

Ben Morris

*Commissioned by the Washington National Opera at the John
F. Kennedy Center for the Performing Arts and first produced at
the Kennedy Center during the 2020/2021 season*

LAS AUTÉNTICAS



Image: Jennifer Berlin

a chamber opera in one act

libretto by Laura Fuentes

music by Ben Morris

orchestra score (with vocal ossia)

© March 2021

Ben Morris Music

www.benmorrismusic.com

bmorriscomposer@gmail.com

973-722-0460

Laura Fuentes and Ben Morris

LAS AUTÉNTICAS

a chamber opera in one act

Duration: ca. 20'30"

Original Cast:

Luz (soprano)..... Marlen Nahhas
Jenny (mezzo soprano/soprano).....Katerina Burton
Ésteban/Gary (baritone)..... Samuel Weiser

Instrumentation:

Flute/Piccolo
Oboe
Clarinet in Bb/Bass Clarinet in Bb
Bassoon
Horn in F
Trumpet in C
Piano
Percussion
2 Violins
Viola
Violoncello
Double Bass

Percussion instruments (in order of appearance): Triangle, maracas (2), kick drum, snare drum, hi-hat, suspended cymbal, claves, jazz crash/ride, glockenspiel, vibraphone, and floor tom (setup requires stool)

Scene Index:

1. Jenny and Luz	pg. 1
2. Don Ernesto's Call (Jenny and Luz).....	pg. 22
3. Today the Sun Rose (Jenny)	pg. 36
4. Ésteban's Arrival (Jenny, Luz, and Ésteban/Gary)	pg. 55
5. Here Goes, Ladies! (Gary, Jenny, and Luz)	pg. 63
6. Luz's Reaction (Jenny and Luz)	pg. 83
7. Era un Grupito (Luz)	pg. 86
8. Results (Jenny and Luz)	pg. 112
9. Ending Duet (Jenny and Luz)	pg. 117
10. Don Ernesto's Reprise (Jenny and Luz).....	pg. 135

libretto by
Laura Fuentes

Las Auténticas

Jenny and Luz

music by
Ben Morris

A wistful chorale (a prayer for Guadalupe) ♩ = 120

The musical score is arranged in a standard orchestral layout. It includes staves for Flute/Piccolo, Oboe, B♭ Clarinet/B♭ Bass Clarinet, Bassoon, F Horn, C Trumpet, Percussion (Triangle), Luz (s.), Jenny (m.s.), Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time with a tempo of 120 beats per minute. The key signature is one flat (B♭). The Percussion part features a triangle with a dynamic marking of *p*. The string parts (Violin I, Violin II, Viola, Violoncello) are marked *p espress.* and feature melodic lines with long slurs. The vocal parts (Luz and Jenny) and the Piano part are currently blank, indicating they are transposed.

2

6

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.
(Tri.)

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4

12 rit. 3

Fl. $\frac{3}{4}$ ($\frac{6}{8}$)

Ob. $\frac{3}{4}$ ($\frac{6}{8}$)

B \flat Cl. $\frac{3}{4}$ ($\frac{6}{8}$)

Bsn. $\frac{3}{4}$ ($\frac{6}{8}$)

F Hn. $\frac{3}{4}$ ($\frac{6}{8}$)

C Tpt. $\frac{3}{4}$ ($\frac{6}{8}$)

Perc. (Tri.) $\frac{3}{4}$ ($\frac{6}{8}$)
To Mrs. (2)

Luz $\frac{3}{4}$ ($\frac{6}{8}$)

Jenny $\frac{3}{4}$ ($\frac{6}{8}$)

Pno. $\frac{3}{4}$ ($\frac{6}{8}$)
p

Vln. I $\frac{3}{4}$ ($\frac{6}{8}$)
mf *p*

Vln. II $\frac{3}{4}$ ($\frac{6}{8}$)
mf *p*

Vla. $\frac{3}{4}$ ($\frac{6}{8}$)
mf *p*

Vc. $\frac{3}{4}$ ($\frac{6}{8}$)
mf *p*

Cb. $\frac{3}{4}$ ($\frac{6}{8}$)

A Huapango Figaro ♩ = 140

17

Flute *f* *p* *ppp* *p* *ppp*

Ob. *f* *p* *ppp* *p* *ppp*

B \flat Cl. *f* *p* *ppp* *p* *ppp*

Bsn. *f* *p*

F Hn. *mf* *p*

C Tpt. *mf* *p* to straight mute

Perc. (Mrcs.) *f*

Luz *f* *p*
Luz: (counting limes)
Cin - co on - ce

Jenny

Pno. *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*
pizz.

Cb. *f* *p*

23

Fl. *p* *ppp* *p*

Ob. *p* *ppp*

B♭ Cl. *p* *ppp* *p*

Bsn. *ppp* *p*

F Hn.

C Tpt.

Perc. (Mrs.)

Luz
vein - te tren - ta tren - ta - sé - is

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

28

Fl. *ppp* *p* *mf*

Ob. *p* *mf*

B♭ Cl. *ppp* *mf*

Bsn. *ppp* *mf*

F Hn. *pp* *mf*

C Tpt.

Perc. (Mrcs.) To Clv./hi-hat/s.d./kick

Luz *p*
cua-ren - tay tres

Jenny

Pno. *p*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* arco *mf*

Cb. *pp* *mf*

C

33

trm 7

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p* to straight mute

C Tpt.

Perc. Claves *p*

Luz

Jenny: *mp nervously*
 Hang the bright ban - der - a the red the white the green

Pno. *pizz.*

Vln. I *p* *pizz.*

Vln. II *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Cb. *p*

Punk rock!

To Picc.

37

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *mf*

Bsn. *p* *mf*

F Hn. straight mute *mp*

C Tpt.

Perc. *p* kick drum
snare drum + hi hat (with rutes/hot rods)

Luz: *mf*
is some-thing spe-cial hap-pen ing_ to-

Jenny
That's the way we set the scene__

Pno. *p*

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. *mp* *sempre* jazz-style pizz.

Cb. *mp*

D

Picc. *p* *fp* *f*

Ob. *p* *fp* *f*

B♭ Cl. *p* *f*

Bsn. *p* *f*

F Hn. *pp* *mf*

C Tpt. *p* *mf*

Perc. h.h. pedal *f* *tenuto*

Luz *mf* *f* *mf* *f*

Jenny

Pno. *p* *f*

Vln. I *p* *fp* *f*

Vln. II *p* *fp* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

8va

arco

arco

arco

cier - to! Por qué no ha - ce - mos un - os ta - -

E

3+3+2

11

53

Picc. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p* to straight mute

C Tpt. *p* mute out

Perc. *p* h.h. (with rutes) *p* snare

Luz *-cos*

Jenny: *mp nervously*
 It's all a - bout ap - pea - ran - ces we have to nail the look

Pno. *p*

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *arco* *pizz.*

Cb. *arco* *pizz.* *p*

Punk rock!

F

58

Picc.

Ob.

B♭ Cl.

Bsn.

p

p

p

p

F Hn.

straight mute

mp

pp

C Tpt.

Perc.

kick drum

⊕ choke
snare rim click (w/rute)

p

Luz: *f*

Don't ask me I'm just the cook__

Jenny:

Au - then - tic means we have to be cor - rect

Pno.

p

p

Vln. I

mp

p

pizz.

Vln. II

mp

p

pizz.

Vla.

mp

p

Vc.

arco

mp

p

pizz.

Cb.

jazz-style pizz.

mp

p

ord. pizz.

63

Picc. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny
Just the way that peo-ple would ex - pect _____ Au - then - tic means le - gi - ti - mate and

Pno.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *p* *mfp* *arco*

Cb. *p* *mfp* *arco*

Punk rock!

14

69 *tr* (no trill) To Fl.

Picc. *pp* *mp* *p*

Ob. *pp* *mp* *p*

B♭ Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p*

F Hn. *pp* *mp*

C Tpt.

Perc. (with hot rods/rute) *p*

Luz: *mf*
Re - mind me who we're do - ing all this for?

Jenny *mf*
pure

Pno. *p* *8vb*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *gliss.*

Cb. *mp* *gliss.*

molto rit.

73

Picc. Flute

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc. *open with big vibrato, Mariachi-style*
suspended cymbal
to med. mallets

Luz

Jenny: *p freely, mysterious*
His name is És - te - ban

Pno. *con ped.* *loco*

Vln. I *f* *ppp* *mp* *gliss.*
sul pont.

Vln. II *f* *ppp* *mp* *gliss.*
sul pont.

