
JOAQUIN RODRIGO

CONCIERTO DE
ARANJUEZ

for Guitar and Orchestra



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PREFACE / VORWORT

Joaquin Rodrigo's *Concierto de Aranjuez*, dedicated to the guitarist Regino Sáinz de la Maza, belongs among those works which made their creator world famous overnight and which would subsequently be spoken of in the same breath as the composer's name. Rodrigo himself appears to have been surprised by the *Concierto*'s enthusiastic reception: a decade later he had no answer to the question put by a journalist: 'What is it about this piece that it can give equal pleasure, arouse the same emotions and inspire the same enthusiasm among such a widely differing audience?'¹ Rodrigo's astonishing reply was: 'To be quite honest – I don't know. If I did know, then I would have discovered success itself, the panacea [...]'² To the fame which concert-hall performances of the *Concierto* had established came further renown at the end of the sixties in the realms of pure entertainment music. Thematic material from the second movement provided the basis for a title which soon travelled the world: *Mon Amour*.

Joaquin Rodrigo was born on 22 November 1901 in Sagunto north of Valencia. Studies, and later also scholarships, led him to Paris where he became a pupil of Paul Dukas at the Ecole normale de musique and of Maurice Emmanuel and André Pirro at the Sorbonne. In Paris, in 1933, he married the Istanbul-born pianist Victoria Kamhi, many of whose poems Rodrigo has set to music. In 1940, after the Spanish Civil

¹ Vicente Vayá Pla: *Joaquin Rodrigo. Su vida y su obra*, Madrid 1977, pp. 201f. (Quotations from the Spanish translated by Sarah Smalley.)

² Ibid., p. 202

Das *Concierto de Aranjuez* von Joaquin Rodrigo, das dem Gitarristen Regino Sáinz de la Maza gewidmet ist, gehört zu den Werken, die ihren Verfasser mit einem Schlag international berühmt gemacht haben und fortan in einem Atemzug mit dem Namen des Komponisten genannt wurden. Rodrigo selbst scheint von der begeisterten Aufnahme des *Concierto* überrascht worden zu sein, hatte er doch Jahrzehnte später keine Antwort auf die Frage eines Journalisten¹: „Was ist diesem Werk eigen, daß es einem [...] so unterschiedlichen Publikum gleichermaßen gut gefällt, dieselben Emotionen weckt und dieselbe Begeisterung hervorruft?“ Rodrios erstaunliche Entgegnung hierauf²: „Um ganz ehrlich zu sein – ich weiß es nicht. Wenn ich es wüßte, dann hätte ich den Erfolg selbst gefunden, den Stein der Weisen [...].“ Dem Ruhm, den die Aufführung des *Concierto* im Konzertsaal begründete, gesellte sich Ende der sechziger Jahre ein weiterer in der rein unterhaltenden Musik hinzu. Thematisches Material aus dem II. Satz nämlich bildete die Grundlage für einen Titel, der bald um die Welt ging: *Mon amour*.

Joaquin Rodrigo wurde am 22. November 1901 in Sagunt, nördlich von Valencia, geboren. Studien, später auch Stipendien, führten ihn nach Paris, wo er an der Ecole normale de musique Schüler von Paul Dukas, an der Sorbonne von Maurice Emmanuel und André Pirro war. In Paris heiratete er 1933 die aus Istanbul gebürtige Pianistin Victoria Kamhi, von deren Gedichten Rodrigo viele vertonte. 1940,

¹ Vicente Vayá Pla: *Joaquin Rodrigo. Su vida y su obra*, Madrid 1977, S. 201f. Die Zitate aus dem Spanischen übersetzte Heide Stockburger.

² ibid., S. 202

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War, he returned to his homeland and settled in Madrid. It was to the success of the *Concierto de Aranjuez* that he attributed his reputation as the foremost post-war Spanish composer, and in the following decade and to the present day he has been inundated with prizes and honours.

Apart from concertos for other instruments (violin, cello, harp, piano), Rodrigo's creative achievements include works for theatre and vocal pieces. But it is the works for guitar which have gained the widest circulation and have brought him the undiminished reputation of being the guitar composer of the century. It is all the more extraordinary that Rodrigo himself cannot play 'four notes in a row'³ on the guitar. He is, however, an excellent pianist and violinist, although he never uses these instruments as an aid to composition. It is amazing how well suited to the instrument Rodrigo's virtuoso guitar music seems to be, with the result that many famous guitarists soon began to commission works, among them Segovia, who was later to instigate the *Fantasia para un Gentilhombre* for guitar and orchestra. Besides Segovia, there are today guitarists devoted to Rodrigo's music who must be considered among the most outstanding performers. For example, Narciso Yepes, Pepe and Angel Romero (the *Concierto Andaluz* is dedicated to the four world famous Romeros) and Alexandre Lagoya.

The *Concierto de Aranjuez* was written in the early part of 1939 while Rodrigo '[...] in the Latin Quarter of Paris [...] was hoping to be able to return to Spain [...].'⁴ It was not

nach dem Spanischen Bürgerkrieg, kehrte er in sein Heimatland zurück und ließ sich endgültig in Madrid nieder. Dem Erfolg, den das *Concierto de Aranjuez* hatte, verdankt er den Ruf als spanischer Nachkriegskomponist schlechthin, und in den Jahrzehnten darauf wurde er mit Preisen und Ehrungen überhäuft.

Rodrigos Schaffen umfaßt neben Konzerten für andere Instrumente (Violine, Violoncello, Harfe und Klavier) auch Werke für die Bühne sowie Vokalwerke. Die weiteste Verbreitung aber erfuhren seine Kompositionen für Gitarre, die ihm den uneingeschränkten Ruf eintrugen, der Gitarrenkomponist dieses Jahrhunderts zu sein. Eine bemerkenswerte Tatsache ist, daß Rodrigo selbst auf der Gitarre „keine vier Töne hintereinander spielen“³ kann. Vielmehr ist er ein vorzüglicher Pianist und Geiger, nimmt aber bei der Komposition seiner Musik keines dieser Instrumente zu Hilfe. Um so erstaunlicher ist, wie sehr Rodrigos virtuose Gitarrenmusik dem Instrument auf den Leib geschrieben zu sein scheint, so daß bald namhafte Gitarristen Kompositionsaufträge erteilten, darunter auch Andrés Segovia, der später die *Fantasia para un Gentilhombre* für Gitarre und Orchester aus der Taufe hob. Außer Segovia setzen sich heute für die Musik Rodrigos Gitarristen ein, die ohne Vorbehalt zu den herausragendsten Interpreten zu zählen sind. Genannt seien Narciso Yepes, Pepe und Angel Romero (den weltberühmten vier Romeros ist das *Concierto Andaluz* gewidmet) und Alexandre Lagoya.

Das *Concierto de Aranjuez* entstand im Frühjahr 1939, als Rodrigo „[...] im Quartier Latin in Paris [...] darauf hoffte, nach Spanien zurückkehren zu können [...].“⁴

³ See the short interview conducted by Monique Pfister and Marc Seiffge with Rodrigo, in *Gitarre + Laute* 2 (1983), p. 147 (henceforth: Interview)

⁴ Ibid.

