

MARIPOSA DE OBSIDIANA

POEMA SINFÓNICO A OCTAVIO PAZ

—

José Luis Esquivel

Instrumentación

Flautín

2 flautas

2 oboes

Corno inglés

2 clarinetes en B \flat

Clarinete bajo

2 fagotes

Contrafagot

4 cornos en F

3 trompetas en C

2 trombones

Trombón bajo

Tuba

Timbales

4 percusionistas

1: Vibráfono y marimba

2: Glockenspiel y sonaja de ayoyotes
o de semillas.

3: platillos, crócalos y palo de lluvia

4: Gran Cassa y Tam-tam

Arpa

Piano

Sección de cuerda

Mariposa de Obsidiana

I. INTRODUCCIÓN DIOSA IZTAPAPÁLOTL

Animado con moto ♩ = 134

Flautín 1

Flauta 2

Oboe 1, 2

Corno inglés 1

Clarinetes en B♭ 2

Clarinete bajo

Fagotes 1, 2

Contrafagot

Corno in F 1, 3

Corno in F 2, 4

Trompeta en C 1

Trompeta en C 2, 3

Trombones 1, 2

Trombón bajo

Tuba

Timbales

Percusión 1: Vibráfono
l.v. motor on (lento)

Percusión 2: Glockenspiel, Sonaja y Gran Cassa

Percusión 3: Cymbals, crótalos, palo de lluvia y sonaja

Percusión 4: Gran Cassa y Tam-tam

Arpa

Piano

Violín I

Violín II

Viola

Violoncello

Contrabass

1 2 3 4

MARIPOSA DE OBSIDIANA

Picc. *p*
 Fl. 1
 Fl. 2 *sim.*
 Ob. 1-2 *mp*
 Eng. Hn.
 Cl. 1
 Cl. 2 *sim.*
 B. Cl.
 Bsn. 1
 Bns. 2 *mp*
 Cbsn.
 Hn. 1. 3
 Hn. 2. 4
 Tpt. 1
 Tpt. 2. 3 *mp*
 Tbn. 1. 2
 B. Tbn.
 Tba.
 Timp.
 Vib.
 Glock. *mf* Glockenspiel *l.v. sempre*
 Croc. *n < f* *simile*
 B.D.
 Hp.
 Pno. *p*
 Vln. I *pp*
 Vln. II
 Vla.
 Vc.
 Cb.

MARIPOSA DE OBSIDIANA

Picc.
 Fl. 1
 Fl. 2
 Ob. 1-2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1. 3
 Hn. 2. 4
 Tpt. 1
 Tpt. 2. 3
 Tbn. 1. 2
 B. Tbn.
 Tba.
 Timp.
 Vib.
 Glock.
 Croc.
 B.D.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for "MARIPOSA DE OBSIDIANA", page 4. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1-2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1.3 and 2.4, Trumpets 1 and 2.3, Trombones 1.2, Baritone Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Crotales, Bells, Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations including triplets, dynamics (p, mf, cresc.), and articulation (pizz).

1

Picc.

FL. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

(secco)

Timp.

Vib.

Glock.

Piatti

Cym.

Bass Drum

B. D.

Hp.

Pno.

Vln. I

mp
div.

Vln. II

mp
div.
(loco)

Vla.

mp
arco

Vc.

f

Cb.

f

17

18

19

20

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

22

23

24

MARIPOSA DE OBSIDIANA

2

Picc.
 FL. 1-2
 Ob. 1-2
 Eng. Hn.
 Cl. 1-2
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Vib.
 Glock.
 Cym.
 B. D.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

MARIPOSA DE OBSIDIANA
II. MADRE DEL PEDERNAL Y DE LA ESTRELLA

3

The score is for a symphonic band or orchestra. It includes parts for Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1 and 2, 3, Trombones 1, 2 and Bass Trombone, Tuba, Timpani, Vibraphone, Glockenspiel, Cymbals, Bells, Harp, and Piano. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score is divided into measures 33, 34, 35, and 36. A rehearsal mark '3' is placed above the first measure. Dynamics include *mf* and *sub. p*. The text 'To B. D.' is written above the Vibraphone part in measure 34.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

mp

1.

p

mp

p

37

38

39

40

Picc.

