

José Luis Turina

José Luis Turina

# Kammerconcertante

**Doble concierto para Flauta en Sol,  
Clarinete bajo, Violín, Viola,  
Violoncello y Contrabajo**

(Obra-encargo de los Rencontres Internationales de  
Musique Contemporaine de Metz)

**Partitura**



[www.joseluiturina.com](http://www.joseluiturina.com)

# José Luis Turina

## Kammerconcertante

(Doble concierto para Flauta en sol, Clarinete bajo, Violín, Viola, Violoncello y Contrabajo)

José Luis Turina

Molto tenuto (♩ = 44)

The score is for a chamber concertante in 3/4 time, marked 'Molto tenuto' with a tempo of quarter note = 44. It features six parts: Flute in C, Bass Clarinet, Violin, Viola, Cello, and Double Bass. The Flute and Bass Clarinet parts have melodic lines with dynamics ranging from *pppp* to *pp*. The Violin, Viola, and Cello parts play a rhythmic accompaniment, starting with *ff* and *energico* dynamics, and later moving to *pppp* and *molto f*. The Double Bass part includes pizzicato and arco passages. The score includes various performance instructions such as *breve*, *senza misura*, *lunga*, *niente*, *pp*, *pppp*, *mp*, *f*, *molto f*, *secco*, *pizz.*, and *arco*. There are also some markings like 'I' and 'II' in circles, and '3' and '7-4' above some notes.

# José Luis Turina

Fl. *simile*  
*pppp* *mp* *mf* *ppp* *p* *ppp* *pp* *niente*

Cl. *simile*  
*ppp* *p* *pp* *ppp* *mp* *ppp* *p* *ppp* *pp* *niente*

VI. *ff* *sfz* *vibratiss.* *pppp* *pp*

Vla. *sfz* *dejar resonar* *ff* *sfz* *vibratiss.* *pppp* *pp*

Vlc. *sfz* *dejar resonar* *ff* *sfz* *vibratiss.* *pppp* *pp*

Cb. *sfz* *dejar resonar* *ff* *sfz* *vibratiss.* *p*

*pizz.* (IV) *arco* *pizz.* (IV) *arco* *pizz.* (III) *arco* *pizz.* (II) *(pizz.)*

## A

Fl. *f*

Cl.

VI. *ff* *sfz* *vibratiss.* *pppp* *pp* *simile*

Vla. *sfz* *arco* *ff* *sfz* *vibratiss.* *pppp* *pp* *simile*

Vlc. *sfz* *arco* *ff* *sfz* *vibratiss.* *pppp* *pp* *simile*

Cb. *sfz* *arco* *ff* *sfz* *vibratiss.* *pppp* *pp* *simile*

VI. *sempre molto energico* *string.* *poco* *a*

Vla. *sempre molto energico*

Vlc. *sempre molto energico*

Cb. *sempre molto energico*

*poco* *sino* *a* *Più mosso*

VI. *ff* sempre

Vla. *ff* sempre

Vlc. *ff* sempre

Cb. *ff* sempre

**B** *rall.* *sino* *a* *Tempo I* *ced.* *a tempo*

Fl. -

Cl. -

VI. *f* *f* *f* *f* *f* *cresc.* *molto sfz* *pp* *f*

Vla. *f* *f* *f* *f* *f* *cresc.* *molto sfz* *pp* *f*

Vlc. *f* *f* *f* *f* *f* *cresc.* *molto sfz* *pp* *f*

Cb. *f* *f* *f* *f* *f* *cresc.* *molto sfz* *pp* *f*

Fl. -

Cl. *ten.* *niente* *pppp*

VI. *sfz* *pp* *sfz* *ppp* *pp* *ppp* *mp* *ppp* *pp* *ppp* *molto*

Vla. *f* *sfz* *ppp* *mf* *ppp* *ten.* *mp* *ppp* *pp* *ppp* *molto*

Vlc. *pp* *f* *sfz* *ppp* *p* *ppp* *mp* *ppp* *pp* *ppp* *molto*

Cb. *f* *sfz* *ppp* *mp* *ppp* *mp* *ppp* *pp* *ppp* *molto*

*ten.* *ten.*

*pont. (+)* *pont. (+)* *pont. (+)* *pont. (+)*

(1) El paso a *pont.* deberá hacerse lentamente, sin buscar la sincronía entre los instrumentos.



