



Tema principal de la BSO

LO IMPOSIBLE

Versión para Banda

Música de Fernando Velázquez

Arr. Octavio J. Peidró

FULL SCORE

LO IMPOSIBLE

(Tema principal de la BSO)

**Música compuesta por
FERNANDO VELÁZQUEZ**

Versión para Banda de OCTAVIO J. PEIDRÓ

A mi querido amigo Severiano Casalderrey,
músico gallego que conoce como pocos
la música escrita para el cine. Gracias por tu
sabiduría y por abrirme la ventana hacia el mundo
de la animación.

Adagio $\text{♩} = 70$

This page contains the full score for the first page of the piece 'Lo imposible'. The score is written for a large symphony orchestra and piano. The tempo is Adagio, with a metronome marking of 70 quarter notes per minute. The key signature is one sharp (F#). The score is divided into two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bassoon, Clarinet in E♭, Clarinet in B♭ solo & 1, Clarinet in B♭ 2 & 3, Bass Clarinet, Alto Sax 1 & 2, Tenor Sax., and Baritone Sax. The second system includes Horn in F 1-3, Horn in F 2-4, Flugelhorn 1 & 2, Trumpet in B♭ 1 & 2, Trombone 1, 2, & 3, Euphonium, Cello, Tuba, Timpani, Percussion, and Piano (opc.). The music is primarily composed of sustained notes with long durations, often spanning multiple measures. Dynamics such as *pp* (pianissimo) are indicated in several parts, including the Horns, Trombones, and Tuba. The piano part is optional, as indicated by '(opc.)'.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

Timp.

Perc.

Pno.(opc.)

Very expressive

pp

mp

mp

mp

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

17

Timp.

17

Perc.

17

Pno. (opc.)

25

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1 *pp* *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *mf*

Vc. *mf*

Tuba

Timp. 25

Perc. 25

Pno.(opc.) 25

33

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. *mp*

E♭ Cl.

B♭ Cl. solo & 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Hn. 1-3 *mf* ^{1^o}

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *mp*

Vc. *mp*

Tuba

33

Timp.

33

Perc.

33

Pno.(opc.)

11

Fl. 1 with emotion *f*

Fl. 2 with emotion *f*

Ob. 1 with emotion *f*

Ob. 2 with emotion *f*

Bsn. with emotion *f*

E♭ Cl. with emotion *f*

B♭ Cl. solo & 1 with emotion *f*

B♭ Cl. 2 with emotion *f*

B♭ Cl. 3 with emotion *f*

B. Cl. with emotion

A. Sx. 1 with emotion *f*

A. Sx. 2 with emotion *f*

T. Sx. with emotion *f*

B. Sx. with emotion *f*

Hn. 1-3 a2 with emotion *f*

Hn. 2-4 with emotion *f*

Flghn. 1 with emotion

Flghn. 2 with emotion

B♭ Tpt. 1 with emotion *f*

B♭ Tpt. 2 with emotion *f*

Tbn. 1 with emotion *f*

Tbn. 2 with emotion *f*

Tbn. 3 with emotion *f*

Euph. with emotion play *f*

Vc. with emotion *f*

Tuba with emotion *f*

11 Timp. with emotion *f*

11 Perc. susp. cym. with emotion *f*

11 Pno.(opc.) with emotion *f*

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

49

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

49

Timp.

49

Perc.

49

Pno.(opc.)

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

37

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

37

Timp.

37

Perc.

37

Pno.(opc.)

63

FL 1

FL 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

Timp.

Perc.

Pno.(opc.)

p

def. *Piano*

mf

p

p

p

mf

73

FL 1

FL 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

73

Timp.

73

Perc.

73

Pno. (opc.)

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

81

Hn. 1-3

Hn. 2-4

Flghn. 1

Flghn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Vc.

Tuba

81

Timp.

81

Perc.