³ vgl. das Kurzinterview, das Monique Pfister und Marc Seiffge mit Rodrigo führten; in *Gitarre + Laute* 2/1983, S. 147 (im folgenden: Interview)

⁴ ibid.

his first work for guitar but it was the first he had written for guitar and orchestra. He had already written two pieces for solo guitar:⁵ *En los Trigales*⁶ and *Sarabande lointaine*.⁷ With the *Concierto* Rodrigo not only wrote a successful piece in an unusual genre, he also ventured a daring line-up in the instrumentation of the accompanying ensemble – the guitar ‘faced a full orchestra with an unprecedented audacity’;⁸ he excluded only the timpani. Yet the orchestral sound is never overweighty, ‘the guitar remains solo instrument throughout’.⁹

Although the *Concierto de Aranjuez* is unique in Spanish music of the twentieth century, its roots stretch back to the age of Romanticism whose rebelliousness brought a growing interest in distant and foreign lands. It is not only literature and art that owe a rich store of master pieces to this opening up towards unfamiliar cultures; in music too composers were similarly inspired. The compositions were not confined to the assimilation of elements of the folk music of these distant lands, as demonstrated in Mendelssohn’s Scotch Symphony, for example, but composers would as it were artificially capture moods and refine them. But the lively South of Europe provoked the adaptation of gripping rhythms, catchy melodies and an unmistakable ‘indigenous’ harmony. The Iberian Peninsular in particular was an inexhaustible source for compositions of a primarily Russian or French creative soundworld, which cut straight across the genres: notably *España* by Emmanuel Chabrier, *Rhapsodie espagnol* by Nicolai Rimsky-Korsakov and also the composi-

Es war nicht sein erstes Werk für Gitarre, wohl aber für Gitarre und Orchester. Zuvor hatte er zwei Stücke für Gitarre solo komponiert⁵: *En los Trigales*⁶ und *Sarabande lointaine*⁷. Mit dem *Concierto* schrieb Rodrigo nicht nur ein Erfolgswerk seltener Gattung, sondern er wagte sich in der Besetzung des begleitenden Ensembles weit vor, steht die Gitarre doch „in noch nie dagewesener Kühnheit einem kompletten Orchester [...] gegenüber“⁸; lediglich auf die Pauken hat der Komponist verzichtet. Dennoch entsteht nie ein klangliches Übergewicht des Orchesters, „die Gitarre bleibt während des ganzen Stücks Solo-instrument.“⁹

Obwohl das *Concierto de Aranjuez* in der spanischen Musikgeschichte des 20. Jahrhunderts singulär dasteht, reichen seine Wurzeln doch zurück in die Romantik, deren Aufbruchstimmung ein zunehmendes Interesse an fernen, fremden Ländern mit sich brachte. Nicht nur Literatur und Bildende Kunst verdanken diesem Sich-Öffnen gegenüber unbekannten Kulturreisen eine Fülle von Meisterwerken, sondern auch die Musik, ließen sich doch auch Komponisten hierdurch inspirieren. Nicht von vornherein eingeschlossen war dabei, daß in den Kompositionen Elemente der Volksmusik dieser fernen Länder verarbeitet wurden, wie das Beispiel von Mendelssohn Bartholdys „Schottischer“ Sinfonie zeigt, sondern daß die Komponisten Stimmungen gleichsam artifiziell einfingen und ausformten. Aber der temperamentvolle Süden Europas provozierte geradezu die Adaption von fesselnder Rhythmis, eingängiger Melodik und unverwechselbarer, „einheimischer“ Harmonik. Besonders die iberische Halbinsel war ein schlechthin unerschöpflicher Nährboden für ein kom-

⁵ See Interview

⁶ Trigales = cornfields

⁷ lointaine = far, distant

⁸ Vayá Pla, loc. cit., p. 202

⁹ Ibid.

⁵ vgl. Interview

⁶ trigales = Weizenfelder

⁷ lointain (frz.) = fern, weit

⁸ Vayá Pla, a. a. O., S. 202

⁹ ibid.

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tion of the same title by Maurice Ravel, Georges Bizet's *Carmen* or the *Symphonie espagnole* by Edouard Lalo - all works which are still popular with audiences today.

The composition of the *Concierto de Aranjuez* was certainly not untouched by such factors, especially as the synthesis of 'Spanish' music and the international city of Paris, which had experienced so many first performances of music of this kind, was given an added quality through the composer himself being a Spaniard. What distinguishes the *Concierto* from other compositions with Spanish colour, and is immediately apparent in the title, is the fact that it was not a 'generalized' Spain that provided the inspiration but a specific region that Joaquin Rodrigo had in mind, a quite specific historical place and even a specific time: the favourite summer residence of the Bourbons: Aranjuez, which lies to the south of Madrid, 'at the end of the eighteenth century and beginning of the nineteenth in the court of Karl IV and [his son] Ferdinand VII [...] recalling the subtle stylishness of the "Majas",¹⁰ Toreros and "Sones espagnoles".'¹¹ Moreover, Rodrigo wanted to arouse quite specific feelings: [...] memories of earlier times, of the lovely gardens of Aranjuez with their fountains, their trees, their birds [...].'¹²

positorisches Schaffen von vornehmlich russischen und französischen Tonschöpfern, das quer durch die Gattungen geht. Hier sei aufmerksam gemacht auf *España* von Emmanuel Chabrier, auf die *Rhapsodie espagnole* von Nicolai Rimskij-Korsakow und auch die Komposition gleichen Titels von Maurice Ravel, auf *Carmen* von Georges Bizet, oder auf die *Symphonie espagnole* von Edouard Lalo - dies alles sind Werke, die heute noch das Publikum packen und mit sich reißen.

Mit Gewißheit blieb die Komposition des *Concierto de Aranjuez* von den geschilderten Faktoren nicht unberührt, zumal die Synthese von „spanischer“ Musik und der Weltstadt Paris, die so manche Uraufführung von Musik dieses Genres erlebt hatte, durch die Tatsache, daß der Komponist selbst ein Spanier war, eine zusätzliche Qualität erhielt. Was das *Concierto* schon vom Titel her von anderen Kompositionen mit spanischem Kolorit unterscheidet, ist, daß nicht allgemein „Spanien“ Quelle kompositorischer Inspiration war, sondern daß Joaquin Rodrigo eine ganz bestimmte Region, einen ganz bestimmten historischen Ort und sogar eine ganz bestimmte Epoche im Sinn hatte: die bevorzugte Sommerresidenz der Bourbonen, Aranjuez, südlich von Madrid gelegen, und zwar zu „Ende des 18. Jahrhunderts, Beginn des 19. Jahrhunderts, zur Regierungszeit von Karl IV. und [seinem Sohn] Ferdinand VII., [...] also eine Epoche, die [...] mitgeprägt wurde von 'Majas'¹⁰, Toreros und 'Sones españoles'.¹¹“ Rodrigo wollte zudem ganz bestimmte Empfindungen wecken¹²: [...] Erinnerungen an vergangene Zeiten, an die liebreichen Gärten von Aranjuez mit ihren Springbrunnen, ihren Bäumen, ihren Vögeln [...].“

¹⁰ The equivalent of a 'belle'

¹¹ In the sense of 'soundworld of Spanish music'; Vayá Pla, op. cit., p. 202

¹² Ibid., p. 201

¹⁰ etwa „schönes, herausgeputztes Mädchen“

¹¹ sinngemäß „Klangwelt der spanischen Musik“; Vayá Pla, a. a. O., S. 202

¹² ibid., S. 201

These objectives leave their mark on the composition; the audience at the first performance in Barcelona on 9 November 1940 showed spontaneous enthusiasm and the critics described it quite categorically as a milestone in Spanish music. Rodrigo thus found a wish fulfilled – he confessed that he ‘[...] had thought of nothing other than that this concerto should be an especial success [for him], be enjoyed by the public and be played often’.¹³

Finally Rodrigo’s own thoughts on the individual movements should be expressed:

‘The first movement (*Allegro con spirito*) is animated by a rhythmic spirit and vigour without either of the two themes contained within it interrupting its relentless pace.

The second movement (*Adagio*) represents a dialogue between guitar and solo instruments (cor anglais, bassoon, oboe, horn etc). There is a constant and persistent beat supporting the entire sound-structure of this movement.