**D** Più mosso (♩ = 66)

# José Luis Turina

The musical score is arranged in three systems, each containing six staves for the instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

**System 1:**

- Flute:** Starts with *sfz*, followed by *sfp*, *mf*, *p*, *f*, and *p*. Includes markings for *frull.* and *ord.*
- Clarinet:** Starts with *sfz*, followed by *f*, *ppp*, and *poco sfz*. Includes a *6:4* ratio marking.
- Violin:** Starts with *f*, followed by *ppp calido*, *p*, *ppp*, and *ff*. Includes *frull.* and *pizz.* markings.
- Viola:** Starts with *gettato mp*, followed by *pp*, *p*, *f*, and *sfz*. Includes *6:4* and *ord.* markings.
- Violoncello:** Starts with *pizz. p*, followed by *arco qf*, *pizz.*, *arco*, and *gettato mf*. Includes *5:4* and *ord.* markings.
- Contrabasso:** Starts with *pizz. sfz*, followed by *p*, *mf vib.*, and *f*. Includes *ord.* markings.

**System 2:**

- Flute:** Starts with *ord.*, *poco sfz*, *pp*, *p*, *sfz*, *ff*, and *mf*. Includes *frull.* and *ord.* markings.
- Clarinet:** Starts with *f*, *ff*, *p*, *mf*, *mp*, and *sfz*. Includes *frull.* and *ord.* markings.
- Violin:** Starts with *pizz. p*, followed by *ord.*, *arco mp*, and *pp*. Includes *frull.* and *ord.* markings.
- Viola:** Starts with *sfz*, *f*, *ord.*, *arco mp*, and *pp*. Includes *frull.* and *ord.* markings.
- Violoncello:** Starts with *sfz*, *mf*, *ord.*, *mp*, and *pp*. Includes *frull.* and *ord.* markings.
- Contrabasso:** Starts with *mp*, followed by *mp* and *pp*. Includes *frull.* and *ord.* markings.

**System 3:**

- Flute:** Starts with *pp*, followed by *mp*, *mf*, *ff*, and *mf*. Includes *frull.* markings.
- Clarinet:** Starts with *p*, followed by *mp*, *sfz*, *qf*, and *ff*. Includes *6:4* and *ord.* markings.
- Violin:** Starts with *ff*, followed by *mf*, *pp*, and *f*. Includes *5:4* and *ord.* markings.
- Viola:** Starts with *ff*, followed by *pizz. sfz*, *ord.*, and *f*. Includes *5:4* and *ord.* markings.
- Violoncello:** Starts with *ff*, followed by *pizz. p*, *ord.*, and *qf*. Includes *5:4* and *ord.* markings.
- Contrabasso:** Starts with *ff*, followed by *pizz. sfz*, *ord.*, and *mf*. Includes *5:4* and *ord.* markings.

# José Luis Turina

E

The image displays a page of a musical score for a chamber ensemble. The score is arranged in three systems, each containing six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The music is written in a key with one flat and a 5/4 time signature. The score includes various dynamic markings such as *mf*, *mp*, *pp*, *ff*, *sfz*, *sffz*, *f*, and *ppp*. Performance instructions like *frull.*, *ord.*, *breve*, *niente*, *arco*, and *pont.* are present. There are also numerical markings like *11:8* and *10:8* indicating specific rhythmic patterns. A large, semi-transparent watermark reading "Kammerkonzertante" is overlaid diagonally across the page.

