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Universidad Nacional Autónoma de México

Escuela Nacional de Música

**SEIS OBRAS PARA VIOLONCELLO DE
COMPOSITORES DE LA ESCUELA
NACIONAL DE MUSICA**

GRABACION Y NOTAS

Que para obtener el título de:

**LICENCIADO INSTRUMENTISTA
VIOLONCELLO**

P r e s e n t a :

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México, D. F.

1990



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INTRODUCCION.

A mediados de marzo de 1989, al comenzar a pensar en la posible realización de una grabación de obras inéditas mexicanas para violoncello, me dirigí a la biblioteca del CENIDIM (Centro Nacional para la Investigación, Documentación e Información Musical), que era el lugar más adecuado para buscar obras mexicanas de reciente creación, y me encontré con la existencia de solamente cinco o seis partituras para violoncello, de las cuales una era prácticamente ilegible, y otra estaba incompleta.

Fue entonces que surgió la idea que da cuerpo al presente trabajo: la de estimular, en la medida de lo posible, la creación de obras para violoncello que enriquecieran el repertorio ya existente y que, además, fueran representativas de lo que pasa en el terreno de la composición en la Escuela Nacional de Música.

Vale decir aquí que, cuatro de las seis obras que conforman la selección final, fueron escritas específicamente para este trabajo (el cuarteto para violoncellos, "No nombres al cielo", "Vocales" y el dúo de violoncellos), una más fue rescatada del archivo del compositor (la sonatina), y únicamente la obra de Verónica Tapia ya había sido revisada y tocada con anterioridad.

Con respecto a los compositores, sería importante precisar que Gonzalo Macías, Verónica Tapia y Rafael Olvera, han egresado de la Escuela Nacional de Música en años recientes, Alvar Castillo y Francisco Pedraza cursan actualmente sus estudios en la propia escuela, y Germán Bringas hizo buena parte de sus estudios

allí mismo, aunque actualmente transita por los caminos del jazz.

El intercambio de opiniones con algunos de los compositores resultó muy enriquecedor y la incursión, como intérprete, en los diversos lenguajes utilizados, ha sido, en la mayoría de los casos, muy importante como experiencia personal, como vivencia.

Al final del trabajo se anexan, en un apéndice, las partituras de todas las obras grabadas (no se incluyen particillas); en el caso de "No nombres al cielo", como se trata de una obra de improvisación, se incluyen únicamente los borradores utilizados para organizar el ensamble. En el caso de "Vocales", se incluye el manuscrito original en que se trabajó para la grabación, así como la versión definitiva.

El contenido de la grabación, su orden y las duraciones aproximadas, están especificadas en el apéndice.

I. CUARTETO PARA VIOOLONCELLOS (Gonzalo Macías).

Se trata de una obra muy interesante por la correspondencia que logra crear entre forma y contenido. En ella, la forma es una consecuencia directa del contenido que podría plantearse en los siguientes términos: un proceso constante de transformación del sonido.

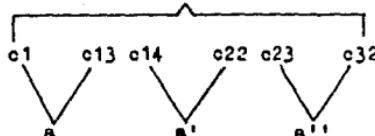
En términos generales, el cuarteto transcurre de una manera cíclica y pasa por diversas etapas de tratamiento sonoro, hasta llegar a un punto en el cual todo el desarrollo desemboca y se detiene, para de ahí, comenzar un camino de regreso en el cual la obra se repliega en sí misma hasta llegar al punto de partida que, sin embargo, ya no es el mismo.

Básicamente, la obra está escrita sobre una serie original y tres transposiciones que son manejadas al principio muy rigurosamente y luego, conforme la obra transcurre, sufren modificaciones sustanciales de secuencia y contenido hasta desaparecer, dejando paso a una exploración timbrica muy intensa y a un tratamiento armónico muy expresivo aunque carente de cualquier connotación serial.

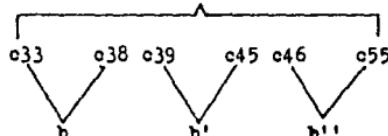
Es muy interesante el procedimiento de regresión, ya que la serie se pierde en el momento en que el desarrollo llega a su punto culminante, y es entonces cuando la construcción de ambientes se convierte en el elemento conductor; se prescinde de la serie y, no obstante, se mantienen las equivalencias ambientales entre los pasajes homólogos.

Para hacer más clara esta idea, se presenta a continuación un breve análisis estructural:

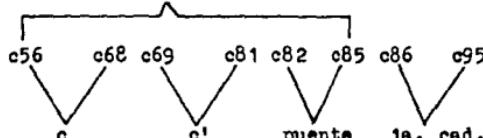
1a. fase de desarrollo



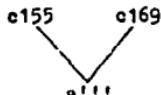
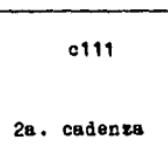
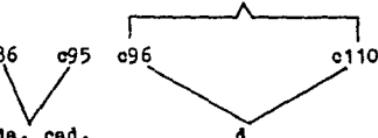
2a. fase de desarrollo



3a. fase de desarrollo



4a. fase de desarrollo



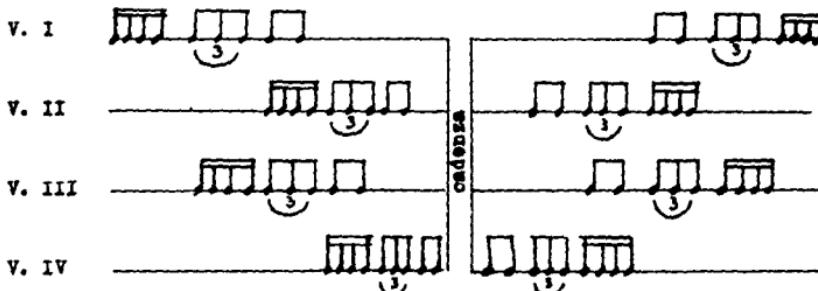
Las secciones posteriores a la segunda cadenza ya no utilizan la serie y no obstante son equivalentes a sus secciones homólogas de exposición.

Las series utilizadas son las siguientes:

- serie original.- C# G# D# A# A E F# B F C D G
 1a. transposición.- G D A E Eb Eb C F B F# G# C#
 2a. transposición.- D A E B Eb F G C F# G# Eb Ab
 3a. transposición.- D# A# F C B F# G# C# G D E A

En c' comienzan a darse las modificaciones en las series; en la 1a. cadenza la aparición de notas extrañas es ya un recurso de desarrollo; en d la serie se diluye hasta desaparecer. En la 2a. cadenza la serie es sustituida por la búsqueda tímbrica.

Para resaltar la importancia estructural de la 2a. cadenza, se llega a ella por medio de una progresión rítmica en canon y se sale en orden (rítmico y de aparición) invertido:



Conforme la obra avanza su delimitación se va haciendo más difícil; sus fronteras estructurales se vuelven más y más difusas. La última sección (c155) es una síntesis de toda la obra. Se genera de una doble disminución de a y contiene ambientes y motivos recogidos a lo largo de toda la obra.

II. "NO NOMBRES AL CIELO" (Germán Bringas).

En esta obra para violoncello y piano el principio estructural básico, es la improvisación. Lo esencial aquí es la búsqueda de una atmósfera general adecuada que se genera de cuatro motivos que son, de hecho, lo único textual en la pieza.