The third movement (*Allegro gentile*) recalls a courtly dance in which the combination of duple and triple time maintains a taut tempo right to the closing bar.’¹⁴

Norbert Henning
Translation Penelope Souster

All diese Zielsetzungen sind unmittelbar in die Komposition eingegangen; am 9. November 1940 zeigte sich das Publikum der Barceloner Uraufführung spontan hingerissen; die Kritiker bezeichneten das *Concierto de Aranjuez* ohne Umschweife als einen Meilenstein in der Musik Spaniens. Hier erfüllte sich ein Wunsch Rodrigos, der gesteht, daß er „[...] an nichts anderes gedacht habe als daran, daß dieses Konzert [ihm] besonders gut gelingen, beim Publikum Anklang finden und oft gespielt werden möge.“¹³

Zum Abschluß seien noch die Gedanken Joaquin Rodrigos zu den einzelnen Sätzen mitgeteilt¹⁴:

„Der I. Satz (*Allegro con spirito*) wird durch seine rhythmische Eindringlichkeit und Heiterkeit gleichermaßen belebt, ohne daß die beiden in ihm enthaltenen Themen seinen unberirrbaren Rhythmus unterbrächen.

Der II. Satz (*Adagio*) stellt einen wehmütigen Dialog zwischen Gitarre und den Soloinstrumenten (Englisch Horn, Fagott, Oboe, Horn usw.) dar. Ein unentwegter und beharrlicher Grundschlag stützt das gesamte Klanggebilde dieses Satzes.

Der III. Satz (*Allegro gentile*) erinnert an einen höfischen Tanz, bei dem die Kombination von Zweier- und Dreiertakt [...] die innere Spannung dieses Satz bis zum Schluß aufrecht erhält.“

Norbert Hennig

CONCIERTO DE ARANJUEZ

Joaquin Rodrigo
(1901–1999)

I. Allegro con spirito (♩ = 84)

Flauto 1

Flauto 2 e Piccolo

Oboe 1/2

Clarinetto (B[♭]) 1/2

Fagotto 1/2

Corno (F) 1/2

Tromba (C) 1/2

Guitarra

Violino I

Violino II

Viola

Violoncello

Contrabasso

pp Rasgueado ————— sigue

divisi pp d. d. d.

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Gtrra.
C. B.
cresc.
d.
p.
d.
p.
d.

Gtrra.
C. B.
d.
p.
d.
p.
d.

Gtrra.
C. B.
d.
p.
d.
p.
d.

Gtrra.
C. B.
ff
d.
p.
d.
p.
d.

Gtrra.
C. B.
p
d.
p.
d.
p.
cresc.

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

Gtrra.

Celli.

C. B.

pp

pp

pp

pp

1°

pp

f

Pizz.

unis

p

ff

//

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

Gtrra.

Celli.

C. B.

ppp

1°

ppp

ppp

f

ff

ff

4

Gtrra.

V. 1st

spiccato

ppp

V. 2nd

spiccato
4. Cuerda

Vle.

spiccato

ppp

V. C.

Arco
ppp
2.^a Cuerda

cresc. poco a poco

// //

V. 1st

V. 2nd

Vle.

V. C.

// //

V. 1st

V. 2nd

ff
divisi

Vle.

ff

V. C.

ff

Ob.

V. 1^o

pp subito

V. 2^o

pp subito

unis

Vle.

pp subito

V. C.

pp subito

C. B.

(2) *f*

mf *divisi*

mf

mf

//

//

Ob.

Cl.

p

Cor.

p

Trib.

p

V. 1^o

V. 2^o

Vle.

V. C.

7

Fl. 1st

Fl. 2nd e Picc

Ob.

Cl.

Fag.

Cor.
2nd

Trb.

Gtrra.

V. 1st

V. 2nd

Vle.

V. C.

C. B.

(4)

ff
pp

ff
pp

f

ff

ff

ff
pp

ff
pp

Fl. 1°

Fl. 2° e Picc.

Gtria.

V. 1°

pp

tr. *tr.*

divisi

pp

|| //

Fl. 1°

Fl. 2° e Picc.

Ob.

Cl.

Fag.

Cor.

Gtria.

V. 1°

V. 2°

Vle.

V. C.

C. B.

l. *f*

f *l.*

f *l.*

tr. *tr.*

Pizz.

pp

Pizz.

pp

Fl. 1°

Fl. 2° e Picc.

Ob.

Ci.

Fag.

Cor.

Trb.

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

5

pp

Piccolo

pp

1.º tr.

1.º

1.º

2.º pp

mp

ppp

1.º

pp

pizz.

unis

pp

pizz. Arco

divisi

Arco

pizz.

unis

pizz.

divisi

Arco

pizz.

unis

p

pp

Arco

pp

pp

pp

Fl. 1°

Fl. 2° e Picc.

Ob.

Ci.

Fag. 1°

Cor.

Trb.

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

(6)

Fag.

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

Fl. 1: //

Ob.

Fag.

Cor.

Gtrra.

V. 1:

V. 2:

V. C.

C. B.

7 8.^a

pp *ma marcato*

pp *ma marcato*

pp

cresc.

pp

p *Pizz.*

p *Pizz.*

p *Vibrato*

pp *Pizz.*

pp

Ft. 1^o

Ft. 2^o e Picc.

Ob.

Fag.

Cor.

Trb.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

pp

Piccolo

tr.

1.^o

2.^o

pp

pp

tr.

1.^a

pp

8.^o

loc

Pizz.

Arco

Pizz.

Arco

Pizz.

divisi

tr.

unis

Pizz.

Arco

Pizz.

divisi

unis

Arco

pp

pp

pp

Arco

pp

pp

(8)

Fag.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

(9)

Fl. 2^o
e Picc.

Ob.

Fag.

Cor.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

Fl. 1^e

Fl. 2^e e Picc.

Ob.

Ci.

Fag.

Cor.

Trb.

Gtrra.

V. 1^e

V. 2^e

Vle.

V. C.

C. B.

Gtrra. *ff*

V. i: *tr. ♫.. tr. ♫..*

V. 2^o: *Arco ff*

Vle. *Arco tr. .. tr. ..*

V. C. *ff*

C. B. *Arco ff*

decresc.

11

11

Fl. 1^a

Gtrra.

V. 1^a

V. 2^a

Vle.

V. C.

(10)

p

divisi □ V V □ V V V V

pp

pp

pp

Solo V

P espres.

Fl. 1^o

Arm.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

//

//

Fl. 1^o

Arm.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

(11)

Gtria.

 V. 1st

 //

 Fl. 1st

 Fl. 2nd e Pecc.

 Ob.

 Cl.

 Fag.

 Cor.

 Trb.

 Gtria.

 V. 1st

 V. 2nd

Fl. 1^o

p

Fl. 2^o
e Picc.

p

Cl.

Cor.

p *espres.*

Gtrra.

V. 1^o

pp

V. 2^o

pp

Vle.

pp

V. C.

pp

C. B.

divisi

Pizz. *pp*

(13)

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Cl.

Fag.

Cor.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

pp *espres.*

f

divisi

sempre pp

divisi

sempre pp

divisi

sempre pp

unis

sempre pp

Musical score for orchestra and guitar, page 10, measures 11-12. The score includes parts for Oboe (Ob.), Bassoon (Fag.), Horn (Cor.), Guitar (Gtr.), Violin 1 (V. 1^o), Violin 2 (V. 2^o), Viola (Vle.), Cello (V. C.), and Double Bass (C. B.). The guitar part features a rhythmic pattern of sixteenth-note triplets. The strings play eighth-note patterns, with the violins and cellos having dynamic markings of *f molto espres.* and *unis*. The bassoon has a sustained note. The score concludes with a dynamic of *f Arco*.

Fl. 1^o

Fl. 2^o e Picc.

Ob.

Ci.

Fag.

Cor.

Trb.

Gtrra.

V. 1^o

V. 2^o

(14)

pp

f

v.

2.o

f

v.

B

v.

ff

v.

pp

pp

Musical score page 21, featuring eleven staves of music for various instruments. The instruments listed from top to bottom are: Fl. 1^o, Fl. 2^o Picc., Ob., Cl., Fag., Cor., Ttb., Gtrra., V. 1^o, V. 2^o, Vle., V. C., and C. B. The score consists of four measures. Measures 1 and 2 show various rhythmic patterns and dynamics (e.g., *f*). Measure 3 begins with a dynamic *f* and includes a instruction "senza sordina". Measure 4 concludes with a dynamic *f* and a "Pizz." instruction.

