

No llores don't cry
Dean's Prize Commission for NME

Francisco Cortés-Álvarez

For chamber orchestra

10'05"

No llores

Francisco Cortés-Álvarez

Instrumentation:

Flute / Piccolo
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion I
Percussion II

Harp
Piano

Violin I
Violin II
Viola
Cello
Bass

*"¡Ay, ay, ay! Canta y no llores porque cantando se alegran, cielito lindo, los corazones..." **

"Sing and don't cry, heavenly one, because singing gladdens hearts", says the song. However is difficult when light is almost gone. But I sing for my country and will always keep singing to warm its heart which is running out hope, because of each bullet, each dead, each cry that rips its soul.

This piece is a lamentation for a country which is ill, which is in pain; for a country I love and is struggling not to lose that flame is still left.

F. Cortés-Álvarez

"No llores" is the Dean's Prize commission for the New Music Ensemble of the Jacobs School of Music at Indiana University.

* Lyrics from the Mexican traditional song "Cielito lindo" which was composed in 1885 by Quirino Mendoza.

www.franciscocortes.com

No Ilores

Francisco Cortés-Álvarez

Instructions:

♩ = ♩ always, otherwise indicated


Staccatos should always be performed as  regardless the written value

 Mute sound

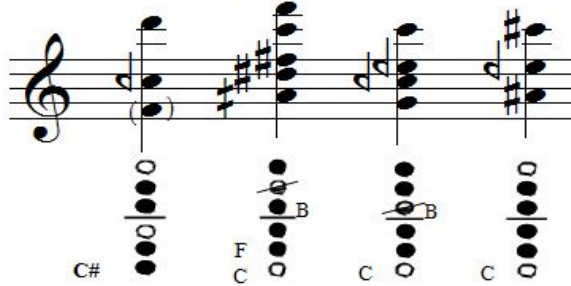
 highest pitch possible

 1/4 tone down

Oboe multophonics:

 1/4 tone up

aproximated pitches



Pitch bends on woodwinds:

-if it is not possible to reach the target note, then pitch bend as much as possible.

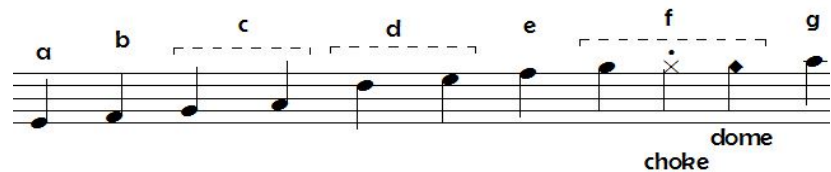
-if there is no grace note then pitch bend as much as possible.

 flutter tongue

 sang pitch

Percussion I:

- a) triangle
- b) suspended cymbal (20" aprox, avoid very bright models)
- c) slapstick (shared with perc II)
- d) wood blocks (2)
- e) bongos (2)
- f) tumba (12.5")
- g) tam-tam (medium size)

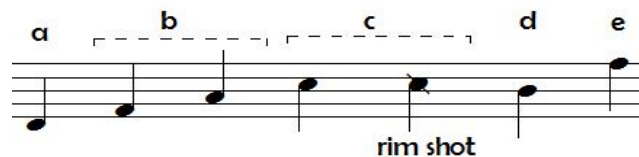


 scratch surface

 edge or rim

Percussion II:

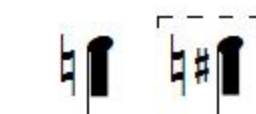
- a) slapstick (shared with perc I)
- b) guiro
- c) snare drum
- d) toms (2)
- e) bass drum (36")



Piano clusters:

cluster with "black keys"

chromatic cluster

cluster with "white keys"

Glissandos inside the piano should be played with a plectrum



Scratch string



Irregular bowing

Seagull effect: Position an artificial harmonic and gliss without changing the hand shape.

No llore!

12

Fl. *pp*

Ob. *pp* pitch bend as much as possible

B♭ Cl. *pp*

Bsn.

Hn. (muted) *ppp dolce* remove mute *p*

C Tpt.

B. Tbn.

Perc. I *mp* crotales brass mallet

Perc. II

Hp. *mp* *mf* loco

Pno. *pp* *mf* *p* *mp* (poco) chromatic cluster 15^{ma} chromatic cluster with palm

Vln. I *ppp* (ord.) sul pont.

Vln. II *ppp* (ord.) sul pont.

Vla. *ppp* (ord.) sul pont.

Vc.

Cb.

No llores

8

16

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ffp* *ff* *ff*

Hn. (open) *ffp* *ff* *ff*

C Tpt. *ff*

B. Tbn. *ffp* *ff* *ff*

Perc. I *pp* *mp* *ff*
suspended cymbal
soft yarn mallet
to tam-tam

Perc. II *f*
bass drum
bass drum beater

Hp. *mf*

Pno. *fp* *ffsub.*

Vln. I (sul pont.) *fp* *mf* *ffsub.* *scratch*

Vln. II (sul pont.) *fp* *mf* *ffsub.* *scratch*

Vla. (sul pont.) *fp* *mf* *ffsub.*

Vc. *ffp* *ff* *pp sub.*

Cb. *ffp* *ff*

B Floating ♩ = 80

18

Fl. *ppp sempre* *ppp*

Ob. *ppp sempre* *ppp*

B♭ Cl. *ppp sempre* *ppp*

Bsn. *pp* *mf* *ff*

Hn. *ppp* *ff* *ppp*

C Tpt.

