

Suite para Lorena

para fagot y orquesta de cuerdas con percusión

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Tranquilo (♩=50)

I. Preludio

Fagot solista

mp muy expresivo

solo

Violines I
1, 2, 3

pp

solo

Violines II
1, 2, 3

pp estático

solo

Violas
1, 2

pp

solo

Violonchelos
1, 2

pp estático

solo

Contrabajos

pp estático

5

Fgt.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

pp estático

tutti

3

3

3

3

3

3

9

A

Musical score for Guión en Do, page 3, rehearsal mark A. The score includes parts for Fgt., Vlns. I, Vlns. II, Vlas., Vchs., and Cb. The Fgt. part features a triplet and a fermata. The strings play sustained notes with a fermata across the first four measures.

14

Fgt.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

pizz.

pp!

pp!

18

Musical score for page 18, measures 18-21. The score includes parts for Fgt., Vlns. I, Vlns. II, Vlas., Vchs., and Cb. The Vlns. II and Vlas. parts feature rhythmic patterns of eighth notes with rests.

Fgt. (Bass clef): Four measures of whole rests.

Vlns. I (Treble clef): Four measures of whole rests.

Vlns. II (Treble clef):
- Measure 18: Quarter note G4, quarter rest.
- Measure 19: Quarter note A4, quarter rest.
- Measure 20: Quarter note B4, quarter rest.
- Measure 21: Quarter note C5, quarter rest.

Vlas. (Bass clef):
- Measure 18: Quarter note G2, quarter rest.
- Measure 19: Quarter note A2, quarter rest.
- Measure 20: Quarter note B2, quarter rest.
- Measure 21: Quarter note C3, quarter rest.

Vchs. (Bass clef): Four measures of whole rests.

Cb. (Bass clef): Four measures of whole rests.

Guión en Do

B

22

Fgt.

mf poco appassionato

Vlms. I

mp appassionato

mp appassionato

Vlms. II

Vlas.

Vchs.

(pp)

(pp)

Cb.

Musical score for page 6, rehearsal mark B. The score includes parts for Fgt., Vlms. I, Vlms. II, Vlas., Vchs., and Cb. The Fgt. part features a melodic line with triplets and a dynamic marking of *mf poco appassionato*. The Vlms. I and II parts have dynamic markings of *mp appassionato*. The Vchs. part has a dynamic marking of *(pp)*. The Cb. part has a dynamic marking of *(pp)*. The score is in 2/4 time and D major.

26

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

- Fgt.** (Fagot): Bass clef, starting with a melodic line that includes a quintuplet marked with a '5'.
- Vlns. I** (Violines I): Treble clef, playing a melodic line.
- Vlns. II** (Violines II): Treble clef, playing sustained notes with a fermata.
- Vlas.** (Violas): Bass clef, playing sustained notes with a fermata.
- Vchs.** (Violonchelos): Bass clef, playing sustained notes with a fermata.
- Cb.** (Contrabajos): Bass clef, playing sustained notes with a fermata.

The score is divided into four measures. The Fgt. part has a complex melodic line with a quintuplet in the second measure. The string parts (Vlns. II, Vlas., Vchs., Cb.) play sustained notes with a fermata in the fourth measure.

30

Fgt.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

pizz.

pp!

(arco)

pizz.

pp!

Detailed description of the musical score: The score is for a string ensemble and begins at measure 30. The time signature is 4/2. The Fgt. (Fagot) part starts with a melodic line in the bass clef. The Vlns. I and Vlns. II parts have two staves each. The Vlns. II parts include dynamic markings: *pp!* and *pizz.* (pizzicato), and a section marked *(arco)* (arco). The Vlas. (Violoncellos) part also has two staves and includes *pp!* and *pizz.* markings. The Vchs. (Violas) and Cb. (Contrabajos) parts are in the bass clef and feature sustained notes with long slurs. The score is divided into three measures by vertical bar lines.

33

Fgt. $\underline{=0}$ *pppp!(eco)*

Vlns. I

Vlns. II

Vlas.

