

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 1

Año 2.007

CASTILLO DE DAMAS

Homenaje a Manuel Castillo

Inmaculada Almendral del Río

María de Arcos Rus

Teresa Catalán Sánchez

Pilar Jurado

Raquel Jurado Díaz

Elena Mendoza-López

M^a Luisa Ozaita Marqués

Diana Pérez Custodio

Iluminada Pérez Frutos

Dolores Serrano Cueto

MA
/A



GOBIERNO DE ANDALUCÍA
CONSEJERÍA DE CULTURA

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 1

Año 2007



CASTILLO DE DAMAS

Homenaje a Manuel Castillo

Inmaculada Almendral del Río
María de Arcos Rus
Teresa Catalán Sánchez
Pilar Jurado
Raquel Jurado Díaz
Elena Mendoza-López
M^a Luisa Ozaita Marqués
Diana Pérez Custodio
Iluminada Pérez Frutos
Dolores Serrano Cueto

Castillo de Damas, homenaje a Manuel Castillo. Obra encargo del IV Festival de Música Española de Cádiz.

Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura.

Coordina: Centro de Documentación Musical de Andalucía

© de la edición: JUNTA DE ANDALUCÍA. Consejería de Cultura.

© Inmaculada Almendral del Río, María de Arcos, Teresa Catalán, Pilar Jurado, Raquel Jurado, Elena Mendoza-López, María Luisa Ozaita, Diana Pérez Custodio, Iluminada Pérez Frutos, Dolores Serrano Cueto.

I.S.M.N.: M-9013143-0-6

Depósito Legal: Gr. 2575 - 2.007

Imprime: Imprenta Editorial Ave María

Indice

Presentación: Reynaldo Fernández Manzano

1. Inmaculada Almendral del Río	11
<i>Parque.</i>	
2. M ^a de Arcos Rus	35
<i>Diez glosas a Castillo IV.</i>	
3. Teresa Catalán Sánchez.....	43
<i>Glosa en tono de Re: Manuel Castillo in Memoriam</i>	
4. Pilar Jurado.....	51
<i>Castillo de Damas n^o 8</i>	
5. Raquel Jurado Díaz.....	73
<i>Eodem: homenaje a Manuel Castillo.</i>	
6. Elena Mendoza-López.....	87
<i>SOG: miniatura para orquesta.</i>	
7. María Luisa Ozaita Marques.....	105
<i>Pincelada 14</i>	
8. Diana Pérez Custodio.....	115
<i>"16": homenaje a Manuel Castillo</i>	
9. Iluminada Pérez Frutos.....	125
<i>Homenaje a Manuel Castillo</i>	
10. Dolores Serrano Cueto.....	141
<i>H: Castillo. p. 20</i>	

CASTILLO DE DAMAS

La idea surgió del I taller: “*Mujeres y creación musical*”, celebrado en el marco del III Festival de Música Española de Cádiz, en el 2005, y que fue patrocinado por el Instituto Andaluz de la Mujer y la Universidad de Cádiz. Este taller trataba de cumplir varios objetivos. En primer lugar dar a conocer a los alumnos y la sociedad el trabajo de las mujeres compositoras; que ellas se conocieran entre sí, y que se relacionaran con intérpretes, asociaciones, organismos nacionales e internacionales, reuniendo en Cádiz a los responsables de los mismos. El taller continúa y ofrece dos nuevos frutos: buena parte de la revista *Papeles del Festival de Música Española de Cádiz*, recoge los artículos y la visión de las mujeres compositoras que asisten a los talleres, al mismo tiempo se realizan diversos encargos. En este caso, la Orquesta de Córdoba estrenó la obra colectiva *Castillo de Damas*, que he tenido el honor de que me la dediquen. Diez compositoras glosan orquestalmente las piezas que constituyen la obra: *Introducción al piano contemporáneo* de Manuel Castillo, a quién estaba dedicada la edición del IV Festival. Se trata de una obra colectiva, que mantiene la singularidad de cada autora y que presenta un hilo conductor en la figura de M. Castillo y en concreto en esa obra, que simbólicamente representa las tres facetas más destacadas de este compositor: su carácter de gran pianista, su trabajo constante en el ámbito pedagógico, su faceta de creador y compositor y su preocupación por incorporar los nuevos lenguajes a la música realizada en Andalucía. Si Manuel Castillo fue una ventana, serena y luminosa, en el panorama musical de nuestra comunidad el taller de “*Mujeres y creación musical*” también quiere serlo, mediante el debate, las publicaciones y las nuevas creaciones.

Imaculada Almendral del Río, María de Arco Rus, Teresa Catalán Sánchez, Pilar Jurado, Raquel Jurado Díaz, Elena Mendoza-López, M^a Luisa Ozaita Marqués, Diana Pérez Custodio, Iluminada Pérez Frutos y Dolores Serrano Cueto, fueron las creadoras. La obra se estrenó alternando los números impares a piano de la obra *Introducción al piano contemporáneo* de Manuel Castillo y sustituyendo los números pares por las composiciones orquestales de cada una de las autoras. Se interpretó el 24 de noviembre de 2006, en el IV Festival de música española de Cádiz, por la Orquesta de Córdoba, dirigida por Juan Luis Pérez y María Floristán al piano, en el Gran Teatro Manuel de Falla de Cádiz.

Reynaldo Fernández Manzano.
Director del Festival de música española de Cádiz y del
Centro de Documentación Musical de Andalucía.



*A Reynaldo,
demoledor infatigable de cualquier dique
que corte el aliento del río de la música.*

Las compositoras

Plantilla general de la Orquesta de Córdoba

Flautas	□	Maderas a 2
Oboes		
Clarinetes		
Fagotes		

Trompas (4)
Trompetas (2)
Trombones (3)

Percusiones (2)

Violines primeros (10)
Violines segundos (8)
Violas (6)
Violonchelos (6)
Contrabajos (3)

Esta partitura se interpretó alternando los números impares a piano de la obra *Introducción al piano contemporáneo* de Manuel Castillo y sustituyendo los números pares por las composiciones orquestales de cada una de las autoras.

Obra estrenada el 24 de noviembre de 2006, en el IV Festival de Música Española de Cádiz, por la Orquesta de Córdoba, Juan Luis Pérez (director) y María Floristán (piano), en el Teatro Manuel de Falla.

INMACULADA ALMENDRAL DEL RÍO

PARQUE

12

13

J = 120

PARQUE (INMACULADA ALMENDRAL)

Glosa a la pieza nº 2 de las 20 piezas para piano de Manuel Castillo.

flautas

1
flautas

oboes

clarinetes

trumpetas

trompas

Violin solo

violines 1

violines 2

violas

cellos

Contrabajos

Timbal

accel.

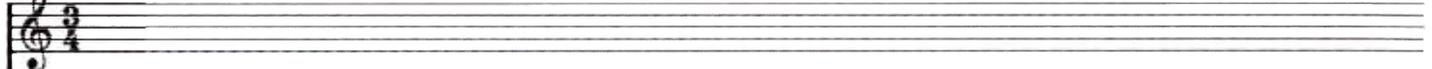
cresc.

2^o

p

flautas

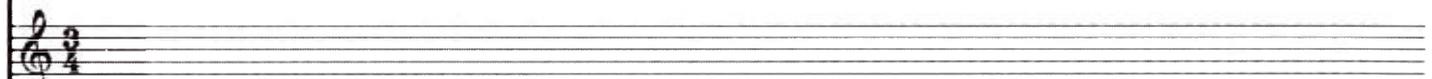
1



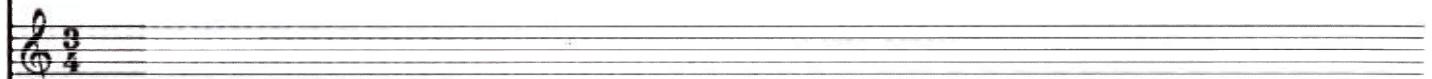
oboes



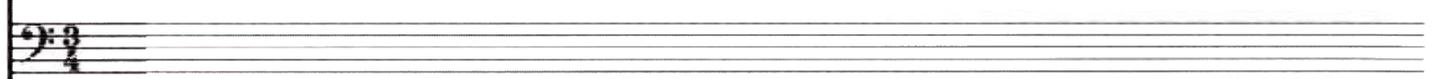
clarinetes



trompetas



trompas



Violin solo



violines 1



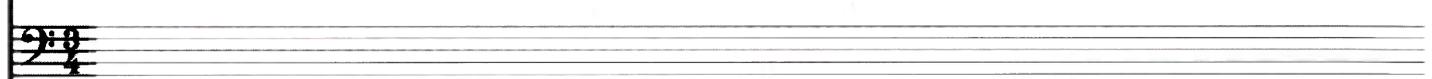
violines 2



violas



cellos



Contrabajos



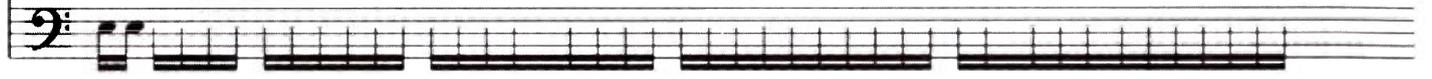
Timbal

accel.

cresc.



2"



flautas

1

flautas

oboes

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

cellos

Contrabajos

Timbal

accel.

cresc.

flautas

5

oboes

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

Contrabajos

Timbal

dim - - - - -

♩ = 120

flautas

9

oboos

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

cellos

contrabajos

mf

f

mf

mf

flautas
13

The musical score is arranged in a system of staves. From top to bottom, the staves are labeled: flautas (numbered 13), oboes, clarinetes, trompetas, trompas, violin solo, violines 1, violines 2, violas, and a double bass section (indicated by a double bass clef and a 12/8 time signature). The score is divided into four measures. The first three measures show mostly rests for the woodwinds and strings. The oboe part has notes in the first and second measures. The double bass section has a rhythmic pattern of eighth and sixteenth notes. The fourth measure features a dynamic marking of *mf* and a sharp sign (#) above the first staff.

flautas

17

oboes

clarinetes

trómpetas

trómpas

violin solo

violines 1

violines 2

violas

The musical score is arranged in a standard orchestral format. It consists of 11 staves. The top four staves are for woodwinds: flautas (flutes), oboes, clarinetes, and trómpetas (trumpets). The next three staves are for brass: trómpas (trombones), violin solo, and violines 1. The following three staves are for strings: violines 2, violas, and violas. The bottom two staves are for the bass line. The score is divided into four measures. The first measure starts with a treble clef and a key signature of one flat (B-flat). The woodwinds and brass parts have various notes and rests. The string parts are mostly rests, with some notes in the bass line. The page number 19 is at the bottom center.

flautas
21

The image shows a page of a musical score with ten staves. The instruments listed on the left are: flautas (flutes), oboes, clarinetes, trompetas (trumpets), trompas (trombones), violin solo, violines 1 (violin 1), violines 2 (violin 2), violas, and cellos/contrabass. The score is divided into four measures. The flautas staff starts with a treble clef and a key signature of one flat (B-flat), with a measure number '21' above it. The oboes staff has a treble clef and a key signature of two flats (B-flat, E-flat). The clarinetes staff has a treble clef and a key signature of one sharp (F-sharp). The trompetas and trompas staves have a treble clef and a key signature of one flat. The violin solo, violines 1, violines 2, and violas staves have a treble clef and a key signature of one flat. The cellos/contrabass staves have a bass clef and a key signature of one flat. The music consists of various notes, rests, and accidentals across the measures.

flautas

25

flauta y flautin

29

This musical score page contains staves for various instruments. The woodwind section includes flutes (flauta y flautin), oboes, clarinets, trumpets, and trombones. The string section includes a solo violin, violins 1 and 2, and violas. The bottom two staves represent the double basses. The score is divided into five measures, with measure numbers 25, 29, and 30 indicated. The flute part features a melodic line starting in measure 25 and continuing through measure 29. The oboe, clarinet, and trombone parts have long, sustained notes with slurs. The string parts provide a harmonic foundation with various rhythmic patterns.

flautas

oboos

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

The musical score consists of 12 staves. The first five staves (flautas, oboos, clarinetes, trompetas, trompas) are empty. The sixth staff (violin solo) contains a melodic line with notes and rests. The seventh staff (violines 1) contains a single note with a dynamic marking *f*. The eighth staff (violines 2) is empty. The ninth staff (violas) is empty. The tenth, eleventh, and twelfth staves are empty. The score is divided into three measures by vertical bar lines.

flautas

33

The musical score for page 33 consists of ten staves. The instruments are listed on the left side of each staff:

- oboes
- clarinetes
- trompetas
- trompas
- violin solo
- violines 1
- violines 2
- violas
- Two empty bass staves at the bottom.