B. Tbn. *ff*

Perc. I *tam-tam*
tam-tam beater *pp* *slapstick* *f* *suspended cymbal*
with bow *p* to triangle

Perc. II *f*

Hp. *ppp sempre* *mf sub.* *ppp*

Pno. *loco* *ff* *8va*

B Floating ♩ = 80

Vln. I *8va ord.* *ppp sempre*

Vln. II *ord.* *ppp sempre*

Vla. *ord.* *ppp sempre* *ord.* *p* *sul pont.*

Vc. *ff*

Cb. *pp* *ff*

No llores

23

Fl. *mf* *ppp sub.*

Ob.

B♭ Cl.

Bsn. *pp* *ff* *p*

Hn. *ff* *ppp*

C Tpt.

B. Tbn. *ff* *p*

Perc. I triangle triangle beater *mp*

Perc. II slapstick to drums *f*

Hp. *mf sub.* *pp*

Pno. *mp* *pp* *ff* *loco* *gliss inside piano*

Vln. I *8va*

Vln. II

Vla. *ord.* *ppp*

Vc. *pp* *ff* *p*

Cb. *pp* *ff* *p*

No llore!

C

Lighter ♩ = 100

27

Fl. *fpp*

Ob. *fpp* *pp*

B♭ Cl. *fpp*

Bsn. *ff*

Hn. *ff* *ppp*

C Tpt. *ff*

B. Tbn. *ff*

Perc. I triangle to suspended cymbal

Perc. II toms & snare hard rubber mallet *pp* to bass drum *mf*

Hp. *mf*

Pno. *ff*

C

Lighter ♩ = 100

Vln. I *mf* *pp* loco *pp* poco sul pont.

Vln. II *mf* *pp* poco sul pont.

Vla. *mf* *pp* poco sul pont.

Vc. *ff*

Cb. *ff*

No llores

31

Fl. *pp* *pp* *mp*

Ob. *pp* *mp*

B♭ Cl. *pp* *mp*

Bsn. *p* *mf* *p ff_{sub.}*

Hn. *p* *mf* *p ff_{sub.}*

C Tpt. *ff_{sub.}*

B. Tbn. *p* *mf* *p ff_{sub.}*

Perc. I

Perc. II *pp* *p* *pp* *ff_{sub.}*

Harp. *pp* *mp*

Pno. *ff*

Vln. I *p* *ord.* *pp* *mp*

Vln. II *p* *ord.* *pp* *mp*

Vla. *p* *ord.* *pp* *mp*

Vc. *pp* *mf* *p ff*

Cb. *pp* *mf* *p ff*

No llores

35

Fl. *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

B. Cl. *pp* *mf*

Bsn. *ff* *fp* *ff*

Hn. *fp* *ff*

C Tpt. *fp* *ff*

B. Tbn. *fp* *ff*

Perc. I *pp* *p*

Perc. II *mf*

Hp. *p* *mf* *p*

Pno. *ff* *mf* *ff*

Vln. I *pp* *mf* *mf* *mf*

Vln. II *pp* *mf* *mf* *mf*

Vla. *pp* *mf* *mf* *mf*

Vc. *ff* *fp* *ff*

Cb. *ff* *fp* *ff*

suspended cymbal
soft yarn mallet

toms & snare
hard rubber mallet

(ord.) sul pont. (no trem)

No llores

39

This musical score is for the piece "No llores" and covers measures 39, 40, and 41. The score is arranged for a full orchestra and piano. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 2/4 at the beginning of measure 41. The instruments and their parts are as follows:

- Flute I (Fl.):** Features melodic lines with dynamics ranging from *mf* to *pp* and *f*. Includes fingerings for sixths and triplets.
- Oboe (Ob.):** Features melodic lines with dynamics *pp*, *mf*, and *f*. Includes fingerings for triplets and fifths.
- Bass Clarinet (B♭ Cl.):** Features melodic lines with dynamics *pp*, *mf*, and *fp*. Includes a fifth fingering.
- Bassoon (Bsn.):** Features a low, sustained line with dynamics *ff* and *f*.
- Horn (Hn.):** Features a low, sustained line with dynamics *ff*.
- Trumpet (C Tpt.):** Features a low, sustained line with dynamics *ff*.
- Tuba (B. Tbn.):** Features a low, sustained line with dynamics *ff*.
- Percussion I (Perc. I):** Remains silent.
- Percussion II (Perc. II):** Features a snare drum part with dynamics *mf* and *pp*.
- Harp (Hp.):** Features arpeggiated accompaniment with dynamics *p*, *mf*, and *f*.
- Piano (Pno.):** Features a complex accompaniment with dynamics *ff*.
- Violin I (Vln. I):** Features a melodic line with dynamics *pp*, *mf*, and *f*. Includes instructions for *ord.* and *sul pont.*.
- Violin II (Vln. II):** Features a melodic line with dynamics *pp*, *mf*, and *f*. Includes instructions for *ord.* and *sul pont.*.
- Viola (Vla.):** Features a melodic line with dynamics *pp*, *mf*, and *f*. Includes instructions for *ord.* and *sul pont.*.
- Violoncello (Vc.):** Features a low, sustained line with dynamics *ff*.
- Contrabass (Cb.):** Features a low, sustained line with dynamics *ff*.