Fl. 1-2 *mf*

Ob. 1-2

Eng. Hn. *f*

Cl. 1-2

B. Cl.

Bsn. 1-2 *mf*

Cbsn.

Hn. 1, 3 *p* *mp* *f* a2

Hn. 2, 4 *p* *mp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *f*

Vib.

Glock.

Cym. *f* Piatti

B. D. *f* Bass Drum

Hp.

Pno. *mf*

Vln. I

Vln. II *mf* unis

Vla. *mf* div.

Vc. *mf* arco

Cb. *mf* pizz.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

f

mf

mp

gliss ad lib.

f

1.

3.

This musical score page covers measures 49 through 52. The instrumentation includes Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), English Horn (Eng. Hn.), Clarinets 1-2 (Cl. 1-2), Bass Clarinet (B. Cl.), Bassoons 1-2 (Bsn. 1-2), Contrabassoon (Cbsn.), Horns 1, 3 and 2, 4 (Hn. 1, 3 and Hn. 2, 4), Trumpets 1 and 2, 3 (Tpt. 1 and Tpt. 2, 3), Trombones 1, 2 and Bass Trombone (Tbn. 1, 2 and B. Tbn.), Tuba (Tba.), Timpani (Timp.), Vibraphone (Vib.), Glockenspiel (Glock.), Cymbals (Cym.), Bass Drum (B. D.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 49: Flutes 1-2 play a melody with *mf* dynamics. Oboes 1-2 and English Horns play a sustained chord with *f* dynamics. Clarinets 1-2 play a melody with *mf* dynamics. Bassoons 1-2 play a melody with *mf* dynamics. Contrabassoon plays a sustained chord with *mf* dynamics. Horns 1, 3 and 2, 4 play a melody with *mf* dynamics. Trumpets 1 and 2, 3 play a melody with *mf* dynamics. Trombones 1, 2, and Tuba play a sustained chord with *mf* dynamics. Timpani plays a note with *f* dynamics.

Measure 50: Flutes 1-2 play a melody with *mf* dynamics. Oboes 1-2 and English Horns play a sustained chord with *f* dynamics. Clarinets 1-2 play a melody with *mf* dynamics. Bassoons 1-2 play a melody with *mf* dynamics. Contrabassoon plays a sustained chord with *mf* dynamics. Horns 1, 3 and 2, 4 play a melody with *f* dynamics. Trumpets 1 and 2, 3 play a melody with *mf* dynamics. Trombones 1, 2, and Tuba play a sustained chord with *mf* dynamics. Timpani plays a note with *f* dynamics.

Measure 51: Flutes 1-2 play a melody with *mf* dynamics. Oboes 1-2 and English Horns play a sustained chord with *f* dynamics. Clarinets 1-2 play a melody with *mf* dynamics. Bassoons 1-2 play a melody with *mf* dynamics. Contrabassoon plays a sustained chord with *f* dynamics. Horns 1, 3 and 2, 4 play a melody with *f* dynamics, including a second ending (*2.*) and a dynamic marking *a2*. Trumpets 1 and 2, 3 play a melody with *f* dynamics. Trombones 1, 2, and Tuba play a sustained chord with *f* dynamics. Timpani plays a note with *f* dynamics.

Measure 52: Flutes 1-2 play a melody with *mf* dynamics. Oboes 1-2 and English Horns play a sustained chord with *f* dynamics. Clarinets 1-2 play a melody with *mf* dynamics. Bassoons 1-2 play a melody with *mf* dynamics. Contrabassoon plays a sustained chord with *f* dynamics. Horns 1, 3 and 2, 4 play a melody with *f* dynamics. Trumpets 1 and 2, 3 play a melody with *f* dynamics. Trombones 1, 2, and Tuba play a sustained chord with *f* dynamics. Timpani plays a note with *f* dynamics. Cymbals and Bass Drum play a melody with *f* dynamics. Harp plays a melody with *f* dynamics. Violin I and II play a melody with *mf* dynamics, marked *unis.* Viola and Violoncello play a melody with *mf* dynamics. Contrabass plays a melody with *mf* dynamics.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

Sizzle Cymbal
soft mallets

n

5 Pesante, meno mosso ♩=120

57 58 59

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

p

mp

q

a2

f

a2

f

60

61

62

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

mf

p

mp

div.