# José Luis Turina

Fl. *ord.* *5:4* *5:4* *sfz* *mf* *6:4* *3* *f* *ff* *frull.* *Glissando* *ord.* *f*

Cl. *f* *pp* *5:4* *5:4* *sfz*

Vi. *pont.* *pp* *mp* *ppp* *ord.*

Vla. *pp* *pont.* *pp* *3 mp* *p*

Vcl. *pp* *pont.* *p* *pp* *ord.* *p* *mf* *p*

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

Fl. *ff* *6:4* *10:8* *mf* *f* *ff* *frull.* *F*

Cl. *mf* *f* *ff* *3* *sfz* *frull.* *Glissando* *ord.* *f* *ff* *mf*

Vi. *qf* *pp* *molto* *sffz* *f*

Vla. *mf* *mp* *qf* *pp* *molto* *sffz* *sfp* *f*

Vcl. *qf* *pp* *molto* *sffz* *sfp* *f*

Cb. *qf* *pp* *molto* *sffz* *sfp* *f*

Fl. *dim.*

Cl. *dim.*

Vi. *3* *fff*

Vla. *fff*

Vcl. *fff*

Cb. *fff*

# José Luis Turina

Fl. *mp* *dim.* *p* *ppp*

Cl. *mp* *dim.* *p* niente

VI. -

Vla. -

Vcl. -

Cb. -

**G**

Fl. *sfz* *mf* *p* *f* *f* *p*

Cl. *sfz* *f* *ppp* *poco sfz*

VI. *f* *ppp calido* *p* *ppp* *ff*

Vla. *6:4* *gettato mp* *pont. pp* *p* *ord. sfz* *pizz.*

Vcl. *pizz. p* *arco qf* *pizz. mf* *arco*

Cb. *pizz. sfz* *p* *arco mf vib.* *f*

Fl. *ord.* *poco sfz* *pp* *p* *molto sfz* *f* *ff* *ff* *breve* *(gliss. cromat.)* *poco*

Cl. *f* *ff* *p* *molto* *ord. sfz* *f* *ff* *ff* *(gliss. cromat.)* *poco*

VI. *pizz. p* *arco* *mp* *sfzf* *poco*

Vla. *ord.* *f* *arco* *mp* *sfzf* *poco*

Vcl. *pont. mf* *arco* *mp* *sfzf* *poco*

Cb. *5:4* *mp* *sfzf* *poco*

Allegro (♩ = 120)

# José Luis Turina

The musical score is arranged in three systems, each containing six staves for the instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of dynamic markings such as *mf*, *pp*, *sfz*, *f*, *p*, *mp*, and *ffz*. Performance techniques like *pizz.* (pizzicato), *arco* (arco), and *non arpeg.* (non arpeggiato) are indicated throughout. A rehearsal mark 'H' is placed above the Flute staff in the third system. The score is watermarked with 'Kammerconcertante' and 'www.joseluisTurina.com'.

# José Luis Turina

ord.

Fl. *molto ff* *mf < f* *p* *mp* *mf* *p*

Cl. *f* *ff* *sfz* *mp* *p* *sfz <*

Vl. *f* *ff* *sfz >* *secco* *f* *p* *qf* *mf*

Vla. *arco* *qf* *f* *mp* *qf* *mp* *mf*

Vcl. *pizz.* *arco* *ff* *pizz.* *arco* *f* *mf* *mp* *mp* *mf*

Cb. *arco* *f* *ff* *pizz.* *arco* *f* *mf* *mp* *f* *mp* *qf*

Fl. *pp* *mf* *qf* *sfz* *mf* *p* *mf*

Cl. *qf >* *sfz* *p* *mf* *mp* *f* *mf* *mp*

Vl. *mp* *mf* *f* *sfz >* *f* *pp*

Vla. *f* *mf* *p* *f* *mp* *sfz* *mf* *mp*

Vcl. *arco* *p* *mf* *mp* *qf* *f* *sfz* *mf* *pizz.* *arco* *p* *mf*

Cb. *pizz.* *arco* *qf* *mf* *p* *f* *sfz* *p* *pp*

Fl. *f* *f < sfz* *mp* *p* *mp* *f*

Cl. *qf* *sfz* *p < mp* *p* *sfz* *p* *p*

Vl. *pizz.* *arco* *mp* *sfz >* *mf* *p* *mf* *f* *mf* *p*

Vla. *mf* *sfz* *pizz.* *arco* *p* *mf* *f* *mp* *pizz.* *p*

Vcl. *mf* *p* *p* *p* *sfz* *sfz >* *p*

Cb. *pizz.* *arco* *pizz.* *arco* *p* *mf* *mp*

# Jose Luis Turina

I

A tempo (♩ = 120)