The musical score consists of four staves of music. Staff 1 (Cello) starts with a sixteenth-note pattern followed by eighth-note pairs with grace notes. Staff 2 (Piano) shows a series of eighth-note chords. Staff 3 (Cello) continues with eighth-note patterns and grace notes. Staff 4 (Cello) concludes the section with eighth-note patterns and grace notes. The piano part remains silent throughout these staves.

Los tres primeros se pueden agrupar en un ambiente homogéneo y definido (tienen su origen en la huella que la visión de un cielo nocturno deja en nosotros), y el cuarto es de carácter muy contrastante.

El esquema general es el siguiente: improvisación del violoncello - improvisación del piano - aparición de los tres primeros motivos - improvisación sobre el tercero de ellos - aparición del cuarto motivo e improvisación - regreso a la atmósfera inicial.

La obra es en general muy libre y es por esto que nunca dos ejecuciones darán como resultado la misma obra. Es por este motivo que en el presente trabajo se incluyen las dos grabaciones que fueron realizadas. De ambas, la que se presenta en último lugar ("No nombres al cielo" II) es sin duda, la más auténtica.

La pieza se recrea de una manera muy curiosa: de atrás hacia adelante; es decir que las primeras improvisaciones están condicionadas por los motivos escritos que aparecen después, y deben tender a ellos.

El compositor aconseja atender a los sonidos internos, esto es, hacer silencio y volver los ojos hacia adentro; de esta visión introspectiva debe salir lo real. Vale decir, entonces, que lo que se busca es una improvisación vicerreal, no una improvisación técnica.

III. DUO DE CELLOS (Alvar Castillo).

Se trata de una obra muy condensada en la que se presentan dos temas que después son objeto de distintos tratamientos de tipo elaboracionista. Es interesante señalar esta característica del dúo: en él prácticamente no existe desarrollo, es decir que los temas presentados no crecen dando lugar a discursos largos o a nuevos materiales temáticos. Ambos temas son parcos y son trabajados bajo ese criterio.

El esquema de la obra es el siguiente:

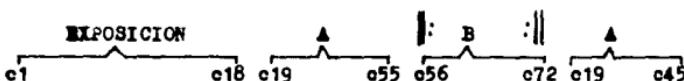
c1-18.- Exposición de temas a y b.

c19-31.- Primera elaboración de a (a').

c32-45.- Segunda elaboración de a (a'').

c46-55.- Tercera elaboración de a (a''').

c56-72.- Elaboración de b (b' y b'').



Como se puede apreciar, la obra es básicamente ternaria.

En a' se utiliza el esquema rítmico del primer tema y su inversión, así como contrapunto invertible. En a'' se utiliza la disonancia como elemento característico (hasta este momento el tratamiento del tema ha sido consonante), la conducción de las voces lleva a cadencias sorpresivas y se hace uso de recursos tales como la imitación y el movimiento contrario. En a''' se utiliza la aumentación y un tipo de consonancia no conducente.

Sería importante resaltar la clara intención contrapuntística que se puede apreciar en esta obra.

En b' el diseño descendente de la melodía es respetado aunque con algunos cambios armónicos. Para b'' dicho diseño se sigue respetando, aunque la composición rítmica del tema se fragmenta, dando lugar a una melodía mucho más característica.

IV. "VOCALES" (Francisco Pedraza).

Esta obra para violoncello solo está inspirada en un soneto homónimo de Jean Arthur Rimbaud (1854-91), de significados muy intrincados y enigmáticos, pero con una carga erótica muy definida (curiosamente, aunque su significado es más bien críptico, su forma es la de un soneto clásico). Rimbaud establece una analogía entre cada vocal y distintas partes del cuerpo de una mujer; de esta forma la A es el pubis, la E son los senos, la I la boca, la O los ojos y la U es el cabello.

"Vocales" es un canto erótico, pero lo es de una manera muy peculiar: sin connotaciones de ternura, sin lugares comunes. Lo erótico, como todo en el hombre es misterioso y es justamente esta atmósfera la que Pedraza quiere poner de manifiesto: el espacio lleno de significados ocultos.

La articulación de toda la obra es declinada, llena de fisuras y articulaciones cortas, llena de interrogantes. La búsqueda de colores y contrastes es motor en ella. Los ataques son agresivos y la armonía es áspera, llena de disonancias. La obra no hace concesiones al ejecutante y está llena de dificultades

técnicas debido a que sólo toma en cuenta los recursos expresivos que requiere, sin contemplar las posibles dificultades en su emisión; esto la hace tan auténtica como incómoda. Hacia el final aparece un pasaje consonante, en total oposición a todos los ambientes precedentes, que parece significar un atisbo, una intuición.

Esta obra ofrece mucha libertad para su ejecución, pero ésta es rítmica, no melódica. Aunque no hay barra de compás, constantemente se están utilizando figuraciones rítmicas, lo cual aporta gran ambigüedad al conjunto. Hay algunos rasgos de aleatorismo controlado en grupos de notas que se articulan lenta, rápida y muy rápidamente, y calderones largos, medianos y breves.

Cabe señalar que la grabación que se presenta en este trabajo es la del manuscrito original de "Vocales", ya que la versión definitiva contiene pequeñas variantes que, sobre todo al final, establecen una diferencia importante. De cualquier forma ambas partituras van anexadas al final del trabajo.

V. SONATA PARA VIOLONCELLO Y PIANO (Verónica Tapia).

El lenguaje de que se vale esta obra es tonal, con un uso constante de disonancias que buscan crear una variedad de colorido armónico.

Los recursos básicos son los siguientes:

- Utilización de acordes de séptima, novena y oncenía.
- Cuartas (aumentadas y justas), sextas y segundas, añadidas.
- Uso constante de anticipaciones y retardos.
- Acordes con tercera mayor y menor simultánea.
- Aparición de disonancias que no requieren justificación armónica, y que son utilizadas solamente por el ambiente sonoro que crean.

A esto hay que agregar que la obra es a ratos marcadamente polifónica y atiende prioritariamente al desarrollo horizontal, creándose así, en lo vertical, conjuntos de notas difíciles de ser agrupadas en una misma filiación.

El ambiente general de la obra es ligero, transparente, con sonoridades muy delicadas. La tonalidad básica es re menor.

El preludio es una pequeña forma ternaria en la que se establece la atmósfera que prevalecerá a lo largo de toda la sonata; para ir a la sección media, se vale de un breve puente (c.12) hecho a base de síncope que, posteriormente, será utilizado como material temático en el segundo movimiento (c. 4-8), y en el tercero estará variado (por aumentación).

El segundo movimiento, rápido, es muy poco previsible armónicamente y contrasta con el primero por su carácter activo. Es

una forma ternaria cuya primera parte está estructurada con un tema y un contracanto y con el uso alternativo del contrapunto y del unísono. La segunda sección está hecha con el contracanto de la primera parte y con un nuevo material (c. 10-11) que volverá a ser utilizado en el cuarto movimiento de la sonata (c. 21-23). Para finalizar esta sección se utiliza una especie de cadencia suspendida a la dominante, que será utilizada nuevamente para concluir el movimiento.

El tercer movimiento, trote, es de forma ternaria compleja, ya que en su parte intermedia implica un principio de construcción binaria. La primera sección está hecha con frases de 8 y 7 compases en una melodía que transcurre plácidamente; mediante un puente (c. 31-35) se llega a la muy contrastante segunda sección, que parece desarrollarse en la región de la dominante y del relativo mayor de ésta. Esta sección tiene dos impulsos básicos, uno en el c. 36 y el otro en el c. 50. El regreso a la primera sección es casi literal.