22

Musical score for orchestra and guitar, measures 22 and 15.

The score consists of two systems of music, each with ten staves. The instruments are:

- Fl. 1^o
- Fl. 2^o: e Picc.
- Oboe.
- Clar.
- Fag.
- Cor.
- Trb.
- Gtrra.
- VI. 1^o
- VI. 2^o
- Vle.
- V. C.
- C. B.

Measure 22 (left column):

- Fl. 1^o, Fl. 2^o: Rapid sixteenth-note patterns.
- Oboe: Sixteenth-note patterns.
- Clar.: Single notes with grace notes.
- Fag.: Single notes with grace notes.
- Cor., Trb.: Single notes with grace notes.
- Gtrra.: Single notes.
- VI. 1^o: Slurs and grace notes.
- VI. 2^o: Sixteenth-note patterns.
- Vle.: Slurs and grace notes.
- V. C.: Rests.
- C. B.: Single notes.

Measure 15 (right column):

- Fl. 1^o, Fl. 2^o: Sixteenth-note patterns.
- Oboe: Single notes with grace notes.
- Clar.: Single notes with grace notes.
- Fag.: Single notes with grace notes.
- Cor., Trb.: Single notes with grace notes.
- Gtrra.: Single notes.
- VI. 1^o: Slurs and grace notes.
- VI. 2^o: Sixteenth-note patterns.
- Vle.: Slurs and grace notes.
- V. C.: Divisi (indicated by a bracket over two staves).
- C. B.: Single notes.

Ob.

Ci.

Fag.

Cor.

V. 1^a

V. 2^a

Vle.

V. C.

C. B. Arco

Ob.

Ci.

Fag.

Cor.

Gtrra.

V. 1^a

V. 2^a

Vle.

V. C.

C. B.

Fl. 1°: 

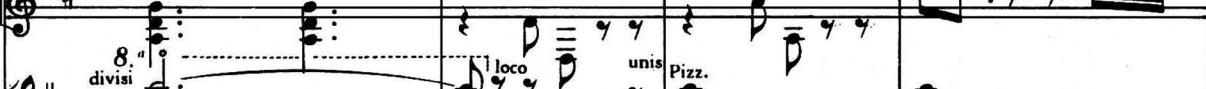
Fl. 2°: 

e Picc. 

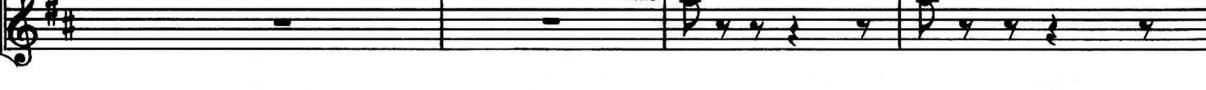
Ob. 

Ci. 

Gtrra. 

V. 1°: 

V. 2°: 

8va divisi  loco 

unis Pizz. 

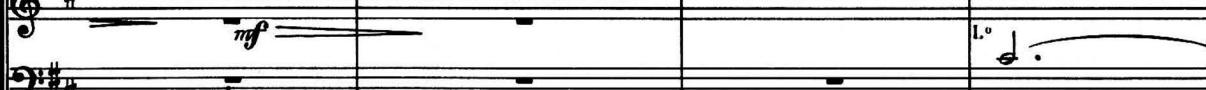
unis Pizz. 

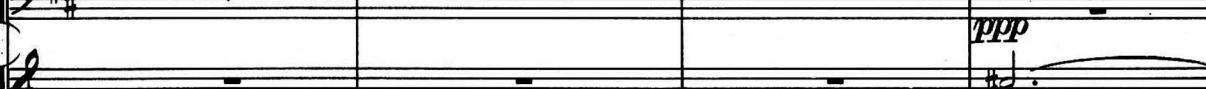
// //

(17) Fl. 1°: 

Fl. 2°: 

Ob. 

Fag. 

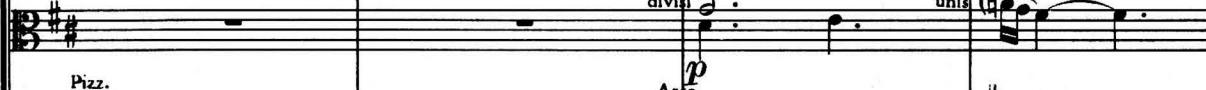
Cor. 

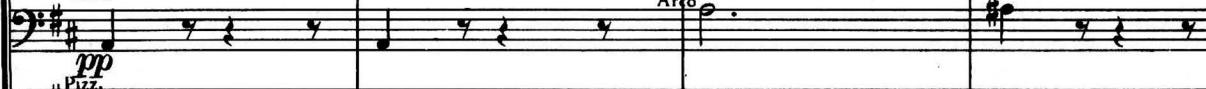
Gtrra. 

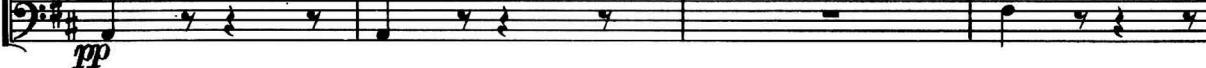
V. 1°: 

V. 2°: 

Vle. 

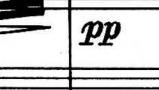
V. C. 

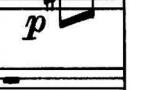
C. B. 

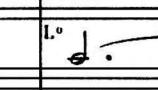
Pizz. 

pp 

p 

pp 

p 

ppp 

ppp 

Arco 

divisi 

tr. 

unis 

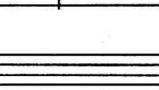
Arco 

divisi 

unis 

Arco 

p 

Arco 

p 



Musical score page 27 featuring ten staves of music:

- Fl. 1^e**: Treble clef, key signature of two sharps. Notes: B, A, G, F#.
- Fl. 2^e e Picc**: Treble clef, key signature of two sharps. Notes: B, A, G, F#.
- Fag.**: Bass clef, key signature of one sharp. Dynamics: *pp*. Notes: D, C, B, A, G.
- Cor.**: Treble clef, key signature of one sharp. Notes: E, D, C, B, A.
- Trb.**: Treble clef, key signature of one sharp. Dynamics: *pp*. Notes: D, C, B, A, G.
- Gtrra.**: Treble clef, key signature of one sharp. Dynamics: *cresc.* Notes: E, D, C, B, A, G.
- V. 1^e**: Treble clef, key signature of one sharp. Dynamics: *Arco*, *Pizz.*, *f*. Notes: D, C, B, A, G.
- V. 2^e**: Treble clef, key signature of one sharp. Dynamics: *Pizz.*, *Arco*, *Pizz.*. Notes: D, C, B, A, G.
- Vle.**: Bass clef, key signature of one sharp. Notes: B, A, G, F#.
- V. C.**: Bass clef, key signature of one sharp. Notes: B, A, G, F#.
- C. B.**: Bass clef, key signature of one sharp. Notes: B, A, G, F#.

Cl.

Gtrra. *f* *tr.... tr....* *stacc.*

V. 1^o

V. 2^o *Arco tr.... tr....* *f*

Vle. *f*

V. C. *f*

C. B. *Arco f*

1.
p

(18)

Cl. *mf*

Trb.

Gtrra. *Sordinz.*

V. 1^o *mf* *mf*

Fl. 1^e

Piccolo

Fl. 2^e
e Picc.

Ob.

Cl.

Trb.

Gtrra.

V. 1^e

V. 2^e

V. C.

C. B.

(19)

p

p

l.

cresc.

pp

pizz.

p

pizz.

vibrato

pp

pizz.