The violin solo part (staff 5) contains the following notes in the first four measures:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter).
- Measure 2: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).
- Measure 3: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).
- Measure 4: F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter).

All other staves (oboes, clarinetes, trompetas, trompas, violines 1, violines 2, violas, and the two empty bass staves) contain rests throughout the page.

flautas

37

The image shows a page of a musical score with ten staves. The instruments listed on the left are: flautas (flutes), oboes, clarinetes, trompetas (trumpets), trompas (trombones), violin solo, violines 1 (violin 1), violines 2 (violin 2), and violas. The score is divided into four measures. The violin solo part has a melodic line with triplets and slurs. The other instruments have rests in all measures.

flautas

41

oboos

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

cellos

contrabajos

mf

mf

flautas

45

oboos

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

mf arco

mf arco

Detailed description: This page of a musical score covers measures 45 through 48. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (flutes, oboes, clarinets, trumpets, trombones) and the violin solo part are currently silent, indicated by horizontal lines. The string section (violins 1 and 2, violas, and cellos/double basses) is active. The violins 1 and 2 parts play a melodic line with eighth and sixteenth notes, including slurs and accidentals (flats and sharps). The violas, cellos, and double basses play a simple harmonic accompaniment of dotted half notes. The dynamic marking *mf* (mezzo-forte) is indicated for the string parts, and the instruction *arco* (arco) is present for the cellos and double basses.

flautas

49

oboos

clarinetes

trompetas

trompas

violin solo

violines 1

violines 2

violas

cellos/contrabassos

flautas

53

The musical score for page 53 includes the following parts:

- flautas (Flutes)
- oboes
- clarinetes (Clarinets)
- trómpetas (Trumpets)
- trómpas (Trombones)
- violin solo
- violines 1 (Violins 1)
- violines 2 (Violins 2)
- violas
- Double Bass (two staves)

The score shows musical notation for the first two staves (Violins 1 and 2) and the Double Bass section. The Double Bass section includes a *mf* dynamic marking in the final measure.

flautas

61

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system of staves. The instruments listed on the left are: flautas (flutes), oboes, clarinetes, trompetas (trumpets), trompas (trombones), violin solo, violines 1 (violin I), violines 2 (violin II), and violas. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first staff (flautas) has a measure rest. The oboe staff has a melodic line starting with a half note F#4, followed by a quarter note G#4, and a half note A4. The clarinet staff has a half note rest, followed by a half note G#4. The trumpet staff has a half note rest, followed by a quarter note F#4, a quarter note G#4, and a half note A4. The trombone staff has a half note rest, followed by a half note G#4. The violin solo staff has a measure rest. The violin I staff has a half note F#4, followed by a quarter note G#4, a quarter note A4, and a half note B4. The violin II staff has a half note F#4, followed by a quarter note G#4, a quarter note A4, and a half note B4. The viola staff has a half note F#4, followed by a quarter note G#4, a quarter note A4, and a half note B4. The bass staff has a half note F#4, followed by a quarter note G#4, a quarter note A4, and a half note B4. The double bass staff has a half note rest, followed by a half note G#4. The score is divided into four measures by vertical bar lines.

flautas
65

oobes *mf*

clarinetes *mf*

trompetas

trompas

violin solo

violines 1

violines 2

violas

The musical score is arranged in a standard orchestral format. It begins with a treble clef and a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines. The woodwind section includes flutes (flautas), oboes (oobes), clarinets, and trumpets (trompas). The brass section includes trombones (trompetas). The string section includes a violin soloist, violins 1 and 2, and violas. The bottom two staves represent the bass line. The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte). The woodwinds and strings play a melodic line, while the brass and bass line provide harmonic support.

flautas

69



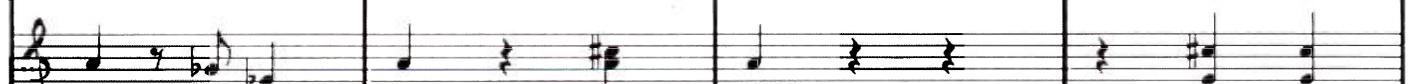
oboes



clarinetes



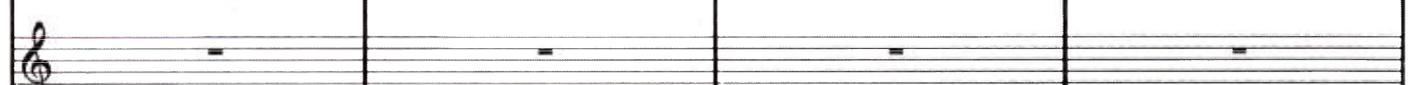
trompetas



trompas



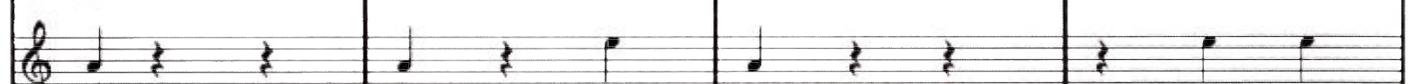
violin solo



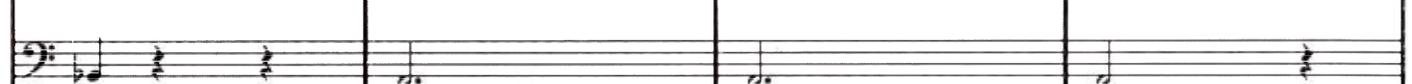
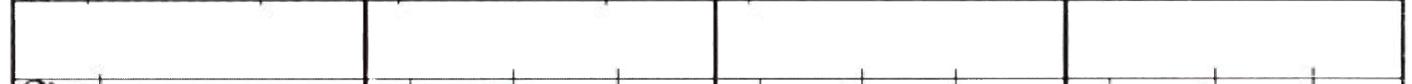
violines 1



violines 2



violas



flautas
73

oboos *fp*

clarinetes

trompetas

trompas *fp*

violin solo *fp*

violines 1

violines 2

violas *fp*

fp *fp* *fp*

flautas

77

flute staff with notes and dynamics *fp*

fp

oboes

oboe staff with notes and dynamics *f*

clarinetes

clarinet staff with notes and dynamics *f*

trompetas

trumpet staff with notes and dynamics *f*

fp

trompas

trombone staff with notes and dynamics *f*

fp

violin solo

violin solo staff with rests and dynamics *f*

violines 1

violin 1 staff with notes and dynamics *f*

violines 2

violin 2 staff with notes and dynamics *f* pizz

violas

viola staff with notes and dynamics *f* pizz

fp

violas

viola staff with notes and dynamics *f* pizz

fp

violas

viola staff with notes and dynamics *f*

fp

violas

viola staff with notes and dynamics *f*

fp

violas

viola staff with notes and dynamics *f*

fp

violas

viola staff with notes and dynamics *f*

MARÍA DE ARCOS RUS

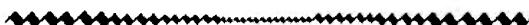
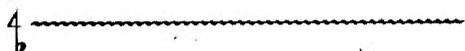
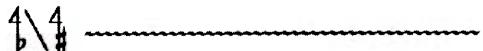
DIEZ GLOSAS A CASTILLO IV

PLANTILLA

- 2 flautas
 - 1 oboe
 - 1 corno inglés
 - 1 clarinete en sib
 - 1 clarinete bajo
 - 1 fagot
- 2 trompas en fa
 - 2 trompetas en do
 - 2 trombones tenores
 - 1 tuba
- 2 timbales (1 ejecutante)
 - 1 percusionista
 - plato grande suspendido
 - bombo
 - crótalos
 - 3 temple blocks
- violines I
 - violines II
 - violas
 - violoncellos
 - contrabajos ▶ scordatura 

(la partitura general está escrita en sonidos reales)

grafías especiales

-  sólo aire dentro del instrumento hasta alcanzar progresivamente sonido natural
-  vibrato progresivo accel.-rit.
-  oscilación microtonal descendente (1/4 tono bajo desde la nota indicada), de manera aleatoria
-  oscilación microtonal descendente y ascendente a partir de la nota indicada, de manera aleatoria
-  presión exagerada con el arco produciendo distorsión (sonido roto)
-  ejecutar el grupo de notas de la manera más rápida posible

GLOSA IV

María de Arcos

4/4 ♩ = 50 ca

Flautas
Oboe *senza vibrato*
Corno inglés *senza vibrato*
Clarinet Bb
Clarinete bajo
Fagot
Trompas
Trompetas
Trombones
Tuba
Timbales *sordina* *levar sordina*
Percusión *Piatto G. susp.* *non misurato, veloce*
Violines I *sul tasto*
Violines II *sul tasto*
Violas *punt.*
Violoncellos *punt.*
Contrabajos con scordatura *sordina*

8

Fl. *mf* *stacc. marc.* *f*

Ob. *mf* *f*

Cr. *mf* *f*

Cl. Sib *mf* (frullato) *f*

Cl. B. *mf* *f*

Fg. *mf* *f*

Tp. *mf* *stacc.* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tb. *mf* *f*

Timb. *mf* *f*

Perc. Bombo *mp* *pp* *mf* *p* *mf* *f* (l.v.)

Vln. I *mf* *non legato* *f* ord.

Vln. II *mf* *non legato* *f* ord.

Vla. *mf* *non legato* *f* ord.

Vc. *mp* *mf* *pizz.* *arco* *f*

Cb. *mf* *f*

GLOSA IV



13 **[3^o]** ♩ = 80ca poco a poco accel. al fine (♩ = 92)

Fl. *1^o solo* *p* *mp* *solo*

Ob. *p*

Cr. *ritrato* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp*

Cl. Sib. *p*

Cl. B. *p* *mp*

Fg. *p*

Tp. *p*

Tpt. *senza sordina* *p*

Tsu. *senza sordina* *p*

Tb. *senza sordina* *p*

Timb.

Perc. *Cristallo* *lv.* *p*

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Cb. *senza sordina* *ppp* *p*

GLOSA IV

18

Fl. *mf* *pp* *mp* *mf* *p* *mf*

Ob. *pp* *mp* *mf* *mp* *mf*

Cl. *mf* *mp* *mf* *mp*

Cl. Sib. *pp* *mf* *mp* *p* *mf*

Cl. B. *mf* *mp* *mf*

Fg. *mp* *mf*

18

1° solo

Tr. *mp* *p*

Tpt. *mp* *p* *mf*

Tbn. *mp* *mf* *p*

Tb. *mf* *p*

18

Timb. *p*

Perc. *mf* *l.v.*

18

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

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

Vla. *mp* *p* *mf* *mp*

Vc. *mp* *p* *mf* *mp*

Cb. *mp* *p* *mf* *mp*

GLOSA IV

♩ 92 (5')

22

Fl. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cl. Sb. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Cl. B. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Eg. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

22

Tp. *mp* *p* *mf* *f* *mf* *f* *mf* *f*

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

Tbn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tb. *mp* *p* *mf* *f* *mf* *f* *mf* *f*

22

Timb. *mp* *p* *mf* *f* *mf* *f* *mf* *f*

Perc. Temple Blocks *p* *mp* *mf* *f* *mf* *f* *mf* *f* Plato G. susp.

