

# Movimiento de quinteto, Op. 30

Ignacio Calvo (\*1977)

Allegro energico ♩=150

Violín 1

Violín 2

Viola

Violonchelo 1

Violonchelo 2

non vib.

ord.

pp

mf

7

13

Sua

mf

18 *mp* *mf* 1. 2. *pp*

26 *p* *p* *p*

36 *p*

42

This musical score is for a piano piece, spanning measures 18 to 50. It is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is B-flat major (two flats). The time signature is 8/8. The score is divided into four systems. The first system (measures 18-25) features a first ending (1.) and a second ending (2.). The second system (measures 26-35) is marked *p* (piano). The third system (measures 36-41) continues the *p* dynamic. The fourth system (measures 42-50) features a more complex rhythmic pattern with many sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

47

51

molto rit.

♩ = 88

♩ = 61

56

65

♩ = 150

69

mf

mf

mf

mf

mf

This system contains measures 69 through 73. It features five staves. The top staff is in treble clef, and the bottom four are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *mf* (mezzo-forte) are present in measures 70, 71, 72, and 73.

74

p

p

p

p

p

This system contains measures 74 through 80. It features five staves. The top staff is in treble clef, and the bottom four are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *p* (piano) are present in measures 75, 76, 77, 78, and 79.

81

f

f

f

f

f

This system contains measures 81 through 85. It features five staves. The top staff is in treble clef, and the bottom four are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *f* (forte) are present in measures 82, 83, 84, and 85.

86

3 3

This system contains measures 86 through 90. It features five staves. The top staff is in treble clef, and the bottom four are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets indicated by the number '3' in measures 87 and 88.

91

91

96

96

(arco) *p*

*p*

*pp* non vib.

*ppizz.*

*p*

102

102

108

108

ord.

*pp*

*pp*

115

pizz.

1.

pizz.

arco

mp

122

129

2.

arco

mf

p

(pp) (pizz.)

(p)

arco

mp

(pp)

134

138

138

142

143

143

147

148

148

152

153

153

157

158

163

167

172

rit.

pizz.

arco

f

The musical score is written for a string quartet, consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The time signature is 3/4. The key signature has one sharp (F#). The score is divided into four systems, each starting with a measure number: 158, 163, 167, and 172. The first system (measures 158-162) features a complex rhythmic pattern in the Violin I part, with triplets and sixteenth notes. The Violin II part has a similar pattern, while the Viola and Cello/Double Bass parts have a more steady, rhythmic accompaniment. The second system (measures 163-166) continues the rhythmic patterns, with the Violin I part featuring a series of triplets. The third system (measures 167-171) shows the Violin I part playing a series of triplets, while the other parts continue their rhythmic accompaniment. The fourth system (measures 172-176) includes a 'rit.' (ritardando) marking, indicating a gradual deceleration. The Violin I part plays a series of triplets, while the other parts continue their rhythmic accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pizz.' (pizzicato) and 'arco' (arco).



178 - - - - - A tempo, como un tango

mp

p

pizz.

p

189

mp

p

pizz.

p

199

mp

p

pizz.

p

208

mp

p

pizz.

p

217

Musical score for measures 217-225. The score is in 3/4 time with a key signature of one sharp (F#). It features five staves: two treble staves, a middle C-clef staff, and two bass staves. The music includes various note values, rests, and triplet markings (indicated by a '3' over a group of notes). The melody is primarily in the upper staves, while the lower staves provide harmonic support with sustained notes and moving lines.

226

Musical score for measures 226-231. This section continues the musical theme from the previous system. It features the same five-staff layout. The notation includes more complex rhythmic patterns, including sixteenth and thirty-second notes, and continues to use triplet markings. The overall texture remains consistent with the previous measures.

232

Musical score for measures 232-236. This system shows a continuation of the musical piece. The notation is dense with many sixteenth and thirty-second notes, particularly in the upper staves. Triplet markings are still present. The bass staves continue to provide a steady harmonic foundation.

237

Musical score for measures 237-241. The final system on this page. It concludes the musical phrase with sustained notes and some final triplet markings. The notation is clear and follows the established patterns of the previous systems.

245

Musical score for measures 245-249. The score is in 3/4 time and features a complex melodic line in the right hand with many triplets and a more rhythmic bass line. The key signature has one sharp (F#).

250

Musical score for measures 250-254. The right hand continues with a melodic line, while the left hand has a more active bass line with some triplets. The key signature remains one sharp (F#).

257

Musical score for measures 257-264. This section includes a piano (*p*) dynamic marking. The right hand has a melodic line with triplets, and the left hand has a more active bass line. The key signature remains one sharp (F#).

265

Musical score for measures 265-270. The right hand has a melodic line with triplets, and the left hand has a more active bass line. The key signature changes to one flat (Bb).

