

La Hora Espanola

Pierre Bensusan

La Hora Española

Pierre Bensusan

(A Juan Miguel Carmona)

DADGAD

Semplice y affetuoso

1 $\text{♩} \pm 55$ (b)₄

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7 $\frac{1}{2}$ CVIII-----

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CVIII $\frac{1}{2}$ CIII-----

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[illegible]

22

mf

$\frac{1}{2}$ CIII - $\frac{1}{2}$ CVII -

(b) 1 2

2 3 2 0 0 3 0 3 5 7 (5)

0 7 0 1 3 2 3 2 0 0 0 1 0 0

3 5 3 5 4 7 3 0 0 0 0 0 0 0

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of a treble staff, a bass staff, and a guitar-style bass line. The treble staff contains the melody with various ornaments, slurs, and fingerings. The bass staff contains the accompaniment with similar markings. The guitar-style bass line is written with fret numbers (0-7) and includes a double bar line in the middle. The score is divided into three measures by a double bar line in the middle. The first measure starts with a treble clef and a key signature of one flat. The second measure starts with a bass clef and a key signature of one flat. The third measure starts with a treble clef and a key signature of one flat. The score includes various musical notations such as slurs, ornaments, and fingerings.

34

1 m 2 i 3 m

mp

mf

$\frac{1}{2}$ CII - - -

7 5 7 0 2 3 0 2 3 7 0 2 3 7 0 2 3 7 0

2 2 2 (2) 2 2 3 5

2 2 2 0 2 3 5 0 2 3 7 0 2 3 7 0 2 3 7 0

46

3 1 4 3

3 1 3 1

3 4 3

(p)

p

i

2

3

2

2

p

2

12-12-12 12-12

12 10 0 (0) 0 (0) 0

12 8 10 7 0 (0) 0 3 2 0 3

10 10 10 10 10 10

10 10 9 10 10

[illegible][illegible]

[illegible][illegible]

66

8 2

p

mf

f

p

f

1/2 CV

CXII

7 7 7 5 4 5 4 4 5 7 0 0 0 8 8 12 12 14 12 11 12 11 13

6 (8) (5) (5) 4 0 6 6 5 10 8 12 16 12 14 12

4 5 7 10 8

76

i p p i p i m

i p i m p i

m i m i a

79

8

p i

i

i

i

a 2

i 1

2

i m

a i

2

4

2

3 1

4 2

p p

p p f

(0)

(3) 0 0 3 0 (0) 0 (0) 0 (0) 3 0 3 0 3 0 3 2 2 3 (3) 0 3 3 5 (5) 7

0 3 5 1 7 3 0 3 5 3 0 3 2 2 3 0 5 2 3 (3) 7 3

82

mp

(b) $\frac{4}{3}$

mf

3 3 3 3 3 3 5 2 3 (3) 0 2 3 (3) 0 3 0

2 2 2 2 2 2 4 0 2 0 (2) 0 3 2 2 3

0 3 0 (3) 5 0 2 3

84

mp

mf

p

CV- - - - $\frac{1}{2}$ CV- - - $\frac{1}{2}$ CII

CVII- - - -

3 3 3 3 7 (7) 5 7 5 8 5 (5) 7 (7) 0 3 7 7 7 7 8 0 3

2 2 3 3 8 (8) 5 7 5 8 5 (5) 7 (7) 0 3 7 7 7 7 8 0 3

(3) (3) 0 (5) 0 (0) 2 3 2 3 2 5 2 0 7 (7) 7 (7) 8 (7) 5

87

p

$\frac{1}{2}$ CIII- - - -

p

3 5 (5) 7 5 3 2 3 2 0 3 0 3 3 (3) 7 3 (3) 7 3 3 7 0 3 0 3 2

0 7 5 0 (0) 0 3 3 3 (3) 7 3 (3) 7 3 3 7 0 3 0 3 2

0 0 0 0 0 0 5 0 5

89

CII *pt*

f

$\frac{1}{2}$ CIII- - - -

p

2 2 2 2 2 3 2 0 (0) 3 3 0 3 (3) 0 7 3 3 0 7 3

0 0 0 0 0 3 2 0 (0) 3 3 0 3 (3) 0 7 3 3 0 7 3

3 (3) 2 3 0 (3) 3 3 (3) 1 0 5 (5)

91

$\frac{1}{2}$ CIII- -

CVII *8va*

CIII-CV- - -

mf

3 2 0 3 (3) 7 5 0 3 7 8 6 7 0 0 (6) 8 7 (0) <7> 0 3 3 3 3 3 5 7 8

0 2 (2) 5 8 3 6 8 6 6 0 8 7 (0) <7> 0 2 2 2 3 3 5 5 5

3 0 (0) 8 7 0 0 6 8 6 0 0 0 3 5 (5) 7 (7) 5

[illegible]

The musical score for 'CX' is presented in three systems. The first system (measures 120-122) is in 4/4 time, featuring a treble clef with a key signature of one flat and a bass clef. The melody in the treble includes a triplet of eighth notes and a sixteenth-note triplet. The bass line consists of eighth notes. The second system (measures 123-125) continues the melody with a slur over measures 124 and 125, and includes a 'choke' instruction (a diagonal slash) over a measure rest. The third system (measures 126-128) is in 3/4 time, with a mezzo-forte (*mp*) dynamic marking. The score concludes with a final measure rest in the third system.

[illegible]

Affettuoso e tranquillo

CVIII

131

p

mp

mf

8

(b)₃

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137

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mf

Rall-----

/ = choke