*poco rall.*

Fl. *mf* *p* *pp* *ppp* *ff*  
Cl. *p* *f* *p* *pp* *ff*  
Vl. *pp* *pizz.* *p* *pp* *ppp* *arco* *ff*  
Vla. *mf* *sfz* *pp* *pp* *arco* *breve* *ff* *sempre ff*  
Vcl. *mp* *p* *mf* *ppp* *arco* *breve* *ff* *sempre ff*  
Cb. *arco* *pizz.* *arco* *mp* *pp* *ppp* *arco* *ff* *sempre ff*

*Molto tenuto* (♩ = 44)

Fl. *p* *lunga* *niente* *ppp*  
Cl. *p* *lunga* *pppp*  
Vl. *mp* *cresc.* *molto* *f* *mf* *ff* *lunga* *lunga* *ff* *energico* *sfz* *mp* *ppp*  
Vla. *mp* *cresc.* *molto* *f* *mf* *ff* *lunga* *lunga* *ff* *energico* *sfz* *mp* *ppp*  
Vcl. *mp* *cresc.* *molto* *f* *mf* *ff* *lunga* *lunga* *ff* *energico* *sfz* *mp* *ppp*  
Cb. *mp* *cresc.* *molto* *f* *mf* *ff* *lunga* *lunga* *ff* *energico* *sfz* *mp* *ppp*

*(senza misura)*

Fl. *f* *sfz* *ff* *mf* *sfz* *mp* *ppp* *lunga* *pp* *pppp*  
Cl. *p* *molto* *f* *sfz* *tutta forza* *pp* *mp* *ppp* *lunga* *pp* *pppp*  
Vl. *p* *ppp* *pp* *molto* *f* *pizz.*  
Vla. *p* *ppp* *pp* *molto* *f* *pizz.*  
Vcl. *p* *ppp* *pp* *molto* *f* *pizz.*  
Cb. *pizz.* *pp* *arco* *pp* *molto* *f* *pizz.*

# José Luis Turina

This page contains the first system of a musical score for José Luis Turina's *Kammerconcertante*. The score is written for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

The first system (measures 1-12) features a complex rhythmic texture. The Flute part begins with a melodic line marked *mp* and *frull.* (trills), followed by *ppp* and *ord.* (ordine). The Clarinet part has a similar melodic line marked *lunga* and *p*. The string parts (Violin, Viola, Violoncello, Contrabasso) play a rhythmic accompaniment of eighth notes, marked *ff* and *arco*. The Viola and Violoncello parts also include *pizz.* (pizzicato) markings. The system concludes with a *ffz* (forzando) marking and a *lunga* (longa) marking.

The second system (measures 13-24) continues the melodic development in the Flute and Clarinet. The Flute part has markings for *mf*, *sfpp* *sub.* (subito piano), *mf*, *sfz*, *f* *intenso*, *p*, *sfz*, *mp*, and *frull.* The Clarinet part has markings for *pp*, *mp*, *sfpp* *sub.*, *mf*, *sfz*, *mf*, *sfz*, *f* *dim.*, and *ppp*. The string parts continue with *pppp* (pianissimo) and *pp* markings, with *pizz.* and *sonoro* (sonorous) markings in the Contrabasso part.

The third system (measures 25-36) features a key signature change to one flat (B-flat major/D minor). The Flute part has markings for *pp*, *p*, *ff*, and *ffz*. The Clarinet part has markings for *pp*, *molto*, *molto*, *ff*, and *ffz*. The string parts continue with *pp* and *molto* markings, with *sfz* *dejar resonar* (dejar resonar) markings in the Violoncello and Contrabasso parts. The system concludes with *ff* and *simile* markings.