272

3

3

mf

f

arco

279

mf

pizz.

ff

285

pizz.

ff

291

f

297

arco

*mf*

pizz.

302

arco

*mf*

307

*f*

*f*

*f*

*f* arco

316

*mf*

*mf*

*mf*

*mf*

*mf*

325

Musical score for measures 325-330. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. The key signature has one flat (B-flat). Measure 325 starts with a treble staff entry. The bottom staff has a long, flowing melodic line with a slur and a fermata over the first measure.

331

Musical score for measures 331-336. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music continues with the same complex rhythmic pattern. Measure 331 starts with a treble staff entry. The bottom staff has a long, flowing melodic line with a slur and a fermata over the first measure.

336

Musical score for measures 336-341. The score consists of five staves. The top four staves are in treble and alto clefs, and the bottom staff is in bass clef. The music continues with the same complex rhythmic pattern. Measure 336 starts with a treble staff entry. The bottom staff has a long, flowing melodic line with a slur and a fermata over the first measure.

341

*pp*

*pp*

*pp*

*f* *pp* *p*

*f* *pp*

346

*pp*

*pp*

*pp*

*f* *pp* *p*

*f* *pp*

349

*ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

# Movimiento de quinteto, Op. 30

Violín 1

Ignacio Calvo (\*1977)

Allegro energico ♩ = 150

4

*mf*

10

8va

16

*mf* *mp*

21

8va

*p*

28

36

42

46

49

54

*molto rit.*

*f*

V.S.



2

Violín 1  $\text{♩} = 61$   $\text{♩} = 150$ 

59  $\text{♩} = 88$

**3**

*p*

66

68

71

77

83

87

90

94

## Violín 1

3

99 (arco) *p*

104 *3*

111 *3* pizz. 1.

118

122

126 2. 2 arco *mf*

132

140 *f* *3* *3* *3* *3*

145 *3* *3* *3* *3* *3* *3* *3* *3* *pp*

149 *3* *3* *3* *3* *3* *3* *3* *3*

153 *3* *3* *3* *3* *3* *3* *3* *3*

V.S.

157

161

165

168

171

174 *rit.*

179 *A tempo, como un tango*

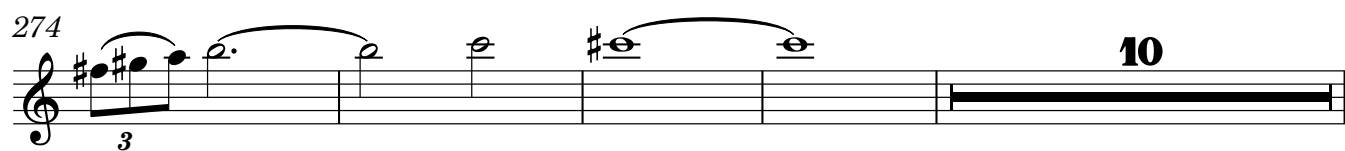
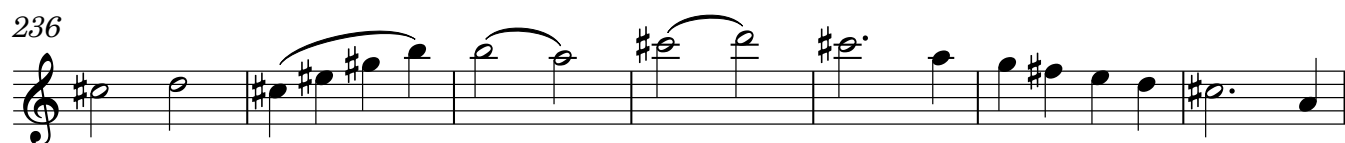
191

198

206

212

The musical score for Violín 1 consists of nine staves of music. The first staff (measures 157-160) and the second staff (measures 161-164) feature a series of triplets. The third staff (measures 165-167) continues with triplets and includes a triplet of eighth notes. The fourth staff (measures 168-170) also features triplets. The fifth staff (measures 171-173) continues the triplet pattern. The sixth staff (measures 174-178) begins with a forte (f) dynamic and a triplet, followed by a ritardando (rit.) section. The seventh staff (measures 179-190) is marked 'A tempo, como un tango' and includes a double bar line and a measure with a '3' above it. The eighth staff (measures 191-197) continues the tempo and includes a triplet. The ninth staff (measures 198-205) also features a triplet. The final staff (measures 206-212) concludes the piece with a triplet and a final measure.