81

Pno.(opc.)

def Piano

mp

ppp

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Flute 1

Versión para Banda

Adagio ♩ = 70 **26** **6**

mp

36 *mp*

41 with emotion *f* 3

46 3

51 3

56 3

61

66 *p*

70 **15**

Flute 2

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio $\text{♩} = 70$ **26** **6**

mp

mp

with emotion *f*

f

19

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Oboe 1

Versión para Banda

Adagio ♩ = 70

35

mp

40 with emotion *f*

45

50

55

60

65 def. piano *mf*

70

74

11

Oboe 2

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio $\text{♩} = 70$

36

mp

41

with emotion

f

46

51

56

61

66

p

70

15

Bassoon

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio $\text{♩} = 70$ **36**

mp

with emotion *f*

3

3

19

Clarinet in Eb

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **43** with emotion

f

47

51

55

59

62

66

19

Clarinet in Bb solo & 1

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **24**

pp

29

mf

34

mp

39

44 with emotion

f

49

54

59

65

p

71

mp

9 def. piano

4 play

ppp

Clarinet in Bb 2

Tema principal de la BSO

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio $\text{♩} = 70$ **13**

pp

19

25

mf

31

mp

37

43 with emotion *f*

49

55

61

66 *p*

74 *ppp*

Clarinet in Bb 3

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **8** very expressive

pp

15

23

30 *mf*

36 *mp*

44 *f*

50 3

56 3

62

69 **4** **10** *p* *ppp*

Bass Clarinet

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **12**

pp

18

mf

24

mf

30

36

mp

42

with emotion

f

48

54

60

66

18

ppp

Detailed description: This is a musical score for Bass Clarinet, titled 'LO IMPOSIBLE' by Fernando Velázquez, arranged by Octavio J. Peidró. The score is for a band version and is marked 'Adagio' with a tempo of 70 beats per minute. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece starts at measure 12 with a piano (*pp*) dynamic. The melody is characterized by long, sweeping lines and slurs. Dynamics range from *pp* to *ppp*, with a *f* (forte) section starting at measure 42, which is also marked 'with emotion'. The score concludes at measure 66 with a *ppp* dynamic and a final fermata. The piece is 18 measures long.

Alto Sax. 1

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **13**

pp

20

27

mf

34

mp

41

with emotion
f

48

55

62

69

p **3** def. piano *mf*

78

4 play *ppp*

Alto Sax. 2

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70

8 *pp* very expressive

15

23 *mf*

30

37 *mp*

45 with emotion *f*

53

60

67 *p*

73 *pp* 10 *ppp*

Tenor Sax.

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio $\text{♩} = 70$ 12

pp

20

28 mf

34 mp

40 with emotion f

46

52

58

64 4

73 10 ppp

Baritone Sax.

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **24**

pp *mf*

30

36

mp

42

with emotion

f

48

54

60

66

18

ppp

Horn in F 1-3

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio ♩ = 70

Darkly

pp

7 25 1° mf

37 3 mp a2

45 with emotion f

63 69 p 10

83 pp ppp

Horn in F 2-4

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio ♩ = 70

Darkly

Flugelhorn 1

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **59** with emotion *f*

63

66

69 **19**

Flugelhorn 2

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **59** with emotion *f*

63

66

69 **19**

Trumpet in Bb 1

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio ♩ = 70 **43** with emotion *f*

48

53

58

62

66 **19**

Trumpet in Bb 2

Tema principal de la BSO

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio ♩ = 70 **59** with emotion

63

66

69 **19**

Trombone 1

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio ♩ = 70
Darkly

pp

5

9

36

with emotion

f

48

52

56

60

64

18

pp

85

Trombone 2

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70

Darkly

pp

36 with emotion
f

18
pp

Trombone 3

Tema principal de la BSO

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Adagio ♩ = 70

Darkly

Versión para Banda

5

pp

9

36 with emotion

f

48

52

56

60

64 18

pp

85

Euphonium in C

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio $\text{♩} = 70$ 8 def.Vc. *very expressive*

mp

14

20

26

mf

32

45 *with emotion*

play *f*

f 3

51

57

3

63

69

19

Cello

LO IMPOSIBLE

Fernando Velázquez

Versión para Banda

Arr. Octavio J. Peidró

Adagio $\text{♩} = 70$ 8 solo very expressive
mp

14

21

28 *mf*

35 8 with emotion *f*

48

54

60

65 19

Tuba

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70

Darkly

Musical staff 1: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second line (F#) with a *pp* dynamic marking. The second measure has a half note on the second space (G). Both notes are connected by a slur.