No llores

42

D

Fl. *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

B♭ Cl. *ff* *ff* *ff*

Bsn. *ff* *sub.* *mp* *ff*

Hrn. *p* *ff* *sub.* *mp* *ff*

C Tpt. *ff* *p* *ff* *sub.* *mp* *ff*

B. Tbn. *ff* *p* *ff* *sub.* *mp* *ff*

bongos & tumba
medium rubber mallet
mf *f*

Perc. I *mf* *f*

Perc. II *p* *mp* *mf* *mf* *mf*

Hp. *ff*

Pno. *mp* *ff*

Keep clearing ped. with each chord and use it to emphasize articulations

Vln. I *ord.* *p* *ff* *sub.* *mp* *ff*

Vln. II *ff* *sub.* *mp* *ff*

Vla. *ff* *sub.* *p* *ff* *sub.* *mp* *ff*

Vc. *p* *ff* *sub.* *mp* *ff*

Cb. *p* *ff* *sub.*

No llores

45

Fl. *mf* *ff* *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff* *mf sub.* *ff*

Bsn. *mf* *ff*

Hn. *mf* *ff*

C Tpt. *mf* *ff* insert cup mute

B. Tbn. *mf* *ff*

bongos & tumba *mf* *ff*

Perc. I *mf* *f* to crotales & suspended cymbal

Perc. II *mf* *f*

Hp. *ff* *loco*

Pno. *mf* *ff*

Vln. I (ord.) *mf* *ff* sul pont.

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

No llores

48

E **Faster** ♩ = 128 *accel.*

Musical score for measures 48-53. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), and Piano (Pno.).

Measures 48-53 are marked **E** **Faster** ♩ = 128 *accel.*. The key signature is one sharp (F#). The time signature is 4/4, with a 3/4 section in measure 52.

Dynamic markings include *pp*, *mp*, *p*, *f sub.*, and *mf*. Performance instructions include *crotales* (hard plastic mallet) for Perc. I and *loco* for the Harp.

E **Faster** ♩ = 128 *accel.*

Musical score for measures 54-58. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 54-58 are marked **E** **Faster** ♩ = 128 *accel.*. The key signature is one sharp (F#). The time signature is 4/4, with a 3/4 section in measure 56.

Dynamic markings include *pp*, *mp*, *p*, *f sub.*, and *mf*. Performance instructions include *ord.* for Vln. I and *pizz.* for Vc.

F With anxiety $\text{♩} = 80$
(2+3)

60

Fl. *mp* *p* *mp* *f*

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

B♭ Cl. *mp* *p* *mp* *f*

Bsn. *f* *p sub.*

Hn. *mp* *f*

C Tpt. *f* *p sub.*

B. Tbn. *f* *mp* *f* *p sub.* *ff*

Perc. I *p* **suspended cymbal** **wood blocks, bongos & tumba**

Perc. II

Hp. *mp*

Pno. *mp* *f* *f* *ff* *no Ped.*

F With anxiety $\text{♩} = 80$
(2+3)

Vln. I *mp sub.* *p* *mp* *f*

Vln. II *mp sub.* *p* *mp* *f*

Vla. *mp sub.* *p* *f*

Vc. *f* *p sub.*

Cb. *p* *f* *mp* *f* *p sub.* *ff*

No llores

64

Fl. *p* *fp* *f mp*

Ob. *p* *fp* *f mp*

B. Cl. *p* *fp* *f mp*

Bsn. *f* *f mp*

Hn. *f* *f* *f* *mp*

C Tpt. *f* *f* *f* *mp*

B. Tbn. *mf* *f*

Perc. I *mp* *mf* *hard rubber mallet*

Perc. II *mf* *f* *toms & snare*

Hp. *p sub.* *f*

Pno. *f* *mp* *f* *8va*

Vln. I *mp* *f mp*

Vln. II *mp* *f mp*

Vla. *mp* *f mp*

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

Cb. *f* *p sub.* *mp* *f*

No llores

G Even faster ♩ = 132 *accel.*

75

75

Picc. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff* brassy

C Tpt.

B. Tbn. *ff* brassy

Perc. I

Perc. II *f* bass drum

Hp.

Pno.

G Even faster ♩ = 132 *accel.*

Vln. I *ff* *g^{va} sul pont.*

Vln. II *ff* *g^{va} sul pont.*

Vla.