288 *pizz.* *ff* **2** **2**

296 *arco* *mf*

300

303

307 *f*

313

319 *mf*

326

330

334

338

341 *>*

*pp*

345

347

349 *ff*

351 *ff*

# Movimiento de quinteto, Op. 30

Violín 2

Ignacio Calvo (\*1977)

Allegro energico ♩ = 150

5

9

16

22

31 Vc. 2

37

42

46

49

52

*molto rit.*  $\text{♩} = 88$ 

56

64  $\text{♩} = 61$   $\text{♩} = 150$ 

67



70



74



80



85



89



93



98





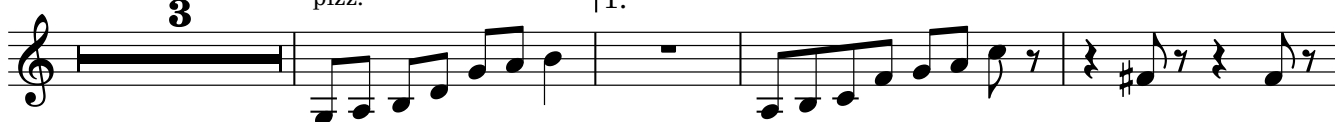
102



107



113



120



124



128



132



135



138



141



143



147 *p*

154

159

164

167

170

175 rit.

180 *A tempo, como un tango* Vln. 1 *mp* *p*

207

216

227

232



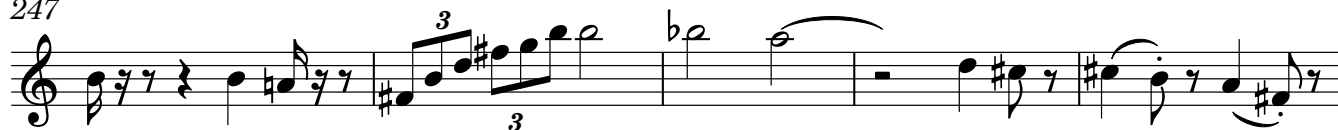
236



243



247



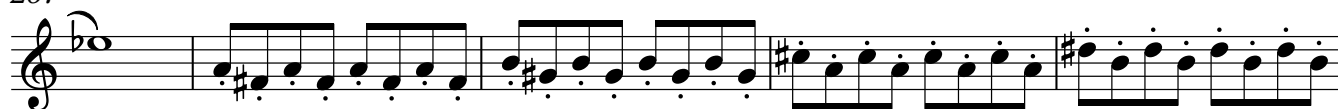
252



259



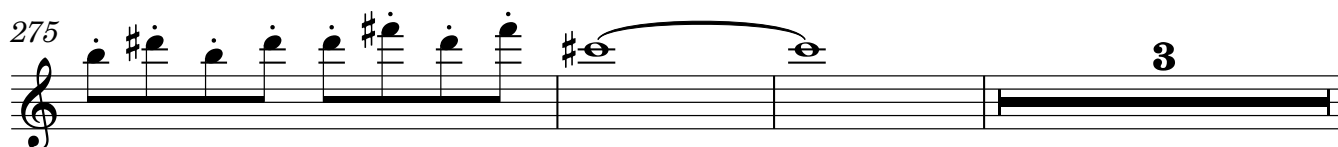
267



272



275



281



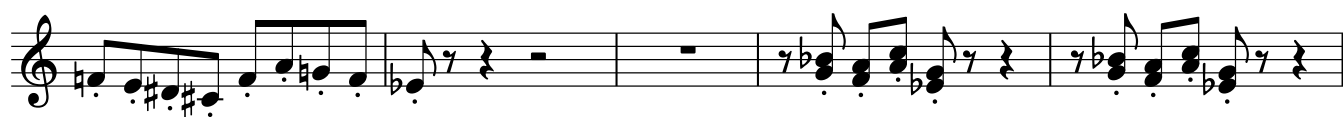
286



291



295



300



304



309



315



322



327



331



7

335



338



341



346



349



# Movimiento de quinteto, Op. 30

Viola

Ignacio Calvo (\*1977)

Allegro energico ♩ = 150

4

*mf*

10

19

26

*p*

35

40

44

48

52

*tr~*

*molto rit.*

55

*f*

3

2

Violoncello  $\text{♩} = 150$ 

59  $\text{♩} = 88$

3

*p*

67

*p*

71

*mf*

77

*p*

83

*f*

86

*p*

92

3 3

*p*

97

non vib.

*pp*

104

ord.

*pp*

114

1.

*pp*

124

2.