Vla. *f* *ppp*

Vc. *fp* *mp* *p* *ord.* →

Cb. *fp* *mp* *p*

77

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

suspended cymbal (with medium mallets)

És - te - ban Eats Lord of Tor - till - as

mf

mp *p*

ppp *mp* *mf*

ppp *p*

mf

port.

pp *mp* *pp* *mp*

mf *p* *mp*

s.p. *ord.* *s.p.* *ord.* *s.p.*

gliss. *gliss.* *gliss.* *gliss.*

ord. *sul pont.* *ord.* *sul pont.*

mf *p* *mp*

gliss. *gliss.*

mf *p* *mp*

82

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny

Ma-ster of meats_____ And where he goes his fo - llow - ers___ go

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

pp

mp

p

mp

p

ord., harmonic gliss.

gliss.

ord., harmonic gliss.

gliss.

ord.

s.p.

ord.

s.p.

ord.

ord.

ord.

87

rit. $\text{♩} = 140$ **H**

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

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

B♭ Cl. *p* *pp* *f* *p*

Bsn. *p* *pp* *f* *p*

F Hn. *f* *p*

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

Perc. *ppp* *p* *f*

Luz

Jenny
too. — Ti - a Luz, can I de - pend on you?

Pno. *f* *p*

Vln. I *p* *pp* *f* *p*

Vln. II *p* *pp* *f* *p*

Vla. *p* *pp* *f* *p*

Vc. *s.p.* *ord.* *pp* *f* *pizz.*

Cb. *s.p.* *ord.* *pp* *f*

suspended cymbal (with m. mallets) to maracas (2) Maracas (2)

gliss. gliss. harmonic gliss. gliss. gliss.

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

92

Fl.

Ob.

B♭ Cl.

Bsn.

p

F Hn.

C Tpt.

to plunger mute

Perc. (Mres.)

p

Luz:

f

I have all for - ty three

Jenny:

f

You have all fif - ty limes? But Tí - a we need fi - fty

Pno.

p

Vln. I

p

Vln. II

Vla.

Vc.

p

Cb.

p

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Mrcs.)

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Bs. Cl.

To Tri.

Triangle

n

p

mf

pp

mf

pp

mf

pp

mf

pp

mf

Re - lax, re - lax, it's fine. Por qué no ha -

limes.

rit.

100

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.
(Tri.)

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ce - mos un - os ta - - - cos

port.

flaut.
tr

p
senza vib., flaut.

p
senza vib., flaut.

p
senza vib., flaut.

p
arco, senza vib.

pp

Don Ernesto's Call

22

107 $\text{♩} = 92$ $\text{♩} = 84$

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.)

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle

mf

ppp

Jenny: (on the phone)

mf

Phone rings.

mf

ppp

ppp

ppp

ppp

ord.

mf regally

pizz.

f

(straight mute)

plunger mute "wah"

Ta - que - rí - a Dos Her - man - as?

110 ♩ = 92

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.)

Luz: *mf*

Luz:

soto voce, to Luz

Jenny:

Jenny passes phone to Luz.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J senza vib.

Fl. *ppp* *p* *ppp*

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.) Triangle

Luz *p*
 Luz: (on the phone)
 Bue-nos dí-as, Don Er-nes to Có-mo está hoy?

Jenny *p*
 Jenny: (to herself, pondering)
 Prac-tice takes cou-rage

Pno.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *mf*

Cb.

118 $\text{♩} = 84$ *senza vib.* $\text{♩} = 92$ 25

Fl. *ppp* *p*

Ob.

Bs. Cl. *fpp (no cresc.)* *n*

Bsn. *3*

F Hn. *3* *p*

C Tpt. *p* plunger mute "wah"

Perc. (Tri.)

Luz *Luz:* *3* Sí, el más au-tén-ti-co

Jenny *Jenny:* *3* and cou-rage takes prac-tice

Pno. *p*

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *3*

Cb. *3*

Fl. *ppp*

Ob.

Bs. Cl.

Bsn. *mf*

F Hn. *mp*

C Tpt. *p* plunger mute "wah"

Perc. (Tri.)

Luz
se - gún es - te juez

Jenny
Jenny:
And

Pno. *mf* 8vb

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *mf*

Cb. *mf* arco

K senza vib.

125

Fl. *ppp* *p* *ppp* *mf*

Ob. *mf*

Bs. Cl. *mf*

Bsn. *mf*

F Hn. *mf*

C Tpt. to straight mute straight mute *mf*

Perc. (Tri.) To Clv. *mf*

Luz: *mf*
Có-mo no lo de si em - pre Tres con Cheez wiz,

Jenny I don't know where to be-gin

Pno. *p loco* *mf*

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

Vln. II *p* *ppp* *mf*

Vla. *p* *ppp* *mf* pizz.

Vc. *p* *ppp* *mf* pizz.

Cb. *p* *ppp* *mf*

L senza vib.

133

Fl. *p* *mf* *ppp*

Ob. *p* *mf*

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Clvs.)

Luz
co! Three with Cheez wiz, one o'clock

Jenny
Jenny: *p*
When Ést - e - ban comes, don't speak Eng - lish

Pno. *mf* *p*

Vln. I *p* *mf* *ppp*
pizz. arco

Vln. II *p* *mf* *ppp*
arco

Vla. pizz.

Vc.

Cb.

30

137

Fl. *p* *mf*

Ob. *mf*

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Clvs.)

Luz: *mf*
but I speak Eng-lish fine.

Jenny: *mf*
But he does-n't need to know that. So what a - bout the

Pno. *mf* pizz. arco

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

Vln. II *p* *mf* *pp* arco

Vla. *pp* arco *mf*

Vc.

Cb.

139 *senza vib.*

Fl. *mf* *p*

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Clvs.)

Luz: *mf*
I'll bor-row some from down the block the Co-lum-bi-ans have lots

Jenny
limes?

Pno.

Vln. I *mf* *pp*

Vln. II *mf* *pp* arco

Vla. *pp* arco

Vc. *pp* arco *gliss.*

Cb. *pp* arco *gliss.*

Fl. **f**

Ob. **f**

Bs. Cl. **f**

Bsn. **f** **pp**

F Hn. **mf**

C Tpt. **mf** to harmon mute (stem out)

Perc. (Clvs.) **mf** hi-hat snare drum (with sticks) choke kick

Luz **mf** *Luz grabs statue of Virgin.*
 but wait, be-fore I go... Mo - men-ti - to... Ah! (spoken) Like you said, for the look!

Jenny

Pno. **f** pizz.

Vln. I **p** **f** pizz. arco

Vln. II **p** **f** pizz. arco

Vla. **p** **f** pizz. arco

Vc. **p** **f** pizz. arco

Cb. **p** **f** pizz. arco

146 **M** meno mosso ♩ = 84

senza vib.

Fl. *p* *mf*

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Clvs.) \oplus choke jazz ride bell \oplus choke To Tri.

Luz *mp* **Luz:** he does-n't need to know that. Ya voy

Jenny **Jenny:** Ti - á, you're an a - the - ist ...Limes!

Pno. *p* *mf*

Vln. I *p* *mf* pizz.

Vln. II *p* *mf* pizz.

Vla. *p* *mf* pizz.

Vc. *p* *mf* pizz.

Cb. *p* *mf* pizz.

34

149

rit.

N

meno mosso ♩ = 80

con vib.

Fl. **ppp**

Ob. **ppp**

Bs. Cl. **ppp**

Bsn. **ppp**

F Hn.

C Tpt.

Perc. (Tri.) Triangle To Glock. Glockenspiel to Vib. **p**

Luz *Luz leaves.*

Jenny *Jenny: too formally, to the Virgin statue*
 En - can - ta - da de con - o - cer - lo

Pno. **pp**

Vln. I *pizz.* arco **ppp** **mp**

Vln. II *pizz.* arco **ppp** **mp**

Vla. arco **ppp** **mp**

Vc.

Cb.

151 rit. molto rit.

Fl. *p* *mf*

Ob. *p*

Bs. Cl. *p* *ppp*

Bsn. *p* *ppp*
(straight mute)

F Hn. *ppp*
harmon mute (stem out)

C Tpt. *ppp*
Vibraphone (with medium mallets)
pp

Perc. (Glock.) *pp*

Jenny *too casually*
Qué on - da wey? For - give me, Quad - a lu - pe

Pno. *p*

Vln. I pizz. *p* arco *pp*

Vln. II pizz. *p* arco *pp*

Vla. pizz. *p* arco, senza vib., flaut. *p*

Vc. pizz. *p* arco, senza vib., flaut. *p*

Cb. *p* arco *p*

Today the Sun Rose

36

Longingly ♩ = 88

senza vib.