El cuarto movimiento, lento, está lleno de lirismo. Es aquí donde se manifiesta más claramente el uso de las disonancias como color, con intenciones ambientales. Este es el único movimiento que se aleja de la tonalidad original; está escrito en sol sostenido menor y contiene una pequeña sección contrastante, en mi menor.

El último movimiento, allegro, implica en su construcción principios de forma rondó, aunque no se trata exactamente de uno. No existe estribillo; lo que hay es una exposición ternaria y en lugar del estribillo se utiliza la última parte de la exposición.

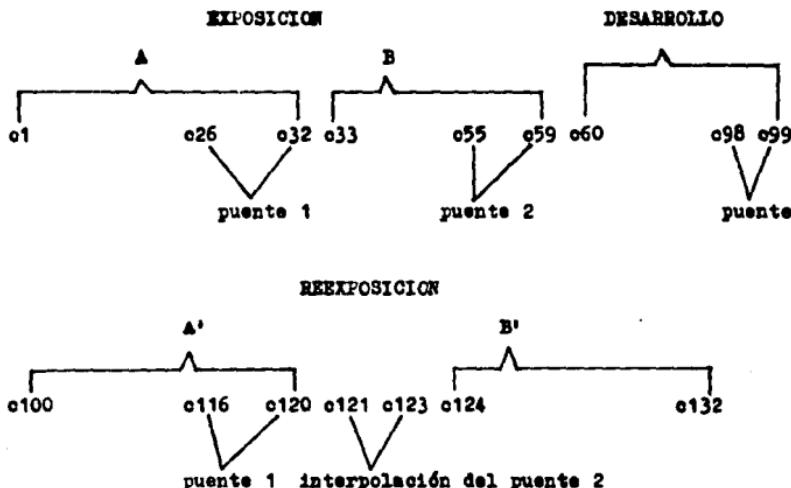
La estructura del movimiento es la siguiente:

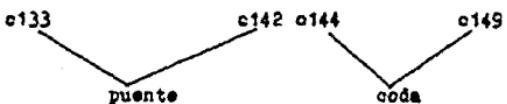
- 1.- Exposición ternaria (abcc').
- 2.- Primer desarrollo.
- 3.- "Estríbillo" (c).
- 4.- Segundo desarrollo.
- 5.- "Estríbillo" (c).
- 6.- Coda.

VI. SONATINA PARA VIOLONCELLO Y PIANO (Rafael Olvera).

Consta de tres movimientos de sonoridad muy homogénea y particular, derivada del tratamiento armónico; la constante a lo largo de toda la obra es la utilización de armonía por quintas, lo cual proporciona al conjunto mucha cohesión. Hay también un gran apego a lo estructural. De esta obra podría decirse que es conservadora en sus planteamientos (aunque esto lo señale como una característica y no como un defecto) y de mucho poder expresivo.

El primer movimiento, allegro con brio, es una forma sonata con exposición de dos temas muy definidos, desarrollo con utilización de ambos materiales, reexposición y coda. El esquema es como sigue:





El segundo movimiento, nocturno intermezzo (moderato cantabile), está construido con frases de cuatro compases subdivisibles casi siempre en dos. El tejido armónico está hecho a base de quintas arpegiadas de abajo hacia arriba con figuración de dieciseisavos y que se rearticulan cada dos tiempos (el compás es 4/4).

Este movimiento es de forma unitaria:

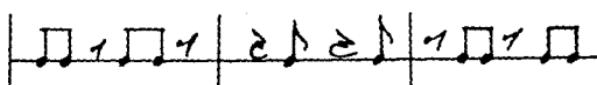


De todas, la sección A'' es la más contrastante y utiliza una progresión de 2m. A descendente y 2m. a ascendente con figuración de tresillos en dos tiempos, siendo ésta la única sección en la que la dirección del tejido armónico cambia y se hace descendente. En la última sección, la frase experimenta su máxima expansión, produciéndose así, un clímax muy expresivo.

El último movimiento, allegretto scherzando, está construido en base a la superposición de tres motivos rítmicos básicos:

- 1)
- 2)
- 3)

6/8



Estos motivos se van agregando en períodos de cuatro compases y de esta forma se crea un tejido polirítmico muy rico. Dichos motivos están intercambiándose entre el cello, la mano derecha y la mano izquierda del piano.

El movimiento tiene una parte central (*vivace*) muy breve y contrastante con lo anterior, en la cual la poliritmia se suspende para dar paso a un diálogo muy incisivo entre piano y cello; mediante un puente de carácter expansivo se retorna a la primera sección en la que el orden de presentación de los motivos ritmicos, se invierte: en la primera parte fueron cello, mano izquierda y mano derecha, ahora son mano derecha, mano izquierda y cello.

Este movimiento, de forma ternaria, tiene además cierto carácter cíclico; se tiene la sensación de que parte de nada, desarrolla, y regresa a nada.

CONCLUSIONES.

Este trabajo finalmente ha dado como resultado un conjunto de obras muy distintas unas de otras, llegando a ser, en algunos casos, totalmente opuestas en sus proposiciones. Pero si algún mérito tiene el presente trabajo es justamente el de querer coadyuvar a los jóvenes compositores, cualquiera que sea la dirección estética que sigan, a volver sus ojos hacia el violoncello y a sus posibilidades expresivas; si este objetivo se cumpliera, el esfuerzo hecho se vería altamente recompensado.

Por otra parte, si además de la atención de los jóvenes compositores, se lograra ganar alguna obra que perdurara en el repertorio y lo enriqueciera de una manera práctica, es decir como partitura a la cual recurrir para su estudio y ejecución, entonces las expectativas iniciales de este trabajo se verían más que satisfechas.

A P E N D I C E

LADO A:

CUARTETO PARA VIOOLONCELLOS	(15'20'')
(Gonzalo Macías)	
"NO NOMBRÉS AL CIELO" (I)	(8'45'')
(Germán Bringas)	
DUO DE CELLOS	(3'01'')
(Álvar Castillo)	
"VOCALES"	(5'24'')
(Francisco Pedraza)	
SONATA PARA VIOOLONCELLO Y PIANO	(11'45'')
(Verónica Tapia)	
- Preludio (1'45'')	
- Rápido (1'35'')	
- Trote (2'54'')	
- Lento (2'33'')	
- Allegro (2'58'')	

LADO B:

SONATINA PARA VIOOLONCELLO Y PIANO	(8'54'')
(Rafael Olvera)	
- Allegro con brío (2'52'')	
- Nocturno intermezzo (3'58'')	
(Moderato cantabile)	
- Allegretto scherzando (2'04'')	
"NO NOMBRÉS AL CIELO" (II)	(7'42'')
(Germán Bringas)	

$\text{d}=74$

CUARTETO.

GONZALO HACHS.

①

SORDINA SUL PIST
P POCO VIBRATO
SORDINA SUL PIST
P Poco vibrato con legato
SORDINA SUL DORSO
P poco vibrato
SORDINA SUL PIST
P poco vibrato con legato

#p
GLISS
pizz.
pizz.

(2)

116

Poco R.T.

A TEMPO

15

20

cresc.

Nobile

cresc.