*p*

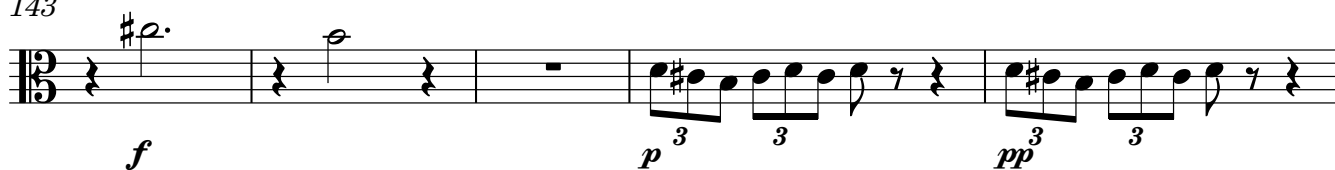
# Viola

3

133



143



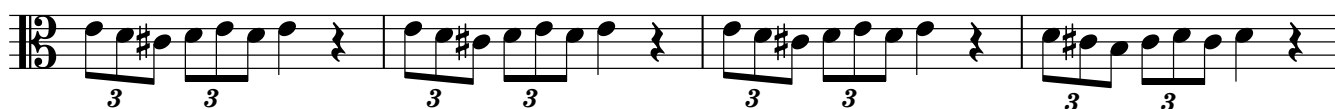
148



152



156



160



164



168

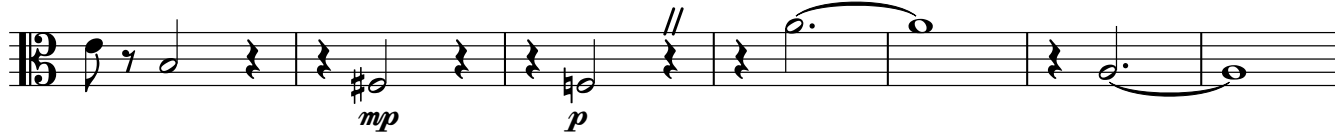


172



177 -

## A tempo, como un tango



184



V.S.



192



199



205



212



219



225



230



234



239

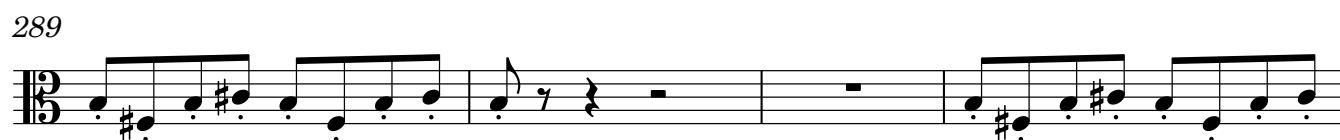
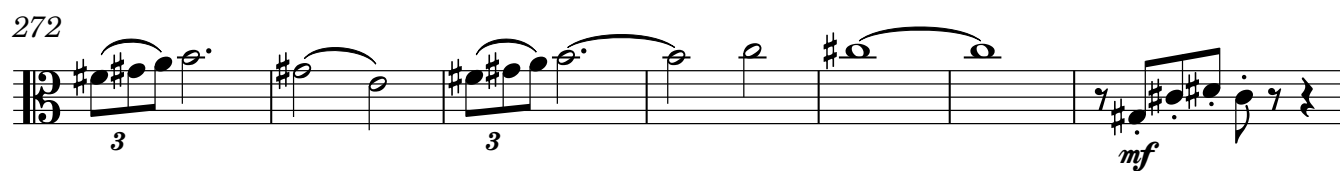
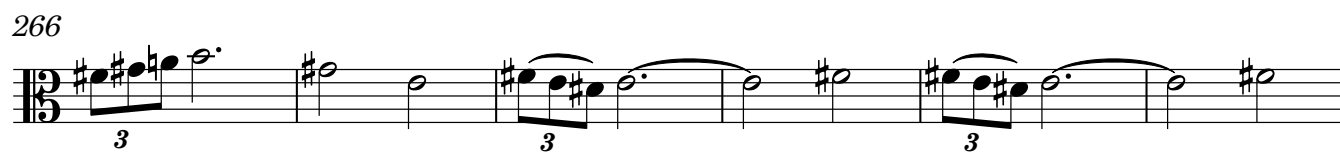
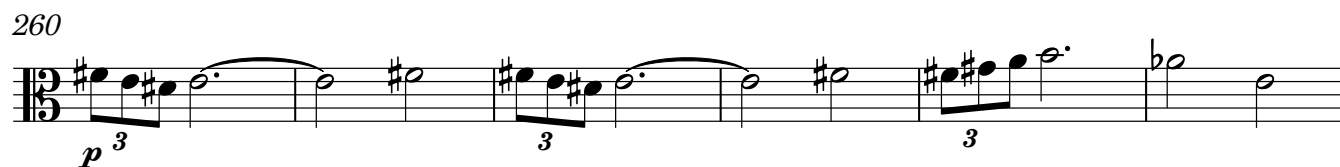
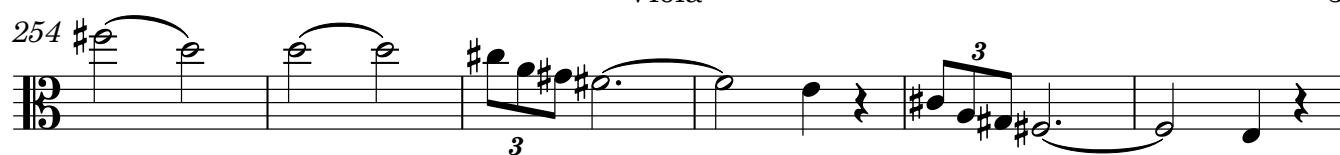