# José Luis Turina

Fl. *ppp* *mp > pp* *ppp* *frull.* *ord.* *ff* *f* *frull.* *p* *mp* *niente* *breve*

Cl. *quasi niente* *mf* *ff* *f* *p* *mp* *niente*

Vl. *pizz. (IV)* *sfz vibratiss.* *arco* *pppp* *pp*

Vla. *pizz. (IV)* *sfz vibratiss.* *arco* *pppp* *pp* *pizz.*

Vcl. *pizz. (III)* *sfz vibratiss.* *arco* *pppp* *pp* *pizz.*

Cb. *pizz. (II)* *sfz vibratiss.* *(pizz.)* *p*

Fl. *frull.* *ff* *ord.* *f* *staccatissimo* *ff* *frull.* *mp* *ff*

Cl. *f* *sfz* *p* *frull. 3:2* *ord. 5:4* *ffp*

Vl. *ff* *simile*

Vla. *ff* *sempre ff* *simile*

Vcl. *ff arco* *sempre ff* *simile*

Cb. *ff* *sempre ff* *simile*

Fl. *ord.* *frull.* *7:4* *sfz* *p* *mf* *mp* *ord.* *13:8* *frull.* *5:4* *ff* *ord.* *6:4* *sch. 3* *p* *mp*

Cl. *mf* *6:4* *sfz* *ff* *mp* *ord.* *13:8* *frull.* *5:4* *ord.* *13:8* *frull.* *sch. 3* *ffz* *p*

Vl. *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

# José Luis Turina

Fl. *qf sfz secco ff*

Cl. *qf sfz secco ff*

Vi. *ff* sempre *ff*

Vla. *ff* sempre *ff*

Vcl. *ff* sempre *ff*

Cb. *ff* sempre *ff*

string. *molto*

Fl. *molto*

Cl. *pp* *molto*

Vi. *pp* *molto*

Vla. *pp* *molto*

Vcl. *pp* *molto*

Cb. *pp* *molto*

Più mosso rall. sino a Tempo I ced.

Fl. *sfz*

Cl. *sfz*

Vi. *sfz* *qf* *mf* *p* *pp* *pp* *p* *mp* *molto*

Vla. *ff* *f* *mf* *p* *pp* *pp* *pp* *pp* *pp* *mp* *molto*

Vcl. *sfz* *ff* *f* *mf* *p* *pp* *pp* *pp* *pp* *p* *mp* *molto*

Cb. *ff* *f* *mf* *p* *pp* *pp* *pp* *pp* *pp* *pp* *mp* *molto*

pont. ord. V ord. V ord. V

# José Luis Turina

**M** a tempo  
breve

Fl. *quasi niente* *a tempo* *mp* *ppp* *niente* *mp* *ppp* *p* *pp* *cresc.*

Cl. *quasi niente* *mp* *ppp* *niente* *mp* *ppp* *p* *pp* *cresc.*

Vi. *sord.* *pp* *f* *ord. (1)* *pont.* *ord. 3* *pp* *p* *sfp* *ppp* *pp*

Vla. *sffz* *secco* *sord.* *pp* *f* *poco sfmp* *pp* *pont.* *sfp* *ppp* *via sord.* *ppp* *mf* *ppp*

Vlc. *sffz* *secco* *sord.* *pp* *f* *poco sfmp* *pp* *pont.* *ord.* *sfp* *ppp* *p* *via sord.* *sfp* *ppp* *p*

Cb. *sffz* *secco* *sord.* *poco sfmp* *p* *f* *pont.* *pp* *poco sfmp* *ppp* *via sord.* *ppp* *mp*

(1) El paso a *pont.* deberá hacerse lentamente.

**N**

Fl. *5:4* *molto* *ff* *ten.* *f* *ff*

Cl. *5:4* *molto* *ff* *ten.* *sffz* *f* *pp* *6:4* *ff*

Vi. *ten.* *ppp* *mp* *pp* *molto* *niente*

Vla. *ten.* *mp* *pp* *molto* *niente*

Vlc. *ten.* *ppp* *mp* *pp* *molto* *niente*

Cb. *ten.* *ppp* *mp* *pp* *molto* *niente*

Fl. *f* *12:8* *ff* *sempre ff* *10:8*

Cl. *sffz* *sfp* *ff* *sfp*

Vi. *9:8*

Vla.

Vlc.

Cb.

