats. The dynamics are marked *mp*. The notation includes various rhythmic patterns and accents.

7

Musical notation for measures 7-12, continuing the rhythmic patterns from the previous section.

13

Musical notation for measures 13-18, continuing the rhythmic patterns.

19

A Joyful, bright and pleasant

Musical notation for measures 19-24. Section A begins with a key signature change to one flat (Bb) and a tempo change to 'Joyful, bright and pleasant'. The dynamics are marked *ff* and *mf*.

25

Musical notation for measures 25-30, continuing the rhythmic patterns.

31

Musical notation for measures 31-36, continuing the rhythmic patterns.

B

37 pizzicato

Musical notation for measures 37-42. Section B begins with a key signature change to two flats (Bb, Eb) and a tempo change to 'pizzicato'. The dynamics are marked *f*.

43

Musical notation for measures 43-48, continuing the pizzicato section.

C Bold and pleasant

arco

49

Musical notation for measures 49-54. Section C begins with a key signature change to two flats (Bb, Eb) and a tempo change to 'Bold and pleasant'. The dynamics are marked *mf*.

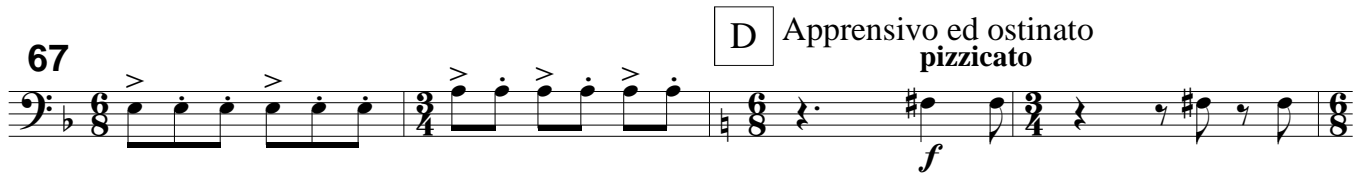
55

Musical notation for measures 55-60, continuing the rhythmic patterns.

61



67



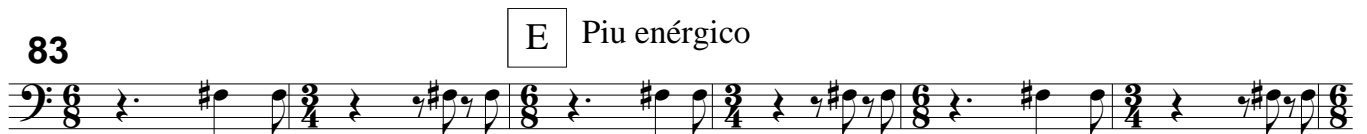
71



77



83



89



95



101



107



113



119



125

Musical staff for measure 125, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

131

G

Musical staff for measure 131, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes. A box containing the letter 'G' is positioned above the staff.

137

Musical staff for measure 137, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

143

Musical staff for measure 143, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

149

H

Musical staff for measure 149, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes. A box containing the letter 'H' is positioned above the staff.

155

Musical staff for measure 155, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

161

Musical staff for measure 161, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

167

Musical staff for measure 167, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

173

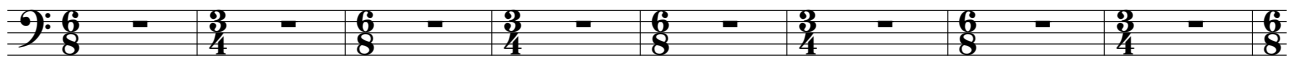
Musical staff for measure 173, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes.

179

Musical staff for measure 179, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes with accents, grouped in pairs. The time signature changes to 3/4 for the second pair of notes. The staff ends with a double bar line. A dynamic marking of *ff* is placed below the staff, followed by a long horizontal line.

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

by José L. Elizondo

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

9



15



A Joyful, bright and pleasant

21 **pizzicato** (*sempre sostenuto*)

27



33



39



45



51

C Bold and pleasant



57



63



69 **D** Apprensivo ed ostinato

Musical staff for measure 69, starting with a bass clef and a key signature of one sharp (F#). The staff contains six measures of music with a 6/8 time signature, alternating with 3/4 time signatures. The notes are: G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (6/8).

75

Musical staff for measure 75, continuing from the previous staff. The notes are: G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (6/8).

81

E Piu enérgico

Musical staff for measure 81, starting with a bass clef and a key signature of one sharp (F#). The staff contains six measures of music with a 6/8 time signature, alternating with 3/4 time signatures. The notes are: F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (6/8).

87

Musical staff for measure 87, continuing from the previous staff. The notes are: G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (3/4); G2, A2, B2 (6/8); F#3, G3, A3, B3 (6/8).

93

Musical staff for measure 93, continuing from the previous staff. The notes are: F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (6/8).

99

F Allegro - spirited & festive, like a Mariachi band

Musical staff for measure 99, starting with a bass clef and a key signature of two sharps (F# and C#). The staff contains six measures of music with a 6/8 time signature, alternating with 3/4 time signatures. The notes are: F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (3/4); F#3, G3, A3, B3 (6/8); G3, A3, B3, C4 (6/8).

105

Musical staff for measure 105, continuing from the previous staff. The notes are: G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (6/8).

111

Musical staff for measure 111, continuing from the previous staff. The notes are: G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (6/8).

117

Musical staff for measure 117, continuing from the previous staff. The notes are: G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (6/8).

123

Musical staff for measure 123, continuing from the previous staff. The notes are: G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (6/8).

129

G

Musical staff for measure 129, starting with a bass clef and a key signature of two sharps (F# and C#). The staff contains six measures of music with a 6/8 time signature, alternating with 3/4 time signatures. The notes are: G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (3/4); G3, A3, B3, C4 (6/8); G3, A3, B3, C4 (6/8).

135