245



249





296



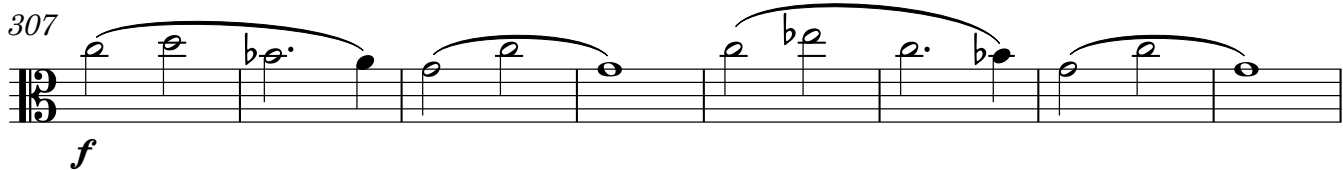
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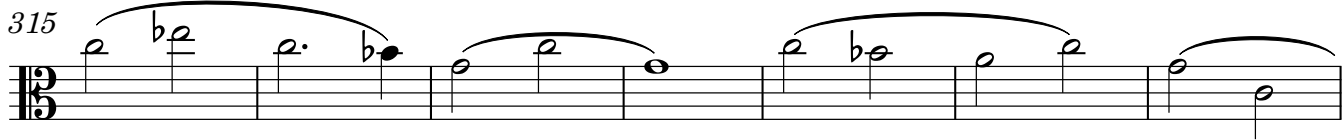
303