Nobile

This image shows two pages of a handwritten musical score for a string quartet. The top page contains four staves for violin, viola, cello, and double bass. The bottom page continues the score with the same four instruments. The music includes various performance instructions such as 'PIZZ.', 'ARCO', 'FRENTE AL ESTILO DADO', 'A TEMPO', 'SUL TASTO', 'GLISS.', 'CESS.', and dynamic markings like 'ff' and 'ff'. Measures are numbered at the top of each page.

A handwritten musical score for orchestra and guitar. The score consists of five staves. The top staff is for the guitar, with markings: dynamic *f*, tempo $\text{♩} = 62$, performance instruction "guitar secunda", and dynamics *mf* and *mf crescendo*. The second staff is for the strings, with dynamics *Nf* and *Kf*. The third staff is for woodwind instruments, with dynamics *Nf* and *mf*. The fourth staff is for brass instruments, with dynamics *Nf* and *mf*. The fifth staff is for the bassoon, with dynamics *Nf*. Measure 62 ends with a fermata over the guitar and woodwind staves. Measure 63 begins with a dynamic *mf* for the strings and woodwind, followed by a dynamic *mf* for the brass. The bassoon staff has a dynamic *mf*. The guitar staff has a dynamic *mf* and a tempo instruction "antic. secunda". The woodwind staff has a dynamic *mf* and a tempo instruction "SOL TASTO". The brass staff has a dynamic *mf*. The bassoon staff has a dynamic *mf*. The score concludes with a dynamic *f* for the strings and woodwind, and a dynamic *f* for the brass.

$\text{♩} = 74$

P DEL LEGATO
SUL TASTO

SUL TASTO

P DEL LEGATO

5

A handwritten musical score page, numbered 45 in the top right corner. The score consists of six staves, each with a different key signature and time signature. The first two staves begin with a treble clef, while the remaining four begin with a bass clef. Various dynamics such as forte (f), piano (p), and mezzo-forte (mf) are indicated throughout the score. There are also several slurs and grace notes. The score is written on five-line staff paper.

(6)

50

Detailed description: This is a handwritten musical score page. It features four staves of music. The first staff starts with a dynamic of **f**, followed by **pizz.**, **arco**, and **cresc pizz.**. The second staff begins with **Mf**, followed by **pizz.**, **pizz.**, **sol pont arco**, and **pizz.**. The third staff starts with **Mf**, followed by **f**, **Nf**, and **f**. The fourth staff ends with **f**.

LENTO

55 TEMPO I

$\text{♩} = 68$

Detailed description: This is a handwritten musical score page. It contains two staves. The top staff is labeled **LENTO** and **55 TEMPO I**. It includes dynamics like **p**, **Mf**, **sub pizz.**, **arco**, **pp**, **f**, **pizz.**, **sol pont**, **pizz.**, **tempo I**, **sol pont**, **pizz.**, **III + (ATRÍAS DEL PONTE)**, **sol pont**, and **pizz.**. The bottom staff includes dynamics like **pp**, **f**, **pizz.**, **sol pont arco**, **normal**, **pizz.**, **p**, **sol pont**, and **pizz.**.

7

60

f ff p trill

Mij MP

V

Handwritten musical score for string quartet, page 10, measures 65-66. The score includes four staves with various dynamics like crescendo, decrescendo, and sforzando, as well as specific performance instructions like "BIT UN POCO" and "SUL TASTO".

(8)

A TEMPO

70

MP

MP

P

DECRES

DECRES

75

NORMALE ECHOUET #

162

SUR POINT R:16

P:22

NORMALE ECH.

SUR POINT

(9)

P

f

PIZZ E.C.

PIZZ E.C.

PIZZ E.C.

PIZZ E.C.

ff

E.C.

ff

E.C.

ff

E.C.

f

PIZZ E.C.

ff

E.C.

ff

E.C.

f

PIZZ E.C.

RIT.

HORNALLE

f

SUL PIANO

ff

SUL PIANO

f

f

f

f

f

f

f

A handwritten musical score page featuring five staves of music. The top staff has a tempo marking of $\text{P} = 108$ and dynamic markings of F and p . The second staff has a dynamic marking of Mf . The third staff has a dynamic marking of mf . The fourth staff has a dynamic marking of p . The fifth staff has a dynamic marking of f . Various slurs, grace notes, and accidentals are present throughout the score.

A handwritten musical score on two staves. The top staff starts with a forte dynamic (indicated by a large '1') and includes a tempo marking '90'. The bottom staff begins with a dynamic of 7. Both staves feature complex rhythmic patterns and various performance instructions.

⊕ LOS 3 PÁS ESTERILOS, LO MÁS POSIBLE.

(1)

95

J=44 PESANTE
NORMALE
ECHO

RICOHET ①

P SUB

FIZZ

P

AN LENTO NORMALE ECHO

NORMALE PIANO LEGATO ECHO

P

AN LENTO

100

AN LENTO

CRASS.

CRASS.

CRASS.

CRASS.

① AD LIBITUM, SOBRE LAS NOTAS LARGAS

(12)

Handwritten musical score page 12, featuring two systems of music for multiple staves. The score includes five staves, each with a unique clef and key signature. The first system begins with a treble clef staff, followed by a bass clef staff, another bass clef staff, a soprano clef staff, and a alto clef staff. The second system continues with a soprano clef staff, a bass clef staff, a soprano clef staff, a bass clef staff, and an alto clef staff. Various dynamic markings are present, such as *sfz*, *ssz*, *ccresc*, and *decresc*. Measure numbers 105 and 106 are indicated above the staves. The score is written on a grid of five-line staves.

① ESTMO "AS LIBITOS"

LIBERO

(14)

(6) (6) (6) (6) (6) (6) (6) (6)

b6 V V V V V V V

MP MP FP > MP PP MP Mf f (la m's possibile)

MEDDO, Più MASSO
SUL TASTO

Mf PESANTE V V > > Ricchetti Ecadet > > > P

(15)

Lento

$J=44$

Mf

Mf

Sfz

Mf

Mf

sfz

cresc. *sfz*

sfz *cresc.* *sfz*

cresc. *sfz*

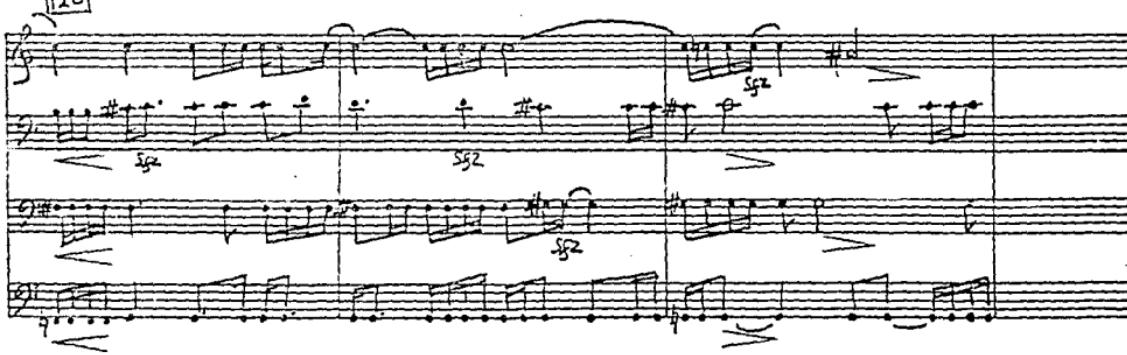
sfz

cresc. *sfz*

(16)



120



17

Musical score page 17, measures 125-126. The score consists of four staves. Measure 125 starts with a dynamic *sfz*. Measure 126 begins with a dynamic *p*. Measure 127 starts with a dynamic *p*.

