SILVESTRE REVUELTAS

SENSEMAYÁ

(Canto para matar una culebra)

Full Score

Ed. TITO MUÑOZ | 2024

INSTRUMENTATION

2 Piccolos
2 Flutes
2 Oboes
English Horn
Clarinet in E♭
2 Clarinets in B♭
Bass Clarinet *(Originally in bass clef; a treble clef part is also included in the materials.)*
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
Baritone or Euphonium in C (ad lib.)
3 Trombones
Tuba

Timpani
Percussion (5 players)
- Xylophone
- Glockenspiel
- (Celesta*)
- Claves
- Raspador
- Güiro
- Small Indian Drum
- Bass Drum
- 2 Tom-Toms (high and low)
- [2 Suspended Cymbals (small and large)] — *see footnote on page 19*
- 2 Gongs (small and large)

Celesta (**included in both percussion and piano parts*)
Piano

Strings

Duration: approximately 6 minutes

EDITOR'S NOTE
This edition attempts to correct many discrepancies between the original manuscript and the only published edition previously available. The most noticeable example is an "ad lib." part for "Barítono o Bombardino en Do" which was omitted from the published version. Indications in parentheses are in some way directly stipulated by the composer. Editorial suggestions appear in brackets; these are provided for consistency, based on factors such as the context of the musical material and established performance practice. The composer was inconsistent with mute indications for the brass. The suggested indications in this edition are informed by performance practice among prominent Mexican conductors and orchestral musicians. Performers may, of course, elect to make different interpretive choices. I am grateful to the many musicians who shared their insight into this piece, and especially to Roberto Kolb Neuhaus, the leading Revueltas scholar, for his generous help and expertise. —TM

Orchestral parts for this edition may be obtained from
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SENSEMAYÁ

(Canto para matar una culebra)

Corrected as of 1/30/2026

SILVESTRE REVUELTAS (1937)
Edited by Tito Muñoz

♩ = 100

(2/4 + 3/8)

Piccolo 1 2

Flute 1 2

Oboe 1 2

English Horn

Clarinet in E♭

Clarinet in B♭ 1 2

Bass Clarinet in B♭

pp *sempre legatissimo*

Bassoon 1 2 3

Contrabassoon

Horn in F 1 2 3 4

Trumpet in C 1 2 3 4

Baritone or Euphonium in C (ad lib.)

Trombone 1 2 3

Tuba

Timpani

Large Gong

p

2 Tom-toms

pp

with Timp. sticks

Bass Drum

pp

Celesta

Piano

♩ = 100

Violin I

Violin II

Viola

Violoncello

Contrabass

1

Bass Cl.

Bsn. 1 2

1.

p

Claves

pp

2 Toms

B. D.

2

Bass Cl.

Bsn. 1 2

2.

p

Tba.

solo

mf espressivo e misterioso

3

f

L. Gong

pp

Claves

2 Toms

B. D.

3

Bass Cl.

Bsn. 1 2

1.

Tba.

p

sempre espr. e sost.

3

Claves

2 Toms

B. D.

3

pizz.

Cb.

pp

4

Bass Cl.

Bsn. 1 2

2.

Hn. (F) 1

con sord.

mf *f*

Tba.

f *pp*

Claves

2 Toms

B. D.

4

Cb.

5

Eng. Hn.

mf *espr. e misterioso*

f

Cl. (B♭) 1 2

1.

pp *sempre legatissimo*

Bass Cl.

1.

Bsn. 1 2

mf

Hn. (F) 1

ppp

con sord. Jazz

Tpt. (C) 1

mf *espr. e misterioso*

f

Tba.

ppp *like an echo of the first time*

Claves

2 Toms

B. D.

5

Cb.

mf

6

Eng. Hn.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2

Tpt. (C) 1

Tba.

Claves

2 Toms

B. D.

Cb.

mf *pp* *sempre legatissimo* *f* *(pp)* *[pp]*

7

Hn. (F) 1 3

con sord.

8

Picc. 1

Fl. 1 2

1.

pp sempre legatissimo

Ob. 1

Eng. Hn.

Eb Cl.

* see footnote

Cl. (B♭) 1 2

a2

Bass Cl.

Bsn. 1 2

a2

(mf)

3

ppp

Hn. (F) 1 2 3 4

Tpt. (C) 1 2 3 4

a2 [2. con sord. Jazz]

Tbn. 1 2

con sord.

sfff *p*

3

con sord.

sfff *p*

Tba.

