

L e n t e j u e l a (2 0 0 7)
Daniel Zea Gómez para Vortex + CH.AU

L e n t e j u e l a (2 0 0 7)

para Vortex + CH.AU

Sueñas que estás soñando
te sueñas despierto teniendo el control

INTERFERENCIA

te falta ahora el aire, no puedes respirar, tampoco moverte,
estás consciente pero el control resulta espejismo

INTERRUPCION

despiertas,
un estado fagocita a otro,
fagocitosis----- fagocitosis.

l. f. Biol. Captura de partículas microscópicas que realizan ciertas células con fines alimenticios o de defensa, mediante la emisión deseudópodos.-----

un estado interfiere sobre otro
hasta que se impone,

INTERFERENCIA

Jimmi Hendrix deforma en vivo el himno de una nación podrida,

silencio

INTERRUPCION

Lentejuela ----- lentejuela.

(Dim. de lenteja).

l. f. Disco, minúsculo de metal u otro material brillante, que se cose en los vestidos como adorno.-----

INTERRUPCION E INTERFERENCIA

a la memoria de Gabriel Zea Calle

Daniel Zea Gómez

Lentejuela - indicaciones iniciales

Afinaciones especiales

guitarra 1 Como es tradición, las guitarras y el contrabajo están notadas una octava arriba del sonido real.

guitarra 2 Las cuerdas mas graves de cada uno de éstos tres instrumentos deben afinarse en D (un tono por debajo de su afinación tradicional). La segunda cuerda de la primera guitarra debe afinarse un cuarto de tono por debajo de su afinación tradicional.

contrabajo

sax. soprano - Bb El saxofón soprano está escrito en Bb.
escrito/suena

Un cuarto de tono más bajo.

Bemol, un cuarto de tono más bajo.
(tres cuartos de tono más bajo)

Un cuarto de tono más alto.

Tres cuartos de tono más alto.

Articulaciones especiales

Pizzicato a la Bártok sobre el armónico.
(presente en las cuerdas y las guitarras)

deslizar velozmente todo el recorrido del arco para lograr un acento con cambio tímbrico.

Tapping. Percutir con el dedo de la mano izq. seca y perpendicularmente sobre el mástil.
(presente en las cuerdas y las guitarras)

Col legno/Tapping. Dejar rebotar el arco y atacar la nota en tapping. Atención, las apoyaturas a veces anteceden y otras preceden el ataque.

Col legno/Tapping/Glissando. Algunas veces el dedo que hace el tapping se desliza ascendente o descendente.

Articulaciones especiales

Para las guitarras y las cuerdas: Bártok/pull-off/tapping (hammer on) El dedo que pisa la primera nota, "jala" la cuerda para que suene al aire, enseguida apagada por el tapping.

Para las guitarras: golpear la madera suavemente con las uñas o los dedos de la mano izquierda "a la flamenco".

Para la percusión: golpear la estructura metálica del arpa del piano.

Para el piano: golpear las teclas suavemente sin percutir la nota (solo ruido de teclas).

Para los vientos: ruido de llaves.

Para las guitarras y las cuerdas: nota presionada a medias. Se busca un efecto más percusivo en detrimento de la percepción clara de la altura.

Para todos los instrumentos: Crescendos y decrescendos exponenciales. La cantidad de aumento o disminución en la dinámica aumenta o decrece abruptamente hacia el final o el comienzo de la nota. Trátase de imitar el efecto de una grabación de un ataque normal escuchado al revés. Se debe diferenciar de los reguladores normales.

Para todos los instrumentos: las apoyaturas pueden venir antes, después, o antes y después de los ataques. En el ejemplo, solo la última nota del grupo sobrepasa el ataque, que siempre está doblado por algún otro instrumento.

Para los vientos, sonido eólico sobre la nota dada.

Para los vientos: slap muy percusivo.

Para los vientos: sonido multifónico. Las digitaciones están dadas en la partitura.

Para los vientos: ataque corto, cuasi slap.

Para las cuerdas: glisando de armónicos. Trátase de imitar el sonido de los motivos del saxofón y del oboe.