22

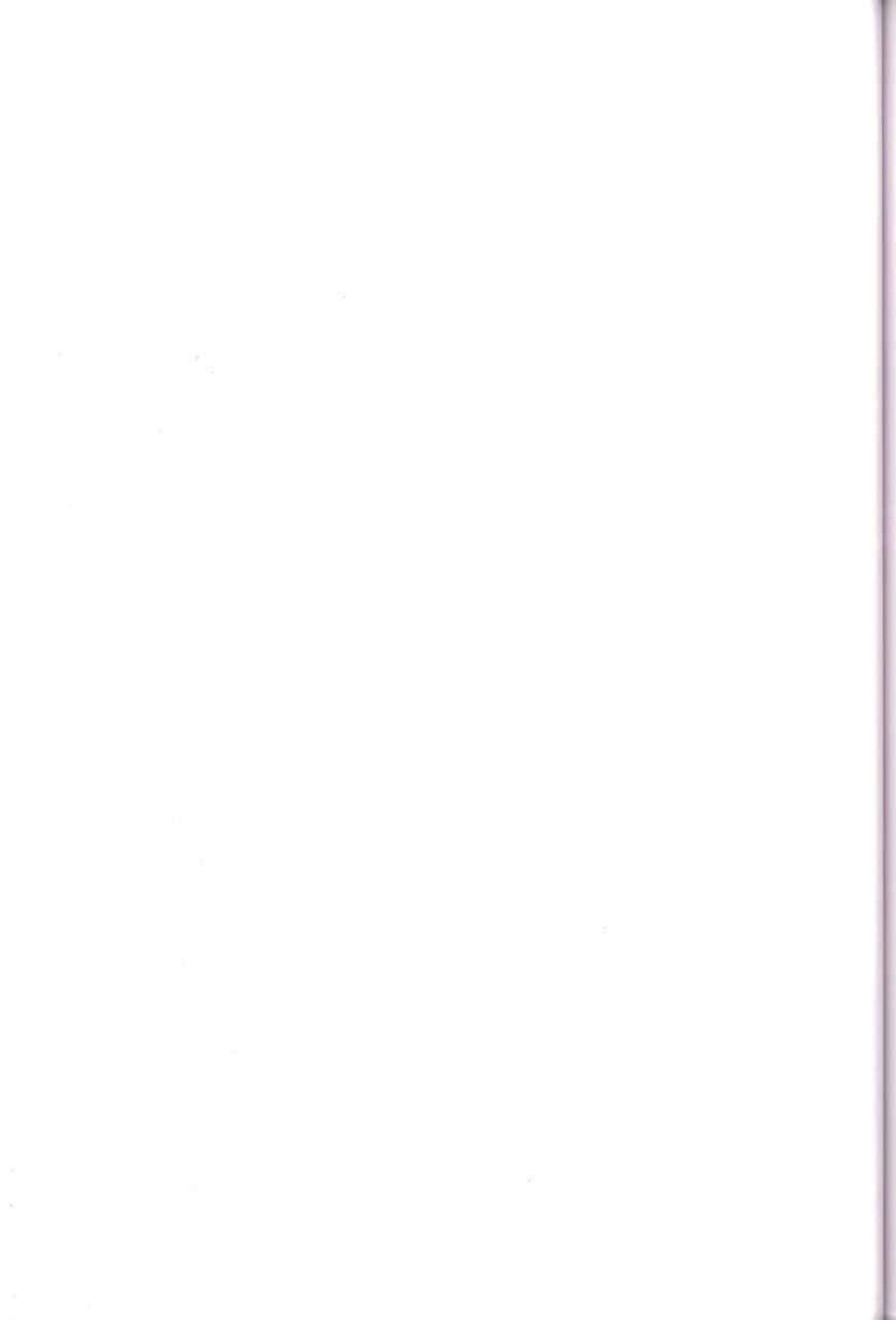
Vln. I *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

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

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

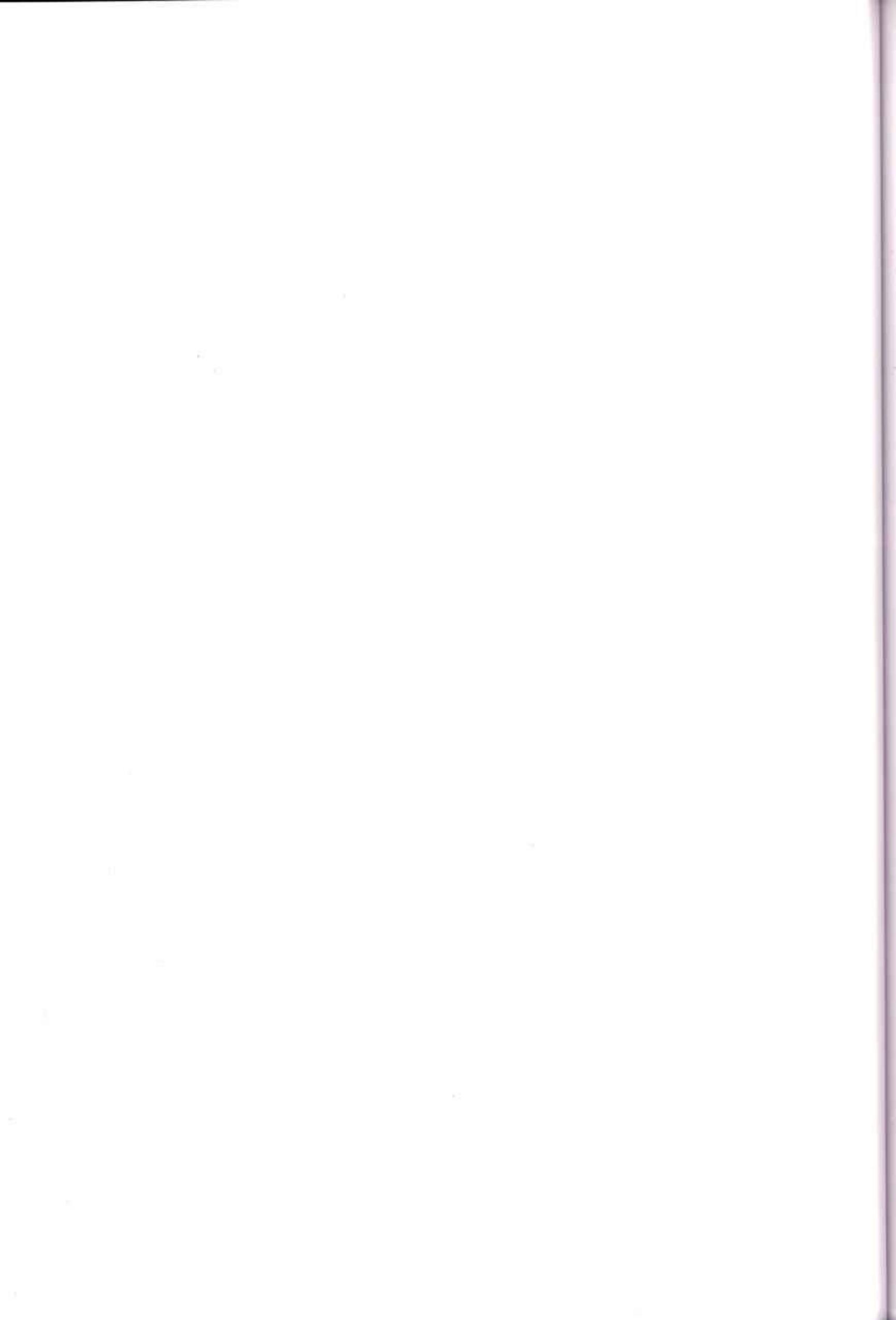
Vc. *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

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



TERESA CATALÁN SÁNCHEZ

*GLOSA EN TONO DE RE: MANUEL
CASTILLO IN MEMORIAN*



GLOSA EN TONO DE RE

-MANUEL CASTILLO IN MEMORIAM-

TERESA CATALÁN
MADRID, 2006

This page contains the musical score for the piece "Glosa en Tono de Re" by Teresa Catalán. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the score are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb, Clarinet in Eb, Bassoon 1, Bassoon 2, Trumpet in F 1, Trumpet in F 2, Trumpet in F 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Cymalom, Maracas, Violin 1, Violin 2, Viola 1, Viola 2, Violoncello, Contrabajo, and Contrabajo. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "mp" (mezzo-piano), "mp sempre", "sf" (sforzando), "p" (piano), and "LÁTIDO" (ritardando). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

GLOSA EN TONO DE RE

This musical score is for a piece titled "Glosa en Tono de Re". It is a full orchestral score with multiple staves for each instrument family. The instruments listed on the left side of the score are:

- Trumpets (Tr. 1-4)
- Trombones (Tbn. 1-4)
- Saxophones (Sax. 1-4)
- Flutes (Fl. 1-2)
- Oboes (Ob. 1-2)
- Clarinets (Cl. 1-2)
- Bassoons (Bsn. 1-2)
- Timpani (Tim.)
- Snare Drum (Ct.)
- Marimba (Mar.)
- Violins (Vln. 1-4)
- Violas (Vla. 1-2)
- Cellos (Vcl. 1-2)
- Double Basses (Cb.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific performance instructions are noted, including "sempre" (always), "senza wood" (without woodwinds), and "MARIMBA III". The score is arranged in a standard orchestral layout with woodwinds and strings in the lower half and brass in the upper half.

GLOSA EN TONO DE RE

This musical score is for a piece titled "Glosa en Tono de Re". It is a complex orchestral work featuring a variety of instruments. The score is organized into several systems of staves. The top system includes strings (Violins I & II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Saxophones). The middle system includes brass instruments (Trumpets, Trombones, and Tuba/Euphonium) and a Percussion section. The bottom system includes a Harp and a Piano. The score is marked with various dynamics and performance instructions, such as "sempre", "pizz", "leggiero alla posta", and "sul post.". The notation includes complex rhythmic patterns, slurs, and dynamic markings throughout the piece.

GLOSA EN TONO DE RE

This musical score is for a piece titled "Glosa en Tono de Re". It is a full orchestral score with a string quartet. The orchestration includes:

- Woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Contrabassoon.
- Brass: Trumpet 1-4, Trombone 1-3, and Tuba.
- Percussion: Timpani 1-4, Snare Drum, and Cymbals.
- Strings: Violin 1 & 2, Viola, Violoncello, and Contrabasso.
- String Quartet: Violin I, Violin II, Viola, and Violoncello.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The string quartet parts are marked with "leggiero alla prima" and "p". The violin parts feature dynamic markings of *mf* and *pp*. The woodwinds and brass parts are marked with *mf*. The string quartet parts include a section marked "div" (divisi) and "pp". The overall tempo and mood are indicated by the markings "APPASSIONATO E TESO".

GLOSA EN TONO DE RE

The musical score is organized into three systems, each with a tempo marking: *Incisivo*, *A tempo*, and *Moroso*. The instruments and parts include:

- Flutes (Fl. 1, Fl. 2):** Part of the first system.
- Oboes (Ob. 1, Ob. 2):** Part of the first system.
- Clarinets (Cl. 1, Cl. 2):** Part of the first system.
- Trumpets (Tpt. 1-4):** Part of the second system.
- Trombones (Tbn. 1-3):** Part of the second system.
- Tuba (Tbn. 4):** Part of the second system.
- Drum Set (Cm., Sn., Tm.):** Part of the second system.
- Marimba:** Part of the second system, with a specific performance instruction.
- Violins (Vln. 1, Vln. 2):** Part of the third system.
- Viola (Vla.):** Part of the third system.
- Cello (Vcl.):** Part of the third system.
- Double Bass (Cb.):** Part of the third system.