Musical score page 17, measures 127-128. The tempo is indicated as *d=62*. Measure 127 includes dynamics *col legato + arco*, *pp*, *col legato*, *p*, *col legato*, *p*, *col legato*, and *p*. Measure 128 includes dynamics *p. z*, *f.z*, and *col legato*.

(18)

130

MP P+P

GLISSANDO

Pizz.

MP

Suonato I.

Pizz.

ACCO

Pizz.

ACCO

This page contains two systems of handwritten musical notation for strings. The top system starts at measure 130 with dynamic markings f, #f, f, and #f. It includes a glissando instruction and pizzicato markings. The bottom system begins with a pizzicato instruction and concludes with accents.

135

II (I) I

$f = 80$

Mf LEGATO

Mf LEGATO

Mf LEGATO

19

140

SUL PONT

II

I

f Mf

Mf LEGATO

MP

SUL PONT

III

IV

f Mf SUL PONT

f Mf

20

A handwritten musical score page featuring four staves of music. The top staff uses a bass clef, the second and third staves use a treble clef, and the bottom staff uses a bass clef. The music consists of various note heads and stems. Several markings are present: a box labeled "145" at the top right; a label "CLSCC BUB" near the top center; a label "MISCAC SUB" in the middle right; a label "PSA" with a line pointing down to the bottom staff; and a label "MP CRASH" at the bottom right. There are also several small "b" and "h" markings scattered across the staves.

This image shows a page from a handwritten musical score, labeled '(21)' in the top right corner. The score consists of four staves, each with a different clef (G, C, C, G) and a key signature of one sharp. The first staff has a dynamic marking 'CRESC' at the beginning. The second staff has a dynamic marking 'DEC' at the beginning. The third staff has a dynamic marking 'CRESC' at the beginning. The fourth staff has a dynamic marking 'CRESC' at the beginning. There are several performance instructions written above the staves, including 'PIANO' with a circled 'o', 'PIANISSIMO' with a circled 'o', '#p', 'pp', 'f', 'ff', and 'ff'. There are also several slurs and grace notes throughout the music.

11

Handwritten musical score page 160. The score consists of five staves. The top staff has a bass clef and includes dynamic markings: crescendo (cresc), decrescendo (decresc), forte (f), piano (p), and sforzando (sf). The second staff has a bass clef and includes dynamic markings: crescendo (cresc), decrescendo (decresc), forte (f), piano (p), and sforzando (sf). The third staff has a bass clef and includes dynamic markings: crescendo (cresc), decrescendo (decresc), forte (f), piano (p), and sforzando (sf). The fourth staff has a bass clef and includes dynamic markings: crescendo (cresc), decrescendo (decresc), forte (f), piano (p), and sforzando (sf). The fifth staff has a bass clef and includes dynamic markings: crescendo (cresc), decrescendo (decresc), forte (f), piano (p), and sforzando (sf).

1-34

165

23

P:T

Jazzage

165

cresc pico MP

cresc pico MP

cresc. pico MP

cresc. pico MP

G.U.S. D.H.

P:T Jazzage

No Nombres del ciclo

Jesús A. González
Méjico

Tempo: Largo

Tempo: Largo

2º Frag.

3er frag.: impov. de Piano que finaliza con 2º frag. y variación de el ultimo compás para terminar.

ultimo

idem ritmo

fortissimo

ff

Tempo: Largo
2º frag.: impov. de Piano que finaliza con 2º frag. y variación de el ultimo compás para terminar.

3er frag.: impov. de Piano que finaliza con 2º frag. y variación de el ultimo compás para terminar.

Tempo: Largo

DO NOMBRES AL CIELO

卷 37

三

1.
 f(m) ↑
 2.
 f(m) 1 2 3
 3.
 f(m) 1 2 3

1.
 f(m) ↑
 2.
 f(m) 1 2 3
 3.
 f(m) 1 2 3

1.
 f(m) ↑
 2.
 f(m) 1 2 3
 3.
 f(m) 1 2 3

TABLA DE EQUIVALENCIAS.

↑ Elisardo de Armancos Arcendiente

X^o Ruptura de un sonido o sonido superior con su quinta, gruñido.

Simultaneous landing and takeoff by unhelicopter

→ Imagen descendente agudo del canto de una ballena.

Dio de cellos

Alex Castillo

(♩ = 80)
 1st page of handwritten musical score for two cellos. The score consists of ten staves of music. The first four staves are in common time (♩), while the remaining six staves are in 2/4 time (♩). The music includes various dynamic markings such as **f** (fortissimo), **p** (pianissimo), **pizz.** (pizzicato), and **sf** (sforzando). The notation also features slurs, grace notes, and specific bowing instructions. The score is written on five-line staff paper with some ledger lines for higher or lower notes.

3

(J. 160)

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The score includes various dynamic markings like 'ff' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The music concludes with a final instruction 'Al ff y FIN.' at the end of the third staff.

V. Varese
o acc:

M. 2 Stance
A. Hinego.

Kirakos

area Violoncello

François Pernoud (cont'd)

♩ = 60

A handwritten musical score for Violoncello (area Violoncello) in 12 staves. The score includes dynamic markings like p , f , mf , and mf (multiple times), and performance instructions such as "atempo". There are also markings for "Kirakos" and "area". The score is signed "François Pernoud (cont'd)" at the end. The tempo is indicated as $\text{♩} = 60$.

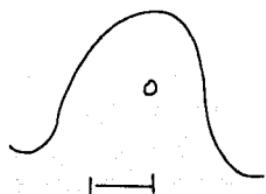
A handwritten musical score for string quartet, consisting of four staves. The top two staves are for Violin 1, the third for Violin 2, and the bottom two for Cello. The score includes various markings such as dynamic levels (e.g., pizz., forte), articulations (e.g., sforz., accents), and performance instructions (e.g., rit., tempo, marcato). There are also circled numbers (1, 2, 3, 4) and letters (A, B, C) placed above specific measures, likely indicating rehearsal marks or specific performance techniques. The manuscript is written in black ink on white paper.

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff notation. The score includes dynamic markings like f , mf , p , and ff , and performance instructions such as "octava arriba". The music features various rhythmic patterns, including eighth and sixteenth note figures, and rests. The manuscript is written in black ink on white paper.



Vocales

Violoncello

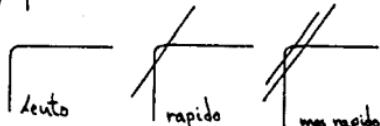


Francisco Palma Cortés.

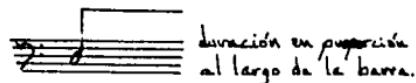


Guia

grupo de notas:



cálculos: A - breve r - medio R - largo



Claves:

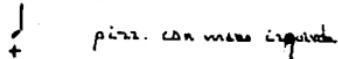
1 plica ascendente en clave de sol

1 plica descendente en clave de Fa
en un mismo sistema se tocan
en las dos claves.



duración cinco
segundas

Pizz. B- pizz. a la Bartók.



arcos:

arcos simultáneos.

④ → de punta a telón lo
más rápido posible

⑦ → de telón a punta lo
más rápido posible

"Vocales"

1

Francesco Padova Cortés.