154

Fl. *mf*

Ob.

Bs. Cl. *mf*

Bsn. *mf*

F Hn.

C Tpt. *p* *ppp*

Perc. (Vib.) *mf*

Jenny

Pno. *mf*

Vln. I *pp* arco

Vln. II *pp* pizz.

Vla. pizz.

Vc.

Cb.

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(harmon mute, stem out)

ppp

p

Glockenspiel

To Vib.

mf

Jenny: *p*

To

8va

pp

arco

38

164

O a tempo ♩ = 88

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ppp

p

ppp

intimate, vulnerable

day the sun rose in Nue - vo Le - ón

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

168

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

One big orange over many little ones or

To Glock.

pizz.

arco

arco

p

ppp

(straight mute)

172 rit. dreamy ♩ = 96 rit. To Picc.

Fl. senza vib. pp ppp

Ob.

Bs. Cl. pp ppp

Bsn. pp ppp

F Hn.

C Tpt.

Perc. (Vib.) Glockenspiel p To Vib. p

Jenny so I im - ag - ine To -

Pno. p p

Vln. I arco pp

Vln. II arco pp

Vla. arco pp

Vc. pizz. p

Cb. gliss.

177 **P** a tempo ♩ = 88 Piccolo con vib. 41

Fl. *mf*

Ob.

Bs. Cl. *p*

Bsn. *p* *mp* *p*

F Hn. *pp* *p* *pp* *p* *pp*

C Tpt. *p* *ppp*

Perc. (Glock.)

Jenny
day the birds sang in Nuc - vo Le - ón

Pno.

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

poco rall.

Picc. *sub p* *mp* *mfp (no cresc.)*
 Ob. *mfp (no cresc.)*
 Bs. Cl. *p* *mp* *mfp (no cresc.)*
 Bsn. *mp* *mfp (no cresc.)*
 F Hn. *p*
 C Tpt.
 Perc. (Vib.) *p* *mf*
 Jenny
 Ma - ny voi - ces each a part of one great song
 Pno. *f*
 Vln. I *arco* *p* *mp* *mfp (no cresc.)*
 Vln. II *mp* *arco* *mfp (no cresc.)*
 Vla. *arco* *mp* *mfp (no cresc.)*
 Vc. *arco* *mp* *mfp (no cresc.)*
 Cb. *arco* *mp* *mfp (no cresc.)*

Flute
senza vib.

♩ = 96

(no trill)

184 - - - - - To Fl. ♩ = 76

Picc. *ppp* *pp*

Ob. *p* *pp*

Bs. Cl. *p* *pp*

Bsn. *p* *pp*

F Hn. *pp* *pp*

C Tpt.

Perc. (Vib.) To Glock. Glockenspiel

Jenny *mp* *p* *dreamy, espress.*
 (8) Or so I im - ag - ine Ah

Pno. *p*

Vln. I *ppp* *pp*

Vln. II *ppp* *pp* arco

Vla. *ppp* *pp* pizz.

Vc. *ppp* *p*

Cb. *ppp* *p* pizz.

44

poco rit.

188

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Glock.)

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

n

etc.

Ah Ah Ah

(8)

poco rit.

192 **a tempo** ♩ = 88

Q

con vib.

Fl. *p*

Ob.

Bs. Cl. *p*

Bsn. *p*

F Hn.

C Tpt. *p* *ppp* stem in

Perc. (Glock.) *p*

Jenny *mf*
To - day it may rain in Nue - vo Le -

Pno. *p* loco

Vln. I *ppp* *p* pizz. 3

Vln. II *ppp* *p* pizz. 3

Vla. *mp* *ppp* pizz. 3 *mf*

Vc. arco *p* pizz.

Cb. *p*

poco accel.

Fl.

Ob.

Bs. Cl. *To B♭ Cl.*

Bsn.

F Hn.

C Tpt.

Perc. (Glock.) *tr*

Jenny *ón dis - ap - poin - ted_ ev' ery one_ will rush in doors com -*

Pno. *tr*

Vln. I *arco*

Vln. II

Vla. *arco*

Vc.

Cb. *arco gliss.*

rit.

Las Auténticas | Ben Morris

♩ = 92

R ♩ = 100

200

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Glock.)

Jenny

port.

plain - ing in Span-ish

"Ay" "Ay"

8va

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *ff* *f* *port.* *gliss.* *jazzy bend*

rit.

204

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Glock.)

Jenny

Ay ay ay ay Ay Ay ay Ay ay

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bend gliss.

bend gliss.

port.

gliss.

gliss.

gliss.

gliss.

S meno mosso ♩ = 84

208

Fl. *p* *ppp*

Ob. *p* *ppp*

To Bs. Cl.

B♭ Cl. *p* *ppp*

Bsn. *p* *ppp*

F Hn. *p* *ppp*

C Tpt. *ppp* *p* *ppp* stem out

To Tri. Triangle

Perc. (Clock.) *p* *pp intimate, vulnerable* To Vib.

Jenny But I've ne - ver been to Nue - vo Le - ón My

loco

Pno. *p* *pp*

(bass notes ring over change)

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp* pizz.

poco accel.

rit.

213

Fl.

Ob.

Bs. Cl. Bass Clarinet in B \flat
p

Bsn.
p

F Hn.

C Tpt.
ppp (harmon, stem out)

Vibraphone (med. mallets)

Perc. (Vib.)
p

Jenny
p *mf espress.*
Span-ish is un - stea - dy I've ne - ver grown an or - ange I

Pno.
p

Vln. I
senza vib.
pp

Vln. II
senza vib.
pp pizz.

Vla.
pizz.

Vc.
p arco

Cb.
p arco

217 opening up $\text{♩} = 72$ accel. $\text{♩} = 92$ rit. 51

Fl. *mp*

Ob. *mp*

Bs. Cl. *mp*

Bsn. *mp*

F Hn.

C Tpt. *mp* *ppp*

Perc. (Vib.) *mp* To Glock.

Jenny
do not know that song and as a distant daughter who can not quite belong I'm

Pno. *mp*

Vln. I *mfp* *mp*

Vln. II *mfp* *mp*

Vla. *arco* *mp*

Vc. *mp*

Cb. *mp*

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Bsn. *p*

F Hn. *pp*

C Tpt. *ppp*

Perc. (Vib.) Glockenspiel To Vib.

Jenny *f* *p*
 diss - a - poin - ting as the rain in

Pno. *p* *gva*

Vln. I *p*

Vln. II *p*

Vla. *p* pizz.

Vc. *p* *gliss.* pizz.

Cb. *p* *gliss.* pizz.

223 rit. a tempo ♩ = 88 rit.

Fl. *mp*

Ob. *p*

Bs. Cl. *mp*

Bsn. *mp*

F Hn. *ppp*

C Tpt. *p* *ppp*

Perc. (Glock.) *mf* *To Glock.*

Jenny
Nue - vo Le - ón

Pno. *loco* *p*

Vln. I *pp* *arco*

Vln. II *pp* *pizz.*

Vla. *pizz.*

Vc. *arco*

Cb. *arco*

senza vib.

rit.

54

228

Fl. *pp*

Ob. *pp* *ppp*

Bs. Cl. *p* *ppp*

Bsn. *p* *ppp*

F Hn.

C Tpt. *p*

Perc. (Glock.) Glockenspiel *p* To Mrs. (2)

Jenny

Pno. *p freely*

Vln. I

Vln. II

Vla. arco *pp*

Vc. pizz.

Cb. pizz.

Detailed description of the musical score: This page contains measures 54 through 57 of a musical score. The score is for a full orchestra and includes a vocal line for Jenny. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'a tempo' with a quarter note equal to approximately 88 beats per minute. The first measure (54) starts with a dynamic of *pp* and a 'senza vib.' instruction. A 'rit.' (ritardando) instruction is placed above the first measure line. The woodwind section (Flute, Oboe, Bassoon, Bassoon) features long, sustained notes with various dynamics including *pp*, *ppp*, and *p*. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays sustained notes, with the Viola and Contrabass marked 'pizz.' (pizzicato). The Piano part is marked '*p freely*' and features a melodic line in the right hand and a bass line in the left hand. The Percussion part includes Glockenspiel and a section marked 'To Mrs. (2)'. The vocal line for Jenny is mostly silent in these measures. The page number '54' is in the top left, and the rehearsal mark '228' is at the beginning of the first measure.

232 Lively ♩ = 140 con vib.

Fl. *p*

Ob. *p*

Bs. Cl. *mf p*

Bsn. *mf p*

F Hn.