Notación para el piano y la percusión

percusión 1 $\text{Db}2$ $\text{Bb}1$ notas a percutir con las baquetas sobre las cuerdas dadas

percusión 2 $\text{Bb}1/\text{Db}2$ notas a aflorar sobre las cuerdas dadas

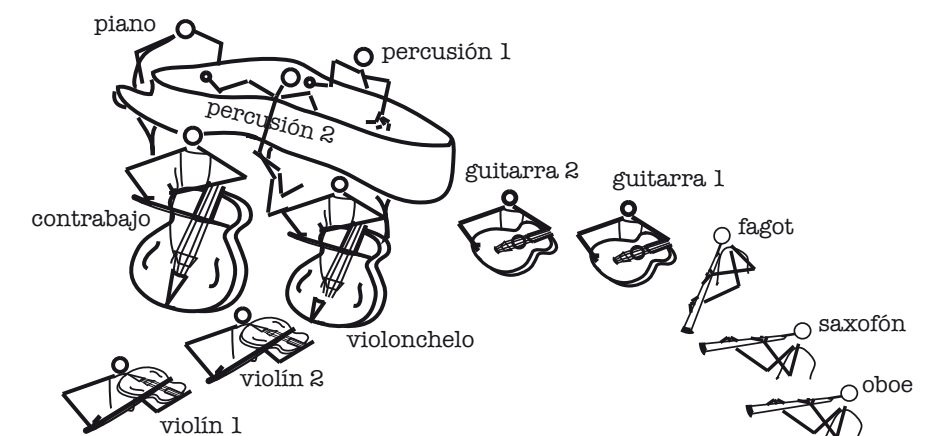
piano notas a tocar sobre el teclado (atención la nota resultante es un armónico de la nota pulsada)

Los percusionistas deben tocar sobre las cuerdas del arpa del piano utilizando baquetas pequeñas, a la manera de un cymbalum.

El segundo percusionista debe aflorar los armónicos sobre las cuerdas que son pulsadas por el pianista, y tocar las cuerdas con la mano libre. El sistema superior muestra la nota que deber ser atacada con la baqueta, y en el sistema inferior el armónico resultante y el respectivo nombre de la cuerda a intervenir (en negrillas). Se recomienda vivamente marcar las cuerdas del piano con un marcador de tinta de alcohol con el fin de marcar las posiciones. El número que aparece entre un círculo al lado del nombre de la cuerda se refiere al intervalo que se produce entre la nota fundamental y el armónico.

El pianista debe tocar muy suavemente y utilizar el pedal una corda para los pasajes tremolando. Se recomienda finalmente que la preparación de la pieza se haga colectivamente entre los percusionistas y el pianista pues están todos tocando el mismo instrumento.

Disposición en escena (para tocar sin director)



PÚBLICO

Lentejuela

para Vortex + CH.AU

Daniel Zea Gómez (2007)

2 C1
3 Bb
4
5
6

sax. soprano - Bb
Tempo: ♩ = 58
Dynamics: *mp*, *p*, *pp*
Performance: *slap muy percusivo*

oboe
Tempo: ♩ = 58
Dynamics: *p*

fagot
Tempo: ♩ = 58
Dynamics: *pp*

guitarra 1
Tempo: ♩ = 58
Dynamics: *dejar vibrar siempre*

guitarra 2
Tempo: ♩ = 58
Dynamics: *dejar vibrar siempre*

percusión 1
Tempo: ♩ = 58
Dynamics: *pp*

percusión 2
Tempo: ♩ = 58
Dynamics: *l.v.*
Annotations: Aflorar los armónicos sobre la cuerda dada

piano
Tempo: ♩ = 58
Dynamics: *siempre delicado*, *ppp*
Annotations: Bloquear las teclas en silencio, PEDAL ON

violín 1
Tempo: ♩ = 58
Dynamics: *p*, *pp*
Performance: *sul G*

violín 2
Tempo: ♩ = 58
Dynamics: *p*

violonchelo
Tempo: ♩ = 58
Dynamics: *p*, *ppp*

contrabajo
Tempo: ♩ = 58
Dynamics: *ppp*

This musical score page contains staves for five string parts (S, O, F, G.1, G.2), two piano parts (P.1, P.2), piano (Pno.), two violin parts (V.1, V.2), viola (Vc.), and cello (C.).

