

### III. Introito y Danza

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Orch. Roque Baños

$\text{♩} = 160$  2 3  
**Allegro molto ma non riposo**

4

5

6

7

8

9

10

11

12

13

This musical score is for the third movement, "III. Introito y Danza," by Julián Santos, orchestrated by Roque Baños. The score is written for a full orchestra and strings, with a tempo of  $\text{♩} = 160$  and the instruction "Allegro molto ma non riposo." The score is divided into measures, with measure numbers 2 through 13 indicated at the top. The instruments are listed on the left side of the score, including woodwinds, brass, percussion, harp, and strings. The score includes various musical notations such as dynamics (p, mf, mp), articulation (pizz., arco), and performance instructions (sord., div.). The score is written in 3/4 time and features a complex rhythmic pattern in the woodwinds and strings.

**1st Flute**  
**2nd Flute**  
**1st Oboe**  
**2nd Oboe**  
**English Horn**  
**1st Clarinet in B $\flat$**   
**2nd Clarinet in B $\flat$**   
**Bass Clarinet in B $\flat$**   
**1st Bassoon**  
**2nd Bassoon**  
**1st Horn in F**  
**2nd Horn in F**  
**3rd Horn in F**  
**4th Horn in F**  
**1st Trumpet in C**  
**2nd Trumpet in C**  
**1st Trombone**  
**2nd Trombone**  
**Bass Trombone**  
**Tuba**  
**Percussion I**  
**Percussion II**  
**Timpani**  
**Harp**  
**Violin I**  
**Violin II**  
**Viola**  
**Violoncello**  
**Contrabass**

14 15 16 17 18 19 20 21 22 23 24 25 26

1st Fl. *mf* *p*

2nd Fl. *mf* *p*

1st Ob. *mf*

2nd Ob.

Eng. Hn.

1st Cl. *p* *mf* *mf* *p*

2nd Cl. *p* *mf* *mf* *p*

B. Cl.

1st Bsn. *p* *mf* *p*

2nd Bsn. *p* *mf* *p*

1st Hn. *p* *mf*

2nd Hn. *p* *mf*

3rd Hn. *p* *mf*

4th Hn. *p* *mf*

1st C Tpt. *mf* sord.

2nd C Tpt. *mf* sord.

1st Tbn. *mf* *mp* *p*

2nd Tbn. *mf* *mp* *p*

B. Tbn. *mf* *mp* *p*

Tba.

Perc. I

Perc. II

Timp.

Hp.

Vln. I *p* *mf* non div.

Vln. II *p* *mf* *mp* arco non div.

Vla. *p* *mf* *mp* arco non div.

Vc. *p* *mf* *mp* arco non div.

Cb. *p* *mf* *p*

27 28 29 30 31 32 33  $\text{♩} = 200$  34 35 36 37 38

1st Fl. *f*

2nd Fl. *f* To Picc.

1st Ob. *f* *p*

2nd Ob.

Eng. Hn.

1st Cl. *f* *p*

2nd Cl. *f*

B. Cl.

1st Bsn. *f* *p*

2nd Bsn.

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st C Tpt.

2nd C Tpt.

1st Tbn. *f* dim.

2nd Tbn. *f* dim.

B. Tbn. *f* dim. *p*

Tba. *f* dim. *p*

Perc. I

Perc. II

Timp.

Hp.

Vln. I *p* *mf* *pizz.* *p*

Vln. II *p* *mf* *pizz.* *p*

Vla. *p* *mf*

Vc.

Cb.

1st Fl. *p*

2nd Fl. Piccolo *p*

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt. *sord* *p*

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. I

Perc. II

Timp. *p*

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73

poco rit. Tempo

To Fl.