C Tpt. *ppp* mute out

Perc. (Mrcs.) Maracas (2) *mf p*

Luz *Luz returns. Luz: mf*

Jenny

Ésteban

Pno. *mf p*

Vln. I *mf p*

Vln. II *mf p*

Vla. *mf p*

Vc. *mf arco p*

Cb. *mf p*

O - ye Jen - ny — lis - ten — las Co - lum bi an - as... are

T Punk backbeat!

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Mrs.)

Luz

Jenny

Ésteban

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mfp sempre

snare drum, hi-hat, kick drum (with rutes)

p

Luz: f

sell - ing ta - cos now **Jenny: f** What do Co -

I see És - te - ban!

p

mfp sempre

mfp sempre

mfp sempre

mfp sempre

mfp sempre

mfp sempre

molto rit.

241

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny

Ésteban

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *sempre*

ppp

ppp

p

mf *3* *open con vib.* *suspended cymbal*

pp

lum- bi - ans know a - bout ta - cos

Jenny: *p*

No more En - glish!

Ésteban enters.

p

p

p

p

p

arco

gliss.

gliss.

gliss.

gliss.

gliss.

58

U ♩ = 80

246

Fl. *fp* *ppp* *p*

Ob. *fp* *ppp* *p*

Bs. Cl. *mfp* *p*

Bsn. *mfp* *p*

F Hn. *mfp* *p*

CTpt. *ppp* *p*

Perc. *mf*

Luz: *mf*

Jenny

Ésteban: *f bold, dramatic*

Pno. *mf* con ped. *p*

Vln. I *fp* *ppp*

Vln. II *fp* *ppp*

Vla. *fp* *ppp*

Vc. *mfp* arco *pp* *mp* s.p.

Cb. *mfp* *pp* *mp*

Bien-ven - i - do... mu-cho gus-to!

Tac-que - rí - a... Dos Her - man - as!

Fl.

Ob.

Bs. Cl. To B \flat Cl.

Bsn.

F Hn. mute out

C Tpt. to harmon (stem in)

Perc. Clave To Tri. Triangle *p*

Luz *Luz: (looking pointedly at Jenny)*
Oh?

Jenny

Ésteban *mf*
Sor - ry I don't speak Span - ish. But that's ver - y au - then - tic!

Pno.

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

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

Vla. *pizz.* *p* *mf*

Vc. *pizz.* *p* *mf*

Cb. *p* *mf*

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.)

Luz

Jenny:

mf

Oh! Is o - k I speak lit - tle Eng - lish

Ésteban

cluelessly interrupt

port.

Su - per!

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

256 **V** ♩ = 88

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.)

Luz

Jenny

Ésteban

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Clarinet in B \flat

hi-hat (with sticks)

harmon mute (stem in)

p

jazz ride, light, near cymbal bell

p

enticing, with flair

No És - te - ban? You

Pho - to? I'm Ga - ry by the way. On - ly on - line

arco

p

arco

p

arco

p

arco

jazz-style pizz.

W

♩ = 84

rit.

260

Fl. *fp* *fp* *fp* *sfz*

Ob. *fp* *fp* *fp* *sfz*

B♭ Cl. *fp* *fp* *fp* *sfz*

Bsn. *sfz sempre* open

F Hn. (mute out) *p* open *mf* 3

C Tpt. *p* open *mf* 3

Perc. suspended cymbal (roll with mallets) *p* *mf* 3 choke

Jenny *ppp* *mp* kick drum
like to taste los ta-cos?

Gary *f* *port.* *ff* *f*
Well first, I think I'd bet-ter look! Here

Pno. *f*

Vln. I arco *fp* *fp* *fp* *sfz*

Vln. II arco *fp* *fp* *fp* *sfz*

Vla. arco *fp* *fp* *fp* *sfz*

Vc. *fp* *fp* *fp* *sfz* *p* arco

Cb. *f*

Las Auténticas | Ben Morris
Here goes, ladies!

273 Freely, like a cabaret intro ♩ = 84

The score is for a 4/4 piece with a tempo of 84 beats per minute. It features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, French Horn, Trumpet) play melodic lines with dynamic markings of *mf*, *fp*, and *p*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide harmonic support with *mf* dynamics and include *pizz.* and *arco* markings. The Percussion part has a *pp* dynamic. The Gary part is a vocal line with lyrics: "goes, la - dies! strike a pose,". The Piano part features chords with *p* and *mf* dynamics. The score includes performance instructions such as "jazzy bend, con vib." for the Bass Clarinet and "plunger/derby mute used throughout, keep handy" for the Trumpet. Dynamic markings like *mf*, *fp*, *p*, and *pp* are used throughout to indicate volume changes. The piece is divided into measures of 2/4 and 4/4 time.

Fl. *mf* *fp* *mf*

Ob. *mf* *fp* *mf*

B♭ Cl. jazzy bend, con vib. *fp* *mf* *fp* *mf*

Bsn. *mf*

F Hn. *p* *fp* *mf*

C Tpt. plunger/derby mute used throughout, keep handy *p* *fp* *mf*

Perc. *pp*

Gary goes, la - dies! strike a pose, *port.*

Pno. *p* *mf*

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

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

Vla. *mf* *mf* *mf*

Vc. *mf* *mf* *mf*

Cb. *mf* *mf* *mf*

Fl. *p* *mp* *pp*

Ob. *p* *mp* *pp*

B♭ Cl. *p* *mp* *pp* *secco* *p*

Bsn. *p* *mp* *pp* *secco* *p*

F Hn. *pp* *mp* *pp*

C Tpt. *p*

Perc. *mp* *pp* *mf* To Tri. Triangle

Gary *port.* *sub p* *mf*
 la - dies! I'm tell-ing you_ the cam'ra al-ways knows la-dies our eyes eat first and

Pno. *p* *mf*

Vln. I *f* *mfp* *mf* *pizz.* *arco* *p*

Vln. II *f* *mfp* *mf* *pizz.* *arco* *p* *gliss.*

Vla. *f* *mfp* *mf* *pizz.* *arco* *p*

Vc. *f* *mfp* *mf* *pizz.* *arco* *p*

Cb. *f* *mfp* *mf* *pizz.* *arco* *p*

poco rit.

Broad ♩ = 80

sub. ♩ = 132

282

Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
C Tpt.
Perc. (Tri.)
Gary
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

that's a gua-ran - tee that's what I call... au - then - ti - ci -

arco
arco
arco
arco
arco

mf
mf
mf
mf
mf

p
p
p
p
p

pp
mf

port. port. port.

8va loco

pizz.
pizz.

66

285

Fl. *p* *mf* 3

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *p* to straight mute straight mute *pp*

C Tpt. *p* H.H. *p* open *con vib, a la Mariachi* *mf* 3

Perc. *p*

Luz: *mf* Luz: Sí?

Jenny: *mf* Jenny: Sí!

Gary: *mf* Gary: Sí! *p*

ty! See? See?

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc. *fp* *p* *fp* *p*

Cb. *p*

Y

289

67

Fl. *mf*³

Ob. *mf*³

B♭ Cl. *p* — *mf* — *p*

Bsn. *p* — *mf* — *p*
mute out open

F Hn. *p* — *pp* *p* — *mf* — *p*

C Tpt.

Perc. *sub pp*
kick drum

Luz

Jenny

Gary *mf* *f*
port.
Gone are the days of praise in prose what's the use in grie - ving

Pno.

Vln. I *p* — *mf* — *p*

Vln. II

Vla.

Vc. *p* — *mf* — *p*
arco

Cb. *p* — *mf* — *p*

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny

Gary

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf p

p

mf p

mf p

mf p

pizz.

arco

mf

Take a page from the dig - i - tal age_ where see - ing is be - liev - ing

Z

297

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf p*

Bsn. *mf p*

F Hn.

C Tpt. *mf* *open sim.* *plunger mute* *fl. t.*

Perc. *mf p* *jazz ride/crash (choke)* *jazz ride bell*

Luz

Jenny

Gary
No re-morse and no re - gret Smi - le you're on the in - ter -

Pno. *mf p* *f*

Vln. I *mf p* *f* *sfz* *sfz*

Vln. II *mf p* *f* *sfz* *sfz*

Vla. *p* *f* *sfz* *sfz*

Vc. *p* *f*

Cb. *mf p* *f* *pizz.*

AA

301

Fl. *p*

Ob. *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

F Hn.

C Tpt. *mf* "wah" open *sim.* *ppp*

Perc. *mf* *p* snare (press roll) *pp* *mp* r.s.

Luz: Why should we try to im - press this guy?

Jenny

Gary: Gary runs around and takes photos. net!