Vchs. *pizz.* *pppp!! (eco)* *pizz.*

Cb. *pppp!! (eco)* *pizz.*

Detailed description: This page of a musical score, numbered 33, is for the piece 'Guión en Do'. It features six staves: Fagot (Fgt.), Violines I (Vlns. I), Violines II (Vlns. II), Violas (Vlas.), Violonchelos (Vchs.), and Contrabajo (Cb.). The Fagot part begins with a natural sign and a zero, followed by a *pppp!(eco)* dynamic. The Violins I and II parts have melodic lines with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Violonchelo and Contrabajo parts have a similar rhythmic pattern and include *pizz.* and *pppp!! (eco)* markings. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.



36 Animado ♩=69

Fgt. *mf con grazia*

Bo. *mf sonoro*

Pand. *mp sonoro*

Tri. *mf sonoro*
sempre pizz.
gliss.

Vlns. I *p con ligereza*
sempre pizz.
gliss.

Vlns. II *p con ligereza*
sempre pizz.

Vlas. *p con ligereza*
sempre pizz.

Vchs. *p con ligereza*
sempre pizz.

Cb. *p con ligereza*

42

This musical score page, numbered 42, is for the piece 'Guión en Do'. It features a variety of instruments: Fagot (Fgt.), Clarinet (Bo.), Pandereta (Pand.), Triángulo (Tri.), Violines I (Vlns. I), Violines II (Vlns. II), Viola (Vlas.), Violonchelo (Vchs.), and Contrabajo (Cb.). The score is divided into five measures. The Fagot part includes a triplet of eighth notes marked with a forte (*f*) dynamic. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment. The key signature is one sharp (F#), and the time signature is 3/8.

47

Fgt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

arco

mf con grazia

Detailed description: This is a page of a musical score for a piece titled 'Guión en Do'. The page number is 12, and the music begins at measure 47. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Fgt. (Fagot), Bo. (Corno), Pand. (Pandereta), Tri. (Trompa), Vlns. I (Violines I), Vlns. II (Violines II), Vlas. (Violas), Vchs. (Vcllo), and Cb. (Cello). The Fagot part starts with a triplet of eighth notes. The woodwinds and strings play rhythmic patterns, with the strings marked 'arco' and 'mf con grazia'. The score is divided into four measures, with a key signature change to D major indicated by a sharp sign on the F line in the second measure.

51

D

The musical score for page 51, rehearsal mark D, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fgt. (Bassoon):** Starts with a rest, then plays a melodic line with a triplet of eighth notes and a sextuplet of eighth notes.
- Bo. (Clarinet):** Plays a rhythmic pattern of eighth notes with accents.
- Pand. (Piano):** Plays a rhythmic pattern of eighth notes with accents.
- Tri. (Trombone):** Plays a rhythmic pattern of eighth notes with accents.
- Vlns. I (Violins I):** Features a melodic line with a triplet and a pizzicato section.
- Vlns. II (Violins II):** Plays a rhythmic pattern of eighth notes with accents.
- Vlas. (Violas):** Plays a rhythmic pattern of eighth notes with accents.
- Vchs. (Violoncellos):** Plays a rhythmic pattern of eighth notes with accents.
- Cb. (Double Basses):** Plays a rhythmic pattern of eighth notes with accents.

The score includes various musical notations such as accents, slurs, triplets, sextuplets, and pizzicato markings. The time signature is 3/4, and the key signature is one sharp (F#).

55

The musical score for page 55, titled "Guión en Do", is arranged for a full orchestra. The score is divided into four measures. The first measure is in common time (C), the second in 2/4, and the third and fourth in common time. The instruments and their parts are as follows:

- Fgt. (Bassoon):** Starts with a whole rest in the first measure, then plays a melodic line in the second measure, and continues with a sixteenth-note pattern in the third and fourth measures. A dynamic marking of *mf* and a fermata over a sixteenth note are present in the third measure.
- Bo. (Clarinet):** Plays a rhythmic pattern of eighth notes with accents throughout all measures.
- Pand. (Piano):** Plays a rhythmic pattern of eighth notes with accents throughout all measures.
- Tri. (Trombone):** Plays a rhythmic pattern of eighth notes with accents throughout all measures.
- Vlns. I (Violins I):** Play a melodic line with accents and slurs, featuring a sharp sign in the first measure.
- Vlns. II (Violins II):** Play a rhythmic pattern of eighth notes with accents throughout all measures.
- Vlas. (Violas):** Play a rhythmic pattern of eighth notes with accents throughout all measures.
- Vchs. (Violoncellos):** Play a rhythmic pattern of eighth notes with accents throughout all measures.
- Cb. (Contrabass):** Play a rhythmic pattern of eighth notes with accents throughout all measures.