Claves

(pp)

2 Toms

(pp)

Rasp.

[pp]

8

Vn. I

Vn. II

Va.

Vc.

Cb.

più f

* Revueltas, in his manuscript, clarified the intentional dissonance of the E♭ Clarinet by adding courtesy naturals for all other instruments on every note of this melody, as is notated in this edition.

9

Picc. 1

Fl. 1 2

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2

Bsn. 3

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tpt. (C) 3 4

Tbn. 1 2

Tbn. 3

Tba.

Claves

2 Toms

Rasp.

9

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

2.

pp sempre legatissimo

f

f

f

f

mf

[2. con sord]

sfff *ppp*

a2

mf

[con sord.]

sfff *ppp*

10

Picc. 1

Fl. 1 2

1.

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2

3

f *f* *ppp*

ppp

ppp

ppp

ppp

fff *ppp*

Hn. (F) 1 2

[con sord.]

3 4

fff *ppp*

a2

ff *ff*

ppp

Tpt. (C) 1 2

3 4

fff *ppp*

ppp

Tbn. 1 2

3

Tba.

f *f*

ppp

Claves

2 Toms

Rasp.

10

Vn. I

Vn. II

Va.

Vc.

Cb.

11

Picc.

Fl.

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

Bsn.

Hn. (F)

Tpt. (C)

f subito

f

Tbn.

Timp.

with hard sticks

mf

Claves

Sm. In. Drum

mf

Rasp.

11

Vn. I

ff

Vn. II

ff

Va.

ff

Vc.

ff

Cb.

più f

12

Picc.
Fl.
Ob.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Hn. (F)
Tpt. (C)
Tbn.
Timp.
Claves
Sm. In. Drum
Rasp.

12

Vn. I
Vn. II
Va.
Vc.
Cb.

13

Picc.

Fl.

pp e legatissimo sempre

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

Bsn.

Hn. (F)

a2

ff

Tpt. (C)

f *ff*

Tbn.

f e marcato

sf

Tba.

Timp.

Claves

Sm. In. Drum

13

[non div.]

Vn. I

Vn. II

Va.

Vc.

Cb.

14

Picc.
Fl.
Ob.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Timp.
Claves
Sm. In. Drum
Vn. I
Vn. II
Va.
Vc.
Cb.

*sempre **f** e marcato*

14

15

Picc.

Fl.

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

Bsn.

Hn. (F)

Tpt. (C)

Tbn.

Tba.

Timp.

Claves

Sm. In. Drum

15

Vn. I

Vn. II

Va.

Vc.

Cb.

16

Picc.
Fl.
Ob.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Timp.
Cym.
Claves
B. D.

sff > p
sostenuto ff
f
[sf]
[large sus.]
mf
ff

16

Vn. I
Vn. II
Va.
Vc.
Cb.

17

Picc.

Fl.

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

p legatissimo sempre

1.

Bsn.

p legatissimo sempre

Hn. (F)

Tpt. (C) 1

mf molto espr.

Tbn.

mf *sff* *sf*

Tba.

sff

2 Toms

B. D.

p

17

Vn. I

Vn. II

Va.

Vc.

Cb.

p

18

Picc.

Fl.

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

Bsn.

Hn. (F)

Tpt. (C) 1

Tbn.

2 Toms

B. D.

18

Vn. I

Vn. II

Va.

Vc.

Cb.

1.

p molto espr.

pp e legatissimo

2.

p

senza sord.

p espr.

mf molto espr.

mf

f

pizz.

mf

19

Picc.

Fl. (1.)

Ob. *pp* *mf*

E♭ Cl.

Cl. (B♭) 2.

pp e legatissimo

Bass Cl.

Bsn. 1.

pp *ppp*

Hn. (F) *molto legato sempre* senza sord. *p espr.* *molto legato sempre*

Tpt. (C) *pp* *mf*

Tbn.

2 Toms

B. D.

19

Vn. I

Vn. II

Va.

Vc.

Cb.

20

21

Picc.

Fl.

Ob.

E♭ Cl.

Cl. (B♭)

Bass Cl.

Bsn.

Hn. (F)

Tpt. (C)

Tbn.

2 Toms

B. D.

Vn. I

Vn. II

Va.

Vc.

Cb.

1.

2.