Measures 11-15:

- S. (Violin I):** Starts with a triplet of eighth notes marked "subtones" and "ppp".
- O. (Violin II):** Features a triplet of eighth notes marked "ppp".
- F. (Violin III):** Features a triplet of eighth notes marked "pp".
- G.1 (Viola I):** Includes the instruction "aflorar el armónico 2 oct arriba con la mano derecha" and "sul D grave" with a triplet marked "pp".
- G.2 (Viola II):** Includes the instruction "aflorar el armónico 2 oct arriba con la mano derecha" and "sul D grave" with a triplet marked "pp".
- P.1 (Piano I):** Chords include $\text{Db}2$, $\text{Bb}1/\text{Db}2$, and $\text{Eb}2/\text{Db}2$. Includes a triplet marked "p".
- P.2 (Piano II):** Chords include $\text{Bb}1$, $\text{Bb}1/\text{Db}2$, $\text{Bb}1$, $\text{Bb}1$, $\text{Bb}1/\text{Db}2$, $\text{Bb}1/\text{Db}2$, $\text{Bb}1/\text{Db}2/\text{Eb}2$, and $\text{Bb}1/\text{Db}2/\text{C}2/\text{Eb}2$. Includes a triplet marked "p".
- Pno. (Piano):** Features a triplet of eighth notes marked "pppp".
- V.1 (Violin I):** Includes the instruction "sul D" and a triplet marked "ppp".
- V.2 (Violin II):** Includes the instruction "sul D" and a triplet marked "ppp".
- Vc. (Viola):** Includes the instruction "sul D" and a triplet marked "ppp".
- C. (Cello):** Includes the instruction "vibrato exagerado e irregular" and a triplet marked "ppp".

Rehearsal marks "11" and "15" are present at the beginning and middle of the page. A section marker "B" is located at the end of measure 15.

1
2 C1
3 C2
4 5(Bb)
7

2 C1
3
4
5
6

S.
O.
F.

G. 1
G. 2

P. 1
P. 2

Pno.

V. 1
V. 2

Vc.
C.

18 20 25

p *pp* *pp*

8^{va}

5 *loco* *p*

p *mf* *pp* *pp*

C **C** **C** **A1/F#1**

C **C** **F#1** **F#1**

Bb1/C2 **C2** **Bb1/C2** **C2** **Bb1/C2** **C2/Bb1/Ab1** **F#1** **A1/F#1**

ppp *pp* *mf* *pp* *pp*

p *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

5 *sul A* *pp*

5 *pp*

27 30 33

S. *mp* **D** **E**

O. *p* **E_b**

F.

G. 1 *bend up* **D** *pp* **E** *bend down* *mp*

G. 2 *mp*

P. 1 **D** **A1** **E** **B1**

P. 2 **A1** **C#2** **A1**

P. 2 ⁴A1/⁸E_b1/⁷F#1 ⁴A1/ ⁹A1 ⁷C#2 ⁸A1 ⁸A1/⁷B1

Pno. *ppp* *ppp* *ppp*

V. 1 **D** *ppp* **E** *pp*

V. 2 *mp* *p* *pp* *ppp* *mp*

Vc. *pp* *ppp* *pp* *ppp* *mp*

C. *ppp* *ppp* *pp* *ppp* *mp*

sul g *sul D*

This musical score page, numbered 5, features a complex arrangement for a string quartet, woodwinds, brass, and piano. The score is organized into several systems:

- String Quartet (S., O., F., P.1, P.2):** The strings play a melodic line with triplets and slurs. The first violin (V.1) includes technical markings such as "sul A" and "sul E".
- Woodwinds (G.1, G.2):** Flutes and Clarinets play a rhythmic accompaniment with triplets and slurs.
- Brass (P.1, P.2):** Trumpets and Trombones play a rhythmic accompaniment with triplets and slurs.
- Piano (Pno.):** The piano part features a complex rhythmic accompaniment with triplets and slurs.

Key musical elements include:

- Chord Symbols:** F, G, H, I, B1 C#2, C#2, A1, F2, A1 F2.
- Dynamic Markings:** pp, pp sub, mp.
- Performance Indicators:** 35, 38, 3, 8va, 1, 2, 3, 4, 5, 6, 7, 8, 9.