*p*

*p*

*p*

*p*

arco

*mf*

arco

*mf*

arco

*mf*

*mf*

The image shows a page of a musical score for a symphony orchestra, covering measures 57 to 73. The score is arranged in a standard orchestral format with staves for various instruments. At the top, measure numbers 57 through 73 are listed in boxes. The woodwind section includes 1st and 2nd Flutes, Piccolo, 1st and 2nd Oboes, 1st and 2nd Clarinets, Bass Clarinet, 1st and 2nd Bassoons, and Horns (1st through 4th). The brass section includes 1st and 2nd Trumpets, 1st and 2nd Trombones, and Tuba. The percussion section includes Percussion I and II, Timpani, and Harp. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. Performance instructions such as 'poco rit.' and 'Tempo' are placed above the first few measures. Dynamics like 'p' and 'mf' are indicated throughout the score. The string parts include 'arco' markings. The woodwind parts, particularly the Clarinets and Bassoons, have more complex notation with slurs and accents starting around measure 67.

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p*

2nd Ob. *p*

Eng. Hn. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st C Tpt. *p* senza sord

2nd C Tpt. *p* senza sord

1st Tbn. *mf* *f* *p*

2nd Tbn. *mf* *f* *p*

B. Tbn. *mf* *f* *p*

Tba. *mf* *f* *p*

Perc. I

Perc. II

Timp.

Hp. *p*

Vln. I *p* solo *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

92 94 95 96 97 98 99 100 101 102 103 104 poco rit. . . 105 a tempo 106 107 108 109 110

1st Fl. *f* *p* *f* *ff*

2nd Fl. *f* *p* *f* *ff*

1st Ob. *f* *p* *f* *ff* *p*

2nd Ob. *f* *p* *f* *ff*

Eng. Hn. *f* *p* *f* *ff*

1st Cl. *f* *p* *f* *ff* *p*

2nd Cl. *f* *p* *f* *ff*

B. Cl. *f* *p* *f* *ff*

1st Bsn. *f* *p* *f* *ff* *p*

2nd Bsn. *f* *p* *f* *ff*

1st Hn. *f* *p* *f* *ff*

2nd Hn. *f* *p* *f* *ff*

3rd Hn. *f* *p* *f* *ff*

4th Hn. *f* *p* *f* *ff*

1st C Tpt. *f* *p* *f* *ff*

2nd C Tpt. *mf* *f* *p* *f* *ff*

1st Tbn. *f* *p* *f* *ff*

2nd Tbn. *f* *p* *f* *ff*

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

Tba. *f* *p* *f* *ff*

Xylophone *f* *ff*

Perc. II *f* *ff*

Timp. *mf* *f* *mf* *f* *ff*

Hp. *f* *ff*

Vln. I *p* *pizz.*

Vln. II *p* *pizz.*

Vla. *p*

Vc. *p*

Cb. *p*

111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

1st Fl. *p*

2nd Fl. Piccolo *p*

1st Ob.

2nd Ob.

Eng. Hn.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

1st Hn. *p*

2nd Hn.

3rd Hn.

4th Hn.

1st C Tpt. *p*

2nd C Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Xyl.

Perc. II

Timp. *p*

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146

1st Fl.  
Picc.  
1st Ob.  
2nd Ob.  
Eng. Hn.  
1st Cl.  
2nd Cl.  
B. Cl.  
1st Bsn.  
2nd Bsn.  
1st Hn.  
2nd Hn.  
3rd Hn.  
4th Hn.  
1st C Tpt.  
2nd C Tpt.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Tba.  
Xyl.  
Perc. II  
Timp.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Dynamic markings: *p*, *dim.*, *pp*, *mf*, *mp*, *ppp*, *arco*, *pizz.*

The score shows a complex orchestral arrangement. The woodwinds (Clarinets, Bassoons, Horns, Trumpets, Trombones) and strings (Violins, Viola, Violoncello, Contrabass) are active from measure 129. The woodwinds play melodic lines with dynamic markings of *p*, *dim.*, and *pp*. The strings play a rhythmic accompaniment, with dynamic markings of *mf*, *mp*, *pp*, and *ppp*. The percussion section (Xylophone, Percussion II, Timpani, Harp) is mostly silent, with the Harp playing a simple accompaniment. The score is written in a common time signature and features a variety of musical notations, including slurs, accents, and dynamic markings.