# José Luis Turina

Fl. *possibile* 18:16 *f* *tutta forza* *sempre tutta forza* *ca. 7"* *lunga*

Cl. *ff* *possibile* *sfz* *tutta forza* *sempre tutta forza* *ca. 7"* *lunga*

Vl. *lunga*

Vla. *lunga*

Vcl. *lunga*

Cb. *lunga*

*sfz* *sempre tutta forza*

O Più mosso (♩ = 66)

Fl. *sfz* *f* *ppp* *5:4* *poco sfz*

Cl. *sfz* *frull. 6:4* *mf* *ord.* *f* *frull.* *f* *p*

Vl. *f* *ppp calido* *p* *ppp* *5:4* *ff*

Vla. *6:4* *gettato mp* *pp* *p* *ord.* *f* *sfz* *pizz.*

Vcl. *pizz.* *p* *mf* *arco* *gettato mf* *arco*

Cb. *pizz.* *sfz* *p* *mf vib.* *pizz.* *f*

Fl. *frull.* *f* *ff* *p* *mf* *ord.* *6:4* *mp* *sfz* *ppp*

Cl. *ord.* *poco sfz* *pp* *p* *frull.* *3:2* *sfz* *ff* *ord.* *mf*

Vl. *pizz.* *p* *arco* *mp > pp* *mp* *niente*

Vla. *ord.* *f* *p* *mp > pp* *mp* *niente*

Vcl. *pont.* *mf* *ord.* *mp > pp* *mp* *niente*

Cb. *mp > pp* *mp* *niente*

# José Luis Turina

Fl. *p* *6:4* *mp* *frull.* *sfz* *6:4* *qf* *ff* *frull.*

Cl. *pp* *mp* *mf* *ff* *mf*

VI. *5:4* *ff* *pizz.* *mf* *pp* *f*

Vla. *5:4* *ff* *pizz.* *sfz* *ord.* *p* *5:4* *f*

Vcl. *5:4* *ff* *5:4* *pizz.* *p* *qf* *pp* *qf*

Cb. *5:4* *ff* *5:4* *pizz.* *sfz* *ord.* *p* *qf* *mf* *f*

Fl. *mf* *molto* *pp* *frull.* *ord.* *brevi* *niente* *breve*

Cl. *5:4* *qf* *mp* *breve* *niente*

VI. *ff* *pp* *breve* *arco* *breve* *5:4* *ff* *5:4* *sfz* *sfz* *f* *pp*

Vla. *ff* *pp* *breve* *arco* *breve* *5:4* *ff* *5:4* *sfz* *sfz* *f*

Vcl. *sfz* *ff* *ppp* *breve* *arco* *breve* *5:4* *ff* *5:4* *sfz* *sfz* *f*

Cb. *ff* *pp* *breve* *arco* *breve* *5:4* *ff* *5:4* *sfz* *sfz* *f* *pp*

Fl. *quasi niente* *ord.* *qf* *11:8*

Cl. *qf* *sfz* *ff* *frull.* *mf* *ord.* *f*

VI. *p* *mf* *mp* *qf* *pp* *ord.* *p* *mf* *pont.* *p*

Vla. *pp* *pont.* *p* *pp* *ord.* *p* *mf* *pont.* *p*

Vcl. *pont.* *pp* *pp* *ord.* *mp* *p*

Cb. *pp* *ppp* *ord.* *ppp*

# José Luis Turina

Fl. *sfz* *10:8* *sfz* *ff* *mf* *f* *ff* *10:8* *mf*

Cl. *ff* *mf* *f* *pp*

VI. *qf* *sfp* *sfz* *sfp* *f* *pp*

Vla. *qf* *ord.* *sfp* *sfz* *sfp* *f*

Vcl. *mf* *ord.* *mp* *qf* *sfp* *sfz* *sfp* *f* *pp*

Cb. *qf* *sfp* *sfz* *sfp* *f* *pp*

Fl. *f* *pp* *qf* *5:4* *6:4* *3* *frull.* *ord.* *sfz* *f*

Cl. *qf* *5:4* *mf* *f* *ff* *3* *sfz*

VI. *pont.* *pp* *ord.* *b* *ppp*

Vla. *pp* *pont.* *pp* *3* *mp* *p*

Vcl. *pp* *pont.* *p* *ord.* *p* *mf* *p*

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

Fl. *6:4* *mf* *f* *ff* *3* *frull.* *breve* *Allegro* (♩ = 120) *qf* *p* *mf*