This musical score page, numbered 6, features a complex arrangement for multiple instruments. The top section includes Violin I (V.1), Violin II (V.2), Viola (Vc.), and Cello (C.). The middle section contains Flute I (F.), Flute II (F.2), Piccolo (P.1), Piccolo II (P.2), and Piano (Pno.). The bottom section includes Clarinet (C.), Bassoon (B.), and Contrabass (Cb.). The score is divided into measures, with specific measures marked with letters J, K, and L. Performance instructions include dynamics such as *mp*, *mf*, *f*, *ppp*, and *pp*. Technical markings include *talone, eléctrico* for the strings and *vibrato extremo e irregular* for the cello. Chordal notations like $C\#2$, $D2$, $G2$, and $Bb1$ are present. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

Musical score for guitar and piano, featuring multiple staves and performance instructions. The score is divided into measures 46-52 and 52-58.

Staff S (Soprano): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff O (Oboe): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff F (Flute): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff G.1 (Guitar 1): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff G.2 (Guitar 2): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff P.1 (Piano 1): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff P.2 (Piano 2): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff Pno. (Piano): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff V.1 (Violin 1): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff V.2 (Violin 2): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff Vc. (Viola): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Staff C. (Cello): Melodic line with trills and slurs. Includes a measure rest (M) at measure 47 and a note rest (N) at measure 52.

Performance Instructions:

- ped. off** (Pedal off)
- pp** (pianissimo)
- loco** (loco)
- Sul G** (Sul G)
- vibrato exagerado alterando la altura de las notas** (exaggerated vibrato altering the pitch of the notes)

Chord Diagrams:

- D2** (D major, 2nd fret)
- D4** (D major, 4th fret)
- Bb1** (Bb major, 1st fret)
- Bb1 D2** (Bb major, 1st fret; D major, 2nd fret)
- Bb1 D2 G2** (Bb major, 1st fret; D major, 2nd fret; G major, 2nd fret)
- A1 C2** (A major, 1st fret; C major, 2nd fret)

Measure Numbers: 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58.

S.
 O.
 F.
 G.1
 G.2
 P.1
 P.2
 Pno.
 V.1
 V.2
 Vc.
 C.

Musical score for measures 55-60. The score includes parts for strings (S, O, F, G.1, G.2, V.1, V.2, Vc., C.) and piano (P.1, P.2, Pno.). The piano part features chords labeled D2, A1, A1 C2, B2, Bb2, and A2. The string parts include triplets and dynamics such as *ppp* and *Sul G*. A *N* marking is present in measures 58 and 60.

S.
 O.
 F.
 G. 1
 G. 2
 P. 1
 P. 2
 Pno.
 V. 1
 V. 2
 Vc.
 C.

Musical score for page 9, featuring multiple staves (S, O, F, G. 1, G. 2, P. 1, P. 2, Pno., V. 1, V. 2, Vc., C.) and various musical notations including chords (Bb2, A2, B2, Bb2, A2, Bb4, B4, Bb5, B5, C2), dynamics (p, pp, pppp), and performance instructions (pedal off, como rebotes de electricidad, +D grave).

This musical score page, numbered 10, features twelve staves for various instruments and voices. The staves are labeled as follows: S. (Soprano), O. (Oboe), F. (Flute), G. 1 (Guitar 1), G. 2 (Guitar 2), P. 1 (Percussion 1), P. 2 (Percussion 2), Pno. (Piano), V. 1 (Violin 1), V. 2 (Violin 2), Vc. (Violoncello), and C. (Contra Bass). The score includes musical notation such as notes, rests, and slurs, along with performance instructions like dynamics (p, mp, ppp, f, m) and articulation (loco). Chord symbols are present, including Ab4, B4, Bb4, Bb1, and C2. Measure numbers 68, 70, and 75 are clearly marked throughout the score.