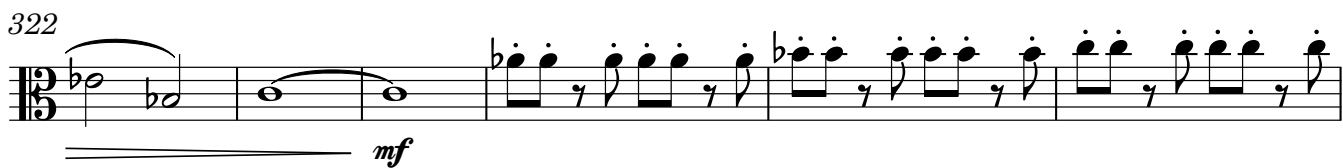
307



315



322



328



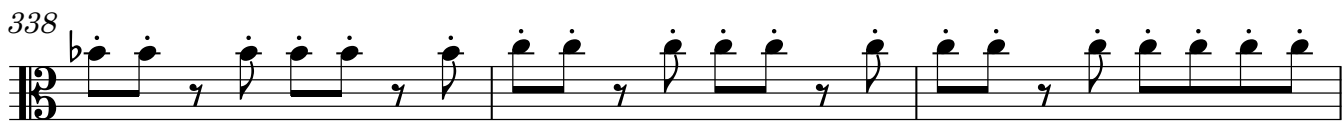
332



336



338



341



346



# Movimiento de quinteto, Op. 30

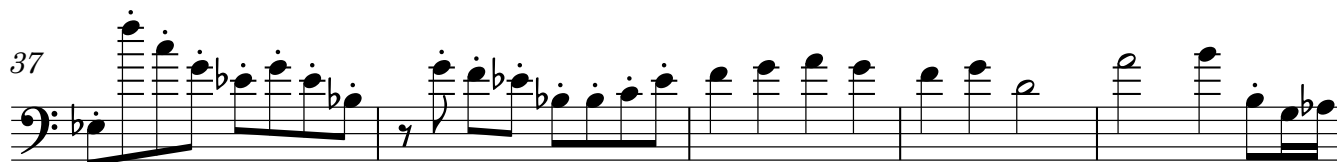
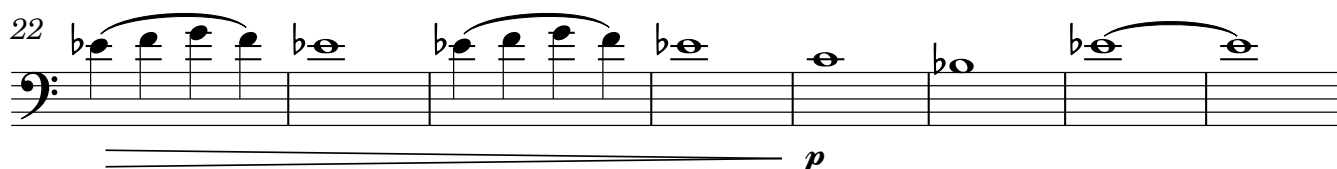
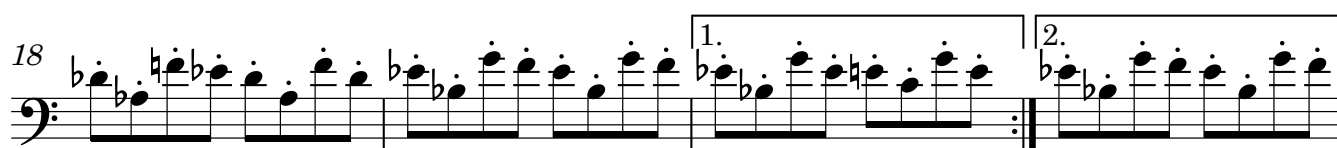
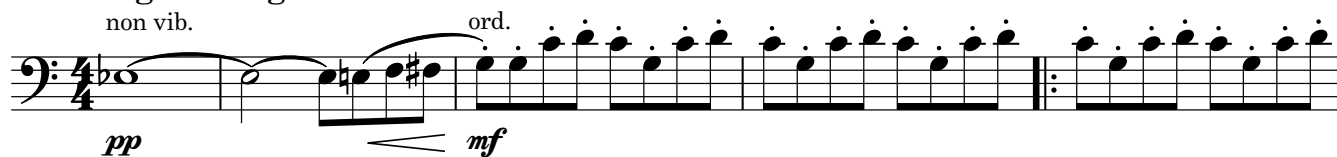
Violonchelo 1

Ignacio Calvo (\*1977)

**Allegro energico** ♩ = 150

non vib.

ord.



50

54 *molto rit.*

59  $\text{♩} = 88$   $\text{♩} = 61$   $\text{♩} = 150$  *f*

66 *pp*

72 *mf*

76 *p*

80 *f*

84

88 *3* *3*

93

96 //

99 pizz.  
*p*

104

110

115 1. arco  
*mp*

120

127 2. (pizz.) arco  
*(p)* *mp*

132

136

140 *f*

144 *ppp*

153

163



170



rit.