Cl. *10:8* *mf* *sfz* *breve* *Glissando* *qf* *p* *pp* *mp* *f*

VI. *qf* *breve* *f* *qf* *f* *sfz* *pizz.* *sfz*

Vla. *ord.* *b* *mf* *mp* *qf* *f* *qf* *p* *pizz.* *mp* *poco* *sfz* *p* *arco* *p* *mp*

Vcl. *qf* *breve* *f* *qf* *f* *pizz.* *arco* *f* *pizz.* *p* *sfz*

Cb. *qf* *breve* *f* *qf* *f* *pizz.* *arco* *f* *pizz.* *f* *sfz*

# José Luis Turina

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

Cl. *p f qf p mf sfz sfz*

VI. *mp pizz. arco p p p arco mp sfz*

Vla. *pizz. arco sfz f sfz*

Vcl. *f p qf p p mp poco sfz p mp sfz*

Cb. *mp > p p < mf mf > f p p sfz*

Fl. *p f p mf p mp sfz f mf*

Cl. *f f mp mf f sfz mp*

VI. *sfz pizz. f arco f sfz p arco sfz*

Vla. *pizz. p p sfz mp > p pp mp f f*

Vcl. *arco sfz p f mp qf (non arpeg.) sfz sfz f*

Cb. *mp qf mf mp < mf mf < f qf < sfz sfz*

Fl. *mp f mf sfz mf f sfz f*

Cl. *qf mf mf f pizz. mf*

VI. *sfz (non arpeg.) p f p mp mf pizz. sfz arco f*

Vla. *sfz p mf arco p p f*

Vcl. *sfz f p pp mf sfz*

Cb. *p mf sfz pizz. arco sfz p*

# José Luis Turina

The musical score is arranged in three systems, each with six staves. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (VI.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various dynamic markings such as *mf*, *f*, *sfz*, *pp*, *mp*, *p*, *qf*, *sfzp*, *arco*, *pizz.*, *ppp*, *molto*, *simile*, and *cresc.*. A rehearsal mark (R) is present in the third system. The music is written in a key with one flat and a 2/4 time signature.

# José Luis Turina

Fl. *cresc.*

Cl. *cresc.*

VI. *cresc.*

Vla.

Vlc.

Cb.

Fl. *molto* *sfz* *ff* *dim.* *rall.* *molto*

Cl. *molto* *sfz* *ff* *dim.*

VI. *molto* *sfz* *ff* *dim.*

Vla. *molto* *sfz* *ff* *dim.*

Vlc. *molto* *sfz* *ff* *dim.*

Cb. *molto* *sfz* *ff* *dim.*

Fl. *mf* *molto* *sfz* *lunga* *frull.* *ff*

Cl. *mf* *molto* *sfz* *lunga* *frull.* *ff*

VI. *mf* *molto* *sfz* *lunga* *frull.* *ff*

Vla. *mf* *molto* *sfz* *lunga* *frull.* *ff*

Vlc. *mf* *molto* *sfz* *lunga* *frull.* *ff*

Cb. *mf* *molto* *sfz* *lunga* *frull.* *ff*

**S** A tempo (♩ = 120)

# José Luis Turina

Fl. *ord.*  
*dim.* *pp*

Cl. *dim.* *pp*

VI. *f* *pp*

Vla. *f* *pp*

Vlc. *f* *ppp*

Cb. *f* *ppp*

Fl. *mp* *f* *molto* *pp* *mp* niente

Cl. *mp* *f* *molto* *pp* *mp* niente

VI. *ppp* *sfz > p* *molto lunga* pizz.

Vla. *ppp* *sfz > p* *molto lunga* appena perceptibile pizz.

Vlc. *ppp* *sfz > p* *molto lunga* appena perceptibile pizz.

Cb. *ppp* *sfz > p* *molto lunga* appena perceptibile

Madrid, junio-julio de 1988