Pno. *mf* *p*

Vln. I *mf* *p* pizz + arco pizz +

Vln. II *mf* *p* pizz + arco pizz +

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

305

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Jenny

Gary

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Did he e - ven taste it?

Jenny:
May-be not but we still have a shot_ We

arco pizz + arco

arco pizz + arco

arco

arco

arco

r.s.

309

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *p*

Bsn. *mf*

F Hn.

C Tpt. *p* *mf* *p*

Perc. *p*

Luz *port.*
This is au - then - tic - i - ty?

Jenny
can't af - ford to waste it!

Gary

Pno. *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

BB

3/3

Fl. *f*

Ob. *f*

B♭ Cl. *f* *mf* *mf* *mf*

Bsn. *f* *mf* *mf* *mf*

F Hn. *f* *mf* *mf* *pp*

C Tpt. *mf* *mf* *mf* *pp*

Perc. *mp* *mf*

Luz

Jenny *T - ia, it's pub - li - ci - ty!*

Gary

Pno. *f*

Vln. I *f* *mf* *mf* *mf*

Vln. II *f* *mf* *mf* *mf*

Vla. *f* *mf* *mf* *mf* arco

Vc. *f* *mf*

Cb. *f* *mf*

plunger fl. t. →

jazz ride bell

h.h. +

Gary circles around back to Jenny and Luz.



74

316

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf* *mf*

Bsn. *mf*

F Hn. *mp*

C Tpt. *mf* *mf*

Perc. Brushes *ppp* *p* 3

Luz

Jenny

Gary: *port.*
Stand up straight la - dies! Look - ing

Pno. *mf*

Vln. I *mf* s.p. → ord.

Vln. II *mf* s.p. → ord.

Vla. *mf* arco, s.p. → ord.

Vc. *mf* arco, s.p. → ord.

Cb. *mf*

319

Fl. *mf p*

Ob. *mf p*

B♭ Cl. *mf p* *secco* *sub p*

Bsn. *sub p*

F Hn.

C Tpt.

Perc. *To Tri.* *Triangle* *p*

Luz

Jenny

Gary *port.* *sub p*

great la - dies! and one with the Ma - don na

Pno.

Vln. I *secco* *p*

Vln. II *secco* *p*

Vla. *secco* *p*

Vc. *sub p*

Cb. *sub p*

76

Fl. *mf* 3

Ob. *mf* 3

B♭ Cl. *mf*

Bsn. *mf*

F Hn.

C Tpt. *mf* "wah" 3

Perc. (Tri.) to sticks *p* sticks *militaristic* 3

Luz

Jenny

Gary *f a command* *port.*
ve - ner - ate, _____ la - dies! _____

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

325 **DD**

The score is for a 4/4 piece in D major. It features a woodwind section (Flute, Oboe, Bass Clarinet, Bassoon), brass (French Horn, Trumpet, Percussion), and strings (Piano, Violin I, Violin II, Viola, Violoncello, Contrabass). The vocal soloists are Luz, Jenny, and Gary. The piece is marked 'molto rit.' and includes dynamic markings such as *f*, *fp*, and *port.*. The lyrics are 'Sal - ve re - gi na Sal - ve! Sal - ve! Sal - ve!'.

Fl. **Ob.** **B♭ Cl.** **Bsn.** **F Hn.** **C Tpt.** **Perc.** **Luz** **Jenny** **Gary** **Pno.** **Vln. I** **Vln. II** **Vla.** **Vc.** **Cb.**

r.s. *Luz f* *Jenny f* *fp* *port.* *gliss.*

Sal - ve re - gi na Sal - ve! Sal - ve! Sal - ve!

Sal - ve! Sal - ve! Sal - ve!

328

Fl. *fp* *mf*

Ob. *fp* *mf*

B♭ Cl. *fp* *mf*

Bsn. *fp* *mf*

F Hn. *fp* *mfp sempre*

C Tpt. *fp* *mfp sempre*

Perc. *fp* *mfp sempre*

Luz *port.* *f*

Jenny *port.*

Gary: *port.*

Su - blime la - dies! and one more time

Pno. *fp* *f dirty stride*

Vln. I *gliss.* *fp* *mf*

Vln. II *fp* *mf*

Vla. *gliss.* *fp* *sfz sempre*

Vc. *fp* *mf*

Cb. *fp* *mf*

332

Fl. *fp* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *fp* *mf*

F Hn.

C Tpt.

Perc. *p*

Gary
la - dies!_ can each of you just grab a - no-ther lime la - dies_ I

Pno. *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *fp* *mf*

Cb. *fp* *mf*

rit.

336

Fl. *sub p*

Ob. *sub p*

B♭ Cl. *f* *sub p*

Bsn. *fp* *fp* *mf* *sub p*

F Hn. *p* *mf* to straight mute

C Tpt. *p* *mf* jazz crash/ride (choke)

Perc. *fp* *mf* *sub p*

Luz: *mf* Luz: Sí? —

Jenny: *mf* Jenny: Sí! —

Gary: *con port.* *mf* Gary: think that's all that Ga-ry needs to see. it

Pno. *fp* *fp* *f* *sub p*

Vln. I *fp* *fp* *mf* *sub p*

Vln. II *fp* *fp* *mf* *sub p*

Vla. *fp* *fp* *mf* *sub p*

Vc. *fp* *fp* *mf* pizz. *p*

Cb. *fp* *fp* *mf* *sub p*

340

Fl.

mf

f

fp

f

Ob.

mf

f

fp

f

B♭ Cl.

mf

f

fp

f

Bsn.

fp

F Hn.

C Tpt.

open

p

mf

f

fp

f

Perc.

r.s.

mf

pp

f

Luz

Jenny

Gary

Gary tastes a taco.

f over-the-top

port.

sure looks au-then - tic to me!

Ooooo!_____

Pno.

p

mf

Vln. I

fp

Vln. II

fp

Vla.

fp

Vc.

mf

arco

gliss.

fp

Cb.

mf

fp

345

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

Ob. *fp* *fp* *f*

B♭ Cl. *fp* *fp* *f* *p*

Bsn. *fp* *f*

F Hn.

C Tpt. *fp* *fp* *p* plunger "wah"

Perc. *sub pp* *f* *pp*
To Tri. Triangle Kick drum

Luz

Jenny

Gary *hyper-dramatic* *port.* *port.* *p* matter-of-fact, in faux Spanish Gary leaves.
Check my post this a - fter - noon. Gra - cias!

Pno. *p*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f* *pizz.* *p* *pizz.*

Cb. *fp* *f* *p*

Campy, mysterious ♩ = 96

Luz's Reaction

350

Fl. *p* *ppp* *p*

Ob. *p* *ppp*

B♭ Cl. *p*

Bsn. *p*

F Hn. *pp*

C Tpt.

Perc. *mf*
suspended cymbal
(roll w/ med. mallets)

Luz *mp*
No man-ches_ That's it?

Jenny *mp*
Jen-ny, I don't like___ it___
I guess.

Pno. *p*
gva
con ped. *gvb*

Vln. I *p* *ppp* *p* *ppp* *p*
sul pont. ord. sul pont. *gliss.*

Vln. II *p* *ppp* *p* *ppp* *p*
sul pont. ord. sul pont. *gliss.*

Vla.

Vc. *p* *mp* *p* *mp* *p*
arco s.p. ord. s.p. ord. *gliss.*

Cb. *p* *mp* *p* *mp* *p*
arco s.p. ord. s.p. ord. *gliss.*

355

Fl. *ppp* *p* *p* *rit.*

Ob. *p*

B♭ Cl. To Bs. Cl.

Bsn.

F Hn.

C Tpt. *p* *open* *suspended cymbal (roll with mallets)*

Perc. *p*

Luz
 Who is he__ to say? What's au - then-tic__ an-y-way? I don't think he knows.

Pno.

Vln. I *ppp* *p* *ord.* *sul pont.* *gliss.*

Vln. II *ppp* *p* *ord.* *sul pont.* *gliss.*

Vla.

Vc. *mp* *p* *mp* *p* *mp* *s.p.* *arco* *s.p.*

Cb. *mp* *p* *mp* *p* *mp* *s.p.* *arco* *s.p.*

♩ = 76 **molto accel.**

360

Fl. *mf*

Ob. *mf*

B♭ Cl. Bass Clarinet in B♭ *fp*

Bsn. *fp*

F Hn.