Vc. *ff*

Cb. *ff*

No llores

85

Picc. *f* *fp* *f* *mp*
 Ob. *mp*
 B♭ Cl. *f*
 Bsn. *f*
 Hn. *f*
 C Tpt. *p* *f*
 B. Tbn. *f*
 Perc. I
 Perc. II *toms & snare*
hard rubber mallet
 Hp. *f*
 Pno.
 Vln. I *mf* *mf* *ff*
 Vln. II *mf* *mf* *ff* *pp*
 Vla. *f* *mf* *mf* *ff*
 Vc. *f* *mf* *mf* *ff*
 Cb. *f* *mf* *mf* *ff*

No llores

89

H

Musical score for measures 89-90, part 1. The score includes parts for Piccolo, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion I (suspended cymbal, soft yarn mallet), Percussion II (snare sticks), Harp, and Piano. Dynamics range from *pp* to *ff*. The key signature has one sharp (F#) and the time signature is 4/4.

H

Musical score for measures 89-90, part 2. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *ff*. The key signature has one sharp (F#) and the time signature is 4/4.

No llores

92

flutter

Picc. *p*

Ob.

B♭ Cl. *pp*

Bsn.

Hr. *+*

C Tpt. *mp* *f* *f* *p*

B. Tbn. *f*

Perc. I *p* *f* *p*

Perc. II *toms & snare* *mf* *mp*

Hp. *mp*

Pno. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

No llores

96

Picc.

Ob. *pp*

B♭ Cl.

Bsn.

Hn.

C Tpt. *f* *p*

B. Tbn.

Perc. I *f* *p*

Perc. II *f* *p* *mp*

Hp.

Pno. *mp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

No llores

99

flutter

Picc. *p* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f*

B♭ Cl. *p* *f* *mp* *f*

Bsn. *f* *fp* *mf*

Hn. *fp* *mf*

C Tpt. *fp* *mf* *p* *f* *mp* *f*

B. Tbn. *p* *f* *mp* *f*

wood blocks, bongos & tumba

Perc. I *p* *f* *mp* *f*

Perc. II *p* *mf* *p* *mf*

Hp. *f* *f*

Pno. *f* *ff*

Vln. I (sul pont.) *f* ord.

Vln. II (sul pont.) *f* ord.

Vla.

Vc.

Cb.

No llores

103

Musical score for the piece "No llores". The score is divided into measures 103, 104, 105, and 106. The instruments and their parts are:

- Picc.**: Piccolo, playing melodic lines with dynamics *mp* and *f*.
- Ob.**: Oboe, playing melodic lines with dynamics *mp* and *f*.
- B♭ Cl.**: Bass Clarinet, playing melodic lines with dynamics *mp* and *f*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *mp* and *f*, and a *ff* dynamic in measure 106.
- Hn.**: Horn, playing a melodic line with dynamics *mp* and *f*.
- C Tpt.**: Trumpet, playing a rhythmic pattern with dynamics *p* and *f*, and a *ff* dynamic in measure 106.
- B. Tbn.**: Trombone, playing a rhythmic pattern with dynamics *p* and *f*, and a *ff* dynamic in measure 106.
- Perc. I**: Percussion I, playing a rhythmic pattern with dynamics *mp* and *f*.
- Perc. II**: Percussion II, playing a rhythmic pattern with dynamics *p* and *mf*.
- Hp.**: Harp, playing a melodic line with dynamics *mf* and *f*.
- Pno.**: Piano, playing a rhythmic pattern with dynamics *p* and *f*.
- Vln. I**: Violin I, playing a melodic line with dynamics *mp* and *f*.
- Vln. II**: Violin II, playing a melodic line with dynamics *mp* and *f*.
- Vla.**: Viola, playing a melodic line with dynamics *mp* and *f*.
- Vc.**: Violoncello, playing a melodic line with dynamics *mp* and *f*.
- Cb.**: Contrabass, playing a melodic line with dynamics *mp* and *f*.

No llores

107



Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

B♭ Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mp

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
ff *p sub.* *mp*

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f

B. Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f

Perc. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mp
wood blocks, bongos & tumba

Perc. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf
rim

Hp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. I (ord.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf

Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f *mp* sul tasto

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
mf

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f *mf*

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{4}{4}$
f



No llores

112

The musical score is for the piece "No llores" and is divided into four measures across pages 112, 113, 114, and 115. The instruments and their parts are as follows:

- Picc.**: Starts with a *mf* dynamic, then *p*, and *f*. It has a dynamic marking of *mp* at the end of the section.
- Ob.**: Remains silent until the third measure, where it plays a *f* dynamic.
- B♭ Cl.**: Remains silent until the third measure, where it plays a *f* dynamic.
- Bsn.**: Starts with a *p* dynamic, then *f*, and *mp*.
- Hn.**: Starts with an *open* dynamic, then *f*, and *mp*.
- C Tpt.**: Starts with a *f* dynamic and a "remove mute" instruction.
- B. Tbn.**: Starts with a *mp* dynamic.
- Perc. I**: Starts with a *f* dynamic, then *mf*, and *mp*.
- Perc. II**: Starts with a *p* dynamic, then *mf*.
- Hp.**: Starts with a *f* dynamic.
- Pno.**: Starts with a *f* dynamic, then *ff* (RH).
- Vln. I**: Starts with a *mp* dynamic, then *f*.
- Vln. II**: Starts with a *mf* dynamic, then *f*. Includes the instruction "ord.".
- Vla.**: Starts with a *f* dynamic.
- Vc.**: Starts with a *f* dynamic, then *ff*.
- Cb.**: Starts with a *f* dynamic, then *ff*.