Dynamic markings such as *p*, *mp*, *mf*, and *sf* are used throughout the score. Performance instructions like *sempre* and *ad prest.* are also present.

GLOSA EN TONO DE RE

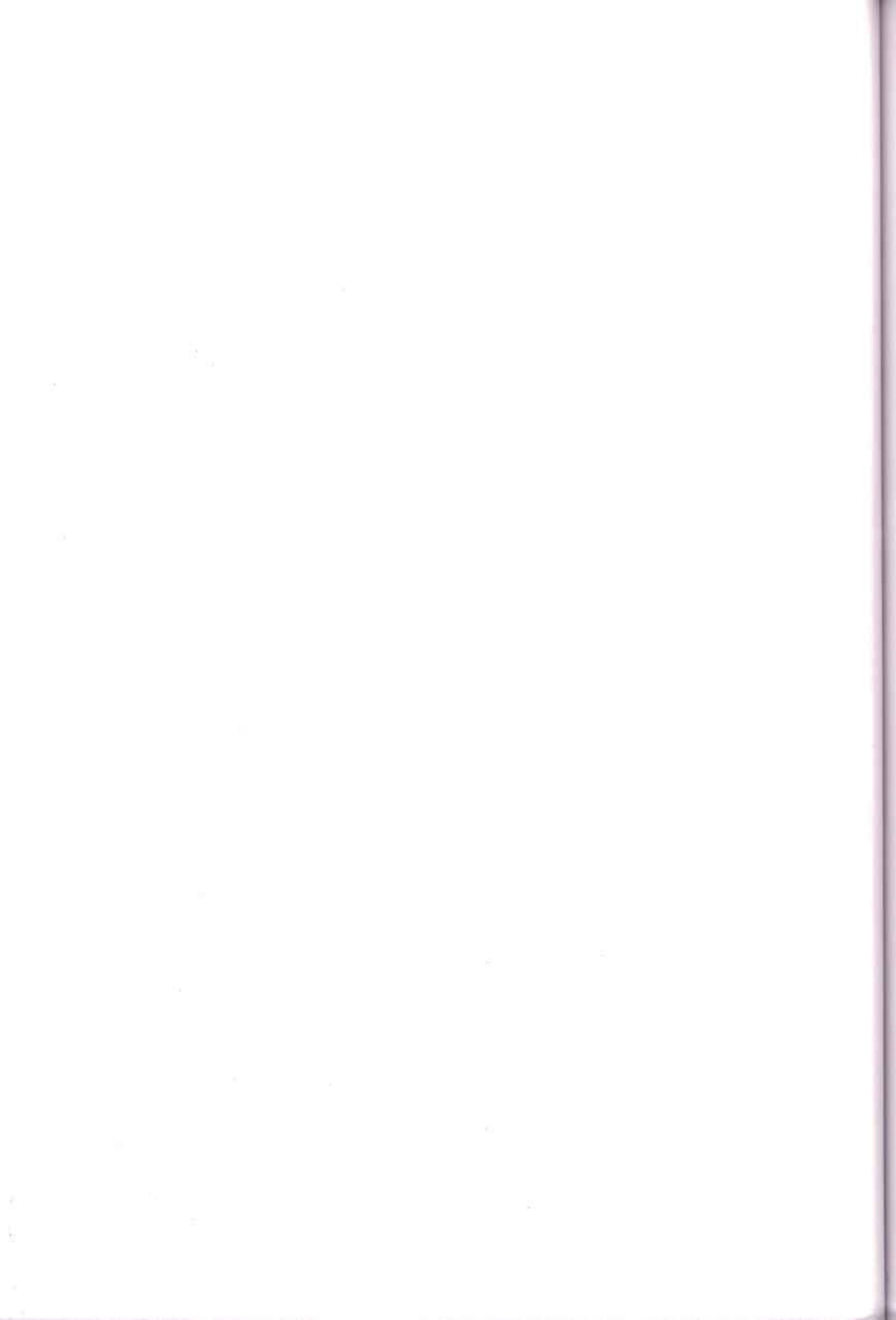
This musical score is for a piece titled "Glosa en Tono de Re". It is a full orchestral score with the following instruments and parts:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in B-flat 1 and 2 (Cl. Bb. 1, Cl. Bb. 2)
- Bassoons 1 and 2 (Fag. 1, Fag. 2)
- Trumpets 1, 2, 3, and 4 (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4)
- Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3)
- Tuba (Tuba)
- Cymbals (Ct.)
- Snare Drum (Bateria)
- Violins I and II (Vn. I, Vn. II)
- Violas (Va.)
- Violoncellos (Vcl.)
- Double Basses (Cb.)

The score is written in a common time signature (C) and features a variety of musical notations, including rests, slurs, and dynamic markings such as *riten.* (ritardando), *p* (piano), *ppz* (pianissimo), and *fff* (fortissimo). A specific section is marked "CAMPANAS TUBULARES" (Tubular Bells) with a *mf* dynamic. The score is divided into measures by vertical bar lines, and the instruments are arranged in a standard orchestral layout.

PILAR JURADO

CASTILLO DE DAMAS N° 8



Flauta I *ffff* *ppp* *pp*

Flauta II *ppp* *pp*

Oboe I

Oboe II

Clarinete I

Clarinete II *Cl. bajo muta Cl. en sib*

Fagot I

Fagot II

Trompa I *mf*

Trompa II *mf*

Trompeta I

Trompeta II

Timbalo *mf*

Viello

Perzóna *pp*

Violon I

Violon II

Viola *pp*

Violoncello I *pp*

Violoncello II *pp*

Violoncello III *pp*

Contrabajo *pp*

This page of a musical score contains the following instruments and parts:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Violin I (Vn. I)
- Violin II (Vn. II)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)
- Trumpet I (Trup. I)
- Trumpet II (Trup. II)
- Timpani (Tym. I, II)
- Snare (Sch.)
- Percussion (Perc.)

The score includes various musical notations such as dynamics (e.g., *pp*, *p*, *mp*, *mf*, *f*), articulation marks, and phrasing slurs. The bottom section of the page features a dense arrangement of strings, including Violin I, Violin II, Viola, Cello, and Double Bass, with intricate rhythmic patterns and dynamic markings.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
Tromp. I
Tromp. II
Tsch.
Vcl. I
Vcl. II
Vcl. I
Vcl. II
Vcl. I
Vcl. II
Vcl. I
Vcl. II
Cb.

Chiaro e all.
mp
pp
mp

This page of musical score is divided into two systems. The upper system includes staves for Flute I, Flute II, Oboe, Clarinet in Bb, Bassoon, Horn I, Horn II, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, and Tuba. The lower system includes staves for Violin I, Violin II, Viola, Cello, Double Bass, and a grand staff for Piano (Right and Left Hand). The score is written in a key signature of one flat and a 2/4 time signature. It features complex melodic lines with many slurs and ties, particularly in the woodwind and string parts. The piano part has a prominent, rhythmic accompaniment in the right hand. The overall texture is dense and orchestral.

Tempo Primo

This page of musical score contains approximately 22 staves. The top section, starting from the first staff, features a complex texture with many notes and rests, including several large slurs that span across multiple staves. The middle section, starting around the 10th staff, is marked 'Poco Solo' and contains fewer notes, with some rests and small melodic fragments. The bottom section, starting around the 15th staff, returns to a more active texture with many notes and rests. The score is written in a standard musical notation style with various clefs and time signatures.

This page of musical score contains multiple staves of music. The top section features a complex rhythmic pattern with many sixteenth notes, likely for a woodwind or string instrument. Below this, there are several staves with more sparse notation, including some rests and simple melodic lines. The middle section shows a series of staves with dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and some slurs. The bottom section consists of several staves with dense, rhythmic patterns, possibly for a keyboard instrument like a piano or organ. The score is written in a standard musical notation style with clefs, time signatures, and various musical symbols.

This page of a musical score contains the following staves from top to bottom:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Bassoon I (Fg. I)
- Bassoon II (Fg. II)
- Trumpet I (Tromp. I)
- Trumpet II (Tromp. II)
- Trombone I (Tromb. I)
- Trombone II (Tromb. II)
- Tuba (Tub.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vcl.)
- Violoncello (Vcllo.)
- Double Bass (Vcllo. II)
- Contra Bass (Cb.)

The score is written in a common time signature (C) and features a variety of musical notations, including rests, notes, stems, beams, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwind and brass sections have more complex parts with many notes and rests, while the string sections have more rhythmic, repetitive patterns. The percussion section is mostly silent, with a few notes in the tuba and timpani parts.

This page of a musical score is densely packed with notation for a full symphony orchestra. The instruments are arranged in the following order from top to bottom:

- Flutes I and II (Fl. I, Fl. II)
- Oboes I and II (Ob. I, Ob. II)
- Clarinets I and II (Cl. I, Cl. II)
- Bassoons I and II (Fg. I, Fg. II)
- Trumpets I and II (Tromp. I, Tromp. II)
- Trombones I and II (Tbn. I, Tbn. II)
- Timpani (Timp.)
- Percussion (Per.)
- Violins I and II (Viol. I, Viol. II)
- Violas (Vcl. I, Vcl. II)
- Vicini (Vcl. III, Vcl. IV)
- Celli (Vcl. I, Vcl. II)
- Double Basses (Vcl. I, Vcl. II)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). A section marked with a Roman numeral **II** is visible at the top of the page. The page number **62** is centered at the bottom.

This page of musical score is for a string quartet, consisting of four staves for Violin I (VI.1), Violin II (VI.2), Viola (VI.3), and Cello/Double Bass (VI.4). The music is written in a 2/4 time signature and features a complex, rhythmic texture. The upper staves (VI.1 and VI.2) are characterized by dense, sixteenth-note passages, often marked with a forte (***ff***) dynamic. The lower staves (VI.3 and VI.4) provide a more melodic and harmonic foundation, with some passages also marked with forte dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings. The page is numbered 63 at the bottom center.

This page of a musical score contains the following instruments and parts:

- Violins:** Violin I (Vln. I) and Violin II (Vln. II), each with two staves.
- Violas:** Viola I (Vla. I) and Viola II (Vla. II), each with two staves.
- Violoncello and Double Bass:** Cello (Vcllo) and Double Bass (Cb.), each with two staves.
- Woodwinds:** Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Fag. I), and Bassoon II (Fag. II).
- Brass:** Trumpet I (Trpt. I), Trumpet II (Trpt. II), Trombone I (Tbn. I), and Trombone II (Tbn. II).
- Percussion:** Snare Drum (Timp.) and Cymbals (Cym.).

The score features a variety of musical notations, including complex rhythmic patterns, slurs, and dynamic markings such as *mf*, *f*, *ff*, *mp*, and *mf*. There are also articulation marks and hairpins throughout the piece.

This page of a musical score contains the following staves and markings:

- Flute I:** Starts with a *sf* dynamic, followed by a melodic line with various articulations.
- Clarinet I:** Features a melodic line with a *f* dynamic.
- Bassoon I:** Includes a melodic line with a *f* dynamic and a *Fig. 1, II* marking.
- Trombone I & II:** Empty staves.
- Trumpet I & II:** Empty staves.
- Timpani:** Shows rhythmic patterns with a *mf* dynamic.
- Snare Drum & Cymbals:** Empty staves.
- Violins I & II:** Violin I has a melodic line with a *f* dynamic and a *Sf* marking. Violin II has a similar line.
- Viola:** Features a melodic line with a *mf* dynamic, highlighted by a rectangular box.
- Cello:** Features a melodic line with a *mf* dynamic, highlighted by a rectangular box.
- Double Bass:** Features a melodic line with a *mf* dynamic, highlighted by a rectangular box.
- Double Bass (bottom):** Features a rhythmic line with a *mf* dynamic, highlighted by a rectangular box.