S. 77 *pp* **P** 80 *mp* **Q** 85 *ppp* subtones

O. 77 80 85

F. 77 *mp* **M** **M** 85 presión de aire exagerada

G. 1 77 **P** 80 **Q** 85 *f* m.d

G. 2 77 80 85

P. 1 77 **P** 80 **D1** ⁴ 85 **Bb2** ³

P. 2 ⁵ **D1** ⁷ ⁹ ⁷ ⁴ **Bb2** ³

Pno. 77 *Ped.* 80 85

V. 1 77 **P** 80 **Q** 85

V. 2 77 80 85 *mp*

Vc. 77 80 85 *mp*

C. 77 *lv* 80 85 extremo sul pont.

S. *tr* 90 **R** *tr* 93 **S** 95 **T** subtones 98 **U**

O. 90 93 95 98

F. presión de aire exagerada 90 93 95 98

G. 1 como vocalizando (a media presión) 90 **R** **S** 93 95 **T** 98 **U**

G. 2 *pp* trotando la cuerda con la mano 90 *f* 93 *f* 95 *m.d* 98

P. 1 *pp* frotando la cuerda con la mano 90 **R** **S** 93 **T** 98 **U**

P. 2 *pp* 90 **Bb2** **D2** **A1** 93 **G5** 95 **A1** 98

Pno. pedal off *pppp* 90 93 95 98

V. 1 *pp* sul D como vocalizando (a media presión) 90 **R** *vib. exagerado* **S** 93 **T** 95 98 **U**

V. 2 *pp* sul D como vocalizando (a media presión) 90 *vib. exagerado* **S** 93 **T** 95 98

Vc. *pp* sul D como vocalizando (a media presión) 90 *vib. exagerado* **S** 93 *vib. exagerado* **T** 95 *sul A* 98

C. *pp* sul D como vocalizando (a media presión) 90 *vib. exagerado* **S** 93 *sul A* **T** 95 98

S. V W X Y 105 loco
 O. 100 100 100 100 100 100 100 100 100 100
 F. 100 100 100 100 100 100 100 100 100 100
 G. 1 100 100 100 100 100 100 100 100 100 100
 G. 2 100 100 100 100 100 100 100 100 100 100
 P. 1 100 100 100 100 100 100 100 100 100 100
 P. 2 100 100 100 100 100 100 100 100 100 100
 Pno. 100 100 100 100 100 100 100 100 100 100
 V. 1 100 100 100 100 100 100 100 100 100 100
 V. 2 100 100 100 100 100 100 100 100 100 100
 Vc. 100 100 100 100 100 100 100 100 100 100
 C. 100 100 100 100 100 100 100 100 100 100

Musical score for page 13, featuring vocal lines (S., O., F.), guitar parts (G. 1, G. 2), piano parts (P. 1, P. 2), piano accompaniment (Pno.), and string parts (V. 1, V. 2, Vc., C.). The score includes various musical notations such as dynamics (pp, ppp, p, mp, mf), articulation (tr, sul G), and performance instructions (presión de aire exagerada, loco, bend). Rehearsal marks V, W, X, and Y are present throughout the score.

This musical score page, numbered 14, contains measures 107 through 110. It is arranged in a system with multiple staves. The top section includes staves for Soprano (S.), Alto (O.), and Bass (F.) voices, followed by two guitar staves (G. 1 and G. 2), two piano staves (P. 1 and P. 2), a piano (Pno.) staff, and two violin staves (V. 1 and V. 2) with a cello/bass (C.) staff at the bottom. The score is divided into four measures, each marked with a boxed 'Z' and sub-sections 'a', 'b', 'c', and 'd'. Measure 107 features a 'bend' instruction in the guitar part and 'Ab4 A4' chords in the piano part. Measure 108 includes 'f' dynamics and 'C6' and 'C2' chords. Measure 109 has 'mp' dynamics and 'B5C6' and 'Bb5C6' chords. Measure 110 includes 'loco' and 'sul D 1' instructions. The piano part uses 'ppp' and 'ped.' markings, while the guitar part uses 'pp', 'p', and 'mf'. The violin and cello parts use 'pp' and 'mf' dynamics. The score is filled with complex musical notation, including triplets, trills, and various fingerings.

This musical score page, numbered 15, features a complex arrangement for strings, piano, and woodwinds. The score is organized into several systems:

- String Section (S., O., F., G. 1, G. 2):** The string parts are characterized by dense, rapid triplet patterns. The first violin (S.) and second violin (O.) parts are marked with a piano (*p*) dynamic. The first viola (F.) part includes a fortissimo (*fr.*) section. The first and second violas (G. 1, G. 2) play sustained notes with some triplet figures.
- Piano (P. 1, P. 2, Pno.):** The piano accompaniment is highly detailed. P. 1 and P. 2 parts feature complex chordal textures and melodic lines, with dynamics ranging from *ppp* to *f*. The piano part (Pno.) provides a rhythmic and harmonic foundation with *ppp* dynamics.
- Woodwinds (V. 1, V. 2, Vc., C.):** The woodwind section includes two flutes (V. 1, V. 2), a clarinet (Vc.), and a bassoon (C.). The flutes play rapid triplet patterns, with the second flute (V. 2) marked *extremo sul pont.* (extreme sul ponticello). The clarinet and bassoon parts feature sustained notes and triplet figures, with the bassoon also marked *extremo sul pont.*

The score includes various performance instructions such as *ppp*, *fr.*, *extremo sul pont.*, and *loco*. It also contains specific fingering and articulation markings, including circled numbers (e.g., ⑦, ⑧, ⑨) and circled letters (e, f, g) indicating fingerings or articulation points. The piece concludes at measure 114.