Musical staff 2: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G). The second measure has a half note on the second line (F#). Both notes are connected by a slur.

Musical staff 3: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure is a whole rest, with the number **36** written above it. The second measure has a half note on the second space (G) with a *f* dynamic marking. The staff concludes with two whole notes on the second line (F#).

Musical staff 4: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G). The second measure has a half note on the second line (F#).

Musical staff 5: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G). The second measure has a half note on the second line (F#).

Musical staff 6: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G). The second measure has a half note on the second line (F#).

Musical staff 7: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G). The second measure has a half note on the second line (F#).

Musical staff 8: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G) with a *pp* dynamic marking. The second measure has a half note on the second line (F#). Both notes are connected by a slur. The staff concludes with a whole rest, with the number **14** written above it.

Musical staff 9: Bass clef, key signature of one sharp (F#), common time signature (C). The staff contains two measures of music. The first measure has a half note on the second space (G) with a *pp* dynamic marking. The second measure has a half note on the second line (F#). Both notes are connected by a slur.

Timpani

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70 **43**

43 44 45

46 **6**

46 47 48

54 **6**

54 55 56

62 **26**

62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87

Susp. Cymbal

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Versión para Banda

Adagio ♩ = 70

43

46

6

54

6

62

26

LO IMPOSIBLE

Fernando Velázquez

Arr. Octavio J. Peidró

Piano

Tema principal de la BSO

Adagio $\text{♩} = 70$
8

Piano

The first system of music is for the piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Adagio with a metronome marking of 70 beats per minute. A fermata is placed over the first measure of both staves, with the number '8' below it. The bass staff begins with a half note G2, followed by a quarter note A2, and a quarter note B2, all beamed together and marked with a fermata. This pattern repeats every two measures. Each measure in the bass staff is marked with a dynamic of *Ped.* (Pedal).

Pno.

The second system of music continues the piano part. It consists of two staves. The treble staff has a fermata over the first measure. The bass staff continues the melodic line from the first system, with a half note G2, quarter note A2, and quarter note B2 beamed together and marked with a fermata. This pattern repeats every two measures. Each measure in the bass staff is marked with a dynamic of *Ped.*

Pno.

The third system of music continues the piano part. It consists of two staves. The treble staff has a fermata over the first measure. The bass staff continues the melodic line, with a half note G2, quarter note A2, and quarter note B2 beamed together and marked with a fermata. This pattern repeats every two measures. Each measure in the bass staff is marked with a dynamic of *Ped.*

Pno.

The fourth system of music continues the piano part. It consists of two staves. The treble staff has a fermata over the first measure. The bass staff continues the melodic line, with a half note G2, quarter note A2, and quarter note B2 beamed together and marked with a fermata. This pattern repeats every two measures. Each measure in the bass staff is marked with a dynamic of *Ped.*. A hairpin symbol (crescendo) is placed under the first measure of the fourth system.

Pno.

The fifth system of music continues the piano part. It consists of two staves. The treble staff has a fermata over the first measure. The bass staff continues the melodic line, with a half note G2, quarter note A2, and quarter note B2 beamed together and marked with a fermata. This pattern repeats every two measures. Each measure in the bass staff is marked with a dynamic of *Ped.*

38

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

44

Pno.

24 24

Ped. Ped. Ped. Ped. Ped.

73

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

79

Pno.

5 5

Ped. Ped. Ped. Ped.