This page contains ten staves of musical notation. The instruments are: Flute 1 (Fl. 1^e), Flute 2 (Fl. 2^e), Piccolo, Oboe (Ob.), Clarinet (Cl.), Trombone (Trb.), Guitar (Gtrra.), Violin 1 (V. 1^e), Violin 2 (V. 2^e), Cello (V. C.), and Bass (C. B.). Measure 19 starts with a dynamic *p*. The Piccolo has a short melodic line. The Oboe and Clarinet play eighth-note patterns. The Trombone and Guitar have sixteenth-note patterns. The Violins play eighth-note patterns, with Violin 1 reaching a dynamic *cresc.* The Cello and Bass provide harmonic support with sustained notes and sixteenth-note patterns. The page number 29 is at the top right, and measure number 19 is circled at the top center.

Fl. 1^e

Fl. 2^e
e Picc

Ob.

Fag.

Cor.

Trib.

Gtrra.

V. 1^e

V. 2^e

Vle.

V. C.

C. B.

p

l. *b.d.*

ppp

pp

l. *p*

ppp

pp

marcato

Pizz. > Arco

Pizz. >

Arco

unis

Arco

pp

Arco

pp

(20)

Fl. 1^o

Fl. 2^o e Picc.

Fag.

Cor.

Trb.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

//

//

Fag.

Gtrra.

V. 1^o

V. C.

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

Cor.

Trb.

Gtria.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

(21)

F. 1^o

F. 2^o
e Picc.

Ob.

Cl..

Fag.

Cor

Trb

Gtrra

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

divisi

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Gtrra., V. 1^o, V. 2^o, Vle., V. C., and C. B. The piano part is at the bottom. The strings play eighth-note patterns, while the woodwinds provide harmonic support.

II

11

23

Fl. 1^e

Fl. 2^e Picc

Ob.

Cl.

Fag.

Cor.

Trb.

V. 1^e

V. 2^e

Vle.

V. C.

C. B.

8.^a

8.^a

Sordina ***ff***

divisi

divisi

divisi

divisi

Musical score for orchestra and guitar, page 36, measures 8.1 through 24. The score consists of 12 staves. Measures 8.1 through 23 are identical for all instruments, while measure 24 features specific markings for certain instruments.

Measure 8.1: All staves begin with eighth-note patterns. Flute 1 (Fl. 1^o) and Flute 2 (Fl. 2^o) play eighth-note pairs. Piccolo (Picc.) plays eighth-note pairs. Oboe (Ob.) and Clarinet (Cl.) play eighth-note pairs. Bassoon (Fag.) plays eighth-note pairs. Trombone (Trb.) plays eighth-note pairs. **Measure 24:** The score includes the following markings:

- Guitar (Gtrra.):** L. Sordina (muted) followed by a sixteenth-note chord.
- Violin 1 (V. 1^o):** Eighth-note pairs with grace notes.
- Violin 2 (V. 2^o):** Eighth-note pairs with grace notes.
- Cello (C. B.):** Eighth-note pairs with grace notes.
- Bassoon (Vle.):** Eighth-note pairs with grace notes.
- Cello (V. C.):** Eighth-note pairs with grace notes.

Gtrra.

6 measures of eighth-note chords in common time, treble clef, key signature of two sharps. Measures 1-5 are identical, measure 6 is slightly different.

//

//

Fag.

Trib.

Gtrra.

Measures 1-5. Dynamics: *fff* for Fag. and Trib. in m1; *p* for Gtrra. in m1; *fff* for Fag. and Trib. in m2; *fff* for Fag. and Trib. in m3; *fff* for Fag. and Trib. in m4; *fff* for Fag. and Trib. in m5.

//

//

Fag.

Gtrra.

V. 1^a

V. 2^a

Vle.

V. C.

C. B.

Measures 1-5. Dynamics: *fff* for V. 1^a, V. 2^a, Vle., and V. C. in m1; *fff* for Fag. and Gtrra. in m2; *pp* for Gtrra. in m3; *pp* for V. 1^a, V. 2^a, Vle., and V. C. in m4; *pp* for Gtrra. in m5. Pizz. markings are present above the bassoon and cello staves in m5.

II. Adagio ($\text{J} = 44$)

Flauto 1

Flauto 2 e Piccolo

Oboe 1

Corno inglese

Clarinetto (B^b) $\frac{1}{2}$

Fagotto $\frac{1}{2}$

Corno (F) $\frac{1}{2}$

Tromba (C) $\frac{1}{2}$

Guitarra

I

Violino

II

Viola

Violoncello

Contrabasso

C. I.

Gtrra. (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 1 ends with a fermata. Measure 2 starts with a dynamic *mf*. Measure 3 begins with a sixteenth-note pattern.

V. 1 (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a quarter note.

V. 2 (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a quarter note.

Vle. (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a quarter note.

V. C. (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a quarter note.

C. B. (measures 1-2): Measures 1-2 show eighth-note patterns. Measure 3 begins with a quarter note.

Measure 1: C. I. eighth-note pattern, Gtrra. eighth-note pattern, V. 1 eighth-note pattern, V. 2 eighth-note pattern, Vle. eighth-note pattern, V. C. eighth-note pattern, C. B. eighth-note pattern.

Measure 2: C. I. eighth-note pattern, Gtrra. eighth-note pattern, V. 1 eighth-note pattern, V. 2 eighth-note pattern, Vle. eighth-note pattern, V. C. eighth-note pattern, C. B. eighth-note pattern.

Measure 3: C. I. eighth-note pattern, Gtrra. sixteenth-note pattern, V. 1 quarter note, V. 2 quarter note, Vle. quarter note, V. C. quarter note, C. B. quarter note.

II

C. I.

Cor. (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a dynamic *pp*.

Gtrra. (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a sixteenth-note pattern.

V. 1 (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a quarter note.

V. 2 (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a quarter note.

Vle. (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a quarter note.

V. C. (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a quarter note.

C. B. (measures 3-4): Measures 3-4 show eighth-note patterns. Measure 5 begins with a quarter note.

Measure 3: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. eighth-note pattern, V. 1 eighth-note pattern, V. 2 eighth-note pattern, Vle. eighth-note pattern, V. C. eighth-note pattern, C. B. eighth-note pattern.

Measure 4: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. eighth-note pattern, V. 1 eighth-note pattern, V. 2 eighth-note pattern, Vle. eighth-note pattern, V. C. eighth-note pattern, C. B. eighth-note pattern.

Measure 5: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. sixteenth-note pattern, V. 1 quarter note, V. 2 quarter note, Vle. quarter note, V. C. quarter note, C. B. quarter note.

Measure 6: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. sixteenth-note pattern, V. 1 quarter note, V. 2 quarter note, Vle. quarter note, V. C. quarter note, C. B. quarter note.

Measure 7: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. sixteenth-note pattern, V. 1 quarter note, V. 2 quarter note, Vle. quarter note, V. C. quarter note, C. B. quarter note.

Measure 8: C. I. eighth-note pattern, Cor. eighth-note pattern, Gtrra. sixteenth-note pattern, V. 1 quarter note, V. 2 quarter note, Vle. quarter note, V. C. quarter note, C. B. quarter note.

C. I.

Gtrra.

V. 1°

V. C.

C. B.

poco cresc.

///

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

mf

divisi

Pizz.

///

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

(6)

Fag. 2.^o pp

Cor.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

4. 1.^o pp

pp

pp

unis V f

p cresc.

Fl. 1^o p f

Ob. p

C. A. p

Fag. p

Cor. p

Gtrra. p

V. 1^o pp

V. 2^o pp

Vle. pp

V. C. pp

C. B. pp

5. 8.^o mf divisi

ppp

ppp

ppp

ppp

Arco ppp

8.4

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

II

II

Fag.

Cor.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

II

Gtrra.

cresc.

V. 1st

V. 2nd

Vle.

V. C.

Ob. C. A. Cl. Fag. Cor. Trib. Gtrra. V. Ist V. 2nd Vle. V. C. C. B.

(6)

f

Sordina

mf *divisi* *decresc.*

unis *subito pp*

divisi *subito pp*

pp

subito pp

f *subito pp*

ff

Fl. 1^e

Fl. 2^e e Picc.