115 **j** **k** 118 soft slap

115 118 118

115 *ppp* *percutiendo fuerte sobre los hoyos* **mini slaps** 118

115 **j** **k** 118 118

115 **j** **k** 118 **B3** 118

115 **D4** **C2 D2** **C#2** 118

115 **C2 D2** **C2 D2 C#2** 118

115 **SIN PEDAL!** *ppp* *mf* *pp* 118

115 **j** **k** 118

115 **pizz col legno** **sul D/G** **pizz** 118

115 **pizz** **col legno tapping m.i** 118

115 **pizz** **sul D/G** **pizz** 118 **pizz.** 118

115 **pizz.** **col legno tapping m.i** 118

I

S.
O.
F.

Musical score for Soprano (S.), Oboe (O.), and Flute (F.). The tempo is marked 120. The Soprano and Oboe parts have some rests. The Flute part has some notes and rests.

I

G. 1
G. 2

Musical score for Guitar 1 (G. 1) and Guitar 2 (G. 2). The tempo is marked 120. Both guitars have complex rhythmic patterns and fingerings indicated by numbers 1-5.

I

P. 1
P. 2

Musical score for Percussion 1 (P. 1) and Percussion 2 (P. 2). The tempo is marked 120. P. 1 has notes with dynamics like **B3**, **D4**, and **Eb4**. P. 2 has notes with dynamics like **Eb2**.

Pno.

Musical score for Piano (Pno.). The tempo is marked 120. The score includes *pp* markings and triplets.

V. 1
V. 2
Vc.
C.

Musical score for Violins (V. 1, V. 2), Viola (Vc.), and Cello (C.). The tempo is marked 120. Includes performance instructions like *col legno tapping m.i*, *sul G/D*, *pizz*, *sul G*, and *sul D*.

123 125 125 125

S. *pp*

O. *pp* **percutiendo fuerte sobre los hoyos**

F. *pp*

G. 1 123 125 **m**

G. 2 123 125 **bend**

P. 1 123 125 **D6 Eb6 F6** *mp* **loco** **G#5**

P. 2 125 **F2/F#2**

Pno. 123 125 *pp* *pp*

V. 1 123 125 *col legno* *mp* **pizz** **sul D/G** **m**

V. 2 123 125 *col legno* *mp* **sul D**

Vc. 123 125 *col legno* **sul G** **sul G/D** **pizz** **sul G**

C. 123 125 **pizz** **col legno**

This musical score is divided into several systems for different instruments:

- S. (Soprano):** Features a melodic line with triplets and a dynamic marking of *p* (piano).
- O. (Oboe):** Mirrors the melodic line of the soprano with triplets and a dynamic marking of *p*.
- F. (Flute):** Mirrors the melodic line of the soprano with triplets and a dynamic marking of *p*.
- G. 1 & G. 2 (Guitars):** Shows sustained chords with a dynamic marking of *n* (normal).
- P. 1 (Piano):** Includes a melodic line with triplets and dynamic markings *n* and *pp* (pianissimo).
- P. 2 (Piano):** Shows chordal accompaniment with dynamic markings *n* and *pp*.
- Pno. (Piano):** Shows a bass line with a dynamic marking of *pp* and an *8va* (octave up) marking.
- V. 1 & V. 2 (Violins):** Features melodic lines with dynamic markings *p* and *mp* (mezzo-piano).
- Vc. (Violoncello):** Features a melodic line with dynamic markings *p* and *mp*.
- C. (Cello):** Features a melodic line with dynamic markings *p* and *mp*.

Chord annotations include: $D5$, $G\#5/G5$, $Bb0$, $Bb2$, $Eb2$, $F2$, $D2$, $F2$, and $G\#5/G5/F\#5$.