Fl. I

Obo. I

Cl. I

Trampa I

Trampa II

Tuba I

Tuba II

Timb.

Vibr.

Perc.

Viol. I

Viol. II

Viola

Viol.

Con.

mf

tr

mf

trill

gliss

gliss

This page of a musical score, numbered 67, contains the following parts and notation:

- Flutes (Fl. I, Fl. II):** Both parts begin with a treble clef, a key signature of one flat, and a tempo marking of *Allegro*. They play a melodic line with some rests.
- Oboe (Ob.):** Treble clef, one flat key signature. Plays a melodic line with some rests.
- Clarinet (Cl.):** Treble clef, one flat key signature. Plays a melodic line with some rests.
- Trumpets (Trump. I, Trump. II):** Both parts are in treble clef with a one-flat key signature and are currently silent.
- Timpani (Timp.):** Bass clef. Plays a rhythmic pattern of eighth notes.
- Percussion (Perc.):** Indicated by a vertical line and the word "Tutti" above it, suggesting a change in dynamics.
- Violins (Vln. I, Vln. II):** Treble clef, one-flat key signature. Play a melodic line with some rests.
- Violas (Vla.):** Bass clef, one-flat key signature. Play a melodic line with some rests.
- Violoncello (Vcl.):** Bass clef, one-flat key signature. Play a melodic line with some rests.
- Double Basses (Cb.):** Bass clef, one-flat key signature. Play a melodic line with some rests.
- String Ensemble:** Three parts for Violins (Vln. I, Vln. II, Vln. III), Viola (Vla.), Violoncello (Vcl.), and Double Basses (Cb.). The lower strings play a complex, rhythmic pattern of eighth notes with various articulations and slurs.

Fl. I
 Ob. I
 Cl. I
 Tr. I
 Trompa I
 Trompa II
 Tpta. I
 Tpta. II
 Timb.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vla.
 Vcl.
 Vcl.
 Vcl.
 Vcl.
 Cor.

Musical score for page 68, featuring various instruments and voices. The score includes parts for Flute I, Oboe I, Clarinet I, Trombones I and II, Trumpets I and II, Timpani, Percussion, Violins I and II, Violas, Cellos, Double Basses, and Chorus. The music features various dynamics such as *mp* and *mf*, and includes complex rhythmic patterns and phrasing.

This page of a musical score contains the following staves and parts:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe (Ob.)
- Bassoon (Fg.)
- Clarinet in B-flat (Cl. B)
- Clarinet in A (Cl. A)
- Trumpet I (Tr. I)
- Trumpet II (Tr. II)
- Trumpet III (Tr. III)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Trombone III (Tbn. III)
- French Horn I (Fr. H. I)
- French Horn II (Fr. H. II)
- French Horn III (Fr. H. III)
- French Horn IV (Fr. H. IV)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Vcl. C)
- Contra Bass (Cb.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The bottom section of the page features dense rhythmic patterns in the lower strings.

This page of musical score, numbered 48, contains the following instruments and parts:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Bassoon I (Fg. I)
- Bassoon II (Fg. II)
- Clarinet in B-flat (Cl. Bb)
- Clarinet in A (Cl. A)
- Trumpet I (Tr. I)
- Trumpet II (Tr. II)
- Trumpet III (Tr. III)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Trombone III (Tbn. III)
- Drum (Drum)
- Snare Drum (Snare)
- Timpani (Timp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The percussion section includes snare and timpani parts.

S
T

mantener este gran anillo durante al menos 15° siempre *cresc. molto*

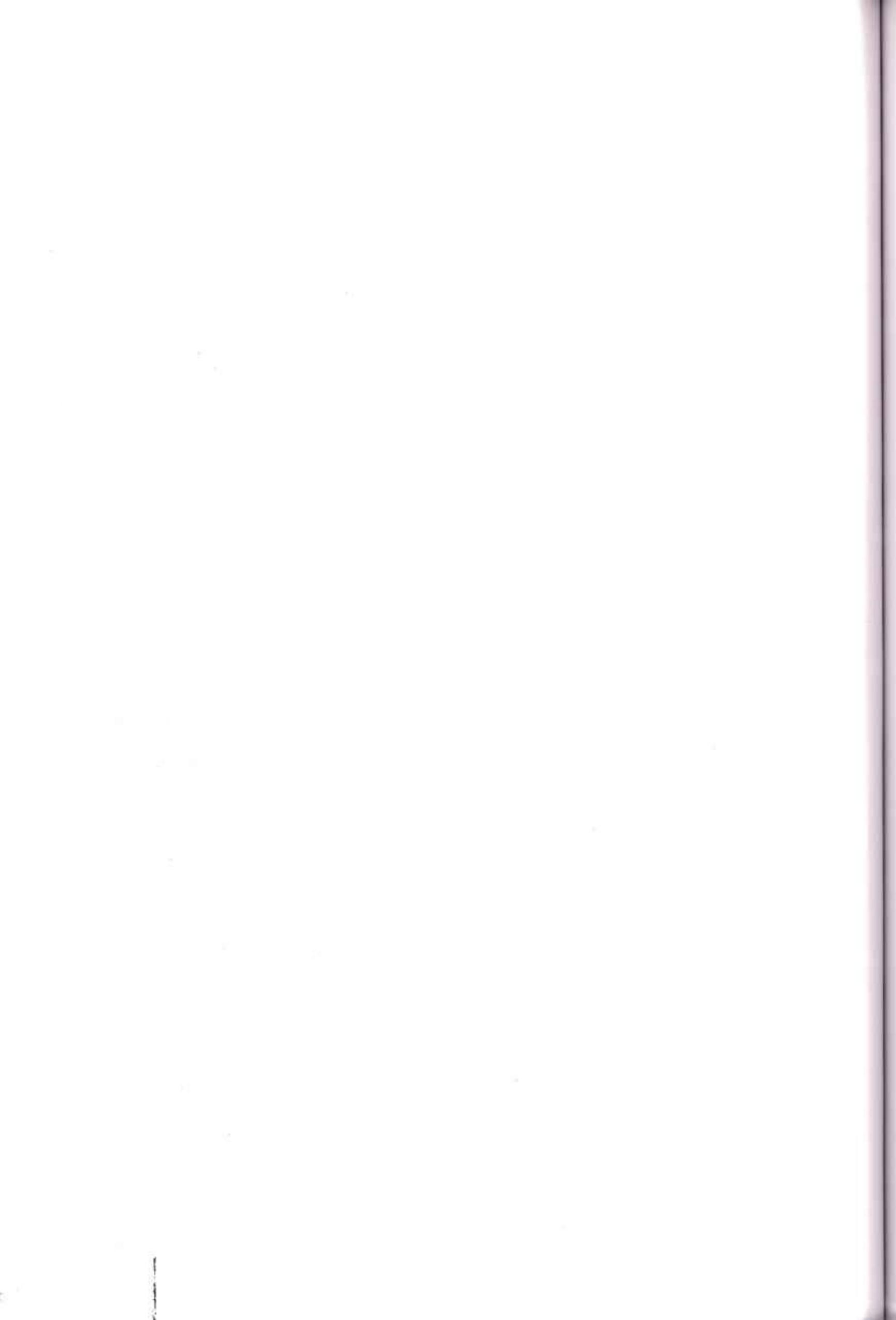
The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. Below these are the brass instruments: Horns I and II, Trumpets I and II, and Trombones I and II. The percussion section includes Timpani, Snare Drum, and Cymbals. The string section consists of Violins I and II, Viola, Cello, and Double Bass. The score is written in a major key and 4/4 time. The woodwinds and strings play a complex, rhythmic pattern of sixteenth and thirty-second notes, creating a 'gran anillo' effect. The instruction 'mantener este gran anillo durante al menos 15° siempre *cresc. molto*' is placed above the first staff. The page number 71 is centered at the bottom.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
Trmp. I
Trmp. II
Tpt. I
Tpt. II
Bc.
Bsn.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

RAQUEL JURADO DÍAZ

EODEM: HOMENAJE A MANUEL CASTILLO





Fl. I II
 Obs. I II
 Clar. I II
 Bass. I II
 Horn I II
 Trp. I II
 Trom. I II
 Perc. (Cym)
 Vib. (Tan. Tam)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Musical markings include: *ppp*, *acc*, *gliss irregolare*, *(con arco)*, *(forzier amore)*, *(div a 2)*, *(div a 3)*, *(div.)*, and *Thn B.*

ppp

Fl. III

Obs. III

Clas. III (Sib)

Fgs. III

Tpos. (Fa)

II. IV

Tus. III (Do)

Tbn. III

Tin.

Vibro-Tam-Tam

Nba

Vln. I

Vln. II

Vla.

Vcl.

Ch.

I.
p

Ob. II. muta a C.I.

I.
p

II.
p

sord.
p

Tam-Tam
bacchette di triang. (I. s.)
pp

Vib.
bacchette di filo (I. s.)
p

div a 3
p

div a 3
p

div.
p

div.
p

div.
p

p

Fl. III
Obs. III
Cl.
Clas. III (Sb)
Fg. III

Trp. (Fa)
Trp. II (Fa)
Trp. III (Fa)
Trp. III (Fa)

Tim.
Vib.
Vib.
Vib.

Vln. I
Vln. II
Vln.
Vln.
Cb.

mp ————— *mf*

Flu III
Obs III
Clas III (Sb)
Fgs III

Tpas. (Fa)
Tpa. II
Tpa. III (Do)
Tpa. III
Tpa. I

Tbn
Vbn/Corn-Tbn

Vln. I
Vln. II
Vla.
Vcl.
Cb.

40

Fl. III

Obo. III

Clar. III (Bb)

Fag. III

III

Trp. III

Tbn. III

Tbn. I

Tbn. II

Vcl. I

Vcl. II

Vla.

Vcllo.

Cb.

p

f

rit. punti

frull sempre

52

Tr III

Ob. III

Cl

Cho. III
(Str)

Fg. III

III

Tpt. (Str)

III

Vcl. III
(Str)

Tbn. III

Tim

Vib.
non Ped.

Vib.

Vcl. I

Vcl. II

Vla

Vlv

Cb

mp

This page of a musical score contains the following staves and markings:

- Violins I (Vn. I):** Measures 101-104, dynamic *f*.
- Violins II (Vn. II):** Measures 101-104, dynamic *f*.
- Violas (Vla.):** Measures 101-104, dynamic *f*.
- Violoncellos (Vcl.):** Measures 101-104, dynamic *f*.
- Double Basses (Vcl. C.):** Measures 101-104, dynamic *f*.
- Flutes (Fl.):** Measures 101-104, dynamic *f*.
- Oboes (Ob.):** Measures 101-104, dynamic *f*.
- Clarinets (Cl.):** Measures 101-104, dynamic *f*.
- Bassoons (Fg.):** Measures 101-104, dynamic *f*.
- Trumpets (Tr.):** Measures 101-104, dynamic *f*.
- Trombones (Tbn.):** Measures 101-104, dynamic *f*.
- Timpani (Tim.):** Measures 101-104, dynamic *f*.
- Drum (Perc.):** Measures 101-104, dynamic *f*.
- Conductor's Part:** Measures 101-104, dynamic *f*.

Performance markings include *f* (forte) and *rit. all. dim.* (ritardando all'andante diminuendo).