175

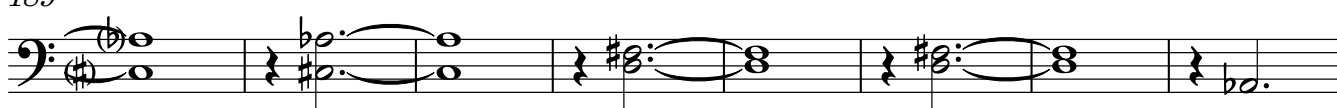


A tempo, como un tango

180



189



197



205



213



221



228



232





236



244



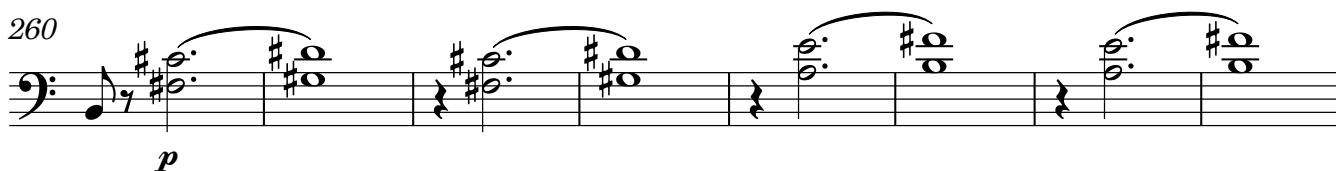
248



252



260



268



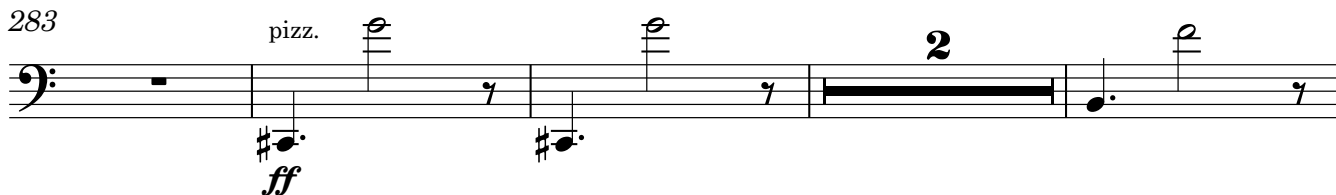
272



276

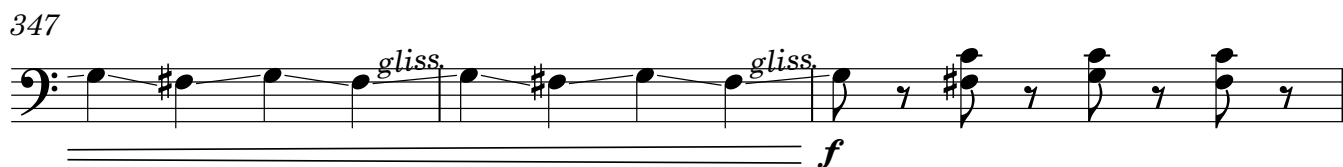
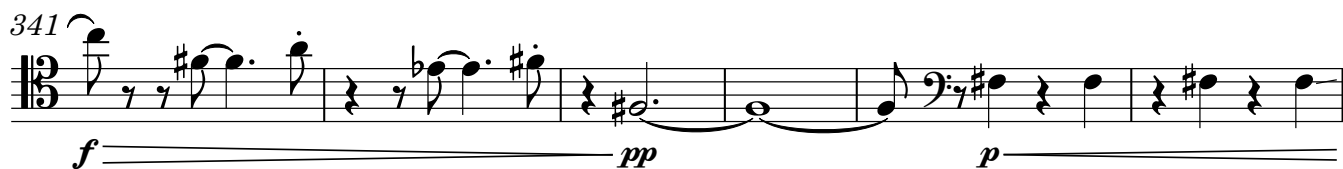
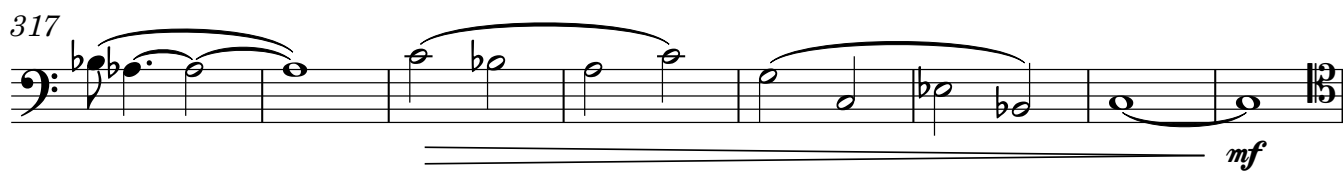


283



289





# Movimiento de quinteto, Op. 30

Violonchelo 2

Ignacio Calvo (\*1977)

**Allegro energico** ♩ = 150

non vib.

ord.



6



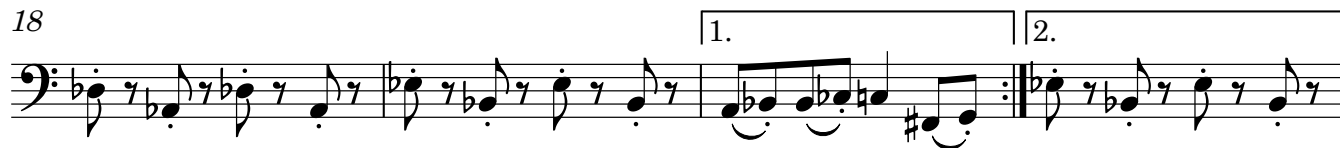
10



14



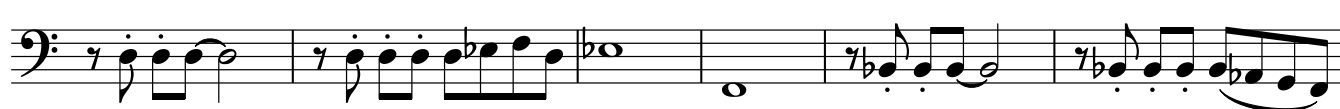
18



22



30



36



40



44



The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a half note G2 (one sharp), a half note F2 (one sharp), and a half note E2 (one sharp). The second measure contains a half note D2 (one sharp), a half note C2 (one sharp), and a half note B1 (one sharp). The third measure contains a half note A1 (one sharp), a half note G1 (one sharp), and a half note F1 (one sharp). The fourth measure contains a half note E1 (one sharp), a half note D1 (one sharp), and a half note C1 (one sharp). The key signature is one sharp (F#), and the time signature is 3/4.

The bass line is written on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are several accidentals, including a sharp sign (#) and a flat sign (b). The notation includes various musical symbols such as stems, beams, and note heads.

64 ♩ = 61 ♩ = 150

70

[illegible]

74

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, a dotted quarter note F2, an eighth rest, and a dotted quarter note E2. The second measure contains a dotted quarter note D2, an eighth rest, a dotted quarter note C2, an eighth rest, and a dotted quarter note B1. The third measure contains a dotted quarter note A1, an eighth rest, a dotted quarter note G1, an eighth rest, and a dotted quarter note F1. The fourth measure contains a dotted quarter note E1, an eighth rest, a dotted quarter note D1, an eighth rest, and a dotted quarter note C1. The key signature has one flat (Bb) and the time signature is 3/8.