63 64 65 66

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

f

gliss.

p

67

68

69

70

6

Picc.

Fl. 1-2
fp

Ob. 1-2

Eng. Hn.

Cl. 1-2
fp

B. Cl.

Bsn. 1-2
mf

Cbsn.

Hn. 1. 3
mf

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.
p

Mar.
mf
l.v. sempre

Glock.
mf
Glockenspiel

Cym.

T.-t.

Hp.
mf

Pno.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

71

72

73

74

The image displays a page from a musical score titled "MARIPOSA DE OBSIDIANA", page 20. It features a multi-staff orchestral arrangement. The instruments and parts are listed on the left side of the score:

- Picc.
- Fl. 1-2
- Ob. 1-2
- Eng. Hn.
- Cl. 1-2
- B. Cl.
- Bsn. 1-2
- Cbsn.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Mar.
- Glock.
- Cym.
- T.-t.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is divided into four measures, labeled 75, 76, 77, and 78 at the bottom. The music is primarily in treble clef, with some parts in bass clef. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated. The key signature is one flat (B-flat major or F minor). The overall structure is a multi-measure rest for most woodwinds and strings, with specific melodic and harmonic contributions from the Bassoons, Horns 1,3, Horns 2,4, Trombones, and Tuba in measure 75. The Harp and Piano parts are active throughout the measures, with the Piano part being silent. The string parts (Violins I and II, Viola, Violoncello, and Contrabass) play a consistent eighth-note accompaniment pattern.

MARIPOSA DE OBSIDIANA

7

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Ed.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

80

81

82

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Siz. Cym.

mf

f

83 84 85 86

MARIPOSA DE OBSIDIANA

8

Picc. *mf* *fp*

FL. 1-2

Ob. 1-2 *mf* *fp*

Eng. Hn.

Cl. 1-2 *mf* *fp*

B. Cl. *f* *fp*

Bsn. 1-2 *f* *fp*

Cbsn. *f* *fp*

Hn. 1. 3 *mf*

Hn. 2. 4 *mf*

Tpt. 1 *mf* *a2*

Tpt. 2. 3 *mf*

Tbn. 1. 2 *f* *fp*

B. Tbn. *f* *fp*

Tba. *f* *fp*

Timp. *f*

Mar. *mf*

Glock.

Cym. *p* *mp* *p*

T.-t.

Hp. *ff*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *mf* *fp* *non div.*

Vc. *f* *fp*

Cb. *f* *fp*

87 88 89

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

mf

mp

p

fp div.

93

94

95

96

Picc.
 Fl. 1-2
 Ob. 1-2
 Eng. Hn.
 Cl. 1-2
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1. 3
 Hn. 2. 4
 Tpt. 1
 Tpt. 2. 3
 Tbn. 1. 2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Glock.
 Cym.
 T.-t.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

97 **98** **99** **100** **101** **102**

MARIPOSA DE OBSIDIANA
IV. LUZ DE GARGANTA DORADA

9 Lento ♩ = 76

Picc.
 Fl. 1-2
 Ob. 1-2
 Eng. Hn.
 Cl. 1-2
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1. 3
 Hn. 2. 4
 Tpt. 1
 Tpt. 2. 3
 Tbn. 1. 2
 B. Tbn.
 Tba.
 Timp.
 Mar. (Marimba)
 Glock.
 Cym. (To Palo L.)
 T.-t.
 Hp.
 Pno.
 Vln. I
 Vln. II (sul tasto)
 Vla. (pizz.)
 Vc.
 Cb. (pp pizz)

103 104 105 106 107 108 109 110

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

112

113

114

115

p

mp

1° solo

tr

3

5

3

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1-3 and 2-4, Trumpets 1 and 2-3, Trombones 1-2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Maracas, Glockenspiel, Cymbals, and Triangle. The strings section includes Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, ties, triplets, and dynamic markings like *mp* and *ppp*. A specific instruction for the Cymbals part is labeled "Palo de lluvia".

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1

Bns. 2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

P. L.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti div.

pp

ord.

pp arco

pp unis. espress.

P arco

pp

mp

mf

espress.

pp

pp

1.

1.

1.

