

El Poder de la Amatista

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Con brio

♩=100

Flute I
Flute II
Oboe I
Oboe II
Clarinet in B♭ I
Clarinet in B♭ II
Bassoon I
Bassoon II

Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trumpet in B♭ I
Trumpet in B♭ II
Tenor Trombone I
Tenor Trombone II
Tuba

Con brio

♩=100

Timpani (G-F)
(Percussion I)

Baquetas suaves

Percussion II

Percussion III

Violin I
Violin II
Viola
Violoncello
Contrabass

9

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

f *mp* *f*

A

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

mf *mf*

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco *f* *mp* *f*

A

16

Fl. I *mp f* *f* *mp* *f* *mp f(ten.)*

Fl. II

Ob. I *f* *f*

Ob. II

Cl. I *mp f(ten.)* *f* *mp f(ten.)*

Cl. II *f* *mp* *f* *mp*

Bsn. I *mf* *f*

Bsn. II

Hn. I *f* *f* *f* *f* *f* *f*

Hn. II *f* *f* *f* *f* *f* *f*

Hn. III *f* *f* *f* *f* *f* *f*

Hn. IV *f* *f* *f* *f* *f* *f*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I *mp f* *f* *mp* *f* *mp f(ten.)*

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

Vla. *f* *mp*

Vc.

Cb.

23

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz.

f

pizz.

f

pizz.

f

f

p

f

29

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

3

f *mf* *f* *mf* *f* 3

f 3 *p* *f* *p* *f* 3

f 3 *mf* *f* 3 *mf* *f* 3

mf *mf*

ord. 3 *mf* 3 3

V V

Detailed description: This page of a musical score (page 5) contains staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) are active. The brass section (Horns, Trumpets, Trombones, Tuba) has mostly rests. The percussion section (Tympani, Percussion II, Percussion III) also has rests. The score includes dynamic markings such as *f*, *mf*, and *p*, and articulation like accents and slurs. Trills and triplets are indicated with '3' and a bracket. The key signature is B-flat major, and the time signature is 4/4. The piece starts at measure 29.

Tutti cresc. hasta fff

B

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

mf ff fff

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.

mf ff fff

Timp. (Perc. I)
Perc. II
Perc. III

Timp. en Fa cambia a Re
Baquetas duras
Pl. susp. grande
Gran Cassa
Tam-tam Grande

mp ff fff

Tutti cresc. hasta fff

B

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
Div. 7

mf fff

43

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f
pp
pp
f
pp
f
pp
fff
fff
ff
fff
fff
fff
mf
mf
Div.
mf
mf
mp
f
mp

T-tam chico

solo Cb. 1 y 2
tutti
solo Cb. 1 y 2

Detailed description: This page of a musical score, page 7, covers measures 43 to 48. The score is for a full orchestra. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II) has a melodic line starting in measure 43, with dynamics ranging from *f* to *pp*. The brass section (Horns I-IV, Trumpets I & II, Trombones I & II, Tuba) provides harmonic support, with Horns I & II and Trombones playing *fff* notes. The percussion section includes Timpani (Perc. I) with a rhythmic pattern, Percussion II, and Percussion III (T-tam chico) which has a specific melodic line. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a melodic line in Violins I & II and Viola, with dynamics from *mf* to *f*. The Contrabass part includes a *mp* section at the beginning and end, and a *f* section in the middle. The score is marked with various dynamics and includes performance instructions like 'solo Cb. 1 y 2' and 'tutti'.

50

Fl. I
fp *f* *pp* *f*

Fl. II
fp *f* *pp*

Ob. I
fp *f* *pp* *f*

Ob. II
f *p*

Cl. I
fp *f* *pp*

Cl. II
f *p*

Bsn. I
f *pp*

Bsn. II
f *pp*

Hn. I

Hn. II

Hn. III
mf

Hn. IV
mf

Tpt. I
fff *f* *f*

Tpt. II
fff *f*

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)
mf *pp*

Perc. II

Perc. III

Vln. I
mf *f*

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
f *mp*

Tutti

58

C

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *p* *f*

Cl. I *p(ten.)*

Cl. II *p(ten.)*

Bsn. I *p(ten.)*

Bsn. II *p(ten.)*

Hn. I *mf* *pp*

Hn. II *mf* *pp*

Hn. III *mp*

Hn. IV *mp* *p*

Tpt. I *mp* *p*

Tpt. II *f* *sord.*

Tbn. I

Tbn. II

Tba.