No llores

116

Picc. *f*
 Ob. *p* *f* *f sub.* *p*
 B♭ Cl. *p* *f sub.* *p*
 Bsn. *f*
 Hn. *f*
 C Tpt. *f*
 B. Tbn. *f* remove mute
 Perc. I *f* *mf* (choke)
 Perc. II *pp* *mf* rim
 Hp. *p* *mf* *p*
 Pno. *p* *f*
 Vln. I *p* *f sub.* *p* *ord.*
 Vln. II *p* *f sub.* *p* *ord.*
 Vla. *p* *ord.*
 Vc. *p* *ord.*
 Cb. *p* *ord.*

120

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (B. Tbn.). Percussion includes Percussion I (Perc. I) and Percussion II (Perc. II). The string section includes Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Picc.:** *p*, *f*, *f*
- Ob.:** *f*, *fp*, *mf*
- B. Cl.:** *f*
- Bsn.:** *f*, *fp*, *mf*, *f*
- Hn.:** *p*
- C Tpt.:** (open), *p*, *f*
- B. Tbn.:** (open), *f*, *f*
- Perc. I:** dome, edge, (choke), *p*, *p*, *mf*, *f*
- Perc. II:** *mp*, *f*, bass drum, bass drum beater
- Hp.:** *p*
- Pno.:** *p*, *f*, *f*
- Vln. I:** sul pont., *f*, molto sul pont., *f*
- Vln. II:** sul pont., *ff*
- Vla.:** sul pont., *ff*
- Vc.:** sul pont., *ff*, pizz., arco ord.
- Cb.:** sul pont., *ff*, pizz., arco ord.

No llores

128

Picc. *ff* *mp* *f*

Ob. *ff* *mp* *f*

B♭ Cl. *ff* *mp* *f*

Bsn. *ff*

Hn.

C Tpt. *f*

B. Tbn. *ff* *f* *ff*

Perc. I bongos & tumba *f*

Perc. II toms & snare
snare sticks *mf*

Hp. *ff*

Pno. *ff* *mp* *f* *15^{ma}* *5*

Vln. I poco sul pont. *ff* pizz. *mf* arco ord. *f*

Vln. II poco sul pont. *ff* pizz. *mf* arco ord. *f*

Vla. poco sul pont. *ff* ord. *f*

Vc. *ff* arco *fp* *f* *ff*

Cb. *ff* arco *fp* *f* *ff*

No llores

132

(3+2+2)

Flute: flutter, mp, ff

Oboe: f, p, mp, ff

Bass Clarinet: mp, ff

Bassoon: f, p

Horn: mf, rip, f

Trumpet: p, mp, f

Tuba: mp, f

Percussion I: mp, f

Percussion II: pp, f

Harp: f

Piano: fmp, ff

(3+2+2)

Violin I: mp, ff

Violin II: mp, ff

Viola: ff, mp, pp, p, ff

Violoncello: ff, ff, ff

Contrabass: ff, f

Violin I/II: (ord.) sul pont.

Viola: (ord.) sul pont.

Violoncello/Contrabass: pizz.

No llores

141

Picc. *ff*
 Ob. *f*
 B♭ Cl. *f*
 Bsn. *f* *ff*
 Hn. *rip*
 C Tpt.
 B. Tbn.
 Perc. I *f* *crotales* *brass mallet* *to w.b. bongos & tumba*
 Perc. II
 Hp.
 Pno. *mp* *mf* *ff*
 Vln. I
 Vln. II
 Vla.
 Vc. *p* *fp* *ff*
 Cb. *p* *fp* *ff*

145

K

Musical score for measures 145-148, parts 1-10. The score is in 4/4 time and features a key signature of one sharp (F#). The parts include Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (B. Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), and Piano (Pno.).

- Picc.:** Starts with a sixteenth-note pattern, then rests. Dynamic: *ff*.
- Ob.:** Rests throughout.
- B♭ Cl.:** Rests throughout.
- Bsn.:** Rests throughout. A triplet of eighth notes appears in measure 148.
- Hn.:** Rests in measures 145-146, then plays a half note in measure 147, and rests in measure 148.
- C Tpt.:** Rests throughout.
- B. Tbn.:** Rests in measures 145-146, then plays a half note in measure 147, and rests in measure 148. Dynamic: *f* in measure 147, *pp* in measure 148.
- Perc. I:** Plays a rhythmic pattern of eighth notes in measure 145, then rests.
- Perc. II:** Rests throughout.
- Hp.:** Rests throughout. A chord is played in measure 148. Dynamic: *mp*.
- Pno.:** Plays a sixteenth-note pattern in measure 145, then rests. A triplet of eighth notes appears in measure 148.

wood blocks,
bongos & tumba
medium rubber mallet

K

Musical score for measures 145-148, parts 11-15. The parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vln. I:** Starts with a sixteenth-note pattern, then rests. Dynamic: *ff*. A *sul pont.* marking appears in measure 146.
- Vln. II:** Starts with a sixteenth-note pattern, then rests. Dynamic: *ff*. A *sul pont.* marking appears in measure 146.
- Vla.:** Rests in measures 145-146, then plays a sixteenth-note pattern in measure 147, and rests in measure 148. Dynamic: *ff*.
- Vc.:** Rests in measures 145-146, then plays a sixteenth-note pattern in measure 147, and rests in measure 148. Dynamic: *ff* in measure 147, *mp* in measure 148.
- Cb.:** Rests in measures 145-146, then plays a sixteenth-note pattern in measure 147, and rests in measure 148. Dynamic: *ff*.