C Tpt. *mf* to straight mute

Perc. *(p)* kick snare (w/ rutes) floor tom (w/ rutes) *fp*

Luz *f* And I re - me - mber how this goes *port.*

Pno. *p* *fp*

Vln. I ord. *p* *fp*

Vln. II ord. *p* *fp*

Vla. *p* *fp*

Vc. *p* *fp*

Cb. *p* *fp*

Era un Grupito (Once There was a Punk Band)

7

Energetic, rebellious, with a Mexican pop-punk flavor ♩ = 120

366

8/8 - 3/4 pattern

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

- Fl. (Flute):** Rests throughout the measure.
- Ob. (Oboe):** Rests throughout the measure.
- Bs. Cl. (Bass Clarinet):** Starts with a rest, then plays a melodic line in the 3rd and 4th measures, marked with accents and slurs.
- Bsn. (Bassoon):** Similar to the Bass Clarinet, playing a melodic line in the 3rd and 4th measures.
- F Hn. (French Horn):** Rests in the first three measures, then plays a short melodic phrase in the 4th measure.
- C Tpt. (Trumpet):** Rests throughout the measure.
- Perc. (Percussion):** Features a complex rhythmic pattern with dynamics *f*, *p*, and *ff*. Includes a *h.h.* (hi-hat) section.
- Luz. (Trombone):** Plays a long, sustained note in the first measure, marked *port.* (portamento).
- Pno. (Piano):** Provides harmonic support with chords in the first and fourth measures, marked *f*.
- Vln. I (Violin I):** Plays a rhythmic, eighth-note pattern throughout, marked *f*.
- Vln. II (Violin II):** Similar to Violin I, playing a rhythmic pattern, marked *f*.
- Vla. (Viola):** Plays a melodic line in the first and third measures, marked *f*.
- Vc. (Violoncello):** Plays a bass line with chords, marked *f*.
- Cb. (Contrabass):** Plays a bass line with chords, marked *f* and *arco*.

371

Fl. *f*

Ob. *f*

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz: *mf* *p*
sim.
Luz: mf with attitude

Once there was a punk band

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

376

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

me - jor de los me - jor - es

mf *p* *mf* *p*

mf

381

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mf* *p* *f* *p* *f* *p*

Re - bels with - out mer - cy pri -

straight mute

386

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Bsn. *p*

F Hn. *p*

CTpt. *p*

Perc. *mf p*

Luz
mer - o de mis a - mor - es

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

jazz ride

arco

mf

390

HH

Fl. *mf*

Ob. *mf mp*

Bs. Cl. *mf sub p*

Bsn. *sub p*

F Hn. *mf sub p*

C Tpt. *p*

Perc. *mp sub p*

Luz
E - se gru - po mí - o No one else had heard them el
port. loco

Pno. *8vb*

Vln. I *mf sub p*

Vln. II *mf sub p*

Vla. *mf sub p*

Vc. *jazz-style pizz.*

Cb. *mf*

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz
gru-po de mi al - ma May-be that's why I pre - ferred them

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jazz crash/ride choke to clvs.

arco // pizz.

p (w bsn.)

399 **II** Groovy ♩ = 112

JJ

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. *claves*

Luz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

f broad, espress.

Un dí - a

mute out

p

mf

f

mf

f

mf

f

mf

f

mf

94

405

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc.

Luz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mal dí - a lo peor pas - a - rí - a They re -

mf

411 *molto rit.*

Fl. *f*

Ob. *f*

Bs. Cl.

Bsn.

F Hn. *f*

C Tpt. *mf* *3 open, molto vib.*

Perc. *susp. cymbal w/ mallets*

Luz
 cord-ed a catch-y song and soon ev'-ry-one heard it

Pno.

Vln. I *mfp sempre*

Vln. II *mfp sempre* *gliss.*

Vla. *mfp sempre* *gliss.*

Vc. *mfp sempre* *gliss. gliss.*

Cb. *mfp sempre* *arco* *gliss.*

LL Morose ♩ = 72

416 $\text{♩} = 88$ rit. . . .

Fl. *fp* *ppp*

Ob. *fp* *ppp*

Bs. Cl. *sub p* *p*

Bsn. *sub p* *p* to stop mute

F Hn. *sub p*

C Tpt. to harmon mute, stem in

Perc. ϕ choke To Vib. *mf* *mp* Vibraphone (hard mallets)

Luz *mf* *p*
Qué po- día ha- cer I

Pno. *8vb*

Vln. I *fp* *ppp* *p* \leftarrow *mf* \rightarrow *p*

Vln. II *fp* *ppp* *p* \leftarrow *mf* \rightarrow *p* pizz.

Vla. *fp* *ppp* *p* \leftarrow *mf* \rightarrow *p* *mp* pizz.

Vc. *fp* *ppp* *p* \leftarrow *mf* \rightarrow *p* *mp* pizz.
ord. \rightarrow s.p. \rightarrow ord.

Cb. *fp* *ppp* *p* \leftarrow *mf* \rightarrow *p* *mp*

421

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)

Luz

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

could-n't face the o - thers

Qué di - rí - an mis a - mi - gas

arco

arco

arco

Fl. *p*

Ob. *p*

Bs. Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p* *mp* *p*

F Hn. *mp* *p*

C Tpt. *mp* *p*

Perc. (Vib.) *mf*

Luz *mf* *mf* *mocking, snarky*
 "Those guys are to - tal sell - outs! Mi - ja, no me di - gas _____ You say that you're a

Pno.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *arco* *p*

Vc. *mp* *p* *mp* *p* *mp* *p* *arco*

Cb. *mp* *p*

a tempo ♩ = 72

poco rit. 99

428

Fl. *fp* *ppp*

Ob. *fp* *ppp*

Bs. Cl. *fp* (*p*)

Bsn. *fp* (*p*)

F Hn. *mfp* *ppp* *pp* *p* *pp* *pp*

C Tpt. *pp* *p* *pp* *pp*

Perc. (Vib.) *f* *mf*

Red.

Luz *f* *mf*
 punk hay reg-las sin-gu-lar-es Las punk au-tén-ti-cas should-n't lis-ten to can-cio-nes

Pno.

Vln. I *fp* *ppp*

Vln. II *fp* *ppp*

Vla. *fp* *ppp*

Vc. *f* *pp* *mp* *mf* *pp* *mp*
 s.p. → ord. pizz. arco, s.p. → ord.

Cb. *f* *pp* *mp* *mf* *pp* *mp*
 s.p. → ord. pizz. arco, s.p. → ord.



Broad ♩ = 68

poco accel. ♩ = 76

molto accel.

432

Fl. *mf*

Ob. *mf*

Bs. Cl. *sfz sempre*

Bsn. *sfz sempre*

F Hn. *p* → *pp* *sfz sempre*

C Tpt. *p* → *pp* *sfz sempre*

Perc. (Vib.) *secco* to fl. tom, h.h., snare, kick *fp* → *f*

Luz *f*
pop-u-la-res." — Mi a - mour re - nun-ci-é — y pa-ra qué — y pa-ra qué

Pno. *mf*

Vln. I s.p. ord. *pp* → *mf*

Vln. II s.p. ord. *pp* → *sfz sempre*

Vla. s.p. ord. *pp* → *sfz sempre*

Vc. pizz. arco, s.p. → ord. *pp* → *sfz sempre* *gliss.*

Cb. pizz. arco, s.p. → ord. *pp* → *sfz sempre* *gliss.*

436

Fl. *fp* *fp*

Ob. *fp* *fp*

Bs. Cl. *fp*

Bsn. *fp*

F Hn. *fp* rip

C Tpt. *fp*

Perc. (Vib.) *fp* floor tom (with sticks) *fp*

Luz *fp* *fp* *fp* *f*
 pa-ra qué

Pno. *fp*

Vln. I *fp* *fp*

Vln. II *fp* gliss.

Vla. *fp*

Vc. *fp* gliss.

Cb. *fp* gliss.

6 6

6/8 (3/4)

439

Fl. *ff*

Ob. *ff*

Bs. Cl. *f* *mf* *p*

Bsn. *f* *p*

F Hn. *f* *mf* *p*
mute out open

C Tpt. *f* *mf* *p*

Perc. (sticks) *f* *p* *mf* *p*
mf with attitude

Luz De na - da sir - ve

Pno. *f* *p*

Vln. I *ff* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

8 - 3/4 pattern

444

Fl. *p*

Ob. *p*

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. *mf p*

Luz
ver para a - trás los de - más

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Bsn. *p*

F Hn. *p* open

C Tpt. *p* open

Perc. jazz ride *p*

Luz son los de - más.