3

3

3

3

3

3

121

122

123

124

125

126

127

128

Picc. [Rest]
Fl. 1-2 [Rest] *f* 1. [Melody] 3. [Triplet]
Ob. 1-2 [Melody] *mp*
Eng. Hn. [Melody] *mp*
Cl. 1-2 [Melody] *mp*
B. Cl. [Melody] *mp*
Bsn. 1 [Melody]
Bsn. 2 [Melody]
Cbsn. [Rest]
Hn. 1, 3 [Melody] *p*
Hn. 2, 4 [Melody] *p*
Tpt. 1 [Melody] *p*
Tpt. 2, 3 [Melody] *p*
Tbn. 1, 2 [Melody] *p*
B. Tbn. [Melody] *p*
Tba. [Melody] *p*
Timp. [Rest]
Mar. [Rest]
Glock. [Rest] To. Sup. Cym.
P. L. [Melody] *ppp*
T.-t. [Rest]
Hp. [Melody] *mf* *pp* *gliss.*
Pno. [Rest]
Vln. I [Melody] *mp*
Vln. II [Melody]
Vla. [Melody]
Vc. [Melody]
Cb. [Melody]

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f*

B. Cl. *mf*

Bsn. 1-2 *f*

Cbsn. *mf*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Mar.

Glock.

Cym. *mf* To Piatti

T.-t.

Hp. *mf* gliss. ad. lib. gliss. gliss. D[♯] E[♯] B[♯]

Pno. *mp*

Vln. I *mf* *Ped. dolce* *unis. dolce*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *div.*

Cb. *mf*

Picc. *mp*
 Fl. 1-2 *mp*
 Ob. 1-2 *mp*
 Eng. Hn. *mp*
 Cl. 1-2 *mp*
 B. Cl. *mp*
 Bsn. 1-2 *mp*
 Cbsn. *p*
 Hn. 1.3 *p*
 Hn. 2.4 *p*
 Tpt. 1 *p*
 Tpt. 2,3 *p*
 Tbn. 1,2 *p*
 B. Tbn. *p*
 Tba. *p*
 Timp.
 Mar.
 Glock.
 Cym.
 T.-t.
 Hp.
 Pno. *p*
 Vln. I *mp*
 Vln. II *mp*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

This page contains the musical score for measures 139 through 142 of the piece "Mariposa de Obsidiana". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, Cbsn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Mar., Glock., Cym., T.-t., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb.

Key musical features include:

- Flute 1-2:** A melodic line starting in measure 140, marked *mf*, featuring triplets and a trill in measure 141.
- Woodwinds:** Clarinet 1-2, Bassoon 1-2, and Contrabassoon play sustained notes, often marked *p*.
- String Section:** Violins I and II, Viola, Violoncello, and Contrabass play sustained notes, with the Violins marked *pp* and *div.* in measure 141.
- Piano:** The piano part features a complex rhythmic pattern with triplets in the left hand and sustained notes in the right hand, marked *pp*.
- Harmonica:** The harp part has a tremolo effect in measure 141, marked *p* and *gliss.*

Measure numbers 139, 140, 141, and 142 are indicated at the bottom of the page.

12

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

fp

pp

pp

mp

l.v.

3

6

Sonaja de Ayoyote

Piatti

Bass Drum

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

cresc. poco a poco

fp

fp

fp

fp

cresc. poco a poco

fp

mp

cresc. poco a poco

(*l.v.*)

8^{va}

6

6

pp

147

148

149

150

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

mf

cresc. poco a poco

p

mp

p

151

152

153

154

Picc.
 Fl. 1-2
 Ob. 1-2
 Eng. Hn.
 Cl. 1-2
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1. 3
 Hn. 2. 4
 Tpt. 1
 Tpt. 2. 3
 Tbn. 1. 2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Son.
 Cym.
 B. D.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

13 Molto allegro, energético ♩ = 140

V. JARDINES DE FUEGO

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Eng. Hn. *ff*

Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1-2 *f*

Cbsn. *f*

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar.

Son. *ff*

Cym. *ff*

B. D. *ff*

Hp. *f*

Pno. *f*

Molto allegro, energético ♩ = 140

Vln. I *f*

Vln. II *f*

Vla. *f unis.*

Vc. *f*

Cb. *f*

Picc.