59

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fgt. (Bassoon):** Features a complex rhythmic pattern with triplets and sextuplets. The notation includes a large slur over a series of notes, with brackets indicating groupings of 3 and 6 notes.
- Bo. (Clarinet):** Plays a rhythmic accompaniment with eighth notes and rests.
- Pand. (Percussion):** Provides a rhythmic accompaniment with eighth notes and rests.
- Tri. (Trombone):** Plays a rhythmic accompaniment with eighth notes and rests.
- Vlns. I (Violins I):** Three staves, each playing a rhythmic accompaniment with eighth notes and rests. Dynamics include *mf*.
- Vlns. II (Violins II):** Three staves, each playing a rhythmic accompaniment with eighth notes and rests. Dynamics include *mf*.
- Vlas. (Violas):** Two staves, each playing a rhythmic accompaniment with eighth notes and rests. Dynamics include *mf* and *mf espressivo*. The second staff includes the instruction *arco, solo*.
- Vchs. (Violoncellos):** Two staves, each playing a rhythmic accompaniment with eighth notes and rests. Dynamics include *mf*.
- Cb. (Cello):** One staff, playing a rhythmic accompaniment with eighth notes and rests. Dynamics include *mf*.

64

f ligero pero expresivo

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fgt. (Bassoon):** Remains silent until measure 64, then plays a melodic line with slurs and accents.
- Bo. (Clarinet):** Plays a rhythmic pattern of eighth notes with accents throughout the page.
- Pand. (Percussion):** Plays a rhythmic pattern of eighth notes with accents.
- Tri. (Trombone):** Plays a rhythmic pattern of eighth notes with accents.
- Vlns. I (Violins I):** Play a rhythmic pattern of eighth notes with accents.
- Vlns. II (Violins II):** Play a rhythmic pattern of eighth notes with accents. Includes markings for *arco, 1 solo* and *pizz.*
- Vlas. (Violas):** Play a rhythmic pattern of eighth notes with accents. Includes a *p* marking.
- Vchs. (Violoncellos):** Play a rhythmic pattern of eighth notes with accents.
- Cb. (Double Basses):** Play a rhythmic pattern of eighth notes with accents.

The score is written in 2/4 time and features a variety of rhythmic patterns and articulations, including accents, slurs, and dynamic markings.

72

This musical score page contains measures 72 through 80. The instruments and their parts are as follows:

- Fgt. (Fagot):** Bass clef, featuring triplet eighth notes in measures 72-75 and a quarter note in measure 76.
- Bo. (Corno):** Treble clef, playing eighth notes with accents.
- Pand. (Percusión):** Treble clef, playing eighth notes with accents.
- Tri. (Trompa):** Treble clef, playing eighth notes with accents.
- Vlns. I (Violines I):** Treble clef, playing eighth notes with accents.
- Vlns. II (Violines II):** Treble clef, playing eighth notes with accents.
- Vlas. (Violas):** Bass clef, playing eighth notes with accents.
- Vchs. (Violonchelos):** Bass clef, playing eighth notes with accents.
- Cb. (Contrabajo):** Bass clef, playing eighth notes with accents.

The score is written in a common time signature. The key signature has one sharp (F#). The page number 72 is located at the top left of the first staff.

80

Musical score for page 18, titled "Guión en Do", starting at measure 80. The score is arranged in a system with the following parts from top to bottom: Fgt. (Bass clef), Bo. (Soprano clef), Pand. (Soprano clef), Tri. (Soprano clef), Vlns. I (Treble clef), Vlns. II (Treble clef), Vlas. (Bass clef), Vchs. (Bass clef), and Cb. (Bass clef). The music consists of five measures. The Fgt. part features a melodic line with eighth and sixteenth notes, including a triplet in the final measure. The Bo., Pand., and Tri. parts play rhythmic patterns of eighth notes with accents. The Vlns. I, Vlns. II, Vlas., Vchs., and Cb. parts play a consistent eighth-note accompaniment with accents.