Pno. *p*

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Cb. *gliss.*

455

Fl. *f* *mf*

Ob. *f* *mf*

Bs. Cl. *f* *p*

Bsn. *f* *p*

F Hn. *f* *p* *mf*

C Tpt. *f* *mf*

Perc. *f* *p* *f* *soaring* *p*
choke
H.H. pedal
rim click

Luz
Can't let them tell you

Pno. *f* *p*

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p* *gliss.*

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

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

Bs. Cl. *mf* *p* *mf* *fp*

Bsn. *mf* *p* *mf* *fp*

F Hn. *p* *fp*

C Tpt. *p* *fp*

Perc. *mp* *p* *mf* *fp*

Luz *f*

Pno. *mf* *p* *f* *fp*

Vln. I *p* *sfz* *fp*

Vln. II *mf* *p* *sfz* *fp*

Vla. *mf* *p* *sfz* *fp*

Vc. *mf* *p* *sfz* *fp*

Cb. *mf* *p* *sfz* *fp*

who to be

463

Fl. *ff* *p* *f* *p*

Ob. *ff* *p* *f* *p*

Bs. Cl. *ff* *p* *f* *sub pp*

Bsn. *ff* *p* *f* *sub pp*

F Hn. *f* to straight mute straight mute *pp*

C Tpt. *f* to straight mute straight mute *pp*

Perc. *f* *p* *mp* h.h. ped. *mf* *sub pp* r.s.

Luz las au-tén-ti-cas no *f*

Pno. *ff* *ff* *sub pp*

Vln. I *ff* *sub p* *ff* *sub pp*

Vln. II *ff* *sub p* *ff* *sub pp*

Vla. *ff* *sub p* *ff* *sub pp*

Vc. *ff* *sub p* *ff* *sub pp*

Cb. *ff* *ff* *sub pp*

467

Fl. *mf* *p*

Ob. *mf* *sub p*

Bs. Cl. *mf* *sub p*

Bsn. *mf* *sub p*

F Hn. *mf* *p* *rip* *fp*

CTpt. *mf* *p* *fp*

Perc. *mf* floor tom *fp* *fp*

Luz
pue-den vi - vir a -

Pno. *ff* *sub p*

Vln. I *mf* *sub p*

Vln. II *mf* *sub p*

Vla. *mf* *sub p*

Vc. *mf* *sub p*

Cb. *mf* *sub p*

QQ

472

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bsn. *f*

F Hn. *f* *ppp*

C Tpt. *f* *ppp.*

Perc. *f* *mf* jazz ride bell jazz ride (non-bell)

Luz

Pno. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f*

sí
 8 - 3/4 pattern

110

477

Fl. *fff* *sub p* *ff*

Ob. *fff* *sub p* *ff*

Bs. Cl. *sub p* *ff*

Bsn. *sub p* *ff*

F Hn.

C Tpt. *f*

Perc. jazz crash/ride choke choke *p* *f*

Luz

Pno. *fff* *ff*

Vln. I *sub p* *ff*

Vln. II *sub p* *ff*

Vla. *sub p* *ff*

Vc. *sub p* *ff*

Cb. *sub p* *ff*

pizz. arco

482

Fl. *fff* (hard cut off)

Ob. *fff* (hard cut off)

Bs. Cl. *fff* (hard cut off)
To B♭ Cl.

Bsn. *fff* (hard cut off)

F Hn. *ff* (hard cut off)

C Tpt. *ff* (hard cut off)
mute out

Perc. *ff* choke h.h. jazz crash/ride choke To Mrcs. (2)

Luz

Pno. *fff* (hard cut off)

Vln. I *fff* (hard cut off)

Vln. II *fff* (hard cut off)

Vla. *fff* (hard cut off)

Vc. *fff* (hard cut off)

Cb. *fff* (hard cut off)

Results

112

499 Lively ♩ = 140

The musical score is for the piece "Results" and includes the following parts and markings:

- Fl.**: Flute, starting with a *p* dynamic.
- Ob.**: Oboe, marked with a *p* dynamic.
- Bs. Cl.**: Bass Clarinet in B \flat , marked with a *p* dynamic.
- Bsn.**: Bassoon, marked with a *p* dynamic and "w/ cb." (with contrabassoon).
- F Hn.**: First Horn, marked with a *p* dynamic.
- C Tpt.**: C Trumpet, marked with a *p* dynamic.
- Perc. (Mrcs.)**: Percussion (Maracas), marked with a *p* dynamic.
- Luz**: Lyre, marked with a *p* dynamic.
- Jenny**: Vocal line, marked *mf*. Lyrics: "Tí - a _____ The re - sults are up! You're not go - ing to".
- Pno.**: Piano, marked with a *p* dynamic.
- Vln. I**: Violin I, marked with a *p* dynamic.
- Vln. II**: Violin II, marked with a *p* dynamic.
- Vla.**: Viola, marked with a *p* dynamic.
- Vc.**: Violoncello, marked with a *p* dynamic.
- Cb.**: Contrabass, marked with a *p* dynamic and "w/ bsn. pizz." (with bassoon, pizzicato).

Fl. *mp* *mf* *ppp*

Ob. *mp* *mf* *ppp*

B♭ Cl. *mp* *mf* *ppp*

Bsn.

F Hn. *p* *ppp*

C Tpt.

Perc. *p* *mf*
suspended cymbal (roll with rutes) To Vib.

Luz
What do Co-lum-bi-ans know a-bout ta-cos?

Jenny
A-bout as much as

Pno. (8)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* arco

512 $\text{♩} = 80$

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

F Hn. *pp*

C Tpt. *pp* open

Perc.

Luz *Luz: mp*
No se - as ab - sur - da we're the real thing!

Jenny *p*
I do... Ea - sy for you to say! You're Mex - i - can

Pno. *pp*
(8)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

F Hn. *ppp*

C Tpt. *ppp*

Perc. (Vib.)

Vibraphone

Luz *p* Luz: *p* tender

Jenny *p* Jenny:

So are you. —

Not rea - lly I've

Pno. *loco p*

Vln. I *pizz. mf* *arco ppp* *p*

Vln. II *pizz. mf* *arco ppp* *p*

Vla. *pizz. mf* *arco ppp* *p*

Vc. *pizz. mf*

Cb.

Ending Duet

9

Longingly ♩ = 84
poco accel.

senza vib.

522

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)

Luz

Jenny
on - ly been to vis - it my Span - ish is un -

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

ppp

pizz.

p

pizz.

pizz.

p

pizz.

p

rit.



opening up $\text{♩} = 72$

con vib.

poco accel.

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn.

C Tpt. *pp* *mp* *p* to harmon (stem out)

Perc. (Vib.) *mp*

Luz

Jenny *mf espress.*
 stea - dy My skin and hair are wrong I guess I thought that win - ning would

Pno. *mp*

Vln. I arco *mfp* *mp*

Vln. II arco *mfp* *mp*

Vla. arco *mp*

Vc. arco *mp*

Cb. arco *mp*

528 ♩ = 80

rit.

♩ = 66

119

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

F Hn. *ppp*

C Tpt.

Perc. (Vib.) To Glock. Glockenspiel

Luz

Jenny *f* *p*
 help me to be - long but all it's done is prove to me what I al -

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

UU ♩ = 76

rit.

a tempo ♩ = 84
senza vib.

Fl. *mf*

Ob. *ppp*

B♭ Cl. *mf*

Bsn.

F Hn. *p* harmon mute (stem out) *pp*

C Tpt. *ppp* *p* *ppp*

Perc. (Glock.) *mf*

Luz

Jenny
read-y know T - ía I'm a long way from Mex - i co

Pno. *mf* *p*

Vln. I *ppp* *pp* arco

Vln. II *ppp* *pp* pizz.

Vla. *ppp* pizz.

Vc. *ppp* *mf* pizz. *p* arco

Cb. *ppp* *mf* *p*

To Vib.

536

rit. $\text{♩} = 56$
con vib.

Fl. *mf* *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *mf* *p* *mf*

F Hn. *ppp* *mf*

C Tpt. *p*

Perc. (Glock.) *ppp*

Luz

Jenny

Pno. *mf*

Vln. I *p* *mf*

Vln. II *p* arco *mf*

Vla. *p* arco *mf*

Vc. *p* *mf*

Cb. *gliss.* *mf*

molto accel.

VV Motherly, caring $\text{♩} = 80$
senza vib.

122

540

Fl. *p*

Ob. *p* *ppp*

B♭ Cl. *p* *n*

Bsn. *p* *ppp*

F Hn. *p* *ppp*

C Tpt. *ppp* mute out

Perc. (Glock.)