Fl. I
 Fl. II
 Cl.
 Obs.
 Fg.
 Trp. I
 Trp. II
 Trbn. I
 Trbn. II
 Trbn. III
 Vln. I
 Vln. II
 Vla. I
 Vla. II
 Vcl.
 Cb.

rit. molto rit. *p*

ELENA MENDOZA LÓPEZ

SOG: MINIATURA PARA ORQUESTA

DISPOSITIVO

2 Flautas
 2 Oboes
 2 Clarinetes en si b (cl. 2 también clarinete bajo)
 1 Fagot
 1 Contrafagot

2 Trompas en Fa
 1 Trompeta en si b con sordina plunger
 2 Trombones tenores-bajos con sordina plunger

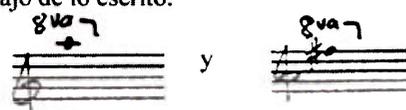
Percusión (2 ejecutantes):

Marimba, vibráfono (extensión hasta el )*, 2 platos suspendidos (grave / agudo), 1 bongo grave, 2 toms

Cuerda (10/8/6/5/3)

La partitura está escrita en do, contrafagot y contrabajo suenan una octava por debajo de lo escrito.

* En caso de no disponer de un vibráfono grande, las notas pueden ejecutarse en el Glockenspiel



Duración: aprox. 3' 15"

LEYENDA

- Las alteraciones sólo son válidas para una nota. Excepción: en el caso de repetición consecutiva, la alteración vale para todas las notas repetidas.
- Los cuartos de tono se usan sólo como sensibles. Su notación es la siguiente:

			Sensible inferior		Al niente
			Sensible superior		Glissando
			Transición progresiva		Glissando, nota de llegada ad limitum
			Dal niente		

Viento:

-  Flatterzunge
- Trombones y trompeta: sordina plunger  abrir,  cerrar,  instrumento abierto,  instrumento cerrado (equilibrar la entonación)
- Clarinetes:  Multifónico. Se indica una altura de sonido que debe estar presente en la composición del multifónico y la dinámica (que sugiere el carácter). Las digitaciones propuestas están tomadas de Phillip Rehfeldt, otras digitaciones son también posibles.
- Maderas en general: no están indicadas las digitaciones de los trinos con cuartos de tono, éstos pueden ser elegidos individualmente por el instrumentista.

Cuerda:

- s.v.: senza vibrato/ s.p.: sul ponticello/ s.t.: sul tasto
-  Sobre el puente (SÓLO ruido blanco)

Percusión:

Baquetas:



duras



medias



blandas



escobilla

SOG

PARTITURA EN DO

Elena Mendoza López, 1999/2006

$\text{♩} = 112$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Contrafg.
Trompa 1
Trompa 2
Trot. 1
Con sordina (Plunge)
Trom 1
Con sordina (Plunge)
Trom 2
Con sordina (Plunge)
Perc. 1:
Plato susp. aguda
Perc. 2:
Plato susp. grave

en el borde
ff possibile
dim.

$\text{♩} = 120$

3/4
5/4

VI I
VI II
Vla.
Vcl.
Kb.

ff * *Guarda: legatissimo possibile*

gliss.

④ **4**

Fl. 1 *tr*

Fl. 2 *tr*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1

Cl. 2

Fg. 1

Contafg.

Tr. 1

Tr. 2

Trpt. 1

Tbn. 1

Tbn. 2

Perc. 1
Plato susp.
aguda

Perc. 2

VII

VII

Vla.

Vla.

Kb.

gliss

Tr. 1

Tr. 2

mf

p im Hintergr.

VI. I

1.

2.

3.

4.

VI. II

1.

2.

3.

4.

Vla.

1. 2. 3.

4. 5. 6.

Vlc.

1. 2. 3.

4. 5.

Kb.

1.

2. 3.

10

CI. 1

Tr. 1

Tr. 2

VI. I

1. sempre diminuendo e legatissimo possibile

2. sempre diminuendo e

3. sempre diminuendo e legatissimo possibile

4. sempre diminuendo e legatissimo possibile

VI. II

1. sempre diminuendo e legatissimo possibile

2. sempre diminuendo e legatissimo possibile

3. sempre diminuendo e legatissimo possibile

4. sempre diminuendo e legatissimo possibile

Vla.

1. sempre diminuendo e legatissimo possibile

2.3. sempre diminuendo e legatissimo possibile

4. sempre diminuendo e legatissimo possibile

5.6. sempre diminuendo e legatissimo possibile

Vlc.

1. sempre diminuendo e legatissimo possibile

2.3. sempre diminuendo e legatissimo possibile

4. sempre diminuendo e legatissimo possibile

5. sempre diminuendo e legatissimo possibile

Cb.

1. sempre diminuendo e legatissimo possibile

2. sempre diminuendo e legatissimo possibile

3. sempre diminuendo e legatissimo possibile

14

tr
tr (tr)

Fl. 1

Cl. 1

Cl. 2

Tr. 1

Tr. 2

Perc. 1: Vibrafono

Perc. 2: Marimba

R.H. * gva

L.H. p (tr)

Acentos muy destacados

* Si no hubiera un vibrafono grande disponible, la mano derecha pueda ejecutarse en el Glockenspiel (manteniendo el mismo sonido real)

VI I

VI II

Va.

Vcl.

Kb.

18

Handwritten musical score for measures 18-21. The score is organized into several systems:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2). Fl. 1 and Cl. 1 have a wavy line above them, and Fl. 2 has a *tr* marking. Cl. 1 has a *tr* marking.
- Strings:** Trumpet 1 (Tr. 1) and Trumpet 2 (Tr. 2). Tr. 1 has a *pp* marking.
- Percussion:** Perc. 1: Vibraphon and Perc. 2: Marimba. Perc. 1 has a *gva* marking.
- Violins:** VI. I (Violin I) with four staves.
- Violas:** VI. II (Viola) with four staves.
- Violoncello:** Vlc. with two staves.
- Double Bass:** Kb. with two staves.

The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *gva*.

$\text{♩} = 52$

22

5
4

4
4

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The instruments listed on the left are: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Fg. 1, Tr. 1, Tr. 2, Trpt. (Con sordina (Plumpe)), Perc. 1: Vibrafono, and Perc. 2: Marimba. The score includes various musical notations such as dynamics (pp, p, f), articulation (accents), and performance instructions like "en primer plano" and "Multiphonic". A key signature change to C# is indicated at the end of the second system.

5
4

4
4
 $\text{♩} = 52$

Musical score for strings, divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The instruments listed on the left are: VI I (Violin I), VI II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Klb. (Klavierspiel). The score includes various musical notations such as dynamics (p, f), articulation (accents), and performance instructions like "en primer plano".

26

Fl. 1

Fl. 2

Ob. 1
poco sf pp

Ob. 2
poco sf pp

Cl. 1
poco sf pp

Cl. 2
pp

Fg. 1

Tr. 1

Tr. 2

Trpt.
(de trás)

Perc. 1:
Vibrafono
I.V. (m)

Perc. 2:
Plata susp. agudo
PP en el borde

* P Ped

I.V. (-)

VI. I

VI. II

Vla.

Vcl.

32

VI. I

VI. II

Vla.

Vlc.

pp

pp s.v.

Sempre staccato, depressione

37

Perc. 2:
Clog
Tom grave

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

mp

pp s.v.

pp s.v.

pp s.v.

40

Cl. bajo

Cfag.

Trbn. 2

Perc. 1:
Tom agudo
Perc. 2:
Tom grave

Bongo X

VI. I

VI. II

Vla.

Vlc.

Cb.

2
4

42

Cl. Bajo
 C fag.
 Trbn. 2
 Perc. 1:
 Bongo/Tom agudo
 Perc. 2:
 Tom grave

(Plunger)
 Con sordina
 Bongo
 Tom agudo
 mp
 pp
 mp

VI
 VII
 Vla.
 Vlc.
 Kb.

(45)

3
4

4
4

Cl. 1

Cl. Bajo

Fg. 1

Cfag.

Trbn. 2

Perc. 1:
Tom agudo

Perc. 2:
Tom grave/
Bombo

3
4

3
4

VII

VI.I

VI.a

VI.c

Kb.

diminuendo molto

diminuendo molto

diminuendo molto

+

diminuendo molto

diminuendo molto

3

Bombo

molto sul testo

diminuendo molto

48

Cl. bajo
 Fg. 1
 C. fag.
 Trbn 2
 Perc. 1:
 Marimba
 Perc. 2:
 Bombo

pp

52

Perc. 1:
 Marimba
 Perc. 2:
 Bombo

ppp

aprox. 3' 15''

MARÍA LUISA OZAITA MAQUES

PINCELADA 14



Pincelada 14

M.L. OZAITA (2006)

The musical score is for a piece titled "Pincelada 14" by M.L. OZAITA (2006). It is written in 4/4 time with a tempo of quarter note = 80. The score is divided into two systems. The first system includes woodwind parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, and Trombone, along with a Cymbals part. The woodwinds play a rhythmic pattern of eighth notes, often in groups of three (trios), with a dynamic marking of *mf*. The second system includes string parts for Violin I, Violin II, Viola, Cello, and Contrabass. The strings play a sustained, long-note accompaniment, with a dynamic marking of *c.s.* (crescendo).

M. L. Ozaíta
Pincelada 14
(In memoriam Manuel Castillo)

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). The third system is for Cymbal (Cym.). The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins with a 5-measure rest for all instruments. The woodwinds and brass play a single note (half note) in the first measure. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a half note in the first measure. From the second measure onwards, the strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' above the notes. The dynamics for the strings are marked as *mf* (mezzo-forte) and *sp.* (sforzando). The woodwinds and brass are mostly silent after the first measure.

M. L. Ozaíta
Pincelada 14
(In memoriam Manuel Castillo)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (B.-Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (B.-Tpt.), and Trombone (Tbn.). The percussion section includes Cymbal (Cymt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 10. The woodwinds (Fl., Ob., B.-Cl., Bsn.) and brass (Hn., B.-Tpt., Tbn.) parts feature a rhythmic pattern of eighth-note triplets, marked with a forte (*f*) dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) also plays eighth-note triplets. The Cymbal part is silent.

M. L. Ozaita
Pincelada 14
(In memoriam Manuel Castillo)

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Measures 12-15 feature a triplet eighth-note pattern. Measures 16-18 are silent.
- Oboe (Ob.):** Measures 12-15 feature a triplet eighth-note pattern. Measures 16-18 are silent.
- Bass Clarinet (B♭ Cl.):** Measures 12-15 feature a triplet eighth-note pattern. Measures 16-18 are silent.
- Bassoon (Bsn.):** Measures 12-15 are silent. Measures 16-18 feature a triplet eighth-note pattern starting at measure 16, marked *mf*.
- Horn (Ho.):** Measures 12-15 are silent. Measures 16-18 feature a triplet eighth-note pattern starting at measure 16, marked *mf*.
- Bass Trumpet (B♭ Tpt.):** Measures 12-15 feature a triplet eighth-note pattern. Measures 16-18 are silent.
- Trumpet (Tbn.):** Measures 12-18 are silent.
- Cymbal (Cym.):** Measures 12-18 are silent.
- Violin I (Vln. I):** Measures 12-18 are silent.
- Violin II (Vln. II):** Measures 12-18 are silent.
- Viola (Vla.):** Measures 12-18 are silent.
- Violoncello (Vc.):** Measures 12-18 are silent.
- Contrabass (Cb.):** Measures 12-18 are silent.