78

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final measure containing a dotted quarter note. The notation includes a repeat sign at the beginning and a fermata over the final note.

82

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'f' (forte) and 'p' (piano).

86

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G2, followed by a quarter rest. The next measure contains a quarter note F2, an eighth note E2, and a quarter note D2. This is followed by a half note C2, which is tied to the next measure. The tied note continues as a half note B1, then a quarter note A1, and a quarter note G1. The final measure consists of a quarter note F1, an eighth note E1, and a quarter note D1.

91

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures. The first measure contains a dotted quarter note G2, an eighth rest, and a quarter rest. The second measure contains a dotted quarter note F2, an eighth rest, and a quarter rest. The third measure contains a dotted quarter note E2, an eighth rest, and a quarter rest. The fourth measure contains a dotted quarter note D2, an eighth rest, and a quarter rest.

95

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign.

99



103



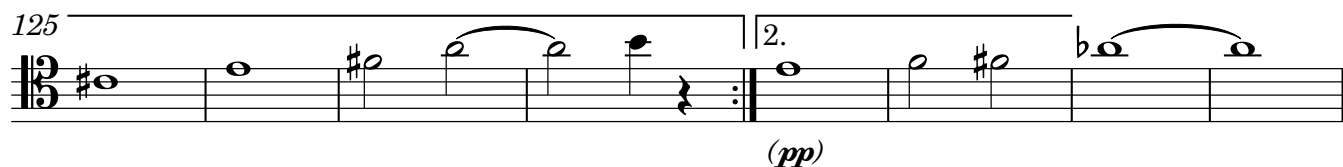
108



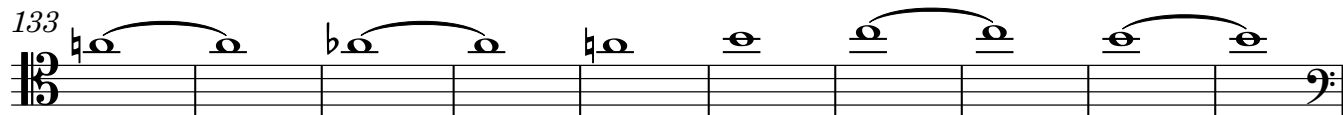
115



125



133



143



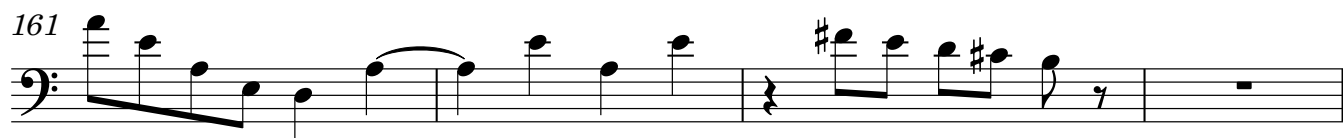
150



156



161



arco



**rit.**

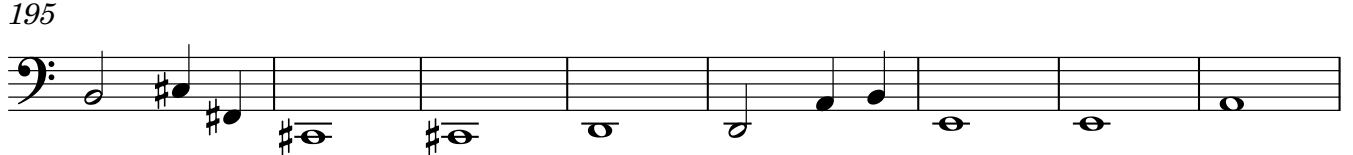


pizz.

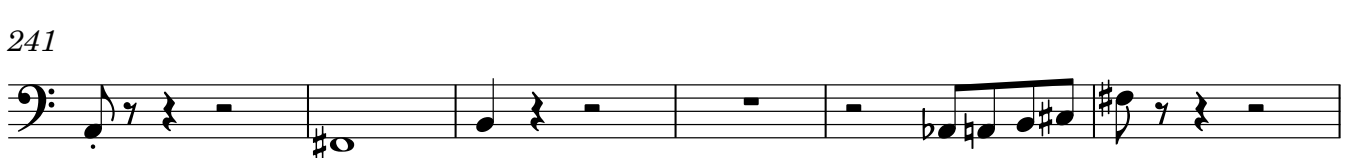
## A tempo, como un tango



*p*



3



## Violonchelo 2

5

247



252



258



264



270



276 arco



281



285



289



293



297



V.S.

303



309



315



321



326



330



334



338



341



345



349