FL. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

gliss.

163 164 165 166

14

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3 *mf* *simile*

Hn. 2. 4 *mf* *simile*

Tpt. 1 *f*

Tpt. 2. 3 *mf* *simile*

Tbn. 1. 2

B. Tbn.

Tba.

Timp. *f*

Mar.

Son. *mf* *Sonaja de Ayoyote*

Cym. *ff*

B. D. *ff*

Hp. *ff*

Pno. *ff*

Vln. I *mf* *unis.*

Vln. II *mf* *unis.*

Vla.

Vc.

Cb.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

mf

mf

mf

p

p

mf

mf

mf

171

172

173

174

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, Cbsn., Hn. 1, 3 and 2, 4, Tpt. 1 and 2, 3, Tbn. 1, 2 and B. Tbn., Tba., Timp., Mar., Son., Cym., B. D., Hp., Pno., Vln. I and II, Vla., Vc., and Cb. The score is divided into four measures, with measure numbers 175, 176, 177, and 178 indicated at the bottom. The music features a variety of dynamics such as *mf*, *f*, and *ff*, and includes complex rhythmic patterns with triplets and sixteenth notes. Some instruments, like the Clarinet and Bassoon, have a *simile* marking. The woodwinds and strings play intricate patterns, while the percussion section provides a steady accompaniment.

This page of a musical score for 'MARIPOSA DE OBSIDIANA' covers measures 179 to 182. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1, 3 and 2, 4; Trumpets 1 and 2, 3; Trombones 1, 2 and Bass Trombone; and Tuba. The percussion section includes Timpani, Maracas, Sonajas, Cymbals, and Bass Drum. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano and harp parts are also present but mostly silent in this section. The woodwinds and strings play complex rhythmic patterns, often in triplets, with dynamic markings such as *mf* and *f*. The brass instruments have sustained notes in measures 180 and 181. The score concludes with a double bar line at the end of measure 182.

Musical score for Mariposa de Obsidiana, measures 183-186. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1 and 2, 3, Trombones 1, 2, Bass Trombone, Tuba, Timpani, Maracas, Snare, Cymbals, Bass Drum, Harp, and Piano. The Flute 1-2 part features a melodic line starting in measure 183, marked *f* and *1.*, with a fermata over measures 183-186. The Horns 1, 3 and 2, 4 parts play chords in measure 183, marked *mf*, with triplets in measures 184 and 185, and a *simile* marking in measure 186. The Trumpets 1 and 2, 3 parts play chords in measure 183, marked *mf*, with triplets in measures 184 and 185, and a *simile* marking in measure 186. The Piano part features a melodic line starting in measure 183, marked *f* and *8va*, with a fermata over measures 183-186. The Percussion parts include Piatti (secco) in measure 183, Cym. *f* (secco) in measure 183, and B. D. *f* in measure 183.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1-2

Ob. 1-2
mf *f* *mf* *f*

Eng. Hn.

Cl. 1-2
mf *f* *mf* *f*

B. Cl.

Bsn. 1-2
mf *f* *mf* *f*

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2
f

B. Tbn.
f

Tba.
f

Timp.

Mar.

Son.
(secco)

Cym.
f
(secco)

B. D.
f *p*

Hp.

Pno.

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

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

Vla.

Vc.
mf *f* *mf* *f*

Cb.

15

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1-2 *f*

Cbsn. *f*

Hn. 1.3 *f* a2

Hn. 2.4 *f* a2

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. *f*

Son. *f*

Cym. *ff*

B. D. *mf* *ff* To T.-t.

Hp.

Pno. *f*

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

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

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

Vc. *f* *mf* *f* *mf* *f*

Cb. *mf* *mf* *f* *mf* *f*

195

196

197

198

MARIPOSA DE OBSIDIANA

sim.

Picc. *sim.*
 Fl. 1-2 *sim.*
 Ob. 1-2 *ff*
 Eng. Hn.
 Cl. 1-2 *ff*
 B. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1 *mf* *f*
 Tpt. 2, 3 *mf* *f*
 Tbn. 1, 2 *f* *fp* *ff*
 B. Tbn. *f* *fp* *ff*
 Tba. *f* *fp* *ff*
 Timp. *f* *fp* *ff*
 Mar.
 Son.
 Cym.
 B. D. *mf* *ff*
 Hp. *f* *gliss ad lib.*
 Pno.
 Vln. I *mf* *f* *mf* *f*
 Vln. II *mf* *f* *mf* *f*
 Vla. *mf*
 Vc.
 Cb.