85 poco rit. Tempo primo ♩=69, dim. senza rall. al Fine

The musical score for page 19, measures 85-89, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fgt. (Fagot):** Bass clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 are mostly rests.
- Bo. (Corno):** Alto clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Pand. (Percussion):** Alto clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Tri. (Trompa):** Alto clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Vlns. I (Violines I):** Treble clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Vlns. II (Violines II):** Treble clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Vlas. (Violas):** Alto clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Vchs. (Violonchelos):** Bass clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.
- Cb. (Contrabajo):** Bass clef, one sharp (F#). Measures 85-86 feature a melodic line with slurs and accents. Measures 87-89 feature a rhythmic accompaniment of eighth notes.

The score includes various musical notations such as slurs, accents, and dynamic markings (dim., senza rall.). The tempo change from *poco rit.* to *Tempo primo* (♩=69) occurs at measure 86. The key signature is one sharp (F#).

III. Siciliana - Barcarola

90 Moderato assai ♩.=40

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

- Fgt.** (Fagot) - Bass clef, 6/8 time signature, rests.
- Pand.** (Pandereta) - Treble clef, 6/8 time signature, rests.
- Tri.** (Trompa) - Treble clef, 6/8 time signature, rests.
- Vlins. I** (Violines I) - Treble clef, 6/8 time signature, rests.
- Vlins. II** (Violines II) - Treble clef, 6/8 time signature, rests.
- Vlas.** (Violas) - Treble clef, 6/8 time signature. Part 1: *1 solo, arco*, *mf expresivo*. Part 2: Rests.
- Vchs.** (Vcllos) - Bass clef, 6/8 time signature. Part 1: *1 solo, arco*, *mf expresivo*. Part 2: Rests.
- Cb.** (Corno bajo) - Bass clef, 6/8 time signature, rests.

The score consists of 7 measures. The Violin I and Violin II parts are silent throughout. The Viola and Violoncello parts play a melodic line in the first measure, marked *mf expresivo* and *1 solo, arco*. The Viola part includes a second measure with a rest. The Violoncello part includes a second measure with a rest. The remaining measures (3-7) feature rests for all parts.

97

Fgt.

Bo.

Pand.

Tri.

arco

Vlns. I

Vlns. II

Vlas.

tutti pizz.

Vchs.

mf ligero
pizz.

mf ligero

Cb.

102 **F**

Fgts. *mf expresivo*

Bo.

Pand.

Tri.

Vlns. I *p estático*

Vlns. II arco *p estático* arco

Vlas. arco *p estático* arco *p estático*

Vchs.

Cb. arco *mp estático*

108

This musical score page, numbered 108, features a variety of instruments. The top section includes the Fagot (Fgt.), Clarín (Bo.), Pandeo (Pand.), and Trompa (Tri.). The middle section is for the Violines (Vlins. I and II), and the bottom section is for the Violas (Vlas.), Violonchelos (Vchs.), and Contrabajo (Cb.). The Fagot part begins with a melodic line in bass clef, marked with a '2' for a second ending. The Clarín, Pandeo, and Trompa parts are mostly rests. The Violin I part has a melodic line in treble clef, with dynamics *mf* *espressivo* and *arco*. The Violin II part has a melodic line in treble clef, with dynamics *pp* *dulce* and *arco*. The Viola part has a melodic line in alto clef, with dynamics *pp* *dulce* and *pizz.*. The Violonchelo part has a melodic line in bass clef, with dynamics *pp* *dulce* and *pizz.*. The Contrabajo part has a melodic line in bass clef, with dynamics *pp* *dulce* and *pizz.*. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.



Fgt. Bo. Pand. Tri. Vlns. I Vlns. II Vlas. Vchs. Cb.

mf espressivo arco, solo

pizz.

119

Egt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

pizz.