M. L. Ozaíta
Pincelada 14
(In memoriam Manuel Castillo)

This musical score page, numbered 14, is for the piece "Pincelada 14" by M. L. Ozaíta, dedicated to Manuel Castillo. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl):** Enters at measure 14 with a *p* dynamic, playing a triplet of eighth notes.
- Oboe (Ob):** Enters at measure 14 with a *p* dynamic, playing a triplet of eighth notes.
- Bass Clarinet (B. Cl):** Enters at measure 14 with a *p* dynamic, playing a triplet of eighth notes.
- Double Bass (Buc):** Features a continuous triplet of eighth notes throughout the section, starting at measure 14.
- Trumpet (Tr):** Enters at measure 14 with a *mf* dynamic, playing a melodic line.
- Bass Trumpet (B. Tpt):** Enters at measure 14 with a *p* dynamic, playing a triplet of eighth notes.
- Timpani (Tbn):** Enters at measure 14 with a *mp* dynamic, playing a melodic line with *Glissando* markings.
- Cymbal (Cym):** Enters at measure 14 with a triplet of eighth notes.
- Violin I (Vln I):** Enters at measure 14 with a triplet of eighth notes.
- Violin II (Vln II):** Enters at measure 14 with a triplet of eighth notes.
- Viola (Vla):** Enters at measure 14 with a triplet of eighth notes.
- Violoncello (Vc):** Enters at measure 14 with a triplet of eighth notes.
- Double Bass (Cb):** Enters at measure 14 with a triplet of eighth notes.

The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of triplets of eighth notes, while the brass and timpani play more melodic lines. The dynamic markings range from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte).

M. L. Ozaíta
Pincelada 14
(In memoriam Manuel Castillo)

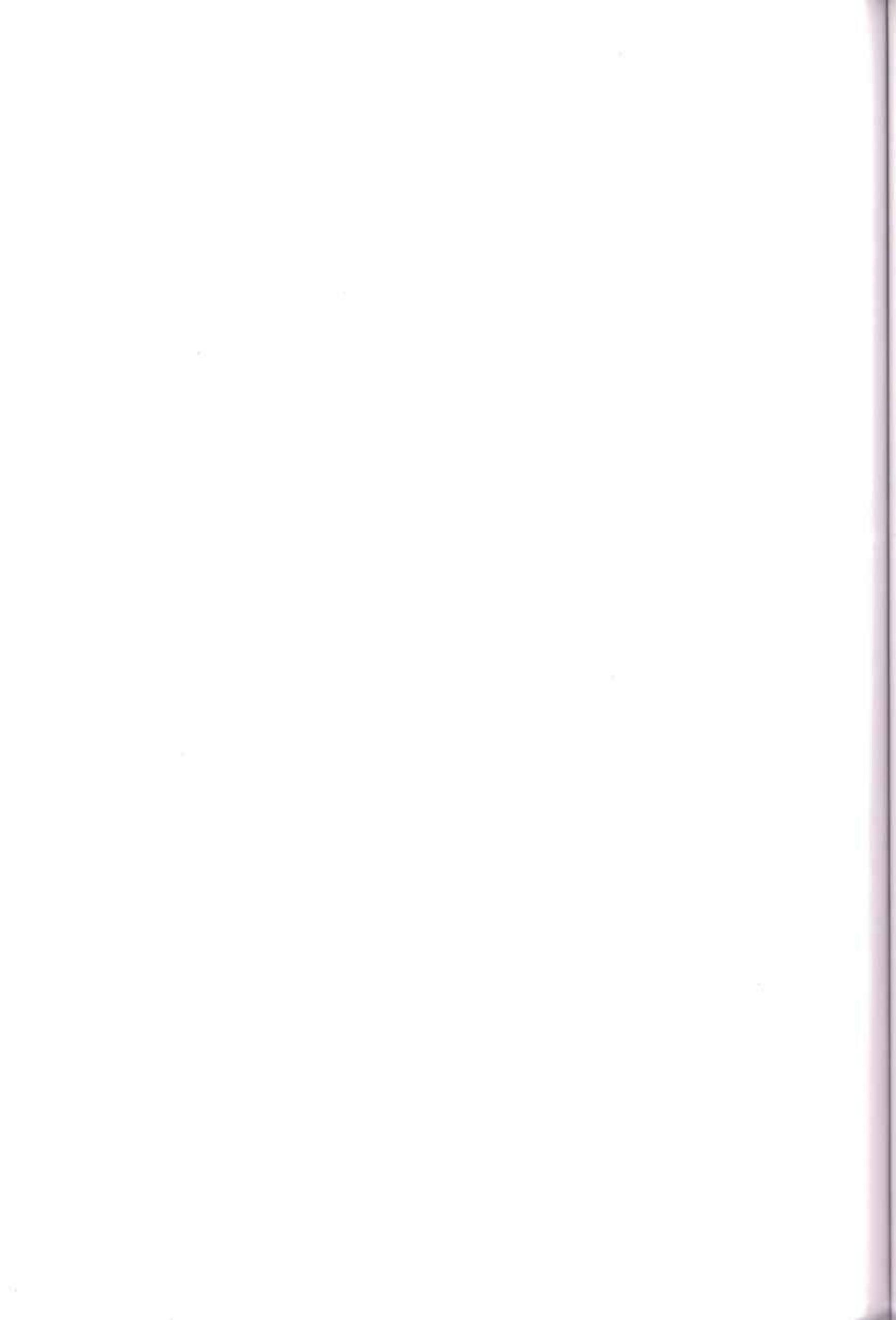
This musical score is for the piece "Pincelada 14" by M. L. Ozaíta, dedicated to Manuel Castillo. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Oboe (Ob.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Bass Clarinet (B. Cl.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Bassoon (Bsn.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Horn (Hn.):** Part 1, starting at measure 17 with a quarter note.
- Trumpet (B. Tpt.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Tuba (Tbn.):** Part 1, starting at measure 17 with a glissando.
- Cymbal (Cym.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Violin I (Vln. I):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Violin II (Vln. II):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Viola (Vla.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Violoncello (Vcl.):** Part 1, starting at measure 17 with a triplet of eighth notes.
- Double Bass (Cb.):** Part 1, starting at measure 17 with a triplet of eighth notes.

The score features numerous triplet markings and glissando effects, particularly in the woodwind and string sections. The notation is in a key signature of one sharp (F#) and a 2/4 time signature.

M. L. Ozaña
Pincelada 14
(In memoriam Manuel Castillo)

This page of a musical score, numbered 111, contains the notation for measures 24 through 31. The score is divided into three systems. The first system includes the Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes the Horn (Hn.), Baritone/Euphonium (B. Tpt.), and Trombone (Tbn.). The third system includes the Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and brass parts feature melodic lines with various articulations and dynamics, while the string parts provide a harmonic foundation with sustained notes and slurs. The score concludes with a double bar line and a final dynamic marking.



DIANA PÉREZ CUSTODIO

“16”: HOMENAJE A MANUEL CASTILLO



Fl.
 Ob.
 Cl.
 B♭.
 Tr. 1-2
 Tr. 3-4
 Tpt.
 Trb. T.
 Trb. B.
 Perc. 1
 Perc. 2
 Vln. I-1
 Vln. I-2
 Vln. II-1
 Vln. II-2
 Vla. 1
 Vla. 2
 Vc. 1
 Vc. 2
 Cb. 1
 Cb. 2

Musical score for orchestra and strings. The score is divided into three measures. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with triplets and glissandi. The Clarinet (Cl.) and Bassoon (B♭.) parts also include glissandi and triplets. The Trumpet (Tpt.) and Trombone (Trb.) parts feature dynamic markings such as *mp*, *pp*, and *pp < mp*. The Percussion (Perc.) parts include rhythmic patterns. The Violin (Vln.) and Viola (Vla.) parts feature sustained notes with dynamic markings such as *ppp* and *mp*, and articulations such as *port.*. The Cello (Vc.) and Contrabass (Cb.) parts feature melodic lines with triplets and glissandi.

A

Musical score for section A, featuring woodwinds, brass, percussion, and strings. The score is divided into three measures. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets (Tr. 1-2, Tr. 3-4), Trombones (Trb. I, Trb. B), and Trombones (Tpt.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Violins (Vln. I-1, Vln. I-2, Vln. II-1, Vln. II-2), Violas (Vla. 1, Vla. 2), Cellos (Vc. 1, Vc. 2), and Contrabasses (Cb. 1, Cb. 2). The score includes various musical notations such as dynamics (p, mp, pp, mf), articulation (gliss., port.), and performance instructions (TAM-TAM, sul II, sempre p). The woodwinds and brass play melodic lines with glissandos and triplets. The strings play sustained chords and melodic lines. The percussion plays a rhythmic pattern.

B

Fl.

Ob.

Cl.

Fg.

Tr. 1-2

Tr. 3-4

Tpt.

Trb. T.

Trb. B.

Perc. 1

Perc. 2

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 1

con motor y con pedal
VIBRAFONO

baqueta media

gliss.

port.

p

mf

sempre p

This musical score page, numbered 121, contains the following parts and markings:

- Flute (FL):** Rests for most of the page, with a final measure marked with a *p* dynamic and a triplet of notes.
- Oboe (Ob.):** Features a melodic line with multiple *gliss.* (glissando) markings and a triplet of notes at the end.
- Clarinet (Cl.):** Includes a *gliss.* marking and a long, sustained note.
- Bassoon (Fg.):** Shows a long, sustained note.
- Trumpets 1-2 (Tr. 1-2):** Includes a *port.* (portamento) marking and a long, sustained note.
- Trumpets 3-4 (Tr. 3-4):** Features a *p* dynamic marking and a long, sustained note.
- Trumpets (Tpt.):** Shows dynamics of *mp*, *pp*, and *mp* with a long, sustained note.
- Trumpets Tenor (Trb. T.):** Includes a long, sustained note.
- Trumpets Bass (Trb. B.):** Shows a long, sustained note.
- Percussion 1 (Perc. 1):** Features a single note.
- Percussion 2 (Perc. 2):** Includes a triplet of notes.
- Violins I (Vln. I-1, I-2):** Both parts are marked *mp dim.* and feature long, sustained notes.
- Violins II (Vln. II-1, II-2):** Both parts are marked *mp dim.* and feature long, sustained notes.
- Violas (Vla. 1, 2):** Both parts are marked *mp dim.* and feature long, sustained notes.
- Violas (Vc. 1, 2):** Both parts feature long, sustained notes.
- Celli (Cb. 1, 2):** Both parts feature long, sustained notes.

22

Fl.

Ob.

Cl.

Fg.

Tr. 1-2

Tr. 3-4

Tpt.

Trb. T.

Trb. B.

Perc. 1

Perc. 2

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 1

Detailed description of the musical score: The score is for page 22 and includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpets (1-2 and 3-4), Trombones (T. and B.), Percussion (1 and 2), Violins (I-1, I-2, II-1, II-2), Violas (1 and 2), Cellos (1 and 2), and Contrabass (1 and 2). The woodwinds and brass sections feature complex rhythmic patterns and dynamic markings such as *pp*, *mp*, and *ppp*. The strings play sustained notes with glissando markings and a *ppp cresc.* dynamic marking. The percussion parts are sparse, with some rhythmic accents.