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f*

B. Cl. *mf*

Bsn. 1-2 *mf*

Cbsn. *mf*

Hn. 1, 3 *mf* *f* *ff* a2

Hn. 2, 4 *mf* *f* *ff* a2

Tpt. 1 *mf* *f*

Tpt. 2, 3 *mf* *f*

Tbn. 1, 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *f*

Mar.

Son.

Cym. *f*

T.-t.

Hp.

Pno.

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f*

Vc. *f*

Cb. *f*

203 204 205 206

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Son.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The upper section includes woodwinds (Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon) and brass (Horn 1.3, Horn 2.4, Trumpet 1, Trumpet 2.3, Trombone 1.2, Baritone Trombone, Tuba). The lower section includes percussion (Timpani, Maracas, Sonajas, Cymbals, Triangle) and strings (Harp, Piano, Violin I, Violin II, Viola, Violoncello, Contrabass). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and includes triplets and accents. The bottom of the page is marked with measure numbers 211, 212, 213, and 214.

This musical score page contains measures 215 through 218. The instruments listed on the left are Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), English Horn (Eng. Hn.), Clarinets 1-2 (Cl. 1-2), Bass Clarinet (B. Cl.), Bassoons 1-2 (Bsn. 1-2), Contrabassoon (Cbsn.), Horns 1, 3 (Hn. 1, 3) and 2, 4 (Hn. 2, 4), Trumpets 1 (Tpt. 1) and 2, 3 (Tpt. 2, 3), Trombones 1, 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Maracas (Mar.), Sonorities (Son.), Cymbals (Cym.), Triangle (T.-t.), Harp (Hp.), Piano (Pno.), Violins I (Vln. I) and II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff*, *ffp*, and *f*, and includes musical notations like triplets and slurs. The page is divided into four measures, with measure numbers 215, 216, 217, and 218 printed at the bottom.

VI. SOLAY CAÍDA

16 Calmado, meno mosso $\text{♩} = 120$

Picc.

FL. 1-2

Ob. 1-2

Eng. Hn.

CL. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Cym.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

219

220

221

222

223

224

225

226

Picc.
 Fl. 1
 Fl. 2
 Ob. 1-2
 Eng. Hn.
 Cl. 1-2
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2, 3
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Glock.
 Cym.
 T.-t.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
mf
f
p
f
p
f
p
f
p
f
p
f
mf
f
mf
f
mf
f
mf
f

pizz
 mf pizz
 mf pizz

(l.v.)
 (l.v.)
 (l.v.)

227 228 229 230 231

54

54

54

VII. PIEDRA DE SACRIFICIOS

17 Solemne ♩ = 86

The musical score is arranged in systems. The first system includes Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, and Cbsn. The second system includes Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, 2, B. Tbn., and Tba. The third system includes Timp., Mar., Glock., Cym., T.-t., Hp., and Pno. The fourth system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features various musical notations such as dynamics (p, mp), articulation (accents), and performance instructions like 'solo' and 'Seagull effect'. Large numbers '5' and '4' are written vertically on the left side of the score, likely indicating rehearsal marks or measure counts. The tempo is marked as 'Solemne ♩ = 86'.

MARIPOSA DE OBSIDIANA

rit. . . . // a tempo rit. . . . //

Picc. //

Fl. 1-2 // 1. *mf* // 3. //

Ob. 1-2 // 1. *mf* // 3. //

Eng. Hn. // //

Cl. 1-2 // //

B. Cl. *p* // //

Bsn. 1-2 *p* // //

Cbsn. // //

Hn. 1. 3 // *p* //

Hn. 2. 4 // *p* //

Tpt. 1 // rit. . . . // *p* //

Tpt. 2. 3 // //

Tbn. 1. 2 // //

B. Tbn. // //

Tba. // //

Timp. // //

Mar. // //

Tamb. *p* // Sonaja de Ayoyote // To Crot. //

Cym. // //

T.-t. // //

Hp. *mp* // *sempre arp.* // //

Pno. // //

Vln. I // rit. . . . // a tempo rit. . . . //

Vln. II // //

Vla. // //

Vc. // //

Cb. // //

a tempo

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Tamb.