Luz *mp* *sweetly* (with Spanish pronunciation)
Mex - i - co is here

Jenny

Pno. $\text{♩} - \frac{3}{4}$ pattern
mp dolce piano in foreground

Vln. I *p* rebow as required

Vln. II *p* rebow as required

Vla. *p* *ppp* pizz.

Vc. *p* pizz. *ppp*

Cb. *p*

544

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Perc.
(Glock.)

Luz

Jenny

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

Jen - ny

it's

124

548

con vib.

poco accel.

Fl. *mp*

Ob.

B♭ Cl.

Bsn. *mp*

F Hn.

C Tpt.

Perc. (Clock.) *p*
to clvs. Claves

Luz
here and it's yours

Jenny

Pno.

Vln. I *mp*

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp*

Cb. *mp*

Fl. *ppp* *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

F Hn.

C Tpt. *ppp*

Perc. *mp*

Luz
You don't need proof _____ You don't need scores _____

Jenny

Pno. *mp*

Vln. I *p* *mp* *p*

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

Vla.

Vc. *arco*

Cb. *gliss.*

Pop-punk feel returning ♩ = 124

Las Auténticas | Ben Morris

poco accel.

♩ = 132 poco accel.

♩ = 148

126

557

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *mf*

Bsn. *mf*

F Hn. (straight mute) *mf p sempre* *p*

C Tpt. *p* open

Perc. *p* h.h. pedal snr. (w/ sticks) jazz crash/ride

Luz *f* 3
Your her-i - tage be - longs to

Jenny

Pno. *mp*

Vln. I *mf p sempre*

Vln. II *mf p sempre*

Vla. *mf p sempre*

Vc. *mf p sempre*

Cb. *mf p sempre*

562

Fl. *fp*

Ob. *fp*

B♭ Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

F Hn. *v*

C Tpt. *pp* *mf* *pp*

Perc. *mfp* *mf* *p*

Luz
you _____ It's who you are _____

Jenny

Pno. *p*

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

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

To Picc.

Piccolo

Fl. *f* *p*

Ob. *f* *sub p*

B♭ Cl. *f*

Bsn. *f* *sub p*

F Hn. *f* *sub p*

C Tpt. *f* *sub p*

Perc. *fp* *f* jazz ride bell To Glock.

Luz not what you do *pp light, earnest*

Jenny

Pno. *f* *p una corda*

Vln. I *f* *sub p* *pp*

Vln. II *f* *sub p* *pp*

Vla. *f* *pizz.*

Vc. *f*

Cb. *f*

8vb *loco*

YY dreamy $\text{♩} = 76$
senza vib.

con vib., *espress.*

573

Picc. *pp* *p*

Ob. *ppp*

B♭ Cl. *p dolce*

Bsn. *ppp*

F Hn. (mute out) *ppp* *n*

C Tpt. *ppp* *n*

Perc. (Glock.) *p*

Luz *p*
y er - es su - fi - cien - te

Jenny

Pno.

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *mp*

Cb.



130

577

poco rit.

Picc. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn. *ppp* open *mp* *ppp*

C Tpt. *ppp* harmon mute (stem in) *mp* mute out *ppp*

Perc. (Glock.) *pp* suspended cymbal roll (w/ mallets) *mp*

Luz hoy y siem - pre hoy y siem - pre su - fi -

Jenny: *mf* ah ah

Pno. *mp*

Vln. I *p* arco *mp* *gliss.*

Vln. II *p* arco *mp* *gliss.*

Vla. *p* arco *mp*

Vc. *p* arco *mp*

Cb. *mp*

581 *rit.*

Picc. *6*

Ob. *5*

B♭ Cl.

Bsn.

F Hn. (open) *ppp* open *mp* *p*

C Tpt. *ppp* *mp* *p* *6*

Perc. *pp* *mp* suspended cymbal roll To Glock. Glockenspiel *6*

Luz *port.*
cien - te hoy y siem - pre su - fi -

Jenny
ah ah ah su - fi -

Pno.

Vln. I *gliss.* *6*

Vln. II *gliss.* *6*

Vla. *5*

Vc.

Cb.

AAA

♩ = 72

accel.

♩ = 76

585

Picc. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mfp*

F Hn. *mf*

C Tpt. *mf*

Perc. (Glock.) *mf*

Luz *f* *port.*
cien - te ah

Jenny *f* *port.*
cien - te ah

Pno. *mf*

Vln. I *mf* *gliss.*

Vln. II *mf* *gliss.*

Vla. *mf* *gliss.*

Vc. *mf*

Cb. *mfp*

To Vib.

Vibraphone (hard mallets)

mf *mfp* *mf*

poco rit. ♩ = 60 rit.

589

Picc. *pp* *ppp*

Ob. *pp* *ppp* To Bs. Cl.

B♭ Cl. *pp* *ppp*

Bsn. *pp* *ppp* to straight mute

F Hn. *pp* *ppp*

C Tpt. *pp* *ppp*

Perc. (Vib.) *pp* To Glock.

Luz

Jenny: *p*
 su - fi - cien - te Thanks,

Pno. *8vb*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pp* *ppp*

Cb. *gliss.* *pp* *ppp*

593 **BBB** $\text{♩} = \text{ca. } 68$
senza vib.

rit.

To Fl.

Picc. *pp* *n*

Ob.

B♭ Cl.

Bsn. *pp* *ppp* *n*

F Hn.

C Tpt. *ppp* *p* *ppp* to plunger

Perc. (Glock.) Glockenspiel To Tri.

Luz

Jenny Ti - a

Pno. *mp* *freely* *loco* *8vb*

Vln. I *p* *pp* ord. sul pont. ord.

Vln. II *p* *pp* ord. sul pont. ord.

Vla. *pp* *pp* arco pizz. ord. sul pont. ord.

Vc. *p* pizz.

Cb. *p*

Don Ernesto's Reprise

601 $\text{♩} = 92$ $\text{♩} = 84$

Picc.

Ob.

Bs. Cl. Bass Clarinet in Bb

Bsn.

F Hn.

C Tpt.

Perc. (Tri.) Triangle

Luz

Jenny

Gary

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf regally

mf regally

straight mute

mute out

plunger mute "wah" *mf*

mute out

mf

mf

mf

p soto voce, to Jenny

Ta-que-rí - a DosHerman - as?

Don Er - nes - to.

Phone rings.

ppp

ppp

ppp

arco

mf regally pizz.

f



Picc.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Tri.)

Luz *Luz: mf*
He asked for you—

Jenny: (on the phone)
mf
Don Er - nes - to—

Pno. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

mf

mf

mf

♩ = 76
senza vib.

senza vib.

612

Fl. *ppp*

Ob. *ppp*

Bs. Cl. *ppp*

Bsn. *ppp*

F Hn.

C Tpt.

Perc. (Tri.) To Vib. *p*

Vibraphone (soft mallets) *p*

Luz: *p*
Ex - tra cheese whiz? What? ____

Jenny hangs up. Jenny: *p*
No... he saw the news he said...

Pno. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. pizz.

Cb.

rit.

♩ = 56

accel.
con vib.

♩ = 76

615

Fl. *mf* *mp*

Ob. *mf* *mp*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

F Hn.

C Tpt. *p* harmon mute (stem out)

Perc. (Vib.) *mf* to Tri.

Luz *mf* Qué te

Jenny *mf*
He said that I make Mex - i - co proud hoy y siem - pre

Pno. *mp*

Vln. I *pizz.* *arco* *mp*

Vln. II *pizz.* *arco* *mp*

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *mp*

Cb. *mp*

molto rit.

a ♩ = 40

♩ = 56

rit.

DDD

♩ = 80

618

Fl. *fp* *ppp*

Ob. *fp* *ppp*

Bs. Cl. *fp* *ppp*

Bsn. *fp* *ppp*

F Hn. *open* *mfp* *ppp*

C Tpt.

Perc. (Vib.)

Luz *Luz: p*
di - je? Sí?

Jenny *Jenny: p*
T - ía Luz? Por qué no ha - ce-mos un-os

Pno.

Vln. I *fp* *(p)*

Vln. II *fp* *(p)*

Vla. *fp* *(p)*

Vc. *fp* *(p)*

Cb. *arco* *fp* *(p)*

623 *rit.* ♩ = 72 *rall.*

Fl.

Ob.

Bs. Cl.

Bsn.

F Hn.

C Tpt.

Perc. (Vib.)
Triangle
To Glock.
Glockenspiel

Luz

Jenny
ta - - - cos

Pno.
p espress.

Vln. I
espress.

Vln. II
espress.

Vla.
espress.

Vc.
port.
espress.
pizz.

Cb.
ppp
p

p *ppp*

ppp *ppp* *ppp*

gliss.