This musical score page, numbered 20, covers measures 120 to 150. It is arranged for guitar (G.1, G.2) and piano (P.1, P.2, Pno.). The guitar parts feature complex rhythmic patterns with triplets and slurs, often marked with a 'p' (piano) dynamic. The piano accompaniment includes chords and melodic lines, with specific chord voicings like Eb2 and F2 indicated. The score includes various performance instructions such as 'l.v.' (left hand), 'sul A' (sul ponticello), and 'tap + bend (hasta quebrar la nota)'. Measure numbers 130, 135, and 140 are clearly marked. The notation includes treble and bass clefs, time signatures, and various musical symbols like slurs, ties, and dynamic markings.

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

- S.** Soprano vocal line with triplets and slurs.
- O.** Alto vocal line with triplets and slurs.
- F.** Bass vocal line with triplets and slurs.
- G. 1** and **G. 2** Guitar parts with various techniques like palm mutes and slurs.
- P. 1** Trumpet part with a circled '0' and the instruction **F/F#4**.
- P. 2** Trombone part with circled numbers 5, 7, 8 and 3, 5.
- Pno.** Piano part with dynamic markings *mp* and *pp*.
- V. 1** and **V. 2** Violin parts with dynamic markings *pp*.
- Vc.** Viola part with dynamic markings *ppp* and *pp*.
- C.** Cello part with dynamic markings *pp* and the instruction **extremo pont.**

The score includes various musical notations such as triplets, slurs, and dynamic markings throughout.

S. 136 **p** **q** **r** **s** 139
 O. 136 *pp* *pp* *pp* *pp* 139 *pp* *p*
 F. 136 *p* *p* *p* *p* 139 *p* *p*
 G. 1 136 **p** **q** **r** **s** 139
 G. 2 136 139
 P. 1 136 **G4** **C#5** **B4** **q** **B Bb3** **r** **Bb A3** **s** **F3**
 P. 2 136 **C#2** **B2** 139 **C#2** **B2** **C#2**
 Pno. 136 *p* *p* *mp* *mp* *mp* *mp*
 V. 1 136 **p** **q** **r** **s** 139 **tap + arco** *pp*
 V. 2 136 **pizz.** **arco** **extr. pont** **pizz.** **arco** **tap + arco** 139
 Vc. 136 **pizz.** **arco** **pizz.** **arco** 139 **pizz.**
 C. 136 **pizz.** **m.i.** **arco + tap** **sul A** **sul D** **sul D** **pizz.**

140 **t**

S. *pp* *p*

O. *sonido de aire*

F. *sonido de aire*

G. 1

G. 2

P. 1 **B4**

P. 2 **Bb1 D2** **B1 D2**

Pno. *ppp* *ped. mp* *ped. off/on*

V. 1 *sul G* *col legno*

V. 2 *sul G* *col legno*

Vc. *sul G*

C. *sul G*

142 145

Score for Soprano (S.), Oboe (O.), Bassoon (F.), Flute 1 (G. 1), Flute 2 (G. 2), Percussion 1 (P. 1), Percussion 2 (P. 2), Piano (Pno.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vc.), and Cello (C.).

S. *subtones*, *ppp*, *u*, 150

O. *pp*, 150

F. 150

G. 1 *u*, 150

G. 2 150

P. 1 *u*, **F4**®, 150

P. 2 **C#2**, **Eb2**, **Eb2**, **F#2**, 150

Pno. *solo suave ruido de teclas*, *pp*, 150

V. 1 150

V. 2 150

Vc. 150

C. 150

B4® *(u) aflorar la nota sin tocarla (la ataca el piano)*

Handwritten annotations include circled numbers 1-9 and 3-measure rests.

This musical score page, numbered 25, features a multi-staff arrangement. At the top, the strings section (S., O., F.) is shown with measures 152-155. The guitar section (G. 1, G. 2) includes fretboard diagrams and fingerings (e.g., 6 5 4 3 2 1) for measures 152-155. The piano section (P. 1, P. 2) contains chord voicings such as Bb4 B4 and B1 C#2 D2, along with melodic lines and triplets. The piano part (Pno.) includes dynamics like *p* and triplets. The woodwind section (V. 1, V. 2, Vc., C.) features melodic lines with accents and triplets. The score is marked with measure numbers 152 and 155, and includes performance instructions like *ppp* and *mf*.