$\text{♩} = 60$

The score includes the following details:

- Staff 1:** Dynamics include mf , f , p , f , p , f , mf . A tempo marking $\text{♩} = 60$ is at the beginning. Measure 1 ends with a fermata over the first note of the next measure. Measure 2 starts with f .
- Staff 2:** Dynamics include f , f , f , p , f , f , mf . A tempo marking *molto Lento* is indicated above the staff. Measure 1 ends with a fermata over the first note of the next measure. Measure 2 starts with f .
- Staff 3:** Dynamics include f , f , f , p , mf . Measure 1 ends with a fermata over the first note of the next measure. Measure 2 starts with f .
- Staff 4:** Dynamics include f , f , f , p , f , ff , fp , f . Measure 1 ends with a fermata over the first note of the next measure. Measure 2 starts with f .

Piu mosso - - - a presto - - -

sempre f

6 - at tempo

16 2000
rit.

acc 3 molto rit. 3

ff

Piu. 3 ff
sempre a tempo

f

Handwritten musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measure 11 starts with a dynamic *wf* and a tempo marking of *Lento*. It features various rhythmic patterns including eighth and sixteenth notes, grace notes, and slurs. Measure 12 begins with a dynamic *f*, followed by *p*, *wf*, and *f*. The score includes performance instructions like *Pizz.*, *vcl.*, *tempo*, *arc.*, *arc. rit.*, and *ff*.

7

Tempo-I

Lento

a tempo

rall. *Lento* *a tempo*

mf sempre cresc.

Handwritten musical score for three staves:

- Staff 1:** Treble clef, 2/4 time. Dynamics: **f**. Articulation: grace notes. Performance: slurs.
- Staff 2:** Bass clef, 2/4 time. Dynamics: **p**. Articulation: arco. Tempo: **lento**. Performance: crescendo line.
- Staff 3:** Bass clef, 3/4 time. Dynamics: **fff**. Articulation: grace notes. Tempo: **tempo 3**. Performance: slurs, crescendo line.
- Staff 4:** Bass clef, 2/4 time. Dynamics: **f**, **ff**. Articulation: grace notes. Performance: crescendo line.

Pizz. B. (Pizzicato B) is indicated above Staff 4.

Thalpian 1989 - Francesco Piccica Porta

Met. J = 63

Pi33: *gümplie*

SONATA

I Tumpo cente

Verónica Tapia.

Handwritten musical score for orchestra and piano, page 10. The score includes multiple staves for woodwind instruments (Flute, Clarinet, Bassoon), strings (Violin, Viola, Cello, Double Bass), and Piano. The score features various dynamics and performance instructions such as 'cantabile', 'gracioso', 'articulado y ligero', 'mf', 'p', and 'mf'. The music consists of complex rhythmic patterns and melodic lines.

$\therefore \text{G} = 92$

II Tiempo Rápido

A handwritten musical score page featuring six staves of music. The top staff uses a treble clef and includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The second staff uses a bass clef and includes a dynamic 'f' (forte). The third staff uses a bass clef and includes a dynamic 'ff'. The fourth staff uses a bass clef and includes a dynamic 'ff'. The fifth staff uses a bass clef and includes a dynamic 'ff'. The sixth staff uses a bass clef and includes a dynamic 'ff'. There are also several 'Ligato' markings with a wavy line over specific notes.

17 J=164

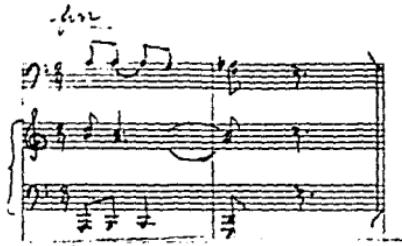
A handwritten musical score for orchestra, page 17. The score consists of ten staves, each with a unique key signature and time signature. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Tuba, Timpani). The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamic markings include *p*, *f*, *mf*, *ff*, and *pianissimo*. A section of the score is labeled "III (Forte)". The score is written on a grid of five-line staves.

210

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first two staves are for strings (Violin I, Violin II, Viola, Cello) and are labeled "juguetón". The next two staves are also for strings (Double Bass and Cello) and are labeled "juguetón". The fifth staff is for woodwinds (Oboe, Clarinet). The sixth staff is for brass (Trombone). The seventh staff is for brass (Tuba). The eighth staff is for percussions (Timpani, Snare Drum, Bass Drum). The ninth staff is for brass (Trombone). The tenth staff is for brass (Tuba). The score includes various dynamics such as *f*, *p*, *ff*, *p*, *pp*, and *cantabile*. There are also markings like *mf*, *mf*, *ff*, and *p*. The score is dated "210" at the top right.

A handwritten musical score for orchestra and piano, page 5. The score consists of ten staves. The top five staves are for the orchestra, featuring various woodwind instruments (oboe, bassoon, flute, etc.) and strings. The bottom five staves are for the piano. The score includes dynamic markings such as p (piano), f (forte), and ff (double forte). The tempo is indicated as Allegro . The score concludes with a repeat sign and the instruction D.C. al , followed by a final instruction fin .

5



Met. $J = 63$

IV

3 con 4 *lento*

3/4

3/4

3/4

3/4

3/4



Part I. J. = 104

IV 6 Allegro.

1. f
2. p poco cresc.
3. dim.
4. p poco decr.
5. dim.
6. poco cresc.
7. poco decr.
8. ff
9. f
10. sforzando
p subito
mf
sf

A handwritten musical score for orchestra and piano, page 9, containing measures 39 through 47. The score is organized into ten staves. Measures 39 and 40 feature vocal parts labeled "cantabile" with dynamic markings like *f*, *p*, and *mp*. Measure 41 shows a transition with a piano part. Measure 42 includes a dynamic instruction "decidida". Measures 43 and 44 conclude the section.

Measure 39: Cantabile, dynamic *f*.
Measure 40: Cantabile, dynamic *p*.
Measure 41: Piano dynamic *crescendo*.
Measure 42: dynamic *decidida*.
Measure 43: dynamic *f*.
Measure 44: dynamic *f*.

Handwritten musical score for orchestra, page 10, measures 61-62.

The score consists of ten staves, each with a treble clef, key signature, and time signature. Measure 61 begins with a dynamic of f^2 . The strings play eighth-note patterns, while woodwind instruments provide harmonic support. Measure 62 continues with similar patterns, maintaining the dynamic and instrumentation. Measure 63 concludes the section, featuring a prominent bassoon line.

(61)

(62)

(63)

Handwritten musical score for orchestra, page 10, measures 81-91.

The score consists of eight staves, each with a unique key signature and time signature. Measure 81 starts with a treble clef staff in A major (two sharps) and common time. Measures 82-83 show various instrumentation, including woodwind and brass parts. Measure 84 begins with a bassoon part. Measure 85 features a prominent bassoon line. Measure 86 includes dynamic markings like *mf* and *(83)*. Measure 87 shows a continuation of the bassoon line. Measure 88 includes dynamic markings like *p* and *acc.*. Measure 89 continues the bassoon line. Measure 90 includes dynamic markings like *fff* and *crescendo*. Measure 91 concludes with dynamic markings like *fff* and *p*.



12

nota: Las alteraciones afectan sólo a las notas de la misma pauta.

SONATINA

RAFAEL OLVERA G.

(1983)

6 ALLEGRO CON BRIO

The musical score consists of six staves of handwritten notation for two cellos. The notation includes various rhythmic patterns, dynamic markings like *f*, *p*, and *cresc.*, and performance instructions such as *smile*. The score is divided into measures by vertical bar lines. The first staff begins with a whole note followed by a half note. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff starts with a half note. The fifth staff begins with a half note. The sixth staff begins with a half note. The score concludes with a final dynamic marking of *f*.