H

123

The musical score is arranged in a standard orchestral format. At the top, the rehearsal mark 'H' is enclosed in a box. The score begins with a measure number '123'. The instruments and their parts are as follows:

- Fgt. (Fagot):** Plays a melodic line in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. A slur covers the last three notes, which are followed by a half note D3. A dynamic hairpin indicates a crescendo.
- Bo. (Batería):** Indicated by a double bar line, suggesting a rest or a specific drum pattern.
- Pand. (Pandereta):** Plays a rhythmic pattern of eighth notes with accents: G4, A4, B4, C5, G4, A4, B4, C5.
- Tri. (Trompa):** Plays a rhythmic pattern of quarter notes with accents: G4, A4, B4, C5.
- Vlns. I (Violines I):** Two staves. The upper staff plays a melodic line with accents: G4, A4, B4, C5, G4, A4, B4, C5. The lower staff plays a rhythmic pattern of quarter notes with accents: G4, A4, B4, C5.
- Vlns. II (Violines II):** Two staves. The upper staff has a rest for the first two measures, then enters with a melodic line marked 'pizz.' (pizzicato) with accents: G4, A4, B4, C5, G4, A4, B4, C5. The lower staff has a rest.
- Vlas. (Violas):** Two staves. Both play a rhythmic pattern of quarter notes with accents: G4, A4, B4, C5.
- Vchs. (Vchinos):** Two staves. Both play a rhythmic pattern of quarter notes with accents: G4, A4, B4, C5.
- Cb. (Corno):** One staff. Plays a rhythmic pattern of quarter notes with accents: G4, A4, B4, C5.

127

This musical score page, numbered 127, is for the piece 'Guión en Do'. It features a variety of instruments: Fagot (Fgt.), Clarinet Basso (Bo.), Pandereta (Pand.), Triángulo (Tri.), Violines I (Vlns. I), Violines II (Vlns. II), Violas (Vlas.), Violonchelos (Vchs.), and Contrabajo (Cb.). The score is organized into four measures. The Fagot part begins with a rest in the first measure, followed by a melodic line in the second and third measures, and a more complex rhythmic pattern in the fourth. The Clarinet Basso part is mostly silent, with a few notes in the final measure. The Pandereta and Triángulo parts provide a steady, rhythmic accompaniment. The Violin and Viola parts have intricate melodic lines, with some double-measure rests. The Violonchelo and Contrabajo parts provide a harmonic foundation with rhythmic patterns.

dim. senza rall. al Fine

131

This musical score page contains the following parts and measures:

- Fgt. (Bassoon):** Measures 131-133. Measure 131 features a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). Measure 132 continues with eighth notes (B4, C5, B4, A4). Measure 133 has a quarter note (G4) with a fermata.
- Bo. (Bassoon):** Measures 131-133. All measures contain a whole rest.
- Pand. (Piano):** Measures 131-133. All measures contain a whole rest.
- Tri. (Trumpet):** Measures 131-133. All measures contain a whole rest.
- Vlins. I (Violins I):** Measures 131-133. Measure 131: quarter notes (F4, G4, A4) with accents. Measure 132: quarter notes (B4, C5, B4, A4). Measure 133: quarter notes (G4, F4, E4, D4).
- Vlins. II (Violins II):** Measures 131-133. Measure 131: quarter notes (F4, G4, A4) with accents. Measure 132: quarter notes (B4, C5, B4, A4). Measure 133: quarter notes (G4, F4, E4, D4).
- Vlas. (Violas):** Measures 131-133. Measure 131: quarter notes (F4, G4, A4) with accents. Measure 132: quarter notes (B4, C5, B4, A4). Measure 133: quarter notes (G4, F4, E4, D4).
- Vchs. (Violoncellos):** Measures 131-133. Measure 131: quarter notes (F4, G4, A4) with accents. Measure 132: quarter notes (B4, C5, B4, A4). Measure 133: quarter notes (G4, F4, E4, D4).
- Cb. (Contrabass):** Measures 131-133. Measure 131: quarter notes (F4, G4, A4) with accents. Measure 132: quarter notes (B4, C5, B4, A4). Measure 133: quarter notes (G4, F4, E4, D4).