160 **W** *sonido eólico* 164

S. *corte súbito*

O. 160 164

F. 160 164

G. 1 160 164

G. 2 160 164

P. 1 160 **E** **W** **F#** **D** **E** 164 **F#**

P. 2 **Bb1** **Bb0** **A1 D2** **Bb1D2** **Bb1D2** **A1 D2** **Bb1D2** 160 164

Pno. *pp* *loco* 160 164

V. 1 *sul G pizz.* 160 **W** 164

V. 2 *sul D pizz.* 160 164 *sul D*

Vc. *sul A pizz.* 160 *sul D* 164 *sul A* 164 *sul G*

C. *sul G pizz.* 160 164 *sul D*

This musical score page contains measures 165 through 170. It is arranged in a system with the following parts from top to bottom:

- S. (Soprano):** A single staff with a treble clef, containing whole rests.
- O. (Oboe):** A single staff with a treble clef, containing whole rests.
- F. (Flute):** A single staff with a bass clef, containing whole rests.
- G. 1 & G. 2 (Guitars):** Two staves with treble clefs. Measure 165 features a triplet of eighth notes (G4, A4, B4) in both parts. Measure 166 has a triplet of eighth notes (G4, A4, B4) in G. 1 and a triplet of eighth notes (G4, A4, B4) in G. 2. Measure 167 has a triplet of eighth notes (G4, A4, B4) in G. 1 and a triplet of eighth notes (G4, A4, B4) in G. 2. Measure 168 has a triplet of eighth notes (G4, A4, B4) in G. 1 and a triplet of eighth notes (G4, A4, B4) in G. 2. Measure 169 has a triplet of eighth notes (G4, A4, B4) in G. 1 and a triplet of eighth notes (G4, A4, B4) in G. 2. Measure 170 has a triplet of eighth notes (G4, A4, B4) in G. 1 and a triplet of eighth notes (G4, A4, B4) in G. 2.
- P. 1 (Piano Right Hand):** A staff with a treble clef. Measure 165 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4). Measure 166 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4). Measure 167 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4). Measure 168 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4). Measure 169 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4). Measure 170 has a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, A4, B4).
- P. 2 (Piano Left Hand):** A staff with a bass clef. Measure 165 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 166 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 167 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 168 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 169 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 170 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2).
- Pno. (Piano):** A grand staff with treble and bass clefs. Measure 165 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand. Measure 166 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand. Measure 167 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand. Measure 168 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand. Measure 169 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand. Measure 170 has a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G2, A2, B2) in the left hand.
- V. 1 & V. 2 (Violins):** Two staves with treble clefs. Measure 165 has whole rests. Measure 166 has whole rests. Measure 167 has whole rests. Measure 168 has whole rests. Measure 169 has whole rests. Measure 170 has whole rests.
- Vc. (Violoncello):** A staff with a bass clef. Measure 165 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 166 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 167 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 168 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 169 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 170 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2).
- C. (Cello):** A staff with a bass clef. Measure 165 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 166 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 167 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 168 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 169 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2). Measure 170 has a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (G2, A2, B2).

Measure numbers 165 and 170 are indicated at the beginning and end of the system. Performance instructions include *sul A*, *sul D*, *sul E*, and *sul D2/1*. Chord symbols $C\#$, C , E , C , and $G\#$ are present above the P. 1 staff. Fingering numbers (circled) are provided for various notes. The P. 2 staff includes fingering numbers and chord symbols: $A1$, $C\#2$, $C2D2$, $C2D2$, $C2D2$, and $C\#2D2$. The P. 1 staff includes fingering numbers and chord symbols: $C\#$, C , E , C , and $G\#$. The P. 2 staff includes fingering numbers and chord symbols: $A1$, $C\#2$, $C2D2$, $C2D2$, and $C\#2D2$.

173 175 180 183

S. *p*

O. *p*

F.

G. 1 *mf*

G. 2 *mf*

P. 1

P. 2 **D2** **D2** **D2** **D1** **D1**
sobre la base de madera **Bb4 B4**
apagar súbito antes de la extinción de la nota

Pno. *pp* **ped. off**
bloquear con el tercer pedal

V. 1 *mf* *col legno* *pp*

V. 2 *mf* *col legno* *pp*

Vc. *mf*

C. *mf* *ppp* *15^{ma}* *l.v*