This page contains ten measures of handwritten musical notation on ten staves. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (ff) and includes slurs and grace notes. Measures 2-4 show eighth-note patterns with dynamics like ff and f. Measures 5-6 continue with eighth-note patterns and dynamics. Measure 7 begins with a forte dynamic (ff) and includes a fermata. Measures 8-10 conclude the section with eighth-note patterns and dynamics.

ff

2 SOBETO
b2.
2 SOBETO
b2.

cello.
cello.

PIANO

~2 LEGATO

RECO.

f

1110.

ff ff ff cresc.
ff ff ff cresc.

1112.

mf mf mf cresc.
mf mf mf cresc.

1113.

ff ff ff cresc.
ff ff ff cresc.

4

ff

f

ff

p

PIEZO *pizz.*

f

CESSE MOLTO

CESSE MOLTO

ff

legato

Pizz.

Pizz.

f

cresc.

P

f

cresc.

ff

f

decresc.

rit.

A handwritten musical score consisting of four systems of five staves each. The music is written in common time.

- System 1:** The first staff uses a soprano C-clef. The second staff uses an alto F-clef. The third staff uses a bass G-clef. The fourth staff uses a tenor C-clef. The fifth staff uses a bass G-clef. Measure 1 starts with eighth-note pairs in the soprano and bass staves. Measures 2-4 show eighth-note pairs in the soprano and bass, with the alto and tenor staves providing harmonic support. Measure 5 concludes with eighth-note pairs in the soprano and bass.
- System 2:** The soprano staff begins with eighth-note pairs. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs. The bass staff concludes with eighth-note pairs.
- System 3:** The soprano staff begins with eighth-note pairs. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs. The bass staff concludes with eighth-note pairs.
- System 4:** The soprano staff begins with eighth-note pairs. The alto staff has eighth-note pairs. The bass staff has eighth-note pairs. The tenor staff has eighth-note pairs. The bass staff concludes with eighth-note pairs.

Accidentals include sharps and flats, primarily in the bass and tenor staves. Measure 5 includes dynamic markings such as *mf*, *f*, and *p*.

7

<img alt="Handwritten musical score for string quartet, page 122. The score consists of five staves of music. The first staff (Violin I) starts with a dynamic f. The second staff (Violin II) has a dynamic ff. The third staff (Viola) has a dynamic f. The fourth staff (Cello) has a dynamic ff. The fifth staff (Double Bass) has a dynamic ff. Measures 1-4 show various rhythmic patterns. Measure 5 begins with a dynamic ff. Measure 6 starts with a dynamic ff. Measure 7 starts with a dynamic ff. Measure 8 starts with a dynamic ff. Measure 9 starts with a dynamic ff. Measure 10 starts with a dynamic ff. Measure 11 starts with a dynamic ff. Measure 12 starts with a dynamic ff. Measure 13 starts with a dynamic ff. Measure 14 starts with a dynamic ff. Measure 15 starts with a dynamic ff. Measure 16 starts with a dynamic ff. Measure 17 starts with a dynamic ff. Measure 18 starts with a dynamic ff. Measure 19 starts with a dynamic ff. Measure 20 starts with a dynamic ff. Measure 21 starts with a dynamic ff. Measure 22 starts with a dynamic ff. Measure 23 starts with a dynamic ff. Measure 24 starts with a dynamic ff. Measure 25 starts with a dynamic ff. Measure 26 starts with a dynamic ff. Measure 27 starts with a dynamic ff. Measure 28 starts with a dynamic ff. Measure 29 starts with a dynamic ff. Measure 30 starts with a dynamic ff. Measure 31 starts with a dynamic ff. Measure 32 starts with a dynamic ff. Measure 33 starts with a dynamic ff. Measure 34 starts with a dynamic ff. Measure 35 starts with a dynamic ff. Measure 36 starts with a dynamic ff. Measure 37 starts with a dynamic ff. Measure 38 starts with a dynamic ff. Measure 39 starts with a dynamic ff. Measure 40 starts with a dynamic ff. Measure 41 starts with a dynamic ff. Measure 42 starts with a dynamic ff. Measure 43 starts with a dynamic ff. Measure 44 starts with a dynamic ff. Measure 45 starts with a dynamic ff. Measure 46 starts with a dynamic ff. Measure 47 starts with a dynamic ff. Measure 48 starts with a dynamic ff. Measure 49 starts with a dynamic ff. Measure 50 starts with a dynamic ff. Measure 51 starts with a dynamic ff. Measure 52 starts with a dynamic ff. Measure 53 starts with a dynamic ff. Measure 54 starts with a dynamic ff. Measure 55 starts with a dynamic ff. Measure 56 starts with a dynamic ff. Measure 57 starts with a dynamic ff. Measure 58 starts with a dynamic ff. Measure 59 starts with a dynamic ff. Measure 60 starts with a dynamic ff. Measure 61 starts with a dynamic ff. Measure 62 starts with a dynamic ff. Measure 63 starts with a dynamic ff. Measure 64 starts with a dynamic ff. Measure 65 starts with a dynamic ff. Measure 66 starts with a dynamic ff. Measure 67 starts with a dynamic ff. Measure 68 starts with a dynamic ff. Measure 69 starts with a dynamic ff. Measure 70 starts with a dynamic ff. Measure 71 starts with a dynamic ff. Measure 72 starts with a dynamic ff. Measure 73 starts with a dynamic ff. Measure 74 starts with a dynamic ff. Measure 75 starts with a dynamic ff. Measure 76 starts with a dynamic ff. Measure 77 starts with a dynamic ff. Measure 78 starts with a dynamic ff. Measure 79 starts with a dynamic ff. Measure 80 starts with a dynamic ff. Measure 81 starts with a dynamic ff. Measure 82 starts with a dynamic ff. Measure 83 starts with a dynamic ff. Measure 84 starts with a dynamic ff. Measure 85 starts with a dynamic ff. Measure 86 starts with a dynamic ff. Measure 87 starts with a dynamic ff. Measure 88 starts with a dynamic ff. Measure 89 starts with a dynamic ff. Measure 90 starts with a dynamic ff. Measure 91 starts with a dynamic ff. Measure 92 starts with a dynamic ff. Measure 93 starts with a dynamic ff. Measure 94 starts with a dynamic ff. Measure 95 starts with a dynamic ff. Measure 96 starts with a dynamic ff. Measure 97 starts with a dynamic ff. Measure 98 starts with a dynamic ff. Measure 99 starts with a dynamic ff. Measure 100 starts with a dynamic ff. Measure 101 starts with a dynamic ff. Measure 102 starts with a dynamic ff. Measure 103 starts with a dynamic ff. Measure 104 starts with a dynamic ff. Measure 105 starts with a dynamic ff. Measure 106 starts with a dynamic ff. Measure 107 starts with a dynamic ff. Measure 108 starts with a dynamic ff. Measure 109 starts with a dynamic ff. Measure 110 starts with a dynamic ff. Measure 111 starts with a dynamic ff. Measure 112 starts with a dynamic ff. Measure 113 starts with a dynamic ff. Measure 114 starts with a dynamic ff. Measure 115 starts with a dynamic ff. Measure 116 starts with a dynamic ff. Measure 117 starts with a dynamic ff. Measure 118 starts with a dynamic ff. Measure 119 starts with a dynamic ff. Measure 120 starts with a dynamic ff. Measure 121 starts with a dynamic ff. Measure 122 starts with a dynamic ff. Measure 123 starts with a dynamic ff. Measure 124 starts with a dynamic ff. Measure 125 starts with a dynamic ff. Measure 126 starts with a dynamic ff. 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B POCO LIBRIDO

Musical score for piano. The first measure (B) is labeled "POCO LIBRIDO". The second measure (A T.P.) is labeled "cese". The score consists of two staves: treble and bass. The treble staff has dynamic markings "p" and "f". The bass staff has dynamic markings "p" and "ff". Measure 1 starts with a forte dynamic followed by a decrescendo. Measure 2 starts with a piano dynamic followed by a forte dynamic.