C

Timp. (Perc. I) *(mp)*

Perc. II *pp* *mp* Pl. susp. chico

Perc. III

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *mp* *mf* *mp* *(mf)*

Cb. *(mf)*

67

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

ff

mf

sord

f

ff

mf

Musical score for orchestra, measures 74-80. The score is arranged in systems for various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The instruments listed are:

- Fl. I: Melodic line with triplets and accents.
- Fl. II: Melodic line with triplets.
- Ob. I: Melodic line with triplets and accents.
- Ob. II: Rest.
- Cl. I: Melodic line with triplets, starting at measure 75 with a *mf* dynamic.
- Cl. II: Rest, then a note with a *f* dynamic and accent at measure 80.
- Bsn. I: Rest.
- Bsn. II: Rest.
- Hn. I-IV: Rest.
- Tpt. I-III: Rest.
- Tbn. I-III: Rest.
- Tba: Rest.
- Timp. (Perc. I): Rest.
- Perc. II: Rest.
- Perc. III: Rest.
- Vln. I: Melodic line with triplets and accents.
- Vln. II: Melodic line with triplets and accents.
- Vla. (Div): Melodic line with triplets and accents, starting at measure 75 with a *mf* dynamic.
- Vc.: Melodic line with triplets and accents, starting at measure 75 with a *mf* dynamic.
- Cb.: Melodic line with triplets and accents, starting at measure 75 with a *mf* dynamic.

The score includes various musical notations such as triplets, accents, and dynamics (*mf*, *f*). The measures are numbered 74 through 80.

D

81

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

D

Baquetas suaves

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
ff
arco
Div.
f

98 **E** rit. Reflexivo $\text{♩} = 46$

Fl. I (mf) $\text{♩} = 46$

Fl. II

Ob. I (ff) $\text{♩} = 46$

Ob. II

Cl. I $\text{♩} = 46$

Cl. II (mf) $\text{♩} = 46$

Bsn. I (f) $\text{♩} = 46$

Bsn. II (ff) $\text{♩} = 46$

Hn. I

Hn. II

Hn. III

Hn. IV (f) $\text{♩} = 46$

Tpt. I $\text{♩} = 46$

Tpt. II $\text{♩} = 46$

Tbn. I $\text{♩} = 46$

Tbn. II

Tba. $\text{♩} = 46$

Timp. (Perc. I) $\text{♩} = 46$

Perc. II $\text{♩} = 46$

Perc. III $\text{♩} = 46$

Vln. I $\text{♩} = 46$

Vln. II $\text{♩} = 46$

Vla. (f) $\text{♩} = 46$

Vc. Div. unis. (f) $\text{♩} = 46$

Cb. (f) $\text{♩} = 46$

*tañir el T-tam grande
con una aguja de tejer* (mp) $\text{♩} = 46$

E rit. Reflexivo $\text{♩} = 46$

p (ten.)

p (ten.)

106

Fl. I *p* *pp* *mf* *p* *flatt.* *senza flatt.* *p*

Fl. II *p* *pp* *p*

Ob. I *p*

Ob. II *p*

Cl. I *p* *pp* *pp*

Cl. II *mf* *p* *pp*

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV *flatt.* *senza flatt.* *flatt.* *senza flater.* *mf* *p* *p*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)

Perc. II *Pl. susp. chico* *mp* *Pl. susp. grande* *ppp* *p*

Perc. III

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. *unis. sul pont. senza sul pont.* *f* *mp* *sul pont.*

Vc.

Cb.

116

F

Fl. I *mp*

Fl. II *pp* *p*

Ob. I

Ob. II

Cl. I *p*

Cl. II *p*

Bsn. I *p* *pp* *p* *p* *mp*

Bsn. II *p* *pp* *p* *p* *mp*

Hn. I *p* *mp* *p*

Hn. II *p*

Hn. III *p*

Hn. IV *p*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

F

Timp. (Perc. I)

Perc. II *Glockenspiel *p*

Perc. III T-tam chico *ppp* *p*

Vln. I *senza sul pont.* *p*

Vln. II *solo 8 vl. Div. poco sul pont.* *mp*

Vla.

Vc. *pizz.*

Cb. *p*

125

Fl. I: *mp*

Fl. II: *mp*

Cl. I: *mp*

Bsn. II: *p*

Tpt. I: *sord.*, *p* — *mp* — *p*

Tbn. I: *sord.*, *p* — *mp* — *p*

Timp. (Perc. I): *p*

Perc. III: *pp*, T-tam ch.

Vln. I: *molto sul pont.*, *p* — *mf*

Vln. II: *molto sul pont.*, *p* — *mf* — *pp*

Vc.: *pizz.*, *p*

Cb.: *sul arco*, *p* — *mf* — *p*

G

Con brio II

$\text{♩} = 100$

132

Fl. I *f* *mf*

Fl. II *mf* *f*

Ob. I *mf*

Ob. II *mf*

Cl. I *f*

Cl. II *mf*

Bsn. I *mp*

Bsn. II

Hn. I *ord.* *mp*

Hn. II *mp*

Hn. III *mp*

Hn. IV *mf*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba. **G**

Con brio II

$\text{♩} = 100$

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I *senza sul pont.*

Vln. II *> pp*

Vla. *Div a 3 senza sul pont.* *mp*

Vc. *arco Div* *ff*

Cb. *mf*

H

138

Fl. I *mp* *f* *ff*

Fl. II *mp* *f*

Ob. I *mp* *mf*

Ob. II *mp*

Cl. I *mp* *f* *ff*

Cl. II *mp* *f* *6*

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *sord.* *mp* *f*

Tpt. II

Tbn. I *f*

Tbn. II

Tba.