134

Fgt. Bo. Pand. Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

arco

p *morendo*

pizz.

p *morendo*

138 **Con fuoco** ♩=126

The musical score is arranged in a system with the following parts and markings:

- Fgt.**: Bass clef, 2/4 time, rests.
- Bo.**: Treble clef, 2/4 time, *f giocoso*, eighth-note patterns.
- Pand.**: Treble clef, 2/4 time, *f giocoso*, eighth-note patterns.
- Tri.**: Treble clef, 2/4 time, *f giocoso*, eighth-note patterns.
- Vlns. I**: Treble clef, 2/4 time, rests.
- Vlns. II**: Treble clef, 2/4 time, rests.
- Vlas.**: Bass clef, 2/4 time, *pizz. Bartók*, eighth-note patterns.
- Vchs.**: Bass clef, 2/4 time, *f muy marcado pizz. Bartók*, eighth-note patterns.
- Cb.**: Bass clef, 2/4 time, *f muy marcado*, eighth-note patterns.

145

Fgt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

I

152

f *giocoso*

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

158

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

- Fgt.**: Bass clef, featuring a complex melody with multiple triplet markings (groups of three notes) and a long slur over the first two measures.
- Bo.**: Alto clef, featuring a rhythmic accompaniment of eighth notes.
- Pand.**: Alto clef, featuring a rhythmic accompaniment of eighth notes.
- Tri.**: Alto clef, featuring a rhythmic accompaniment of eighth notes.
- Vlns. I**: Treble clef, currently blank.
- Vlns. II**: Treble clef, currently blank.
- Vlas.**: Bass clef, featuring a rhythmic accompaniment of eighth notes.
- Vchs.**: Bass clef, featuring a rhythmic accompaniment of eighth notes.
- Cb.**: Bass clef, featuring a rhythmic accompaniment of eighth notes.

163

Fgt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

arco, 1 solo

f giocoso

arco, 2 solo

f giocoso

arco, 2 solo

f giocoso

169

Fgt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

arco, 2 solo

f giocoso

arco, 2 solo

f giocoso



175

Fgt. *f con la melodía*

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

181

fenergico

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

188

Fgt. *f* sobre la melodía

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas. arco *f* *giocoso*

Vchs.

Cb.

194

f giocoso

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

200

Fgt.

Bo.

Pand.

Tri.

Vlns. I

Vlns. II

Vlas.

Vchs.

Cb.

205

Musical score for Guión en Do, page 41, starting at measure 205. The score includes parts for Flute (Fgt.), Clarinet (Bo.), Piano (Pand.), Trumpet (Tri.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vlas.), Violas (Vchs.), and Cello (Cb.). The Flute part features a complex triplet-based melodic line. The other instruments provide rhythmic accompaniment.

Risoluto

210

The musical score is arranged in a system with the following parts and staves:

- Fgt.** (Fagot): Starts with a whole note G2, followed by a half note F#3, and a quarter note G3. A slur covers the last two notes. The time signature changes to 2/4 at the end of the first measure.
- Bo.** (Corno): Plays a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Pand.** (Pandereta): Plays a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Tri.** (Trompa): Plays a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Vlns. I** (Violines I): Rests throughout the passage.
- Vlns. II** (Violines II): Rests throughout the passage.
- Vlas.** (Viola): Plays a rhythmic pattern of quarter notes: G3, A3, B3, C4, B3, A3, G3.
- Vchs.** (Violonchelo): Plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, B2, A2, G2.
- Cb.** (Contrabajo): Plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, B2, A2, G2.

The score is divided into four measures. The first measure is in 3/4 time, and the second measure is in 2/4 time. The key signature is one sharp (F#).

214

The musical score is arranged in a system with the following parts from top to bottom: Fgt. (Bass clef), Bo. (Soprano clef), Pand. (Soprano clef), Tri. (Soprano clef), Vlns. I (Treble clef), Vlns. II (Treble clef), Vlas. (Bass clef), Vchs. (Bass clef), and Cb. (Bass clef). The score spans five measures. The Fgt. part features a melodic line with a dynamic marking of *fff!* in the final measure. The Bo., Pand., and Tri. parts play a rhythmic accompaniment of eighth notes. The Vlns. I, II, and Vlas. parts play a melodic line with a dynamic marking of *ff seco!* and an *arco* marking. The Vchs. and Cb. parts play a rhythmic accompaniment of eighth notes. A first octave sign (*8va-1*) is placed above the Vlns. I staff in the final measure.