Ob.

Ci.

Fag.

Cor.

Gtrra.

V. 1^e

V. 2^e

Vle.

V. C.

C. B.

(7)

pp rit.

pp rit.

rit.

mf rit.

pp rit.

pp rit.

p rit.

f decresc.

divisi

unis

rit.

pp subito

unis

rit.

pp subito

pp subito

rit.

pp subito

rit.

a tempo.

Fl. 1^e

Fl. 2^e e Picc.

Ob.

Ci.

Fag.

Cor.

Gtrra.

V. 1^e

V. 2^e

Vle.

V. C.

C. B.

mf
ben marcato il canto

p

ppp

46

Gtrra. // //

Gtrra. //

Ob. (8) *ppp* //

Gtrra. *f* //

V. 1st *divisi* *ppp* //

V. 2nd *divisi* *ppp* //

Vle. *divisi* *ppp* //

V. C. > *sfpz* //

C. B. Pizz. *sfpz* //

This page contains seven staves of musical notation. The first two staves are for 'Gtrra.' (Guitar), the third is for 'Ob.' (Oboe), the fourth is for 'Gtrra.' (Guitar), and the remaining four are for woodwind instruments: 'V. 1st' (First Violin), 'V. 2nd' (Second Violin), 'Vle.' (Viola), and 'V. C.' (Cello/Bass). The Oboe staff includes dynamics like *ppp* and a circled '8' above a measure. The guitars include dynamic markings like *f*. The woodwind section features dynamics like *ppp*, *divisi* (divisiوني), and slurs. The bass staff concludes with 'Pizz.' and 'sfpz' markings.

Ob.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.



(9)

Più mosso

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Cor.

Trb.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

8.^a 8.^b

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

p >

ff

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

Fl. 1^a

Fl. 2^a e Picc.

Ob.

C. A.

Ci.

Fag.

Cor.

Trb.

Gtrra.

V. 1^a

V. 2^a

Vle.

V. C.

C. B.

50

(10) Cadenza

Gtrra.

pp *A tempo*

cresc. *f*

dim.

cresc.

f

accel. *3* *3* *3* *3* *3* *3* *3* *3* *poco* *luara.*

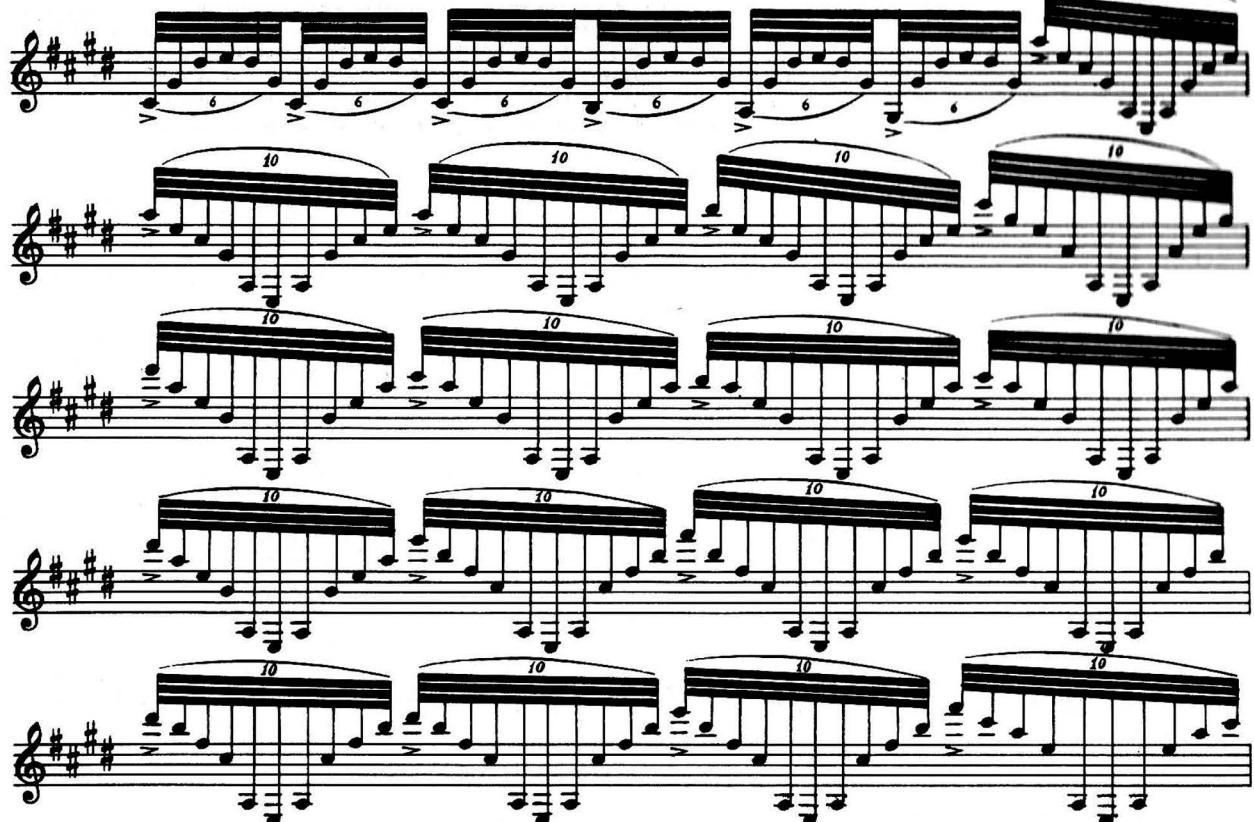
pesante f *pp* *leggiero* *10* *10* *10* *10* *10* *10* *10* *10*

f *lento e pesante* *8.* *8.* *8.* *8.* *8.* *8.* *8.* *8.*

p

cresc. poco a poco

Gtrra.



//

//

Gtrra.

8.^a -

(11)

fff

V. 1^a

Pizz.
ff

V. 2^a

Pizz.
ff

Vle.

Pizz.
ff

V. C.

Pizz.
ff

C. B.

Pizz.
ff

8.^a

Gtrra.

V. 1° Pizz.

V. 2° Pizz.

Vle. Pizz.

V. C. Pizz.

C. B. Pizz.

//

8.^a

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

Fl. 1^o

Fl. 2^o
e Picc.

Ob.

Ci.

Fag.

Cor.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

8.^o 12
p

8.^o *pp*

pp

ff *pp*

loco

1.^o *pp*

Gtrra.

V. 1^o

V. 2^o

p (3)

divisi

pp

(13)

Più tranquillo

C. A.

Cl.

Fag.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

II

III

Cl.

Gtrra.

V. 1^o

V. 2^o

Vle.

V. C.

C. B.

III. Allegro gentile ($\text{♩} = 164$)

Flauto 1

Flauto 2 e Piccolo

Oboe 1/2

clarinetto (B \flat) 1/2

Fagotto 1/2

Corno (F) 1/2

Tromba (C) 1/2

Guitarra

I Violino

II Violino

Viola

Violoncello

Contrabasso

//

Guitarra

Ob.

Cl.

Fag.

Trib.

Gtrra

V. 1:

V. 2:

Vle.

V. C.

C. B.

Senza sordina

Senza sordina

Senza sordina

Senza sordina

Senza sordina

Ob.

C1.

Fag.

Trb.

V. 1:

V. 2:

Vle.

V. C.

C. B.

This page shows a section of a musical score for orchestra. The instrumentation includes Oboe (Ob.), Clarinet (C1.), Bassoon (Fag.), Trombone (Trb.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vle.), Cello (V. C.), and Double Bass (C. B.). The music is in common time (indicated by '3' over '2'). The notation consists of measures 1 through 8. The instruments play eighth and sixteenth notes, with rests in some measures. The score is written on nine staves, one for each instrument.

60

Ob.

Ci.

Fag.

Trb.

V. 1:

V. 2:

Vle.