Crot.

T.-t.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to B. D.

Crótalos arco (frotar)

To. Sup. Cym.

Suspended Cymbal

l. v.

mp

Ped.

a tempo

Seagull effect

(solo)

p

solo

f

pp

ppp

*

246

247

248

249

250

251

Picc. *f*
 Fl. 1-2 *f*
 Ob. 1-2 *f*
 Eng. Hn. *f*
 Cl. 1-2 *mf*
 B. Cl. *mf*
 Bsn. 1-2 *mf*
 Cbsn. *mf*
 Hn. 1.3 *mf*
 Hn. 2.4 *mf*
 Tpt. 1
 Tpt. 2,3
 Tbn. 1,2 *mp*
 B. Tbn. *mp*
 Tba. *mp*
 Timp. *p* *mp*
 Mar.
 Tamb.
 Cym. *mp* To Crot.
 B. D. *mf* *f*
 Hp.
 Pno.
 Vln. I *f*
 Vln. II *mf* *div.*
 Vla. *mf* *arco*
 Vc. *mf* *arco* *tutti*
 Cb. *mf* *arco* *pizz*

252 253 254 255 256 257 258 259

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1.3

Hn. 2.4

Tpt. 1

Tpt. 2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Tamb.

Crót.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crótales arco (frotar)
n < p

l. v.
non arp.
mp

p

260 261 262 263 264 265

MARIPOSA DE OBSIDIANA
VIII. PEQUEÑA PIEDRA SOLAR

18

Più Mosso ♩ = 124

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar. *mf*

Glock. *mf*

Crot.

B. D.

Hp.

Pno.

Più Mosso ♩ = 124
div.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Crot.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p₃

270

271

272

273

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1-2

Eng. Hn.

Cl. 1 *mp* Clarinet in B \flat

Cl. 2 *mp*

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1 *p* *mf*

Tpt. 2. 3

Tbn. 1. 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Crot.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Mar.

Glock.

Crot.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

MARIPOSA DE OBSIDIANA

rit.

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1, 3

Hn. 2, 4

rit.

Tpt. 1

mp

Tpt. 2, 3

pp

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

to B. D.

Mar.

Glock.

Crot.

B. D.

Hp.

Pno.

rit.

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

p

pp

Cb.

MARIPOSA DE OBSIDIANA
IX. LUZ DECAPITADA

19 a tempo

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1-2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1, 3 and 2, 4; Trumpets 1 and 2, 3; Trombones 1, 2 and Bass Trombone; and Tuba. The percussion section includes Timpani, Maracas, Glockenspiel, Crotales, and Bass Drum. The keyboard section includes Harp and Piano. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features a melodic line in the strings starting at measure 287, with a dynamic marking of *fp*. The woodwinds have long notes in measures 287 and 288. The harp has a glissando in measure 290, marked *gliss ad lib* and *p*. The tempo is marked *a tempo* and *unis.* for the strings.

287

288

289

290

Picc. *ppp*
 FL. 1 *p* solo, *ad lib* *morendo*
 FL. 2 *ppp*
 Ob. 1-2 *ppp*
 Eng. Hn. *ppp*
 Cl. 1-2 *ppp*
 B. Cl. *ppp*
 Bsn. 1-2 *ppp*
 Cbsn. *ppp*
 Hn. 1, 3 *ppp*
 Hn. 2, 4 *ppp*
 Tpt. 1 *ppp*
 Tpt. 2, 3 *ppp*
 Tbn. 1, 2 *ppp*
 B. Tbn. *ppp*
 Tba. *ppp*
 Timp. *ppp*
 Mar.
 Glock.
 Croc.
 B. D. *pp* *ppp*
 Hp.
 Pno. *ppp*
 Vln. I *ppp* div.
 Vln. II *ppp* div.
 Vla. *ppp*
 Vc. *ppp*
 Cb. *ppp*

Lento ♩ = ca 60 tempo rubato
 291 292 293 294 295 296 297