No llores

$\text{♩} = \text{♩} = 72$

149

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo, playing a melodic line with triplets and slurs.
- Ob.**: Oboe, playing a melodic line with slurs.
- B. Cl.**: Bass Clarinet, playing a melodic line with slurs.
- Bsn.**: Bassoon, playing a melodic line with triplets and slurs.
- Hn.**: Horn, playing a sustained note with a *fp* dynamic.
- C Tpt.**: Trumpet, playing a melodic line with slurs.
- B. Tbn.**: Trombone, playing a melodic line with slurs.
- Perc. I**: Percussion I, playing bongos and tumba with hand.
- Perc. II**: Percussion II, playing to guiro.
- Hp.**: Harp, playing a sustained chord.
- Pno.**: Piano, playing a complex accompaniment with triplets and slurs.
- Vln. I**: Violin I, playing a melodic line with slurs.
- Vln. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a melodic line with slurs.
- Vc.**: Violoncello, playing a melodic line with slurs.
- Cb.**: Contrabass, playing a melodic line with slurs.

Dynamic markings include *mp sub. cresc.*, *f*, *fp*, *mf*, and *cresc.*. The score is divided into measures 149, 150, and 151.

L Cumbia ♩ = 108

notes should be exactly at the same speed as before

(as fast as if ♩ = 144 aprox )

keep repeating, not synchronized
(may insert small breaths as needed)

152

Picc. *sempre legato dim.* *p*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn.

Hn. insert mute

C Tpt. insert harmon mute

B. Tbn. insert harmon mute

Perc. I *fp* with latin feeling exaggerate accents

Perc. II guiro guiro scraper *mp* simile

Hp. *mp*

Pno. *mp*

L Cumbia ♩ = 108

notes should be exactly at the same speed as before

(as fast as if ♩ = 144 aprox )

keep repeating music in bracket,
shorten the duration of the rests ad lib
with each repeat (not synchronized)

153

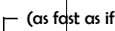
Vln. I *legato dim.* *p*

Vln. II *legato dim.* *p*

Vla.

Vc. *pizz.*

Cb. *mp*

notes should be exactly at the same speed as before
(as fast as if ♩ = 144 aprox )

keep repeating music in bracket,
shorten the duration of the rests ad lib
with each repeat (not synchronized)

No llore

158

rit. ad libitum (not synchronized) $al \text{ } \downarrow = 30$

(as fast as if $\downarrow = 132$ aprox)

keep repeating, not synchronized
(may insert small breaths as needed)

Picc.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

keep repeating cell and rit ad lib. $al \text{ } \downarrow = 30$

dim. al niente

dim.

do not clear Ped.

rit. ad libitum (not synchronized) $al \text{ } \downarrow = 30$

x 4 (repeat 4 times, no silence between each loop)

keep repeating

x 4 (repeat 4 times, no silence between each loop)

keep repeating

No llores

165

(as fast as if $\text{♩} = 108$ aprox)

rit.

keep ritardando ad lib.

Picc.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

(Ped.) →

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. ad libitum (not synchronized) al $\text{♩} = 30$

(ord.)

ppp

(ord.)

ppp

(ord.)

ppp

ppp

No llore!

(♩ = 30)

Energetic ♩ = 104

M

171

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

(as fast as if ♩ = 30 aprox) niente

toms & snare
snare sticks

wood blocks,
bongos & tumba
soft rubber mallet

with latin groove (for each set of four 16ths, the first should be slightly louder and longer and the second slightly softer and shorter)

8va

loco

solo with latin feeling

(Ped.)

(♩ = 30)

Energetic ♩ = 104

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

(rit. ad libitum (not synchronized) al ♩ = 30) all notes ascend in pitch ad lib. to highest note(s) possible and fade out sound.

(as fast as if ♩ = 30 aprox) *pppp*

(rit. ad libitum (not synchronized) al ♩ = 30) all notes ascend in pitch ad lib. to highest note(s) possible and fade out sound.

(as fast as if ♩ = 30 aprox) *pppp*

sul pont.

sul pont.

sul pont.

pizz.

f

pizz.

f

No llores

177

Musical score for 'No llores' featuring Picc., Ob., B♭ Cl., Bsn., Hn., C Tpt., B. Tbn., Perc. I, Perc. II, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

No llore!

183

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe, Bass Clarinet, and Bassoon. The brass section includes Horn, Trumpet, and Trombone. Percussion consists of two parts, Harp, and Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mf*, *p*, and *ord.* (ordine). The key signature has one flat, and the time signature is 3/4. The score is divided into measures 183 through 188.