V. C.

C. B.

This page contains nine staves of musical notation for an orchestra. The instruments are: Oboe (Ob.), Clarinet (Ci.), Bassoon (Fag.), Trombone (Trb.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vle.), Cello/Bass (V. C./C. B.). The music is in 2/4 time with a key signature of two sharps. Measures 60 through 65 are shown, with measure 60 consisting of eighth-note patterns and measures 61-65 showing more complex rhythmic patterns involving sixteenth notes and rests. Measure 66 begins with a rest followed by eighth-note patterns.

Ob.

Cl.

Fag.

Trb.

Gtrra. *f stacc.*

V. 1:

V. 2:

Vle.

V. C.

C. B.

Gtrra. 

Vle. *Pizz.*
mfp

V. C. *Pizz.*
mfp

//

Fl. 1°. 

Gtrra. *mfp*

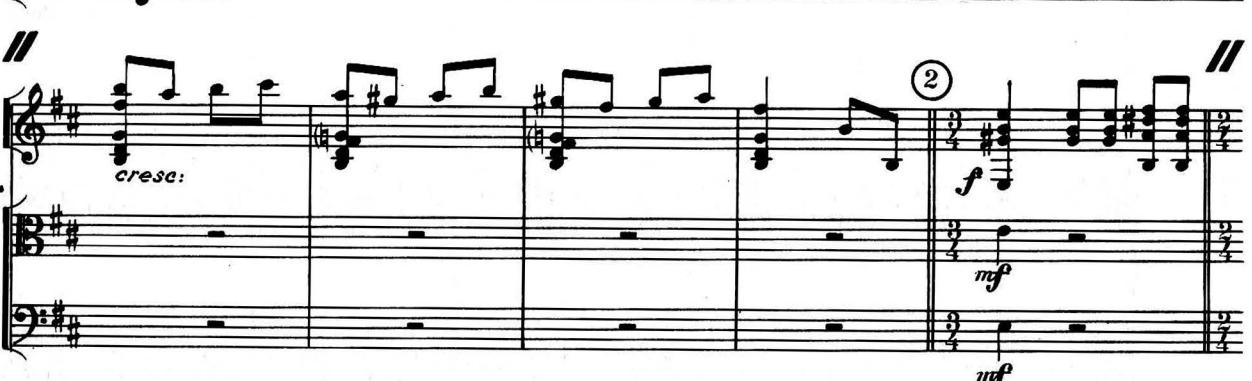
V. 1°. *p*

V. 2°. *p*

Vle. *p*

V. C. *p*

//

Gtrra. 

Vle. *cresc.*

V. C. *f*

mf

//

Fl. 1°. 

Fl. 2° e Picc. *Piccolo*

Gtrra. *p*

Vle. *p*

V. C. *p*

//

Fl. 1°

Fl. 2° e Picc.

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

//

Fl. 1°

Gtrra.

V. 1°

V. 2°

//

Fag.

Cor.

Trb.

Gtrra.

(3)

pp

pp

pp

Fag.

Cor.

Trb.

Gtrra.

//

Fag.

Cor.

Trb.

Gtrra.

//

Fag.

Gtrra.

V. 1°

Vle.

(4) 1.^o *cresc.* — *poco a poco*
sempre stacc. *cresc.* — *poco a poco*
pizz. *cresc.* — *poco a poco*

p

//

Fag.

Gtrra.

V. 1°

Vle.

Fag.

Gtrra.

V. 1:

Vle.

C. B.

Pizz.

f

Fl. 1°

Fl. 2°
e Picc.

Cor.

Trb.

Gtrra.

V. C.

C. B.

f

Pizz.

Flute 1st part

Flute 2nd part

Clarinet

Trombone

Guitar

Bassoon

Cello

Fl. 1:
Fl. 2:
e Picc.
Fag.
Cor.
Trb.
Gtrra.
V. 1:
Vle.
V. C.

Dynamic markings: *p*, *mf*, *cresc.*, *sempre sfacc.*

Fag.
Gtrra.
V. 1:
V. 2:
Vle.
V. C.

(6)

Dynamic markings: *f*, *Arco*

Gtrra.

V. 1:

V. 2°:

Vle.

V. C.

p legatissimo
tr.

pp

Pizz.

pp

Fl. I.

Gtrra.

V. 1:

V. 2°:

Vle.

V. C.

p

cresc.

sf

pp

pp

pp

Arco

pp

Gtrra.

V. 1:

V. 2°:

Vle.

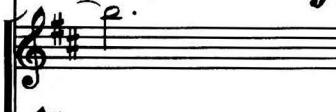
V. C.

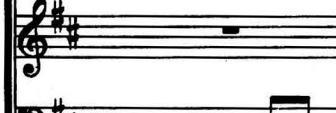
p tr.

ppp

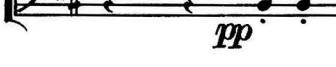
Fl. 1: 

Gtrra. 

V. 1: 

V. 2: 

Vle. 

V. C. 

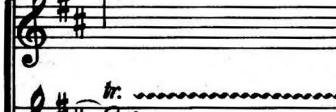
(8)

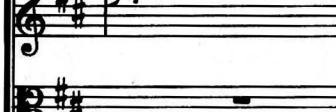


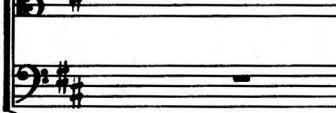
// //

Fl. 1: 

Gtrra. 

V. 1: 

V. 2: 

Vle. 

V. C. 

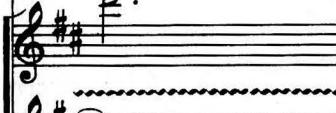


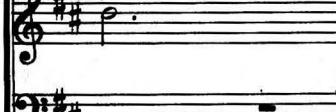


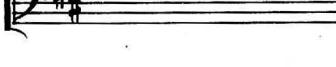
// //

Fl. 1: 

Gtrra. 

V. 1: 

V. 2: 

V. C. 

(9)











Gtrra.

V. 1°

V. C.

Gtrra.

V. 1°

pp

V. C.

Gtrra.

V. 1°

pp

cresc.

cresc.

cresc.

V. C.

Gtrra.

V. 1°

V. C.

(10)

Fl. 1° *f*

Fl. 2° e Picc. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Gtrra. *f*

V. 1° Arco *f*

V. 2° *f*

Vle. Arco *f*

V. C. Arco *mf*

//

//

Gtrra.

(11) 8.^a

Fl. 1° *pp*

Fl. 2° e Picc. *Piccolo pp*

Ob. *pp*

Trb. *Sordina pp*

Gtrra. *p*

V. 1° *Pizz. pp*

V. 2° *Pizz. pp*

This musical score page contains six staves of music. The top staff is for Flute 1st, showing eighth-note patterns. The second staff is for Flute 2nd and Piccolo, featuring sixteenth-note patterns. The third staff is for Oboe, also with sixteenth-note patterns. The fourth staff is for Trombone, which is playing eighth-note patterns with a sordino. The fifth staff is for the guitar, which is pizzicato. The bottom two staves are for Trombones 1st and 2nd, both playing eighth-note patterns. The dynamics are very soft, with 'pp' and 'p' markings. The score is in 2/4 time with a key signature of one sharp.

8.

Fl. 1:

Fl. 2:
e Picc.

Ob.

Trb.

Gtrra.

V. 1:

V. 2:

This musical score page contains six staves of music for an ensemble. The instruments are Flute 1, Flute 2 (Piccolo), Oboe, Trombone, Guitar, and Trombones 1 & 2. The score is divided into eight measures by vertical bar lines. Measure 1: Flute 1 plays eighth-note pairs. Measure 2: Flute 2 and Oboe play eighth-note pairs. Measure 3: Trombone and Guitar play eighth-note pairs. Measure 4: Trombone and Guitar play eighth-note pairs. Measure 5: Trombones 1 & 2 play eighth-note pairs. Measure 6: Trombones 1 & 2 play eighth-note pairs. Measure 7: Trombones 1 & 2 play eighth-note pairs. Measure 8: Trombones 1 & 2 play eighth-note pairs. A dynamic marking 'p' is placed over the first four measures of the guitar staff. A dynamic marking 'ff' is placed over the last four measures of the guitar staff. Measure 9: Trombones 1 & 2 play eighth-note pairs. Measure 10: Trombones 1 & 2 play eighth-note pairs.