(1.)

a2

f

ff

ppp

22

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Xyl.
L. Gong
Cym.
2 Toms
B. D.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

molto dim.
(2.) *molto dim.*
a3
a2
a2 [senza sord.]
[senza sord.]
(pizz.)
arco
fff *ff* *f* *sff* *ppp*

23

(3/4 + 3/8)

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Xyl.
L. Gong
Cym.
2 Toms
B. D.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

[senza sord.]
a2 [senza sord.]
a2
arco [div.]
(pizz.)
[non div.]
arco
[small]

**In his manuscript, Revueltas was somewhat unclear about his intentions for cymbals. He specifies only "plato suspendido" in the list of instruments on the cover page, and "plato suspendido y platos" in the staff names of the first page of the score. Wherever a cymbal is notated, he uses either "plato", "plato susp.", or "pl." At Rehearsal 23, however, he notates two pitches for just these four measures, as reflected in this edition, which has often been interpreted as two suspended cymbals of different sizes.

24

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Xyl.
L. Gong
2 Cym.
2 Toms
B. D.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

a3

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Xyl.
2 Toms
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

a2

[non div.]

[arco]

25

Bass Cl.

Bsn. 1 2

pp *ppp*

come prima

pp e legatissimo

Hn. (F) 1 2

sff

3 4

sff

Tpt. (C) 1 2

sff

3 4

sff

Tbn. 1 2

sff

3

sff

2 Toms

ppp

Sm. In. Drum

pp sempre

26

Ob. 1 2

a2

ff *sff*

Eng. Hn.

ff *sff*

Bass Cl.

2.

pp

Bsn. 1 2

ff staccatiss. *sff*

3

pp

27

mf

pp legatissimo

pp

Tpt. (C) 1 2

con sord.

pp

3 4

con sord.

pp

Tbn. 1 2

[con sord.]

1. gliss.

mf *f*

3

[con sord.]

gliss.

mf *f*

Tba.

ff

Claves

pp

2 Toms

pp

Sm. In. Drum

pp

28

Ob. 1 2
a2
Eng. Hn.
Cl. (B♭) 1 2
Bass Cl.
1 2
Bsn.
3
1 2
Hn. (F)
3 4
1 2
Tpt. (C)
3 4
(1.)
1 2
Tbn.
3
Tba.
Cym.
Claves
2 Toms
Sm. In. Drum
28
Vn. I
Vn. II
Va.
Vc.
pizz.
Cb.
a2 [con sord.]

29

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Hn. (F)
Tpt. (C)
Tbn.
Tba.
Cym.
Claves
2 Toms
Sm. In. Drum
Vn. I
Vn. II
Va.
Vc.
Cb.

a2
1.

30

Fl. 1
p espr. molto

E♭ Cl.
p espr. molto

Bass Cl.
pp

Bsn. 3
pp

Hn. (F) 1
p espr. molto

1
Tpt. (C)
3
pp *sf*

Xyl.
ppp

Sm. In.
Drum
ppp sub.

30
non div.

Vn. I
p

pizz. sempre
Cb.
pp

Fl. 1
Eb Cl.
Bass Cl.
Bsn. 3
Hn. (F) 1
1
Tpt. (C)
3
Xyl.
Sm. In.
Drum
Vn. I
Cb.
mf *sf*
f *sf*
pp

31

Picc.
Fl. 1
Ob. 1 2
Eb Cl.
Cl. (Bb) 1 2
Bass Cl.
Bsn. 1 3
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3 4
Tbn. 1 2 3
Xyl.
Cym.
Sm. In. Drum
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

a2
1.
3.
gliss.
[large]
più

32

Picc. 1 2 — a2 — *ff marcatiss.* / *ff* / *ff staccatiss.*

Fl. 1 2 — *pp e molto legato sempre* / *pp* / *pp*

Ob. 1 2 — *ff marcatiss.* / *ff* / *ff staccatiss.*

Eng. Hn. — *ff marcatiss.* / *ff* / *ff staccatiss.*

Cl. (B♭) 1 2 — *ppp* / *ppp* / *ppp*

Bass Cl. — *pp* / *pp* / *pp*

Bsn. 1 — *f* / *f* / *f*

Bsn. 3 — *f* / *f* / *f*

Hn. (F) 1 2 — *ppp* / *ppp* / *ppp*

Hn. (F) 3 4

Tpt. (C) 1 2 — *f* *sff* / *f* *sff* / *f* *sff*

Tpt. (C) 3 4 — *f* *sff* / *f* *sff* / *f* *sff*

Tbn. 1 2 3 — a3 [senza sord.] — *f staccatiss.* / *f* / *f*

Timp. — *mf* / *mf* / *mf*

Claves — *mf* / *mf* / *mf*

2 Toms — *mf* / *mf* / *mf*

Pno. — *f* / *f* / *f*

32

Vn. I

Vn. II

Va. — *pp* / *pp* / *pp*

Vc. — *pp* / *pp* / *pp*

Cb. — *f* / *f* / *f*

33

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. (B♭) 1 2

Bass Cl.