189

Musical score for 'No llores' featuring Piccolo, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Contrabass. The score is divided into measures 189 through 193. Dynamics include *f*, *mp*, *mf*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

No llores

195

Picc. *ff*
 Ob. *ff*
 B♭ Cl. *ff*
 Bsn. *ff*
 Hn. remove mute
 C Tpt. remove mute (open) *ff* brassy
 B. Tbn. remove mute
 Perc. I
 Perc. II
 Hp. *ff*
 Pno.
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc.
 Cb.

200

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe, Bass Clarinet, and Bassoon. The brass section includes Horn, Trumpet, and Trombone. The percussion section has two parts, Perc. I and Perc. II. The strings section includes Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* and *f*, and includes performance instructions like *(open)*, *arco ord.*, and *loco*. The music is written in a key with one flat and a 3/4 time signature.

No llores

205

N

Picc. *ff* *p* *mf* *to flute* **(2+2+3)**

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Bsn. *mf*

Hn. *p* *ff* *p*

C Tpt. *f* *rip* *ff* *p*

B. Tbn. *p* *ff* *p*

Perc. I *to slapstick*

Perc. II *ff* *mp*

Hp. *ff*

Pno. *8va* *loco* *3* *loco*

N

Vln. I *ff* **(2+2+3)**

Vln. II *ff* *3*

Vla. *ff*

Vc. *ff* *arco ord.* *p*

Cb. *ff* *p*

No llores

209



Flute: *mf* to *ff*

Oboe: *ff*, *mp*, *mf*, *ff*

B♭ Clarinet: *ff*, *mp*, *mf*, *ff*

Bassoon: *ff*, *mp*, *mf*, *ff*

Horn: *ff*, *mp*, *p*, *ff*

C Trumpet: *ff*, *mp*, *p*, *ff*

Bass Trombone: *ff*, *mp*, *mf*, *ff*

Percussion I: *fff* (slapstick as a gun shot)

Percussion II: *f*, *fff*, *p*, *ff*

Harpsichord: (no notation)

Piano: *ff*, *mp*, *mf*, *ff*

Violin I: *mp*, *mf*, *ff*

Violin II: *mp*, *mf*, *ff*

Viola: *mp*, *mf*, *ff*

Violoncello: *ff*, *mp*, *mf*, *ff*

Double Bass: *ff*, *mp*, *mf*, *ff*

No llores

214

flute

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute): Starts with a melodic line in the second system, marked *ff*.
- Ob. (Oboe): Mirrors the flute's melody, marked *f*.
- B♭ Cl. (Bass Clarinet): Plays a supporting line, marked *ff*.
- Bsn. (Bassoon): Mirrors the bass clarinet's line, marked *f*.
- Hn. (Horn): Provides harmonic support, marked *f*.
- C Tpt. (Trumpet): Mirrors the horn's line, marked *f*.
- B. Tbn. (Trombone): Provides harmonic support, marked *ff*.
- Perc. I (Percussion I): Plays a rhythmic pattern, marked *fff*.
- Perc. II (Percussion II): Plays a rhythmic pattern, marked *fff* and *p*.
- Hp. (Harp): Provides harmonic support, marked *ff*.
- Pno. (Piano): Features a dynamic curve from *fp* to *ff* in the first system, and sustained chords in the second system.
- Vln. I (Violin I): Mirrors the flute's melody, marked *fp* and *ff*.
- Vln. II (Violin II): Mirrors the violin I's line, marked *fp* and *ff*.
- Vla. (Viola): Mirrors the violin I's line, marked *fp* and *ff*.
- Vc. (Violoncello): Provides harmonic support, marked *mf* and *ff*.
- Cb. (Contrabass): Provides harmonic support, marked *mf* and *ff*.

218

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Features complex passages with triplets and quintuplets.
- Ob. (Oboe):** Mirrors the flute's melodic lines.
- B♭ Cl. (Bass Clarinet):** Provides harmonic support with sustained notes and triplets.
- Bsn. (Bassoon):** Similar to the bass clarinet, with a focus on rhythmic patterns.
- Hn. (Horn):** Plays a melodic line starting with a *fp* dynamic.
- C Tpt. (Trumpet):** Includes a *rip* (trill) and dynamic markings from *mp* to *f*.
- B. Tbn. (Trombone):** Plays a rhythmic accompaniment.
- Perc. I & II (Percussion):** Percussion I has a triplet pattern. Percussion II features a triplet with *fff* and *p* dynamics, and includes *R.S.* (Right Stick) markings.
- Hp. (Harp):** Plays a triplet with *ff* dynamics.
- Pno. (Piano):** Features complex textures with triplets, octaves (*8va*), and *loco* passages. Includes markings for *LH* (Left Hand) and *RH* (Right Hand).
- Vln. I & II (Violins):** Violin I has a 7-measure phrase. Both violins play melodic lines with *fp* and *f* dynamics, and *molto sul pont.* markings.
- Vla. (Viola):** Provides harmonic support.
- Vc. (Violoncello):** Plays a melodic line with triplets.
- Cb. (Contrabass):** Provides a bass line with triplets.

P Falling apart ♩ = 96

222 **Senza misura**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I

Perc. II

Hp.

Pno.