74

8.^a

Fl. 1°

Fl. 2° e Picc.

Ob.

Ci.

Cor.

Trib. *Senza sordina*

Gtrra.

V. 1°

V. 2°

Vle.

V. C.

C. B.

//

Gtrra

Fl. 1: (13) *pp*

Fl. 2: e Picc. *pp*

Ob. *pp*

Trib. *Sordina* *l.a.* *pp*

Gtrra. *p*

V. 1: *Pizz.* *pp*

V. 2: *Pizz.* *pp*

This musical score page contains six staves of music for an orchestra and a guitar. The instruments listed are Flute 1, Flute 2 (Piccolo), Oboe, Trombone (Trib.), Guitar, and Violin 1 & 2. The key signature is three sharps, and the time signature is common time. Measure 13 begins with a dynamic of *pp*. The first three measures feature eighth-note patterns on each staff. Measures 4 through 6 consist of rests. Measures 7 through 9 return to eighth-note patterns. The score includes performance instructions such as *Sordina* for the Trombone and *Pizz.* (pizzicato) for the Violins and Guitar. The overall texture is delicate and rhythmic.

Musical score page 76 featuring six staves:

- Fl. 1:** Treble clef, key signature of three sharps. Notes: D, E, F# (long), G, A, B.
- Fl. 2: e Picc:** Treble clef, key signature of three sharps. Notes: E, F#, G, A, B, C, D, E.
- Ob.:** Treble clef, key signature of three sharps. Notes: D, E, F#, G, A, B.
- Trb.:** Treble clef, key signature of three sharps. Notes: D, E, F#, G, A, B.
- Gtrra.:** Treble clef, key signature of three sharps. Notes: D, E, F#, G, A, B. Dynamics: *p*.
- V. 1:** Bass clef, key signature of three sharps. Notes: B, A, G, F#, E, D.
- V. 2:** Bass clef, key signature of three sharps. Notes: B, A, G, F#, E, D.

Musical score page 77, featuring nine staves of music for various instruments. The instrumentation includes Flute 1, Flute 2 (Piccolo), Oboe, Clarinet (Cl.), Horn (Cor.), Trombone (Trb.), Guitar (Gtrra.), Violin 1 (V. 1°), and Violin 2 (V. 2°). The key signature is A major (three sharps). The score is divided into measures by vertical bar lines. Measure 14 is indicated by a circled number 14 above the staff. Dynamic markings include *pp*, *Sordina l.o.*, and *mf*. The vocal parts (Flute 1, Flute 2, Oboe, Clarinet) play eighth-note patterns. The Horn and Trombone provide harmonic support. The Guitar and Violins provide rhythmic patterns.

Fl. 1:

Fl. 2: e Picc.

Ci.

Cor.

Trb.

Gtrra.

//

//

Fl. 1:

Fl. 2: e Picc.

Ci.

Cor.

Trb.

Gtrra.

Fl. 1:

Fl. 2: e Picc.

Cl.

Cor.

Trb.

Gtrra.

//

//

Fl. 1:

Fl. 2: e Picc.

Cl.

Cor.

Trb.

Gtrra.

V. C.

C. B.

f

divisi Pizz.

p

80

(15)

Gtrra.

V. C.

Trb.

Gtrra.

V. C.

//

Trb.

Gtrra.

V. C.

//

(16)

Fl. 1°

Fl. 2°
e Picc.

Ob.

Cl.

Fag.

Cor.

Trb.

V. 1°

V. 2°

Vle.

V. C.

(17)

Fl. 1°: Fl. 2°: e Picc. Ob. Cl. Fag. Cor. Gtrra. V. 1°: V. 2°: Vle. V. C. C. B.

p

// //

Gtrra. V. C.

Fag.

Cor.

Trib.

Gtrra.

Vle.

V.C.

Senza sordina

poco cresc.

(18)

Fl. 1:

Fl. 2:
e Picc.

Ob.

Cl.

Fag.

Cor.

Trib.

V. 1:

V. 2:

Vle.

V.C.

Fl. 1: v.

Fl. 2: e Picc.

Ob.

Cl.

Fag.

Cor.

Gtrra.

V. 1:

V. 2:

Vle.

V. C.

C. B.

(19)

p

pizz.

p

This page contains ten staves of musical notation. The instruments are: Flute 1, Flute 2 (Piccolo), Oboe, Clarinet, Bassoon, Horn, Guitar, Violin 1, Violin 2, Viola, and Cello/Bass. The key signature changes from F major (two sharps) to G major (three sharps). Measure 19 starts with a dynamic 'v.' for Flute 1. Measures 20-21 show various notes and rests. Measure 22 begins with a dynamic 'p' for the guitar. Measures 23-24 show eighth-note patterns for Violins 1 and 2, and Viola. Measures 25-26 show eighth-note patterns for Violins 1 and 2, and Cello/Bass. Measure 27 begins with a dynamic 'pizz.' for the Cello/Bass.

84

Gtrra. V. C. C. B.

// Gtrra. V. C. C. B. //

cresc. poco a poco

// (20) Gtrra. V. I° V. C. C. B. //

Ponticello

pp

cresc.

pp

cresc.

pp

cresc.

// Gtrra. V. I° V. C. C. B. //

ff

molto cresc.

f

molto cresc.

f

molto cresc.

f

8.^a

Fl. 1:

Fl. 2:
e Picc.

Ob.

Ci.

Fag.

Cor

Trib

V. 1:

V. 2:

Vle.

V.C.

C. B.

ff

Fl. 1: 8.
Fl. 2: e Picc. 8.
Ob. 8.
Cl. 8.
Fag. 8.
Cor. 8.
Trb. 8.
V. 1: 8.
V. 2: 8.
Vle. 8.
V. C. 8.
C. B. 8.

Fl. 1: 8.^a

Fl. 2: e Picc. 8.^a

Ob.

Ct.

Fag.

Cor.

Trb.

V. 1:

V. 2:

Vle.

V. C.

C. B.

This page contains six staves of musical notation for an orchestra. The instruments are: Flute 1, Flute 2 (piccolo), Oboe, Clarinet (Ct.), Bassoon (Fag.), Horn (Cor.), Trombone (Trb.), Violin 1 (V. 1.), Violin 2 (V. 2.), Viola (Vle.), Cello (V. C.), and Double Bass (C. B.). The music is in 3/4 time. Measure 88 starts with Flute 1 and Flute 2 playing eighth-note patterns. Measures 89-90 show the Oboe, Clarinet, Bassoon, and Horn taking turns with eighth-note patterns. Measures 91-92 feature the Trombone and Violin 1. Measures 93-94 show the Violin 2, Viola, and Cello. Measures 95-96 feature the Double Bass. Measure 97 concludes the page.

Fl. 1° 8.^a (22) loco 8.^a

Fl. 2° e Picc. 8.^a loco 8.^a

Ob.

Ci.

Fag.

Cor.

Trb.

V. 1° 8.^a

V. 2° 8.^a

Vle.

V. C.

C. B.

Measures 22-100 show a continuous pattern of eighth-note patterns, with some measures starting with a half note followed by eighth-note pairs. The instrumentation remains consistent throughout the page.

90

Fl. 1° loco > > >

Fl. 2° e Picc. loco > > >

Fag.

Gtrra. 8th loco ff

V. 1. Pizz. p

V. 2. Pizz. mf

V. C.

C. B.

//

//

Gtrra. pp

V. 1° ppp

Vle. Pizz. pp

V. C. Pizz. ppp

C. B. Pizz. ppp