ILUMINADA PÉREZ FRUTOS

HOMENAJE A MANUEL CASTILLO



Micro-intervalos

Octavos de tono ($\frac{1}{8}$)
Cuartos de tono ($\frac{1}{4}$)
Medio tono ($\frac{1}{2}$)
Tres cuartos de tono ($\frac{3}{4}$)

$\frac{1}{8}$ Tono $\frac{1}{4}$ Tono $\frac{1}{8}$ Tono $\frac{1}{2}$ Tono $\frac{1}{8}$ Tono $\frac{3}{4}$ Tono

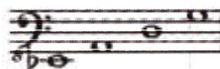
Instrumentación

- Flauto – Flauto in Sol
- Oboe
- Clarinetto in Si \flat - Clarinetto basso in Si \flat
- Fagotto – Contrafagotto

- Horns in C
- Tromba in C
- Trombone-Trombone Basso

- Percusión 1^o
 - Crotali
 - Glockenspiel
 - Tam-tam (grave)
 - Timpani
- Percusión 2^o
 - Gran cassa Sinfonico
 - Tam-tam (grave)
 - Campanea Tubolare

- Violini I
- Violini II
- Viola
- Violoncello
- Contrabasso



♩ = 48

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb

Clarinet in A

Bassoon

Contrabass

Horn in C

Horn in F

Trumpet in C

Trumpet in F

Trombone

Tympani

Piccolo

Violin I

Violin II

Viola

Cello

Double Bass

Cresc.

pp

p

f

mf

♩ = 48

This page of a musical score, numbered 126, contains a dense arrangement of musical staves. The top section includes woodwind parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Cl. Bb), Bassoon (Fg.), and Contrabassoon (Cb.). Below these are the brass sections: Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Tuba (Tuba). The bottom half of the page is dedicated to the string section, with staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings such as *pp*, *f*, and *mf*. Specific performance instructions like "Gliss." and "Cresc." are present in the woodwind parts. The score is organized into two systems, with a double bar line separating them.

This image shows a page of a musical score, numbered 127 at the bottom. The score is arranged in 24 staves, organized into two systems of 12 staves each. The top system (staves 1-12) features complex melodic lines with many notes, slurs, and dynamic markings such as *f* and *ff*. The bottom system (staves 13-24) contains simpler, more rhythmic lines with fewer notes and longer slurs. The page is numbered 127 at the bottom.

This page of a musical score is densely packed with notation for various instruments. The top section includes woodwinds (flutes, oboes, clarinets, bassoons) and brass (trumpets, trombones, horns, tubas). Below these are the string sections (violins, violas, cellos, double basses). The score features a variety of musical notations, including complex rhythmic patterns, dynamic markings such as *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte), and articulation marks like accents and slurs. A rehearsal mark is present in the lower half of the page, labeled "Horn 2". The overall layout is organized into systems, with each instrument or section represented by one or more staves.

111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129

Cresc.

130

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

This page of a musical score contains two systems of staves. The upper system (measures 111-120) features woodwind and string parts with dynamic markings such as *allegretto*, *allegretto*, *allegretto*, *allegretto*, and *allegretto*. The lower system (measures 121-130) includes percussion parts (Cym., Tam., Crd.) and a large section of string parts (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamic markings like *allegretto*, *allegretto*, *allegretto*, and *allegretto*. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

♩ = 84

abzogen...

13

Viol. I
Viol. II
Viola
Violoncello
Contrabasso
Fl. I
Fl. II
Clarin.
Fagott
Tromb.

Temp.

Tromb. I
Tromb. II

♩ = 84

abzogen...

Tr. I
Tr. II
Tromb. I
Tromb. II
Euphonium
Tuba
Snare
Cymbal

This page of a musical score contains measures 104 through 119. The score is organized into two systems of staves. The first system includes staves for Violin I (104.1), Violin II (104.2), Viola (104.3), Violoncello (104.4), Contrabasso (104.5), Flute I (104.6), Flute II (104.7), Clarinet in Bb (104.8), Clarinet in A (104.9), Bassoon (104.10), and Double Bass (104.11). The second system includes staves for Violin I (105.1), Violin II (105.2), Viola (105.3), Violoncello (105.4), Contrabasso (105.5), Flute I (105.6), Flute II (105.7), Clarinet in Bb (105.8), Clarinet in A (105.9), Bassoon (105.10), and Double Bass (105.11). The notation is primarily for strings, featuring long, sweeping lines with various articulations and dynamics such as *f* (forte) and *ff* (fortissimo). Woodwind parts are mostly rests, with some notes appearing in measures 104.6, 104.7, 104.8, 104.9, 104.10, and 104.11. A rehearsal mark '104B' is located at the top left of the first system, and another '105B' is at the top left of the second system.

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Features a melodic line with dynamic markings *pp*, *ff*, and *f*. It includes the instruction "Spicco forte per un tempo di cadenza" and a *rit.* (ritardando) marking.
- Staff 2 (Violin II):** Mirrors the first violin part with similar dynamics and phrasing.
- Staff 3 (Viola):** Provides harmonic support with dynamics *pp* and *f*.
- Staff 4 (Violoncello):** Mirrors the viola part with dynamics *pp* and *f*.
- Staff 5 (Basso Continuo):** Features a melodic line with dynamics *pp*, *ff*, and *f*, and the instruction "Spicco forte per un tempo di cadenza".
- Staff 6 (Double Bass):** Mirrors the basso continuo part with dynamics *pp* and *f*.
- Staff 7 (Flute):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 8 (Oboe):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 9 (Clarinet):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 10 (Bassoon):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 11 (Trumpet):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 12 (Trombone):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 13 (Tuba):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 14 (Timpani):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 15 (Cymbals):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 16 (Triangle):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 17 (Choir):** Features a vocal line with dynamics *pp* and *f*.
- Staff 18 (Piano):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 19 (Conductor):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 20 (Cymbal):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 21 (Triangle):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 22 (Tuba):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 23 (Trombone):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 24 (Trumpet):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 25 (Bassoon):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 26 (Clarinet):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 27 (Oboe):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 28 (Flute):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 29 (Basso Continuo):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 30 (Double Bass):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 31 (Violoncello):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 32 (Viola):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 33 (Violin II):** Mirrors the first violin part with dynamics *pp* and *f*.
- Staff 34 (Violin I):** Mirrors the first violin part with dynamics *pp* and *f*.



DOLORES SERRANO CUETO

H: CASTILLO. P. 20

12

13

14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
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
88
89
90
91
92
93
94
95
96
97
98
99
100

101

102

103

104

Allegro =120

Meno mosso =100

Clarinet

Oboe

Clarinet

Bassoon

Trumpet

Trumpet

Trumpet

Trumpet

Trumpet

Timpani

Drum

Snare

Tom-tom

Allegro =120

Meno mosso =100

Violin I

Violin II

Viola

Vicini

Contrabasso

Fl. *mp*
 Ob. *pp*
 Cl. *pp*
 Bsn.
 B. Tbn.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 Cym. *mf*
 Tab. D.
 Vln. I *mp*
 Vln. II *mp*
 Vla. *p*
 Vcl. *ff*
 Db. *ff*

Più mosso
♩=100 (poco a poco)

Musical score for Flute 1, Flute 2, Clarinet, and Bassoon. The Flute 1 part features a melodic line with a slur and a fermata. The Flute 2 part has a similar melodic line. The Clarinet part provides harmonic support with chords and some melodic fragments. The Bassoon part has a few notes, including a dynamic marking of *ff*.

Musical score for Horns, Trumpets, Trombones, and Tuba. The Horns and Trumpets parts have melodic lines with slurs and dynamics like *f* and *mp*. The Trombones and Tuba parts provide harmonic support with chords and dynamics like *f* and *mp*.

Musical score for Timpani and Snare Drum. The Timpani part has a rhythmic pattern with dynamics like *f* and *ff*. The Snare Drum part has a simple rhythmic accompaniment.

Più mosso
♩=100 (poco a poco)

Musical score for Violins I, Violins II, Violas, and Cellos/Double Basses. The Violins I and II parts have melodic lines with slurs and dynamics like *mp*. The Viola part has a melodic line with a slur and dynamics like *p* and *mf*. The Cello and Double Bass parts have a rhythmic accompaniment with dynamics like *mp*.

Fl. *p subito*
 Cl. *p subito*
 Bsa. *f*
 Ob.
 Hrn.
 Tpo.
 Tbn.
 Timp.
 Cym.
 Tbn. II
 Vln I *molto collaudo*
 Vln II *molto collaudo*
 Vla. *molto collaudo*
 Vcllo *molto collaudo*
 Cb. *molto collaudo*

Musical score for orchestra, featuring woodwinds, strings, and brass instruments. The score is divided into two systems, each with a tempo change from *Meno mosso* to *Più mosso*.

System 1 (Measures 30-33):

- Flute 1 (Fl. I):** Measures 30-31 marked *mp*; measures 32-33 marked *pp*.
- Flute 2 (Fl. II):** Measures 30-31 marked *mp*; measures 32-33 marked *pp*.
- Clarinet (Cl.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Bassoon (Bsa.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Oboe (Ob.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Trumpet (Tpt.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Trombone (Tbn.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Baritone/Euphonium (B. Tbn.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Timpani (Timp.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.
- Tuba (Tub. B.):** Measures 30-31 marked *mp*; measures 32-33 marked *p*.

System 2 (Measures 34-37):

- Violin I (Vln. I):** Measures 34-35 marked *mp*; measures 36-37 marked *p*.
- Violin II (Vln. II):** Measures 34-35 marked *mp*; measures 36-37 marked *p*.
- Viola (Vla.):** Measures 34-35 marked *mp*; measures 36-37 marked *p*.
- Cello (Vcl.):** Measures 34-35 marked *mp*; measures 36-37 marked *p*.
- Double Bass (Cb.):** Measures 34-35 marked *mp*; measures 36-37 marked *p*.

Tempo markings: *Meno mosso* (Measures 30-35) and *Più mosso* (Measures 36-37).

This page of a musical score contains measures 146 through 150. The score is arranged in two systems of staves. The first system includes the Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hrn.), Trumpets (Tpt.), Trombones (Tbn.), and Timpani (Timp.). The second system includes the Cymbals (Cym.), Tubas (Tub.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vcl.), and Double Basses (Db.). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *mp*, and *f*. A rehearsal mark is present at the beginning of measure 146.

This page of a musical score contains the following parts and measures:

- Flute (Fl):** Measures 1-4, starting with a dynamic marking of *mf*.
- Oboe (Ob):** Measures 1-4, starting with a dynamic marking of *mf*.
- Clarinet (Cl):** Measures 1-4, starting with a dynamic marking of *mf*.
- Bassoon (Bsn):** Measures 1-4, starting with a dynamic marking of *mf*.
- Horn I (Hm):** Measures 1-4, starting with a dynamic marking of *mf*.
- Horn II (Hm):** Measures 1-4, starting with a dynamic marking of *mf*.
- Trumpet (Tpt):** Measures 1-4, starting with a dynamic marking of *mf*.
- Trumpet II (Tpt II):** Measures 1-4, starting with a dynamic marking of *mf*.
- II Trombone (II Tbn):** Measures 1-4, starting with a dynamic marking of *mf*.
- Tuba II (Tub II):** Measures 1-4, starting with a dynamic marking of *mf*.
- Violin I (Vla I):** Measures 1-4, starting with a dynamic marking of *mp*.
- Violin II (Vla II):** Measures 1-4, starting with a dynamic marking of *mf*.
- Viola (Vla):** Measures 1-4, starting with a dynamic marking of *mf*.
- Violoncello (Vcl):** Measures 1-4, starting with a dynamic marking of *mf*.
- Double Bass (Cb):** Measures 1-4, starting with a dynamic marking of *mf*.

48 $\text{♩} = 100$

Flute (Fl.) ff p f p

Oboe (Ob.) ff p

Clarinet (Cl.) ff p

Bassoon (Bsn.) ff p

Horn (Hrn.) ff p

Trumpet (Tpt.) ff p

Trombone (Tbn.) ff p

Tuba (Tbu.) ff p

Cymbal (Cym.) f

Violin I (Vln. I) p

Violin II (Vln. II) p

Viola (Vla.) ff

Violoncello (Vc.) ff f

Double Bass (Db.) ff f

** rí quitando afiles, hasta acabar con 1

57