II

NOCTURNO INTERMEZZO

2 MODERATO

CANTABILE

Musical score for piano. The first measure (2) is labeled "MODERATO". The second measure is labeled "CANTABILE". The third measure (3) is labeled "p DOLCE". The fourth measure (4) is labeled "m p DOLCE SIMILE". The score consists of two staves: treble and bass. The treble staff has dynamic markings "p" and "m p". The bass staff has dynamic markings "ff" and "f". Measure 3 starts with a piano dynamic followed by a forte dynamic. Measure 4 starts with a mezzo-forte dynamic followed by a forte dynamic.

Musical score for piano. The first measure (5) starts with a forte dynamic. The second measure (6) starts with a piano dynamic. The score consists of two staves: treble and bass. The treble staff has dynamic markings "ff" and "f". The bass staff has dynamic markings "ff" and "f". Measures 5 and 6 show a rhythmic pattern of eighth and sixteenth notes.

ESTA TESIS NO DEBE
SALIR DE LA BIBLIOTECA

A handwritten musical score for piano, consisting of six staves of music. The music is written in common time, with various dynamics (e.g., forte, piano, sforzando) and articulations (e.g., slurs, grace notes, accents). The score includes several performance instructions, such as "L. L. O. C. O." and "L. L. O. C. O. 2". The handwriting is clear and legible, showing the composer's original intent.

A page of musical notation for a string quartet, featuring four staves of music. The notation includes various dynamics such as $\hat{\text{f}}$, $\hat{\text{p}}$, ff , f , p , mf , and mfp . The first three staves are in common time, while the fourth staff begins with a 2/4 time signature. The music consists of measures grouped by vertical bar lines, with some measures spanning multiple staves. The notation uses standard musical symbols like quarter and eighth notes, along with specific markings for the string quartet.

A hand-drawn musical score for three staves, page 11. The score consists of six horizontal rows of music, each row containing three measures. The top two rows have a treble clef, and the bottom row has a bass clef. Measures are numbered 1 through 6 above the staff. Measure 1 starts with a dynamic of f . Measure 2 starts with a dynamic of p . Measure 3 starts with a dynamic of pp . Measure 4 starts with a dynamic of ppp . Measure 5 starts with a dynamic of ppp . Measure 6 starts with a dynamic of ppp . The music features various note heads with stems and arrows pointing in different directions, indicating complex rhythmic patterns. The score is written on five-line staff paper.

mf DIM...

PREDOMINOSI E RALL....

12 ALLEGRETTO SCHIACCIANDO

PIZZ.

3 SULPIRE
4

III

A handwritten musical score for a string quartet, consisting of four staves. The top staff is for the first violin (Pizz.), the second for the second violin (Sulpiре), the third for the viola, and the bottom for the cello. The score is in common time. Measure 12 begins with a dynamic of **ALLEGRETTO SCHIACCIANDO**. The first violin has a rhythmic pattern of eighth and sixteenth notes. The second violin enters with eighth-note chords. The viola and cello provide harmonic support. Measures 13 through 17 continue this pattern, with the second violin taking a more prominent role. Measure 18 introduces a new section labeled **SIMILE**, where the second violin plays eighth-note chords while the other instruments provide harmonic support. The score concludes with a final section of eighth-note chords.

13

p

pp

cresc.

cresc.

2 cresc.

mf

mf

VIVACE

f DIM.. *ACCO* *s'f SUBRO sf* *f* *f*

f DIM..

f

SULLANTE *f* *f* *f* *f* *f*

- - - - -

f *f* *f* *f* *f*

SULLANTE *f* *f* *f* *f* *f*

CESE. MOLTO

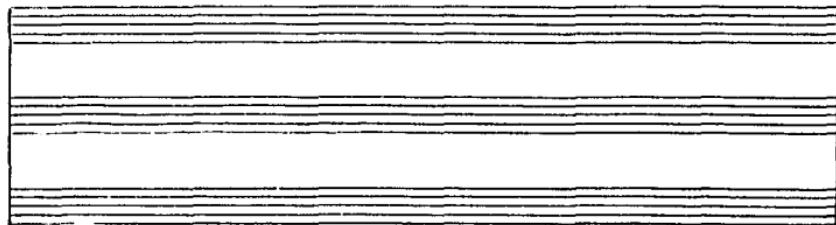
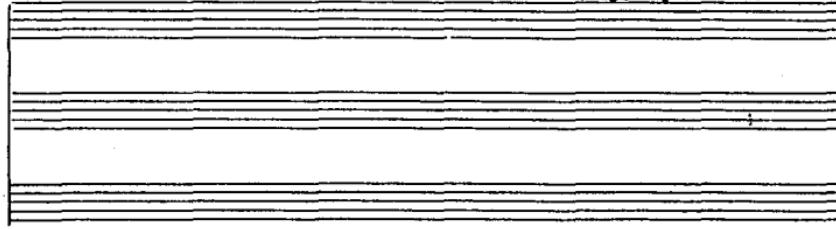
This is a handwritten musical score for orchestra, consisting of four staves of music. The top staff starts with a dynamic of *f*, followed by *DIM..* (diminuendo). It then shifts to *ACCO* (accordéon-like), *s'f SUBRO sf* (soft, then forte, soft), and *f*. The second staff begins with *f* and ends with *f*. The third staff starts with a dynamic of *f*, followed by *SULLANTE* (sustained sound), *f*, *f*, *f*, *f*, and *f*. The fourth staff starts with a dynamic of *f*, followed by *f*, *f*, *f*, *f*, and *f*. The score includes several performance instructions such as 'ACCO', 'SULLANTE', and 'CESE. MOLTO'.

TEMPO I

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a common time signature, and a dynamic of ff . The bottom staff begins with a bass clef, a common time signature, and a dynamic of f . Both staves feature six measures of music. Measure 1 contains eighth-note patterns. Measure 2 includes a forte dynamic (ff) and a dynamic of p . Measure 3 features a dynamic of f . Measure 4 contains eighth-note patterns. Measure 5 includes a dynamic of f . Measure 6 concludes with a dynamic of f .

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. Measures 6 and 7 are shown. Measure 6 starts with a dynamic of *mf*. Measure 7 begins with a dynamic of *f*, followed by *DIM.* (diminuendo) and *SENZA RALL.* (without rallentando). Measure 8 begins with *f*, followed by *DIM.* and *SENZA RALL.*. Measure 9 begins with *pp*.

MARZO 1983 (ca. 6-7')



EL CLARINETE A TRAVES DEL TIEMPO

Panorama general del origen, desarrollo,
Características y literatura musical del
Clarinete, de 1700 a la actualidad.