R.S.

ff

fff

mf

RH

LH

Senza misura

P Falling apart ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ord.

ord.

ord. IV

3

pizz.

solo, very free, fast and intense!

start relatively slow and accel as much as possible

Painful ♩ = 54

No llores

241

Fl. *mp* *fff* *mf fff* *mf fff* jet whistle

Ob. *fff* *fff* *mp fff* *mp fff*

B♭ Cl. *mp* *fff* *mp* *ffp* *fff*

Bsn. *fff* *fff* *mp* *ffp* *fff* *mf* *ff*

Hn. *mp* *f* *fff mp* *fff* *mf* *fff* *mp sub.* *fff* *mp* *ff*

C Tpt. *mp* *f* *fff mp* *fff* *mf* *fff* *mp sub.* *fff*

B. Tbn. *p* *fff mp* *fff* *mf sub.* *fff* *mp sub.* *fff* *mp* *ff*

Perc. I tam-tam tam-tam beater

Perc. II *ff* medium yarn mallet *ff* toms (medium yarn mallet) *mp* *ff*

Hp.

Pno. *fff* *fff* *mf*

with both palms *loco* *loco* *loco*

lowest notes in range *8va* *8vb*

rit.

Painful ♩ = 54

Vln. I *p* *fff* change bow as needed *ffp* *fff*

Vln. II *p* *fff* change bow as needed *mf* *fff* scratch

Vla. *p* *fff* change bow as needed *ffp* *fff* ord. *mf* *ff*

Vc. *p* *fff* change bow as needed *ffp* *fff* ord. *mf* *ff*

Cb. *p* *fff* change bow as needed *ffp* *fff* ord. *mf* *ff*

245

R

very slow pitch bend as much as possible

to piccolo

Fl. *p*

Ob. *ppp* as soft as possible *mf*

B♭ Cl. *mp* *f* *mp* *mf* *pp*

Bsn. *mp* *f*

Hn. *mp* *f*

C Tpt. *mp* *f*

B. Tbn. *mp* *f*

Perc. I

Perc. II *p* *mf*

Hp. *p* *pp*

Pno. *mp* *f* *mf* loco

(8^{va})

R

Vln. I *pp* *pp* *ppp* *mp* *pp* *mf*

Vln. II *pp* *pp* *ppp* *mp* *pp* *mf*

Vla. *mp* *f* solo *mp* *mf* port *mp* *mf*

Vc. *mp* *f* *ppp* *mp* *pp* *mf*

Cb. *mp* *f*

No llores

250

rit. -----

(2+3)

Picc. *mf* *pp* *mp* *pp* *p*

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

B♭ Cl. *mp* *mf* *mp* *p* *mf* *pp* *mp* *pp* *p*

Bsn. *mf* *p* *mp* *mf* *pp* *mf* *poco* *pp*

Hn. *mf* *mp dolce* *p* *mp* *mf* *pp* *mp* *pp* *mf* *poco* *pp*

C Tpt. *mf* *mp dolce* *p* *mp* *mf* *pp* *mp* *pp*

B. Tbn. *mf* *mp dolce* *p* *mp* *mf* *pp* *mp* *pp*

Perc. I *ppp*

Perc. II

Hp. *p*

Pno. *mf* *mp*

suspended cymbal
brass mallet

8vb -----

(2+3)

rit. -----

Vln. I *mf* *pp* *mp* *pp* *p*

Vln. II *p* *pizz.* *p* *mp* *p*

Vla. *p* *mf* *mp* *p* *mp* *mf* *mp* *pp* *mf* *pp*

Vc. *mf* *mp* *p* *mp* *mf* *mp* *pp* *mf* *pp*

Cb. *mf* *p* *mp* *mf* *mp* *pp*

255

Very slow ♩ = 40

With hope ♩ = 84

Picc. *pp* *p* *pp*

Ob. *p* *pp*

B♭ Cl. *pp* *p* *pp* *mp dolce*

Bsn.

Hn.

C Tpt.

B. Tbn.

Perc. I *crotales* *pp*

Perc. II

Hp. *p* *mp* *mp*

Pno. *mp* *do not clear Ped.*

Very slow ♩ = 40

With hope ♩ = 84

Vln. I *ppp* *p* *pp* *Con sord.* *poco sul pont.* *pp* *ppp*

Vln. II *p* *pp* *Con sord.* *poco sul pont.* *pp* *ppp*

Vla. *pp* *p* *pizz.* *p* *Con sord.* *poco sul pont.* *arco* *pp* *ppp*

Vc. *pp* *p* *pizz.* *p*

Cb. *pizz.* *p*

No llores

262

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in C, and Trombone. The percussion section has two parts. The string section includes Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Articulations include accents and slurs. The Vc. part includes markings for *arco* and *pizz.* (pizzicato).

No llore;

(♩ = 52)

287

poco rit.

as soft as possible

mf

pp

pp

p

gliss inside piano

15^{ma}

only air

do not clear Ped.

poco rit.

(♩ = 52)

unnoticeable bow changes poco sul pont.

pp

change bow as needed

ppp

ppp

ppp

287

288

289

290

291

292

** gliss through all the length of the string; while doing so reduce the distance between the pressed note and the node VERY slowly; do NOT adjust to create a harmonic gliss; should look for a seagull effect; it is OK if the instrument stops speaking; proportional notation