Timp. (Perc. I) *f* *p* *f*

Perc. II Cangrejos *f* pl. susp. G. *f* *Cangrejo chico *f*

Perc. III Gran Cassa *mf*

Vln. I *mp* *f* *ord. (senza sul pont.)* *Tutti* *f* *pizz.*

Vln. II *ff* *f*

Vla. *f*

Vc. *unis.* *mp*

Cb. *mp*

*Si el perc. II no puede tocar el cangrejo, al mismo tiempo que el Glock., que le ayude el perc. III

145

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *f* *mp*

ff *arco* *ff* *ff*

Detailed description: This page of a musical score covers measures 145 to 148. The woodwind section (Cl. I & II, Bsn. I & II) has a melodic line starting in measure 145 with a forte (*f*) dynamic and a sixteenth-note triplet (marked '6'). The dynamic shifts to mezzo-piano (*mp*) in measure 146 and returns to forte (*f*) in measure 147. The string section (Vln. I & II, Vla., Vc., Cb.) provides a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *ff* and *arco* (arco) in measure 145. The Violin I (Vln. I) part features a complex rhythmic pattern of sixteenth notes. The Percussion section (Timp., Perc. II, Perc. III) is mostly silent, with some activity in measure 148.

150

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *f* *mp* *f* *mp* *f* *mp*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *arco* *umis.* *pizz.* *pizz.* *pizz.*

6 6 6 6 6 6 6 6 3 3 3 3

155

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II (cangrejos chico y grande)
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabasso) are in the upper half. The brass section (Horns, Trumpets, Trombones, Tuba) is in the middle. Percussion includes Timpani, Congas (small and large), and a third percussion instrument. The score shows various musical notations including dynamics (mp, f, mf), articulation (accents), and performance techniques (trills, triplets, slurs). The woodwinds and strings have active parts, while the brass and percussion are mostly silent or have simple rhythmic patterns.

160

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
ff
mp
ff
mp
ff
mp
ff
mp
ff
mp
ff
mf
ff
mf
T-tam G.
mf
arco

165

I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

I

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

171

Fl. I *f* *ff* *mf*

Fl. II

Ob. I

Ob. II

Cl. I *f* *ff* *mf*

Cl. II

Bsn. I *f*

Bsn. II *f*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I

Tpt. II

Tbn. I *f*

Tbn. II *f*

Tba.

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I *mp* *f* (sub.)

Vln. II *mp* *f* (sub.)

Vla. *mp* *f* (sub.)

Vc. *mp* *f* (sub.)

Cb. *mp* *f* (sub.)

177

Fl. I: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Fl. II: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Ob. I: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Ob. II: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Cl. I: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Cl. II: *f*, *ff*, *mf*, *f*, *ff*, *mf*
 Bsn. I: *f*, *ff*, *mf*
 Bsn. II: *f*, *ff*
 Hn. I: *f*, *ff*
 Hn. II: *f*, *ff*
 Hn. III: *f*, *ff*
 Hn. IV: *f*, *ff*
 Tpt. I: *f*, *ff*
 Tpt. II: *f*, *ff*
 Tbn. I: *f*, *mp*
 Tbn. II: *f*, *mp*
 Tbn. III: *f*, *mp*
 Tba: *mf*
 Perc. II: *f*, *taróla*, *ff*
 Vln. I: *f*, *mp*
 Vln. II: *f*, *mp*
 Vla.: *f*, *mp*
 Vc.: *f*, *mp*
 Cb.: *f*, *mp*

183

J

Fl. I *ff*

Fl. II *ff*

Ob. I

Ob. II

Cl. I *f*

Cl. II *f*

Bsn. I

Bsn. II

Hn. I *ff* *mp*

Hn. II *ff* *mp*

Hn. III *ff* *mp*

Hn. IV

Tpt. I *f*

Tpt. II

Tbn. I *f* *mp*

Tbn. II *f* *mp*

Tba. *f*

Timp. (Perc. I) **J**

Perc. II

Perc. III

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

K

189

This musical score covers measures 189 through 193. The instrumentation includes:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Bassoon I (Bsn. I)
- Bassoon II (Bsn. II)
- Horn I (Hn. I)
- Horn II (Hn. II)
- Horn III (Hn. III)
- Horn IV (Hn. IV)
- Trumpet I (Tpt. I)
- Trumpet II (Tpt. II)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Tuba (Tba.)
- Timpani (Timp. (Perc. I))
- Percussion II (Perc. II)
- Percussion III (Perc. III)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Key performance markings include dynamics such as *ff*, *f*, *fp*, *fz*, and *mp*. Specific instructions like "sul pont." and "ord." are present in the Viola and Cello parts. The page concludes with a boxed section marker **K** at the end of measure 193.

crescendo poco a poco hasta ff.....

197

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp. (Perc. I)
Perc. II
Perc. III
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
f
f
f
f
f

202

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II *f*

Tbn. I *f*

Tbn. II *f*

Tba. *f*

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

204

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. (Perc. I)

Perc. II

Perc. III

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ff* *mp* *sffp* *fff*

Pl. susp. ch. Pl. susp. G. T. tam ch. P. tam G.

p *fff*