Bsn. 1 2 3

a3

Hn. (F) 1 2 3 4

Tpt. (C) 1 2 3 4

a2 [senza sord.]

a2 [senza sord.]

Tbn. 1 2 3

Tba.

pp e molto legato

Timp.

Claves

2 Toms

Pno.

33

Vn. I

div. sul ponticello

Vn. II

div. sul ponticello

Va.

Vc.

Cb.

34 (2+7/8+16) 35

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
E♭ Cl.
Cl. (B♭) 1 2
Bass Cl.
Bsn. 1 2 3
Cbsn.
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3 4
Tbn. 1 2 3
Tba.
Timp.
2 Gongs
Cym.
Claves
2 Toms
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

[norm.] [norm.] [div.] [div.] arco

div. IV div. div.

a2

gliss.

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
E♭ Cl.
Cl. (B♭) 1 2
Bass Cl.
Bsn. 1 2 3
Cbsn.
Hn. (F) 1 2 3 4
Tpt. (C) 1 2 3 4
Tbn. 1 2 3
Tba.
2 Gongs
Cym.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

sff ff fff f p mf
a2 a3
feroce
cresc. molto
[with hard sticks]

36

Picc.

Fl.

pp e molto legato

Ob.

Eng. Hn.

E♭ Cl.

Cl. (B♭)

Bass Cl.

pp e legatissimo

Bsn.

Cbsn.

sff *molto cresc.* *f* *molto cresc.*

Hn. (F) 1-4

Tpt. (C) 1-4

1. 2. 3.

mf *f* *più f*

Bar./Euph. (C)

Tbn.

Tba.

Timp.

mf *molto cresc.*

Güiro

Claves

2 Toms

Pno.

36

[non div.]

Vn. I

Vn. II

Va.

Vc.

Cb.

pizz.

37

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
E♭ Cl.
Cl. (B♭) 1 2
Bass Cl.
Bsn. 1 2
Bsn. 3
Cbsn.
Hn. (F) 1-4
Tpt. (C) 1-4
Bar./Euph. (C)
Tbn. 1 2
Tba. 3
Timp.
Xyl.
Glock.
Güiro
2 Toms
Pno.

37

Vn. I div. a 8
Vn. II
Va.
Vc. div.
Cb.

sempre pp
sempre f
sostenuto cantabile
sotenuto cantabile
(trem.)
sul pont. (trem.)
a2
a4

38

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
E♭ Cl.
Cl. (B♭) 1 2
Bass Cl.
Bsn. 1 2 3
Cbsn.
Hn. (F) 1-4
Tpt. (C) 1-4
Bar./Euph. (C)
Tbn. 1 2
Tba. 3
Timp.
Xyl.
Glock.
Güiro
2 Toms
Pno.

fff

38

Vn. I div. a 8
Vn. II
Va.
Vc. div.
Cb.

39 40

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eng. Hn.
E♭ Cl.
Cl. (B♭) 1 2
Bass Cl.
Bsn. 1 2 3
Cbsn.
Hn. (F) 1 2 3 4
Tpt. (C) 1-4
Bar./Euph. (C)
Tbn. 1 2
Tba. 3
Timp.
Xyl.
Güiro
2 Toms
Cel.
Pno.
Vn. I
Vn. II
Va.
Vc.
Cb.

fff *pp* *sempre* *ffff* *sff* *sempre marcatissimo* *ffff* 3. a2 div. a 3 [norm.] unis. [norm.]

41

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
fff
fff
Bar./Euph. (C)
Tbn.
Tba.
fff
Timp.
Xyl.
Güiro
2 Toms
Cel.
Pno.

41

Vn. I
Vn. II
Va.
Vc.
Cb.

42

G. P.

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. (B♭)
Bass Cl.
Bsn.
Cbsn.
Hn. (F)
Tpt. (C)
Bar./Euph. (C)
Tbn.
Tba.
Timp.
Xyl.
Güiro
2 Toms
Pno.

42

G. P.

Vn. I
Vn. II
Va.
Vc.
Cb.